REVIEWS

(In Product Digest)
A Stolen Life
Boy's Ranch
In Old Sacramento
Avalanche
Glass Alibi
Caravan
Rendezvous 24
Days and Nights
Gables George

(In News Section)
Somewhere in the Night
She Wrote the Book

Exhibition at crossroads as Allied, MPTOA and ATA lay plans to gain and hold new theatre memberships

Shorts get new emphasis in annual sales campaigns

U. S. sees no conspiracy in control of decency
"Correction, please"

"The Green Years is a
WONDERFUL MOTION PICTURE!

record breaking

(1st week breaks M-G-M record at Music Hall.
2nd week tops 1st week.
3rd week sets NEW all-time M-G-M record. And merrily we roll along. Tell the folks it's coming!)
 Doubly wonderful in a wonder

GLENN FORD

on the First
It Started! For
List of All the
Bette
Will Be
"A Stor
At the Ho

Directed by CURTIS BERNHARDT
Screen Play by Catherine Turney • Adapted by Margaret Buell
Wilder • From a Novel by Karel J. Benes • Music by Max Steiner
May 10. ON YOUR HITS FROM DAVIS IN LIFE WOOD N.Y. NOW

DANE CLARK

ALSO WALTER BRENNAN • CHARLIE RUGGLES
VARIETY'S NATIONAL BOXOFFICE SURVEY COVERING ALL KEY CITIES SAYS: "BIGGEST BIZ HEADED BY 'DRAGONWYCK'!" YES, IT'S THE BIGGEST YET... FROM 20TH CENTURY-FOX!
MARCHING DOLLARS

THERE'S boom, some say "inflation", in the news of the amusement world these days. From Washington come figures from the Bureau of Internal Revenue to show March ticket taxes at $36,374,651, about five millions over February and the high for 1946. A lot of that came from Broadway, the Third New York collection district, where the federal collection for March theatre admission taxes was $6,008,504, only slightly under January and to be compared with $3,935,076 in March a year ago.

It goes on all over. Last Sunday, baseball attendance made a new peak with 271,677 fans paying their way into eight big league parks. A year ago the figure was 174,432. The baseball experts are forecasting that the all-time high of 11,000,000 will be passed.

The Department of Commerce in Washington has given out figures to say that the public's spending in the first quarter of the year for non-durable goods has reached the record annual rate of $120,000,000,000. The statement does not describe all the non-durable goods, which possibly do not include motion pictures, which are also highly non-durable. The figures do indicate that the consumption of whisky, food and clothes is way up. The argument is that the customers cannot find durable goods on which to spend their money.

Inevitably there are effects from all this in the motion picture field. No announced programs for increased admission scales appear, but they are in a state of contemplation and consideration. Just for instance, Mr. John J. Friedl of Minneapolis was quoted out there this week in the local press as saying: "Until two weeks ago I was set against any general increase in admission prices, but now I do not see how we can continue to hold that point of view in the face of inflation that has set in in all industries."

TOO MUCH TERRITORY

THE proposal of the New York City License Commissioner, Mr. Benjamin Fielding, to set up a code to control theatre advertising is properly viewed with concern by the industry and its Motion Picture Association. Such a development might infect the whole American scene with a new order of censorship, inevitably confusing, conflicting and ineffective.

Theatre advertising is not a thing apart. It is subject to, or may readily be made subject to, precisely the same social and legal controls as other merchandising copy.

Mr. Fielding's intent, as expressed in his comment about "exaggerations of misleading titles, statements or suggestions offensive to public decency, and unfair representation of the life, habits, history and customs of other nations", is more admirable than practical. He takes in an amazingly large territory for control through powers of the office of license commissioner. He would set up a bureau of the municipality to sit in judgment on some complexly debatable issues. One wonders what might be his criteria, standards and authority. His proposal would afford broad opportunity for the Society for the Preservation of the Petegonian Indian, or the Esquimaux Improvement Association, to move in and raise hell. And they would, too, for publicity's sake. The City of New York would have to decide.

Meanwhile the showmen whose copy has been giving offense and pretext for such critical considerations as Mr. Fielding's current expression may well be made subject to disinfectant attentions from the associations and other organizations which purport to represent the business. The same considerations and devices of self-regulation which so successfully operate in motion picture production can and should apply in the field of theatre advertising.

There are enough laws and codes and bureaus. Also common decency needs no definition save among the utterly depraved. There is plenty of law for them, too.

The fact that, after the rise of a protest in print, Mr. Fielding has announced that he will be conferring with the Motion Picture Association seems of minor relevance.

MOTION picture exploitation is now headed for a new high by the announcement of Mr. Howard Dietz of a campaign for MGM in the skies of the eastern seaboard. A giant K-type dirigible, acquired from the Navy, will be roaming the airways with electrically limned spectacular signs a block long and readable for five miles around. The project has the daring and challenge that is showmanship. It is said there is "always room on top". That is where this one goes.

AN index of the continuing and growing interest of the world market for American pictures, revealed again as lands overseas emerge from the duress of the war, is to be had in the circulation reports for Motion Picture Herald that flow across the editor's desk. In the current report appear new subscribers in: Bangalore, Tel-Aviv, Athens, Hong Kong, Manila, Brussels, Singapore, Prague, Poona and Oslo, to mention but a few of the far places. Where the pictures go, The Herald goes, first.

THE abrupt passing of Mr. Tony Sudekum of Nashville ends a significantly typical career in American showmanship of the motion picture. Even when he was a boy driving his father's bakery wagon he had dreams of owning a big show, a circus maybe, something that would bring crowds of people. He went into exhibition with less than a thousand dollars in capital. He died at the head of a corporation controlling every theatre in Nashville but one, and many others. He knew what he wanted and went out and got it, positively. He gave to causes, too, in that generous fashion characteristic of the emotionally responsive showman. He will be missed.

—Terry Ramsaye
**Now on Payroll**

**Effective** as of Wednesday, Eric A. Johnston, president of the Motion Picture Association of America, began to draw a salary at the rate of $100,000 annually. He had until then also been president of the U. S. Chamber of Commerce. He announced when he became MPAA president he would not accept a salary until his withdrawal from the other post. That resignation became effective Wednesday. The chief business before the Chamber at its convention this week in Atlantic City was the selection of Mr. Johnston's successor.

Mr. Johnston declared Tuesday in Atlantic City that if Federal price control were erased in the immediate future business "would be back on the national doghouse within a week." He said it would be "suicidal" if control was abolished now. "The worst thing that could happen to us would be for prices to spiral and for us to have a period of boom and bust," he told reporters.

The MPAA president confirmed trade reports that he expected to go to Italy and most other European countries this summer in connection with Association business.

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**“Scarlet” Canopy**

THE DEBUT Wednesday of “Scarlet Street” at the Paramount theatre in Atlanta was under court protection as litigation in connection with the picture entered the fourth dimension. The City censors had banned the film. Judge Bond Alaman ruled in Superior Court that the action was “unreasonable, arbitrary and an abuse of discretion.” He ordered the censors to post a bond of $10,000 by Monday to indemnify Universal against any loss it might suffer in a possible appeal. The City Attorney appeared on the deadline without the bond money and filed an appeal from the order to post it. The City did not protest the court’s limitation of censorship authority.

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**A Choice in Size**

KEEPING one eye on the domestic market and the other on the possibilities of the foreign 16mm market, Roy Del Ruth, film producer and director, announced last Saturday that he will use two scripts and two camera crews in filming “It Happened on Fifth Avenue,” the first of his productions for release through Monogram. This will provide two distinct negatives, one for the established 35mm market, and the other for the rapidly growing 16mm field. Mr. Del Ruth said he decided to make the two versions simultaneously in order to avoid future cuts and blowups, thus affording visual perfection and complete story continuity in the narrow gauge version as well as in the standard 35mm reels.

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**Fireproofed Whiskers**

WHEN Roscoe Ates dropped a cigarette into his prop beard and nearly burned himself to a cinder during the filming of PRC's “Missouri Hayride,” one of the Westmore brothers, Bud this time, came to the rescue and fireproofed those whiskers. He just sprayed a trick fluid on the beard and then applied a match to it. This time, no fire. And Mr. Westmore is holding on to this secret of beard fireproofing. Think what the patents would amount to if the days of full beards returned.

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**“Bojangles”**

WITH New York’s Mayor William O'Dwyer proclaiming Monday as “Bill Robinson Day,” the Negro tap-dancer was guest of honor at various affairs celebrating his 60 years in show business. During the day Mr. Robinson took bows at public and private functions throughout the city, while that night he was honored at the Cafe Zanzibar by New York business men, municipal officials and stars of stage, screen and radio.

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**Daylight Saving**

THOSE long hours of early-evening daylight—for many years an exhibitor burden because of the effect on box office receipts—officially went into effect in many sections of the country during the early hours of Sunday morning. First reports from the field showed that 95 per cent of New York State’s 13,500,000 people adopted Daylight Saving Time, according to the Mayor’s Conference estimate in Albany. All 62 counties in the state and most villages made the change. In Pennsylvania the Chamber of Commerce reported that 122 municipalities adopted the new time system, including most of the major population centers, while in Louisiana a wide majority voted for daylight saving with the exception of Shreveport and Alexandria. In Ohio, however, a statewide survey revealed that Youngstown and Zanesville are the only two Ohio key cities to make the change.

Meanwhile, acting on an appeal from the American Broadcasting Company that the announcement “this program has been a transcribed presentation” will become a monotonous refrain during the daylight saving months, when most of the networks programs are transcribed, the FCC will decide whether or not to lift this requirement permanently and have the stations make only one announcement a day.
$1,000,000 for Films

NEW YORK CITY'S visual education program for schools would require a budget of $1,000,000. Mrs. Esther Speyer, chairman of the motion picture committee of the United Parents Association, told a meeting of that organization Tuesday night in New York. Advocating such a program, it was pointed out that the city's $50,000 budget for visual education which is being adopted this week, is the largest appropriation in its history, and a $20,000 increase over last year's appropriation. However, it was pointed out, Chicago with fewer schools and fewer pupils than New York has an annual appropriation of $90,000, or an expenditure of approximately 50 cents per child.

Moving

AT the turn of the century, Mort Shea set himself to the industries in the office with an in the Knickerbocker Building, 38th Street, New York City. Since that day his business, Jamestown Amusement Company, Inc. (M. A. Shea Theatrical Enterprises) has moved its headquarters about a little, but grown a lot. After the first 10 years it moved to the Putnam Building, Broadway and 43rd Street. About a decade later, the offices shifted to the Loew's State Building, Broadway and 45th Street. Now, after 45 years in the Times Square area and a quarter of a century in one location, the company announces another change of its Times Square address to the Century Building, 132 West 43rd Street.

Preview Hounds

"PREVIEW HOUNDS," a new species born and bred in the Los Angeles area during the past few years, are proving a headache to producers and directors seeking honest audience reactions to pictures at sneak previews. These "preview hounds," literally thousands of them, pride themselves on tracking down the surprise premieres and, since many fancy themselves professional critics, are proud of the ideas they write on the preview comment cards. The trouble is they are a group unto themselves and they rarely reflect the true run-of-the-mill audience reaction. Two men, producer George Pal and director George Sidney, have bided them by novel means. Mr. Pal made arrangements with the Joint Military Academy to show "John Henry and the Inky-Pooh" at a special assembly of its students. Mr. Sidney, who has just finished the MGM Technicolor musical, "Holiday in Mexico," invited members of 10 families from 10 different sections of Los Angeles to be his guests at a studio screening. After seeing the picture, the guests were asked to write a 100-word criticism. "I believe," said the director, "that out of this preview I have gotten the most constructive criticism I have ever had from a non-professional audience."

42 in Color

A TOTAL of 42 Technicolor pictures are on the 1946 production schedule as it was disclosed Tuesday in the annual report of Technicolor, Inc. This will be an increase of 16 features over 1945. In making the report Dr. Herbert T. Kalms, president and general manager, said that the company’s consolidated net for 1945 amounted to $1,602,692, before various deductions and federal taxes. This compares with $2,488,731 for 1944. The net profit after all deductions for 1945 and 1944 was $667,441, compared with $839,156 in 1944. The 1945 decline, the report points out, resulted from the Hollywood studio strike, which brought about increased costs and diminished profits. Sales reached a new high of $11,614,779 compared with $11,194,380 in 1944.

A Lot of Bull

Mexico Bureau

LOCAL exhibitors are pleased by the recent presidential decree which restricts bull fights to a maximum of two a week in the Federal District, which includes Mexico City. The decree was prompted by an avalanche of complaints from businessmen, including many in the amusement industry, that too many bull fights were taking too much trade from them. It is an obvious fact that most bull-fight fans have been going without necessities, even pausing essential articles, to pay the high cost of the bull-fight tickets.

On the Job

APPROXIMATELY 2,750 war veterans have returned to their jobs at the major motion picture studios, Fred Meyer, head of a special veterans committee of the Motion Picture Association of America, announced in Hollywood last week. Nine major studios contributed a total of 4,733 workers to the armed forces, he said. Member studios reported that under a policy adopted recently bonus vacations with full pay are being granted to service men and women returning to film jobs, except where a studio has already made extra payments to veterans.

PEOPLE

JACK A. WARNER, vice-president and executive producer of Warner Brothers, was elected treasurer and member of the board of governors of the Academy of Motion Picture Arts and Sciences Tuesday. He succeeds the late John L. Roy Johnston.

RICHARD DE ROCHMOND, March of Time producer, was presented the first citation to be awarded by the motion picture chapter of the American Veteran’s Committee in New York, Wednesday, for his production of the film, “Wanted—More Homes.”

RAMON DE YACA, of the RKO foreign department, left New York Saturday by plane for Colomba, S.A., to become 16mm field representative there for the company.

JANICE RENTCHLER, director of advertising and publicity for the Skouras Theatres in New York, was named last week to devote more time to American Exchange, of which she is proprietor, and to other film interests.

PHILIP H. REISMAN, Jr., recently discharged from the Marine Corps, this week rejoined RKO Pathe, Inc., in New York, to write features for the “This Is America” series.

JOHN J. HOULIHAN, lawyer and former FBI agent, last week was named the head of the St. Louis branch of Republic Pictures. He had been a salesman for the company in the Southern Illinois territory.

J. W. CARRIECK, formerly with Jam Handy Productions, was last week appointed head of the Chicago sales office for RKO Pathe.

H. B. SKELET, circuit operator of Gatesville, Tex., has purchased an airplane to be used for booking and transporting films to and from Dallas exchanges.

Abe PLATT, of the Balaban & Katz circuit in Chicago, was guest of honor Monday night at a Ball of Veterans, prior to joining Paramount in New York.

Harry J. WESSEL, owner of the Film Carrier Company in Cincinnati, was to be guest of honor of the Variety Club at a testimonial dinner Friday night in recognition of his 10 years as chairman of the Heart committee.

AL SUCHMAN, for 25 years connected with various major motion picture companies and theatre circuits, has been appointed eastern field representative for Samuel Goldwyn Productions, it was announced Wednesday by Arthur Sachson, general sales manager.

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**THIS WEEK**

the Camera reports:

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**WONDERS BACKSTAGE**

of the Radio City Music Hall are inspected by Mr. and Mrs. Henry Ford II, who were guests of the New York theatre's managing director, G. S. Eysell, last week. Clockwise in the picture are Russell Downing, comptroller; the Fords and Mr. Eysell, pointing to the scenery hung in the flies.

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**BIRTHDAY and a gift**. Industry leaders on Friday, April 26, at luncheon in the Sherry-Netherland Hotel, New York, presented $53,000 to Spyros Skouras, president of Twentieth Century-Fox. It was his 53rd birthday. The money goes to the Greek War Relief Association, of which he is president. Above, left to right, "Chickie" Skouras, Austin Keough, Daphne Skouras, Jacob Wilk, Jules Brulatour, Mr. Skouras, Barney Balaban, Mrs. Skouras, Murray Silverstone, Harry Brandt, Spyros Skouras, Jr., W. C. Michel and Herman Robbins.

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**ARRIVAL IN PARIS**. left. Cary Grant is interviewed by reporters at the airport.
RELEASED from the Navy, C. H. Percy has returned to Bell & Howell, as director and secretary.

MR. J. ARTHUR RANK and his stars and starlings: Britain's leading film factor strolls arm-in-arm with them at the long-awaited derequisitioning ceremonies at the Pinewood Studio. Left to right: Jean Simmonds, Valerie Hobson, Rosamund John, Mr. Rank, Patricia Roc, Judy Campbell, Jean Kent and Sally Gray.

"GILDA" in Washington, D. C.—at the Columbia screening there, left, in usual order, are Harry Brown, Baltimore exhibitor; Ben Caplon, Washington manager; Frank Stover, Alexandria, Va., exhibitor; Fred Kogod, K. & B. Theatres; H. Graham Barbee, Jr., and Bill Hoyle, Lightman Theatres; Leonard Gordon, Newport News, Va., exhibitor; Clark Davis, Lightman Theatres, and Sam Galanty, division manager.

FRANK E. CAHILL, JR., Warner circuit sound director, as he addressed the Peabody Awards dinner in Los Angeles honoring Warner station KFWB.

AT THE OPENING of the New Perris theatre, Perris, Calif., on April 18: Sid Lehman, PRC branch manager, and Chet Rodder, Paramount salesman, hold a discussion in the lobby.

AT COLUMBIA'S silver anniversary celebration in the St. Francis Hotel, San Francisco: Virginia Warren, daughter of California Governor Earl Warren, lights the candles as Columbia district manager Jerome Safron watches.
SYMPOSIUM ON THE NEWSREEL, conducted by the Society of Motion Picture Engineers at the Fox Movietone News Studio, New York. In the lineup above are Warren McGrath, Movietone News sound engineer; Frank Cahill, Jr., of Warners, SMPE Atlantic Coast section chairman; Bert Holst, MN librarian; Jack Connolly, newsreel director, information and cultural division of the State Department; Vyvyan Donner, Movietone women's editor; Jack Gordon, its unit director; Harry Lawrence, foreign editor; Walter McInnis, cameraman; Earl J. Sponable, chief engineer, and Dan Doherty, assignment editor.

FROM SWEDEN, left. Warners' new Continental star, Viveca Lindfors, is tentatively cast for her American debut in a Warner picture to be based on Larsson's "Ships in the River".

DISCUSSION, right, by Benedict Bogeaus and Casey Robinson, on "The Short, Happy Life of Francis Macomber".

IN SWITZERLAND, Armand Palivoda, RKO manager, poses with General Henri Guisan at the Splendid theatre, Berne.

AT SHIRLEY TEMPLE'S 18th birthday party, on RKO's "Honeymoon" set: William Keighley, Miss Temple and Jack Oakie.

CLAY ADAMS has rejoined RKO Pathe as documentary-commercial film representative and supervisor.
VISIT, at the George Pal Puppetoon Studio, Hollywood: Mrs. Octavio Pereira; her daughter, Amelia; Mr. Pal, and Octavio Pereira, president of the University of Panama and that country's delegate to the United Nations.

LOUIS HAYWARD, actor, visiting London, was tendered a press reception by United Artists at the Savoy. Above are Milton Deane, critic; Mr. Hayward, and Hope Burnup, business manager of Quigley Publications' London bureau.

LISBON DEAL: Joaquin Gallego, RKO manager, center, with Juvenal dos Santos, left, and Manuel Matias, managers of the theatres, Politeama and Capitolio, after the signing of a contract.

THE ALHAMBRA, Singapore, on the night of its opening after the military relinquished it. The picture was "The Three Caballeros".

VERNON ADAMS, former salesman for Warners in the southwest, has been promoted to Oklahoma branch manager. He will make his headquarters in Oklahoma City.

AT THE NEW YORK trade-screening of RKO Radio's "Heartbeat": Harold Klein, J. & J. circuit; John Dacey, RKO; Sam Goodman, Century circuit; Jack Harris, Reade circuit, and Charles Penzer, RKO. The picture was shown at the Normandie theatre.

ANITA COLBY, famed model, actress and writer, has been appointed beauty editor of Photoplay magazine. She was tendered a party in New York the other day in celebration.
EXHIBITOR AT CROSSROADS:
THREE SIGNPOSTS BECKON

by WILLIAM G. FORMBY

THE PERIOD of decision, born of war and product shortage, has arrived for the several thousand independent individual and circuit exhibitors in the field. They must decide in the gathering campaign of industry politics the course they are to pursue trade-wise in local areas and in the national scene. As these theatre showmen, the retailers of the motion picture to the public, look at the paths offered some are anxious and many are confused.

Standing at the crossroads these are the paths they view.

1. The Motion Picture Theatre Owners of America, the "old-line" association of 20 regional and state exhibitor organizations composed of independent theatres and of those affiliated with the five major distributing concerns.

2. Allied States Association of Motion Picture Exhibitors, a national organization of 12 regional and state units composed preponderantly of individual and circuit independent theatre owners. It is the "fighting" voice of the all-out independent, sharply opposed to affiliated circuits.

3. The Conference of Independent Exhibitors Association, an instrument of Allied, embracing representatives of 21 territorial and state theatre units, most of whom are members of Allied and some of whom are without any national identification.

4. The American Theatres Association, a new national organization dedicated to the solution of problems not connected with the sale and delivery of motion pictures, and addressed at becoming the voice of exhibition in the councils of Government and the public. Formed along state lines, it invites membership on an individual or association basis without distinction as to independent or affiliated status.

5. Regional and state exhibitor associations which are affiliated with none of the foregoing national associations, and composed preponderantly of independent exhibitors.

The choice is more complicated than it has been for years. It once was a clear-cut decision to affiliate with MPTOA, Allied or to tie up with neither. The feeling persists now that it is not that easy. Something new has been added, and that something is the American Theatres Association.

On the face of it, the ATA offers no difficulty. It is dedicated to non-trade problems. It assertedly seeks to supplant no existing area association. It offers membership to individuals, to corporations and to associations, regardless of national affiliation. It insists that members may belong to any other organizations they desire for representation in the area of trade practices. That, ATA leaders believe, should settle any anxiety riding the chests of exhibition individuals or groups of individuals.

Many Anxious Over Effect Of ATA on MPTOA Future

But a substantial portion of the field views the problem as more complex. There are supporters of MPTOA who are anxious about the effect this new association will have on that national oldtime organization. They fear ultimately, if not immediately, it will weaken the association that has been almost inactive since the beginning of the war. Expressed openly is the fear that the affiliates may withdraw their financial assistance from MPTOA before the association can muster enough support from independent exhibitors and the ace regional units to re-establish a strong national position. If that should happen, the independent who is not affiliated with Allied or CIEA would have no national voice on trade practice problems. His membership in ATA would avail him naught in this field, because the discussion of such problems is taboo.

The more realistic territorial leaders, both with national identification and without, construe the most necessary function of an exhibitor association to be application to problems created by the licensing, delivery and exhibition of motion pictures. They—such men as Fred Wehrenberg of St. Louis; Leo Wolcott of Eldora, la.; Tom Edwards of Eldon, Mo.; H. V. Harvey of San Francisco; R. H. Poole, of Los Angeles, and Henry Reeve, of Menard, Tex.—say circuits can take care of themselves in controversies involving trade practices; that complaints on that score are directed toward these affiliated circuits, their distributor partners or toward both.

Swing to Allied or Limited Neutrality Seen Alternative

The trend if MPTOA should fall, therefore, would be unmistakably toward Allied or CIEA identification or a withdrawal into the armed and limited neutrality of independent territorial self-sufficiency. Observers agree, however, that isolation must inevitably swing strongly to the Allied line.

An indication of anxiety in such quarters was highlighted at the ATA convention last month in St. Louis when Mr. Wehrenberg attempted to expand the canopy to include certain types of trade practices. He said such problems were the reason for the existence of trade associations; that the independent exhibitors had to have a strong national organization devoted to their solution if they hoped to prosper. He failed to make any headway, and was not named to any ATA official or organization post. As chairman of the board of MPTOA, Mr. Wehrenberg said later that his concern reflected the anxiety of many exhibitor association leaders.
who either were not present or did not voice their opinions.

The question of MPTOA's future will be answered in part at the annual board meeting called for June 10 and 11 in Columbus, Miss., the home of Edward L. Kuykendall, its president. The home offices of the affiliated circuits have declined to say whether they plan to contribute to the support of both MPTOA and ATA. The course charted at that meeting in Columbus, therefore, may well determine the destiny of this association.

Choice of Two Tieups Offered Independents

The leaders of Allied are aware of the situation and the possibilities, both locally and nationally. They are moving about the country with a platter in each hand. On one is the rugged fare of the scrapping independent who is out to sink the affiliated circuits; break the existing sales and exhibition structure into what he describes as an arena of open competition. On the other is the more bland diet of the CIEA, a more conservative approach described as a realization of the setup as it now exists and a fighting approach to an even shake for the independents.

The opportunities for the full-line Allied policy are limited. It has its strongest hold in the midwest, the central and middle northwest, and in one area of the south. The leaders—which include Martin Smith and P. J. Wood of Ohio, Ray Branch and Fred Pennell of Michigan, Roy E. Harrold and Don Rossiter of Indiana, Sidney E. Samuelson and Fred J. Herrington of Pennsylvania, Harry Perlewitz of Wisconsin, Jack Kirsch of Chicago, Bennie Berger of Minneapolis, and H. A. Cole of Texas are proponents of the dual approach.

CIEA, therefore, is the expansion lure. That platter is passed at the tables of the independent territorial associations who tend to their own affairs and own no national affiliation. It is getting a hearing, and as concern rises over the future of MPTOA it is invited to more tables. Strong in the councils are such self-contained representatives as Mr. Wolcott, president of the Allied-Independent Theatre Owners of Iowa-Nebraska, and Mr. Poole, executive secretary of the Pacific Coast Conference of Independent Theatre Owners, an organization of four independent exhibitor associations from Southern California to the Canadian border.

Makes Bid to Articulate And Conservative Groups

Thus, Allied makes its bid for the support directly of the articulate, scrapping, hundred-per-cent independent with one hand, and to the mild conservative with the other. Chicago and May 23-24-25 probably will initiate the association's greatest drive for field support. There, on different days under the same roof, will convene the CIEA and a special meeting of the Allied board of directors. There, also, will be tendered an industry-wide testimonial dinner to Jack Kirsch, president of national Allied and of the Illinois unit, long an association stalwart. At both of the business sessions, Abram Myers, general counsel and board chairman of Allied, along with Mr. Kirsch and Jesse Stern of New York, CIEA chairman, is expected to unfold the pattern and finalize details of the campaign.

Limited Alliances May Be Course for Some Units

But the leaders of the self-sufficient zones realize the strength of their position, and it is not indicated they propose to weaken it. They know they hold high hands as long as they bestow only limited affection and are prepared to forewear unconditional alliances. They head some of the most powerful exhibitor setups in the country, and the indications are they will continue their neutrality—making up their minds under the impact of changing circumstances as to whom they shall be neutral against.

The strength of these self-contained units is indicated in the fact that of the nation's 54 established regional, state and city associations, 22 are affiliated neither with Allied nor MPTOA.

Although the stream of exhibitor politics is turbid, there is a general realization of the potential power of ATA. There is an aware-

(Continued on page 18)
"A socko box-office entertainment."
—Variety

"A pleasure...a knockout."
—M. P. Herald

"A top grosser."
—Boxoffice

"Certain to get the business... packed with selling angles"
—The Exhibit

WALT DISNEY'S

"Has everything to make showmen bow down to Mr. Disney... Certainly will do very well at the box-office."
—Showmen's Trade Review

MAKE MINE MUSIC

IN TECHNICOLOR

BROADWAY'S RECORD SMASH
"A tremendous noise at the box-office."
—Film Daily

"Something in it for everyone, as the box-office is sure to testify."
—M. P. Daily

"May be the best Disney money-maker since 'Snow White'"
—Daily Variety

"It should be a huge hit."
—Hollywood Reporter

Presenting the talents of:
BENNY GOODMAN · DINAH SHORE
THE ANDREWS SISTERS · NELSON EDDY
JERRY COLOMNA · ANDY RUSSELL
THE KING'S MEN · STERLING HOLLOWAY
THE PIED PIPERS

Released through RKO RADIO PICTURES
THE Department of Justice may be arrayed against the major companies on theatre divestiture, et al, but it appears to be an ally on the anti-trust charges filed by Howard Hughes against the Motion Picture Association as an outcropping of "The Outlaw" situation.

By legal approaches, the D. of J. attitude, which, of course, is unofficially sounded, may mean nothing. The lawyers will have to decide that one. But, as an influence on opinion, at least within the industry itself, it seems to us the stand taken with such forthrightness by the Johnston office is supported immeasurably by the Washington dispatch which appeared late last week in Motion Picture Daily. Therefore, its highlights:

1.—Department of Justice officials "ridiculed Hughes' allegation MPA is violating anti-trust laws in prohibiting pictures which encourage juvenile delinquency and for which objectionable advertising is employed."

2.—MPA's right to censor films is accepted by the Government "without question," to quote a high, if unnamed, spokesman who added, "This was one of the main reasons the MPA was established; to protect the producer, the distributor and exhibitor, with a primary function of self-regulation to guarantee the American people good motion pictures."

Also, note this statement attributed to a spokesman of a panel named by Attorney General Tom Clark to fight juvenile delinquency:

"'The Outlaw' would tend to motivate our young men and who attend movies toward crime, rather than away from it."

But, aside from the legal jousting already launched and the combat inevitably to follow—and even if Hughes should win his suit—he cannot win a moral victory. His argument that he must be right because the public is flocking to see his film is not necessarily sound. Objectionable burlesque shows were commercially successful in New York before the license department called a halt. Those several stage plays stopped by New York police did not suffer from lack of public support, either.

To remember this:
Motion pictures fulfill only part of their function when they reflect popular trends and currents. To fulfill all of their function they must also point a way. The avenues can be many. One has to be in acknowledgment of accepted good taste in the merchandising as well as in the product itself.

SIGNPOST: Erskine Johnson reports a producer offer to Barry Sullivan, who is evidently precipitating some of those Hollywood tremors because of "Suspense." The offer was 100 thousand G's for one picture, Mistaking Sullivan's gasp for hesitation, he added, "plus 10 per cent of the profits, of course."

How the King Brothers explain switching from slot machines to film production:
"It's more nerve-wracking!"

The Northwest Popcorn Co. is manufacturing its product in all hues. Popcorn in Technicolor, at last!

Howard Dietz wrote the lyrics and Arthur Schwartz the music for "Something to Remember You By." It's one of the numbers sung in "Her Kind of Man."

This is how, and why, Dietz of Metro gets main credit title in a film made by Warner.

On the recent conclusion those nine-hour Constellation flights, west to east, eliminate the classic alibi that it's the long train trip which spills the films, Neil Agnew observes: "Only one answer. We'll have to make 'em in New York."

The wraps were removed from a best-kept secret the other day when Spyros Skouras observed his 53rd birthday and when industry friends similarly observed it by presenting him with a check for $51,400 collected in his name—but unknown to Skouras—for the Greek War Relief Assn. Contrary to usual procedure, the drive was inaugurated quietly and so maintained throughout. Voluntary contributions, not exceeding $53 each, were sought, but some insisted upon going beyond. Four persons, Barney Balaban explained at the presentation luncheon, gave $530 apiece. Many gave double and triple.


ANGLO-AMERICAN RELATIONS?
"[W. Glenn] Hall [financial secretary of the British Treasury] . . . said Rank's sales force has the superhuman task of selling pictures to 'low Middlewestern mentalities,' but that the job must be done."—London cable in Motion Picture Daily on J. Arthur Rank's first international convention in London.

You'd be surprised to know who has been offered the presidency of United Artists. Only recently, too.

CROSSROADS

(Continued from page 15)
MAJORS SPRUCE UP THEIR SHORTS FOR SPRING PARADE

Paramount Begins Series of Ten Regional Parleys, Plans 64 Subjects

Short subjects currently are receiving their spring overhauling in preparation for the new autumn season. Sales managers are conducting regional meetings to push them, producers are adding new series to their schedules, advertisers are planning new methods of handling them.

Last week practically all of the major studios had announcements to make concerning short product.

Ten Regional Sessions, Plan of Paramount

Paramount's Oscar A. Morgan, shorts sales manager, began in New York April 29 a series of 10 regional conferences with district, branch and sales managers to discuss short product. At the first meeting he predicted that the 1946-47 Paramount short sales would far exceed each of the preceding six years his department has operated as a separate unit.

"The prediction is no Utopian dream," Mr. Morgan said, "but is based on a nationwide survey recently completed by my department, enabling us to formulate plans for the strengthening of short subjects sales throughout the country."

In New York Mr. Morgan announced that Paramount would release 64 shorts, in 10 different series, and 104 issues of Paramount News next season. A new series, Paramount Pacemakers, will be introduced at that time.


Sales Meetings in Other Cities During May

During the month of May, Mr. Morgan will hold sales meetings in Boston, Philadelphia, Cleveland, Atlanta, Memphis, St. Louis, Chicago, Denver and San Francisco. Norman H. Moray, short subjects sales manager for Warner Brothers, last week concluded a four-week tour of the west and south where he conducted special sales meetings in Memphis, Denver, Salt Lake City, Los Angeles, San Francisco, Oklahoma City, Dallas, New Orleans, Atlanta, Charlotte and Washington.

One of Warner's most widely-distributed shorts, "Hitler Lives?" is currently playing in six West End theatres in London simultaneously. This is believed to be the first time such a London booking has ever been given a short.

For the first time in more than five years, RKO will produce a series of two-reel musicals, the company has reported. To be produced on a lavish scale, the first short of the series, starring Gene Krupa, goes into production June 4. This series, to include about six musicals, will be directed by George BISON for release next season and will be an addition to RKO's regular shorts schedules.

Columbia May Establish Shorts Promotion Unit

Columbia, while planning no short subject sales meetings at this time, is reportedly studying its advertising and publicity setup, with the view of reorganizing to include a special department for the handling of shorts.

This company also is experimenting with feature exploitation of its serials, the first such instance of special handling for this type of product.

Twentieth Century-Fox has inaugurated a new policy of presenting a short subject with each dresseshowing of a feature picture. The short will be either a Terrytoon or Movietone.

Universal has just completed a heavy exploitation program for its serial, "The Scarlet Horseman." Seventeen commercial tie-ups were arranged for this serial with various merchandising companies.

Metro-Goldwyn-Mayer plans no special advertising campaign for its short subjects this summer, but will continue with its usual program.

File Clearance Complaint; Another Is Dismissed

One clearance complaint has been filed in the Washington tribunal, while a clearance complaint in Boston was dismissed, the American Arbitration Association reported in New York last Thursday.

In Washington, Lee Theatre Corporation, operating the Hill Theatre, Baltimore, filed a clearance complaint against the five consenting companies. The complainant alleges that the five defendants have made films available only 21 to 30 days after first run colored theatres in Baltimore and that the Hill is a new theatre which opened April 21 for colored patronage on a single feature policy. Claiming that no colored theatre in Baltimore is comparable and could not be considered in competition with the complainant, a clearance of 14 days after first run colored theatres in Baltimore was asked.

In Boston, Charles S. Bolster, arbitrator, dismissed the demand by John Uston, operating the Easton theatre, North Easton, Mass., against Loew's, Twentieth Century-Fox and Paramount for a clearance reduction of from 30 days after first run at Brockton, Mass., to 14 days.

Eastin Hires Veterans

Eastin Pictures Company, Davenport, Ia., distributors of 16mm films, has reemployed six of its returning servicemen. Kent D. Eastin, president, released from the Navy, has returned to the firm. The servicemen are: Edward H. Hieronymous, Tom F. Smith, Robert K. Hieronymous, W. Reid Wooldridge, Kenneth Olson, Newell Daily.
First week...Sales "The Kid From has exceeded Astor Theater $10,000
Samuel Goldwyn's

from Brooklyn

(INTECHNICOLOR)

any previous

re record by

!
MOVE TO DECEITY
NO "CONSPIRACY"

Says U.S. in "Outlaw" Case
View; Geisler HIred to
Defend Coast Action

There will be no prosecution of the major
companies for a conspiracy in behalf of de-
cency, spokesmen for the Department of
Justice told Motion Picture Herald last
week in Washington.

It was made clear, furthermore, that
Howard Hughes would be ironing with a
cold iron if he registered an Anti-trust com-
plaint against the Motion Picture Associa-
tion for its treatment of "The Outlaw"; that
the Department might conduct a routine in-
vestigation, but that it would use a short
chowbar and a light pressure.

"The Outlaw" tends to encourage the
evils being fought by the Department of
Justice," an official observed. "Attorney
General Tom Clark has established a panel
to work against juvenile delinquency. 'The
Outlaw' encourages crime and would tend to
motivate our young men and women who at-
tend movies toward crime, rather than away
from it."

Praise from Department

There was praise from the Department for
the Production Code Administration's work in
guarding the moral tone of motion pic-
tures, an attitude of acceptance of such ac-
tivity "without question."

When Mr. Hughes hired Charles Poletti,
former Lieut. Governor of New York
and erstwhile colonel in the military govern-
ment in Rome, the MPA men countered
with Samuel L. Rosenman, former Presiden-
tial adviser. This week, Mr. Hughes replied
with Jerry Geisler, Los Angeles attorney,
noted recently for his defense of Charles
Chaplin and Errol Flynn, to fight the City
of San Francisco and MPAA.

Specifically, Mr. Geisler is defending Al
Dunn, manager of the United Artists thea-
tre there, against charges of exhibiting an
indecent motion picture. "The Outlaw" prints
were impounded by the police a week earlier.
Last Friday, Mr. Dunn pleaded not guilty.
Attacking the "vagueness of the statute," his
convict denied the film was "lewd or ob-
scene," and successfully demanded a jury
for the trial ordered for May 15.

Officials Withhold Comment

The court was asked to consider the film
as a whole, to decide whether in its entirety it
was "offensive to the censors, calculated to
deprave the character and inspire impure
impulses and lustful thoughts, corrupt the
morals of youth, and destroy the standards
of right or wrong."

"I think it violates the statute if it does
just one of them," observed Judge John J.
McMahon of Municipal Court. Judge Mc-

JERRY GEISLER

MAHon and Police Chief Charles Dulceal saw
the feature last Thursday. They reserved
comment.

The picture was under fire elsewhere.
Archbishop Michael J. Curley appealed to
the faithful in Baltimore "to do all in your
power to oppose its showing, The Evange-
list, official organ of the Catholic church in
Albany, urged a similar reception. The film,
meanwhile, was booked into Loew's Palace in
Washington to follow the current film.

Radio utilized the title in its reach for
honor. One such reference came in the Sun-
day night "Ozzie and Harriet" family pro-
gram. Said six-year-old Ricky to nine-
year-old David's petition for a loan to fix a
broken window: "All right, but I was saving
it for something important. I was going to
see Jane Russell in 'The Outlaw.'"

Protestant Commission
Asks New Film Ethics

The Protestant Film Commission wants
to see that the points of view taken by
Hollywood films are constructive and that
the attitude of these films make for the bet-
terment of human life," said Paul F. Heard,
executive secretary of the PFC in Washing-
ton last week. He asserted his organization
was fighting for the application to enter-
tainment films of standards of art and ethics
which is the formula "for which Hollywood
so feverishly seeks."

Mr. Heard said that the Commission was impressed with such
pictures as "How Green Was my Valley," "Our Vines Have Tender Grapes," "Going
My Way" and "The Bells of St. Mary's."

Hamilton Fawcett Editor

Fawcett Publications has announced the
appointment of Maxwell Hamilton as editor of
Motion Picture Magazine,
### RKO Radio Pictures Inc.

**Trade Showings**

**WALT DISNEY'S HAPPY COMEDY MUSICAL**

**Make Mine Music!**

*Presenting the talents of*

- Benny Goodman
- Dinah Shore
- The Andrews Sisters
- Nelson Eddy
- Jerry Colonna
- Andy Russell
- The King's Men
- Sterling Holloway
- The Pied Pipers

**Branch** | **Place of Showing** | **Day & Date** | **Time**
---|---|---|---
ALBANY | Delaware Theatre, 200 Delaware Avenue | Tues. 5/14 | 2:30 P.M.
ATLANTA | Rhodes Theatre, 42 S. Rhodes Center, N. W. | Tues. 5/14 | 11:00 A.M.
BOSTON | Uptown Theatre, 259 Huntington Ave. | Tues. 5/14 | 11:00 A.M.
BUFFALO | Niagara Theatre, 426 Niagara Street | Tues. 5/14 | 2:30 P.M.
CHARLOTTE | Plaza Theatre, 1610 Central Ave. | Tues. 5/14 | 10:30 A.M.
CHICAGO | Surf Theatre, 40 W. Division Street | Tues. 5/14 | 2:00 P.M.
CINCINNATI | Forest Theatre, 670 Forest Avenue | Tues. 5/14 | 2:30 P.M.
CLEVELAND | Colony Theatre, 2121 Forest Ave. | Tues. 5/14 | 2:00 P.M.
DALLAS | Malaise Theatre, 3419 Oak Lawn Avenue | Tues. 5/14 | 2:00 P.M.
DENVER | Aladdin Theatre, East Colfax Avenue | Tues. 5/14 | 10:00 A.M.
DENVER | East Colfax Avenue | Wed. 5/15 | 2:00 P.M.
DETROIT | Varsity Theatre, 17131 Livernois Street | Tues. 5/14 | 2:00 P.M.
INDIANAPOLIS | Cinema Theatre, 213 E. 16th Street | Tues. 5/14 | 1:30 P.M.
KANSAS CITY | Kinco Theatre, 3210 Main Street | Tues. 5/14 | 2:30 P.M.
LOS ANGELES | Ambassador Theatre, Ambassador Hotel | Tues. 5/14 | 2:30 P.M.
MEMPHIS | Linden Circle Theatre, 311 South Somerville Ave. | Tues. 5/14 | 2:30 P.M.
MILWAUKEE | Varsity Theatre, 1226 W. Wisconsin Ave. | Tues. 5/14 | 2:00 P.M.
MINNEAPOLIS | Grenada Theatre, 2022 Hennepin Avenue | Tues. 5/14 | 2:30 P.M.
NEW HAVEN | Dixwell Playhouse, 630 Dixwell Ave. | Tues. 5/14 | 10:45 A.M.
NEW ORLEANS | Circle Theatre, N. Galvez & St. Bernand Ave. | Tues. 5/14 | 11:00 A.M.
OKLAHOMA CITY | Uptown Theatre, 1212 North Hudson Street | Tues. 5/14 | 11:00 A.M.
OMAHA | Admiral Theatre, 40th and Harlan St. | Tues. 5/14 | 2:30 P.M.
PHILADELPHIA | Uptown Theatre, Broad and Susquehanna Ave. | Tues. 5/14 | 11:00 A.M.
PITTSBURGH | Showside Theatre, 5318 Walnut Street | Tues. 5/14 | 2:00 P.M.
PORTLAND | Oriental Theatre, 922 S. E. Grand Avenue | Tues. 5/14 | 2:30 P.M.
ST. LOUIS | St. Louis Theatre, 718 North Grand Street | Tues. 5/14 | 1:00 P.M.
SALT LAKE CITY | Southeast Theatre, 2121 S. Eleventh East | Tues. 5/14 | 2:15 P.M.
SAN FRANCISCO | Tivoli Theatre, 70 Eddy Street | Tues. 5/14 | 1:30 P.M.
SEATTLE | Egyptian Theatre, 4545 University Way | Tues. 5/14 | 2:30 P.M.
SIOUX FALLS | Hollywood Theatre, 212 No. Phillips Avenue | Tues. 5/14 | 10:30 A.M.
WASHINGTON | Circle Theatre, 2105 Pennsylvania Ave. N. W. | Tues. 5/14 | 11:00 A.M.
MAJORS RENDER TO PETRILLO 33%

Studio Musicians Are To Be Increased 44% by Contract to 1948

A studio musicians' contract providing an increase of 44 per cent in the number of instrumentalists regularly employed and a 33 per cent rise in their yearly wages was negotiated last week in New York by James C. Petrillo, president of the American Federation of Musicians, and executives of eight motion picture companies.

Under the contract, which runs until Labor Day, 1948, the eight producers agree to engage a total of 339 musicians on a yearly basis, and set their present wage at $6,916, against the present figure of $5,200. The wage increases are retroactive to April 1.

Negotiated Three Weeks

The agreement was reached after more than three weeks of negotiating. Petrillo originally demanded that the studios triple the number of musicians, double their salaries, and 89 other provisions. Industry executives pointed out that all these demands had been met the cost of providing music in motion pictures would have been tripled.

Nicholas M. Schenck, president of Loew's, Inc., who was spokesman for the producers, said the increased quota of regularly employed musicians would not prove burdensome. "It will be no hardship," he said.

On Tuesday it was reported in New York that Petrillo planned to forbid AFM members to work in television until some indefinite date in the future when the union can determine the effects of television on present day radio. "The introduction and development of television presents the same threat to employment of musicians as did the change from silent to sound motion pictures... (when) we lost the employment of 18,000 musicians overnight," Mr. Petrillo said.

Personnel Increase Listed

Mr. Schenck, in a joint statement with Petrillo, following the completion of the negotiations, said, "An increase to all members of the Federation who were working at the studios was granted to match the increased cost of living, which, by statistics has reached 33 per cent since January 1, 1941." This increase averages about 25 per cent for all members of the Federation working in the studios. In the instance of recording musicians, the increase amounts to 33 per cent.

The increase in the number of studio musicians agreed upon is: MGM from 35 musicians to 50; 20th Century-Fox, 35 to 50; Warner Brothers, 35 to 50; Paramount, 30 to 45; Republic, 25 to 36; Universal, 25 to 36; RKO, 25 to 36, and Columbia, 25 to 36.

Spokesmen for both groups confirmed earlier reports that the AFM demand to place the compensation and time of the musicians on a non-cumulative basis had been dropped, as well as the demand that recording be limited to two minutes per hour. They also indicated that there would be no changes in the new contracts covering the use of sound track for 16mm prints reduced from 35mm; the restriction on the use of Hollywood-made film in television, and other details in the previous contracts, including the provision that if a production is owned 25 per cent or more by the producer employing the recording musicians on an annual basis, the musicians can be used without extra charge.

Following the concluding meeting Mr. Schenck said that "there had been a lovely, friendly three weeks of negotiations in every respect." Continuing he said, "We listened to each other and argued with each other honestly and fairly and if one of us had a point it would be considered by the other."

Warns on Broadcasting

Meanwhile, as the film negotiations were being concluded, Justin Miller, president of the National Association of Broadcasters, warned that the AFM is "going to work on" advertisers and advertising agencies as the latest move in an effort to skirt the provisions of the Lea-Vendenberg act which prevents direct action against radio broadcasters exclusively.

Mr. Miller attributed the statement to Joseph Patway, counsel for the AFM, who he said, talked of those fields.

Expect Last of IATSE Contracts This Week

The last IATSE contract covering service employees' locals was expected to be signed this week when distributors concluded negotiations with the Cleveland local. However, no negotiations are planned for the present with the Detroit local since most of its members are involved in the closing of the shipping rooms there.

Approximately 3,000 film shippers, inspectors and poster clerks, as well as 4,000 IATSE office employees, have been granted 15 per cent wage increases in new two-year contracts, which will expire November 30, 1947. Retroactive increases of 10 per cent for the office workers go back to December 1, 1944, with the entire 15 per cent going back to December 1, 1945.

Many of the service employees were granted 10 per cent retroactivity to December 1, 1943, with the 15 per cent being effective December 1, 1945.

Formalize New Michigan Unit At Meeting Soon

A formal organization meeting of the Michigan Independent Theatre Owners, a new association started last week in Detroit, will be held as soon as the committee on constitution and by-laws indicates it is ready to report.

The association was set up temporarily with Sam Carver, operator of the Grand and Belmont theatres in Highland Park, as president. It was claimed that initial membership included some 75 Detroit theatres and 35 more upstate. Irving Katcher of the Russell theatre, Detroit, was named secretary.

The constitution committee included Oscar Gorelick of the Carmen theatre inDearborn, H. G. Blankenship of the Gem in Flint, and Adrian D. Rosen of the De Luxe theatre in Detroit.

The launching convention telegraphed protests to Richard F. Walsh, IATSE president, and to the six major distributors occupying the Film Building against continuation of the strike of backroom exchange employees. The protest pointed out that the theatres were the "innocent victims" in the impasse; that the small independents were particularly hard hit by the strike.

The new association is the only other such body in the bailiwick of Allied Theatres of Michigan, headed by Ray Branch as president and Fred Pennell as manager.

Foy Executive Producer For Eagle Lion Unit

Kenneth Young, president of Pathé Industries, announced last week in Hollywood that Bryan Foy had been signed as executive producer on high budget pictures for Pathé-Eagle Lion, the recently-formed company owned by the Young and Rank interests.

Mr. Foy, now completing his contract work at Twentieth Century-Fox, has been associated with production since 1920, and has directed and produced at various studios. At the time of the announcement of the formation of the Young-Rank company, it was reported that the Young interests would produce 10 pictures a year for distribution, matching 10 to be produced by Rank interests.

Says FM Would Be Retarded If Allocations Shift

There is "grave danger" of retarding superior FM radio service on a nationwide scale if the Government institutes a general reallocation of present-day standard broadcast frequencies, according to the testimony of Frank Stanton, president of Columbia Broadcasting System, at the clear channel hearings being conducted by the Federal Communications Commission in Washington. Revision would be contrary, he said.
Monogram Signs New Contract With Pathe, Ltd.

London Bureau

Monogram and Pathe Pictures, Ltd., have signed a new agreement for the distribution of Monogram product in Britain, it was announced here by Norton V. Ritchey, Monogram vice-president in charge of foreign distribution, and Steve Broidy, Monogram general sales manager. The existing contract expires in August, 1948, but in view of Pathe’s successful exploitation of Monogram product here a new eight-year contract, calling for wider terms, retroactive to April 1, 1946, has been signed.

Monogram will distribute in America and elsewhere all suitable British-made Pathe product and will start production at Elstree the first of next year on the first Monogram-British picture. This will star Bela Lugosi.

Mr. Broidy claims that Monogram’s progress is continuing and he anticipates an overall business increase for the coming year of 25 per cent, with an increase of 40 per cent in the foreign market.

Mr. Broidy and Mr. Ritchey, who were to have left London Wednesday, will tour Holland, Belgium and France.

William Satori has been appointed Monogram European manager.

MGM Signs Sky Pilot to Seven-Year Contract

Bron Clifford, 27-year-old evangelist, signed a seven-year contract with MGM Monday to appear in motion pictures so that he can take his messages “where the people are.” Mr. Clifford turned down a Hollywood offer a year ago, when he was holding services in a western city, because he didn’t think screen acting was compatible with “that thing which I was called to do—preach the gospel. But after much consideration and prayer,” he said, “I decided that I could broaden my sphere of influence if I went into the movies. Christ taught with parables, and I intend to carry his work with the medium that we have today—movies and radio. Our generation is listening to the radio and going to the movies and I must go where the people are.”

MGM goes up in the air this summer with one of the most unique promotional devices in years. Douglas Leigh, the boy wonder of the advertising world, has been contracted by Howard Dietz, MGM vice-president in charge of advertising and publicity, to spell out the wonders of MGM product in a sky-high promotion.

Huge moving electrical signs will be tastefully draped about former Navy blimps which, on regular daily flights, will cruise over a territory of 40,000 square miles, including New York, Philadelphia, Baltimore, Hartford and Washington, D. C., where an estimated 22,000,000 will see the signs.

The dirigible will carry an electrical “spectacular” 40 feet high on each side and a continuous running message on MGM pictures 200 feet by 25 feet. A minimum of 5,000 lamps per side will make the message visible for more than five miles, according to Mr. Leigh, who is responsible for the former Wrigley “aquarium” sign on Broadway and who will soon fill that same street with bubbles five feet in diameter in advertising a soft drink.

“We plan,” says Mr. Dietz, “to install 800,000,000 candlepower searchlights on the roofs of the Capitol and Loew’s State theatres, New York, and catch the sky giant in the cross beams. It may cause a few stiff necks, but will make a mighty pretty picture.”

The first picture to be so advertised will be “The Green Years,” currently at the Radio City Music Hall.

Scophony of U.S. In Counter-Suit

Scophony Corporation of America and Arthur Levey, its general manager, last Friday denied anti-trust charges which the Government had filed in Federal Court, asked dismissal of the suit, and in a cross-complaint asked for “judgement in the amount of $1,500,000, plus additional sums yet unknown” from General Precision Equipment, Television Productions, Paramount and British Scophony, Ltd., defendants in the Government’s trust suit.

The cross-complaint discloses that American Scophony and Mr. Levey seek to enjoin the four defendants from “attempting to interfere in SCA’s business and property and to enjoin them from voting their stock in SCA” until the complaint is adjudicated.

Mr. Levey, in an independent cross-claim, asks for $270,000 damages from each of the four defendants, and an order enjoining the four from interfering with his activities as general manager of SCA. In addition, he would have the four companies enjoined from voting any of their stock until adjudication of the Government’s case.

Meanwhile last Friday, Paramount, Television Productions, and Paul Ralbourn of Paramount filed answer in the District Court denying the Government’s allegations in the anti-trust suit. They all denied they are engaged in the ownership and operation of television stations in the U. S., as contended by the Government, other than that Paramount’s Television Productions operates an experimental station in Hollywood. Also denied was the U. S. claim that Television Productions and Paramount own a 50 per cent interest in Allen B. Du Mont Laboratories; it was said the interest “was no more than 37 per cent.”
JURISDICTION FIGHT PLAGUES BRITISH

ACT and NATKE Vie for Position; Recent Strike Occasion for U. S. Slap

by PETER BURNUP

in London

Fear that the industry will become a continual cockpit of internecine dispute has been expressed here as the result of the now happily concluded strike promoted by the Association of Cine-Technicians in Renters' repair and dispatch departments.

Nuisance though it proved to be, the strike has given grave concern to responsible leaders of the industry who are exceedingly anxious that the Trade Union Congress settle once and for all which is the proper negotiating body, not only for the ACT versus National Association of Theatrical and Kind Employees dispute but for the whole industry.

Attack on U. S. Companies

Also, there is the consideration that the strike became the occasion of yet another oblique attack on American companies who were accused in several national newspapers—not all of them tinged with labor sympathies—of deliberately pegging wages at a low level in order to increase their dollar remittances.

Say a number of American executives: The creation of a proper public relations office representing the true facts of their case to the British public becomes more and more imperative.

Collapse of the strike was followed, not unnaturally, by a vociferous slanging match between the two Labor contestants. George Elvin claimed that his ACT had won a famous victory, though outside observers opine that he has been soundly beaten, seeing that his claim to recognition by the Kinematograph Renters Society has not been conceded. Ebulient T. J. O'Brien, secretary of the NATKE, commented that "ACT has been beaten to a frazzle."

Up to Trade Congress

Events must now await the deliberations of the Trade Union Congress Disputes Committee, but no one need think that ACT's leaders are in a contrite mood. Very much to the contrary, in fact. The association was to hold its annual conference April 27-28. The resolutions tabled for debate reveal the body's inordinate preoccupation with politics, if not, as some assert, aspiration towards absolute dictatorship in the industry.

Keenest debate was expected on a proposal which is one more overt tilt at American companies. ACT urges that the present quota regulations be replaced by a provision similar to that which is to operate in France relating permitted imports to the volume of home production.

If, for example, the total requirement of British theatres was for the time being pegged at 600 films a year and British production was estimated at above films in 1946, 150 in 1947 and 200 in 1948, foreign imports would be restricted in those three years, respectively, to 300, 450 and 400.

Plan Lobbying Campaign

If the conference adopts the proposal, ACT's leaders propose an intensive lobbying campaign among Labor members of Parliament pressing the scheme upon them.

Other resolutions—they're hitting at J. Arthur Rank here—propose a Government monopoly in the production and distribution of educational films. Others, reaffirming the ACT's previous attitude that no foreign technicians shall be allowed to enter this country without reciprocity, demand specifically that no technicians should be allowed from countries which resist employment of British technicians in their native industry. That's a slant at IATSE in the U. S.

The resolution goes on: "It (i.e. the association) notes particularly the inordinate length of time taken to produce 'Caesar and Cleopatra' and consider that Gabriel Pascal should not be permitted to make any further films in this country."

(A late cable from England reported this week that this resolution was carried by a vote of 218 to 33 despite the protests of senior technicians that Mr. Pascal was being made the scapegoat at the expense of the dilatoriness of others.)

But Pascal himself isn't worrying. He has left for a six-week vacation in Rome and plans to make "a very large picture" in Paris.

SHAW ANSWERS BACK IN PASCAL DEFENSE.

George Bernard Shaw has come to the defense of Gabriel Pascal, criticized by the British Association of Cinema Technicians for taking too long and spending too much filming Shaw's "Caesar and Cleopatra". According to a United Press dispatch from London, Shaw said the picture cost only $3,000,000 and the $4,000,000 the association said, and added that "if the association saw money coming in they would change their minds". Mr. Pascal told The London Daily Express that he wanted to "remind the association I was the only man who had the guts to carry on at Denham during the blitz. There was plenty of studio space then. Nobody seemed to want it!"

Ostrer Leaves Rank Position

London Bureau

J. Arthur Rank has accepted the resignation of Maurice Ostrer as executive producer of the Gainsborough Studios.

Mr. Rank was reported bitterly disappointed that his efforts to effect a compromise failed. With Mr. Ostrer reported adamant toward Mr. Rank's counter-proposals, he resigns September 1.

Mr. Rank, still considering a successor for the post, has stated that he proposes retaining the Gainsborough Studios, which are his largest money-makers, in exactly the present form, saying that one man's resignation will not affect the studio's policy and will not interfere with contractual obligations with such stars as Stewart Granger, Margaret Lockwood, Phyllis Calvert and Michael Rennie.

Mr. Ostrer has said he has reached the end of his patience and can no longer brook the interference which will be inevitable as a consequence of the centralizing and coordinating plans now prevalent in the Rank organization. Mr. Ostrer proposes initiating a new production unit and claims that he has promised adequate studio space and effective distribution.

Neilson Succeeds Bader As President of AMPA

Rutgers Neilson, publicity manager of RKO Radio, on Tuesday took over the presidency of the Associated Motion Picture Advertisers, Inc., from retiring president David A. Bader at the organization's annual election luncheon meeting held in the Hotel Bristol in New York.

Other officers inaugurated were Phil Williams, vice-president; Max Stein, secretary, and Arnold Stoltz, treasurer. Mr. Bader, Charles Alllicote, Claude Lee, Blanche Livingston and Marguerite Wayburn are members of the board of directors. Ray Galagher was named a trustee for three years, succeeding Mr. Neilson.

Neilson, who has been a member of AMPA for 15 years and has served at various times as vice-president, secretary, director and trustee, was hailed at the meeting by Mr. Bader, who pointed out that Mr. Neilson takes over the presidency during the organization's 30th anniversary, during which time he has contributed much to AMPA in time and service.

W. J. Heineman Will Sell "Caesar and Cleopatra"

William J. Heineman, sales manager for United World Pictures, will be in charge of sales for "Caesar and Cleopatra," to be released by Columbia Pictures. Mr. Heineman will handle the assignment at the request of J. Arthur Rank and with the concurrence of Gradwell Sears of United Artists. Arrangements for this deal were concluded at the recent London convention of Rank companies.

MOTION PICTURE HERALD, MAY 4, 1946
20th Century Fox
Pops that wonderful question
in its most wonderful musical show!

... and the boxoffice answer will be a wonderful YES
DO YOU LOVE

in Technicolor

with Reginald Gardiner · Richard Gaines · Stanley Prager

Directed by
HARRY JAMES' MUSIC MAKERS · GREGORY RATOR

Screen Play by Robert Ellis and Helen Logan · Based on a Story by Bert Granet · Additional Dialogue by Dorothy Benna

Its SONGS as lovely as its love!

"I DIDN'T MEAN A WORD I SAID" · "MOONLIGHT PROPAGANDA" · "DO YOU LOVE ME" · "AS IF I DID"

by Jimmy McHugh and Harold Adamson · by Herbert Magidson and Matty Malneck · by Harry Ruby · by Harry J.
Howman will love it!

Harry Ross Me

Produced by GEORGE JESSEL

Staged by Seymour Felix

ENOUGH ON MY MIND

Newman, Charles Henderson

Century-Fox knows how to give a superb musical!
and EVERY BOXOFFICE loves these

YES YES YES YES

hits from 20th Century-Fox

Cluny Brown

Dragonwyck

THE DARK CORNER

Sentimental Journey

A WALK IN THE SUN

Doll Face
She Wrote the Book

Universal—Joan Davis Entertains

Joan Davis' talent for rowdy comedy is placed under restraint here in favor of her greater talent for humor, displayed in a story that has both novelty and wit with which to amuse the customary audience. Designed to entertain pleasantly rather than to throw the audience into convulsions, the picture kept its Hollywood preview audience in a laughing mood almost from the opening scene and has accumulated tremendous royalties which the lady cannot claim because her husband doesn't know about them.

She confides in Miss Davis, who's going to New York to deliver a lecture, in order that the professor may pose as the authoress and collect the money due her. The mix-ups and merriment begin when the professor, bumped on the head in a car accident and bereft of memory, is led to believe she has lived the events chronicled in the novel and departs herself accordingly. The complications, intelligently conceived and adroitly worked out, pile up steadily to a convincing and heart-compelling climax.

Jack Oakie, as the book publisher's press agent who takes the supposed authoress under his wing, is a marvel, and Myron Auer, as the barkeep who poses as the principal hero of the novel, are the standouts in the support.

Liber Wilson produced with telling discrimination, and Charles Lamont's direction is perhaps the best he has done.

From the Forum theatre, Los Angeles, where it received a warm response. Reviewer's Rating: Good—William R. Weaver.


Board Approves 20th-Fox Pension For Employees

The board of directors of 20th Century-Fox have recommended to the stockholders an employees' retirement plan to supplement the benefits provided under the Federal Social Security Act so that employees will receive increased incomes upon retirement. Syros P. Skouras, president, announced Tuesday in New York.

All regular employees of the corporation and its domestic subsidiaries, except National Theatres Corporation, who have completed one or more years of service will be members of the plan. Employees of National Theatres are not covered as they have had a pension plan of their own since 1942.

The entire cost of the plan will be borne by the corporation and it is estimated that the present annual contribution by the company will be approximately 10 per cent of the basic compensation of employees who will be members.

The plan provides that any employee who retires at the age of 65, after having been in the employ of the company for 15 years or more, will receive at least $780 annually including Federal Social Security.

Thursday the company released its audited financial report for the 52 weeks ended December 29, 1945. The audited report supported the original estimated report published in the March 30 issue of Motion Picture Herald.

Warner Circuit Executives In New York Meeting


Zone managers included James E. Coston, Chicago; Nat Wolf, Cleveland; I. J. Hoffman, New Haven; Frank Damis, Newark; C. J. Latta, Albany; Ted Schelang, Philadelphia; Moe A. Silver, Pittsburgh, and J. J. Payette, Wash.

Film buyers included Burt Jacobs, Max Hoffman, Sam Blaskey, Max Friedman, John Halperin, Harry Feinstein, Alex Halperin and Tony Stern.

Harmon Warns Of Dangers in Local Censorship

In the opinion of Francis S. Harmon, vice-president of the Motion Picture Association, "motion pictures face two serious threats—additional state censorship laws and a rash of municipal censorship."

Speaking last week in New York at the annual meeting of the Willard Allen White Foundation, Mr. Harmon declared that the press, the screen and the radio must stand together to maintain freedom of expression.

In summing up the present status of the freedom of the screen, Mr. Harmon pointed out that seven states now have censorship laws. Although few pictures bearing the Association's seal are censored in these states, Mr. Harmon said, films are at times cut or rejected because of political flavor rather than moral content.

"I am almost ashamed to tell you the real motivation for some of the 180 municipal censuses," Mr. Harmon continued. "If there is a more whimsical and more arbitrary censorship than police censorship kindly tell me what it is. . . . If municipal censors can cut out one kind of scene today they can cut out another kind of scene tomorrow. Before we know it, all of us will be in the clutches of municipal, state and federal boards."

Although no new state censorship statutes have been passed during the 24 years since the MPAA was formed, that organization "a year ago shifted from the defensive to the offensive" in holding the line against state censures, according to Mr. Harmon.

The MPAA executive concluded his remarks by explaining the MPAA's self-government and asking that newspapers do not use the word "censorship" as a label for the industry's "self-regulation."
SUDEKUM DIES IN NASHVILLE AT 66

Sudden Heart Attack Is Fatal; Noted as a Civic Leader Many Years

Anthony ('Tony') Sudekum, founder and president of the Crescent Amusement Company, with headquarters in Nashville, Tenn., died suddenly of a heart attack Sunday morning at his home on Harding Road in that city. He was 66. Funeral services were held Tuesday with burial in Mt. Olivet Cemetery, Nashville.

At present the circuit consists of approximately 150 theatres located in Tennessee, Alabama, Arkansas, Kentucky, North Carolina, Mississippi and Louisiana. Fifteen of the houses are located in Nashville, where Mr. Sudekum was a pioneer film exhibitor, opening the Dixie theatre, April 11, 1907. Among the affiliates of Crescent are Cumberland Amusement Company, Bijou Amusements, Inc. and the Nustrand Corporation.

At one time Crescent was the defendant in an anti-trust suit brought by the Federal government.

Will Affect Court Order

Ownership and management of his large property holdings will probably pass to Mrs. Sudekum and two sons-in-laws, Kermit C. Stengel and Elmer Bautch, both already associated with him in Crescent. Mr. Sudekum's death most likely will require a complete change in any previous plans to meet the order of the U. S. District Court that he dispose of his interests in all other theatre corporations except Crescent and also requiring Mr. Stengel to sever relations with more than one corporation.

The court had granted an extension of six months, or until July 17, for compliance with this order. Petition for a further extension because of Mr. Sudekum's death is possible.

A native of Nashville, Mr. Sudekum was educated in the schools of that city. Prior to becoming a showman, he was with his father in a bakery and ice cream business in Nashville.

Known as Philanthropist

He also became widely known as a philanthropist and civic leader, often contributing large sums of money to various charitable groups, young farmers' clubs and civic undertakings. In recognition of his "continued interest in our state institutions" the Tennessee General Assembly adopted a resolution at each of its last 10 sessions expressing gratitude to him in providing free motion pictures to various institutions.

The Crescent company suffered a setback during the depression of 1919, forcing the sale of several houses in Knoxville, Memphis, Jackson and Columbia, but early in the 1920's the company came back with great vigor.

Friends and relatives of Mr. Sudekum reveal that as a young man, he was filled with a yearning to own a circus or similar entertainment, and when motion pictures made their appearance, he invested his total savings of from $500 to $1,000 in the Fifth Avenue theatre, Nashville, which was a success from the outset with its hand-rolled film and piano accompaniment.

In 1914 he established the Hippodrome Skating Rink in Nashville, which since that time has become one of the best known amusement centers in the South and has been the scene of many key sporting events such as wrestling, basketball and boxing.

Planned Expansion

Known as one of the greatest motion picture and amusement operators in the nation, Mr. Sudekum had plans for extensive expansion. A $150,000 theatre seating 1,000 had been considered for construction in Nashville.

He served as chairman of all the industry's Bond drives, except the last two, passing the job on to his son-in-law, Mr. Stengel. He belonged to the Rotary Club and the Lutheran Church and was a Mason and a Shriner and a colonel on the staff of the governor of the state. He was also a member of the Picture Pioneers.

A few years ago he was presented a cup by the Nashville Rotary Club as the outstanding citizen of Nashville. Cumberland University, Lebanon, Tenn., in 1941 conferred upon him the degree of "Doctor of Business Administration."

Surviving are his wife, Nettie E. Sudekum, his father, four daughters, three sisters and a brother.

TONY SUDEKUM

U. S. Removes Price Ceiling On 35mm Equipment

The Office of Price Administration, in a sweeping move this week, eliminated 35mm motion picture equipment from price control. Taking an opposite step from the "hold the line" policy reported by OPA Administrator Paul Porter's office April 12, all equipment, with the exception of sound apparatus, reproduction units, lighting and wire devices, have been completely decontrolled, it was announced.

At first, "special" increases were granted by the price agency where equipment manufacturers reported a higher cost in production. Under the "higher cost" provision, several minor increases were permitted within the price control act. Production costs had to show an increase over a six-month period before relief was granted, however.

With 35mm equipment free from control, 16mm equipment and film continues under regulation.

Claude M. Alviene Dies

Claude M. Alviene, 76, head of the Alviene Academy of Theatre and Cultural Arts, N. Y., died April 22 in a New York hospital. Among Mr. Alviene's former pupils were Mary Pickford, Laurette Taylor, Fred and Adele Astaire, Lee Tracy and Una Merkel.

Walter S. Fischer

Walter S. Fischer, president since 1923 of Carl Fischer, Inc., music publishing house, died April 26 of a heart attack in New York.

He was on the board of directors of the Music Publishers Protective Association and of ASCAP.

Joseph B. Totten

Joseph Byron Totten, 70, writer, director and actor in stage plays and silent films, was found dead Monday in his room at the Flanders Hotel, New York. He had been suffering from heart trouble. Surviving is his sister Edythe Totten.

Gates Corgan

Gates Corgan, 68, theatre architect and father of Jack Corgan, also a theatre architect, died at his home in Shawnee, Okla., April 22. From 1935 until his retirement two years ago, he was architect and contractor for the Griffith Amusement Company.

Alexander Hamilton

Services for Alexander Hamilton, 54, were held in Norwalk, Conn., April 24. Mr. Hamilton had been in the theatre business in Norwalk for 40 years. At the time of his death he was manager of the Empress.

Antonio H. Provenza

Antonio H. Provenza, pioneer operator, died last week following a heart attack suffered while at work at the Hippodrome theatre, Baltimore, Md. He was business agent of Operators Union, Local 181, Baltimore.

MOTION PICTURE HERALD, MAY 4, 1946
Warners Invite Exhibition to Join Anniversary

Exhibitor participation in the 20th anniversary of sound and talking pictures will be spearheaded by Warner Bros. Theatres, and events in this connection were discussed at the meeting of home office and zone executives held in New York Wednesday by Harry M. Kalmie, general manager.

In addition to advertising and publicity plans already mapped by Mort Blumenstock, Warner Bros., vice-president in charge of advertising and publicity, and Harry Goldberg, director of theatre advertising and publicity, ideas outlined Wednesday included methods of cooperating with local outlets of co-sponsors of the celebration, including Western Electric, Eastman Kodak, General Electric, RCA Victor and other companies; setting up of special events, exhibits, newspaper and radio cooperation, honoring of pioneer exhibitors, and makeup of special theatre programs during the week of August 6, when the celebration reaches its climax.

Particular ceremonies are planned in the New Castle, Pa., territory, where the four Warner brothers, Harry M., Jack L., Albert and the late Sam, started their film careers 40 years ago.

The Warner circuit was the first to set up a sound department. It was established 1929 by Frank E. Cahlill, Jr., director of sound for Warner Theatres.

Enterprise Schedules Three Pictures at $8,750,000

Enterprise will begin work on three major productions, budgeted at $8,750,000, within the next four months. A $1,750,000 budget has been allocated for Harry Sherman's "Rumble on the Range," on which production will begin May 17. Andre De Toth will direct the cast of Joel McCrea, Veronica Lake, Don De Fore, Preston Foster and Arleen Whelan.

The $3,000,000 production of "Arch of Triumph" will go into work June 14 with Lewis Milestone directing and David Lewis producing. The third picture is "The Other Love," which will start August 1, starring Barbara Stanwyck. Mr. Lewis will produce and a budget has been set at $2,000,000.

Also announced, but with no starting date, is E. A. Ellington's "Maggie July," budgeted at $2,000,000. Enterprise will produce a total of six pictures this year with an overall budget of $13,000,000.

Modesto, Calif., Votes 3-Cent Tax Levy on Amusements

The people of Modesto, Calif., last Thursday voted in favor of a tax of three cents on all amusement tickets. The complete count of the election showed 1,973 votes for the tax ordinance and 1,277 against it. A 36 per cent vote was cast.

March Tax Total Is $36,374,050

March admission tax collections have broken several records, it was reported from Washington this week. The March collections jumped almost $3,000,000 above February receipts and topped last year's third month report by $6,000,000, the Bureau of Internal Revenue announced.

The March collections amounted to $36,374,050, reaching an all-time high for March. Collections for February last amounted to $31,466,372.

March, 1946, collections topped all months for box office returns in 1945 with the exception of October and November and were the highest collections ever made for any of the first six months in the year.

Withdraw Advertising From Columbus Paper

Almost all Columbus, Ohio, theatres, except the four first runs, the RKO Palace and Grant and Loew's Ohio and Broad, have withdrawn their advertising from the Columbus Citizen because of an increase in rates from $1.87 to $2.25 per inch. Space for the first run copy has been materially reduced to compensate for the advance.

York Corporation Reports Net Profit of $353,709

The York Corporation, manufacturers of theatre supplies and equipment, has reported a net profit of $353,709 for the six months ended March 31. This compares with a net profit of $623,700 for a similar period last year.

Color to Be Chief Topic at SMPE Meeting May 6

Color in general and the Agfa color film process in particular, television and various technical researches will be under discussion when the Society of Motion Picture Engineers holds its fifty-ninth semi-annual technical conference at the Hotel Pennsylvania, New York, May 6-10.

William F. Rodgers, vice-president in charge of distribution for Loew's, Inc., will be the guest speaker at the opening session Monday noon.

Other sessions will be under the chairmanship of various industry figures, including Frank E. Cahill, Jr., Earl I. Sponable, John L. Forrest, Nathan D. Golden, Hollis W. Moyse, John G. Frayne, Lawrence W. Davee, Frank E. Carlson, and Ralph B. Austrian.

Many Subjects Scheduled


All sessions will open with either a 35mm or 16mm short.

The delegates will attend a RCA-NBC television demonstration at Radio City Tuesday and will inspect the DuMont-John Wanamaker Television Studios on Wednesday. The General Electric Company has extended an invitation to the SMPE to inspect their television studios at Schenectady during the week.

Invited to Other Sessions

During the week of the SMPE convention the Inter-Society Color Council will hold its fifteenth annual meeting at the Hotel Pennsylvania May 6-7 and the Acoustical Society of America will hold its thirty-first national meeting at the same hotel May 10-11. SMPE delegates have been invited to attend both meetings.

Monogram Sets Second Regional Meeting

Monogram will hold its second regional sales meeting May 4-5 at the Drake Hotel, Chicago. This meeting follows a similar one held April 27-28 at the Warwick Hotel, New York. Both meetings are being conducted by Morey Goldstein, Monogram general sales manager.
Extensive 16mm Program Pushed In Latin America

An extensive 16mm educational and entertainment film program is now under way in Latin America through the combined efforts of the Victor Animate Corporation and Encyclopaedia Britannica Films, Robert H. Kulka, Latin American representative for both companies, said in New York last Friday.

Mr. Kulka recently returned from an 11-month tour of all countries from Mexico to Argentina, where he established new companies to distribute Victor equipment, Brit-annica educational films and entertainment product of independent producers.

Because the literacy rate of millions in the interior is so low, Mr. Kulka pointed out, officials and educators welcomed the programs. Both Victor and Britannica are intensely interested in the Latin American market and have guaranteed full cooperation for the film program, he said, and teachers are being trained in the use of films.

Concerning the 16mm entertainment program, Mr. Kulka said there were more than 1,200 16mm theatres operating throughout Latin America which present weekly and biweekly showings of short subjects and features from the libraries of independent producers. These pictures are the fast-moving comedies and melodramas where the story is told more by action than dialogue, although they have superimposed captions in Spanish. All the 16mm theatres are in towns and villages where the population is not sufficient to support standard size theatres.

Now that more and more material is available for 16mm projection equipment, Mr. Kulka said he planned 5,000 theatres operating in the next two years, many of them prefabricated, each seating about 250.

In some Latin American countries where local censorship forbids children from attending theatres where the programs have been classified as adult entertainment, Mr. Kulka has been instrumental in inaugurating a new policy whereby the parents support special weekly film programs for children.

Legion of Decency Reviews Nine New Productions

The National Legion of Decency reviewed nine new productions this week, approving all but two. In Class A-I, objectionable for general patronage, were "Dark Alibi," "Do You Love Me?" and "The Haunted Mine." In Class A-II, objectionable for adults, were "Cluny Brown," "The French Key," "The Stranger" and "Two Smart People." In Class B, objectionable in part, were "Suspense," because of "suggestive dance sequences," and "The Postman Always Rings Twice," because "the retribution is not sufficient to counteract the effect of the nature and action of the story and is not directly related to the crime committed."

Canty Moves to Policy Unit In State Department Shift Washington Bureau

George Canty of the State Department's Telecommunications Division will move to the Commercial Policy Division this week and continue to handle export problems of the motion picture industry from there. Mr. Canty told the press the industry would receive as much attention in its new organizational position as was given it by Telecommunications.

William Clayton, Assistant Secretary of State, who has jurisdiction over the department, expressed belief the industry's barriers abroad would be eliminated rapidly.

The Export Advisory Committee of the Office of International Trade will meet in June to discuss the agenda of the forthcoming trade conference to be held in England this autumn. Phil Reisman will represent the industry.

MOT to Produce Business Films

The March of Time, in addition to its regular monthly editions covering world events and the March of Time Forum Editions, will produce a limited number of sponsored films, Richard de Rochemont, producer, announced this week.

The first film scheduled for production will cover the New York Stock Exchange and its allied activities. This will be followed by a story on Pan-American Airways.

"No separate department will be established for the production of these sponsored films," Mr. de Rochemont said. "They will be edited, written and produced by the same staff that now turns out the March of Time. The company's foreign staff will also be available for work on such of these films as may be of an international nature," he concluded.

Before the war the company produced some industrial and business films.

Eastman Grossed $53,000,000 In First Quarter of 1946

A gross of $53,000,000 earned by Eastman Kodak in the first quarter of 1946, compared with $31,000,000 in the first quarter of 1941, the last prepeace year, is the basis for the prediction by Thomas J. Hargrave, Eastman Kodak president, that this year the company will set "a potential record peacetime year in company sales." However, he said, speaking at the annual stockholders' meeting in Flemington, N. J., Tuesday, increased costs of labor and materials, particularly silver, are expected to narrow the company's margin of profit "very considerably" in comparison with pre-war years. It was also disclosed that sales for the last quarter, while $20,000,000 above the same quarter in 1941, were approximately 24 per cent less in 1946 than the first quarter of 1945.

Annual Award of Variety Club to General Booth

General Evangeline Corry Booth of the Salvation Army and its former international leader has been selected as the 1945 recipient of the Humanitarian Award, presented each year by the Variety Clubs of America in recognition of unusual service rendered to and in behalf of worldwide humanity.

A silver plaque and a check for $1,000 will be given to General Booth at the Humanitarian Award banquet the evening of May 18 as a climax to the four-day national convention of the Variety Clubs at the Hotel Astor, New York.

Now 80 years of age, General Booth was selected by a committee of 70 newspaper and magazine editors and radio commentators and others informed in world affairs, none of whom is a member of the Variety Clubs. General Booth, according to Albert Kennedy Rosswell, chairman of the National Humanitarian Award committee, "over-towered everybody in the final balloting."

Past recipients of the Humanitarian Award were Father Edward J. Flanagan, Martha Berry, Dr. George Washington Carver, Sister Elizabeth M. Kenny, Cordell Hull and Dr. Alexander Fleming.

In citing her for the award, the committee pointed out that General Booth, throughout her entire life, "has given unselshfully of her love and service toward the betterment of humanity and has brightened the pathways of countless men and women by her devotion to a righteous cause, without thought of race, color or creed."

Philco Net for 1945 Reaches $2,377,239

Net income of Philco Corporation in 1945 was $2,377,239, or $.73 per share of common stock, after Federal, state and excess profits taxes, and adjustment of reserves, as against revised net income of $3,913,494, or $2.65 per share in 1944. Sales declined in 1945 to $119,129,378, as compared with $152,933,250 the year before. The decline was attributed largely to the drastic cancellation of war contracts after V-J Day, according to the company's annual report to stockholders by John Balianyne, president, and Larry E. Gubh, chairman of the board.

Artkino Distributing Soviet Newsreels

Artkino Pictures, New York, began distribution recently of Soviet newsreels. The first New York showing was at the Stanley Theatre with the premiere of "Without Dowry." The reels will be distributed in all cities in which Artkino operates. The first issue presented pictures of new consumer goods chosen for mass production, new automobiles and trucks now being produced, and shots of sports and art events in Russia.
You are cordially invited to a very jolly evening of song and dance and merriment.

*Two Sisters From Boston*

R.S.V.P.
And here is another BIG ONE, joyous, tuneful, romantic—

It's got the PASTERNAK KNACK!

"Two Sisters From Boston"

KATHRYN GRAYSON · JUNE ALLYSON
Lauritz MELCHIOR · Jimmy DURANTE · Peter LAWFORD

A HENRY KOSTER PRODUCTION · Original Screen Play by Myles Connolly · Additional Dialogue by James O'Hanlon & Harry Crane
Directed by HENRY KOSTER · Produced by JOE PASTERNAK

A METRO-GOLDWYN-MAYER PICTURE
British Tax Total
$206,000,000; 90% From Films

The British amusement tax for the year ended April 5, 1946, amounted to $206,000,000, or $18,000,000 more than the earlier estimate of $188,000,000. The film industry supplied approximately 90 per cent of this total, according to an announcement last week in New York by Fayette W. Allport, European manager of the Motion Picture Association of America.

The size of this figure can be appreciated when it is compared with the $28,000,000 collected from amusement taxes during pre-war years, Mr. Allport said. The figure represents an increase of 700 per cent over pre-war figures.

It is estimated that the next fiscal year will yield about $200,000,000 to the British Treasury.

One reason for the heavy increase in revenue is that amusement taxes were increased twice during the war.

Mr. Allport is in New York to present a "general canvass of Continental problems and British matters" to Eric A. Johnston, president of the Motion Picture Association.

"Unnecessary restrictions and unavoidable monetary difficulties," he said, "are preventing Europeans from seeing the best and most up-to-date American productions."

Jewish Appeal
Wins Support

S. H. Fabian, president of Fabian Theatres and the American Theatres Association, addressed leaders of the industry at a luncheon Monday in Albany in behalf of the Jewish Welfare Fund of Albany. The luncheon committee, which arranged for the Fabian speech, was composed of Saul J. Ullman, Joseph Sapirstein and Larry Cowan.

Last Thursday, Billy Rose, chairman of the amusement division of the United Jewish Appeal, solicited for the cause more than $80,000 in pledges and donations at the luncheon meeting of the Independent Theatre Owners Association of New York, held at the Hotel Astor.

Tuesday, leaders in motion pictures, stage and radio attended a dinner in honor of Mrs. Eleanor Roosevelt, sponsored by the amusement division of the United Jewish Appeal, at Sherry's in New York.

Filmcraft in Miami

William F. Crouch, executive producer of Filmcraft Productions, has arrived in Miami Beach, where he will make 20 shorts and investigate the possibilities of establishing Miami studios. One of the first of the shorts to be made is "Miami Melody," a one-reel musical.

Warners Holding Sales Meetings in New York

Jules Lapidus, eastern division sales manager for Warner Brothers, was to conduct a meeting of the eastern and mid-Atlantic district at the home office Saturday. The following branch managers were to attend: Ray S. Smith, Albany; George W. Horan, Boston; Al Herman, Buffalo; Carl Coe, New Haven; Clarence Eisenman, N. Y.; William G. Mansell, PhilaHow the Atlantic, and Fred W. Biersdorf, Washington. In addition, Norman Ayers and Robert Smeltzer, district managers, were to be present.

National Screen Meeting in N. Y.

A report by Herman Robbins, president, on the progress of the company during the war years and a discussion of plans for the future highlighted the annual convention of National Screen Service Corporation held Thursday, Friday and Saturday at the Waldorf-Astoria Hotel in New York.

The first international convention ever held by the company, it was a resumption of annual gatherings interrupted during the war.

Approximately 165 representatives from the company's 31 branches in the United States and from England attended. Present from the London office were John R. McPherson and Arnold Williams, joint managing directors of National Screen Service, Ltd.

In addition to Mr. Robbins, speakers and presiding officers at the sessions included George F. Denbow, vice-president in charge of sales; William B. Brenner, vice-president in charge of operations, and Arthur Krin, treasurer.

PRC Will Release Five Pictures in 10 Weeks

PRC will release five pictures within the next ten weeks. The listing is: "Avalanche," a mystery drama, June 20; "Colorado Sere- na," a Cinicolor outdoor musical, June 30; "Larceny in Her Heart," a Michael Shayne mystery, July 10; "Queen of Burlesque," July 24, and "Secrets of a Sorority Girl," August 1.

United Artists
District Heads Meet in Chicago

United Artists home office executives were to attend a meeting of district managers scheduled for Friday and Saturday at the Blackstone Hotel, Chicago. J. J. Unger, general sales manager, was to preside.

Among executives attending from the home office were to be: Jack Goldhar, eastern sales manager; Maury Orr, western sales manager; Edward M. Schnitzer, southern and Canadian sales manager; Paul N. Lazarus, contract manager; Paul Lazarus, Jr., advertising and publicity director, and Sam Lefkowitz, eastern district manager.

Other district managers expected include Clayton Eastman, New England; Fred M. Jack, southern; Moe Dadelson, central; Rud Lohrenz, midwestern; C. W. Allen, prairie; W. E. Callaway, western, and Charles Chaplin, Canada.

Current and forthcoming product was to be discussed, along with advertising campaigns for each picture.

The Chicago meeting is the second in a series of district manager meetings held this year. The first was held early in January in New York.

Metro Resumes Sales Meetings

MGM will hold its first sales convention in several years at the Hotel Stevens in Chicago, starting May 24. The sessions, to be conducted by William F. Rodgers, vice-president and general sales manager, will continue for four days and will be attended by approximately 70 representatives from the home office and the field.

To gather for the meeting will be 10 home-office executives, five sales managers, 11 district managers and 32 branch managers, in addition to five home-office assistants to the sales managers.

From the home-office executive group will be, in addition to Mr. Rodgers, Edward M. Saunders and Edwin W. Aaron, assistant general sales managers; Howard Dietz, vice-president and director of advertising, publicity and exploitation; Silas F. Seader, advertising manager; William R. Ferguson, exploitation head; Herbert Crooker, publicity manager; Alton F. Cummings, in charge of exchange maintenance and operations; and Tyree Dillard, Jr., liaison between the legal and sales department.

The five sales managers who will attend include E. K. O'Shea, sales manager for the east; John E. Flynn, representing the midwest; John J. Maloney, representing the central part of the country; Rudolph Berger, of the south, and George A. Hickey, representing the west coast.
Rooney Resumes Film Career; 51 Pictures Currently in Work

Hollywood Bureau

Production activity declined slightly last week, as 10 new films reached camera stages, and 12 others went to the cutting rooms. At the weekend, there was a total of 52 in work, as compared to 54 the previous week.

Henry Blanke is producing "Deception" for the Warner studio, while Irving Rapper is directing. Bette Davis, Paul Henreid and Claude Rains head the cast.


John Wayne's initial producing venture at Republic is titled "The Outlaw and the Angel," in which Wayne co-stars with Gail Russell. Irene Rich and Bruce Cabot have featured roles, and James E. Grant directs. MGM trained cameras on two: "Uncle Andy Hardy," and "The Mighty McGurk." The former marks Mickey Rooney's return to the screen after several years in the armed forces. Lewis Stone, Fay Holden, Bonita Granville and Dorothy Ford head the supporting cast. Willis Goldbeck is the director; Robert Sisk the producer.

Wallace Beery to Have Role of Prizefighter

"The Mighty McGurk," second film to start at MGM, stars Wallace Beery in the role of a prizefighter, with young Dean Stockwell cast as an orphan who idolizes the pugilist. In the supporting cast are Edward Arnold, Aline MacMahon, Dorothy Patrick and Cameron Mitchell. The film is Nat Perrin's initial producing assignment, and John Waters is directing.

"Decoy," first B&B Production for Monogram, went before cameras with Jack Bernhard and Bernard Brandt producing, and the former directing. The cast includes Jean Gillie, Eduardo Cianelli, Sheldon Leonard, Herbert Rudley, Marjorie Woodworth and Betty Lou Head.

Columbia launched "His Face Was Their Fortune," a comedy drama concerning a group of girls who finance the career of an aspiring young actor. Anita Louise, Michael Duane and Ted Donaldson head the cast. Wallace MacDonald produces; George Sherman directs.

Three new films went into work at Universal, "Pirates of Monterey," in Technicolor, has a cast composed of Maria Montez, Rod Cameron, Philip Reed, Mikhail Rasumny, Gilbert Roland and Tamara Shayne. Paul Malvern is the producer; Alfred Werker is the director.


"Oh Say Can You Sing," is, as its title implies, a musical, and features Sheila Ryan, Fred Brady, Paula Drew, Walter Catlett, Isabelita, Jack Marshall, Louis Da Pron, Moro and Yacconelli, and the Guadalajara Trio. Stanley Rubin is the associate producer; Will Jason the director.

Recent Studio Story Purchases Listed

Toulouse-Lautrec, famous French artist of the Impressionist school, will be immortalized on the screen in "Flowers of Evil," an original story based on the artist's life by Leo Mittler. RKO Radio has purchased it and is scheduled for immediate production. Michel Kafka will produce, with Sid Rogell executive producer.

Zoltan Korda has acquired the screen rights to "The Gaconda Smile" from Alous Huskey, who considers it one of his best short stories. It's written in a psychological vein, and concerns a modern English family. Seymour Bennett, the New York playwright, has been signed to write the screenplay.

Diana Productions, the producing company composed of Fritz Lang, Walter Wanger and Joan Bennett, has placed on its 1946-47 production schedule an original story by Lang, titled "Superstition Mountain." The plot revolves around Arizona's famed "Lost Dutchman" mine. . . . United States Pictures recently have acquired two story properties, "Distant Drums," a play by Dan Tothero, and "Due Process of Law," an original screenplay by Lawrence Green and Russell Rouse. . . . Republic has purchased "House of Shadows," a novel by George Kingsley, and assigned it to William J. O'Sullivan for production.

Harry M. Popkin, West Coast independent theatre owner and operator, has been named president of Cardinal Pictures Corporation, newly-formed producing company, which will make three pictures during the 1946-47 season, with an announced overall budget of $4,000,000. The first film on the schedule is "Sheila," based on a novel by Robert St. Clair.

Cary Grant and Myrna Loy In Romantic Comedy

Cary Grant, Myrna Loy and Shirley Temple will be co-starred in "Bachelors and Bob- by-Sox," a romantic comedy which Dore Schary will produce for RKO. . . . Richard Macaulay has been signed by Universal to write and produce a picture starring Abbott and Costello. . . . Henry Blanke will produce "The African Queen" for Warners. Ida Lupino and Paul Henreid have starring spots in the tropical adventure yarn.

Annabella, actress-wife of Tyrone Power, will return to the screen after an absence of three years to play the feminine lead in "13 Rue Madeleine." Louis de Rochemont, who is scheduled to produce, has recently been given a new four-year contract by the studio. . . . David Bruce and Cleatus Caldwell will co-star in "Miss Television," which Reginald LeBorg will direct for Comet Productions.

Charles Boyer and Ingrid Bergman have been engaged by Enterprise for starring roles in "Arch of Triumph," which David Lewis will produce and Lewis Milestone direct. Irwin Shaw is currently completing the screenplay. . . . David O. Selznick has signed Joseph Cotten to a new long term contract. . . . Paramount has exercised its option on the services of Veronica Lake.

Bob Hope, Dorothy Lamour Star in "Private Eye"

Bob Hope and Dorothy Lamour will be co-starred in "The Private Eye," which will be filmed by Hope Enterprises, and released through Paramount. The picture, a satire on the current crop of psychological melodramas, will be produced by Danny Dare and directed by Elliott Nugent. . . . Charles Coburn will star in "The Merry Wives of Windsor," which is to be produced by the newly-formed Douville Corporation.

Mark Hellinger has concluded negotiations with Paramount for the services of Sonny Tufts in the title role in "Swell Guy." Annex Blyth will play opposite Tufts in "Red.Hot Morgan" Conway, who stars in RKO's "Dick Tracy" series, has been signed by the studio for another year. . . . Herman Millukowsky plans three independent productions for the current season, the first of which will be "Pear," based on the novel by Stefan Zweig.
HORNBLOW CITING PRODUCER RESPONSIBILITY TO DECENCY

by WILLIAM R. WEAVER

Hollywood Editor

The producer's attitude toward the Production Code should be identical with that of the doctor toward the Hippocratic Oath and the lawyer toward the Canon of Ethics, in the opinion of Arthur Hornblow, Jr., expressed across a luncheon table at the Savoy in Beverly Hills last week. With 19 Hollywood years under his belt, embracing production of a succession of pictures which includes the distinguished "Gaslight," Mr. Hornblow's is an opinion rooted in experience.

He particularized, "It is a mistake to think of the Production Code Administration as a form of censorship, a sort of policeman patrolling a beat. We are responsible members of a responsible profession, and the Code is the articulate enunciation of the ethical standards we have set up for ourselves. To seek to subvert it is to cheapen and debase ourselves and our industry."

He went on, "I have deep respect and regard for Joe Breen (Production Code Administrator) and for what he has done. Oh, he has given me plenty of trouble, on occasion, in the way of making me change scripts to make them conform, but I find there is a great satisfaction in Sweating it through and getting the points made in the right way, instead of the easy way that is so often the wrong way."

PENALIZES WHOLE INDUSTRY

It was a step from that point to the matter of what Producer Hornblow categorized as the "lurid realism" pictures which have been dealt official notice by various censor bodies in recent months. He said, "They do an immense amount of damage, and should not be made, regardless of the grosses they run up, for the flareback from their exhibition singing not only the individual producer but all producers and all exhibitors, penalizing the whole industry for the bad taste and rash judgment of a single offender. Whether or not they underscore a story point that is morally correct, in the final analysis, they contain a lot of material that is offensive to a vast majority of the people who see them. They disregard utterly the family factor in the screen audience, and we must never be guilty of that greatest offense of all.

"It is easy to make the things," he continued, "and also cheap. There's no great artistry required to photograph dirty linen. Any of us could make three or four of them a year, quite easily, but if all of us did so, we'd soon be screening them in empty theatres. Not even the type of audience that supports dirty stage shows would long support lurid pictures, because they aren't dirty enough to satisfy the fin-de-siecle, just as they aren't clean enough to satisfy the family audience. There is no proper place for them in our business."

WIDER RESPONSIBILITIES

With the reopening of foreign markets long closed to American films, producers are under necessity of assuming even wider responsibilities than during the war period, Producer Hornblow explains. With the sources of information long closed, he says, Hollywood has come to know less than previously the nature of entertainment requirements in areas where American films must meet hereafter a keener competition from domestically made product turned out under governmentally or otherwise improved conditions. Little is yet known of the changes in thinking and taste which have taken place in war-ridden nations, and it must be presumed that their people have been made keenly sensitive by war experience.

"We must respect these sensitivities," he said, "not only because we cannot otherwise succeed commercially, but because we are civilized people and that is the way civilized people proceed. It's a simple obligation of social existence. We scrutinize the pictures we get from abroad, both to learn from them and to guard against material offensive to our standards, culture and institutions. We must be as mindful of their obligation to scrutinize ours in the same spirit. The mechanism being worked out by the Motion Picture Association for carrying on globally the informational service performed hemispherically by the Motion Picture Society for the Americas must be universal in its coverage and thorough in operation if we are going to make pictures which correctly represent both ourselves and our world neighbors."

Nor is information from abroad more necessary to successful production than information from these United States, observed Mr. Hornblow, who went on from there to speculate on the isolation of Hollywood and the lack of a channel through which the men who operate the theatres in the United States might steadily convey the information regarding audience demands, likes and dislikes, which they glean from their customers. "One exhibitor can be wrong," he said, "for ten or twenty, but there are some means by which the voice of the whole exhibitor body could be expressed, it would be wonderfully helpful to producers and, of course, to exhibitors and public also."

At this point Producer Hornblow's listener refrained from recommending, until now, that he make Motion Picture Herald's "What the Picture Did for Me" department an item of required reading.

Utah Company Formed

Utah Picture Productions has been formed in Salt Lake City to produce motion pictures of news, industry and educational events in the state. The company will make a special film on the 1947 centennial event to be held in Salt Lake City. Associated in the enterprise are Chester Y. Clawson, president; John R. Olson, photographer and sound man; Robert E. Runswick, color and photographic technician.
Three French Key Runs
Operated by Paramount
Paramount currently is operating three
key run theatres in France, the De Luxe
Paramount in Paris, the Familla in Lille, and
the Opera in Rheims. According to Andre
Ullman, director of theatres for Paramount
in France, now visiting in New York, the
Paramount theatre in Brussels, badly dam-
aged during the war, will be rebuilt for a
late autumn opening.

Plan Production
In South Africa
by R. N. Barrett
in Johannesburg
South Africa, one of the most cinema-
minded countries in the world, is witness-
ing the birth of an Afrikaans film industry.
The industry is still very much in its in-
fancy, and will probably require some time
even to find its feet. Afrikaans is the second
official language in the Union of South Africa.
It is the home tongue of about 50 per cent of
the 2,250,000 Europeans in the country, but
the majority of Afrikanders are bilingual.
English is the principal language in all the
larger towns.

Before the war, sporadic attempts were
made to produce films in Afrikaans. Sev-
eral of these attempts were successful.
It is only in the last 12 months, however,
that the production of Afrikaans film has
taken the form of a planned program.
Two 10mm feature films in this language were
made during the past year. This year the
first 35mm feature film in the language has
been produced.

However, the future of the Afrikaans in-
dustry, from all appearances, is not bright.
Few screenings, if any, will take place in
the theatres. The films will have to be
shown in churches and halls, even in the
large cities.

American films have gained a firm foot-
ing in South Africa. Their supremacy, at
present, is unchallenged. If competition
does arrive, it will be from Britain. How-
ever, the number of English pictures reach-
ing this country now is small.

Recently, South African newspapers have
been complaining about the dearth of good
newspapers since the end of the war. In this
respect, the South African newspaper, African
Mirror, has consistently “delivered the
goods.” During and after the war it has
shown remarkable enterprise and even at
times has “scoped” the newspapers.

Adams Rejoins Pathe
M. Clay Adams, former manager of the
Los Angeles office for RKO-Pathe, has re-
joined the company after three years in the
Navy, as special representative and super-
visor in the production of institutional docu-
mentary films.

Italian Producers
Seek Protection
Through Quota
by Argeo Santucci
in Rome
Quota restrictions and laws again are un-
der discussion. Italian producers and dis-
tributors, members of the National Associa-
tion of the Film Industry, have met with the
State Secretary of Foreign Trade to press
for official quota restrictions. The
representatives admitted that it would be
impossible to enforce any bill which might
be passed guaranteeing playing time for Ita-
lian productions due to opposition raised by
American interests.

The Secretary replied that since a plan for
American imports had been transmitted to
the U. S., which admits, in principle, impor-
tation without restrictions, it would be ad-
visable to postpone further discussion of
quotas until the Americans were heard from.
If the U. S. could not accept the policy of
free imports, he said, the Italian Govern-
ment would then be in a position to return
to the quota policy.

As the situation stands now, there is no
official quota law and there has been none
since the Fascist film laws were abolished.
There is, however, an unofficial agreement
between Italian producers and exhibitors
which guarantees native product 60 days of
playing time a year.

March 20 it was reported from Wash-
ton that the State Department had informa-
tion to the effect that the Italian Govern-
ment had accepted a U. S. film quota plan
voluntarily decided upon by the American
producers whereby the eight major compa-
nies would each release 16 features in Italy
during the remainder of the year.

since the Cinemat studios in the neigh-
borhood of Rome were bombed heavily dur-
ing the war, it is probable that the Tir-
renia studios, in Tuscany, will be the most
important for several years to come. These
studios are now in the possession of the
Allies but they are expected to be derequi-
sitioned in June. They can be repaired in
about two or three months and afterwards
will be used to record English, French and
Italian films.

After the Allies have released the studios,
Italian production may increase to about
60 or 70 features a year.

Francis Bateman Resigns
Republic District Post
Francis S. Bateman, for the past five years
Pacific Coast district sales manager for Rep-
ublic, has resigned his post for a new busi-
ness venture. Mr. Bateman joined Republic
in 1935 as manager of the Los Angeles
branch, coming to the company from the
MG M office in that city. He was appointed
district sales manager in 1941.

Universal Names Spector
Talent Department Head
Michael Spector has been named head of
Universal's talent department under Adolph
Schimel, executive coordinator of talent and
stories with the studio. The appointment is
the result of a series of conferences between
Mr. Schimel and Robert McIntyre, studio
casting director, and follows the general plan
adopted for the purpose of developing co-
operation of agencies between the east and
west coast departments. Mr. Spector, re-
cently discharged from the Army, leaves
shortly for California for conferences with
Mr. McIntyre at the studio.

Assign Television Rights
The American Society of Composers,
Authors and Publishers has announced that
it has received from its writer and publisher
members assignment of their public perform-
ance rights in the television field for a three-
year period.

Russian Films
Gain Popularity
In Czech Area
by J. B. Kanturek
in Prague
Soviet films are proving extremely popu-
lar here. The majority of these are handled
by the Czechoslovakian branch of the Soy-
exportfilm, located in Prague. Grosses on
Soviet films have dropped somewhat, how-
ever, due to competition from British and
French films.

The most successful Russian features, each
seen by about 1,500,000, are “Man No. 217,”
“Malachov Monument,” “She Defends Her
Fatherland,” and “Ivan the Terrible.”

Soviet producers have now completed their
third feature shot in Prague studios and sets
for two other productions are currently be-
ing built.

The first Agfacolor feature produced here
by the Russians is “The Stone Flower,” cur-
rently having its premiere at Moscow.

The Russians will use the Prague studios
until their own are rebuilt.

Soyexportfilm is supplying its own posi-
tive material for making prints of Soviet
films and has supplied raw stock and chemi-
cals on several occasions to the Czech pro-
ducers.

This company intends to hold a festival
of Soviet film in Prague May 17. April 4, in
celebration of the liberation of Bratislava by
the Red Army, the population was offered
free admission to the 13 local theatres to see
Russian pictures.

V

The purge to rid the Czech motion picture
industry of all collaborationists has been
ended. The 10 most serious cases will be
tried before the People’s Tribunal. Among
the detained collaborators is the well known
Czech actress, L. Baar, former friend of
Joseph Goebs.
THE BRIGHT SPOT
IN YOUR PROGRAM

Three tiny forest clowns in search of adventure—and finding plenty as they provide laughs by the yard.

TINY TERRORS of the TIMBERLANDS

Natural actors in an un-staged comedy...photographed against magnificent scenic backgrounds...

2 REEL SPECIAL

Produced by
THOMAS MEAD
Something New in Color—Fun—and Music!

NOW RELEASED
“POET and PEASANT”
Coming Soon
“MUSICAL MOMENTS”
Featuring Chopin Music

Walter Lantz

MUSICAL MINIATURES
in TECHNICOLOR

BE SURE TO BOOK THE OTHER GREAT LANTZ CARTUNES

“MOUSIE COME HOME” with ANDY PANDA

“THE LOOSE NUT” with WOODY WOODPECKER

“APPLE ANDY” with ANDY PANDA
NAME BAND MUSICALS

ON THE BEAM OR PROGRAM STRENGTH!

HOT MUSIC FROM THE HOT BANDS

TAKIN' THE BREAKS with Russ Morgan

WITH TOP-FLIGHT ARTISTS OF THE RADIO AND SCREEN

SWING HIGH, SWING SWEET with Jan Savitt

ALWAYS ON THE JOB WHERE THINGS ARE HAPPENING!

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More than 30 years on the Newsline Front — All that's News the world over — Sparked by Brilliant Comment by Ace Radio Voices.

NOW BOOKING:

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2 REEL SPECIAL
Variety is the magic word in entertainment! Sports, travel, art, science and aviation... graphically translated. Commentated by ace voices of the radio and screen. Every release pre-sold with specialized publicity.

Thrilling world parade of strange and exciting places and things!

Variety Views

Curious occupations and amazing persons that make up our strange world

Person Oddities

Person-Oddities give you personalities plus oddities—double-value for double entertainment. Every issue packed with ticket sales! Plus sparkling comment by top radio commentators. Custom made "billers" for the showman who plans his program for maximum box-office receipts.

SING and BE HAPPY

1-reel musicals
Featuring new "community sing" idea in each release

Now booking... "Sing and be Happy" with Jane Pickens

Coming Soon... "Merrily We Sing"

With Joey Faye and Suzanne Tafel
Produced and directed by Harold James Moore
Columbia.

KISS AND TELL: Shirley Temple, Walter Abel—This racy little number makes you mad of the business. We gave it extra playing time with no regrets.

LIFE WITH BLONDIE: Penny Singleton, Arthur Lake—The kids really like this series. I thought it good family entertainment. Business good. Played Friday, Saturday, April 12, 13.—Harland Rankin, Plaza Theatre, Tillibury, Ont., Canada.

MY NAME IS JULIA ROSS: Nina Foch, George Macready—The same old story here. Business off 40 per cent. My patrons simply will not come in to see these mystery-horror pictures, and no amount of advertising or persuasion will convince them that these pictures might be entertaining. Doubled with "Somebody Loves Me." Played Friday, Saturday, April 12, 13.—C. M. Helbert, Gem Theatre, Cornwall, Wis.


SHE WOULDN'T SAY YES: Rosalind Russell, Lee Bowman—Even on Easter Day I couldn't get them to see this one. Romantic comedies won't click with our patrons. Rosalind Russell, not-withstanding. Business well below average on about my best day of the week. These pictures should be played where they belong if producers insist on making them. Played Friday, Saturday, Monday, April 12, 21.—C. M. Helbert, Gem Theatre, Cornwall, Wis.


THOUSAND AND ONE NIGHTS: A Cornell Wilde, Edward G. Robinson—Everything was just supposito to be. Business well below average for midweek. Paid good prices on other parts but didn't click. Phil Silvers was the main attraction. Played Tuesday-Thursday, April 16-18.—C. M. Helbert, Gem Theatre, Cornwall, Wis.

Metro-Goldwyn-Mayer

ANCHORS AWEIGH: Gene Kelly, Frank Sinatra—I thought this a very good Technicolor entertainment, but didn't note any business. Reverse camera work was the same, this being a top bracket MGM production, very cleverly done, especially Kelly's dancing; but Sinatra did not seem to help the film at all. Lowest money on this one. Played Saturday, April 6.—A. L. Dove, Ben- good Theatre, Bennington, Vt.

ANCHORS AWEIGH: Frank Sinatra, Gene Kelly—The boys put on a real show, but our patrons failed to put up a showing. Average business to a top show. The picture was almost spilled by letting Frank sing a couple of his "droolers," but they kept this to a minimum and the patrons liked him for the first time in his dancing and novelty singing roles. Played Sunday, Monday, April 7.—C. M. Helbert, Gem Theatre, Cornwall, Wis.

OUR VINES HAVE TENDER GRAPE: Edward G. Robinson, Margaret O'Brien—The C. M. Helbert had been in Technicolor, it would have been a small town natural. This is excellent entertainment and especially enjoyed by my Norwegian trade. Margaret O'Brien and Bette Davis showed some of their best stuff. Played it, all means. Played Saturday, April 11.—A. L. Dove, Bennington Theatre, Bennington, Vt.

OUR VINES HAVE TENDER GRAPE: Edward G. Robinson, Margaret O'Brien—This is it! I do not know whether it was the Wisconsin farm setting or the characters, but how they flocked in to see this! MGM hit the jackpot here for a great rural picture, and this is the way we like to see a movie of this type. Played Tuesday-Thursday, April 9-11.—C. M. Helbert, Gem Theatre, Cornwall, Wis.

SON OF LASSIE: Donald Crisp, Nigel Bruce—This is what my customers go for. We played this late at night, and the business would go up a dog or a horse, and I get folks out that I don't see very often. Should be a good show for the children and grandchildren, as their offering have done all right by us in the past. Played late at night, Monday, April 12, 13.—Paul Ricketts, Charm Theatre, Holywood, Ken.

Monogram

CHINA'S LITTLE DEVILS: Harry Carty, Paul Kelly—This is a very good picture. Had above the average audience, and for Sunday-Monday shows everyone enjoyed it. Played Sunday, Monday, April 14, 15.—S. M. Underhill, Flint Theatre, Gentry, Ark.

FLAME OF THE WEST: Johnny Mack Brown, June Lang—This is a very good picture giving us some very good Westerns. Our weekend patrons speak very favorably of Johnny Mack Brown. Played Thursday-Saturday, April 18-20.—Harland Rankin, Plaza Theatre, Tillibury, Ont., Canada.

LONESOME TRAIL: James Cagney, Lee "Lasses" White—This picture a natural for small town theatres that like musical Westerns. Book this picture as soon as you can. Drew more than any other weekend picture I ever had. Played Friday, Saturday, Sunday, April 12, 13, 14.—S. M. Underhill, Flint Theatre, Gentry, Arkansas.

SADDLE SERENADE: Jimmy Wakely, Lee "Las- seh" White—Western musical which pleased on Friday and Saturday, played Friday, Saturday, April 19, 20.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SUNBONNET SUE: Gale Storm, Phil Regen—We played this picture for our usual free Safety Show. Many packed houses and seldom have had people praise a show as they did this one. It is a terrific show that can be played anywhere and on your best dates. Played it last week, and they loved it. Make sure it will be a good word for it. Played Thursday, April 4.—C. M. Helbert, Gem Theatre, Cornwall, Wis.

Paramount

INCENDIARY BLONDE: Betty Hutton, Arturo de Cordova—Pretty good picture, good color, good drawing pow- ers. What more can I say? Play it. Played Sunday, Monday, April 14, 15.—Roger O. Gackis, Rocky Theatre, Northwood, N. D.

THE LAST WOKEEND: Ray Milland, Jane Wy- man—This guy Milland rightfully deserved the Award for his work in "The Best Years of Our Lives." Here was to the picture. Just Milland. Did fair business and was liked by few. Played Thursday, Friday, April 18, 19.—Wiven Wahlquist, Elmo Theatre, Custer City, Okla.

LOVE LETTERS: Jennifer Jones, Joseph Cotten—A very pleasing picture that surprised us all. When a film like this is on the screen, it encourages the manager to come out of hiding without fear of being mobbed. Thank you, Miss Jones, for an intelligent and understanding performance in a role so hard to portray. You gave an excellent account of your part. DEC 1. This type of film should by all means do. Played Friday, Saturday, Sunday, April 14-16.—Dewey Freiburger, Paramount Theatre, Dewey, Okla.

LOVE LETTERS: Jennifer Jones, Joseph Cotten—Very good picture. Did good business, average for box office just average, or a little below. This type of film does not take by itself. Played Friday, Saturday, Sunday, April 14-16.—L. E. Noddy, El Rey Cinema, Paradise, Cal.

OUT OF THIS WORLD: Eddie Bracken, Veronica Lake—After word-of-mouth advertising, they kept away in droves. Bracken very, very poor in this one. Would have made a good single reel, if condensed. Played Friday, Saturday, Sunday, April 14-16.—A. L. Dove, Bennington Theatre, Bennington, Vt.


RKO Radio

SALON IN SAN FRANCISCO: Tom Conway, Richard Arlen—Did good business, average. Played Sunday, April 21.—Harland Rankin, Plaza Theatre, Tillibury, Ont., Canada.

FIRST YANK INTO TOKYO: Tom Neal, Barbara Hale—Average picture. Held interest for those who know the story. Played Friday-Saturday-Sunday, April 10.—Steigmeier & Freiburger, Grand Theatre, Hul- ley, D. D.

GEORGE WHITE'S SCANDALS: Joan Davis, Jack Haley—Picture fair, Business slow before Easter. Played Wednesday, April 7.—Steigmeier & Freiburger, Grand Theatre, Huley, D. D.

JOHNNY ANGEL: George Raft, Signe Hasso—Fairly good sea story, Business was average. Played Thursday-Sunday, April 8-10.—E. M. Freiburger, Param- ount Theatre, Dewey, Okla.

MAN ALIVE: Pat O'Brien, Ellen Drew—This was a complete dud. A good example of a picture that never should have been made. Played, Tuesday, April 5.—J. L. Cart M. Helbert, Gem Theatre, Cornell, Wis.

SPANISH MAIN, THE: Paul Henreid, Maureen O'Hara—This one really has color and acting, but our export to the north moved it. Played better than the usual Western due to the fact that it had a good plot. Most Westerns are painful because they lack this important ingredient. This film seemed to have human interest. When we run Westerns, people always start walking out a minute or two before the end, but they stayed to see the finish of this one. Played Monday, Tuesday, April 13—15.—LeRoy Nih, Lakeside Theatre, Rangeley, Maine.

WANDERER OF THE WASTELAND: James Warner, Andrea Long—Somewhat better than the usual Western due to the fact that it had a good plot. Most Westerns are painful because they lack this important ingredient. This film seemed to have human interest. When we run Westerns, people always start walking out a minute or two before the end, but they stayed to see the finish of this one. Played Monday, Tuesday, April 13—15.—LeRoy Nih, Lakeside Theatre, Rangeley, Maine.

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Twentieth Century-Fox

AND THEN THERE WERE NONE: Barry Fitzgerald, John Qualen, Dame May Whitty, and betrothals. The picture was almost none. Why does a company waste good talent on such a silly picture? They don't seem to care for a finished product. Played Friday, March 25—A.L. Dove, Ben Franklin, Paramount Theatre, Dewey, Okla.

BEHIND GREEN LIGHTS: Carole Landis, William Gargan—Entertaining little melodrama which got by on its color. Played Saturday, April 6—R.L. Nedry, El Rey Theatre, Paradise, Cal.

CARIBBEAN MYSTERY: James Dunn, Shela Ryan—Interesting mystery picture. Played Friday, Saturday, April 12, 13—R. L. Nedry, El Rey Theatre, Paradise, Cal.

DOLL FACE: Perry Como, Carmen Miranda—This is one of those pictures which would have been better in Technicolor. Business was average. Played Wednesday, Thursday, Friday, Saturday, Sunday, April 3—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

DOLLY SISTERS, THE: Betty Grable, June Haver—Has 35th Fox ever made a greater show? Simply wonderful from end to end, and the patrons who came saw the show. Played Wednesday, Thursday, Friday, Saturday, Sunday, April 13—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

THE HOUSE ON 2ND STREET: Lloyd Nolan, William Eythe—Picture well made but did not appeal to the patrons. Played Monday, Tuesday, Wednesday, Thursday, Friday, April 11, 12—E. M. Freiburger, Paramount Theatre, Dewey, Okla.


SMOOTH AS SILK: Kent Taylor, Virginia Grey—A good little mystery drama, but business was poor because of the lack of star power. It will not stand alone. Played Thursday, Friday, Saturday, April 13—E. M. Freiburger, Paramount Theatre, Dewey, Okla.


STRAIGHT ADVENTURE OF UNCLE HARRY: The George Sanders, Geraldine Fitzgerald—A very good picture. Played Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, Sunday, April 11—LeRoy Nile, Lake Side Theatre, Rangeley, Maine.

Warner Bros.

MILDRED PIECE: Joan Crawford, Jack Carson—Good acting and good house on this picture because of the wide publicity it had received, but business was average. Played Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, Sunday, April 11—LeRoy Nile, Lake Side Theatre, Rangeley, Maine.

TOO YOUNG TO KNOW: Joan Leslie, Robert Hutton—A very pleasant picture and no complaints. Sunday business was good. Played Sunday, April 21—LeRoy Nile, Lakeside Theatre, Rangeley, Maine.

United Artists

CAPTAIN KIDD: Charles Laughton, Randolph Scott—Seems as if the crowd doesn’t go for this kind, although it is very well acted. Played Saturday, Sunday, Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, Sunday, April 11—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MEN IN HER DIARY: Jon Hall, Louise Allbritton—An excellent story picture that satisfied, especially the young element. Played Thursday—Saturday, April 18—X—Ireland Rankin, Plaza Theatre, Tillamook, Oreg., Canada.

MEN IN HER DIARY: Jon Hall, Louise Allbritton—Another good picture; the story is very well written. Played Wednesday, April 18—Sun-Set Stadium, Los Angeles, Oreg., Canada.

ONE MORE: Edward G. Robinson, Joan Bennett—Another good picture that satisfied, especially the young element. Played Tuesday, Wednesday, Thursday, Friday, Saturday, Sunday, April 18—Sun-Set Stadium, Los Angeles, Oreg., Canada.

Metro-Goldwyn-Mayer


Paramount

HILL BILLIES: Speaking of Animals—A good comedy picture. Played Wednesday, Thursday, Friday, Saturday, April 14—E. M. Freiburger, Paramount Theatre, Dewey, Okla.


JASPER’S MINSTRELS: George Pal’s Puppetoons—Paramount’s best shorts. This was average among the patrons. Played Thursday, Friday, Saturday, Sunday, April 15—LeRoy Nile, Lake Side Theatre, Rangeley, Maine.

SNAP HAPPY: Little Lulu—Little Lulu is a good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

TALK OF THE TOWN: Speaking of Animals—Not

MOTION PICTURE HERALD, MAY 4, 1946
WARNER BROS. TRADE SHOWINGS OF  
"ONE MORE TOMORROW"  
starring  
ANN SHERIDAN • DENNIS MORGAN • JACK CARSON  
ALEXIS SMITH • JANE WYMAN  
with  
REGINALD GARDINER  
MONDAY, MAY 13th, 1946

<table>
<thead>
<tr>
<th>CITY</th>
<th>PLACE OF SHOWING</th>
<th>ADDRESS</th>
<th>TIME</th>
</tr>
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<tbody>
<tr>
<td>Albany</td>
<td>Warner Screening Room</td>
<td>79 N. Pearl St.</td>
<td>2:00 P.M.</td>
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<tr>
<td>Atlanta</td>
<td>RKO Screening Room</td>
<td>191 Walton St. N.W.</td>
<td>2:30 P.M.</td>
</tr>
<tr>
<td>Boston</td>
<td>RKO Screening Room</td>
<td>122 Arlington St.</td>
<td>2:00 P.M.</td>
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<tr>
<td>Buffalo</td>
<td>20th Century-Fox Sc. Rm.</td>
<td>290 Franklin St.</td>
<td>10:00 A.M.</td>
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<tr>
<td>Charlotte</td>
<td>20th Century-Fox Sc. Rm.</td>
<td>308 S. Church St.</td>
<td>1:30 P.M.</td>
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<tr>
<td>Chicago</td>
<td>Warner Screening Room</td>
<td>1307 So. Wabash Ave.</td>
<td>2:00 P.M.</td>
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<tr>
<td>Cincinnati</td>
<td>RKO Screening Room</td>
<td>Palace Th. Bldg. E. 6th</td>
<td>2:30 P.M.</td>
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<tr>
<td>Cleveland</td>
<td>Warner Screening Room</td>
<td>2300 Payne Ave.</td>
<td>10:30 A.M.</td>
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<tr>
<td>Dallas</td>
<td>20th Century-Fox Sc. Rm.</td>
<td>1803 Wood St.</td>
<td>2:30 P.M.</td>
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<tr>
<td>Denver</td>
<td>Paramount Sc. Room</td>
<td>2100 Stout St.</td>
<td>12:45 P.M.</td>
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<tr>
<td>Des Moines</td>
<td>20th Century-Fox Sc. Rm.</td>
<td>1300 High St.</td>
<td>2:00 P.M.</td>
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<tr>
<td>Detroit</td>
<td>Film Exchange Bldg.</td>
<td>2310 Cass Ave.</td>
<td>2:00 P.M.</td>
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<tr>
<td>Indianapolis</td>
<td>Paramount Sc. Room</td>
<td>116 W. Michigan St.</td>
<td>2:00 P.M.</td>
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<tr>
<td>Kansas City</td>
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<td>1720 Wyandotte St.</td>
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<td>Los Angeles</td>
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<td>2025 S. Vermont Ave.</td>
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<tr>
<td>Memphis</td>
<td>Paramont Sc. Room</td>
<td>362 S. Second St.</td>
<td>2:00 P.M.</td>
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<tr>
<td>Milwaukee</td>
<td>Warner Th. Sc. Rm.</td>
<td>212 W. Wisconsin Ave.</td>
<td>2:00 P.M.</td>
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<tr>
<td>Minneapolis</td>
<td>20th Century-Fox Sc. Rm.</td>
<td>1015 Currie Ave. N.</td>
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<tr>
<td>New Haven</td>
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<td>2:00 P.M.</td>
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<tr>
<td>New Orleans</td>
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<td>200 S. Liberty St.</td>
<td>12:30 P.M.</td>
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<tr>
<td>New York</td>
<td>Home Office</td>
<td>321 W. 44th St.</td>
<td>2:30 P.M.</td>
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<td>Oklahoma</td>
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<td>10 North Lee St.</td>
<td>1:30 P.M.</td>
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<td>1502 Davenport St.</td>
<td>1:00 P.M.</td>
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<tr>
<td>Philadelphia</td>
<td>Vine St. Sc. Room</td>
<td>1220 Vine St.</td>
<td>11:00 A.M.</td>
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<tr>
<td>Pittsburgh</td>
<td>20th Century-Fox Sc. Rm.</td>
<td>1715 Blvd. of Allies</td>
<td>1:30 P.M.</td>
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<tr>
<td>Portland</td>
<td>Jewel Box Sc. Room</td>
<td>1947 N.W. Kearney St.</td>
<td>2:00 P.M.</td>
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<tr>
<td>Salt Lake</td>
<td>20th Century-Fox Sc. Rm.</td>
<td>216 East 1st South</td>
<td>2:00 P.M.</td>
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<tr>
<td>San Francisco</td>
<td>Republic Sc. Room</td>
<td>221 Golden Gate Ave.</td>
<td>1:30 P.M.</td>
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<tr>
<td>Seattle</td>
<td>Jewel Box Sc. Room</td>
<td>2318 Second Ave.</td>
<td>2:00 P.M.</td>
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<tr>
<td>St. Louis</td>
<td>S'renco Sc. Room</td>
<td>3143 Olive St.</td>
<td>1:00 P.M.</td>
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<tr>
<td>Washington</td>
<td>Earle Th. Bldg.</td>
<td>13th &amp; E Sts. N.W.</td>
<td>10:30 A.M.</td>
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</table>
 quite up to par in this series.—Carl M. Halbert, Gem Theatre, Cornell, Wis.

RKO Radio

EDUCATION FOR DEATH: Walt Disney Special Cartoon—Only the body got a laugh.—Steigmeier & Fiedler, Grand Theatre, Java, S. D.


Republic

MELODY STAMPEDE: Thank you, Republic, for this excellent short. If your people like hillbilly music, this will bring the house down. Play it.—A. L. Deve, Bengough Theatre, Bengough, Sask., Canada.

Twentieth Century-Fox

THE EXTERMINATOR: Terrytoons—The kids sure liked this one.—Steigmeier & Fiedler, Grand Theatre, Java, S. D.

GYPSY LIFE: Terrytoons—This was well done. Enjoy your cartoon like a filler.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

JUSTICE COMES TO GERMANY: March of Time—This was one of the best ones we had. Some said this alone was worth the admission.—Steigmeier & Fiedler, Grand Theatre, Java, S. D.

REPORT ON GREECE: March of Time—Routine “March of Time” which will interest your Greek citizens, but will be worthless to other folks.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.


SWOONING THE SWOONERS: Terrytoons—Pleased all that saw this cartoon in color.—Louis A. Perretta, Crescent Theatre, New Castle, Pa.

Universal

FLYING JEEP: Duffy Ditties—Everyone seemed to enjoy this one. An interesting and laughable reel worth playing time.—LeRoy Nile, Lakeside Theatre, Bangsley, Maine.

Universal

JUNETEERS: Variety Views—A monkey comic, which looks very much as well as fills it.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

LOOSE NUT: Lantz Color Cartoons: Woody Woodpecker; Al Jolson, both of his best. The thought this was funny and good for plenty of laughs.—LeRoy Nile, Lakeside Theatre, Bangsley, Maine.


WARNER BROS.


FOREST COMMANDOS: Technicolor Specials—A good color reel at the forest fire fighters. Play this one.—A. L. Deve, Bengough Theatre, Bengough, Sask., Canada.

HOLIDAY ON HORSEBACK: Sports Parade—Well worth playing.—Harland Rankin, Plaza Theatre, Tillbury, Ont., Canada.


FOREST COMMANDOS: Technicolor Specials—Good color two-reeler in Technicolor. No plot, but it is fair entertainment.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.


MUSICAL MEXICO: Melody Master Band—A very good musical, that is, if you like the Mexican music. The songs were good if you could understand them. I couldn’t.—Nick Raps, State Theatre, Riverside, W. Va.

MUSICAL SHIPMATES: Featurette—Play this one as soon as possible. Well liked.—Fred Flanagan, Moon Theatre, Strohlin, Colorado.

MUSICAL NOVELTIES: Melody Master Band—A very good single reel by Warners.—A. L. Deve, Bengough Theatre, Bengough, Sask., Canada.

TRIAL OF MR. WOLF: Blue Ribbon Hit Parade—Play this one; it’s a honey. Orchids to Warners.—Harland Rankin, Plaza Theatre, Tillbury, Ont., Canada.

Asks Better Check on Films Reaching Juveniles

The content of pictures reaching juvenile audiences should be coordinated with the moral and social content of other educational and cultural fields. This viewpoint was advocated by Professor Norman Wolfit of the Bureau of Educational Research of Ohio State University in a speech before members of the Columbus, Ohio, Motion Picture Council, celebrating its sixteenth anniversary with a banquet and panel discussion. Mr. Wolfit believes that unless there is coordination between films, books, radio, cartoons and other media, juvenile delinquency will remain unchecked.

Patent Company Formed

The Transvac Corporation, Kansas City, Mo., has been granted a certificate of incorporation by the Missouri Secretary of State to own, lease, sell and deal in patents and patent rights, particularly on inventions pertaining to sound equipment for motion picture houses and radio, phonographs and other recording devices.

To Handle Projectors

Visual Communications, Inc., has been formed at Cleveland with John Urbansky, Sr., president; Bernard Payne, vice-president, and John Urbansky, Jr., secretary-treasurer. The company has acquired exclusive sale and distribution rights on RCA 16mm projectors for northeast Ohio.

Short Product in First Run Houses

NEW YORK—Week of April 29

ASTOR: Pluto’s Kid Brother.—RKO Feature: The Kid From Brooklyn.—RKO

CAPITOL: Springtime for Thomas.—MG M Feature: Glimpses of Guatemala.—MG M

CRITERION: Rasslin’ Rambos.—Colombia River Ribbon.—Colombia Feature: The Bandit of Sherwood Forest.—Columbia

GLOBE: Ten Pin Titans.—RKO Feature: Make Mine Music.—RKO

HOLLYWOOD: Baseball Bugs.—Vitaphone Feature: Hitler Lives?.—Vitaphone Feature: Saratoga Trunk.—RKO

PALACE: Great Lakes.—RKO Canine Patrol.—RKO Feature: From This Day Forward.—RKO

PARAMOUNT: Testing the Experts.—Paramount Service with a Guile.—Paramount Feature: The Virginian.—Paramount

RALTO: Canine Cosinova.—RKO Feature: Bedlam.—RKO

RIVOLI: College Queen.—RKO Feature: Kitty.—Paramount

ROXY: Mighty Mouse and the Wicked Wolf.—20th Century-Fox Feature: Dragonwyck.—20th Century-Fox

STRAND: Baby Bottomneck.—Vitaphone Holiday on Horseback.—Vitaphone Gem of the Ocean.—Vitaphone Feature: Devotion.— Warner Bros.

WINTER GARDEN: Apple Andy.—Universal Feature: So Goes My Love.—Universal

Metro Sets 16mm

List in Belgium

by LOUIS QUEVREUX

in Brussels

MG M soon will launch its 16mm entertainment film program in Belgium. The program will be directed by Camille Buyssse, who was trained in the United States. M G M definitely has promised to respect the interests of 35mm film theatre owners here.

Dr. Wolf von Gordon, director of the Film Section of the German Artists’ Chamber of Germany, has announced that Germany will produce 16 pictures in 1946. Already completed are “Die Fledermaus,” adapted from the Johann Strauss operetta, and “Dr. Villemen, Veterinarian,” Both have been passed by Allied authorities. Other films will include: “Love Couple, 1945,” depicting the downfall of Nazi Germany; “Victory of Truth,” featuring Goebbels’ false propaganda; “The Man Who Discarded His Uniform,” “Under Spanish Skies” and “The Man I Will Kill.”

The French film star, Francois Rosay, has been the guest of Gaumont-Eagle-Lion in Brussels, where she was feted not only for her acting but for her activity as a leader of the resistance movement during the war.

Washington Salesmen Elect

Jerry Price, United Artists salesman, was elected president of the Motion Picture Salesmen’s Club of Washington, D. C., at a meeting held recently in the Continental hotel. Other officers elected were: A. G. Benson, Paramount, vice-president; Glen Morris, Twentieth Century-Fox, vice-president; George Nathan, National Screen Service, secretary, and Philip Bobys, Metro-Goldwyn-Mayer, treasurer.
MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD for mutual aid and progress

CHESTER FRIEDMAN, Editor

Reaching the Masses

In his study, "Advertising to the Mass Market", the author, James D. Woolf, former vice-president of J. Walter Thompson Company, asserts that copy contains too much "smart patter, sophisticated references and hard mental sledding". Too much advertising is over the heads of the masses, he contends.

About two years ago several of the film companies were also drifting into a policy of using these smart, unglamorous advertising layouts. That would be at the time the companies were calling more and more upon the facilities of advertising agencies rather than the talent of their own staffs.

In the motion picture field, we have observed that our advertising does a much better job of selling when left in the hands of capable people who know and understand how audiences must be sold.

The return of so many experienced theatremen after the war had a lot to do with the quick return to former standards of copy and layout. Undoubtedly, the smart ads also lost favor after box office receipts had been noted.

△△△

Showmanship and Patience

Highlighting a thirty-day business drive, managers of the Neighborhood Theatres, Inc., in Richmond, Va., recently were guests at a circuit dinner meeting at the John Marshall Hotel. Sam Bendheim, Jr., vice-president and general manager of the company, addressed the theatremen on the subject, "Post-War Operations", in which he made some remarks pertinent to good showmanship. Excerpts follow:

"Basically, 'post-war operations' boil down to showmanship. Actually, it means a return to pre-war standards. . . ."

". . . We must build and keep patronage to offset the extended playing time necessary because fewer pictures are being produced today.

"Even though fewer pictures are available, generally speaking there are more good pictures. It's up to you to properly present, exploit and publicize them in a manner in keeping with your good judgment and good taste. Create a desire to get more moviegoers 'offener'. Make every effort . . . to keep your house in order and your attractions before the public.

"Your theatre is a tremendous asset to your community . . . of fine buildings, equipment, comfort and environment. . . . It's up to you and your co-workers to breathe life into these buildings, to make them a showplace which you and your patrons can truly be proud of.

"In the eyes of the public . . . be a good public relations man. Know your representatives in the legislature. Take an active part in the civic affairs of your town. Be an ambassador of good-will for your theatre — it will pay dividends in profitable, pleasant operations."

Climax of the meeting came when Morton G. Thalhimer, president of the circuit, accepting a gift from the theatremen, said that he was sorry his associates had gone to any expense on his account. He said he was always able to feel "the loyalty and devotion of his 'family' without any tangible show of affection". The "family" angle seems to be substantiated by the fact that the managers who attended the meeting were accompanied by their wives.

Mr. Thalhimer further indicated that he is a man of broad perspectives and a diplomat, expressing deep sympathy with, and awareness of, the problems of the theatre managers' wives. He asked that they be patient and understanding.

△△△

Token

Last week the 1945 Quigley Awards winners came to New York. They received their Plaques with fitting ceremony and were treated to a touch of hospitality such as is properly reserved for those whom the industry holds in high esteem.

In chronological sequence, the episode dealing with the presentation of their Plaques and the incidental pleasantries in connection with their visit here appear on the following pages.

The Awards Plaques are destined to find a prominent place in the daily lives of Mr. McCoy and Mr. Boesel.

As they observe the bright inscription extolling their attainments, they will be remembering the cordial reception they received from their admirers and well-wishers during their visit to New York.

And in that flashback there will undoubtedly come fresh inspiration to prompt them and guide them to greater achievements.

—CHESTER FRIEDMAN
AWARDS WINNERS COME TO TOWN

—and see it right. P. E. McCoy and Harry G. Boesel, 1945 Grand Awards winners in the Quigley Competitions, were guests of Martin Quigley in New York recently to receive their Plaques at a luncheon tendered by Associated Motion Picture Advertisers, Inc. On these pages is a pictorial report of the week's round of their activities while in the city. [Photos by Floyd Stone]

MONDAY NIGHT they met Milton Berle, left, at the Carnival, popular night club, where they were guests of PRC Pictures. With them is Lige Brien, 1945 Quigley winner, and Mrs. Brien. Earlier, they attended the stage play, "Blower Girls," as guests of Steve Edwards and Bea Ross, Republic Pictures.

AT RADIO CITY MUSIC HALL they sign the guest register for managing director G. S. Eyssell after tour of the theatre. Looking on is Fred Lynch, Jack Daly and Russell Downing of the Music Hall staff. Boesel and McCoy saw world's most revolutionary stage, mammoth projection booths, and other modern equipment.

MISS LIBERTY provided an interesting experience for the visitors. They climbed to the observation tower in the statue's head for a view of New York's famous harbor and skyline, saw Ellis Island and other famous landmarks.

106 FLOORS above street level, the Empire State observation tower permits a view of midtown skyscrapers, spans over the East River, Jersey's Palisades. Both visitors agreed that the world's tallest building structure gave them a great thrill. Visibility normally 25 miles, was limited.

BILL ROBINSON, stage and screen star currently headlining at Cafe Zanzibar, asked for autographs of the winners when they met. March of Time was host this evening, represented by Phil Williams, left, and Westbrook Van Voorhis, voice of the March of Time, second from right.

ARRIVING at La Guardia Airport, Mr. McCoy, left, and Mr. Boesel are greeted by Chester Friedman, Round Table editor.

BIG EVENT of the week was the presentation of the Awards Plaques to the winners at the APMA luncheon in the Plaza Hotel. Right, Hal Horne, Story Productions, Inc., officiated, with 500 showmen from all industry branches in attendance. Paul Hollister, RKO Radio publicity representative, was principal speaker.

MOTION PICTURE HERALD, MAY 4, 1946
SEEING STARS—DAY AND NIGHT

BACKSTAGE at the "Harvey" show during intermission, Mr. McCoy and Mr. Boese are greeted by Frank Fay and Josephine Hull, stars of the stage hit. Warner Bros. arranged the meeting and were dinner hosts.

OLD HOME WEEK at the ball game. At left, McCoy is greeted at the Polo Grounds by schoolmate Johnny Rucker of the Giants as manager Mel Ott looks on. The winners attended the game as guests of Vanguard Pictures. represented by Ted Baldwin, standing at right, and Laura Wells, one of the press angels for David O. Selznick's "Duel in the Sun".

STORK CLUB invitation extended by Lew Lewellen, special publicity representative for Paramount Pictures, was a treat. Sherman Billingsley bought a drink for the boys. Later they attended the stage hit, "Dream Girl," starring Betty Field at the Coronet theatre.

CIRCUS SAINTS AND SINNERS luncheon was attended with Martin Quigley, Jr., left; Louis Calhern, star of stage and screen, center; Rutgers Neilson, publicity manager for RKO Radio.

IN GREENWICH VILLAGE the winners are shown the sights and gay spots by Bob Wilo, Universal Pictures, left, and Chester Friedman. Greenwich Village Inn and Marracan Village were visited. The visitors had a view of day breaking over the city.

VISITING THE PRESIDENT of Twentieth Century-Fox, Mr. Spyros Skouras, McCoy and Boese are shown some confidential figures on company's latest film releases. Mr. Skouras said he was envious of the winners, recalling his own experiences as an exhibitor.

ON THE AIR. The boys are interviewed during a warm-up by Johnny Olson, star of the Aunt Jemima program, heard over ABC. McCoy was guest on the regular broadcast.
**The Selling Approach**

**ON NEW PRODUCT**

[The material below reflects pressbooks now in preparation and represents the point of view of the distributors' exploiters on selling points and special merit of this picture.]

FROM THIS DAY FORWARD [RKO Radio]: This picture is a romantic drama about a discharged war veteran and his bride. One of the important questions facing the returned serviceman newly married is to find a place to live. Realtors, builders and others with rooms or apartments to rent could be canvassed and listings could be arranged in the lobby. Erect a booth with an attendant and offer aid to all homeless ex-service men. Enlist the support of veterans' organizations.

For street ballyhoo, an automobile or a jeep could be used, passengered with a man and a girl dressed as bride and groom. Tin cans, old shoes, noise makers and streamers could be rigged up for the back of the vehicle.

Provide an interesting angle on war brides for a newspaper story. One such idea is to offer guest tickets to the first 25 serviceman's wives entering the theatre at a specified time. Call this special occasion a "War Bride Matinee". A tiue could be made with a florist to give a small corsage to each bride.

One of the dramatic highlights of the picture occurs when the groom pawns his valuable tool kit in order to get money enough to buy his bride an anniversary gift. With this thought in mind, a sentimental teaser display could be utilized in the lobby. A large pasteboard box, wrapped as a gift package and placed on a table, could be used, with an oversize delivery tag reading: "To Susan, with love, Bill."

**A NIGHT IN CASABLANCA** ([UA]: The return of the Marx brothers and their zany gags and situations calls for exploitation in kind. For instance, a street ballyhoo stunt could have three men dressed as the mad Marxes, carrying signs, stalking a girl usher dressed in a harem costume.

Promote "A Night in Casablanca" party at a night club, country or city club, sponsored by a local charity organization. The affair could be a costume party, with prizes for the best Oriental costumes.

A feature of the picture is a funny fencing scene. It lends itself naturally to a contest set up among boys' and men's clubs for the goofiest fencing costumes. In the film, for example, Harpo appears wearing a catcher's mask, skin protectors, one boxing glove on his hand and one tied behind to protect his rear echelon. Prizes and guest tickets could be awarded to winners.

Music tieups are called for, since the Decca, Columbia, Diamond and Mercury companies have made recordings of "Who's Sorry Now?", the hit tune of the picture. The sheet music, which carries credits and pictures of the Marxes on the cover, also has had wide circulation around the country.

The Oriental motif is a natural for the lobby. Dress ushers or usherettes in Eastern costumes. A typical lobby display could consist of an Arab tent, complete with cushions on the floor, promoted from merchants. Have a man reclining on the cushions, dressed in a business suit and wearing a red fez, made up to resemble Groucho.

**THE WIFE OF MONTE CRISTO** (PRC): Based on the novel by Alexandre Dumas, the picture has many exploitation possibilities. A contest, for example, could be promoted in local newspapers for a copy of the book. This would involve quite a search, since few copies are available, the novel having been published in 1884 and has been out of print for many years. Local book stores might be persuaded to tie in on this stunt with window displays of rare books, plus credit.

A masked rider, dressed in a long, flowing black cape with a broad-brimmed black hat, could be used for street ballyhoo. In lieu of the horseman, a masked man in similar costume could parade the streets carrying a sign reading: "On my way to see "The Wife of Monte Cristo"."

Emphasis could be placed on duels featured in the picture by having two protagonists stage a mock duel on busy street corners. Try to promote a story and cut on this stunt in newspapers.

Since it is a costume picture, a local charity organization might be persuaded to hold a "Wife of Monte Cristo" ball. The affair could be built up to an important event in the social year, with press coverage in both news and social sections.

Bookmarks could be made up locally and distributed through all lending and public libraries and bookstores.

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**Radio Used Extensively For "Staircase" Date**

Employing radio extensively, publicist Helen Wabbe promoted three 15-minute mystery programs similar to the story of "The Spiral Staircase" for the playdate at the Golden Gate theatre, San Francisco. Spot announcements were carried by four networks. Numerous stories with art were planted in newspapers. Merchant tieups also were arranged.

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**Meadows Devises Spy Scare Stunt For "92nd St."**

The housing shortage, being as acute in England as in the United States, suggested this idea for publicizing "The House on 92nd Street", for its showing at the Odeon, Manchester.

By publicizing a mysterious organization which he named U. M. O., in Manchester, England, newspapers, manager E. W. Meadows caused considerable furor among readers who phoned for details. The United Mystery Organization proved to be a highly successful stunt for the playdate of "The House on 92nd Street" at the Odeon theatre.

Readers were asked to join the U. M. O. spy hunt by spotting a street walking character called "Mr. Christopher." Guest tickets were awarded to persons who accused the street walker and said: "You are Mr. Christopher of 'The House on 92nd Street.'" The "Spy" appeared daily in a different locality for three days of the stunt. He was correctly challenged 12 times.

**Sets "Mystery Waltz Contest"**

The lettering of a large poster placed above the marquee also caused abundant reaction due to the housing shortage in Manchester. It read: "The HOUSE on 92nd Street is coming TO this theatre—LET nothing prevent you from seeing this great thriller."

Meadows promoted "Mystery Waltz Contests" for the University Rag Ball and the Motor Trade Ball. Copy on linen bannered placed in ballrooms tied-in the contests with theatre and playdate.

A window display was arranged with a dry cleaning establishment named Atomic Cleaners. Copy read: "Our service is yours, but also serve yourself by seeing 'The House on 92nd Street.'"
What the public and live showmen have been waiting for

A NEW SERIES

OF GREATER WESTERNS

FROM REPUBLIC

IN

MAGNACOLOR

GREATER THRILLS!

GREATER SPECTACLE!

GREATER ENTERTAINMENT!
All the action and color of the west now in MagnaColor!

4 all-star productions
Starring
Monte Hale and Adrian Booth
in
Home on the Range
Man from Rainbow Valley
Last Frontier Uprising
Santa Fe Sunset
Results Obtained For “Bandit” on Limited Budgets

That exploitation on a limited budget, as practiced by theatre managers in the smaller situations, will get results is demonstrated anew by the success of showmen in three towns promoting “The Bandit of Sherwood Forest.”

In Morgantown, W. Va., George Shaque, manager, and Pete Peck, publicity director of the Metropolitan, took advantage of a national tieup on the picture with Columbia Records. They arranged with WAGR to play the “Robin Hood Album” several times, each time giving full credit to the playdate.

The records also were planted in local schools and the nearby University for use in classrooms. Peck promoted cooperative newspaper ads and window displays with the Morris department store and window and counter displays with two book shops.

Corcoran Follows General Campaign

George Corcoran, manager of the State, Uniontown, Pa., followed the same general pattern, distributing records to radio station WMBS and in all local schools, with playdate credit assured. In addition, he promoted cooperative newspaper ads, window displays with Kaufman’s, Frederick’s and the Beeson Book Shop and placed a three-sheet display in the local bus station.

Cooperative newspaper ads and colorful window displays were arranged with Montgomery-Ward by publicity manager Harry Stahl for the engagement of the picture at the NuLuna, Sharon, Pa. A similar tieup was promoted with Zobe’s Jewelry store. Stahl also arranged window displays with Woolworth’s, G & K Electric, Bechtol’s, Sharan Stationery and Shenango Stationery.

Music Angle Stressed For Film Revival

Strong emphasis on the musical aspects of “Suicide Squadron” was the motivating factor in a successful revival of the film at Hiser theatre, Bethesda, Md. Manager W. R. Gingell’s advertising copy and exploitation played up the fact that the “Warsaw Concerto” was introduced in the picture, which was originally produced in England under the title “Dangerous Moonlight.”

Co-op Display Ads Aid Sparrow Campaign

Five cooperative newspaper display ads augmented manager Boyd Sparrow’s campaign for “The Bandit of Sherwood Forest” date at Loew’s, in Indianapolis. Boyd promoted a four-column by 11-inch ad in the News which was paid for by H. P. Wassen & Co. The ad tied-in Columbia Records with the music from the picture. Dee Jewelry Co. ran a three-column by 16½-inch co-op in the Times. Three archery display ads were arranged with Firestone, Bush-Callahan and Smith-Hassler. The Firestone display featured a three-column cut of an action scene from the picture.

Newspaper Sponsors Ad for “Adventure” Tieup

The Springfield, Ill., Register sponsored a full-page cooperative ad tying-in mercantile establishments with the playdate of “Adventure” at the Orpheum theatre. Another highlight of the promotional activities devised by manager Mort Berman and Loew’s field exploiter Bill Green was a contest which ran in the Journal. Entrants were required to write letters of 50 words on “My Adventure.” Winners received cash awards and other contestants guest tickets.

Realistic Window Display Draws Brooklyn Crowds

Miniature soldiers in battle dress, front line medics, tanks, fox holes and other accoutrements of a battlefield made a very effective window display for manager Sid Shane’s playdate of “The Story of G. J. Joe” at the Midway theatre, Brooklyn, N.Y. The display attracted the attention of older people as well as children.

Ads, Theatre Front Sell Western Double Bill

Attractive newspaper ads and a special theatre front sold manager Ralph G. Tiede’s playdate on “Frontier Badmen” and “Lawless Empire” at the Community theatre, Welland, Ontario. The ads and theatre front copy heralded the engagement as an “All Wild West Show.”

Construction Sites Posted for Portland “Follies” Playdate

All three promotional facets, exploitation, advertising and publicity, were employed by Jack Matlock, advertising director of the J. J. Parker Theatres, for the playdate of “Ziegfeld Follies” at the United Artists theatre in Portland, Ore.

A feature of Jack’s exploitation campaign was a sign posted on all construction in downtown Portland, reading: “We’ve quit work for the night—gone to see MGM’s ‘Ziegfeld Follies’ at the, etc.” High school students were sent out each evening to place the signs wherever there was effective street lighting. Sewer gangs also were set to work placing the signs on manholes with little cable fences around them.

For another effective street exploitation stunt, sewster girls with green and red “Z.F.” initials passed out paper bags containing sweets. The bags, with theatre credits, were distributed during rush hours.

Special attention was given to the front, with the use of boards displaying 8x10 stills from the picture. The doors were lined with large blowup stills. Special trailers for “Ziegfeld Follies” were cross-plugged in the other two J. J. Parker theatres during the run of the picture.

Two other exploitation features Jack Matlock devised drew attention to the engagement of the picture. In the first, he tied in with the current headlines on the United Nations meetings by circulating “UN-ZF” bulletins on Portland streets to 5,000 persons. For the second, high school students delivered imprinted blotters to each office in downtown Portland—10,000 blotters were distributed in this fashion.

The accent in newspaper ads was on the stars. Spot announcements were used on four radio stations for a week prior to opening. Additional spot announcements were promoted during the current engagement of the picture.

MANAGERS’ ROUND TABLE, MAY 4, 1946
Chinese Respond
To Ackery Plea

A campaign designed for the benefit of the Chinese population of Vancouver, B. C.,
drew extra business to the Orpheum theatre
for the date on "Three Strangers." Manager Ivan Ackery played up the Oriental
atmosphere of the picture in ads placed with
Chinese newspapers, and by distribution of
5,000 heralds printed in that language.

Ackery tied in with a street photographer
who distributed 10,000 heralds in return for
permission to snap pictures in front of the
theatre.

Every Monday night, "Harmony House," a
half-hour radio program, is presented
from the stage of the Orpheum, a feature
which has resulted in much goodwill public-
ity. Ackery secured the program through a
tieup with the Kelly Douglas Company,
sponsors.

Zinn Plays Host to Twins
For "Pardon My Past"

"Pardon My Past" which played recently
at the State theatre in Minneapolis, received
the benefit of some extra newspaper pub-
licity because manager Charles Zinn is on
friendly terms with Bob Murphy, movie col-
numnist for the Star-Journal.

Murphy passed on to his readers, Zinn's
offer to admit all twins in the city as his
guests to see the picture.

As part of the theatre's Silver Anniversary
program last month, Zinn erected a large
lobby display board listing the attractions
which had played the theatre on every past
anniversary program. The display attracted
excellent comment from patrons.

Hotel Register in Lobby
Helps "Waldorf" Date

Using a hotel register in the theatre lobby,
attracted attention to the playdate of "Week-
end at the Waldorf" at the Hoosier, Whiting,
Ind. Manager Louis Nye awarded guest
tickets to patrons whose surnames corre-
sponded to those of the four stars of the
picture.

For a street ballyhoo stunt Nye had two
boys carrying suitcases with copy: "Off to
a thrilling 'Weekend at the Waldorf.' "
3,000 "Reserved" cards were distributed to
restaurants.

During his "Captain Kidd" date, Nye had
four boys in pirate costumes out with signs
announcing the engagement of the picture.
3,000 handbills were distributed to homes.

FOREIGN LANGUAGE FILMS
FRENCH, ITALIAN, SPANISH, ETC.

3rd WEEK TOPS 1st and 2nd AT RADIO CITY MUSIC HALL

HEDDA HOPPER also says it!

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HEDDA HOPPER also says it!
As a train wrecker, Gregory Peck has it all over Jesse James, Billy the Kid or the Dalton brothers. Peck is a modern desperado—he makes use of 2-way radio to create his havoc.

In a sequence for “Duel in the Sun,” Peck derails an 1860 freight loaded with explosives—a feat made possible by the first use of radiotelephone in the filming of motion pictures.

The problem was a delicate one. The mountainous “Mother Lode” country where the scene was filmed was rough on radio signals, but the nature of the shot demanded a wide scope of operation, so that radio was clearly indicated. The solution was provided by Motorola Frequency Modulation equipment, which not only eliminated static, but gave an extremely wide range of coverage.

Two stations were especially licensed by the FCC for the picture. One station was located in the locomotive to be wrecked, while the second was spotted six miles away where Peck was being photographed in close-ups. Because of the perfect timing made possible by Motorola Radiotelephone, a continuous master shot of the sequence was taken without the necessity of separate takes or “inter-cutting.” It was the first time in film history that such a shot had been taken in this manner.

PUT MOTOROLA TO WORK ON YOUR COMMUNICATIONS PROBLEM

This is just one more example of the imaginative engineering that is the driving force at Motorola. It has resulted in such outstanding popularity that, during the past five years, over 80% of all police 2-way radio has been Motorola! Motorola engineers will be glad to submit specific recommendations for your particular application.

WRITE TODAY—without obligation, of course

GALVIN MFG. CORPORATION • CHICAGO 51 COMMUNICATIONS AND ELECTRONICS DIVISION

F-M & A-M HOME RADIO • AUTO RADIO • PHONOGRAPH • TELEVISION • “HANDIE TALKIES” • POLICE RADIO • AIRCRAFT RADIO
Starz Cashes In National Tieups For "Saratoga"

Utilizing all national tieups and stressing star value and title provided a ready-made jumping off point for the campaign on "Saratoga Trunk" at the Majestic theatre in Dallas, Texas. The promotion was arranged by Frank Starz of the Interstate Circuit.

Approximately 100 cigar stores, hotels and restaurants were covered with four-color posters through a national tieup with the Cigar Institute of America. The posters were distributed a week in advance by salesmen of the Southwest Cigar Co.

Accent was placed on maximum newspaper coverage at a special screening with fashion and cooking editors, book reviewers and special writers as guests. Also attending the showing were radio commentators and representatives of book shops.

Starz's promoted a tieup with De George's, leading downtown restaurant, to feature Jambalaya, Creole food eaten by Ingrid Bergman in the picture. Mimeographed recipes were distributed to customers. De George's windows carried streamers with stills.

Ballyhoo, Publicity Stressed

Abundant advance newspaper stories with art were had in the Dallas Times-Herald starting 11 days in advance and the Morning News a week in advance. The latter ran a six-column scene layout on the first page of the amusement section of the Sunday paper.

Evelyn Oppenheimer reviewed the Edna Ferber novel in the Titche-Goettinger store auditorium on the day preceding the opening. The store's ads ran in both newspapers for four days prior to the event, with theatre and playdate credit.

Cards were placed on fronts of all trolleys and buses in Dallas and were returned for the entire run of the picture through arrangement with the operating companies.

Window tieups were promoted with Cokesbury Book Store and Baptist Book Store to feature the novel, "Saratoga Trunk," with theatre and playdate copy.

Whittle's Music Store cooperated with a large window display featuring Decca, Victor and Columbia recordings of "As Long As I Live" and "Goin' Home," songs played in the picture, with stills and playdate.

Advance Tickets Boost Show

For a special cartoon show at the Indiana theatre, East Chicago, Ind., manager Bob Bachman had oversize tickets printed which were placed on sale in advance. The tickets in the hands of kiddies were an effective medium of publicizing the show.


Roland Smith, Palace, Orange, N. J. Joseph O'Donnell, Loop; Helen Wojdziejak, Center; Gladys Way, Cinema; William Campbell, Lakeview, all in Detroit. Dorothy Fish, Newark, N. J. Alvin Hendricks, Varsity and State, Lincoln, Neb.


School Authorities Aid Reissue Playdate

To promote "The Prisoner of Zenda" reissue at Keith's, Philadelphia, manager Arthur Kearns held a screening for executives of the Board of Education and received permission to place signs in all city high schools plugging the picture. A war veteran, dressed in a hussar's costume visited newspaper offices garnering good press publicity. The same "hussar" handed out cards on downtown streets with copy reading: "I'll be looking for you at Keith's theatre, starting Friday, 'The Prisoner of Zenda.'" Drivers in period costume drove pony carts through the downtown section plugging the playdate.

Advance Screenings Sell "Enchanted Forest"

Screenings of "The Enchanted Forest" for nuns, rabbis, school principals, YMCA, YWHA, PTA and Women's Club leaders, resulted in extensive publicity for the engagement of the picture at the Poli-Majestic.
**Mexican Studios See Competition From Argentina**

by LUIS BECERRA CELIS

in Mexico City

Mexican producers fear keen competition from the Argentine before long because of an increase in production in Argentina, where producers finally have solved their raw stock problem. Reports are that the Argentinean producers see Mexico as one of their major foreign markets and Mexican producers admit that the Mexican public prefers many Argentine films to Mexican productions and that exhibitors in this country are eager to book Argentine product.

Another fear of the Mexican producers is that their films may compare unfavorably with Argentine product.

All this has prompted the Association of Cinematographic Producers of Mexico to urge its members to do their utmost toward raising the quality of their pictures, even at the expense of quantity.

The industry has been spared the embarrassment of a general electric strike threatened by the National Electricians Union to force the settlement of the deadlocked strike of its section at Parras. The Parras strike was settled on the eve of the general strike when the workers were granted a 60 per cent wage increase. The strikers had demanded a 150 per cent increase.

Completion at an early date of the studios and laboratories which Productores Asociados Mexicanos is building at Churubusco is assured by the quick marketing of an issue of $1,750,000 of mortgage bonds to complete the $2,975,000 needed to complete the work. The issue was one of the fastest selling securities ever offered here.

A permanent business is to be made here of dubbing Spanish pictures in English and other foreign languages by the Cia. Fono-remex, S. A. The company has been granted a Federal concession which exempts it from Federal taxes for five years.

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**IN NEWSREELS**


**PARAMOUNT NEWS—No. 70—Truman reviews fleet. . . . Dancing low-down from London. . . . Baruch tacks atom job. . . . Something for the boys. . . . Life with baby. . . . Big four in Paris.**

**PARAMOUNT NEWS—No. 71—Big Four in session. . . . 44 dead in train wreck. . . . General Ike leaves for Pacific. . . . New flying wing. . . . Super rocket engine. . . . LaGuardia pleads for more wheat. . . . Auto races in France.**

**RKO PATHE NEWS—Vol. 17, No. 72—Byrnes off to Paris talks. . . . Germanoccupation. . . . Airborne bleachers. . . . Royalty meets amid old splendor. . . . Khaki university for vets only. . . . Truman reviews fleet.**

**RKO PATHE NEWS—Vol. 17, No. 73—Truman on vacation. . . . LaGuardia asks food aid. . . . Aged, 100 injured in train wreck. . . . Mrs. Mc Arthur at lap party. . . . Army's new flying wing. . . . Big Four in Paris. . . . French auto races.**

**UNIVERSAL NEWSREEL—Vol. 19, No. 497—President reviews fleet. . . . Shelter in a jiffy. . . . French sports revival. . . . Out of the cakewalk. . . . Salmon are striking. . . . It's "once over lightly."**


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**OPPORTUNITY KNOCKS AT YOUR DOOR**

Are you an exploitation minded, experienced theatre manager recently discharged from military service?

Would you like a real opportunity, with good pay and car expense allowance, in the public relations field?

To qualify, you must own an automobile and be free to travel.

Tell us all about yourself by writing to Box S711.

**MOTION PICTURE HERALD**

1270 Sixth Avenue, New York 20, New York

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**Bomb Explosion In Cairo House Blasts Grosse**

by JACQUES PASCAL

in Cairo

When a hand grenade exploded at the Miami theatre, Cairo, last month, causing two deaths and 40 injuries, it was as if a bomb exploded in every theatre in the land.

Box office returns dropped overnight, in some cases as much as 80 per cent. This was particularly the case in Alexandria where, since the local anti-British disturbances, there is the greatest box office decline in decades.

British films have suffered most as, rightly or wrongly, the belief prevails that the Miami theatre outrage was carried out in protest against the showing of British pictures here.

American pictures, too, are feeling the impact of the gloomy atmosphere, especially since French productions are again readily available.

There are now an estimated 40 French films on the market. Apart from the Odeon, which shows nothing but French productions, two open air theatres also will show only French imports after May 15.

Metro-Goldwyn-Mayer will open its 16mm program here this month under the direction of Mac Attas. Warner Brothers is also considering a 16mm program for Egypt.

Three new theatres are to be constructed in Haifa, Palestine's main seaport on the Mediterranean. A 2,000-seat theatre is also planned for Tel-Aviv, which would be the largest house in the Holy Land.

French films in Lebanon are making up for the years lost in wartime. French productions are now in increasing demand, since they are appreciated more than American films because of language reasons.

The Middle East Motion Picture Almanac, edited by this writer and written in English, will be published in Cairo in October. The territory covered by the publication includes Turkey, Iran, Iraq, Transjordania, Syria, Lebanon, Palestine, Egypt, Sudan, Eritrea and Ethiopia.

**Propose Arbitrating Carpenter Dispute**

Believing that the jurisdictional dispute between carpenters associated with the Conference of Studio Unions and producers associated with the IATSE has held up production, Herbert K. Sorrell, CSU president, has proposed that the producers give all the work to either one or the other group with the proviso that both groups submit their claims to arbitration and abide by the decision.
A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.
Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending January 31, 1946.
SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.
INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

**DRAGONWYCK** (20th-Fox)
Intermediate Report:
Total Gross Tabulated $518,400
Comparative Average Gross 383,800
Over-all Performance 135.0%

**ROAD TO UTOPIA** (Para.)
Final Report:
Total Gross Tabulated $2,235,100
Comparative Average Gross 1,713,700
Over-all Performance 130.4%

**M-G-M TRADE SHOW** "THE GREEN YEARS"

**NEW DATE:** DALLAS TERRITORY ONLY
CASA LINDA THEATRE
BUCKNER BLVD. and GARLAND RD.

**TUESDAY, MAY 7** 8:00 P.M.

**NOTE:** This cancels showing previously advertised for Wednesday, May 15th—2:30 P.M. in Dallas, Texas.
Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURÉ HERALD, Classified Dept., Rockefeller Center, New York (20)

POSITIONS WANTED


PROJECTI'ONIST, 8 YEARS' EXPERIENCE; CAN handle sound and projector repairs. Honestly dis- charged from World War II. For answer inquire-VICTOR H. BRYANT, 4027 Ibus Street, San Diego, Calif.

THEATRE MANAGER — INDIVIDUAL HOUSE or city management; aggressive showman, trained, capable, long-experienced in first-class operation (com- bination-stage; straight pictures; legitimate), including all angles promotion and advertising, wants association where finest operational standards only are policy. Size city or organization immaterial. Strictly oaths and dependable required. Reference,—BOX 1955, MOTION PICTURÉ HERALD.

RESIDENT MANAGER — EXPERIENCED, DE- pending.
MOTION PICTURE HERALD

Better Theatres

BUYERS NUMBER

Spring & Summer 1946

with

The Buyers Index

Simple Ventilation for the Small Theatre Method in Management: A New Department

MAY 4, 1946
ON ALL THE
MAIN STREETS
OF AMERICA...

4 OUT OF 5
THEATRES ARE EQUIPPED WITH

Simplex
REG. U.S. PAT. OFF.
THE WORLD'S FINEST PROJECTOR

FIRST CHOICE OF THE
WORLD'S LEADING EXHIBITORS

Distributed exclusively by
NATIONAL THEATRE SUPPLY
Division of National Simplex - Shadsworth, Inc.

Manufactured by
INTERNATIONAL PROJECTOR CORPORATION
A General Precision Equipment Corporation Subsidiary
90 GOLD STREET - NEW YORK 7, N. Y.
All over America the finest theatres have been furnished with “Velmo.” Goodall has created for theatres special types of “Velmo” with perfect acoustical properties - fabrics that wear for years, clean easily and give patrons the utmost in comfort. Soon beautiful new weaves and dramatic new colors will be available in “Velmo.”

Offices in Boston, New York, Detroit, Chicago, Los Angeles
TOP CIRCUIT BILLING FOR YEARS!
Starring: The 1946 POPCORN MACHINE
A Manley PRODUCTION
SHOWING MAY FIRST

at Albion, Michigan; Boston, Massachusetts; Charlotte, North Carolina; Chicago, Illinois; Cleveland, Ohio; Dallas, Texas; Denver, Colorado; Detroit, Michigan; Little Rock, Arkansas; Memphis, Tennessee; Minneapolis, Minnesota; Montgomery, Alabama; New Orleans, Louisiana; New York City, New York; Oklahoma City, Oklahoma; Omaha, Nebraska; Roanoke, Virginia; Santa Monica, California; Syracuse, New York; Toronto, Ontario, Canada. (See ads of District Representatives for addresses.)


Produced by: MANLEY, Inc., Kansas City 8, Mo.
About Products for the Theatre and people who make and sell them

Six-Tube Rectifier
A six-tube bulb type rectifier has been brought out in both single and twin models by the Forest Manufacturing Corporation, Newark, N. J. Specifications given by the manufacturer are as follows:

Six 15-ampere bulbs for full-wave current rectification; built-in remote control relays with provisions for spotlight operation; d. c. output flexible from 40 to 75 amperes with protective provisions against effect of line voltage fluctuation.

General design is compact and sturdy and provides for convenient installation and servicing.

The company also announces that it can make immediate delivery on 30-60-ampere tube rectifiers, and the four models of magnesium type rectifiers in the line.

New Type Stair Treads
A new type stair tread has been placed on the market by the American Mat Corporation, Toledo, Ohio. Marketed under the trade name of "Double-Duty Stair Tread," it is a covering for both step and riser to protect the stairs from scuffing and kicking as well as to give the steps a safe surface.

These treads are available in two sizes—one 18 inches wide and ⅜-inch thick to cover a tread 8x18 inches plus a 7x18-inch riser; and the other with the same characteristics except for a width of 24 inches.

Fungicide for Ringworm
Exhibitors in Chicago, and elsewhere where ringworm threatened to spread, particularly in Michigan and Illinois, are using Fort-a-Cide regularly as a precaution, following tests made by the Chicago Department of Health, which showed this germicide highly effective as a means of destroying the ringworm promptly.

Charles P. Hughes, president of the Fort-a-Cide Corporation, Chicago, pointed out in talks before exhibitor meetings, that theatre chairs are among the potential
Where world's finest seating is required
—there you find

KROEHLER Push-Back SEATS

THE NEW KROEHLER SEAT IS READY AND IN PRODUCTION

WRITE FOR DETAILS
Kroehler Public Seating Division
666 Lake Shore Drive, Chicago 11, Illinois
2028 S. Vermont Avenue, Los Angeles 7, California
206 Lexington Avenue, New York 16, New York
The pulse of a box office is counted in dollars per season—total dollars taken in minus dollars paid out. So the net result, the box office's pulse, is best determined with the help of the ledger. All experts agree that a high pulse rate is greatly to be desired. The higher the better! It's a sure sign of health.

It's no coincidence that so many healthy theatres with high pulse rates are usAIRco cooled. Over 8000 houses from coast to coast have looked to the usAIRco engineering staff for better air conditioning. And, after all, what could be more important to summer box office receipts than your air conditioning system?

usAIRco Kooler-aire Theatre Systems, with their advanced features, sound design, and economical operation, provide the most for your cooling dollar. Get in touch with your usAIRco dealer today. Have him show you how usAIRco Theatre Cooling Systems can meet fully the requirements of your house.

United States Air Conditioning Corporation
COMO AVE. S.E. AT 33RD
MINNEAPOLIS 14, MINNESOTA

PROFITS IN COMFORT COOLING FOR THE EXHIBITOR!

BUY U. S. SAVINGS BONDS


sources of the contagion, which is believed to be aggravated by the return of soldiers from the South Pacific, where the fungus is said to be widely distributed. Mr. Hughes said that tests indicated that the fungus was killed by application of Fort-a-Cide in one minute

Automatic Film Splicer
A new film splicer manufactured by the Jeff Manufacturing Company, New Orleans, La., has been added to National Theatre Supply's line of projection accessories. The splicer is designed to permit joining of the film ends without overlapping, with cement applied only to the non-emulsion side, eliminating the necessity to scrape off emulsion. It is also equipped with a pilot light which, in addition to providing illumination for the repair in the darkened projection room, is a source of heat to accelerate drying of the cement. The Jeff splicer has a cast base finished in crackle gray, and all film contact parts are finished in polished stainless steel. The design also provides a built-in cement receptacle.

New Parts Book Issued
National Theatre Supply has issued a catalog on Super Simplex projector parts printed and arranged in the same manner as one previously issued on Simplex E-7 parts, as described in the April 6th issue of Better Theatres.

Plant Facilities to Be Increased
Neumade Products, Inc., New York, has purchased the buildings occupied by the company for the manufacture of its line of projection accessories in Buffalo, N. Y., plus adjacent property for the construction of a large addition. The present factory will also be remodeled. Added facilities have been needed, according to Oscar F. Neu, president, to meet the post-war demand for most all items in the company's line, which includes rewinders, film storage cabinets, projection room tables, projectionists' desks, reels, spotlights, etc., besides similar equipment designed for 16-mm. requirements.
WHAT A DIFFERENCE HIGH INTENSITY MAKES!

- The quality of Simplified High Intensity Projection is so clearly superior, with so little difference in cost, that, soon, no theatre — large or small — will even consider operating without it.

  This is apparent when you weigh the definite effects, for example, of One-Kilowatt High Intensity Projection on your screen . . . on your audience . . . and on your box-office receipts.

  For further information, get in touch with National Carbon Company, Inc. Consult your supply house about the availability of High Intensity Lamps.

NATIONAL CARBON COMPANY, INC.

Unit of Union Carbide and Carbon Corporation
The word "National" is a registered trade-mark of National Carbon Company, Inc.

30 East 42nd Street, New York 17, N.Y.
Division Sales Offices: Atlanta, Chicago, Dallas,
Kansas City, New York, Pittsburgh, San Francisco
Another Manufacturing Rectifier

The Knesley Electric Company, Toledo, Ohio, has resumed manufacture of its Kni-Tron rectifier, which has been given a number of features not possessed by the prewar model. The present cabinet is of streamlined design in 18-gauge metal having baked enamel finish with red inlay lettering. The cabinet has also been redesigned to increase provisions for steady flow of air to keep operating temperatures down. The Kni-Tron is available for low-intensity lamps as well as the standard suprex and one-kilowatt arcs.

Blower Production Curtailed

Only a limited number of blowers and air washer units in the line of such equipment offered by the S.O.S. Cinema Corporation, New York, will be available this year, the company announces, adding that orders will be filled in the sequence they are received.

The line embraces blowers in sizes for small, medium and large theatres, capable of supplying air at a rate to effect a complete change every three minutes. They may be converted at any time for a washed air system simply by the addition of a washer unit.

This is the equipment which has been marketed by S.O.S. for several years under the trade name “Coola-Weather.”

Adler Moves to Own Building

The Adler Silhouette Letter Company, Chicago, has moved from 2909 Indiana Avenue to its own building, recently purchased, at 3021 West 36th Street. The new quarters provide the increased manufacturing space which the post-war demand for attraction advertising equipment has required, the company states.

Lighting Book Still Available

Copies of the booklet to aid theatre operators, engineers and architects in the planning of theatre lighting schemes, recently published by the Westinghouse Lamp Division, Bloomfield, N. J., can still be procured, the company reports. The booklet, containing 32 pages and printed in two colors, illustrates each section of the theatre that presents a problem of its own in illumination, and explains methods adapted to the problem with many types of light sources now available.

Additionally, in detail drawings are offered suggestions for a variety of display treatments and decorative effects. Work
Clarity and Brilliance

FEATURE ILEX PROJECTION LENSES

Projectionists all over the country enthuse about the screen performance of Ilex f:2.5 Projection Lenses available in various focal lengths from 2 1/4" to 9". Screen brilliance, sharpness of image, maximum contrast, absence of distortion and chromatic aberration, characterize their dependable quality.

A fixed focus stop collar is supplied with each Ilex Adjustable Lens by which lenses may be instantly snapped into focus where quick changes are necessary.

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Attention: J. E. ROBIN

Let George Miller measure your projection efficiency. See page 61.

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328 East Town Street

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light installations to meet different physical conditions in the theatre are also described and illustrated, while still other sections deal with outdoor lighting, drive-in illumination, and stage lighting.

**Brochure on Push-Back Chairs**

A handsome ring-bound brochure has been published by the Kroehler Manufacturing Company, Chicago, on its auditorium chairs with push-back seats. A representative model is reproduced in full color, and descriptions deal with structural characteristics of the line. Action of the retractable seat is illustrated in a sequence of drawings.

**New Plastic Toilet Seat**

A new model of toilet seat, made entirely of plastic and said to be unbreakable, has been marketed by the Sperzel Company, Minneapolis. Additionally, the manufacturer states that it is fireproof as well as waterproof. This model is equipped with a self-sustaining hinge which prevents it from being slammed up or down. The hinges are enclosed in plastic housings to keep them free of water and dust.

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**At-your-Service**

All of the departmental editors of Better Theatres welcome letters from readers, either of comment or of inquiry concerning matters of theatre planning and physical operation, if the subject of an inquiry is one likely to have general interest, it may be dealt with in the proper department (without identification of the source of the inquiry should omission of the name be requested). Other inquiries will be answered by mail.

In addition to such advice, George Miller, editor of "The Needle's Eye" offers a special service concerning projection installations, as explained in his department.

No charge is ever made for service thus given to readers. Leo T. Parker, however, may properly deal only with general points of law and cases cited by him in his department. (For advice beyond those limitations he is available at a nominal fee.)

It is to be noted, too, that construction plans for a specific theatre project are properly obtainable only from a licensed architect.

A letter may be addressed to the departmental editor for whom it is intended, in care of Better Theatres, Rockefeller Center, New York 20, N. Y.—or simply to the publication, in which case it will be turned over to the proper department.

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BETTER THEATRES, MAY 4, 1946
This is the lamp!

- This is the lamp that put doubly brilliant high intensity projection lighting within reach of all theatres.

- This is the lamp that delivers the snow-white light necessary to the satisfactory projection of Technicolor pictures.

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a special editorial consideration of
the problems encountered today in

PLANNING THE SMALL THEATRE

in the June 1st issue of
Better Theatres
When, Not What, Is
The Buyer’s Problem Now

WITH THEIR FILES still crammed with orders accumulated through the later war months, and with many others received since, manufacturers of theatre equipment, and their dealers, are between the devil of post-war industrial confusion and the deep blue sea of customer impatience.

In this Buyers Number, eight months after Japan’s surrender, The Buyers Index, which was suspended during the war, is resumed with reservations that hardly need to be stated. It indicates what manufacturers are currently offering. When the buyer can get what he wants is something for the manufacturer or his dealer to tell him, and likely as not neither of them can. The answer varies from product to product, and from day to day.

The reasons of course are essentially the familiar ones operating throughout civilian production—strikes big and little (some 900 notices of strikes were on file with the NLRB a month or so ago), price ceilings too low to encourage manufacture, failure to recover the skilled labor taken by the armed forces, lack of capacity to meet the extraordinary demand. How long will the condition continue? Optimists say we can expect great improvement by the end of the year. The trouble with prophecy in this matter is that just when things are getting better, they get worse. With settlement of the steel and automobile strikes, Mr. Lewis called out his miners, without whom there’ll be little steel and less machinery of any kind. And the wage-price battle appears as far from decision as ever.

Actually, as for the moment, conditions in the theatre equipment market are somewhat more favorable than the general economic picture would suggest. During the past several months the flow of goods has been reported as “pretty fair” in a majority of the major items, exclusive of seating and carpeting. Calmer labor relations generally, so that equipment manu-

facturers would not have their own flow of materials and fabricated parts interrupted, apparently would be the biggest single factor in stepping up delivery rates in our particular market.

SEATING AND CARPETING

Seating manufacturers are making, it has been estimated, about half as many chairs as their orders call for. With some a shortage of materials is the dominant burden, with others the chief difficulty is a lack of skilled workers. The question of new models is hardly an urgent one, for all of the leading manufacturers radically advanced their designs shortly before the war, and these, essentially, are what are now in production—being produced, it may well be pointed out, in the face of a severe price problem.

Carpet manufacturers, confronted with a huge accumulated demand in all of their markets, are hampered chiefly by lack of skilled labor. Essential materials are plentiful. But even the recovery of trained help would still leave the problems of loom capacity to meet the unprecedented market requirements. Their dealers, are now receiving yardage, in limited patterns and colors, on an allotment basis, and that is probably the way it will be for at least another year.

Hope for Construction in Local Federal Boards

THE FEDERAL building restrictions, announced as we were going to press on the preceding issue, have been accompanied by provisions for local administration that leave some chance for practical, realistic consideration of commercial interests which do not conflict with the veterans’ housing program.

In the issue prior to the Government’s order we expressed the hope that when the order was formulated, it would provide some such regional agencies. It is too soon to judge just what the effect of these

WITH THE TOUCH OF THE CALIFORNIAN EXPLOITEER . . .

Front design done with the freedom of theatrical novelty permitted in Southern California and comparable regions. This is a rendering of the front elevation of a new theatre in Fontana, Calif., for which ground has been broken. The front will combine brick and stone and be brilliantly illuminated. The capacity will be 750. Glenn Harper is the owner. The architect is S. Charles Lee of Los Angeles.
provisions will be, but they at least represent potential recognition of two important facts—(1) that residential construction, particularly of the kind largely contemplated in the veterans' program, does not supply a market for many kinds of materials and labor employed in theatre and other commercial construction; and (2) that in some localities buildings like small theatres could be constructed with materials and labor locally available and not figuring in the general materials and labor market.

**WHAT YOU CAN'T AND CAN DO**

The order applies to "constructing, repairing, making additions or alterations, improving or converting structures or installing or relocating fixtures or mechanical equipment (heating, lighting, ventilating and plumbing equipment) in structures, which involves the putting up or putting together of processed materials, products or equipment if these items are (a) attached to the land, or (b) attached to a structure and used as part of it, or (c) attached so firmly to the land or structure that removal would injure the item."

Such work is prohibited, without specific permission of the Civilian Production Administration, unless, in the case of theatres, it will not cost more than $1000.

The restrictions do not apply to materials on the site of the project that was actually under construction March 26th, nor to repainting, repairing of existing equipment, and installing equipment where no structural change is made in the building. Also exempt is minimum work required to restore buildings damaged by fire.

But these are general regulations. To do more good than harm they must be applied to each situation according to the effect they would have. The essential aim of the veterans' housing program has general approval, but arbitrary decisions could make the price too high.

"No one wants the veterans, or anyone else, to get a lot of severe economic headaches along with the housing," submits an editorial prepared for the May issues of 25 McGraw-Hill industrial publications; "as it stands, the emergency housing program runs risks of having such results."

Moreover, the editorial asserts, "the housing shortage for the nation as a whole is not quite as desperate as those who want the country to drop everything and go to building houses would have us believe."

And it calls the goal of 2,700,000 houses "higher than any qualified authority thinks can be met without crippling other essential construction."

"What is needed," the editorial continues, "is an aggressive drive to get full production of building materials as rapidly as possible. Such a drive should concentrate on measures aimed at helping the industry remove the obstacles to all-out production rather than on such measures as the subsidy plan, which seems likely to succeed only in enmeshing the industry in more government controls. After making due allowance for the materials outlook and the needs for essential non-housing construction, housing goals should then be set as high as feasible. As matters stand, by setting construction goals before feasible material goals are determined, the cart is put before the horse."

•

Slimline and neon lighting can be dimmed, but not with the same ease and success as filament lamps—flicker occurs just before the blackout, although a special unit is available to prevent dimming from reaching the flicker stage. Now the Ward Leonard Company of Mount Vernon, N. Y., prominent manufacturers of electric control devices, advises that an electronic type resistance dimmer will shortly be available for dimming slimline and neon.

•

Warning has been issued that fire extinguisher approved and available during the war may not measure up to normal safety requirements. The underwriters' inspectors were pretty lenient in the face of civilian restrictions. Your fire insurance company or broker should be able to take care of any checkup.

—G. S.
Describing Malco Theatres' new Malco Music Hall in Little Rock, Ark.

Extending through a full-sized block, the new Malco Music Hall in Little Rock, Ark., has two entrances, each with a marquee, vestibule with box office, and lobby (see white area in main floor plan drawing above). Only one lobby, however, leads into a foyer; the other opens immediately upon a common corridor at the rear of the auditorium. The building is of steel and brick construction. The architects were Brueggman, Swaim & Allen, Little Rock. Decorating was in charge of T. J. Oehrlie, head of Malco Theatres' decorating.

The two fronts of the Malco Music Hall. That above is of limestone with glass block window panels above the marquee and black structural glass with bright red glass trim elsewhere. Display frames are aluminum with stainless steel striping. The other front is constructed of buff architectural brick above a black tile base. Entrance doors are natural wood with satin finish aluminum hardware. The marquee, with only decorative fascias, is sheet metal with stainless steel trim and is floodlighted by filament reflector lamps in swivel sockets. Marquee soffit lighting here is by fluorescent lamps. The other marquee soffit and the integrated vestibule ceiling have indirect filament lighting.
The foyer area of the Malco Music Hall is shown in these three upper pictures. At left is the main foyer with staircase leading to mezzanine level (where women's and men's lounges and toilet rooms are located). Finished in plaster, with walls pale green and ceiling off-white, the foyer is carpeted in a green Bigelow-Sanford Wilton (used throughout the theatre). Lighting combines fluorescent and recessed filament fixtures. The promenade behind the auditorium (below) has drapes of green velour. The mezzanine foyer is similarly treated, with doors to lounges natural finish and bearing a painted leaf design in green and coral. Fluorescent ceiling fixtures are the light sources in both the promenade and mezzanine.

Looking into the women's lounge (left), which has built-in cosmetic bar of natural wood beneath recessed mirrors. Green and coral is the color scheme. . . . At right is the stage treatment, consisting in main drape of green velour, borders and legs of coral velour with silver trim. The contour curtain (raised in the picture) is silver satin.
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G-E Reflector Lamps are handy tools for Emphasis Lighting. They'll fit adjustable sockets on posts or walls. Or, you can swivel mount them in fluorescent ceiling units. Alert theater managers use them to high-light signs, wall panels, lobby and foyer displays. For better lighting control, and concentrated light, make these lamps a part of your lighting plans! ... Take advantage of G-E Lamp Research, always at work to make G-E Lamps... 

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G-E LAMPS
GENERAL ELECTRIC
The Society of Motion Picture Engineers and—
The Role of Engineering in the Business

Thomas A. Edison was the first of all motion picture engineers, with his basic inventions of camera, film and Kinetoscope, duly recognized by the Society in its honor rolls and citations, and next in line 'way back there at the dawn stands Thomas Armat. The movies, it may be lightsomely said, have two Uncle Toms. We've always had plenty of little Evas, too.

For many a year the motion picture was preoccupied with its development as an art and an industry up to the ceiling of the capacity of its primitive original mechanisms. Thirty years ago when the Society was founded, the productive work of the motion picture was largely in the hand of rule-of-thumb technicians, men of ingenuity and skills won by practice and empirical adventure in studio and laboratory. In an effective sense there were then three basic technological elements, tools of the picture business: the film, the camera, the projector.

The important skills of the day were in the manipulation of the tools and the entirely canned technique. Shooting the motion picture then involved about the same order of attainment represented by the expert trapshooter, who gets his gun and ammunition off the shelf.

However, let it not be hastily assumed that it was a period without progress or research. There was Mack Sennett's great basic work on the significance of the pratfall; the enunciation of the philosophy of the triumph of the boob by Charles Spen-
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BETTER THEATRES, MAY 4, 1946
cer Chaplin and the development of the "vamp" or femme fatale by Winfield Sheehan with Theda Bara. One should also record the able findings of Cecil Blount DeMille on the cinematicographic significance of the bath tub. That was all akin to the current studies that Howard Hughes, able technician on deep drilling and high flying, is making in the realm of lobby displays. A lot of that sort of exploration had to be had before the industry and the art were ready for new tools.

Showmen are never inventors, and inventors are rarely showmen. Showmanship is ever concerned with exploiting the status quo and things in hand. Inventors are not satisfied with either the status quo or the things in hand.

The motion picture had reached an approximate saturation of public attention under the administration of showmen by the later 1920's, and the box office was showing it, sometimes painfully. But relief was on the way. Invention was coming to the rescue, with, one may add, great alarm to the showmen!

Inevitably, it had to be from the outside. Between the two great talk and sound industries, the Telephone Company and the Radio Corporation of America, a vast array of inventions and techniques had been evolved for making noises. A merging of the arts of making noises, and the art of making faces, was in gestation.

You will be remembering that it was the brothers Warner, whose concern was not exactly what we call "a major" then, who invited sound into the picture theatre. They were out to improve their status quo with a new thing. They surely did.

Anyway, most of those present in the audience of this page can remember that all at once this became a business all fussed up with gadgets of a new order, infiltrated by technicians of a new order, and mightily bewildered and concerned with photo-electric cells, electrons, and audio frequencies—to say nothing of acoustics, and it would be best to say very little about that, anyway. The acoustic is still not completely housebroken.

Right about then a new opportunity, which of course means a new necessity, fell upon the Society of Motion Picture Engineers. Right away it needed a lot more engineering. Also, if you will consult the rolls, you will discover that it began to acquire membership at a rate unprecedented in its first decade.

In the pattern of inevitability, the rise of the electron brought into active participation with the industry and the Society one of the electron's most intimate friends, Dr. Alfred Norton Goldsmith, then general engineer and technical chief of the Radio Corporation of America. He was found immediately to be a man of parts, none of them spare parts. In his background were assorted achievements of scholarship and science, mingled with a skill of presentation and persuasion that must have been fun for his classes when he was a professor of electrical engineering.

Just by way of documentation pertaining to this Dr. Goldsmith, let us turn to the file of The Physical Review, volume 64. It is a publication for beside reading slightly divergent in policy from Life, Look and Click. There he has a piece about "Quantized Probably," being a most abstruse discourse on quanta and their mathematical habits, presenting the theory that "there exists a finite unit of probability, representing the lower limit of probability." He suggests "chance quantum" as the name for the unit. "Thus if the probability of an event is equal to or greater than one eq., it may ultimately occur. If it is less than one eq., it will never occur."

This is obviously a sharp and unorthodox break with the classic probability theory. He cites the famous old mathematical postulate that a big enough cage full of monkeys operating enough type-writers at random would ultimately reproduce the master-works of literature in the British Museum. Dr. Goldsmith postulates that the probability falls below one chance-quantum.

One hesitates to take issue, but it is clear enough that the impossible has already happened, which is to say that a flock of monkeys of the species H. Sapiens has already achieved it, and there are the books to prove it. The trouble is that the monkeys do not know about chance-quanta, because they don't read enough Goldsmith. A lot of them would not know Alfred from Oliver.

He is, however, well supported by some personal experience of this writer engaged in research among a lot of monkeys on the probability of filling a royal flush open in the middle. That runs damn close to less than 1 eq.

Anyway, it was this expert on all manner of monkeys and electrons who arrived on the tide of development which brought sound over the Society's horizon.

Dr. Goldsmith became president of the Society for three terms, 1931-34. Right there on the accompanying membership graph will be discovered the sharp upturn which denoted the motion picture's swiftly
increasing interest in the contribution of the electronic technologies.

It is appropriate and important, also somewhat precedent in time, to make note of that other great contribution of science and skills in communication and leadership, made to the Society by Dr. John Ickeringill Crabtree, Kodak chemist extraordinary, and distinguished author. He is in fact the author of that masterwork entitled: "Herstellung photographischer Lösungen und Behandlung photographischer Chemikalien." He did that one in 1929, and one must agree with the Goldsmithian contention that the literary monkeys would break their necks trying to write a similar one. As readers of the Society's Journal know, the attentions of Dr. Crabtree—his behandlung, as it were—has through most of its history conferred upon it a special quality of editorial and scientific competency and coherence, this in addition to many distinguished papers on photochemistry of cinema reference from his own hand.

A notable extension of the functioning and influences of the Society is also to be noted in the activities of the Film Preservation Committee under the attentions of John G. Bradley, long with the National Archives and now in charge of the Motion Picture Project of the Library of Congress, in sympatico association with Dr. Luther Evans, librarian. This, a tie with the Society, in the opinion of this writer, represents the substantially first enduring and functionally correct relation between motion pictures and the national Government. It has in it no politics, also no politicians. It has also, in terms of the Goldsmith chance-quantum formula, better than 1 eq., of survival and success, this in part because the Society has enough objectivity, a rare earth, to give encouragement.

There is now and will continue to be for a while, a simmering of contemplation and discussion of research activities by and through the Society. Part of that no doubt grows out of the remarks of Eric Johnston, president of the Motion Picture Association, née Hays Office, about a Motion Picture Institute.

It is also now said, in that casual way of saying, that there has been indication that through the Motion Picture Association, the Society may be getting between twenty and thirty thousand dollars for research. That is pleasantly indicative of the

(Continued on page 27)
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TO OPERATE: Simply pour in one-quarter gallon of the straight Fort-A-Cide Odorless Solution and add 2 gallons of plain, hot or cold water (or use one-half gallon of solution and 4 1/2 gallons of water. Tank holds 5 gallons). Slip arms through straps and carry on back. Work brass hand pump back and forth.
Method in MANAGEMENT

...in its relations to the theatre property, to the public, and to personnel

By MAUREY L. ASHMANN
Zone Manager of the Interboro Circuit in Long Island, N. Y., communities

The Manager's Best Friend: Common Sense

MANAGEMENT of a business takes in quite a lot of territory, and theatres are no exception. Management, says Webster, is: "Conduct, administration, control, manner of treating, direction, conduct by skill, conduct by method." That makes a manager a pretty important guy, it seems to us—provided he fits the bill.

Now, with the war over and competition, in the normal sense, increasingly asserting itself again, it is well for one in a managerial position to take stock of his personal resources. How does our dictionary definition fit you?

The writer has had the good fortune to participate in many phases of theatre business—and as a theatre executive (not a teacher or writer) here offers a few thoughts, some old, some new, that might add some credits in your computation.

Theatre business today is full of opportunities for those who study methods and practices. It is indeed your privilege to profit by the experience of others.

Our business, during the past few years, has gone through a marked evolution of operating practice and organization, with changes that have brought a clearer understanding of the necessity of planning and control, of the full use of all resources, not only by the district boss or the home office, but at the theatre level, where Mr. Manager and his assistant should realize that method, coupled with vision, produces results that bring achievement and recognition for all.

METHOD—MEANING WHAT?

Method implies knowledge of one's business, but always that knowledge becomes just common sense in its application to that business. For example: When a marquee ladder fell over and hit a passersby, an usher asked, "Wouldn't it be a good idea to have a chain attached to the ladder and hooked into screw eyes placed around the marquee?" Just common sense.

Applying the same formula to all operational considerations of the theatre we find the angle to comprehensive management. In every phase of the theatre the responsible, ambitious and observant manager will find the opportunity to establish his value—to himself, to his theatre, and to his profession.

In theatres I have observed, I have found that specific work charts produce a positive result with respect to scheduling and systematizing the physical needs of the theatre, but frequently important things are overlooked. For example, the location of a main house switch, or water main cutoff valve, is not known to anyone because the manager is out! Costly damage may be avoided when such information is posted and known to staff members.

Management is no escape from details. The only way to control a staff is by watching the details, and letting your people know that you do. Climbing up the ladder, when the marquee display is being changed, may discover that the frames need tightening—even that the ladder itself is unstable. Method in management means precisely such things, from the front of the house to后台, from basement to roof, from opening to closing.

We read in our trade papers about a theatre being penalized by the authorities for latched exit doors during performance hours. Doubtless the staff was instructed against latching the doors. Why weren't they latched, then? The porter may have had the doors open to air out the auditorium. But nobody checked those doors before showtime.

Such methodical checkup produces incidental benefits. The usher trained to check all doors is likely to report a loose doorcheck or faulty panic bolt. Regular checking of lights may show the need of dusting or fixture cleaning. It is just such things that, added together, make up method, without which there simply is no management. "He who has a business and does not watch it will soon have no business to watch." Someone said that, and someone was so right.
The SMPE and Its Role in the Business  
(Continued from page 23)  

trend of thought. As compared with what the radio industry invests in research by the radio engineering society, one is to be reminded of earlier remarks about the motion picture industry's inclination toward ready-made tools. The sum indicated, or any probable multiple of it indicates a proportionately slight enthusiasm for engineers' research as compared with the interest the industry appears to have in J. Caesar Petrillo's piccolo players.

In the broader, basic, more purely technical interests of the business, the Society will probably continue, through its meetings and its Journal, largely as a rostrum of expression and report from the specialized researches of its members, and through its co-operation with the American Standards Associations, as a means of drafting and maintaining technical standards.

There is yet, however, a field of immediate, practical interest in which the Society, having branched a little way into it, may come to grow. The more recently formed Theatre Engineering Committee, under Dr. Goldsmith, promises attention to theatre design, equipment installation, and operating practices much in the manner of technical research.

Within its framework the Projection Practice and Screen Brightness Committees, long the Society's only contact with the common tools of Exhibition, are continued; the addition to them of a subcommittee on Theatre Engineering, Construction and Engineering, under Henry Anderson of Paramount, extends the functions of the Society in the same practical direction. Here it can coordinate the work of individual investigators, and initiate explorations of its own. The theatre of the motion picture is worthy of such efforts, and the good to the business that can come of them may be measured principally by the resources that the Society can muster in support of them.

The Society of Motion Picture Engineers is, after all, no special pleader, no pressure group. It exists on the community of interest between men concerned with the machinery and what makes it tick. That is the activity of men who know their work and like it for its own sake, who find reward in the job well done.

In the next Better Theatres:  
PLANNING THE SMALL THEATRE
THE QUESTION OF UPPER LEVEL SEATING

UPPER LEVEL seating is normally used where ground space is insufficient for the required seating capacity. In a large percentage of the new theatre projects, there is usually sufficient area to place the required number of seats on one floor. It becomes an important question, then, as to whether it is advisable to eliminate the use of upper level seating where it is possible to accommodate all the chairs on one floor.

There are two reasons why one-floor seating can be preferred: (1) smaller construction cost; and (2) greater ease in control of ushering and supervision of the audience.

Yet it may be that these reasons are not sufficiently important to eliminate the consideration of upper level seating altogether. For one thing, properly designed upper levels afford excellent viewing positions and can be used to decrease the maximum viewing distance, which in turn permits decrease of picture size with loss of dramatic impact. It is also preferable to decrease viewing distances for acoustical purposes.

Viewing distance is decreased, of course, only if the upper level seating overhangs the main floor seating. This overhang should not be more than approximately ten rows. A five- or six-row overhang gives best results because it does not pocket the area underneath the overhang too much. Excessive overhangs introduce an oppressive feeling for those seated beneath it.

AUDITORIUM COLORS

ALTHOUGH NEUTRAL color is highly advisable for auditorium treatment in the front half, some rich color and decoration can be used without disturbing the desired neutral picture surroundings. The carpeting can be very colorful because it does not invade the arc of vision in watching the screen. The screen curtain can be very rich in color and design if they are drawn completely out of view during the picture projection period.

Color and decorative design can of course always be used in the rear half of the auditorium, which is seen upon leaving. Color is also introduced very effectively in intermission lighting. The upholstery of the auditorium seating can also be colorful without disturbing a neutral picture setting.

"Filament light sources should be used for lighting the face in cosmetic rooms, in preference, I believe, to fluorescent lighting. The former is more flattering. Fluorescent lighting is most effective for the display cases. Slimline lamps in decorative patterns should prove very popular for lobby and foyer spaces, and especially over important stairways, to produce directional design."

METAL TRIM VALUES

THE USE of metal trim for displays and other decoration on the street front produces dignity and richness in design. However, it is important to think of the maintenance problem in selecting metals.

Bronze, which is one of the nicest finishes, is most easily maintained and is best looking when given a satin finish and coated with lacquer. This lacquer, subject to local climatic conditions, will last anywhere from six months to a year and eliminate the need for polishing. The only cleaning necessary would be with a dry cloth.

Aluminum is too soft a metal and is subject to scratching and discoloration. A process called "alumilting" creates a more or less permanent glazed coating which is practical if it is not placed where it can be scratched with a sharp tool or key. Such scratches cannot ever be made to disappear entirely.

Stainless steel does not require any maintenance other than a dry cloth or an occasional soap-and-water cleaning. It is expensive, however.

Baked enamel on steel is colorful and attractive, but should not be used at a level where it is subject to abuse because it is impossible to patch peeled or cracked areas, at any rate in a manner that doesn't show the patch.
You get the most in customer-appreciation with the cool, delicious comfort of Foamex cushioning . . . and the glowing ever-fresh beauty of Velon upholstery fabric. Yet you pay least for maintenance in the long run!

See how comfortable Foamex shapes itself to moviegoers, instead of pushing them out of shape. It puts millions of tiny super-cushions under your customers—floats them on an air-cooled, air-cleaned cloud of magic buoyancy. Foamex replaces old-fashioned upholstery innards with one welded-together cushion that can't sag, never lumps or packs down. Years more wear—Foamex stars for durability, as proved by extra years of wartime use on railroad, highway, and skyroad, in homes, restaurants and hotels all over America. Now, electronic processing makes Foamex wear still longer. More and more Foamex is coming soon. Write Firestone, Akron, Ohio for complete details.

See how lovely Velon sparkles up your lobby! Those glamorous, glowing colors are completely practical in Velon. Dirt, grease, grit can't stick to Velon's non-porous threads. One quick wipe of a cloth dampened with water or cleaning fluid instantly restores its fresh new beauty. Velon cuts upkeep cost to an all-time low—proved by years of "brand-new" service in rail, bus and air lines. Flexible Velon wears longer because it can't bag or buckle out of shape—won't snag, scuff or conduct heat. If your regular fabric sources can't supply you with Velon, Firestone will be glad to send them yarn samples, with full technical advice.

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A LINE O' LAW OR TWO

Actual suits involving points of law bearing on theatre operation, concisely described and analyzed in laymen's terms for the purpose of helping theatre management to avoid conditions which might lead it to be sued, and of providing cases on which its own suits or legal defense might be based. All decisions given are of higher courts and of recent date.

BY LEO T. PARKER, Member Ohio Bar

Auditorium Darkness
As a Liability Factor

According to a leading higher court decision, partial darkness in the auditorium is essential to the conduct of a motion picture exhibitor's business. Thus, "darkness" in that general area of a motion picture theatre is not legal negligence. However, the theatre proprietor must use a high degree of care to assure himself that "ordinary" patrons will not be injured by unusual construction.

In Cassanova v. Paramount-Richards Theatres, Inc. (16 So. [2d] 444), it was shown that a theatre patron was injured on a theatre step, a kind, it was contended, not in any other theatre in the city. The fact that this "unusual" step was not illuminated resulted in the higher court holding the theatre owner liable in damages.

The court said:
"Although the proprietors of places of amusement are not generally considered to be insurers of the safety of their patrons, they are, nevertheless, charged with the same duty imposed upon the owners or occupants of a building or premise...to give warning of any dangers that may be hidden or not reasonably observable in the exercise of ordinary care by the invitee."

Also, see the leading case of Klatt, 165 Mich. 666. This court said:
"One would have a right to presume that the defendant [theatre owner] had discharged his duty of having the premises in a reasonably safe condition, as to lights and construction; and the ordinary person would naturally suppose that it would be safe to pass along a passageway provided for his exit with reasonable assurance of its being in safe condition."

Protection of Lessee
By Occupancy Clause

Considerable discussion has arisen from time to time over the legal question: If a company leases property and later the government, state, city or other public corporation appropriates the property for public use, is the company relieved of its obligation to pay rentals to the landlord specified in the lease?

The answer is no. For illustration, in Leonard v. Autocar Service Company (64 N. E. [2d] 477), reported March, 1946, the testimony showed that a company leased from a landlord certain property for a term of 20 years. The duration of the lease was from 1926 to 1946.

In 1943, the government, for military purposes, condemned and appropriated the property. The company moved to another location and refused to pay to the landlord the agreed rental on the property appropriated and used by the government.

The landlord sued the company, and the higher court held the latter liable for payment of $9,536, saying:
"Where parties, by their own contract and positive undertaking, create a duty they must abide by the contract and make the promise good..."

Thus, in leasing a theatre, be certain...
to insert in the lease contract a clause that the lessee can discontinue paying the specified rentals if an occurrence makes it impossible for the lessee to continue occupancy of the theatre building.

Lease Assignment
Privilege of Lessee

A clause in a lease contract to the effect that the lease shall not be assigned without the lessor's written consent, does not render an assignment absolutely void. This was recently exemplified in Waukegan Times Theatre Corporation v. Conrad (59 N. E. [2d] 308).

In this case a theatre lease provided it should be binding on "assigns respectively of the lessor and lessee." The higher court held that all persons to whom the lease was assigned were bound by lease, notwithstanding the fact that the assignments were not made with lessor's written consent, as required by the lease contract.

In other words, this higher court decided that the clause requiring that assignee of the lease was paramount to other clauses requiring consent of the owner of the building.

Liability for Injury
To Equipment Service Man

There is often confusion among laymen, and sometimes among their legal counsel also, as to the right of a repairman to recover damages for injuries sustained while making repairs.

It is important to know that a recent higher court held that a repairman does not assume the risk of the dangerous condition of a machine he is called to repair.

In Atlanta Enterprises, Inc., v. James (24 S. E. [2d] 130), a repairman sued the owner of a theatre to recover damages for injuries received when the cylinder pressure of an air-conditioning machine caused the stuffing to be violently thrown against a metal plate which the repairman was removing after he unscrewed the stuffing box.

The repairman testified that the owner of the theatre told him that the machine was not in operation, and had not been for several weeks. In holding the theatre owner liable the higher court said:

"If Brand [theatre owner] had had reason to believe the machine contained gas, it would have amounted to negligence for him to permit James [repairman] to begin his work before the gas was drawn off and the cylinder relieved of pressure."

"To avoid damage suits by a serviceman injured while making repairs, have him sign a contract to the effect that he will inspect the equipment before starting work.

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... ACT NOW BEFORE IT IS TOO LATE

BLOWERS and AIR WASHERS

Due to the steel shortage, only a limited number of Blowers and Air Washer Units will be manufactured for this season. Orders will be filled in rotation of their receipt. We strongly recommend that you send your request immediately.

BRAND NEW BLOWERS — Complete with drives, ready for installation. In time for this summer's cooling. Heavy duty construction — ideal for all year 'round air conditioning. Will pleasantly cool and ventilate your theatre with 100% fresh air every 2½ to 3 minutes when proper size is installed. Installation is simple and economical. Statistics show that air conditioning draws the crowds and makes more business to you. Write for complete details, sizes and prices.

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— The dependable spray mat cooling chamber that washes and purifies the air most efficiently at minimum cost and assures maximum comfort for your patrons. Designed for small and medium theatres. Sturdily constructed of heavy, non-rusting materials. Easy to operate with any blower of correct capacity—simply place it next to your blower intake, connect your water and plug in. Priced from $115.00 up, depending on the size.

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Surround your posters with glistening, stainless steel. Give colorful advertising the benefit of soft, glareless, round-the-case cold cathode lighting; and let these handsome cases give your posters their full attraction value in helping to fill your theatre.

Waterslight Doors — Full plano hinge and continuous stainless steel flashing at top of panel — no chance for poster or background spoilage.

Each case comes to you completely wired and assembled, ready for immediate installation and use.

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Investigate the complete line of Pollocki theatre equipment—complete fronts, marquees, box offices and lighting fixtures.

Price $115.75

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Some amount popped corn fills your 3/4 lb bag— or 5 of our corns at 5c extra profit. Write for prices. Also world's finest seasoning, popping oil, salt.

AMERICAN POP CORN CO.
SIOUX CITY, IOWA

BETTER THEATRES, MAY 4, 1946
How air-minded are you about AIR CONDITIONING?

Sure, your business can limp along with lop-sided air. But G-E Better Air Conditioning can give you five benefits...balanced...for economical and efficient operation.

Here's what you get from Better Air Conditioning, installed to G-E standards—comfortable cooling*, reduced humidity*, gentle air circulation, adequate filtration of dust and dirt, fresh outdoor atmosphere.

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4. **filtration**... Has a big enough filter to remove dust and dirt...to save many a dollar in cleaning expenses.

5. **VENTILATION**...Introduces plenty of outdoor air...maintains a clean, fresh atmosphere indoors.

Don’t settle for less than all five. Better Air Conditioning brings in more customers...helps make them regular customers. Employees keep that “good morning” look all day long. Equipment keeps clean longer.

Ask your G-E dealer today for full information. General Electric Company, Air Conditioning Department, Section 6575, Bloomfield, N. J.

Better Theatres, May 4, 1946
ACOUSTICAL PRODUCTS AND ENGINEERING

The entire sound transmission system of the theatre is to be regarded as including the auditorium itself, the acoustical character of which bears directly and fundamentally upon the naturalness as well as audibility of the speaker output. Acoustic characteristics can be controlled by the architectural design of the auditorium; the designer, however, is often limited by other considerations (even in a new building, notably by site, capacity and desired style), necessitating general or partial recourse to acoustical correction materials.

Such materials may be divided into two general groups: Materials which are concealed, and those which have decorative qualities of their own. Acoustic treatment properly takes note of the entire range of available sound frequencies, hence the use of more than one type of material is sometimes advisable, since some are more efficient as absorbers of low frequencies than of the high frequencies, while others have contrary characteristics.

These materials are available in various forms and substances. Those most frequently used in motion picture theatre auditoriums are vegetable fiber and mineral tiles, rock wool and felt blanket, pressed wood veneers, and acoustic plaster (which latter may be tinted in mixing so as to eliminate painting). Ornamental fabrics are commonly applied over those materials which (like rock wool) are not decorative, but perforated tiles may also be used. Before painting any materials, the manufacturer, or competent acoustics engineers, should be consulted so as to make certain that the absorption efficiency be not too greatly reduced.

The decorative acoustic materials are also well adapted to the finishing of foyer and lounge areas which are immediately off the auditorium, where noise reduction may be importantly indicated.

Altec Service Corp., 320 W. 57th St., New York City (acoustic control only).
Barclay Manufacturing Company, Inc., 385 Gerard Avenue, Bronx, N. Y.
The Celotex Company, 120 S. LaSalle Street, Chicago, Ill.
The Insulite Company, 1100 Builders Exchange, Minneapolis, Minn.

BETTER THEATRES, MAY 4, 1946
on paper, thus permitting the development of a "filter" for guidance in determining load requirements and other operating factors. The other is an "Effective Temperature" thermometer (marketed under the trade name of "Sturtevant" amplifying sound meters) which responds to the temperature of the air, moisture in the air, and the motion of the air so as to give a direct reading of the relative and aggregate effect of these factors upon the comfort conditions of the air, which reading is that of "Effective Temperature"—that is, the true temperature from the point of view of comfort. It thus eliminates the calculation necessary with dry-bulb and wet-bulb thermometers to determine what the Effective Temperature is, and it also provides a simple means of determining the percentage of relative humidity.

The functions of air-conditioning and air ventilation systems are, therefore, limited to a part of their critical factors and operating considerations, etc., form too broad a subject for comprehensive discussion here; they have been, and are being constantly dealt with in special and departmental articles in Better Theatres.

SIMPLE VENTILATION

Simple ventilation of theatres requires blower equipment of suitable capacity to draw in the fresh air and propel it through ventilators (normally located adjacent to the proscenium) or through windows, plus any direct draft exhaust fans and ducts connected with the outside (as from toilet rooms) that the structural plan of the building will permit. The blower equipment of course is of importance; it should be of a capacity to ensure the required supply of fresh air, and that it is durable, and be quiet in operation.

A simple ventilation system may provide air cooling for an auditorium by passing the outside air through a cold-water spray chamber (air washer evaporating cooling). This also cleanses the air.

AIR WASHERS

American Blower Corporation, 6004 Russell Street, Detroit, Mich.
American Blower Corporation, 1707-11 Davenport Street, Denver, Neb.
United States Air Conditioning Corporation, North-western Terminal, Minneapolis, Minn.

BLOWERS AND FANS

American Blower Corporation, 6004 Russell Street, Detroit, Mich.
American Blower Corporation, 1707-11 Davenport Street, Denver, Neb.
Clarence Fan Company, Kalamazoo, Mich.
B. F. Surainedt Co., Chicago, Ill.
Dug Electric Ventilating Company, 2850 N. Crawford Avenue, Chicago, Ill.
Reynolds Manufacturing Company, 412 Prospect Avenue, New York, N. Y.
B. F. Surainedt Co. (Division of Westinghouse), 1111 6th Avenue, New York City, N. Y.
United States Air Conditioning Corporation, North-western Terminal, Minneapolis, Minn.

COILS

McGuay, Inc., 1600 Broadway, N.E., Minneapolis, Minn.

CONTROL EQUIPMENT

The Ballantine Company, 1707-11 Davenport Street, Denver, Neb.
United States Air Conditioning Corporation, North-western Terminal, Minneapolis, Minn.

FILTERS

American Air Filter Company, 1532 South Central Avenue, Chicago, Ill.
Owens-Corning Glass Corporation, Ohio Building, Toledo, Ohio.
Research Products Corporation, 1013 East Washington Street, Indianapolis, Ind.
Universal Air Filter Company, Dulpun, Minn.

AMPLIFIERS

The Ballantine Company, 1707-11 Davenport Street, Denver, Neb.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
International Projector Corporation, 88-90 Gold Street, New York, N. Y.
Erle W. Meredith, 182 Avondale Road, Rochester, N. Y.
Monograph, 4421 West Lake Street, Chicago, Ill.
RCA Victor Division of Radio Corporation of America, Camden, N. J.
S. O. S. Cinema Supply Corp., 449 West 42nd Street, New York City.

GRILLS AND DIFFUSERS

American Blower Corporation, 6004 Russell Street, Detroit, Mich.
Ansmost Corp. of America, 10 E. 39th Street, New York City.
American Blower Corporation, Rockford, Ill.
American Foundry and Smelting Works Company, 434 Broadway, New York, 13 N., Y.
Turtle & Bailey, New Britain, Conn.

REFRIGERATION MACHINES

American Blower Corporation, 1131 Leo Street, Dayton, Ohio.
American Blower Corporation, 6004 Russell Street, Detroit, Mich.
Baker Ice Machine Company, 3601 N. 16th Street, St. Louis, Mo.
Carrier Corporation, Syracuse, N. Y.
Frigidaire Motors Sales Corporation, 200 Taylor Street, Dayton, Ohio.
General Electric Company, 5 Avenue, Bloomfield, N. J.
General Refrigeration Corporation, Shiltand Avenue, Relict, Wisc.
United States Air Conditioning Corporation, North-western Terminal, Minneapolis, Minn.
Westinghouse Air Conditioning and Industrial Refrigeration Division, Westinghouse Electric Corporation, 130 Pacific Avenue, Jersey City, N. J.
Westinghouse Lamp and Machinery Corporation, 774 Broad Street, Newark, N. J.
York Corporation, 1707-11 Davenport Street, Denver, Neb.

TEMPERATURE READING DEVICES

The Ballantine Company, 1707-11 Davenport Street, Denver, Neb.

AIR PURIFICATION

ELECTRIC AND CHEMICAL

The most effective method of removing dust and bacteria from outside air upon its introduction into the theatre ventilating system is by electrostatic precipitation. This is effected by special equipment, which consists, in general, of an electrical power plant and collector cells of the specific capacity required by the amount of air handled. This method also is highly efficient for the removal of bacteria and dusting substances, and accordingly is relatively expensive.

For removal or at least reduction of impurities in the air, a system of chemical purification is available, involving the action of synthetic chlorophyll, the substance of green plants. For application to ventilating duct systems, a forced-evacuation type of absorber is taken through a bypass. Units are also obtainable for placement in rooms.

W. H. Wheeler, Inc., 7 E. 47th Street, New York City, N. Y.

AMPLIFYING TUBES

These are electronic re-lays in the amplifier of a sound reproducing system by means of which the weak electric currents created by a photo-cell, phonograph record, or other source, is strengthened enough (while maintaining the original current pattern) to operate the loudspeakers. (See Amplifiers.)

Reynolds Manufacturing Company, 412 Prospect Avenue, New York, N. Y.
General Electric Company, 1 River Road, Schenectady, N. Y.
National Union Radio Corporation, 87 State Street, Newark, N. J.
RCA Victor Division of Radio Corporation of America, Camden, N. J.

AMPLIFIERS

An amplifier, as part of a sound reproducing system, is the arrangement in an electrical unit (panel or cabinet) of electronic relays (see Amplifying Tubes) with suitable controls, a chemical method is available, involving the action of synthetic chlorophyll, the substance of green plants. For application to ventilating duct systems, a forced-evacuation type of absorber is taken through a bypass. Units are also obtainable for placement in rooms.

American Air Filter Company, 1532 South Central Avenue, Chicago, Ill.
RCA Victor Division of Radio Corporation of America, Camden, N. J.

ARCHITECTURAL MATERIALS AND DESIGN SERVICE

Progress in chemistry and in manufacturing technique have made available a wide variety of decorative materials to supplement or supplant the familiar marble, stone, brick, ceramic tiles, plaster, etc.

Architectural glass can be had in both facing tiles and structural blocks. The tiles offer a complete selection of colors and a number of patterns (some of them simulating marble). Glass blocks are also available in colors and patterns. A new line consists of a combination of architectural features like towers and window effects (admitting light, but assuring privacy), but also to interesting combinations. Translucent glass blocks lend themselves to interesting luminous treatments.

Mirrors, in large panel effects (sectional or ornamental), and in smaller sizes of various shapes, are effective decorative elements while at the same time contributing a sense of spa-
For flexibility in color treatment, no surfacing material can compare with Formica. Whether you want brilliancy and contrast, or restraint and dignity, Formica offers everything—and a tight modern plastic surface that enhances the effect of color.

These colors are light-fast, perpetually bright and new. They do not stain because the material is non-porous and non-absorbent, and chemically inert. They are not spotted or charred by lighted cigarettes if the cigarette-proof grade is specified.

So the restaurant, lobby, terminal, ship or train in which surfaces are so protected can be depended on to maintain its original appearance without deterioration for years on end. Color charts and installation data on request.

THE FORMICA INSULATION CO., 4639 SPRING GROVE AVE., CINCINNATI 32, OHIO
Year in and year out hundreds of hotels, stores, theatres, specialty shops as well as ships, bars, de luxe trains and airlines have been Bigelow carpeted.

Big names like Statler, Waldorf Astoria, Saks 5th Avenue, Marshall Field, Tiffany, and scores of others call on Bigelow Carpet Council for practical planning advice. They have found that Bigelow’s experience, with every kind of carpeting job, pays dividends to those who want the most for their floor covering dollar.

Plan ahead now with Bigelow carpet scheduled for weaving during 1946 and 1947.

BIGELOW-SANFORD CARPET CO., INC. 140 Madison Ave., New York 16, N.Y.
Blackness. Glass murals provide a striking embellishment of a wall in color abstract or pictorial designs.

For treatment of doors, pilasters, display case frames, etc., also ticket booth and vestibule trim, laminated plastic veneer provides a wide choice of colors and texture effects (while also saving weight), and is relatively easy to apply. Such material may be obtained with metal inlays for decorative relief, and also in a fluorescent type permitting decorative material and abstract patterns under "black light."

Fabric (usually cotton-rayon damask) is frequently used to conceal sound-absorbing blanket. Wall paper of the more durable types (such as Tekno and Salubra) merits consideration for limited areas, as do leatherette and linoleum. There are, however, some limitations on the various acoustic qualities, and so on, many of them to be considered for their acoustic values as well as decorative qualities (see Acoustical Products and Engineering; also refer to Curtains and Drapes).

Lighting today is a principal source of decorative effect, by means of either built-in sources (coves, troughs, etc.) or fixtures, possibly employing several colors (commonly amber, blue, red or green, in addition to white) with circuits controlled to permit gradual mixing (see Dimmer).

So-called "black light" also permits interesting decorative effects, such as glowing figures in darkened rooms or the ornamental patterns (see "Black Light" Materials and Lighting Equipment; also see Lamps, Incandescent for Theatre Lighting, and "Black Light" Materials and Lighting Equipment).

Statues and bas-reliefs based on classic patriotic and other themes, are available in stock reproductions, many of them relatively inexpensive and well adapted to theatres of modern as well as traditional style.

Adams Research Corporation, 15 Park Row, New York 7, N. Y.


The Armstrong Corporation, 120 S. LaSalle Street, Chicago, Ill.

Columbus Coast Kraft Corporation, Columbus, O.


The Ditto Printer Corporation, 1700 London Rd., Cleveland, O. & P. V Building Service, 328 East Town Street, Columbus, O.

The Formica Insulation Company, 4620 Spring Grove Avenue, Cincinnati, Ohio.

General Electric Company, Lynn, Mass.

The Kawneer Company, 35 West 52nd Street, New York City.

Sower, Brothers, 1200 Huron Road, Cleveland, Ohio.

Mich.

Kelly Island Lime & Transport Company, Leader Building, Cleveland, Ohio.

Liberty Owens-Corning Company, Virocult Division, Nicholas Building, Toledo, Ohio.

Marsh Wall Products, Inc., Doug, Ohio.

Pittsburgh Plate Glass Company, 200 Grant Building, Pittsburgh, Pa.

Roth, Brothers & Sons Company, 2159 South Kin- nickinnic Avenue, Milwaukee, 7, Wis.

Seagram's Distilling Company, 1220 Borden Avenue, Long Island City, N. Y.

Toledo Insulating Company, 2275 Smed Avenue, Toledo, Ohio.

Union Wire Products Company, 300 W. Adams Street, Chicago, Ill.

Union Wire Products Company, 55 West 44th Street, New York City.


Bases—See Projectors and Accessories

Batteries, Storage

In theatres these are now used almost exclusively to supply emergency power for lighting, in case of breakdown of the regular system. Though suitable solar batteries can also be made to operate sound and projection equipment, Cost depends on size of the installation.


Western Electric Company, East Pittsburgh, Pa.

"Black Light" Materials and Lighting Equipment

"Black light" is the term popularly applied to the application of "black energy" that is not itself visible, to surfaces treated with certain chemicals which this energy causes to glow. It provides decorative effects of a character peculiarly associated with the theatrical type of use, its utility in the wide variety of commercial and utilitarian applications such as in connection with advertising matter, fluorescent carpet, etc. Luminescent materials are found on the market today in a form of transparent lacquers, opalescent lacquers, opaque lacquer enamels, dyes for carpets, and other fabrics, inks, water colors, plastics, liquid solutions, etc. The materials so employed may be readily applied with either brush or spray. A variety of colors are now obtainable.

The radiant energy "required for black light" effects is radiation in the near-ultraviolet region which extends from 3,200 Angstroms to the visible violet. This energy is not harmful to the eye; it is only radiation beyond 2,800 Angstroms appearing in quantity from which the eyes must be protected.

Mercury vapor lamps are best for "black light" effects. The type of lamp most proper depends upon the nature of the application. The latest types of lamps of capacity usually required for such applications are the Mazda 100-watt type known as the AH-4, BH-4, CH-4, and EH-4. The CH-4 and EH-4 are spot and flood lamps respectively of the projector type; they need no other reflector equipment as the bulb itself is an integral reflector hermetically sealed. The 250-watt type MAZDA AH-5 is also available for projection. These lamps are available in connection with fixtures especially designed for various conditions of mounting as a unit complete.

These lamps are all equipped with red-purple filter glasses such as Corning No. 587 to screen out the visible light. The amount of light in the visible region passed by the filters is so small that it is negligible in theatre use.

Special types of lamp equipment for the application of "black light" are available in designs adapted to ceiling and wall decoration and to fluorescent carpeting (see Carpeting).

General Electric Company, Lamp Dept., Nela Park, Cleveland, Ohio.


Kees Engineering Company, 7380 Santa Monica Boulevard, Los Angeles, Calif.

Klies Bros., 321 W. 59th Street, New York City.

The Sbrathe Company, 35 West 52nd Street, New York City.

Lacquers, 1214-22 W. Madison Street, Chicago 11.

Switzer Brothers, 1210 Huron Road, Cleveland, Ohio.

BOX OFFICES

Island box offices, as those built into one side of the vestibule or lobby, are commonly built "on the job" from specifications of the architect or other designer of the front and exterior work, so that these structures are ready for erection, in styles, colors and materials to harmonize with the vestibule or lobby treatment. Architectural glass, glass structural blocks (which may be interestingly illuminated from behind), porcelain-enamelled metal, and some of the phenolics (synthetic materials), are prominent among the materials used today, often with chrome or stainless steel moldings, and these materials are procurable in wide variety for use. (Other wise, specified, the companies listed below are sources only of material suited to box offices.)

The Formica Insulation Company, 4620 Spring Grove Avenue, Cincinnati, Ohio.

Kawneer Company, Niles, Mich.

Libbey-Owens-Ford Glass Company, 3130 Nicholas Building, Toledo, Ohio.

Pittsburgh Plate Glass Company, 200 Grant Building, Pittsburgh, Pa.

Roth, Brothers & Sons Company, 2159 South Kinnickinnic Avenue, Milwaukee, 7, Wis. (complete box offices).

Universal Company, 6710enton Drive, Dallas, Texas.

Cabinets, for Film and Carbons

Really fireproof cabinets for film storage are essential accessories of the projection room if the protection required either by law or theatre operator's responsibility is to be provided both projectionists and patrons. With the 2,000-foot reel standard in the American film industry, film storage facilities should accommodate this size regularly in metal containers that at least prevent the spread of fire from one compartment to another and reduce the effect of heat as a "cause of combustion" in a minimal road.

The desired safety is provided by a sectional cabinet of relatively thick (approximately 1½ inches) steel walls insulated with fireproof urea, glass, or asbestos. The cabinet is obtainable with or without vents (vents required by fire regulations in some communities) and with or without safety devices in the door.

A cabinet for carbons (wherever no suitable compartment is otherwise provided) is a convenient place to keep carbons. The carbons, while drying out, are out of the way so that breakage tends to reduce. One cabinet will hold several hundred carbons (according to type) and also provides a handy compartment for small tools.

Diebold Manufacturing Company, Canton, Ohio.

General Electric Company, 1214-22 W. Madison Street, Chicago, Ill.

National Products Corporation, 417 W. 42nd Street, New York City.

Wessel Projector Company, 2509 South State Street, Chicago, Ill.

Edw. H. Wolfe, 1241 South Wabash Avenue, Chicago, Ill.

Carbons, Projection

Motion Picture Projection carbons are required for projection in most motion picture theatres (all except those using incandescent projection lamps). The type and size of carbons required depends on the projectors used. In connection the reader is referred to the several articles in The Buyers' Index on projection lamps.

National Carbon Company, Inc., 30 East 42nd Street, New York 17, N. Y.

Carbon Savers

These devices, which permit use of carbons down to a 2½-inch short stub, consist of tiny rods that is clamped into the carbon jaws of the lamp-house, one end of the rod being provided with means for holding a stub of carbon that is to be used for use of the remaining part of the rod. There are several methods of attaching the stub to the carbon saver, some of them permitting use of the carbon down to one inch.

Bear Devices Company, 10516 Western Avenue, Clevel- land, Ohio.

L. A. Burek, 1130 Garland Street, Flint, Mich.

Droll Theatre Supply Company, 925 West Jackson Boulevard, Chicago, Ill.

The Kees Manufacturing Company, 1214-22 West Madison Street, Chicago, Ill.

G. O. & S. Camera Supply Corporation, 449 West 47th Street, New York City.

Western Electric Company, Ltd., 1659 E. 102nd Street, Los Angeles, Calif.

Western Electric Company, 2559 South State Street, Chicago, Ill.

Edw. H. Wolfe, 1241 S. Wabash Avenue, Chicago, Ill.

Carpeting

Types of carpeting suited to the heavy-duty requirements of theatres are (to name them alphabetically) Axminster (only in the finest grades, except possibly when used in small lounges), Broadloom, Chenille (an expensive weave feasible only in rare instances in which a superior carpet of the material is absolutely required), Cormax (a special type consisting in Broadloom sections cut into desired shapes and colors and cemented in a pattern to a backing), Velveteen, charcoal, and others.
(pattern dyed) and Wilton (pattern woven). The last two are the weaves most widely used in theatres because of their beauty of pattern, durability and relatively moderate price.

Carpeting today provides more than "softness under foot." It is an integral part of the interior treatment of the theatre, a critical element of the entire decorative scheme and the stimulating environmental effect sought. Dominant colors of the carpet should have a direct relation to the influential tones of the general color scheme of each carpeted division of the theatre. Pattern has similar references to the general decorative scheme," harmonizing with it in style, strengthening it in configuration. Traditional patterns are frequently as well adapted to modern-style interiors as patterns specifically modern (or modernistic); many traditional decorative devices, in fact, have been used in modernized versions to effect carpet patterns adapted to both modern and traditional designs. Theatres are frequently carpeted in a single pattern, but consideration should be given to the advisability of using another design, or a plain Broadloom, or the same design in a smaller scale, for areas like lobbies, which differ greatly in size and function from foyers and standee areas.

Production of carpeting in weaves and grades suited to theatres is below normal chiefly because of the shortage of properly trained workers. This, plus huge demands for carpeting from all fields of industry, placed severe restrictions on choice of patterns, and on amounts of yardage, available to the theatre market.)

Bigelow-Sanford Carpet Company, Inc., 140 Madison Avenue, New York City.
Pilch Carpet Company, 295 Fifth Avenue, New York City.
Goodall Fabrics, Inc., 295 Fifth Avenue, New York City.
Hardwick & Magee Company, 295 Fifth Avenue, New York City.

Thomas L. Leedom Company, Bristol, Pa.
Leed-Cotifrance Company, Inc., Bridgeport, Conn.
Malvern Carpet Mills, Inc., Amsterdam, N. Y.
Alexander Smith & Sons Carpet Company, 295 Fifth Avenue, New York City.
Waite Carpet Company, Oshkosh, Wis.

CARPET LINING

THEATRE CARPETING should always be laid over pads made for the purpose. Such lining does not merely add to the resilience, therefore the feeling of luxury, of the carpeting; it definitely reduces the wear of the carpet, thus representing a substantial saving in carpeting costs.

There are three general types of carpeting lining: (1) All-jute, or vegetable fibre; (2) hair and jute combined; and (3) All-hair. The latter is made of animal hair, which will not burn (it will singe only), is very durable (a well made all-hair lining will usually outwear the carpeting itself), and does not deteriorate from the effect of moisture. The hair-and-jute type is serviceable according to the amount of hair in it, while the all-jute type is the least desirable in the theatre.

Bigelow-Sanford Carpet Company, Inc., 140 Madison Avenue, New York City.
Clanton Carpet Company, Merchandise Mart, Chicago, Ill.
E. I. du Pont de Nemours Company, Fairfield, Conn.
Alexander Smith & Sons Carpet Company, 295 Fifth Avenue, New York City.
Waite Carpet Company, Oshkosh, Wis.

* CHAIR FASTENING CEMENT

THE METAL pieces to which theatre chairs are bolted are firmly fastened to the floor by special cement made for that purpose, which hardens in approximately ten minutes. In resetting a theatre, the old chair bolts are removed from the floor, and new ones inserted and recemented (See Anchor for Chairs).

Fensin Seating Company, 62 East 13th Street, Chicago.
General Chair Company, 1308 Elston Street, Chicago.

* CHAIR CUSHIONS OF FOAMED LATEX

CUSHIONS for auditorium chair seats and backs (or other chairs, settees, etc.) are obtainable in a porous material made from the milk of the rubber tree and referred to as foamed latex. Cushions take the place of padding and coil springs, the fabric being fitted over them. This material may be moulded to fit any chair dimensions or design formation. Except for hollow cores, the cushion appears solid, but actually has access to air throughout its structure (there are over a quarter of a million interconnecting air pores to the cubic inch), thus the cushion is completely self-ventilating. Foamed latex cushions are vermin-repellent.

For foyer and lounge furniture, foamed latex cushions are available in standard sizes calculated to fit nearly all chairs, settees, etc. They may be obtained through upholsterers or from jobbers.

DuPont Tire & Rubber Corporation "Dunlopillo" Division, Buffalo, N. Y.
Firstone Industrial Products Company, Akron, Ohio.
B. F. Goodrich Company, Akron, Ohio.
Goodyear Tire & Rubber Company, Akron, Ohio.
Hercules Powder Company, Buffalo, N. Y.
U. S. Rubber Company, Foam Sponge Division, Mishawaka, Ind.

* CHAIR PATCH KITS

FOR REPAIRING simulated leather fabrics, kits of materials are available, consisting in small amounts of "leatherette" in a color selected to match most closely the fabric to be repaired, and cement solvent with which to attach a section of it cut out in a size to cover the injury. Typical colors available are blue, black, brown, red, green and ivory.

Fensin Seating Company, 62 East 13th Street, Chicago.
General Chair Company, 1308 Elston Street, Chicago, Ill.

* CHAIRS, AUDITORIUM

AUDITORIUM CHAIRS best suited to the motion picture theatre are those manufactured from designs developed specifically to meet the conditions encountered in film theatre operation.

Chairs may be obtained with seat cushions of box-spring or spring-edge type, or with no-sag springs, alone or in combination with coil springs (the no-sag bindings absorbing the shock of initial tension imparted to the coils); and with combination coil and Marshall spring construction.

The backs may be either of spring or padded type, and here it should be noted that the choice affects the row spacing, spring back cushions being substantially thicker than padded backs. Chairs available include models with self-raising seats, and a type having a retracting or push-back seat designed to facilitate passage between rows.

While end standards may be obtained in special designs, regular models offer a wide choice of patterns, which may be readily executed in colors suggested by the color scheme of the auditorium. Arm rests may be of wood or plastic, in "blonde" shades enhancing visibility.

Acoustic considerations (each chair should represent approximately the sound-absorption of a person, so that the capacity factor affecting volume is fairly constant) demand a fully upholstered chair (see Upholstered Materials and Chair Cushions of Foamed Latex).

(Production of auditorium chairs is severely curtailed owing principally to lagging supplies of metal and textile products. Seating manufacturers do not anticipate sufficient increase in these supplies to permit capacity production before the end of this year.)

Adams Research Corporation, Theatre Seating Div., 15 Park Row, New York 7, N. Y.
American Desk Manufacturing Company, P. O. Box 416, Temple, Tex.
Fensin Seating Company, 62 East 13th Street, Chicago, Ill.
Ideal Seating Company, 3000 West 36th Street, Minneapolis, Minn.
Jenner Manufacturing Company, Naperville, Ill.
National Manufacturing Company, 3995 East 24th Street, Minneapolis, Minn.

* CHANGE MAKERS

OCCUPYING LITTLE space in the box office, modern change making machines prevent annoying errors...
in offering change to a patron and loss to the theatre through mistakes. The correct change is automatically determined upon manipulation of the proper keys, and is delivered into a metal cup, from which it is easily scooped. Not only greater accuracy, but greater speed in handling a line of patrons make change-makers a box office requisite.

For attachment to change-makers without such provisions, where admission taxes in pennies are added to the regular price, a penny chute is available. It is clamped to the side of the change-maker and holds about 150 pennies.

Aero Metal Products Corporation, 4704 West Arthington, Chicago, Ill.

**CHANGEOVER AND CURING DEVICES**

SWITCHING out one picture projector while switching in the other may be accomplished in various ways according to the several types of devices available. The electrical type in general, performing its functions at the touch of a switch (either foot or hand), cuts off the light by a shutter arrangement while opening and closing the alternative circuits. There is also a mechanical device which merely cuts off the light at one projection port while opening the other. One mechanism that employs the port cutoff method of light interruption, is electrically operated and includes circuit switching means.

One of the electrical changeovers cutting off the light at the aperture also provides for closing the speaker circuit, if this is desired. Yet another electrical device cuts off the light by a dissolving shutter mechanism in front of the projection lens.

Several types of changeover time indicators are available, including red-end alarm bells actuated by film tension, and also an indicator not attached to the projection mechanism which operates an alarm bell actuated by a clock mechanism that is preset according to a running time dial. (See Reel End Alarms.)

Marking of cue signals on film is not approved of (Standard Release Prints have necessary cues when in proper condition) however, for those emergency occasions when cueing the print is deemed unavoidable, there is a simple marking device that presses small circles into the film with minimum damage.

Clint Phare Products, 282 E. 214th Street, Euclid, Ohio, (cuing device).

Dowser Manufacturing Company, 303 West 42nd Street, New York City.

Easemay Electric Manufacturing Company, 438 North Clark Street, Chicago, Ill.

Forest Manufacturing Corporation, 50 Park Place, Newark, N. J.

GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.

International Projector Corporation, 88-96 Gold Street, New York City.

Wrenn Projector Company, 2509 South State Street, Chicago, Ill.

**CLEANING MATERIALS AND IMPLEMENTS**

CLEANLINESS throughout the public areas of the theatre, and at the front exterior as well, is of course imperative at all times, and to reduce the time and labor cost of maintenance are many cleaning and sanitation aids (see also Cleaning Mechanisms, Deodorants and Polishes, and Disinfectants).

The list of such products is a long one; to be regarded as more or less essential for the convenient and effective maintenance of the theatre are a variety of brushes, including those adopted to the cleaning of corners, behind projecting structural elements, etc.; corn brooms, mops and mop pails with dryers (a rubber mop is also available with a squeezing device incorporated in the design); soft dusting and polish-
CLEANING MECHANISMS

ECONOMICAL AND SAFE cleaning of theatre carpeting, drapes, seating fabrics, etc., require regular and frequent application of vacuum cleaning equipment. Carpeting, for example, should be vacuum-cleaned daily. Vacuum cleaners may be used for other cleaning jobs around the theatre, such as blowing dust from out-of-the-way places, drying wet floors and carpeting, and so on.

Theatre really requires heavy-duty vacuum cleaning equipment. Ordinary domestic type cleaners are useful as auxiliary equipment, but they have neither the endurance nor the suction demanded by theatre cleaning.

Of the heavy-duty equipment, two types may be regarded as specifically adapted to theatre work. One is the central system, with pipes leading to outlets so placed as to provide access at least to all public areas of the theatre. The other is a portable type, with power plant, suction mechanism and dust disposal equipment on rollers, to which equipment the hose is attached. Portable models are available with motor and suction devices detachable, to be used as a hand unit. Theatres require a hose length on portable models of not less than 10 feet, and this may be provided in two sections, if desired, 10-foot lengths being connected by a brass coupling. Nozzles and brush attachments are available with both central and portable types for every kind of dry pick-up, and also for wet pickup. In portable units, the mechanism, with attached dust bag, should not weigh over 50 pounds so as to be conveniently carried on stairs and in seating area.

Allen Binmyer Company, 491 Lafayette Avenue, Manhattan
General Electric Company, 1285 Boston Avenue, Bridgeport, Conn.
National Super Service Company, 1946 North 13th Street, Topeka, Kansas
Spencer Turbine Company, Hartford, Conn.

CONDENSERS (LENSES)

THE PROJECTION CONDENSER is located between the lamp house and the projector, and serves to focus the light on the aperture. It serves a similar purpose in spotlight projection. The condenser is a single glass lens, mounted, made in various shapes—moon shape, plano-convex, bi-convex and meniscus. The diameters of projection condensers range from 2 1/2 to 7 1/4 inches; of spotlight condensers, from 5 to 8 inches. Focal lengths for theatre work run from 1 3/4 to 9 inches.

Branch & Lock Optical Company, 62 St. Paul Street, Rochester, N. Y.
Eye Optical Manufacturing Company, 720 Portland Street, Rochester, N. Y.
Kolmorgen Optical Company, 2 Franklin Avenue, Brooklyn, N. Y.
Projectors Sales Company, Inc., 330 Lyell Avenue, Rochester, N. Y.

CUPS, SANITARY FOR DRINKING

INDIVIDUAL PAPER CUPS should be provided for patrons even though a bubbler fountain is installed. Some patrons much prefer cups for hygienic reasons. Also, if many cup dispensers are used, they provide a source of extra revenue.

Dixie Cup Company, Easton, Pa.
Livy-Tulip Cup Corporation, 122 East 42nd Street, New York 17, N. Y.

CURTAIN CONTROL

SMOOTH AND SILENT opening and closing of curtains are effected, either from backstage or from the proscenium, by automatic machines that operate at the touch of a button. The curtain may be stopped at any point along the stage, or its motion reversed as desired.

Equipment consists of electric control mechanism for controlling travel of curtain. A motor and special gear reduction unit are employed to operate the mechanism, a paper speed. Equipment can be furnished so that curtain control unit may "fly" with track and curtain. A special track is now available which operates curtain around a corner having 4 1/4" radius. This permits installation of curtain in front of screens where there is not enough space in which to fold them.

Automatic Devices Company, 1035 Linden Street, Allentown, Pa.
J. R. Cleary, Inc., 1010 West Belden Avenue, Syra- cl use, N. Y.
Vallen, Inc., 225 Bluff Street, Akron, Ohio.

CURTAINS AND STAGE DRAPES

CURTAINS USUALLY required for motion picture theatres in which stage performances are not regularly presented, are of the traveller type made up in such fabrics as velour. Asbestos fire-proof proscenium-opening curtains are required in some States and all the larger cities in theatres having full stage facilities.

Drapes are commonly indicated for the sides, and across the top of the proscenium opening; the extent to which they are needed is of course dependent upon the design of the proscenium area. Velour are indicated for such drapes also, but rayon-cotton mixtures and similar fabrics are also suitable.

Companies capable of supplying these materials are also excellent sources of drapes for other parts of the theatre.

Dadlans, Inc., 142 West 44th Street, New York City.
Flaum-Coventry Furniture Company, Inc., 61 West 19th Street, New York City.
Glidden Chemical Works Company, 700 Lafayette Street, Utica, N. Y.
Johns-Manville Corporation, 22 East 40th Street, New York City.
Maharam Fabric Corporation, 130 West 46th Street, New York City.
Novelty Screen Studios, Inc., 320 West 48th St., New York 19, N. Y.
Owens-Corning Fiberglas Corporation, Nicholas Building, Toledo, Ohio.
Theriel Fireproof Fabrics, 101 Park Avenue, New York City.
I. Weiss & Sons, Inc., 445 West 45th Street, New York City.

DEODORANTS AND DISINFECTANTS

IN THEATRES not having facilities for contending with sources...
of disagreeable odors that cannot readily be eradicated, the use of perfumes especially prepared for the purpose is often indicated. Among products of this type available are liquid perfumes to be sprayed before and between performances; powders that may be placed in ornamental wall holders made of porous material; and also highly aromatic pellets, which are placed in a small receptacle that clamps on an incandescent lamp, the heat from the lamp evaporating the perfume oil in the pellet. All of these deodorants are obtainable in a wide variety of colors.

Compounds to be sprinkled, sprayed or added to cleaning water are obtainable under a number of trade names and in various strengths. They are requisite to the proper cleaning of toilet rooms.

Solvent for scale in urinals and water closet bowls. Also facilitates the thorough cleansing of such equipment. Parachlorobenzene crystals or cakes are commonly placed in the basin of urinals or in the vaporizers to minimize the disagreeable odor.

**DIMMERS**

**THESE ELECTRO-MECHANICAL devices for controlling stage and auditorium illumination permit fudging out of any desired set of lights and fading in of others. They are necessary to the proper production of stage lighting effects; commonly desired; their chief application to motion picture theatres, however, is gradually to raise or lower auditorium illumination before and after performances.**

Dimmers are available in types and capacities varying from the delicate stage-lighting effect to the massive lighting effect of the massive production. All have no interlocking features are to be used against a current attraction or special advertising stills or motion pictures in the vestibule or lobby of the theatre, or in stores and other locations for which suitable arrangements can be made. The simplest type provides for the automatic display of a series of stills or advertising cards.

More impressive is the showing of motion pictures by means of an automatic projector mounted for the rear projection of advance trailers or other advertising films on a small screen. Such equipment may be obtained either with or without reproduction facilities.

**POSTERS**

Can be quickly and conveniently made, either by person or by machine training in poster art, with the aid of a poster projector, which enlarges exploitation material, such as that in press books and other accessories, on the poster sheet, in the original colors, and the image may be readily sketched or painted in.

For quick and easy cutting of patterns of paper, composition or wooden board, in multiple atmospheric lobby displays, etc., electric saws are available designed for such purposes.

**FIRE EXTINGUISHERS**

There are several types of fire extinguishers suitable to theatres — the carbon tetrachloride extinguisher, the soda- and acid-mesh extinguisher, the foam type and the portable carbon dioxide hand type. They should be distributed throughout the theatre in accordance with the directions of fire department officials, care being taken that any extinguisher likely to be used in the presence of electrical apparatus is safe for that purpose, and not capable of electrocuting the user.

**CONTROLLED LIGHTING**

From "FULL BRIGHT" TO "BLACKOUT"

Electronic "Hysterset" Control of Reactance Type Dimmers; the ultimate in refinement, using small space and miniature controls.

**WARD LEONARD**

**RELAYS - RESISTORS - RHEOSTATS**

Electric control devices since 1892.

**WARD LEONARD ELECTRIC COMPANY, 91 South Street, Mount Vernon, N. Y. OFFICES IN PRINCIPAL CITIES**
FIRE PREVENTION DEVICES, PROJECTOR

These are automatic dowsers and film-cutters that cut off projection light from the film and also sever the film when any of several controls installed on the projector sets the device into operation. The actuating element is usually a fusible link, which melts upon ignition of the film.

Film Treatise Corporation, 1127 West 63rd Street, New York, N. Y. International Projector Company, 84-96 Gold Street, New York City.

FIRE SHUTTERS, PROJECTION ROOM

Fireproof shutters for projection room ports isolate the projection room in an emergency (by melting of fusible links in case of fire), operating either automatically or manually. They may be the choicest form of insurance and lower insurance rates, and are practically always required in theatres by fire regulations.

A special switch is available for trippping the projector with electro-mechanical action, instead of by means of fusible links, and at the same time actuating an exhaust fan to draw the fumes into the projection room ventilation ducts. West Devices Company, 10516 Western Avenue, Cleveland, Ohio.

The Builders Electric Manufacturing Company, Woodford Avenue, Plainview, Illinois.

FLASHES

These automatic "switch" devices for interrupting intermittently the flow of current to light sources, supply a means of entertainment to electrical displays that is commonly desirable for marquee decorative schemes and exterior signs, and especially so when the theatre front has to compete with electrical displays immediately surrounding it.

There are three principal types of flashes: direct, which is generally superseded by the following later types, mercury contact type (which is efficient for marquee and sign travelling borders), and the induction direct type, which is readily adaptable to any type of display.


FLOOR SURFACING MATERIALS, COMPOSITION

Floor surfacing materials suited to lobbies, certain foyer areas (sometimes in conjunction with waxed floor coverings), mezzanine lounges (on occasion, also for borders in women's lounges), laid flush with a centrally placed rug) toilet rooms where terrazzo would be too expensive and the linoleum would make the theatre, are available in several composition substances and forms. The base of the composition may be cork, tiles, or asphaltic or rubber material.

Such materials are obtainable in a variety of patterns, or in solid-color tiles to be laid in patterns, unless it is preferred to have the floor in one color.

Composition flooring, preferably in a battleship grey without design, is usually recommended for projection rooms, being less tiring to the projectionists than a painted, concrete floor.


FOUNTAINS AND WATER COOLERS

Drinking water fountains are of two general types: (1) complete water coolers (cabinets with Pyrex-12 refrigeration equipment enclosed and mounted with bubblers; and (2) ornamental fountains, which may be directly connected to the main water supply, provided suitable temperatures (without prolonged running), or be piped to a concealed mechanical refrigeration unit. (In some cities, among them New York, water cooling equipment must be isolated from patrons.)

The simplest kind of ornamental fountains are white or tinted porcelain-finished pedestals or wall bowls, the latter sometimes being incorporated with mirror or tile ornamentation on the wall or in a niche. Also available are decorative fountains complete with lighting provisions. Most fountains may also be adapted to photocal actuation (see Photoelectric Cell Mechanisms, which is marvelously durable).

Cabinet fountains, or water coolers, are obtainable in finishes adapted to public areas of theatres where decorative considerations are not of first importance. The following two types are approximately a foot and a half square and about 40 inches high, built of steel with baked enamel finish in a limited choice of colors, and equipped with either a.c. or d.c. motors for plugging directly into a power line outlet. To supply cooled water to an ornamental fountain, a unit of this type may be placed in a closet or comparable nearby compartment and piped to the fountain.

To prevent drinking water where cooling is necessary, the equipment should deliver a gallon per hour for every hundred seats, and have storage provisions for several gallons.


FURNITURE FOR FOYERS AND LOUNGES

Furniture durable enough to be practicable for theatre foyer and lounge areas is obtainable today in a variety of styles, in both metal and wood. Metal furniture, although not adaptable, is available in chromium, stainless steel and aluminum, with dull or glossy finish. Chairs and settees may be of very simple design, and accordingly very inexpensive, or part of the fully upholstered type, with coil-spring cushions (feather or down cushions are not indicated). Metal tables, having burn-resistant composition tops (or tops of glass or some phenolic like Formica) are particularly indicated for cosmetic rooms, along with small chairs to match. Neither, these nor metal occasional and end tables are necessarily out of place in a theatre, where they do not detract from the ornamental beauty of the place.

Metal tables, having burn-resistant composition tops (or tops of glass or some phenolic like Formica) are particularly indicated for cosmetic rooms, along with small chairs to match. Neither, these nor metal occasional and end tables are necessarily out of place in a theatre, where they do not detract from the ornamental beauty of the place.

Wood furniture may of course be selected from the better-built pieces adapted to home living rooms, but to be really practicable these should be merely of wood construction, with the frame fully covered in durable fabric (eliminating armrests, feet, etc., in woods like walnut or mahogany). Moderately priced wood furniture of solid construction is suited to theatres quite as well as to homes that is that of birch and maple, which may be obtained in numerous styles and finishes, as well as in rustic or Early American styles, with "wheat" (a pale yellow) or the darker maple finish.

(For foyer and lounge furniture fabrics, see Upholstering Materials.)


HEARING AIDS

These receiving instruments (phones) either of air conduction or bone conduction type, to assist patrons whose hearing is impaired, solicit the introduction of an amplifier and help to create goodwill among not only them but their friends and relatives. From five to ten outlets (two to six per stage) are required, and they are usually considered sufficient. The receivers are plugged into suitable outlet boxes permanently mounted on walls or at ingress doors. In each individual volume controls which the patrons can adjust at will, may be provided either on the outlet boxes or on the cord leading to the receiving aid.

Sound may be taken from the main theatre system, either directly or through an auxiliary amplifier, or may come from a microphone on the stage and pass through a low-power amplifier that is part of the hearing aid system.

Acoustic Division of Dictograph Products Company, Inc., 580 Fifth Avenue, New York City. RCA Victor Division of Radio Corporation of America, Camden, N. J.


HEATING SYSTEMS AND ACCESSORIES

Heating systems used in the theatre present different requirements from those of other public buildings because of the concentration of occupants in the auditorium, and the wide variation in the number that may be present at any given time.

Heat distributing systems are of two general kinds, those using standard steam or hot water radiators or convection type units, and those circulating masses of warmed air through a ventilating system. The latter may of course be part of a complete air conditioning system (see Air-Conditioning and Ventilating Equipment).

Oil and gas are preferable as the fuel where automatic control is provided in the system and when their consumption is comparable to that of coal. With coal, automatic stokers reduce labor and insure efficient use of fuel.

Units heaters are obtainable for connection to existing steam or hot water systems where they may be individually heated by gas. Also, they are available for exposed installation as well as for concealed locations.

Better Theatres, May 4, 1946
Typical of the beautiful photography made available by producers is this scene from Republic’s “Specter of the Rose”, produced and directed for the studio by Ben Hecht from his own original story. Ivan Kirov and Viola Essen are the duo in the title dance.

Glorifying the Lights and Shadows

Film producers spend millions to bring to you the best efforts of the photographic art. Nothing is spared in the building of beautiful sets, the designing of gorgeous costumes, the perfect high intensity lighting of stages. All this is captured on the prints which are delivered to you. But to release their great potentials they must be projected with the same care with which they are produced.

Unless you are using the same snow-white high intensity light to project your pictures, you are paying for values which you are not passing on to your patrons. Without this brilliant screen lighting you cannot hope to obtain all the highlights, deep shadows and intermediate values necessary to pictures of depth and fine definition.

Strong High Intensity Lamps deliver double the light of low intensities at little increase in cost, making it possible for even the most modest theatre to have low cost, high intensity projection. Sold by independent theatre supply dealers everywhere.

THE STRONG ELECTRIC CORPORATION
87 City Park Avenue
Toledo 2, Ohio

“The World’s Largest Manufacturer of Projection Arc Lamps”

When the lamps are STRONG the picture is bright!
A component of the equipment is a rotary transformer which supplies the arc. The tria is 7-mm, x 14 superex positive carbon, unrotated.

C. S. Ashcraft Manufacturing Company, 36-38 Steinway & Northern Boulevard, Long Island City, N. Y.

LAMPS, INCANDESCENT FOR THEATRE LIGHTING

GENERAL SERVICE LAMPS—available in sizes from 15 to 1,500 watts—serve the majority of lighting applications. The arc is available in two forms. One is a stationary tubular bulb biostop, all are designed for burning in any position; all are available with inside-frosted finish to diffuse the light, to eliminate heat transfer, and to produce a smooth lighting effect. The frosting absorbs little light—in fact, inside-frosted and clear lamps are regularly available in light output.

Inside-colored lamps for sign and decorative work, that is, the colored lamps mentioned above are suitable for enclosed lamp cases and luminous displays where protected from rain and snow. For outdoor exposed applications, a line of vacuum-sealed lamps is available from 6 to 50 watts. All are available in frosted and inside-colored types.

Outside-colored lamps: Several sizes of outside-colored lamps are also listed in round and flame-shaped bulbs.

Lumiline lamps: Available in colors and in 30 and 60 watts (length 17½ inches) and 40 watts (length 11½ inches). These tubular lamps have, by their physical shape, introduced new concepts of decorative lighting design. They may be used for a variety of narrow-neglecting purposes and shielding equipment. The standard colors are white, straw, orange, moonlight blue, emerald, and surprise pink.

Also on the market is a filament tubular lamp which differs from the "lumiline" in that it plugs in along its length instead of at the ends, thus allowing better use of the line of light. These lamps are also available in higher wattages—up to 200 watts. Lengths of units are 12, 15, and 20 inches, and they are available in three diameters. They may be obtained in sprayed colors, sprayed white and opal glass.

Fluorescent lamps: These are much more efficient than the filament-type luminaire lamps and are particularly recommended for color lighting, since the color is not created by the filament, but in the light itself. The lamp is of the electric discharge type, using mercury vapor as the medium for sustaining the arc. Ultraviolet radiation is produced in the tube, which acts upon certain chemicals (the nature of which varies according to the color or tone of white light desired) with which the needles are filled. The radiation and the action of the chemical to the electronic bombardment produces visible light.

These lamps differ from the usual type filament lamps in that they are sealed in their own reflecting surface which is hermetically sealed within the lamp providing a high-intensity, accurately controlled light source.

Slinline lamps are a later development of fluorescent types, operating on higher voltage. They provide long unit light sources well adapted to covers, and are adapted to shaping for architectural lighting.

The Projector spot and flood lamps are provided with lens cover glasses which produce narrow and wide beams respectively. They are made of rugged, heat resisting glass and are suitable for service inside and outdoors. They are equipped with medium screw base to fit regular sockets, PAR 38 bulbs and are available in the 150-watt size.

The Reflector spot and flood lamps also have built-in, mirror-like surfaces; however, they are made of ordinary glass and must be protected from the rays of the projector lamps. The spot type has a narrow light distribution of high intensity and the flood, a wide-beam distribution. They are equipped with medium screw base to regular sockets, R-40 bulbs and are available in 150, 200, and 300-watt sizes.

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.

Reflector Lamp Corp., 264 Sherman Avenue, Newark, N. J.
**HOW TO PULL IN the business at DRIVE INS**

(or any theatre)

Do as the Olympic Drive In Theatre at Los Angeles did—install Wagner Display Frames and Wagner Translucent Colored Plastic Changeable Letters.

High visibility, powerful attention value, and effective selling of this display equipment will keep the cars rolling into the Olympic. A Wagner installation will also sell your every attraction as a big event and keep your cashier busy.

---

**WAGNER'S Sensational New WINDOW-TYPE FRAME**  
(Pat. Pending)

Permits billing space of any height or length. Installed separately before the glass. Accommodates the largest letters and lifesize transparencies. Lamps, neon and glass can be cleaned or replaced without removing frame. No flimsy soldered parts. No shopwork necessary in the event of glass breakage. The most economically maintained frame made.

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**WAGNER TRANSPARENCIES**

Inject the compelling power of brilliant, full colored photographic realism into your display. Available on all stars and in any size, to fit Wagner Transparency Frames, which in turn fit any Wagner Master Multiple Frame.

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**WAGNER Translucent COLORED PLASTIC LETTERS**

No other equipment affords such a vivid display. Gorgeously brilliant when light shines through them, they assume a sharply silhouetted third dimensional effect by day. 4”, 10” and 17” sizes in assorted, beautiful, non-fading colors (red, green, blue, amber and opaque black) that go all the way through, cannot chip or scale, never require painting.

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See your theatre supply dealer today or request new catalog from

**Wagner Sign Service, Inc.**

218 S. Hoyne Avenue  
CHICAGO 12, ILL.

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**BETTER THEATRES, MAY 4, 1946**

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45
LAMPS, P. E. CELL EXCITER

These lamps provide the light which, interrupted or varied by the sound track, actuates the photoelectric cell and initiates the process of sound reproduction.

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.

RCA Victor Division of Radio Corporation of America, Camden, N. J.

Westinghouse Electric Company, 155 Broadway, New York City.

Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

LENSES, PROJECTION

There are two general classes—the condenser lens, which focuses the projection light on the aperture (See Condensers); and the objectives. The latter are commonly referred to as the projection lenses; they focus the light upon the screen. In order to project the images adequately, the type of light source, projection angle and the model and make of the projector.

Bausch & Lomb Optical Company, 652 St. Paul Street, Rochester, N. Y.

Ilex Optical Manufacturing Company, 726 Portland Avenue, Rochester, N. Y.

Kollmorgen Optical Company, 2 Franklin Avenue, Brooklyn.

Projecting Optics Company, Inc., 330 Lyell Avenue, Rochester, N. Y.

Wollensah Optical Company, 850 Hudson Avenue, Rochester, N. Y.

LENS ASSEMBLIES, SOUND

Optical units are composed of lenses or lenses and prisms, and include either a slit opening or a wedge-shaped prism, by means of which the exciting light of the sound system is focused upon the sound track, and reduced to the height determined by the smallest frequency to be reproduced.

Bausch & Lomb Optical Company, 652 St. Paul Street, Rochester, N. Y.

Ilex Optical Manufacturing Company, 726 Portland Avenue, Rochester, N. Y.

Kollmorgen Optical Company, 2 Franklin Avenue, Brooklyn.

Projecting Optics Company, Inc., 330 Lyell Avenue, Rochester, N. Y.

Wollensah Optical Company, 850 Hudson Avenue, Rochester, N. Y.

LETTERS AND FRAMES FOR ATTRACTION ADVERTISING

For advertising the current program in luminous display on a moving or stationary location, changeable letter equipment is available in frame design and in styles and sizes of letters and accessories that allow forceful as well as highly legible announcements. Modern practice predominantly employs lighted white backgrounds with black aluminum silhouette or translucent colored plastic letters.

Frames designed to fit into marquee or comparable structures, with white translucent glass panels, variously provide for convenient servicing of the lamp box and for attachment of letters. In all, however, bars for letter attachment are spaced 7 inches and all letters (above 12-inch types) are designed to be interchangeable.

Reduced prismatic plastic letters (which have not yet been produced in all of them) are 8, 10, 12, 16 or 12, 24 and 30 inches. Four-inch letters are attached to the front of the interliner frame. Plastic letters are obtainable in red, blue and green, and other colors may be had to order. All sheet metal letters in color are also available.

Advertising accessories include pictorial transparencies (such as star portraits) and clip-on plastic colored letters for interior signs (such as coming attraction displays).

Additionally, the opal glass letters (luminous letters on black metallic backgrounds) once generally used for attraction advertising, are still available, largely on special order.

Adler Silhouette Letter Company, 9221 West 36th Street, Chicago 22, Ill.

Continental Signs, Inc., 550 East 170th Street, New York City, (opal glass letters).

P. K. Glass Products Company, Union Square, West, New York City.

Theatre Specialties, Inc., 1936 South Vermont Avenue, Los Angeles.

Wagner Sign Service, Inc., 218 S. Hayne Avenue, Chicago, Ill.

LIGHTING, ARCHITECTURAL AND FOR PUBLIC AREAS

In addition to the part that sign and marquee play on the architectural effect of the theatre facade, light may effectively contribute to the front design, maintaining its daytime values after dark, or even adding to them, by flooding the entire upper front, or parts, of it, by means of reflector sources on the roof of the marquee; by outlining architectural features with neon or luminaire lamps; or by creating patterns of light by means of neon or luminaire lamps; or by concealing behind architectural structures, and so on to the limit of the ingenuity of the designer.

For the public areas of the interior, lighting facilities are to be divided into two general classifications—(1) built-in sources, and (2) exterior. Built-in sources include coves and troughs, recessed light boxes (usually having a diffusing device, like concentric louver-rings, or covered with flush-set panels of translucent glass with or without diffuse down lights, consisting in ceiling reflectors or projectors behind thin apertures in the ceiling, and directed to cover precisely a prescribed area.

Both classes of light sources are suited to modern interior treatments; indeed, even though bars in sound projectors are located in the auditorium, or perhaps the foyer as well, fixtures may serve the needs of the lobby, or the lounge more economically. Either method, of course, may well be used throughout the interior, for each embrace a vast array of practicable devices for efficient illumination and effective decoration.

Modern fixtures are available in stock designs of great variety—bracket or pylon luminaires, flange-type ceiling drums and boxes, suspended troughs, ceiling boxes, wall units, etc., constructed of metal or glass or both, variously finished and generally distributed. Of course, they may be used throughout the interior, for each embrace a vast array of practicable devices for efficient illumination and effective decoration.

Art Metal Manufacturing Company, 1408 North Broadway, Los Angeles, Calif.

Compeo Corporation, 2357 West St. Paul Avenue, Chicago, Ill.

The Ral Company, Inc., 29 West 17th Street, New York, N. Y.

Federal Electric Company, 8700 S. State Street, Chicago, Ill.

General Luminescent Corporation, 732 Federal Street, Chicago, Ill.

Klaeg Brothers, 321 W. 30th Street, New York City.

McCladden Lighting Company, Inc., 5311 S. Seventh Street, St. Louis, Mo.

Pigram Industries, Inc., 111 Broadway, New York City.

Ben R. Podobek & Sons Company, 2159 South Kinns Road, Chicago, Ill.

Rainbo Lighting Fixture Company, 143 W. 24th Street, New York City.

Voigt Company, 1649 N. Broadway, Philadelphia,


LIGHTING SYSTEMS, EMERGENCY

Emergency lighting plants to care for power line failure are of the storage battery, gasoline engine, diesel engine and water turbine types. Where more than one power line is available in the theatre, motor-generator emergency equipment may be used to supply lighting in event of failure of the normal lighting power.

Bardeo Manufacturing & Sales Company, 4031 Goodwin Avenue, Los Angeles, Calif.


LIGHTS, SPOT AND FLOOD

Spotlights and floodlights are available in many sizes and light capacities, and in both incandescent and arc types—incandescent for use on and near the stage, for display and architectural lighting; and sources for stage lighting from the projection room.

Incandescent spot and floodlights (most spotlights are adapted to flood applications) are designed for wattages of from 75 to 2,000. Arc equipment is available in capacities of from 25 to 140 amperes.

AMERICAN MAT CORP.

"America's Largest Matting Specialists"

1722 Adams St. 

St. Louis, Missouri

FLOOR MATTING

For Promoting Safety—Providing Comfort—Reducing Fatigue—Forbidding Sanitation

ERMUTG RUBBER LINK MATTING

For use in drafting rooms, machine shops, high schools, colleges, etc.

AMERICAN MAT CORP.

"America's Largest Matting Specialists"

1722 Adams St. 

St. Louis, Missouri

BETTER THEATRES, MAY 4, 1946
MAGAZINES—See Projectors and Accessories

Best Devices Company, 10510 Western Avenue, Cleve-
land, Ohio.
Brenkert Light Projection Company, 6545 St. Antoine
Avenue, Detroit, Mich.
General Electric Company, Schenectady, N. Y.
Globe Manufacturing Company, 1214-22 W. Madison
Street, Chicago, Ill.
Hub Electric Corporation, 2210-29 West Grand Ave-
ue, Chicago 12, Ill.
Kline Brothers, 321 W. 50th Street, New York City,
Major Equipment Company, Inc., 4600 Fullerton Ave-
ue, Chicago, III.
Radiant Lamp Corporation, 260 Sherman Avenue,
Newark, N. J.
Spoffle Company, 35 West 32nd Street, New York
City.
Westinghouse Electric Corporation, Lamp Division,
Bloomfield, N. J.

MARQUEES

A MARQUEE is to be re-
garded as essential to the motion picture theatre. There are exceptions, due to loca-
tion and form of building, but not many. Its
function as a means of protection for patrons
from rain and snow has become of less impor-
tance than its function as an advertising medi-
um. It advertises the theatre and the program,
by distinguishing the building from other com-
mercial establishments on the street, by the the-
atre's lighting, by advertising the program.
Marquees today have become more closely
associated with the general architectural form
of the theatre front than they originally were.
They are usually constructed according to spec-
fications supplied by an architect who has
designed the marquee itself, along with other
display and sign elements of the front, as a part
of the facade; or by the design department of
the fabricator.
Marquees are generally of sheet metal con-
struction, painted, or with porcelain enamel
finish in desired colors, with softifs of metal
or glass illuminated by incandescent lamps or
lighting troughs. There are, of course, many
variations in pattern and illumination; however,
the design ordinarily should provide for attrac-
tion advertising panels with changeable letters
(see Letters, Attraction Board) as integral
parts of the structure.
Arctarft-Strauss Sign Corporation, 820 Twelfth Ave-
ue, New York City.
Ben & Pollock & Sons Company, 2159 S. Kinzilc-
nick Avenue, Milwaukee, Wis.
Continental Signs, Inc., 530 E. 170th Street, New
York City.
Trelite, Inc., 2900 Factory Street, Dallas, Texas.
White Way Sign & Maintenance Company, 1850 W.
Fulton Street, Chicago, Ill.

MATS AND MATTING

for ENTRANCE AREAS

HEAVY-DUTY CORRUGATED
rubber mats for vestibules, or corrugated
and perforated rubber mats for the entire
entrance area, are to be regarded as standard
equipment for the average theatre, if not all
theatres, since they are the principal means of
reducing to a minimum the amount of dirt car-
rried into the theatre on the shoes of patrons
and of preventing slipping which can result in
costly damage suits.
Lobby mats, as they are generally called,
should cover all of the floor of the immediate
entrance area (as far as the point where car-
peting begins, unless there is an especially
long inner lobby) that constitutes traffic lanes.
In entrance area of moderate width or less,
the traffic lanes will extend within a foot or so
of the side walls. The rubber mat may be
laid on top of a floor of terrazzo or tile (at it
has beveled approach edges), but preferably it
should lay in recess, flush with the floor.
It is also desirable to place lighter rubber
mats (corrugated, but not necessarily per-
forated) just inside the entrance to the carpeted
area, laying them flush with the pile of the
carpet. Smooth or pyramid-surface rubber mats
are also available in patterns to match any
figured carpeting.

Lobby mats are obtainable in a variety of
standard colors, but special mats may be made
up in colors as desired and also in interesting
patterns, which may be given directional lines
guiding traffic (of particular value when an in-
ner lobby or foyer is at right angles to the side-
walk), and also be designed to incorporate
an emblem symbolizing the name of the theatre.
Metal and rubber link mats more rugged than
regular lobby mats, are advisable for use in
vestibules or outer lobbies during wet weather.
Available for temporary laying over carpet-
ing, to protect the fabric in main traffic lanes
during wet weather, are various types of mat-
ting, of sisal fibre, of a canvas-like fabric, of
cocoa fibres, etc. Some are available in designs;
widths generally run to 12 feet.
Other types of matting applicable to theatre
conditions include one of rubber and cord with
heavy non-slip tread particularly adapted to
areas behind refreshment counters and around
popcorn machines; and a plastic friction mat
that may be readily trimmed to fit box-offices
and other areas of small size or irregular shape.

American Mat Corporation, 2018 Adams Street, Toledo,
Ohio.
American Tile & Rubber Company, Foot of Perrine
Avenue, Trenton, N. J.
Deltex Rug Company, Oshkosh, Wis.
Goodyear Tire & Rubber Company, 1144 E. Market
Street, Columbus, Ohio.
O. W. Jackson & Company, 290 Fifth Avenue, New
York City.
Lorraine Rubber Engineering Company, 286 Fifth Ave-
ue, New York City.
United States Rubber Company, 1230 Sixth Avenue,
New York City.
Perittas Manufacturing Company, Trenton, N. J.
Wale Carpet Company, Oshkosh, Wis.

MAZDA REGULATORS

These are converters that provide 30-volt, 30-amperes supply to
900-watt incandescent projection lamps, operating from either 110-volt or 220-volt sup-
ply lines.

Get the Best the Film Has to Offer
with
B&L Optical Systems

CAMERA lenses, optical systems used in sound recordings and
reproducing, projection lenses, condensing systems, reflectors . . .
Bausch & Lomb skill and optical precision are combined to bring
to theatre audiences all that can be captured on the film. Regardless of your projector, filming or recording optical require-
ments, there’s a B&L lens or optical system to meet it.

For example: The Super Cinephor is an f:20 projection lens, Balcoat® surfaced for maximum brilliance and definition on the
screen, and is available in focal lengths of 2ft. to 5ft. in 1/4" stops.
It’s a fast lens with maximum light transmission to give a superb
screening.

Whatever your optical problem, bring it to optical head-
quarters—Bausch & Lomb Optical Co., Rochester 2, N. Y.

Balcoat® is the revolutionizing Bausch & Lomb lens surface treat-
ment which minimizes internal flare and reflections and permits
passage of 30% more light through this particular lens.
WE MEAN IT...

When We Say

Each TransVerteR is uniformly excellent in its performance ability.

The TransVerteR

Manufactured Exclusively by

HERTNER

NATIONAL THEATER SUPPLY

12690 Elmwood Avenue
Cleveland 11, Ohio, U. S. A.

A General Precision Equipment Corporation Subsidiary

PHOTOCELL MECHANISMS FOR DOORS AND FOUNTAINS

MECANISMS FOR THE automatic operation of drinking fountains and opening of doors, with the mechanism actuated by the interruption of a beam of light trained on a photoelectric cell, are obtainable alone or as part of such equipment. (See Fountains.)

Doors that open automatically merely upon the approach of a person, increasingly being used in hotels, restaurants and bus and railroad stations, have similar application to the theatre for this reason, have similar application in lobbies of theatres.

PHOTOELECTRIC CELLS

ALTHOUGH IT has a number of applications in many fields, in the theatre the photovoltaic cell functions principally as a vital "organ" of the sound reproduction system, transforming the light of the exciter lamp, after it has passed through the sound track of the film, into the electrical energy which, amplified, actuates the loudspeakers.

THE HERTNER ELECTRIC COMPANY

12690 Elmwood Avenue
Cleveland 11, Ohio, U. S. A.

A General Precision Equipment Corporation Subsidiary

is available in types and capacities to meet specific projection arc demands, from the "one-kilowatt" arc to combinations of spot and arc lamps and to condenser lenses of super-high-intensity arcs. These generators are built with sufficient capacity to provide current for two lamps simultaneously with no change of output voltage so that one arc is not effect the operation of the other.

Close-regulated motor-generator sets for large theatres and outdoor drive-in theatres are available up to 750 amperes continuous, or 1125 amperes at 100 volts for 30 minutes.

The type and capacity of motor-generator set indicated for a specific installation depends upon the type of arc and carbon tribon, and whether d. c. or a. c. current is required for the projector also. (See Lamps D. C. Projection Arc.)

PHOTOELECTRIC CELLS

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When a projector head must be removed for overhauling at the factory, it is usually possible to replace it meanwhile with a head borrowed from the manufacturer or his dealer.

In selecting replacement parts it is very important to be assured that the new part is precision-tuned for the projector to which it is to be applied.

Century Projector Corporation, 729 Seventh Avenue, New York City.


Godill Manufacturing Company, 1214 West Madison Street, Chicago, Ill.

DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.

Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.

International Projector Corporation, 88-96 Gold Street, New York City.

LeVezz Machin 'e' Works, 180 North Wacker Drive, Chicago, Ill.

Moligraph, 4431 West Lake Street, Chicago, Ill.

Motion Picture Machine Company, 3110 West Liban Avenue, Milwaukee, Wis.

Projection Products Company, 2027 North Major Avenue, Chicago, 29, Ill.

S. O. S. Cinema Supply Corporation, 449 West 42nd Street, New York 18, N. Y.

Wenzel Projector Company, 2509 South State Street, Chicago, Ill.

Edw. H. Wolk, 1241 Wabash Avenue, Chicago, Ill.

* PROJECTORS, 16-MM. HOT-YOUR TYPE

PROJECTORS for 16-mm. film, incorporating soundheads and with complete sound reproducing system available, are obtainable in heavy-duty models adapted to regular theatres as auxiliary equipment for such purposes as the presentation of local newsreels, educational subjects, etc. Either low-intensity or high-intensity carbon arc lamps are obtainable for such equipment (see listing under Lamps, D.C. Projection Arcs).

Ampro Corporation, 2851 North Western Avenue, Chicago, Ill.

Bell & Howell Company, 1801-15 Larchmont Avenue, Chicago, Ill.

DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.

Eastman Kodak Company, Rochester, N. Y.

Holmes Projector Corporation, 1815 Orchard Street, Chicago, Ill.

National Mineral Company, 2658 N. Pulaski Avenue, Chicago, Ill.

Radio Corporation of America, Photophone Division, Camden, N. J.

Valenti, Inc., 1215 West Ohio, Chicago, Ill.

Victor Animatograph Corporation, Davenport, la.

* PROJECTORS & ACCESSORIES: STANDARD 35-MM., THEATRE

A ROCK-STEADY image, freedom from faulty lubrication, unit movability of parts to permit easier maintenance, greater shutter efficiency, gear meshing safeguards, generally stronger construction than that of earlier models, and also greater convenience and accuracy in framing, are among the features characterizing standard theatre (non-portable, heavy-duty, 35-mm.) projectors.

Made by the manufacturer of the projector head and designed in integration with it, the necessary bases and magazines are separate items of purchase. Bases are adapted to any standard carbon arc lamp. The takeup device for the lower magazine is also a separate item (see Takeups, Filing).

Blue Seal Cine Devices, Inc., 137-72 Northern Boulevard, Flushing, N. Y.


Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.

International Projector Corporation, 88-96 Gold Street, New York City.

Moligraph, 4431 West Lake Street, Chicago, Ill.

Wenzel Projector Company, 2509 South State Street, Chicago, Ill.

* PUBLIC ADDRESS SYSTEMS

PUBLIC ADDRESS and sound-re-enforcement systems may provide any one or all of various services. They can be utilized for amplifying stage sound, for managers’ announcements, for ballyhoo.

In the theatre the public address system may consist of microphones suitably connected to the standard sound installation, or an entirely separate system, with its own amplification, wiring and also speakers, may be employed. Hearing aids may be used in association with any type of theatre public address reproduction.

Separate record-playing devices for reproduction of standard phonograph discs, through the sound or public address system, are available for exit music, pre-show or lobbyidentification, or attraction music outside the box office. (See Speakers and Horns.)


DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.

The Lincaphone Company, Inc., 1661 Howard Street, Urbana, Ill.

RCA Victor Division of Radio Corporation of America, Camden, N. J.

S. O. S. Cinema Supply Corporation, 449 West 42nd Street, Chicago, Ill.

Western Electric Company, 195 Broadway, New York City.

* RECTIFIER TUBES

VACUUM and gas-filled tubes used to convert alternating current to direct current are made in many ratings. The smaller sizes are commonly thought of as being in the category of radio or amplifier tubes. But while there is no distinction in principle of operation, the larger sizes, having current capacities of from 25 to 30 amperes, are by custom classified separately. These are commonly referred to as “Tungar” tubes. In the theatre such tubes are used to

PUT MORE LIGHT ON YOUR SCREEN

Install new National REFLECTORS

All reflectors gradually deteriorate to a state where replacement cost is insignificant. A drop of only 10% in reflector efficiency results in a corresponding decrease in screen brightness, and represents a loss amounting to 10% of the cost of your current and carbons. Replace yours now, and regularly. Available for all types and makes of arc lamps.

NATIONAL THEATRE SUPPLY

“The World’s Largest Manufacturer of Projection Arc Lamps

STRONG COPPER OXIDE AND TUBE TYPE RECTIFIERS

For converting A.C. to D.C. as the ideal power supply for projection arc lamps.

Low original, operating and maintenance costs. Quiet operation. Distributed through leading independent theatre supply dealers.

THE STRONG ELECTRIC CORP.

87 City Park Ave., Toledo 2, Ohio

The World’s Largest Manufacturer of Projection Arc Lamps

Better Theatres, May 4, 1946

49
provide rectified direct current to projection arc lamps and to sound exciter lamps. Balto Electric Company, 4535 Duncan Avenue, St. Louis, Mo.
Forest Manufacturing Company, 60 Park Place, New-
ark, N. J.
General Electric Company, Merchandise Department, 1283 Boston Avenue, Bridgeport, Conn.
The Sonolux Company, Inc., East Newark, N. J.
Tele-Radio Corporation, 86 Shineman Street, Newark,
N. J.
Western Electric Company, 156 Broadway, New York
City.
Westinghouse Electric Corporation, Bloomfield, N. J.

**RECTIFIERS AND POWER UNITS**

Rectifiers are devices that employ rectifying tubes or copper compound rectifying assemblies (dry type) for the purpose of converting alternating
current to direct current. The larger sizes are fan-cooled, and supply direct current to the pro-
jection arc.

The smaller sizes are of somewhat different design electrically, incorporating electrical filter-
tubes to insure smooth D.C. output, and to supply power to exciter lamps, speaker fields or other parts of the sound system.

Balto Electric Company, 4535 Duncan Avenue, St.
Louis, Mo.
Benwood Line Company, 1815 Locust Street, St.
Louis, Mo.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Forest Manufacturing Company, 60 Park Place, New-
ark, N. J.
Garver Electric Company, Union City, Ind.
General Electric Company, Merchandise Department, 1283 Boston Avenue, Bridgeport, Conn.
Knausilk Electric Corporation, 502-2 South St., Clair
Street, Toledo, Ohio.
P. R. Malby & Company, Inc., 2029 E. Washington
Street, Indianapolis, Ind.
Morelle Company, Inc., 600 West 57th Street, New
York City.
Mortograph, 4631 West Lake Street, Chicago, Ill.
RCA Victor Division of Radio Corporation of America,
Camden, N. J.
The Strong Electric Corporation, 87 City Park Avenue,
Toledo, Ohio.
Ward Leonard Electric Company, 91 South Street, Mt.
Vernon, N. Y.
Westinghouse Electric Corporation, East Pittsburgh,
Pa.

**REEL END ALARMS**

While approved practice in the projection of American pictures (Standard Release Prints of the Academy of Motion Picture Arts & Sciences) calls for observance of the screen to note the signal pro-
vided for changeover in the standard print, reel end alarms supply a changeover signal for other
prints. They are also sometimes regarded as help-
ful in projection rooms having but one pro-
jectionist. Attached to the upper magazines, they indicate, by bell or other audible signal, ac-
cording to the particular design of the device, the approach of the end of the reel being pro-
jected.

Ace Electric Manufacturing Company, Inc., 1458
Shakespeare Avenue, New York City.
Ennannay Electric Manufacturing Company, 1438 North
Clark Street, Chicago, Ill.

**REELS AND REEL BANDS**

Reels necessary for
takeup magazines of projectors (and in best practice, also in place of the film
exchange reel in the upper magazine), and
otherwise constantly utilized in the projection
room, are available in a number of sizes and types of construction. The standard reel in the
United States takes 2,000 feet of 35-mm. film.
Original specifications provided for a diameter of
14½ inches with a 4½-inch hub, but reel manufacturers regularly supply two diameters—
15 inches with 5-inch hub, and 14 inches with
4-inch hub. Cast aluminum or stamped steel is
used for the grades best able to provide maxi-
mum protection to the film. Reels of less pro-
tective design and cheaper construction are also
available and may be practicable for purposes
other than regular program projection in theatres.

Reels are also obtainable in 1,000-foot sizes, hav-
ing diameters of 10 inches and 2-inch hubs.
For projection of film in the handling of full
reels, a plastic band is available which, while
binding the film so that it does not unroll, pre-
vents the reel flanges from pressing heavily
against the film edges. It clips quickly into
place.

DeVry Corporation, 1111 Armitage Avenue, Chicago,
Ill.
Goldberg Brothers, 3500 Walnut Street, Denver, Colo.
Nomad Manufacturing Corporation, 427 West 42nd Street,
New York City.
Pro-Tex Reel Band Company, 9065 Marshall Avenue,
Cleveland 4, Ohio.
United Theatre Equipment Company, 2501 Cape Aven-
ue, Detroit, Mich.
Universal Reels Corporation, 3-16 Thirty-seventh Aven-
ue, Long Island City, N. Y.
Wenzel Projector Company, 2509 South State Street,
Chicago, Ill.
REFLECTORS, PROJECTION ARC

These are made in numerous sizes, and with different curvatures, spherical and parabolic, for mazda projectors, reflecting arc projectors and spotlight projectors.

Projection arc lamp reflectors are obtainable in both glass and metal types.

Glass shields, with or without guards, are obtainable for protection of glass reflectors against pitting. The guards themselves are pitted in time, but are much less expensive than the reflectors.

Bausch & Lomb Optical Company, 652 St. Paul Street, Rochester, N. Y.

Brockway Glass Company, 6545 St. Antoine Avenue, Detroit, Mich.

Field-Shor Company, 230 East 44th Street, New York City.

Heyer-Shute, Inc., 39 Orange Road, Montclair, N. J. (metal reflectors).

International Projector Corporation, 86-96 Gold Street, New York City.

Keesley Electric Corporation, 500-2 South St. Clair Street, Toledo, Ohio.

Mirror-Guard Company, 837 Eleventh Avenue, New York City.

Morellie Company, Inc., 500 West 57th Street, New York City (mirror guards).

Morgan, 4431 West Lake Street, Chicago, Ill.

The Strong Electric Corporation, 87 City Park Avenue, Toledo, Ohio.

*REWINDERS, FILM*

Film rewinders are available in two general types, open and fireproof enclosed. The open type is offered in a number of different models, either as a single unit or as two separate units that are clamped to the rewind table, or bolted in place. The closed type is a single unit.

Both open and enclosed types may be hand-driven or motor-driven, may have sleeve bearings, ball bearings, or accommodate either 1,000- or 2,000-foot reels, or both, and may have either one or several driving speeds.

Some of the motor-driven types incorporate accessories by means of which the same motor can be used for general machine work, such as grinding and polishing.

Rewind tables of metal provide a fireproof work bench especially adapted to projection room needs and are available with tool drawer, rack for film cabinet, and clamping blocks accommodating any type of rewinder.

Bell & Howell Company, 1801-1815 Larchmont Avenue, Chicago, Ill.

Clayton Products Company, 31-45 Tibbitt Avenue, New York City.

Dayco Corporation, 1111 Armitage Avenue, Chicago, Ill.

Goldener Brothers, 3500 Walnut Street, Denver, Colo.

GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.

International Projector Corporation, 86-96 Gold Street, New York City.

Lakewood Automatic Switch Company, 1208 Hathaway Avenue, Lakewood, Ohio.

The Neumade Products Corporation, 427 West 42nd Street, New York City.

S. B. Smith Supply Company, 442 West 42nd Street, New York City.

Wessel Projector Company, 2509 South State Street, Chicago, Ill.

Edna M. Walk, 1241 South Wabash Avenue, Chicago, Ill.

*RHEOSTATS*

These are devices that introduce an electrical resistance into any circuit, the value of the resistance being variable at will. There are several methods of varying resistance, one being to move a contact lever over a series of switch points, one being to move a slider over the coil of the resistance wire itself, and one being to compress carbon or graphite disks of proper size.

Automatic Devices Company, 1037 Linden Street, Allentown, Pa.

Charles Bowder Company, 131 East 23rd Street, New York City.

Brooklet Light Projection Company, 6545 St. Antoine Avenue, Detroit, Mich.

General Electric Company, 1 River Road, Schenectady, N. Y.

The Strong Electric Corporation, 87 City Park Avenue, Toledo, Ohio.

**Ward Leonard Electric Corporation, 91 South Street, M., Vermont, N. Y. Westinghouse Electric Corporation, East Pittsburgh, Pa.**

* * * * * *

**SAND URRS**

These receptacles specifically for cigarette butts and used matches, usually needed at entrances, are available in either metal or ceramic, plain or modeled types, and in a number of sizes from about 12 to 18 inches high. Ceramic urns are vase-shaped and decoratively modeled. Those of metal are obtainable in cylindrical forms, with bright or satin finish of decorative quality, and also in vase shapes. All types, of course, are equipped with a removable bowl to facilitate emptying.

Compco Corporation, 2357 West S. Paul Avenue, Chicago, Ill.

GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.

Numade Products Corporation, 427 West 42nd Street, New York City, N. Y.

New York Brass & Wire Works, Company, 434 Broadway, New York 13, N. Y.

**SCREENS, PROJECTION**

The screen, an integral and vital part of the projection-sound systems, is properly selected according to the dimensions of the auditorium, including the distance from last row to screen, and to its sound transmission characteristics (attenuation factor of the perforations). Although no standards have yet been fixed, it is authoritatively regarded that the width of the image should be not greater than the distance between the first row and the screen, or less than about one-eighth the distance between the last row and the screen.

Technically, screens are of three general types: Diffuse, for auditoriums having a ratio between width and depth of approximately 3:5 or more, or 5: Semi-Diffuse, for auditoriums tending toward the narrow; and Specular, for auditoriums definitely elongated. Another type is Translucent, used with rear projection.

In surface treatment (which is more or less associated with the critical materials used in general fabrication) screens are "white," "silver" (metallic) or "beaded" (glass). Specular screens are either "silver" or "beaded."

A special type of curvilinear screen, constructed of characteristics of curvature according to the visual angles of an auditorium, is also obtainable.

Da-Lite Screen Company, 2723 North Crawford Avenue, Chicago, Ill.

RCA Victor Division, Radio Corporation of America, Camden, N. J.

Radiant Manufacturing Corporation, 1140-46 West Superior Street, Chicago 22, Ill.

Raven Screen Corporation, 314 East 35th Street, New York City.


The Textileaster Corporation, 607 Madison Avenue, Toledo, Ohio.

Trans-Lux Daylight Picture Screen Corporation, 1270 Sixth Avenue, New York City.

Vocalite Screen Corporation, 16 Deboevel Avenue, Roosevelt, N. Y.

Walker-American Corporation, 800 Beaumont Street, St. Louis, Mo.

**SIGNS (ELECTRIC) FOR THEATRE NAME**

Electric signs (metal framework with illumination provisions) are available in a wide variety of designs, more or less closely associated with the architecture of the theatre front. While they are commonly especially designed by the architect or sign construction company, there are also stock designs adaptable to the theatre front.

Gas tube (neon) and incandescent lamp illumination have been found effective for these signs in combination as well as alone, and either type of lighting can be flashed.

Horizontal name signs have normally been more closely associated with the marquee than the vertical sign has, and often the vertical sign can be effectively related to the marquee and entrance by continuing the sign illumination combination down to the marquee and even across its soffit.

Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee, Wis.

The Flurion Company of America, 1600 Broadway, New York City.

Ben B. Pohloch & Sons Company, 2159 South Kin
cnickie Avenue, Milwaukee 7, Wis.

**GENERAL REGISTER'S ELECTRICALLY OPERATED "AUTOMATICC"**

The ticket machine of proven dependability.

**GENERAL REGISTER CORPORATION**

36-20 33rd St., Long Island City 1, New York

**TRADE MARK**

Address "GENISTER" in New York

**NATIONAL THEATER SUPPLY**

Circle 548 on Readers' Inquiry Card
SOUND SYSTEMS, COMPLETE

ALL OF THE components of a sound reproducing installation may be purchased as an integrated system of a single manufacturer, with some of his own fabrication and the rest (notably speakers) the products of other manufacturers on which he has standardized. Thus are offered complete systems for regular theatres of different seating capacities, or for large outdoor installations such as in drive-in theatres.

The ballaney Company, 1707-11 Davenport Street, Omaha, Neb.

Blu-Sea Cinéma Devices, Inc., 137-72 Northern Boulevard, Flushing, N. Y.

DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.

International Projector Corporation, 88-96 Gold Street, New York City.

Morsegraph, 4451 West Lake Street, Chicago, Ill.

RCA Victor Division of Radio Corporation of America, New York City.

S. O. S. Cinéma Supply Corporation, 449 West 42nd Street, New York City.

Western Electric Company, 185 Broadway, New York City.

SOUNDHEADS

THIS REPRODUCTION apparatus, mounted between the projector and lower magazine, guides the film between the exciter lamp and the photoelectric cell, which are mounted within it.

The Ballaney Company, 1707-11 Davenport Street, Omaha, Neb.

Century Projector Corporation, 729 Seventh Avenue, New York City.

DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.

International Projector Corporation, 88-96 Gold Street, New York City.

Morsegraph, 4451 West Lake Street, Chicago, Ill.

RCA Victor Division of Radio Corporation of America, New York City.

S. O. S. Cinéma Supply Corporation, 449 West 42nd Street, New York City.

The Walt Machine Corporation, 59 Rutter Street, Rochester, N. Y.

SPAKERS AND HORMS

TO CONVERT THE electrical product of amplification into audible sound, speaker "units" are available in considerable variety, for motion picture sound reproduction, for public address systems, for projection room monitoring, etc. Regular theatre-type motion picture projectors are horn systems employing a low-frequency horn and high-frequency trumpet speakers, which are integrated to cover the entire available frequency band with proper baffling and directional characteristics.

Sound speakers in general are available in a.c. types, in many more d.c. types, and in permanent magnet types which need no field excitation; and they vary in capacity to meet different volume requirements.

Speaker equipment is included in complete 16-mm. projector-systems, some incorporated with the amplification equipment as a unit. Also there are units for 16-mm, reproduction or general monitoring is a small speaker unit equipped with a photocell which provides visual guidance in volume adjustment.

After-Lansing Corporation, 1161 N. Vine Street, Hollywood, Calif.

The Ballaney Company, 1707-11 Davenport Street, Omaha, Nebr.

International Projector Corporation, 88-96 Gold Street, New York City.

Jensen Radio Manufacturing Company, 6661 South Laramie Avenue, Chicago, Ill.

Johnson Manufacturing Company, 52 East 19th Street, New York City.

RCA Victor Division of Radio Corporation of America, Camden, N. J.

The Rola Company, 4250 Hollis Street, Oakland, Calif.

Western Electric Company, 195 Broadway, New York City.

SPACKERS, FILM

SPACKERS ARE NEEDED in every theatre to repair film breaks, edit material, etc. They are mechanical devices that hold the ends to be united, firmly in place while the cement is applied and while it hardens.

Ace Electric Manufacturing Company, Inc., 1458 Shakespeare Avenue, New York City.

Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.


Neuma Products Corporation, 427 West 42nd Street, New York City.

STAGE LIGHTING EQUIPMENT

MODERN STAGE lighting equipment is readily available to meet any production requirement. It includes strip lights, footlights, prosenium strips, border lights, spotlights, floodlights, mercury lamps for "black light," and stage effect apparatus of all kinds.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.

Belson Manufacturing Corporation, 1442 W. Van Buren Street, Chicago 7, Ill.

Capital Stage Lighting Company, 527-329 West 45th Street, New York 19, N. Y.

Century Lighting Equipment, Inc., 419 West 54th Street, New York City.


Day-Brite Lighting, Inc., 5401 Bulwer Avenue, St. Louis, Mo.

Goldmine Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.


Kligel Brothers, 321 W. 50th Street, New York City.

Reynolds Electric Company, 2650 W. Congress Street, Chicago, Ill.

STAGE RIGGING AND HARDWARE

THESE INCLUDE blocks and pulleys, counterweights, arbors, belaying pins, cleats, curtain tracks, keystones, pin rails, pin wire, sand bags, manila rope, wire rope, rope locks, tram lamps, carriers, rigging, steel curtain, unlimited profusion of apparatus is available to secure a smooth, attractive performance. (Also see Curtains and Stage Drapes, and Control Systems.)

Automatic Devices Company, 1055 Linden Street, Allentown, Pa.

J. R. Clancy, Inc., 1010 West Belden Avenue, Syracuse, N. Y.

Vallen, Inc., 225 Buffalo Street, Akron, Ohio.

L. Weiss & Sons, Inc., 445 West 44th Street, New York City.

Peter Clark Div. of Lammon Corporation, Syracuse, N. Y.

STAIR NOISINGS

NOISINGS FOR STAIRS are available in both metal and rubber. Rubber noisings can be obtained in various colors as well as white, and in addition to reducing liability to slip, light shades outline the treads, thus further reducing hazard. For visibility in darkened areas, such as balconies, yellow rather than white is recommended.

Amp Metal Moulding Company, 225 E. 144th Street, New York City.

Safeguard Rubber Products Corporation, 230 West 49th Street, New York City.

STEREOPTICONS

INSTRUMENTS MOUNTING incandescent or arc lamps for the projection of lantern and effect slides are available in single, double and triple dissolving types that permit striking effects and novelty.
in entertainment. The simpler models, some with color wheels, can be obtained at moderate prices.

Bauch & Lomb Optical Company, 652 St. Paul Street, Rochester, N. Y.
Charles Redler Company, 131 East 23rd Street, New York City.
Best Devices Company, 10016 Western Avenue, Cleveland, Ohio.
Brenkley Light Projection Company, 6345 S. Antoine Avenue, Detroit, Mich.
Goldé Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
S. O. S. Cinema Supply Corporation, 440 West 42nd Street, New York City.

TAKEPS, FILM

FILM TAKEUPS are mechanical devices for effecting proper winding of the film upon the reel in the takeup (lower) magazine during projection, with tension on the film kept in adjustment as the amount of the rewound film increases.

Century Projector Corporation, 729 Seventh Avenue, New York City.
Clayton Products Company, 31-45 Tibbet Avenue, New York City.
Goldé Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
International Projector Corporation, 92 Gold Street, New York City.

TEST REELS

FOR MEASURING AND checking projection and sound reproduction various test reels have been developed. A set of test reels always available in the theatre permit convenient checking of conditions periodically, to detect defects before they have developed to a critical degree, as well as to ascertain causes and to make adjustments after faults have become apparent. Reels covering projection include material and calibrations for optical system alignment, definition, film weave, and many other factors. Sound test reels cover reproduction characteristics at various frequencies and volume levels, acoustic measurements, etc., etc. Prices vary according to purpose and calibration.

Academy of Motion Picture Arts and Science, Taft Building, Hollywood, Calif.
Society of Motion Picture Engineers, Pennsylvania Hotel, New York City.

TESTING INSTRUMENTS

THE NEED for instruments with which to check electrical installations, particularly in projection, sound and lighting, varies from theatre to theatre. Usually there is a need for only two such instruments, a voltmeter and an ammeter. The voltmeter scale should run from zero to 250, that of the ammeter to 150.

The functions of these two instruments are included with others in an electrical analyzer that is capable of giving readings for most any factor in electrical circuits, either a-c or d-c, as well as for sound tubes. The cost is not too high to make its purchase unfeasible if electrical installations are serviced by the theatre staff to an appreciable degree. The analyzer should be of low- and high-reading type.

In every theatre a test lamp is a handy tool. To reduce the chance of short-circuits, it should have well insulated prongs (something the home-made variety seldom has).

Hickock Electrical Instrument Company, 10327 Dayton Avenue, Cleveland, Ohio.
Huettl-Packard Company, Palo Alto, Calif.
Precision Instrument Manufacturing, Inc., 51-62 Hoffman Drive, Elmhurst, N. Y.
Supreme Instruments Corporation, Greenwood, Miss.
Triplet Electrical Instrument Company, Bluffton, Ohio.
Weston Electrical Instrument Corporation, 628 Frelinghuysen Avenue, Newark, N. J.

TICKET BOXES

ATTRACTIVELY FINISHED, sturdy balanced metal receptacles for disposal of tickets at the entrance are obtainable at prices rendering home-made boxes rarely feasible, even if they are designed as well for the purpose. These boxes are typically of steel construction on an iron base of proper weight, with ainged top of aluminum or similar non-corroding metal bowled to facilitate placement of tickets into a slot at the center, and having the interior of similar bright, non-corroding finish providing a background against which a ticket may be easily seen. Stock models are usually available in the commoner colors, and other shades may be had on special order.

Ticket boxes with chopping knives are also normally obtainable for situations in which destruction of tickets to prevent re-use is indicated.

Goldé Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
Neumade Products Corporation, 472 West 42nd Street, New York 18, N. Y.
Newman Brothers, Inc., 600-470 West 44th Street, Cincinnati, Ohio.

TICKET REGISTERS

AUTOMATICALLY registering ticket dispensers facilitate the handling of box office peaks, and impart the impression of efficiency, cleanliness and business-like methods; they eliminate all excuses for errors on the part of the cashier (some type of dispensers make the usual errors impossible); and they may be regarded as necessary to any real assurance that box office losses are not occurring through cashier-doorman collusion. They are obtainable in motor-driven and manually operated types.

The most elaborate system for keeping ticket sales under control of the management embraces both the ticket issuing mechanism and the ticket itself. The cashier, when going on duty, turns a knob to a specific number assigned to her, at a time clock, then releases a ticket from each unit, and these tickets, with her code

10 QUALITIES YOU WANT

In Your Unsupported Film

Sure, there's plastic film that's waterproof and lightfast. And other film that's tack free and age resistant. But all 10 qualities? Only in Pantasote's Pantex!

You try to "hand" Pantex is soft and pliant_nails like magic! Drop a lighted match on flame resistant Pantex! It just goes out! You compare color and grain of two different runs. Pantex is absolutely uniform. If Pantex should soil, you simply wipe it clean with damp cloth!

SAMPLE FREE

Wire or write for testing sample today. Then put Pantex through its paces on your own product. See for yourself Pantex speeds production in your factory and creates sales in your showroom.

And you find them all in Pantasote's Pantex!
TOILET ACCESSORIES

The provision of soap, paper towels, etc., for the use of the public, is not to be regarded as merely a service to patrons; such provision, maintained constantly, contributes to the cleanliness of the toilet rooms, thus reducing maintenance work of the theatre staff.

The soap should be of liquid-type, available from a handy dispenser. Built-in dispensers with only the spout visible above each lavatory, are preferable to the glass bowl type in that they are neater and are theft-proof. Paper towel dispensers should be as accessible, supplied with towels of at least 32-pound stock. (They may be obtained in control type issuing only one section at a time.)

Toilet paper should be of at least 10-pound strength and be dispensed by holders using either flat folded sheets, or issuing two sheets at a time. These may be obtained in chrome-plated metal or in synthetic materials to match compartment color.

For the patron to place over the seat, disposable tissue covers are available, and can be issued by a coin dispenser.

Brunswick-Balke Collender Company, Inc., 17 W. 19th Street, New York City.


Sam Plus, Inc., Dr. Paul Miller, United Metal Box Company, 174 7th Street, Brooklyn, N. Y.

TRANSFORMERS

The principal use of transformers in theatres is to increase the voltage of the electric power line supplying neon lighting circuits. They are a regular component of a neon installation, but need occasional replacement.

Mercury lamps used in "black light" installations also require transformers, small one operating on 115 volts and consuming about 20 watts.

Comparative ballast equipment is needed to step up voltage of the current supply for each Slimline fluorescent lamp (See Lighting, Architectural and for Public Areas).

Amplifier Company of America, 398 Broadway, New York City.

General Electric Company, Schenectady, N. Y.

Raytheon Manufacturing Company, Foundry Avenue, Waltham, Mass.

Sola Electric Company, 2525 Clybourn Avenue, Chicago, Ill.

Ward Leonard Electric Company, 91 South Street, Mt. Vernon, N. Y.


UNIFORMS

Theatre prestige emphasized through service, is greatly enhanced by costumes worn by attendants. Uniforms should be made with individual measurements to assure perfect fit and neatness at all times. Catalogues are available containing appropriate suggestions as to proper styles for each class of personnel, and each season.

Collars for ushers are obtainable in reversible type so that when one side gets dirty the collar may be used on the other side out. Thus, doubling the time that a single collar may be used before laundering.

S. Appel & Company, 18 Fulton Street, New York City.

Brooks Uniform Company, 1140 Avenue of the Americas, New York 19, N. Y.

Maier-Lavaty Company, 2141 Lincoln Avenue, Chicago.


Russell Uniform Company, 1600 Broadway, New York.

UPHOLSTERING MATERIALS

Upholstering materials are of importance in theatre operation, first in relation to auditorium seating, second as coverings for foyer and lounge furniture. They may be divided into two general kinds—

(1) soft fabric and (2) simulated leather.

The soft fabrics regarded as suited to motion picture theatre auditorium chairs are mohair, velour and corderoy, and these are of course available in various grades. Because of the hard usage to which theatre auditorium seating is subjected, and the liability of the theatre management for discolouration of clothes due to unstable dye, the cheaper grades should never be used.

There are two general classes of simulated leather, that having a paroxylm-base, and that with a vinyl-plastic base. Each is available in different grades.

The vinyl-plastic base type is the most expensive, but it is also regarded more durable under stress of flexing, while it is not affected by perspiration, hair oil, grease, etc. Simulated leather is obtainable in a large variety of standard colors and off-shades, and also in "antique" finishes having a worked leather pattern effect.

Simulated leather is suited to foyer and lounge furniture. Here, however, and particularly in open and private lounge, soft fabrics are often preferred for their suggestion of luxurious comfort, and also for the colorful patterns available. Of the soft fabrics, those most often used for lounge and foyer furniture are the cottons and wools, or cotton-rayon mixtures, having a firm texture and minimum of nap. (See Furniture for Foges and Lounges, above.)

Fabrics are also being woven of plastic fibres, and have found application, more or less experimentally, to furniture.

Chicopee Manufacturing Corporation, 47 Worth Street, New York City.

Collins & Allison Corporation, 200 Madison Avenue, New York City.

Cotan Corporation, 331-359 Oliver Street, Newark, N. J.

Darwin's Inc., 142 West 44th Street, New York City.


Penins Seating Company, 63 East 33rd Street, Chicago.

Firestone Industrial Products Co., Velen Div., Akron, Ohio.

Gondali Fabrics, Inc., 295 Fifth Avenue, New York City.


Maharam Fabric Corporation, 120 West 46th Street, New York City.

The Pantene Corporation of N. J., 444 Madison Avenue, New York City.

The Textile Corporation, 607 Madison Avenue, Toledo, Ohio.

United States Rubber Company, Coated Fabrics Division, Mishawaka, Ind.


VACUUM CLEANERS: See Cleaning Machines.

VENDING EQUIPMENT FOR CONFECTIONERY

The selling of candy and popcorn, and also beverages, in the theatre provides both a service to patrons and a source of extra income, and while such sales may be handled on a percentage basis through a concessionaire, many theatre management decide to operate this end of the business themselves, taking the entire profit, which in the case of candy may run from 30 to 40 per cent, and of popcorn as much as 70 per cent.

Candy vending machines are available in designs especially developed for the theatre, with modern lines and decorative features which, while making the machine noticeable, allows it to blend more or less with the surroundings. Theatre candy machines should provide a substantial choice of popular bars, and be of a mechanical quality assuring ease and assurance of operation. The better machines are equipped with a slug-detecting device, and are lighted with fluorescent lamps, which do not generate a level of heat insusceptible to candy.

Candy centering, for dispensing of a large variety of confectionery by an attendant, are obtainable in many styles and shapes for any location, with open counters or glass-enclosed case. Most types contain storage space for stock.

Popcorn machines are available in attractive styles in porcelain enamel and bright metals, or with mounting on wheels permitting easy transfer from vestibule or lobby to storage room.

Correct Uniforms

Since 1856

For 90 years a dependable source of supply for attractive and long wearing uniforms and accessories.

Your inquiries are invited.

S. Appell & Co.

NEW YORK, N. Y.; 18 FULTON ST.

MIAMI, FLA.; 202 NE. 9TH ST.

The answer to modern economy! Neatness! Efficiency!

. . . used by the most progressive chains and independents throughout the country . . . solve your laundry problems because they are thrown away when used . . . cockers made in wing or turn-down styles . . . fronts in plain or P.K.

Write now for samples, style sheet and prices.

REVERSIBLE COLLAR CO.

III PUTNAM AVE., CAMBRIDGE, MASS.
Viking Popcorn Machine Co., 1481 West Washington Blvd., Los Angeles, Cal.

**VOLTAGE REGULATORS**

**WHILE ELECTRIC power companies are supposed to maintain their lines at approximately established voltages, they cannot be depended on to do so in some communities. This is true of some industrial areas, but the condition is most often found in small cities and villages, particularly those receiving their power from distant points by high-tension lines. Fluctuation of voltage, which may be pronounced at certain times of the day, has its most critical effect on the sound system. Only slight variation in voltage can produce noticeable fluctuation of volume, and greater variation, particularly when the period of aberration is prolonged, can injure components of the sound system.

Voltage regulators of inexpensive type, but fully automatic, are available for the control of such line fluctuations. For stabilizing current to all of the sound system except the motors (and the motors do not ordinarily need to be included), capacities of from 500 to 1,000 watts cover theatre requirements.

Afif-Chalmers Manufacturing Company, Milwaukee, Wis.
Ampliciier Company of America, 398 Broadway, New York.
General Electric Company, 1 River Road, Schenectady, N.Y.
Raytheon Manufacturing Company, Foundry Avenue, Waltham, Mass.
Selma Theatre Company, 2525 Clybourn Avenue, Chicago, Ill.

**WASTE CANS, FOR PROJECTION ROOMS**

COVERED METAL waste cans for the disposal of scraps of film, animal fatigue, and other inflammable material, are essential for safety in the projection room, also in any separate rewinding room. The can should be of self-closing type, opened by a foot lever so that both hands are free.

Goldberg Brothers, Denver, Colo.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago.
Newman Products Corporation, 142 W. 44th Street, New York City.

**TERRITORIAL SUPPLY DEALERS**

**ALABAMA**
Queen Feature Service, Inc., 19124 Morris Avenue, Birmingham.* Miss V Harwell, manager.
**ARIZONA**
Arizona Films Supply Company, 84 W. Pennington Street, Tucson.
**CALIFORNIA**
National Theatre Supply, 255 Golden Gate Avenue, San Francisco.* H. H. Randall, manager.
National Theatre Supply, 316 S. Vermont Avenue, Los Angeles.* L. D. Oehmke, manager.
Pacific Coast Theatre Supply, 152 Golden Gate Avenue, San Francisco.
Shawer Company, F., 1501 E. Golden Gate Avenue, San Francisco. Homer I. Tegtmeyer, manager.
Washington Theatre Supply, 220 Golden Gate Avenue, San Francisco.* Harry Barser, manager.
**COLORADO**
General Theatre Equipment, 566 Lincoln Street, Denver.* H. C. Schuyler, manager.
National Theatre Supply, 1111 Champa Street, Denver.* J. M. Morgan, manager.
Western Service & Supply, 2120 Broadway, Denver. Melvin C. Glatz, manager.
**CONNECTICUT**
National Theatre Supply, 132 Meadow Street, New Haven. W. J. Hutchins, manager.
**DISTRICT OF COLUMBIA**
Lewis, Allen, 1511 New Jersey Avenue, N.W., Washington. Ben Lust, owner.
**FLORIDA**
Horstman, Inc., 147 E. Second Avenue, Miami, Florida. R. T. Bolster, manager.
**GEORGIA**
Capital City Supply Company, Inc., 161 Walton Street, Atlanta, Georgia.* W. M. Lamb, manager.
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Conducted by GEORGE F. MILLER
Chief projectionist and head of maintenance, St. Cloud Amusement Corporation, New Jersey; president of local 365, IATSE & MPMO

The Pin-Hole Test For The Light On Your Screen

In a recent article we pointed out that several small adjustments in your lamphouse, particularly those concerning optical alignment, have great bearing on the amount of light, and the "color" of the light, that reaches your screen. Failure to keep a periodical check on these adjustments can cause a great loss of light. We mentioned the "pin-hole" test, and stated that this test is, in our opinion, the easiest as well as the most accurate method to check these adjustments.

We merely mentioned the test, and did not describe it, because of the fact that the late Charles Shultz, who was an authority on projection optics, had described the test in these columns before. We offered to send information about the test to any of our readers who would write to us for it. So many readers have written to us for this information, and the subject is so important, that we are convinced that it will be of service to publish this information again.

HOW TO MAKE YOUR PIN-HOLE APERTURE PLATE

If your heads have removable aperture plates, use a piece of metal similar to one of your regular aperture plates in outside dimensions and thickness; but instead of the usual aperture opening, a very small "pin-hole" should be drilled. The best size for this hole is about .022 of an inch, but it is difficult to measure anything of this nature without special gauges, so try to make a hole just large enough to see light through. Your "pin-hole" actually should admit only the point of a pin, because one that would admit an entire common pin would be unnecessarily large.

In order to determine the location in which the hole should be drilled, place your regular aperture plate over the one to be drilled and draw lines across the aperture opening from corner to corner, diagonally. The point of intersection of these lines is the point at which the hole should be drilled (see Figure 1). The dimensions shown in these illustrations represent those of a Simplex projector with removable aperture plate, but they are somewhat reduced in the figure.)

If your projectors do not have removable aperture plates, you can make a similar pin-hole plate and place it in front of the regular aperture across the film track, holding it in place by closing the gate on it. With this arrangement it will be necessary to shift the pin-hole aperture plate around with the light on, in order to get the pin-hole in the correct position, using pliers because the plate will be hot.

A small spot of light will be reflected from the rear element of the objective lens on to your pin-hole aperture plate, and
when the pin-hole is in the correct position, this spot of light will be superimposed on the pin-hole, which shows it to be in the optical center on the axis.

Another method of centering the pin-hole in the aperture is to use the framing light for illumination and sight through the objective lens from the front of the projector. The light will be seen through the pin-hole, and by moving the plate around, the central position for the pin-hole may be found.

If you make a pin-hole aperture plate for a projector with removable aperture, it will also be advisable to check the accuracy of the location of the pin-hole every time you make a test by one of the methods described in the preceding two paragraphs.

**HOW TO MAKE THE TEST**

After your pin-hole aperture plate is in place, put a white piece of paper on the wall in front of the projector to be tested. Strike your arc, and turn on the projector so your rear shutter will reduce the heat on the projector head while the test is being made.

On the white paper in front of the projector you will see a round field of light in which there will be a shadow caused by your positive carbon holder and carbon.

Alter the focus of the reflector in relationship to the positive carbon until a clear white field appears in the round circle of light on the paper. (This circle is really a picture of your reflector.)

If a blue or purple image appears, the distance from the positive carbon to the reflector is too great (see Figure 2). If the image is brown or yellowish, the distance is too short (see Figure 3). A

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white field (as indicated by Figure 5) designates the correct focal distance.

Lateral adjustment may be necessary, horizontally or vertically or both, in order to clear up brown or purple areas which may appear toward the edges of the field (Figure 4). When you have obtained an undistorted, all white, image of the reflector on the paper in front of the projector, your lamp adjustments are right.

If you are using glass reflectors, there may be slight dark areas in the field that you cannot clear up. These are due to slight imperfections in the reflectors themselves.

If you find that it is impossible to get a clear field, and that one side is always discolored, this indicates that the lamp itself is not in proper alignment (which can happen so easily if bases are used that permit the lamphouse to move around on them, or which were designed to swing the lamphouse over to another position for the projection of slides). Attention may also have to be given to the height of the back or front end or both, of the lamphouse, and it may be necessary to shim it up or down before correct optical alignment has been attained.

Another check for position of the entire lamphouse on the base is to note the position of the shadow of the positive carbon in the field. This should be in the middle. If it is off to one side, this indicates that the entire lamphouse should be moved to one side or the other; and if it is above or below the middle of the field, the lamphouse should be raised or lowered at one or both ends.

After you have completed your test, if you have made any changes in the position of the carbons, reset your indicators so that the lines will be correct for the new carbon positions.

After you have once made this test you are certain to be impressed with its simplicity and accuracy, and you will find that making it frequently will pay big dividends in the amount of the light which actually reaches your screen.

Do Both Projectors Perform The Same?

While you are making your pin-hole aperture, it might also be a good idea to make two more special test apertures, the use of which will show you whether or not the light coming from both machines is of the same brilliance and color.

Again using your regular projector aperture as a pattern (top drawing, Figure 6) make two more special test apertures. This time you will make the outside dimensions of the two special apertures the same as the standard one from your projector, but you will make the aperture opening exactly half as wide as the standard opening. On one of the test apertures leave only the left half of the usual opening (middle drawing, Figure 6), and on the other test aperture leave only the other half of the aperture open (bottom drawing, Figure 6).

HOW TO MAKE TEST

To check the performance of the two projectors, place one of the split apertures in the lefthand projector, the other aperture in the righthand projector, then throw the light on the screen, with no film, from both projectors at once. One half of the screen will be illuminated by each projector. Adjustments should be made so that the intensity, color and distribution of light makes the screen appear as if all of the light was coming from a single projector.

After making this test once, take out the special apertures and re-install them in the opposite machines and make the same test again. This time each projector will be illuminating the opposite side of the screen from the one it lighted in the first test.

If the result of the test indicates that you are getting different results from the two projectors, and the usual adjustments fail to make the projectors perform alike,
FREE ADVICE CONCERNING YOUR EQUIPMENT INSTALLATION

This department is available, without charge, for appraisal of the efficiency of your present projection and sound installation, and for suggestions, if the conditions indicate them, for improving results. Since this kind of information concerns only an individual theatre, it is transmitted by mail. In writing for this service please supply all data directly related to projection and sound reproduction—make and model of the various items of equipment, markings on lens barrels, length of throw, size of picture, size of carbons, arc amperage, etc. If you plan to replace any item of the present installation, the characteristics of the new equipment should be explained.

here are the three most likely causes of the condition, and the methods to check each one.

First, change the lenses from one projector to the other, and note if the condition is reversed. If the trouble seems to be with one of the lenses, it may have oil in it; or if it is a coated lens, the coating may be defective.

Next, change the reflectors from one machine to the other and see if this reverses the results on the screen. You cannot get the same results from both machines if you are using two reflectors that for any reason differ in results.

Finally, don’t rely on the readings of your meters if you find that the amount of light varies between the two machines when apparently operating at the same amperage. To check the accuracy of the meters, take two new trims of carbons and place one in each lamp. Then burn each lamp for a certain period of time, let us say ten minutes, being careful to keep the arc gap exactly right during the entire period. After doing this, take the two positive carbons and place them along side of each other. If one is shorter than the other, you may be sure that the machine from which the shorter carbon came is running at a higher amperage than the other machine, regardless of what your meters may indicate.

Effect of New Lenses On Screen Illumination

Last month we invited readers to send us a list of the equipment they are now using, together with information as to the type and size of their carbons, the amperage at which they work, all of the information marked on the barrels of their lenses, the length of the throw, and the size of the picture projected; and stated that with this information we should attempt to calculate exactly what improvement in results might be expected from any contemplated replace-

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ment or other change. Here is one that we think worth publishing. It is from Lawrence C. Underwood, manager of the Hiram College theatre at Hiram, Ohio. He writes:

"That new service for theatre men sounds like a dandy. Your recent reference to lenses prompts me to raise a question which has been on my mind. In the near future we want to replace our projection lenses with a pair of better quality, and incidentally of more suitable focal length. We are a very small enterprise—about two shows a week, so economy of operation is not the great factor as related to lens efficiency. We are offered several different lenses from the Kollmorgen and B & L lines at prices from $130 a pair to $270. That is quite a spread of costs.

"Here are my specifications as you asked for. Our throw is 85 feet. We originally calculated a little wrong, apparently, and our 4½-inch lenses give too much spill. A 4½-inch lens will just fill our 12 x 15½-foot screen. Lamps are Ballantyne Lightmaster one-kilowatt high-intensity, with 12-inch Strong reflectors, and using 7-mm. suprex positive and 6-mm. Orotip "C" carbons. At the time we installed this equipment, meters were not available, and we just operate our Garver rectifiers on the lowest notch. The carbons burn very decently and the light is good, so I judge that the amperage is not far from the correct figure. Of course we are going to get the ammeters so that we don't need to work blind.

"The projectors are front-shutter Modigraphs, model F. They work fine, but we have our order in for new heads when available, so that some day we can enjoy the convenience, safety and results of modern equipment."

Lenses in general are about the same as anything else; if you buy the product of a reliable manufacturer you get just what you pay for. That is certainly true in this case, because the two manufacturers that you are considering are both top-flight. The difference between the results obtainable from different lenses lies in the amount of light delivered to the screen, and the amount of correction in the lens which governs the amount of distortion, chromatic ("color") and otherwise. For example, sometimes one lens will have fewer elements in it and will pass more light, and another will have more elements and deliver a little less light, but be better corrected. In comparing the difference in results between highquality lenses, these differences really become fine points.

ESTIMATING LIGHT INCREASE

Now we shall estimate the increased amount of light which you will receive if you purchase new lenses. The figures we are using are round figures in all cases, and the amount of light delivered by the f:2 lenses of either make we shall consider to be the same.

In order to know the amount of light you now have one must know the speed of your present lenses. Here is how you can find what the speed is. Look through the lens and measure the diameter of the smallest opening through which the light must pass. Your lenses are 4½-inch focal length, and here are the speed of 4½-inch lenses with various smallest openings:

<table>
<thead>
<tr>
<th>Smallest opening</th>
<th>Speed of lens</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-13/32-inch</td>
<td>1.66</td>
</tr>
<tr>
<td>1-15/32-inch</td>
<td>1.69</td>
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<tr>
<td>1-33/64-inch</td>
<td>1.82</td>
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<tr>
<td>1-37/64-inch</td>
<td>1.87</td>
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<tr>
<td>1-5/8-inch</td>
<td>1.9</td>
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<tr>
<td>1-45/64-inch</td>
<td>2.07</td>
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<tr>
<td>1-49/64-inch</td>
<td>2.13</td>
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<tr>
<td>1-27/32-inch</td>
<td>2.17</td>
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<tr>
<td>1-15/16-inch</td>
<td>2.2</td>
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<tr>
<td>1-15/16-inch</td>
<td>2.21</td>
</tr>
</tbody>
</table>

We shall make a guess that your lenses, which you probably had when you used low-intensity lamps, are quarter-size, with four elements, and are f:2.8 or f:2.9. We shall also guess that you are using 40 amps at 27½ volts. With such a set-up you have from 3,100 to 3,400 screen lumens of light available without your shutter running. Translated into a different term, you have an average of about 18 foot-candles of light reaching your screen without the shutter running, and about half of that, or 9 foot-candles with the shutter running. We consider from 10 to 20 foot-candles of light, average across the screen, as desirable limits, so your present results are below what we consider the minimum standard.

A change of lenses will give you the greatest increase in light that you can get for the money out of any single piece of
equipment. Either of the lenses that you are considering has a speed of f:2. But here we must bear in mind that the speed of a lens means nothing if the rest of your optical system is unable to fill the lens. For example, if the rest of your optical system has a speed of only f:2.5, then an f:2.5 lens will give you the same light as an f:2 lens, because your system cannot use the extra speed of the f:2 lens. As a matter of fact, the new f:2 lenses would be capable of accepting all of the light that present-day lamps can deliver.

Now let us consider your lamps: The speed of your optical system can be changed by altering the working distance of your lamps. This working distance is the distance between your reflector and your aperture. But as you make the system faster, you make your lamp adjustments more critical, and too critical adjustments are not desirable. Here are four different working distances and the speed of your optical system in each case, and the screen lumens available in each case with the 4½-inch, f:2, coated lenses you plan to install:

<table>
<thead>
<tr>
<th>Working distance</th>
<th>Screen lumens available</th>
</tr>
</thead>
<tbody>
<tr>
<td>28 41/64&quot;</td>
<td>f:2.2 6,200</td>
</tr>
<tr>
<td>29 51/64&quot;</td>
<td>f:2.3 5,600</td>
</tr>
<tr>
<td>31&quot;</td>
<td>f:2.4 5,200</td>
</tr>
<tr>
<td>32 3/16&quot;</td>
<td>f:2.5 4,800</td>
</tr>
</tbody>
</table>

Now let us compare the results of the proposed lenses with the present ones. Even if you do not make your system faster than f:2.5, you will have an average of about 14 foot-candles of light reaching your screen with the shutter running. If you make your system f:2.2, you will have an average of nearly 19 foot-candles.

Later, when you get your new machines with double shutters, this feature will give you an additional increase in light of around 20%.

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# 1946 Inspection and Inventory Record

A SERIES OF MAINTENANCE CHECKING GUIDES AND FORMS. NEXT SUBJECT: THE THEATRE BUILDING

## 5. Curtains, Fabrics & Screen

<table>
<thead>
<tr>
<th>ITEM INSPECTED</th>
<th>DATE INSPECTED</th>
<th>DEFECTIVE PART (UNIT OR MATERIAL) INSPECTED</th>
<th>AMOUNT IN SAME CONDITION</th>
<th>TOTAL AMT IN USE OR ON HAND</th>
<th>LOCATION (AS NECESSARY)</th>
<th>MAKE</th>
<th>PART OR STYLE NO.</th>
<th>INSTALLATION DATE</th>
<th>ORIGINAL PRICE</th>
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<tbody>
<tr>
<td>1. Wall Fabrics</td>
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<td>3. Stage Valance</td>
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<td>4. Stage Cyclorama Borders</td>
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<td>5. Stage Cyclorama Arms</td>
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<td>6. Stage Draw Curtain</td>
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BETTER THEATRES, MAY 4, 1946
### SUGGESTIONS FOR CHECKING AND CORRECTION

1. **WALL FABRICS**
   - When any section of the wall area shows stains and continuous dust accumulation, check for the following: Leaks in the wall caused by the structure settling, or inherent weakness of the wall, which tends to develop cracks or fractures, allowing moisture and even rain to come inside; punctured or rotted roof insulation and improper flashing where the roofing butts against the coping wall. In checking roof leaks, the trouble will be found, in most cases, many feet from the actual stain on the wall surface.

2. **ACOUSTIC MATING**
   - When acoustic mats bulge underneath the fabric, the trouble may be that originally they were installed overlapping one another at the edges, and the wood strips underneath were not "plumbed" correctly, with the result that the ends of the mat completely missed the strip underneath when tacked on. Another common cause of bulge is pushing the edges toward the middle in order to meet the nailing strip.

3. **STAGE VALANCE**
   - When portions of the stage valance show more stains or dirt than other sections, look for a leaky roof. When the nailing strip is loose, split or otherwise defective, have a new one installed. The new strip should be about a 1 x 3, or be made up of two 1 x 3's nailed together, as the job may require; and it should be fastened to the proscenium arch with steel-cut nails used generously.

4. **STAGE CYCLORAMA BORDERS**
   - Check all hanging pipe battens, lines and rings for alignment and shift of masking position. Check masking height of each border to be sure lines, pipes, etc., cannot be seen from front seats.

5. **STAGE CYCLORAMA ARMS**
   - Check as for borders, also for hangover on stage floor, which increases deterioration. Check for tears.

6. **STAGE DRAW CURTAIN**
   - Check for cleanliness, stains, tears and that lining is properly fastened so curtain folds and opens easily. Check track carrier hanging lines to see if curtain top is even and firm. Make sure curtains overlap properly (about 12 inches at center).

7. **SCREEN CLOSE-IN CURTAIN**
   - Same inspection as for Item 4.

8. **SCREEN**
   - Make certain that the screen is rigidly in place. Check lag bolts that hold the frame together to see if they have become loose. Check supporting legs and reinforcing braces and if the screen is hung from above, go over the lines and pipe battens. A screen that has a tendency to sway or shake is of course making a steady image a very uncertain matter. Examine lacing cord for tightness. (This is one of the main causes of wrinkling and rapid deterioration.) Make sure entire area behind screen is clean.

9. **SCREEN MASKING**
   - Check for dirt and dust—an accumulation of dirt on the masking will tend to fly off onto the screen surface. When masking does not properly mask picture, check to see if the supports are solidly in place. (In some cases only a thin wire is stretched at the bottom masking, with the sides and top pieces hanging loosely. This arrangement may work out all right in some cases, but it has a tendency to move out of line when the screen is moved accidentally, or when there is shrinkage or stretching due to absorption or moisture, and even as a result of a strong movement of air forced in by the ventilating system.)

10. **CURTAIN CONTROL**
    - Check electrical contacts for cleanliness and all parts for lubrication. If wire looks chewed, check control sheave on curtain track. (Broken strands are caused by operating cable nibbling against grooves in pulley on control or on track.) Check clamps that hold ends of cables together for proper tension. (Before tightening bolts on these clamps, make sure cables are in grooves of all pulleys and are pulled in as far as possible for efficient operation.) Examine adjusting dogs or trip arms that limit travel. Inspect bolting of control to floor.

11. **CURTAIN TRACKS**
    - Check for rigid fastening and wear. If carriers show undue wear, investigate whether they stick in track slot or are fastened improperly in curtain grommets, or for dirt in revolving parts. Also check operating line to see if pulled in properly, for tightness in rings, and fit in the pulley grooves.
Simple Ventilation for A Very Small Theatre

SMALL THEATRES present a number of special problems in which the owner is without the benefit of the attention that is customarily given today to theatres of around a thousand seats. For one thing, a very small theatre is likely to be located where experienced services are not conveniently or economically available, and a theatre of, say, 300 seats or so, has a very limited budget.

One of the resulting bad features of all too many extremely small theatres has been the ventilating system. We discussed simple ventilation in the April 6th issue, with respect to its general characteristics, offering an installation scheme representing its average applications. Here we continue on the same subject for the purpose of offering some suggestions specifically for very small theatres.

First let us get rid of the idea that to ventilate means to push out hot or stale air. That idea seems to have been the controlling one in making a lot of the installations that we have observed.

We recall one in particular, and it strikes us as rather typical. The theatre owner bought two bucket-blade fans, figuring that it was not necessary to buy a more expensive blower. He was wrong in picking the air-capacity of the fans, and in the method of installing them. As the system was laid out, a fan was installed in the wall at each side of the proscenium opening, with a narrow Celotex duct running over and through the stage wall of the theatre. At the ends of these Celotex ducts, very fine mesh screens were put in place over louveres that had the blades too close together.

The idea of this was to pull in the air through the ducts and force it into the theatre auditorium, the conventional "blower-system" method. But at the back of the theatre there were no openings to help carry off the stuffy air from the auditorium. The only way the air could escape was through the entrance and exit doors, and through two small ventilator openings in the roof, which were of hardly any use in relieving the back pressure in the auditorium. The system thus was "choked-up" in every way, with the motors of the fans running very hot.

Now bucket disc-blade fans are designed to move air at "free-delivery," which means at hardly any or no resistance-pressure to the flow of air, whereas a blower is so designed that the blades on the motor will overcome a lot of resistance or back-pressure without overloading the motor. Now one fault of this particular system was that, due to the many blockages of air-flow, coupled with the small capacity of the fans, what little air did reach the back of the auditorium was warm and stale.

Another fault of this system was that the fans were noisy, due to their particular design and method of installation. As the blades "scooped-up" a lot of air at a very high speed, they created a considerable amount of "wind noise." To remedy the objectionable conditions, the only thing left to do was to redesign the entire system, turning it into an exhaust system.

SO WE TRIED TO FIX IT

The first to do was to relocate the fans from the proscenium wall to the rear stage wall and make them pull out the air from the theatre instead of pulling air in. Of course it would have been better still if these fans had been of two-speed type, fully enclosed, with the motor mounted on spring-supports to help eliminate vibration and noises. With high and low speeds the volume of air can be controlled as conditions require in summer or winter by simply "flipping" a controller switch. However, as these fans were of the single-speed type, rubber mountings had to be used in fastening them to the wall in their new location.

Then the size of the openings in the proscenium wall, and the size of the duct work from these openings to the fans, had
to be increased in order to reduce the resistance to the flow of air.

Over the openings in the proscenium wall, grilles were installed of large "mesh" to help decorate the otherwise bare opening and also to conceal the revolving fan-blades. At the stagewall openings where the fans were reinstalled, adjustable louvres were placed with the blades at a normal angle of about 45° to help keep out rain and snow and reduce the daylight leakage to the minimum. Actually, factory-made self-closing louvres should have been installed; the blades on these louvres open very easily when the fan is "on," and close quickly when the fan is "off."

To help the entrance of fresh air into the theatre and make it easier for the fans to operate, two large openings (24 inches x 24 inches) were cut into the rear wall of the auditorium, one opening at each side of the projector room. Over these openings, on the outside, metal rainhoods were installed, together with adjustable louvres of the same type as at the fan. (When there are enclosed areas at each side of the projection room, such ducts must be run from these openings in the outside wall, over and to the wall at the rear of the auditorium; then these openings should have grilles of large mesh installed over them.)

In case it is impossible or impracticable to have openings at the rear wall for fresh air intake, then openings should be cut into the roof at the rear of the auditorium, and metal ducts be run from them to the outside. These ducts should be properly curved at the ends, and either adjustable louvres or hinged doors should be installed for easy closing or opening whenever necessary.

With an "exhaust" system of this sort there cannot be any objectionable odors at the entrance doors, as the air is moved from the back of the auditorium and "exhausted" at the front. However, with this type of exhaust system, no appreciable "cooling-effect" can be expected (as with a blower-system), for a small amount of air will be moving at a slow speed, and a typical exhaust-fan is not designed for large capacities of air, especially when working against back pressure.

Exhaust fans of the latest and best design are quiet in operation, have two-speed control, and handle large quantities of air at slow speeds. For the average 300-seat house two exhaust fans should be used, each having an air capacity of about 11,000 cubic feet per minute at high speed, and at low speed about 8000 cubic feet per minute. The size of the opening in the wall and size of the duct for each such fan should be approximately 44 inches square.

**Wood Floors In Auditoriums**

**DESpite the fact that concrete floors are the only kind to be recommended even for small theatres, wood will continue to be used in quite a few of those constructed in the more remote localities. Wood floors can be all right, functionally, if they are laid right.**

In the first place, the floor framing of the auditorium should be so planned that
no wood joist is over 18 feet long. This means that intermediate posts and girders must be erected to help carry the load. The type of floor incline, or “pitch,” should be decided before the work begins.

In all cases, the joist spacings, center-to-center, should be around 12 inches, and never over 16-inches. In actual construction work, the laying of the floor is not too simple, for every “pitch” in the floor should be laid out accurately in proper relation to the screen to obtain the best possible viewing of the picture.

**FIGURING FLOOR LOAD**

After the floor pitches are decided upon, and the arrangement of the joists, girders, posts and kind of flooring is figured out, the next step is to determine the loads the flooring will have to carry. Floor loads are figured according to two factors—the weight of material composing the floor itself, and the load liable to be put on the floor (equipment and people). The first is “dead load,” the second “live-load.”

In figuring the “dead” weight of, say, 3½-inch flooring boards, it will be sufficiently accurate to estimate the weight of a single thickness at 3 pounds per square foot. The joists may also be figured at 3 pounds per foot, board measure, with the exception of oak or hard-pine joists, which run at about 4 pounds per foot, board measure. The weight of the joists should also be reduced to their equivalent weight per square foot of floor. In such a case, the weight of, say, a 2 x 12-inch joist is about 6 pounds per linear foot, and if the joists are spaced on 12-inch centers, it will be 6 pounds per square foot. Further, if the joists are spaced on 16-inch centers, there will be but one lineal foot of joist to every 1 1/3 square foot or the equivalent of 4½ pounds per square foot.

For one thickness of maple flooring that is kiln-dried, the weight per 1000 feet, boardmeasure, is approximately 300 pounds, and for white pine 2200 pounds.

To compute the board measure in any board, plank or timber, divide the sectional area, in inches, by 12, and multiply by the length in feet.

In determining the live-load of the flooring, at least 80 pounds per square foot should be allowed. This is figured on the basis that the minimum floor space allotted to a single theatre seat is 4 square feet, while the average is about 5 square feet. Assuming the weight of a theatre chair to be 35 pounds, and of the average patron to be 140 pounds (a generous allowance), we arrive at an average of 44 pounds per square foot of floor. Accordingly, a minimum of 80 pounds per square foot seems to provide for any possible crowding (in case of a panic), but on the other hand, it can happen that a crowd of male patrons can boost this load to about 120 pounds per square foot. Therefore, it can be seen that an allowance of 120 pounds per square foot for the floor would not be too liberal.

An important consideration especially in the case of wooden floors is the ground fill underneath and the make-up of the flooring itself. When there is to be no basement and the floor joists, girders and posts are to rest at or near the ground, proper drainage should be provided to carry off any possible accumulation of water. If the ground is a fill of dirt or clay, it should be tamped down quite solid and then covered over with cinders. Also, the posts that will carry the load of the floor should have proper concrete footings to avoid any possible settling of the floor later on. In any case, the underside of the framing and flooring should be covered with asphaltum, tar or any other reliable wood-rot preventative. In this way there will be reasonable assurance that there will be no dampness to cause rotting of the wood and formation of mildew on carpeting and other furnishings.

**SELECTION OF FLOORING**

Now as to the selection of the type of wood to be used: It is always best to use maple whenever possible; it is not as hard as oak or ash, will permit easier fastening of the chairs and carpeting and it does not splinter or have natural defects that pine has. It is always best to use “double-flooring”—that is, two layers of board—not only to have a solid job, but also to provide enough stock for the chair fastening screws to dig into. Whenever it is impossible to obtain enough wood of one particular kind, two different kinds can be used for the flooring—like, say, yellow pine for the first floor, then maple over it. However, before the second floor is nailed into place, it is a good idea to lay over the entire first or rough floor a good grade of felt paper having an asphalt center and treated chemically so as to be fireproofed as well as repellant to rats and vermin. This special lining between the two floors will also act as a sound-deadener.

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A Stolen Life

WARNERS - B.D. — Bette Davis in a Duplicator

Showmen for whom the name of Bette Davis on the title card of a film of a solid grosses are given here a chance to amplify its drawing power by notifying their public that this picture gives them a chance to view the two performances by her favorite. In essence a medium designed to display the actress’ versatility in the field of emotional portrayal, it presents her as twins, good and bad, yet in one the kind of the same man.

Emphasis is upon performance rather than story, which may prove to have been the proper arrangement in view of the object present to the public, who are relatively little of consequence for such other players of stature as Glenn Ford, Dan Clark, Walter Brennan and Charlie Ruggles to do, although the names add to billing value. As box office merchandise, the film is to be measured by the popularity of the principal star in all situations.

Produced by B. D., Inc., the star’s own production company, and directed by Curtis Bernhard, the picture tells the story of twin sisters, persons of wealth, and of the unmentionable young man attracted first to the good sister, but taken away from her and married to the bad sister, who isn’t shown to be essentially bad until late in the proceedings. After the wedding, the good sister devotes herself to art and almost settles for a poor but ruggedly ardent artist whom she befriends.

These preliminaries take a good while to dispose of, but interest thickens when the bad sister dies in a boat accident, and the good sister, mistaken for the other, attempts to substitute herself in the bad sister’s life and marriage. Then, when she learns that the deceased had been carrying on with a man not her husband and had agreed with the latter upon a divorce, she tries briefly to mend the marriage by telling him the affair is over and asking another chance, which he stands ready to give her, but this is more than her native honesty can endure and she goes away. Ultimately the truth comes out, and the man says he realizes now that it was always she whom he really loved.

The script, written by Catherine Turney and adapted by Margaret Buell Wilder from a novel by Karel J. Beens, runs to tautness at the exquisitely moving point, in the story’s chief character, by goings and comings by automobile, boat and plane. Sin comes late into the story, and is presented principally by reference in the past time, yet in one the kind that suggests limitation of the attraction to the mature.

Preleased at Warners’ Beverly Hills theater, where a capacity audience present to see “Spargiando Triste” accepted the additional offering quietly. Reviewer’s Rating: Good.

WILLIAM R. WEAVER


Boy’s Ranch

MGM—Kid Stuff

Give enough footage to a cute looking kid and you’ve got money in the box office. This truism has been proved time and again so there is no reason to suppose that “Boy’s Ranch,” which devotes many of its reels to Jackie Jenkins, should prove an exception.

This Jenkins lad has attracted a large following by virtue of his work in “National Velvet” and “Our Villains, Three Tenders.” The kid is a natural and as a young cowhand in this picture he’s just about tops. But despite this he is not able to carry the whole film and that is what “Boy’s Ranch,” because of its much too usual handling of other characters, asks him to do.

The story concerns the rehabilitation of delinquent boys who, once put into the healthful atmosphere of a ranch, prove that they can right themselves into useful and honest citizens.

This type of story demands that a bad boy be a central character and remain a petty thief and a liar until the final reel. In this role, Skippy Hommeier, the Nazi brat of “Tomorrow the World,” does well with the material provided. A couple of other kids, Darryl Hickman and Sharon McMurray, are also spotted prominently. James Craig handles the role of owner and teacher of the ranch.

Robert Sisk, the producer, and Roy Rowland, the director, have turned out a modest, but warm, picture which should certainly please all those who would like a try at mothering half a hundred kids. A quietly enjoyable show, “Boy’s Ranch” should prove a success in the smaller locations.

Senator at the office. Reviewer’s Rating: Average—RAO LANNING


Dan Walker, Maxie Bing, Cora With, James Craig Shippy, Skippy Hommeier, Dorothy Patrick, Ray Collins, Darryl Hickman, Sharon McMurray, Minoo Watson, Geraldine Wall, Arthur Space, Robert O’Connor, Moroni Olsen.

In Old Sacramento

Republic—William Elliott, Outlaw

One of the most polished Western productions to come to the screen in many months, “In Old Sacramento” has something for every number of the audience. There’s the usual riding, shooting and roughhousing, plus nostalgic musical numbers delivered in sprightly style by Constance Moore and the Republic chorus. There’s a story that makes sense, in all but a couple of spots. And there’s William Elliott, promoted from the ranks of the cow-punchers to the big-time circuit. In a role that allows him a greater outlet for his talents, hitherto restricted by the “Red Ryder” characterization, he is strictly justified by the studio’s decision to star him in higher-budget pictures.

It is to be regretted, however, that for his initial venture in this category, Elliott is assigned a role so completely at odds with his former characterization of the upright defender of law and order. It’s going to be a shock to the small fry to see Wild Bill, who has for many years been sending outlaws to a well-deserved doom, turn outlaw himself.

The former U. S. marshal, upholder of the right of his beloved Sacramentonians and Bozeman, now turns to robbery and murder, and thinks nothing of shooting down one of his best friends, when the occasion requires. And, in the end, he is himself shot down by the sheriff. Such a complete reversal of character is a little hard to take.

Another point that’s hard to assimilate lies in the motivation of Frances Hyland’s screen-play, based on an original story by Jerome Old, Two of the chief actors in the story, Elliott and Hank Daniels, the latter a rival of Elliott’s for the hand of Miss Moore, are depicted as descending to robbery for exactly the same reasons, and yet Daniels is allowed to live, and presumably marry the girl, while Elliott pays for his crimes with a shot in the back. It’s a bit confusing, and detracts somewhat from the undoubted merits of the picture as a whole, in which the fine hand of Joseph Kane, associated producer and director, is everywhere evident.

The attraction promises to do well in all types of situations.

Shot at the studio. Reviewer’s Rating: Good.

—THALIA BELL


Johnny ..................................................William Elliott Houses ......................................Hank Daniels Pat-no cages .............................................Hank Daniels Ruth Dodney, Eugene Pallotti, Lionel Conforti, Jack LaRay, Grant Withers, Charles Judels, Paul Hurst.

Avalanche

PRC—Romantic Mystery

Produced against the scenic background of snow-capped mountains and ski-trails, producer Pat de Cicco and director Irving Allen have brought to the screen a mystery story containing all the basic elements of suspense, murder, adventure, romance and comedy, with a cast who dovetail neatly into the plot. Starting Bruce Cabot and Roscoe Karns, with Helen Mowery and Veda Ann Borg in featured roles, the story concerns two Federal investigators who go to a mountain post to track down a wealthy business man on tax evasion charges. Upon arrival the agents and the guests are trapped in the hotel by a series of snow slides and become implicated in a series of murders, romantic interludes and moments of comedy. After many familiar adventures the investigators find the person responsible for the murder but before he can be apprehended he meets death in a snow avalanche.

Besides presenting an interesting mystery melodrama, the picture also provides beautiful photography of the snow-clad mountains, scenes of graceful skiing and appropriate fashions. An-

SHOWMEN’S REVIEWS
SERVICE DATA
SHORT SUBJECTS CHART
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.
The Glass Alibi
Republic—Rudolf Redgrave

Fate plays a strange and unexpected trick on the perpetrator of the "perfect crime" in Republic's "The Glass Alibi," an interesting bit of suspense that moves quickly. Included in the cast are Paul Kelly, Douglas Fairbanks and Anne Gwynne, from whom producer-director W. Lee Sevilla gets some realistic, if at times grim, portrayals.

Playing the role of a scheming newspaperman of dubious ethics, Sevilla directs his attention upon a millionnaire, who, because of a heart ailment, has six months to live. Grasping for money, he marries her, only to become involved in a mystery. Sevilla's prognosis proves somewhat off the mark.

In conspiracy with Miss Gwynne, the flawlessly executed murder is attempted, but in Mildred Natwick's original screenplay, justice finds a surprising, if somewhat devious way to triumph.

Woven into the story are a number of subplots, including suspense, a performance conclusively well done is that of Jack Nance as an old lady's gangster's henchman, but most memorable is "Brand's" moll, "faithful."

Rendezvous 24
20th-Fox - Sol Wurtzel—Spy Story

A tightly-knit tale of super-bombs and super-sleuths, Sol Wurtzel's latest production holds interest throughout. Its lack of marquee names is counterbalanced by the rapid pace of James Tilling's direction, and the exciting and always well-done screenplay.

Laid in a remote, mountainous section of Russian-occupied Germany, the story presupposes the existence of an elaborate post-war Nazi underground, dedicated to the achievement of Hitler's dreams of world supremacy. Point of this movement is a group of scientists who have discovered a method of releasing atom bombs through remote control. The FBI, fortunately, learns of the plot, and a young American operative, portrayed by William Gargan, is assigned to thwart them. With his various Haley-Blames adventures, he accomplishes his mission in the nick of time. The picture should fill more than adequately the place for which it was designed. Aught—T. B.

Days and Nights
Artkino—Siege of Stalingrad

From the best-selling book of Konstantin Simonov has come this film which creates the epic struggle in defense of Stalingrad during the critical days of the war. Generally faithful to the pattern of the novel, a Book-of-the-Month selection about a year ago, the film in its mood and visual authenticity evokes as an unusual blend of documentary and drama. Nigerian film patrons will receive it warmly.

As the savage, day-to-day, house-to-house fighting unfolds, the human and dramatic element of the story arises out of the life of a captain whose task is to hold down one small sector of the city. During the ebbs and flows of battle, love develops between the captain and a nurse, allowing for some tender moments. Through the pictorial account of the fighting runs the story of the simple soldiers and their quiet valor under fire. It is a cinema tale of the Russian "G.I. Joe."

In the difficult role of the captain, steel-willed young Richard Greene portrays the wearied but strong soldier, together moving, while Anna Lifshanskaya as the nurse performs with charm and skill. The photography is often spectacular in its realist and dramatic conception by Alexander Stolper. English subtitles are furnished.

Cagin George
George King—Warners—Musical Melodrama

Had this confection been done in Technicolor, it, like the one with the chorus which brought global renown to the original Gaiety George, would have raked highest esteem not only in Britain's box offices but in trans-Atlantic houses. For it has heart-warming moments, battling of comedy song-and-dance girls, a sinner, compelling story; is directed with discreet command by William Keighley. The pieces of the accomplished acting which latterly have emanated from Britain's studios, in the work of Richard Greene and Alec Guinness, are alone enough to commend it to the American audience—when the picture has been edited more closely to a New York tempo.

It is, however, admitted that the film was "suggest-"ed by the life of George Edwards, famed London purveyor of musical shows from Victoria's gas-light days to the end of World War I. The tale grew from the true story to an altogether more complex, more dramatic story, one more melodramatic than the original, one more in the vein of the American situations—when the picture has been edited more closely to a New York tempo.

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Caravan
Gainsborough - G.F.D. — Prelude to Amber

May its presentation be as successful as the services of the present Disabled Persons. But this could be a surefire box office bet at any British theatre.

Maurice Ostir's various Gainsborough teams—in this instance, producer Harold Hub, director Arch Oboler, have given a golden touch; witness "Madonna of the Seven Moons" and "Wicked Lady."

"Caravan" will gross in British foyers more than any of its predecessors, and that was plenty. Crabtree and Hath faithfully have followed the play. They have for one thing a singularly novelistic story which warrants to set every feminine heart a-tingle. There is that love-making herein, and some homely and some silly, but one precious scene of the dog with the dog whips. There is the contrast not only of a dear old aristocratic England with Romany gypsies of the eighteenth century (or is it the eighteenth?—the scenarist never makes it clear); there's also the clash of love so pure amid the dark, dire passions. They have suitably inspired the Spanish Romany ladies of the picture's era. Also, there is Mr. Stewart Granger of the romantic torso, and the parallel—exquisitely truthful—of the gipsy and the flass with fists and index. Also, that other phenomenon lately revealed in the Gainsborough set-up, Jean Kent.

Miss Kent, doubtful, is a new one on Hollywood. She makes the grade herein with an assuredness which made inevitably the attention of that band of American prospectors now in Britain.

Crabtree's story—based on a novel well-

Drew Holt wrote the original screen story, and Jack Greenhalgh handled the photography.

Previewed at a screening in New York, The audience, although unspectacular, seemed to be impressed, Reviewer's Rating: Good.—GEORGE SPEIRS.

Release date, June 20, 1946. Running time, 70 min. PC No. 31,505. General audience classification.
SERVISE DATA on features

Adventure (MGM)
Legion of Decency Rating—Class B

Because of Him (Univ.)
Legion of Decency Rating—Class A-2

The Bells of St. Mary's (RKO)
Legion of Decency Rating—Class A-1

Breakfast in Hollywood (UA)
Legion of Decency Rating—Class A-2

Cinderella Jones (WB)
Legion of Decency Rating—Class A-2

Diary of a Chambermaid (UA)
Legion of Decency Rating—Class B

Dick Tracy (RKO)
Legion of Decency Rating—Class A-2

Doll Face (20th-Fox)
Legion of Decency Rating—Class B

Frontier Gal (Univ.)
Legion of Decency Rating—Class B

Getting Gertie's Garter (UA)
Legion of Decency Rating—Adult

Gilda (Col.)
Legion of Decency Rating—Class B

The Harvey Girls (MG M)
Legion of Decency Rating—Class A-2

Little Giant (Univ.)
Legion of Decency Rating—Class A-2

The Lost Weekend (Para.)
Legion of Decency Rating—Class A-2

Masquerade in Mexico (Para.)
Legion of Decency Rating—Class B

My Reputation (WB)
Legion of Decency Rating—Class A-2

Road to Utopia (Para.)
Legion of Decency Rating—Class A-2

LEGION OF DECENCY Ratings

Class A-1 Unobjectionable
Class A-2 Unobjectionable for Adults
Class B Objectionable in Part
Class C Condemned

Saratoga Trunk (WB)
Legion of Decency Rating—Adult

Sentimental Journey (20th-Fox)
Legion of Decency Rating—Class A-2

Spellbound (UA)
Legion of Decency Rating—Adult

Tangier (Univ.)
Legion of Decency Rating—Class B

Tomorrow Is Forever (RKO)
Legion of Decency Rating—Class A-2

The Virginian (Para.)
Legion of Decency Rating—Class A-1

A Walk in the Sun (20th-Fox)
Legion of Decency Rating—Class A-2

What Next, Corporal Hargrove? (MG M)
Legion of Decency Rating—Class A-1

Wife of Monte Cristo (PRC)
Legion of Decency Rating—Class A-2

Ziegfeld Follies (MG M)
Legion of Decency Rating—Class A-2

MOTION PICTURE HERALD, MAY 4, 1946
For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. Numerals in parentheses next to titles represent running time as supplied by the distributor. For complete 1945-46 short releases, see pages 2614-2615.
### THE RELEASE CHART

#### Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

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<td>ABBOTT and Costello in Hollywood (Block 13)</td>
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<td>Bud Abbott-Lou Costello</td>
<td>Oct.,'45</td>
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<td>Aug. 25,'45</td>
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<td>And the Few Were None</td>
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<td>BAD Barcomb (Block 10)</td>
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<td>Wallace Beery-Margaret O'Brien</td>
<td>Apr.-May,'46</td>
<td>112m</td>
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<td>Apr. 20,'46</td>
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<td>1101</td>
<td>Kirby Grant-Armida</td>
<td>Sept. 28,'45</td>
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<td>Black Market Babies</td>
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<td>Blue Skies (color)</td>
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<td>Born for Trouble (Reissue)</td>
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For legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2976 and 2977, issue of May 4, 1946.

Feature product, including Coming Attractions, listed by Company, in order of release, on pages 2964 and 2965, issue of April 27, 1946.
Title | Company | Prod. No. | Stars | Release Date | Running Time | HM. | Digest | Advance | Synopsis | Page
---|---|---|---|---|---|---|---|---|---|---
CAESAR and Cleopatra (color) | UA | | Claude Rains-Vivian Leigh | Dec. 22, '45 | 2766 | | | | | 2884
Captain Blood | RKO | 574 | Alan Ladd-William Bendix | Mar. 25, '40 | Set | | | | | 2784
California (color) | Para. | Not Set | Ray Milland-Barbara Stanwyck | Not Set | | | | | | 2818
California Serenade (color) | UA | Not Set | Jeanette MacDonald-Summer Cook | Not Set | | | | | | 1038
Captain Eddie | 20th-Fox | 604 | Fred MacMurray-Lynn Bari | June 23, '45 | 2626 | | | | | 2259
Captain Tugboat Annie | RKO | 504 | Jane Darwell-Eddgar Kennedy | Nov. 17, '45 | 2452 | | | | | 2403
Captive Heart, The (British) | Ealing-Eagle-Lion | | | | | | | | | 2978
Caravan (British) | GFD | | Michael Redgrave-Rachel Kempson | Apr. 20, '46 | 2950 | | | | | 2978
Caravan Trail, The (color) | PRC | | Steward Granger-Ann Crawford | Not Set | 2974 | | | | | 2978
Carrie (color) | 20th-Fox | 605 | Eddie Dean-Al La Rue | Apr. 20, '46 | 2686 | | | | | 2884
Cat Creeps, The | Univ. | 532 | Lois Collier-Frederic Brady | May 17, '46 | 2838 | | | | | 2884
Cats of Paris, The | RKO | 514 | Carl Esmond-Leonore Aubert | Apr. 20, '46 | 2858 | | | | | 2884
Chambers of Crime (color) | 20th-Fox | 535 | Jeanne Crain-Carl Wilson | Sept. 4, '45 | 2284 | | | | | 2838
Cherry Hot Flash, The | RKO | 563 | Sunset Carson-Linda Stirling | Dec. 13, '45 | 2740 | | | | | 2838
Cheyenne | WB | | | | 2838
Child of Divorce | RKO | | | | 2919
Cinderella Jones | WB | 513 | JohnLeslie-Robert Alda | Mar. 9, '46 | 2347 | | | | | 2927
City for Conquest (Reissue) | WB | 515 | James Cagney-Ann Sheridan | Apr. 13, '46 | 2284 | | | | | 2838
Claudia and David | 20th-Fox | | Dorothy McGuire-Robert Young | Not Set | 2932 | | | | | 2919
Clue in the Snow (color) | RKO | | | | 2978
Close Call for Boston Blackie, A Col. | 7030 | | Chester Morris-Richard Lane | Jan. 24, '46 | 2570 | | | | | 2710
Club Havana | PRC | | | | 2555
Clark, Alphonso | Mono. | 628 | Hay Emerson-Glory Scott | Dec. 15, '45 | 2555 | | | | | 2898
Code of the Lawless | Univ. | 1102 | Chester Morris-Charley Grapewin | Oct. 25, '43 | 2555 | | | | | 2710
Col. Effingham’s Raid | 20th-Fox | 610 | Tom Neal-Margaret Lindsay | June, '46 | 2919 | | | | | 2710
Colorado Serenade | PRC | | | | 2686
Come and Get It | RKO | | James Cagney-Ann Sheridan | June 30, '46 | 2740 | | | | | 2963
(Reissue) | Film Classics | | | | 2898
Come Out Fighting | Mono. | 412 | Leo Gorcey-Huntz Hall | Sept. 22, '45 | 2637 | | | | | 2366
Confessions of a Nazi Spy | RKO | | Ronald Colman-Anne Harding | Mar. 15, '45 | 2452 | | | | | 2884
Conquest of Convent | WB | 508 | Charles Boyer-Una O'Connor | Nov. 10, '45 | 2701 | | | | | 2555
Corvette K-225 | RKO | 612 | Dick Powell-Michelle Cheeke | Block 3 | | | | | | 2930
Crack-Up | RKO | | Pat O’Brien-Claire Trevor | Not Set | | | | | | 2951
Crime Doctor’s Warning, The | Col. | 7022 | Warner Baxter-Dusty Anderson | Sept. 27, '45 | 2746 | | | | | 2710
Crimson Canary | Univ. | 509 | Eddie Dean-Charles Arnt | June 30, '46 | 2919 | | | | | 2963
Cross My Heart | Para. | | | | 2555
DAKOTA
Dalton’s Ride Again | Univ. | 510 | Alan Curtis-Kent Taylor | Nov. 23, '45 | 2766 | | | | | 2726
Dangerous Business | Col. | | Forrest Tucker-Lynn Merrick | Not Set | 2932 | | | | | 2963
Dangerous Partners (Block 13) | MGM | 604 | James Craig-Sigrid Hasso | Oct. 45 | 2555 | | | | | 2710
Dark Alibi | Mono. | 519 | Charlie Chan-Lucy Lee | Nov. 10, '45 | 2701 | | | | | 2555
Dark Corner, The | 20th-Fox | 625 | Jane Withers-Robert Lowery | Not Set | | | | | | 2972
Dark Mirror, The | Artkino | | | | 2710
Days after Midnight | Artkino | | | | 2555
Days of Buffalo Bill | Rep. | 554 | Sunset Carson-Peggy Stewart | Feb. 8, '46 | 2746 | | | | | 2710
Deadline at Dawn | RKO | 617 | Susan Hayward-Paul Lukas | July 24, '45 | 2746 | | | | | 2710
Deer Hunter, The | 20th-Fox | 617 | Paul Kaye-Kay Thompson | Nov. 9, '45 | 2746 | | | | | 2710
Deer Outpost (British) | English | | Margaret Lockwood-Michael Wilding | Nov. 9, '45 | 2746 | | | | | 2710
Desirable Woman | RKO | | | | 2710
Desire | RKO | | | | 2710
Devil’s Daughter | RKO | | | | 2926
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Devotion | WB | 517 | Anna Held | May 23, '46 | 2926 | | | | | 2926
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Dick Tracy | RKO | 613 | | | | | | | | |
Don’t Fence Me In | Rep. | 445 | | | | | | | | |
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Dragon’s Tail | 20th-Fox | 623 | | | | | | | | |
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Duel at Tavern’s Bridge | RKO | 450 | | | | | | | | |
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Faithful in My Fashion | MGM | | | | 2926
Falcon’s Alibi, The | RKO | | | | 2926

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2979
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**JANIE Gets Married**

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<tr>
<th>Title</th>
<th>Company</th>
<th>Prod. No.</th>
<th>Number</th>
<th>Stars</th>
<th>Release Date</th>
<th>Running Time</th>
<th>M. P.</th>
<th>Product Digest</th>
<th>Adv. Synopsis</th>
<th>Services Date</th>
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<tr>
<td></td>
<td>WB</td>
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<td>Joan Leslie-Rob. Hutton</td>
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**PRODUCT Digest SECTION, MAY 4, 1946**

2980
<table>
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<th>Title</th>
<th>Company</th>
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<th>Stars</th>
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<th>Running</th>
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<tbody>
<tr>
<td>Jesse James (Reissue)</td>
<td>20th-Fox</td>
<td>618</td>
<td>Tyrone Power-Nancy Kelly</td>
<td>Feb.'46</td>
<td>105m</td>
<td>Jan.14</td>
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<tr>
<td>Joe Palooka, Champ</td>
<td>Mon.</td>
<td>509</td>
<td>Joe Kirkwood-Elyse Knox</td>
<td>May 28.'46</td>
<td>70m</td>
<td>Apr.13</td>
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<td>Johnny Comes Flying Home</td>
<td>20th-Fox</td>
<td>624</td>
<td>Martha Scott-Richard Crane</td>
<td>Apr.'46</td>
<td>68m</td>
<td>Mar.23</td>
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<tr>
<td>Johnny Angel</td>
<td>RKO</td>
<td>604</td>
<td>George Raft-Sigrid Hasso</td>
<td>Block1</td>
<td>75m</td>
<td>Aug.4</td>
<td>2259</td>
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<td>Johnny Frankenstein (British)</td>
<td>Ealing-Eagle-Line</td>
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<td>Johnny in the Clouds (British)</td>
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<td>Jolson Story, The (color)</td>
<td>Col.</td>
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<td>Journey Together English</td>
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<td>Junior Miss</td>
<td>20th-Fox</td>
<td>603</td>
<td>Edward G. Robinson-Bessie Love</td>
<td>Mar.2.'46</td>
<td>80m</td>
<td>Mar.9</td>
<td>2881</td>
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<tr>
<td>Junior Prom</td>
<td>Mono.</td>
<td>514</td>
<td>Peggy Ann Garner-Allyn Joslyn</td>
<td>Apr.'45</td>
<td>94m</td>
<td>June16</td>
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<tr>
<td>Just Before Dawn</td>
<td>Col.</td>
<td>7021</td>
<td>Fredric March-Janet Page</td>
<td>May 11.'46</td>
<td>69m</td>
<td>Mar.2</td>
<td>2869</td>
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<td>KID from Brooklyn, The (color)</td>
<td>RKO</td>
<td>652</td>
<td>Michael Redgrave-John Mills</td>
<td>Mar.15.'46</td>
<td>109m</td>
<td>Nov.17</td>
<td>2717</td>
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<tr>
<td>Kid Millions (Reissue) Film Classics</td>
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<td>Kiss and Tell (Special)</td>
<td>Col.</td>
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<td>Larry Parks-William Demarest</td>
<td>Not Set</td>
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<td>Kitty (Block 2)</td>
<td>Para.</td>
<td>4509</td>
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<td>LADIES' Man</td>
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<td>Lady Luck</td>
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<td>Lady of Fortune (Reissue) Film Classics (formerly Becky Sharp)</td>
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<td>Larceny in Her Heart</td>
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<td>Last Chance, The (Block 16) MGM</td>
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<td>Lawless Empire</td>
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<td>Leave Her to Heaven (color) (Special)</td>
<td>20th-Fox</td>
<td>614</td>
<td>Gene Tierney-Cornel Wilde</td>
<td>Jan.'46</td>
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<td>Dec.29</td>
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<td>Letter for Evie, A (Block 15) MGM</td>
<td>614</td>
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<td>Life with Father</td>
<td>Col.</td>
<td>7019</td>
<td>Martha Hunt-John Carroll</td>
<td>Jan.-Feb.'46</td>
<td>78m</td>
<td>Jan.13</td>
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<td>Lightning Raiders</td>
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<td>Likely Story, A</td>
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<td>Lisbon Story (British)</td>
<td>Natl. Anglo</td>
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<td>Little Caesar</td>
<td>Uni.</td>
<td>520</td>
<td>Errol Flynn-Susan Hayward</td>
<td>Oct.'41</td>
<td>70m</td>
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<td>Little Miss Big</td>
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<td>Little Mr. Jim</td>
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<td>509</td>
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<td>Lone Ranger</td>
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<td>Lone Hearts Club Rep.</td>
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<td>Lonesome Trail Mon.</td>
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<td>Love, Honor and Goodbye Rep.</td>
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<td>Love Letters (Block 1)</td>
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<td>Love on the Dole Four Continents</td>
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<td>Lover Come Back Univ.</td>
<td>536</td>
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<td>Loyal Heart (British)</td>
<td>Strand-Anglo</td>
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**MADONNA of the Seven Moons** (British) | Univ. | 526 | | | | | |
| Madonna's Secret, The Rep. | | 510 | | | | | |
| Make Mine Music (color) RKO | 672 | | | | | | |
| Married and Papa RKO | 601 | | | | | | |
| Man Alive RKO | 606 | | | | | | |
| Mandrake's Secret, The Mono. | | 518 | | | | | |
| Man from Rainbow Valley, The Rep. | | 457 | | | | | |
| Man I Love, The WB | | 571 | | | | | |
| Man in Gray, The (Brit.) Univ. | 523 | | | | | | |
| Man Who Dared, The Col. | | | | | | | |
| Margie (color) 20th-Fox | | | | | | | |
| Marie Louise Mayer-Burnstyn Rep. | | 562 | | | | | |
| Marshal of Laredo Rep. | | 452 | | | | | |
| Mask of Dijon PRC | | | | | | | |
| Masquerade in Mexico (Block 3) Para. | 4512 | | | | | | |
| Meat on My Broadway Col. | 7014 | | | | | | |
| Men in Her Diary Uni. | | 502 | | | | | |
| Memoirs Rep. | | 431 | | | | | |
| Mildred Pierce WB | | 508 | | | | | |
| Miss Susie Slagle's (Block 1) Para. | 4513 | | | | | | |
| Mr. Ace U.S.A | | | | | | | |
| Monseur Beaufils (Special) | PRC | | | | | | |
| Moon Over Montana Mono. | | 572 | | | | | |
| Music in the Hall Music RKO | 512 | | | | | | |
| Murder Is My Business PRC | | | | | | | |
| My Name is Julia Ross Col. | 7023 | | | | | | |
| My Reputation UB | | 610 | | | | | |
| Mysterious Intruder Col. | 7024 | | | | | | |

**REVIEWED** | M.P. | Product | Herald | Synopsis | Page | Date |
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**MOTION PICTURE HERALD, MAY 4, 1946**
— REVIEWED
M.
Prod.

Company

Title

To Each Hli Own (Block 5)
Tokyo Rote (Block 3)

Para.
Para.

Tomorrow li Foravar
Too Good to Ba Trua

RKO

4611
682

Para.

....

(formerly Eaiy Coma, Eaiy
Too Young to Know
Trail

WB

Vengeance

WB
WB

16)

Arizona Skies

MGM
MGM

Para.

Joan Leslie-Robert Mutton
Jimy Wakely
Kerby Grant-Funy Knight
Ray Milland-Teresa Wright
Documentary
Donita Granville-Morgan Conway
bdvard rersson-Mina riedberg
Charles btarrett-Smiley Burnette
Dennis Morgan-Joan Leslie
Barbara Stanwyck-Humphrey Bogart
Jimmy Durante-June Allyson

Robson

....

John Hodiak-Lucille

Ball

....

Alan Ladd-Brian Donlevy

56!

Rep.

5305
613

MGM
MGM
WB

(Bl.

Para.
Col.

4)

Wheels Westward

Rep.
20th-Fox
the Simple Life)
20th-Fox

Wake Up and Dream

(color)

Walk

Me
A

Walls

Came Tumbling Down. The

(formerly Give
in the Sun,

(British)

Col.

608
.

.

.

.

4SI6
7024

S64
....

616
...

Johnny Mack Brown-Raymond Hatton
Stephanie Bachelor-Robert Livingston

Gene Autry-Smiley Burnette
Ann Sothern-George Murphy

Date

Time

Issue

Page

July 5,'46
Feb. 8,'46
Special
Not Sat

122m

Mar. I6,'46
Dec. 8, '45

105m

Jan.

19, '46

2894
2745
2805

86m

Nov.

17. '45

2718

69m

Ad ance
Synopsis
Page

berutce

l

Date
Page

2861

2744
2555
2748

2930
2975

Dec.

I,'45

June 29, '46
Nov. 30.'45

2384

2898

2748
2776

Not Set
4, '45

Oct.

Block 5
Feb. 23,'46
May 30,'46

1

84m
63m

Sept.

lOm

Mar.

2646
2950
2882

15, '45

Apr. 20,'46
9.'46

2798
2776
....

2951

Not Set
Not Sat
Apr.-May, no

1

Not Set
Not Set

Zm
97m
1

Mar.
Sept.

46

2881

9,"44

2626

9,

2884
2628
2695
2748

Not Set

1923

Apr. 27,'46
Apr. 1, '46

2870
2748

1

61m
90m

Aug.

Dec. 29,'45

2778

Nov.-Dec.,'4S
Not Set

94m

Doc.

'45

2733

Richard Dix-Lynn Merrick

Apr. S.'4^
Oct. 30.'4S

86m
60m

Jan. 26,'46
Feb. 23,'46

2817
28S9

"Wild" Bill Elliott-Bobby Blake
John Payne-June Haver

Dec.21,'45
Not Set

SSm

Jan. I9.'46

2806

2SS5
2499

17m

Dec.

2733

2242
2963

RKO

Sept.

I, '45

Jan.-Feb.,'46

Ahead, The (British)
20th-Fox
Wedding Night (Reissue) Film Classics
Weekend at the Waldorf (Spcl.)

MGM

Welcome, Stranger
(Bl.

606

David NIven-Stanley Holloway
Gary Cooper-Anna Sten
June 5. '46
Ginger Rogers-Lana Turnor-Waltar Pidgaon Oct.,'45
Bing Crosby-Barry Fitzgerald
Not Sot
Ray Milland-Olivia DaHavilland
May I7,'46
Jimmy Wakely-Lee "Lasses" White
Apr. 20. '46
Laraine Day-Brian Aherne
Not Set

1

95m
67m
103m
106m

90m

1

605

Mono.

4SI9
S73

RKO

....

MGM

606

4) Para.

Alamo
What Nancy Wanted
of the

Mar..'46
Not Set
Not Sat
Block 2
Not Set
Aug..'45

James Warren-Audrey Long
Eric Portman-Dulcle Gray

Para.

Well Groomed Bride. The

Dana Andrsws-Huntz Hall
Lee Bowman-Marguerite Chapman

609

20th-Fox

Way

Robert Donat-Deborah Kerr
Sydney Greenstreet-Peter Lorre
Joel McCrea-Brian Donlevy

Carol Raye-Petar Graves

Nat'l-Anglo

Brit.

Wanderer of tha Wasteland
Wanted for Murder (Brit.)

Weft

Digest

30,'4I

2930

from Marriage

Virginian. The (color)
Voice of the Whistler

Waltz Time

Herald

Danaer)

(Block 14)
Verdict, The

WAGON

Da Havilland-John Lund
Byron Barr-Lotus Long
^laudette Colbert-Orson Welles
Sonny Tufts-Diana Lynn
Olivia

Phyllis Calvert-Flora

SIS

Stars

VACATION

622

Rep.

(Reissue)
Maisie (Block IS)

Up Goes

....
....
....

Mono.

Woman

Fiesta

7050
624

....

Gains.-G.F.D

(British)

'formerly Passkey

Under

Col.

Col.

(formerly Time for Two)
Two Years Before the Mast

UNDER

1103

Scandia

Two Smart People

Undercover

Univ.
Para.

RKO

Two Guyi from Milwaukee
Two Mrs. Carrolls, The
Two Sisters from Boston (Bl.

Women

507
574

Mono.

Trouble with Woman
True Glory, The
Truth About Murder. The
Turn of the Century
Two Fitted Stranger

2,0e0

4524

Stars

R linn trig

Go)

Mexico

to

Trail to

t

Number

Product

P.

Release

130m

I,

I,'45

July 28. 45
Sept. 29.'45

•

I7,'44

2566
2662
2937
2626

Feb. 23, '35
July 28,'45

2627

Apr. I3,'46

June

75m

Feb.

2.'46

2829

Nov.

I7,'45

2717
2159
2793

Nov. 2.'45
Oct. 9.'45

96m
88m
84m
73m
69m

Not

Set

l03m

Apr. 23.'46
Aug..'4S
Apr. 6. '46

I54n,

June 16, '45
Dec IS 45
Mar. 30,'46
Aug. 5.'44

81m

Apr. 27.'46

2094
2962

68m

Dec. 22.'45

2765

2710
2764
2242
2655

2862

297S

2975

2523
2242
2939
2786
2883
2939

2862

2710

2975

2744
2418
.2366

2930

2895
1676

2975

What

Next. Corporal Hargrove? (Block 14)
Whirlwind of Paris
^/histlp

Hoffberg

UA
PRC
PRC

S+op

•White Pongo

•Why

Leave

Girls

Home

Wicked Lady, The (Br.)
Wife of Monte Cristo
Wilson (color) (Special)
Without Dowry
Without Reservations

Woman Who Came

YANK

in

London,

Yearling, The

Eagle-Lion

PRC
20th-Fox
Artkino

RKO

621

Rep.

S07

20th-Fox

622

Back. The

A

(Br.)

MGM

(color)

Years Between. The (British)
Yolanda and the Thief (color)

(color)

GFD

MGM

(Block 14)

Follies of

(Special)

610

UA

Young Widow

ZIEGFELD

602

1946

MGM

617

Robert Walker-Keenan Wynn
Charpin-Marguerite Perry
Seorge Raft-A»a Gardner
Richard Fraser-LIonel Royca
Pamela Blake-Sheldon Leonard
Margaret Lockwood-James Mason
John Loder-Lenore Aubort
Alexander Knox-Charles Coburn
Olga Pyshova-Nina Allsova
Claudette Colbert-John Wayne
Nancy Kelly-John Loder

Nov.-Dec.,'45
Fob. 9,'46
Jan 25 '46

Anna Neagle-Dean Jagger
Gregory Peck-Jacqueline While
Michael Redgrave-Valerie Hobson

Mar..'46
Not Set
Not Set

106m

Feb. 23,'46

2858

lobm

Apr.20,'46

2949

Noy.-Dec..'45

108m

Oct. 20.'45
Feb. 23.'46

2685
2857

23S4
2454

2930

98m

lOm

Aug. 2S,'45

2638

1913

2975

Fred Astalre-Lucille Bremer
Jane Russell-Louis Hayward

MGM

Contract Stars

80m

Block S
Dec. I3,'45

Mar.

2541
2498
2757
2918

23«

2884
2555

2883

I,'46

Mar..'46

Feb. 23, '46
Jan. I2.'46
July 14, '45

1

Feature Product, including Coming Attractions, listed Company by Company in
Order of Release on pages 2964 and 2965,

2984

PRODUCT DIGEST SECTION. MAY

4,

1946


The Intrusion

as played by

JENNIFER JONES • GREGORY PECK

in

DUEL

in the SUN

A Memorable Moment in the SELZNICK INTERNATIONAL
All-Star Technicolor Production
Not a sour note in this merry Box Office melody! ... and for a good reason! ... The PRIZE BABY has composed a harmonious medley ... of TRAILERS and ACCESSORIES ... to the tune of PROFITS for your theatre ... and turned it into a Hit ... with Showmen all over the country! ** ** Yes sir, Bach, Beethoven and Berlin have nothing on the PRIZE BABY ... when it comes to making delightful music at your Box Office ... because ... he's practiced this tune for Twenty-Five Years ... and he's acquired the touch of the masters ... "The Magic Touch of Showmanship".
REVIEWS
(In Product Digest)
Without Reservations
Courage of Lassie
Searching Wind
Strange Triangle
Swamp Fire
In Fast Company
Rainbow Over Texas
While Nero Fiddled

COAL BLACKOUT
Mine strike closes theatres in Chicago; dims four other cities

TAXES
Ticket tax fever rises in Atlanta, Portland, Philadelphia, Virginia

SIXTEEN mm.
MGM International announces plan for educational picture program

SMPE
Rodgers of Loew's tells Engineers we must accept "foreign" films
“The Green Years” is making Music Hall history! Already it has set new all-time M-G-M records with a NEW high each successive week for three weeks in a row! And now in full stride for another long and profitable M-G-M run!

*You can say it again: “THE GREEN YEARS is a wonderful motion picture!”*
From now through August 6th there will be important commemorative happenings reflecting on all in this industry. This is the emblem that will trademark these activities—an accomplishment in showmanship which may well be remembered for twenty years to come.
BETTE DAVIS in "A STOLEN LIFE"
with GLENN FORD • DANE CLARK
WALTER BRENNAN • CHARLIE RUGGLES
Screen Play by Catherine Turney • Adapted by Margaret BueU Wilder • From a Novel Directed by Karel J. Benes • Music by Max Steiner CURTIS BERNHARDT
DANE CLARK • JANIS PAIGE • ZACHARY SCOTT
in "HER KIND OF MAN"

See Tapes on Broadway!

Dane CLARK • Janis PAIGE • Zachary SCOTT
in "HER KIND OF MAN"

with Faye Emerson • George Tobias • Howard Smith • Harry Lewis
Produced by ALEX GOTTLIEB • Directed by FREDERICK DE CORDOVA
Screen Play by Gordon Kahn and Leopold Atlas • Original Story by Charles Hoffman and James V. Kern • Music by Franz Waxman
I WANT YOU TO MEET A BEAUTIFUL MUSICAL!

"DO YOU LOVE ME" is one of the biggest of the big attractions that have made 20th Century-Fox musicals an industry tradition. It has youth, beauty and comedy. Its songs—"Do You Love Me," "I Didn’t Mean A Word I Said," "Moonlight Propaganda" and "As If I Didn’t Have Enough On My Mind"—will be hits by the time the picture opens in the key runs.

Maureen O’Hara has never been more beautiful—and her performance is outstanding. Dick Haymes’ singing and romancing surpass his work in "State Fair." And Harry James and his orchestra give a surprise performance that will attract many new followers.

The extravagant predictions I made for "Leave Her To Heaven"—which have all come true—I now unhesitatingly repeat for this picture which will unquestionably rank with 20th’s top Technicolor musical hits.

TOM CONNORS
Vice-President in Charge of Sales
"FOREIGN" FILM

THE development of a mutuality of motion picture interests around the world was reflected this week in the remarks of Mr. William F. Rodgers, general manager of sales and distribution for Loew's, Inc., before the Society of Motion Picture Engineers.

"So must we be ready to accept whatever of their products are suitable to our audiences and throw into the discard that old bias against so-called 'foreign' pictures."

"Any barriers that are erected because of our reluctance to give proper presentation to good pictures, regardless of their source, will only react on the quality of our own production."

Some of us can remember when the first wave of opposition to foreign films arose in the American market. It was in the midst of that flood of screen pageantry and tedious spectacles which came in sequel to the success of "Quo Vadis" and "Cabiria". Italian producers had an unlimited supply of historic scenery and marching extras, and all Europe started to imitate the initial hits. "More Kleine tin helmets" was the word for it then. Mr. George Kleine was the importer of "Quo Vadis".

The American feature arose under the lavish enthusiasms of Mr. David W. Griffith and Mr. Adolph Zukor. It took dominance swiftly when World War I shut down the studios of Britain and Europe.

Now it appears that economic and political sequels to World War II are exerting pressures for the establishment of a new and reciprocal relation.

It is relevant to note here a dispatch to Motion Picture Daily from Washington quoting Mr. William Clayton, Assistant Secretary of State, in the observation that, if the pending loan to Britain is not approved, motion picture imports will be among the first commodities to be barred, and that nearly all American imports will be stopped, "not for spite but because Britain would have no dollars to pay for luxuries from other nations."

AMONG THE CUSTOMERS

SHOWMEN will have a clinical interest in the results of a customer survey made last year and just reported to the Book Manufacturers Institute in convention at Atlantic City. Basic data included findings that the American people spend about half their free time listening to the radio, 21 per cent reading newspapers, 11 per cent reading magazines, 8 per cent reading books and 11 per cent looking at motion pictures.

Leaving the Bible out of the calculations, the investigators found that for the first six months of 1945 the most popular book was "Forever Amber" and next was "A Tree Grows in Brooklyn".

The biggest age group among book customers is from 15 to 19 years, which is understandable enough since it is at that period that they have the greatest curiosity about life and the greatest hunger for vicarious experience.

A breakdown of the book product gave fiction 58 per cent, and 37 per cent for non-fiction. That is a vastly higher ratio for non-fiction than appears on the screen. The most popular books are adventure tales — one may suppose that takes in "Amber". War books and social problems each rate 15 per cent, mystery 10 per cent, humour 8 per cent and poetry 2 per cent. Humour would obviously do better if it were more humorous.

INVESTORS

PROFOUND belief in the free spending of America tomorrow is evidenced from the continuing investments in real estate dependent on the flow of money-in-pocket by two figures of the cinema scene. It has been announced that J. Meyer Schine, already the owner of several important hotels, had bought for two and a half millions the Ritz-Carlton on the Boardwalk at Atlantic City. We have also recorded that Joseph P. Kennedy, one time of FBO, Pathé and First National, and assorted federal connections including the ambassadorship to Britain, had added to his large realty holdings, a suburban New York area for development including a theatre. It continues to be apparent that equities and earning properties are being acquired by some astute investors as more desirable than the inflation money of the war's aftermath.

They set themselves in line to partake of whatever may be used for money, some what may, in the economy of the future. Therein also is the strength of the motion picture, with its eternal cash-at-the-box office.

FRANCE HONORS SCREEN

THE famed Académie Francaise has three centuries of tradition behind its classic authority, and the French cinema has just half a century. Now the cinema has come into recognition by the Académie with the election to membership of M. Marcel Pagnol. He is but fifty years old, the youngest member and representing the youngest art to be honoured. M. Pagnol is known both as a playwright and a film producer in his native France. The Académie has forty regular members. It was founded in 1635 when Cardinal Richelieu set it up as a committee to edit the dictionary of the French language, which was at that time in a highly miscellaneous condition. Apparently the films had to learn to talk before they could get in.
THIS WEEK IN THE NEWS

Native Son
HARRY M. KALMINE, Warner vice-president, and general manager of its circuit, went home Tuesday. Home was Hackensack, N. J., where 150 friends tendered him a surprise luncheon, and where the Bergen Evening Record issued a "Kalmine Extra." Mr. Kalmine started his Warner career in Hackensack 20 years ago as manager of the Ortianni Theatre, then operated by the Fabian circuit, and later acquired by Warners.

Pulitzer Award
THE Russell Crouse-Howard Lindsay stage production, "State of the Union," has been awarded the Pulitzer Prize for the best original American play of the 1945-46 season, it was announced Monday in New York. The trustees of Columbia University, who annually award the Pulitzer prizes in letters and journalism on the recommendations of the Advisory Board of the Graduate School of Journalism, omitted the award for the best American novel of the year.

Eye to Eye
WHAT'S green to a blue-eyed blonde may be yellow to her brown-eyed boy friend, according to Dr. J. H. Godlove, color scientist of the Central Research Laboratories of the General Aniline and Film Corp. Speaking at the SMPE convention Tuesday in New York, Dr. Godlove explained that in the filming and processing of motion pictures the varying color response of the human eye requires constant study, since color in a film may be viewed by thousands of people. One person of normal vision may require 30 per cent of red light and 70 per cent of green light to match a given yellow, he said, "while this proportion may have to be reversed to enable another person of normal vision to make the same match."

Warning on Britain
Washington Bureau
MOTION PICTURE imports will be one of the first commodities slashed by the British Government if the U. S. loan to that country is not approved, State Department official warned this week as members of Congress pushed for an immediate vote on the bill.
Assistant Secretary William Clayton told members of the press that if the loan were not passed, nearly all American imports would be stopped.
Assistant Secretary Clayton pointed out that the proposed bloc would go into effect simply because the British would have no dollars available to pay for imported luxuries.
He further asserted that complete industry backing should be given the loan, cautioning that the consequences which would result from a British bloc were "more far reaching than most people believe."

Showmanship
WHILE the attempted prison break at Alcatraz headlined the weekend newspapers enterprising showmen exploited the situation. In New York's Times Square district some of West 42nd Street's third and fourth run theatres temporarily cancelled previous commitments and booked prison pictures and displayed the newspaper headlines. In Detroit, the Forest Theatre by Saturday afternoon had changed its program to show "The Last Mile" with a banner across the theatre's front reading "The Battle of Alcatraz."

"B" Product
SOL WURTZEL and other independent producers will supply 15 "B" budget pictures for release by 20th Century-Fox in 1946-47, Spyros P. Skouras, president, said Tuesday in Hollywood. The completion of the Bryan Foy pictures now in the shooting stage by June 15 will mark the end of "B" picture production by the company's studio, Mr. Skouras said.

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Double Winner
London Bureau
BRITAIN'S National Film Award balloting has been completed and the leading films, actors and actresses have been decided upon by some 300,000 film-going voters. According to the tabulation James Mason was elected the best actor by polling some 84,900 votes, while John Mills, Stewart Granger and Laurence Olivier were runners-up. British exhibitors in the Motion Picture Herald-Fame poll elected Mr. Mason to the number one position in their listing, announced in January this year. In the British balloting Margaret Lockwood was elected the best actress, while "The Way to the Stars" was chosen as the best picture of the year.

Reaction Record
A NEWLY developed electronic instrument for the measurement of audience sound reactions at theatres, radio stations, night clubs, etc., was demonstrated in New York last weekend by Ernest M. Walker, president of Enrie Walker, Inc., which developed the system and is arranging for its commercial application. The device converts sounds into electric impulses, which are recorded on a graph. Thus, how funny an audience thinks a comedian is, and how rousing an actor's performance, now can be scientifically measured and permanently recorded.
Moscow Television

THE Moscow Television Center, closed during the war, has resumed operations and for the time being will broadcast twice a week, according to a Soviet press report released in Washington over the week-end by the Bureau of Foreign and Domestic Commerce. The main television studio in Moscow is a specially constructed soundproof chamber with a wooden ceiling suspended by springs from a concrete frame. One of the double walls is faced with copper sheets. This studio has powerful lights and floodlights, as well as an air-conditioning system which changes the air about 30 times an hour. Several models of portable and console television sets will be built by Moscow and Leningrad plants, it was said.

Irish Television

Dublin Bureau

THE first motion picture theatre in Ireland which is to have provision for the presentation of television is being erected in the city of Cork. Farrell's Capitol Theatre Circuit, which has its parent house in Dublin, will have a controlling interest in the new theatre. Upon completion the theatre will be run on the same lines as Dublin's Capitol and will have motion pictures as its normal presentation, but will also be available for occasional operatic performances and symphony concerts.

Lend-Lease

EMMET LAVERY, president of the Screen Writer's Guild, this week in Hollywood announced favorable action on the part of the Authors' League concerning the SWG proposal to ban story sales to the motion picture industry, stipulating that all literary materials henceforth only be leased to the studios. Voltaire Jr., Rosenthal, Lewis Glazer, U. S. Roe, Beebe, editor, editor, the Guild's proposal—paralleling the already-existing laws of France and other countries—would provide for a standard contract leasing to the studios only the right to produce a story for the screen once, with all further rights of remake or other adaptation remaining the property of the author.

Arbitrator

CHARLIE CHAPLIN has been offered a new role—that of arbitrator in the current dispute between the Czechoslovakian film monopoly and the American distributors. The offer was made by the Czechs themselves—at least unofficially. Kino, a bi-monthly publication by the Czech Film Institute, has come out flatly with the statement that Chaplin is the "only suitable person" connected with the American industry who can help the Czech monopoly break the existing deadlock with American distributors. Reason: The mimic and comedian enjoys immense popularity with the Czech public both as an actor and because of his views. But Chaplin hasn't yet accepted a role which called for him to speak.

Report

MARY PICKFORD, producer, business woman, and picture star, returned from Europe this week. In interviews to the lay and trade press Monday and Tuesday at her suite in the Sherry-Netherland Hotel, New York, she reported vigorously and variously, thus:

"Hitler and Eva Braun are alive, in the mountains of Germany." 
"Hitler's desk is as phony as he was—the mahogany was all veneer.

"German destruction is terrible; one feels for them until one remembers their concentration camps."

"We went to help France; she cannot live on the food she's getting."

"England is terribly tired."

"If I were a Frenchman, I'd resent the behavior of American soldiers."

"I've changed a lot since I went over; it was a terrific emotional experience."

Miss Pickford, who wrote for International News Service while visiting England, France, and Germany, said she would produce three pictures for United Artists: "One Touch of Venus," "There Goes Lona Henry" and "Champagne for Everybody." She is delayed by casting and financing difficulties, but she has no delivery commitment, she said.

Help Wanted

THE Navy Department has launched a procurement program for technical motion picture personnel to be used on the atom bomb test this summer, it was revealed in Washington, Monday. Understaffed and in drastic need of official newsreel photographers and other technical personnel, the Navy has appealed to Hollywood for help. All the newsreel film taken must be developed by the Navy for security reasons, therefore many developers will be required the Navy pointed out, and all material is to be pooled. However, before any short may be viewed, even by the photographer, the Navy must develop and censor it, it was said.

PEOPLE

Spyros P. Skouras, president of 20th Century-Fox, has accepted the chairmanship of the motion picture committee of the Greater New York Fund, it was announced Tuesday.

W. Ray Johnston, chairman of the board of directors of Monogram, and Trem Carr, executive director in charge of production, Sunday in Hollywood celebrated their 20th anniversary of mutual association. Mr. Carr joined Mr. Johnston in the old Rayart Pictures, May 5, 1926.

George Jacoby, formerly with Universal for 17 years and RKO for the past two years, was appointed assistant to James Franzy, treasurer of United World in New York, last week.

Julius Harber has been appointed advertising and sales promotion manager of the tube department of the RCA Victor Division in Harrison, N. J. Mr. Harber has been with the company's public relations department.

Nathan Levinson, head of the sound department at the Warner Brothers studio, and a colonel in the army during the war, last week was awarded the War Department's Certificate of Appreciation in recognition of "patriotic service" during the war.

William E. Erbe, who resigned last week as Paramount's eastern sales manager, is scheduled to join Vanguard Films in an executive capacity, it was announced in New York last Friday.

Abe Flatt, district manager for Balaban and Katz, Chicago, for the past 16 years, Monday joined the executive staff of Paramount International Films in New York.

Ingrid Bergman, RKO actress, was guest of honor at a reception at the Hotel Plaza in New York Tuesday on the occasion of her arrival from Hollywood.

Monroe W. Greenhal, director of advertising and publicity for United World Pictures, has been elected a vice-president of that organization at a meeting of the board of directors, Matthew Fox, president announced Wednesday in New York.

Harry W. Martin, of Taylor, Taylor and Robson, manufacturers of Cooke lenses, arrived in New York this week from England and is en route to Chicago for conferences with executives of Bell and Howell.

Charles W. Carpenter left Hollywood last Thursday to assume charge of the Technicolor offices in New York, succeeding Donald G. Smith, who returns to the company's Hollywood headquarters.

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AS UNITED ARTISTS district managers met in Chicago last week: at the agenda table, Jack Goldhar, East; J. J. Unger, general sales manager; Maury Orr, West, and Edward Schnitzer, South and Canada.

AT NATIONAL SCREEN SERVICE New York convention, last week, left: treasurer Arthur Krim, center, chats with salesmen Derek Sydney, Al Blumberg, Cy Seymour and Herbert Cass.


CITED, right, A. J. Balaban, Roxy, New York, general manager, was given a plaque last week, in Chicago, by the Roosevelt Road Businessmen’s Association.

LEWIS BLUMBERG, executive assistant to Matthew Fox, United World Pictures president. He is the son of Nate Blumberg, Universal president.

CHARLES O'BRIEN, Loew’s and MGM labor negotiator for theatres, exchanges and home office. It is a new post.
CHARLES MAYER, appointed Motion Picture Export Association Far East representative.

MANNY REINER, formerly of the OWI, appointed Vanguard Latin-American representative.

ARRIVAL IN PARIS: George Weltner, Paramount International president, was greeted at the station by the company's Continental personnel. Above, left to right, Henri Michaud, assistant general manager; P. Purcell and Rene Lebreton; Mr. Weltner; Henri Klarfeld, French general manager; Isy Pront, and Elias Lapinere, Continental advertising-publicity director.

Michael Brodsky

DOORMAN Samuel Low Urann celebrating his 74th birthday at the annual Loew's Sheridan Spring Party, in New York. Manager Bob Rosen was host.

THE 25-30 CLUB, pioneer New York projectionists, Monday night honored Bert Sanford, Altec Service district manager, and Harold Rodner, Warner personnel director. At the left, Mr. Sanford chats with Mike Berkowitz, right, the club's president. At the right, Mr. Rodner greets Morris J. Rother, vice-president, right. At the dinner in the Grand Street Boys Clubhouse, both were made honorary members: Mr. Sanford for encouraging projectionist-engineer cooperation, Mr. Rodner for Will Rogers Memorial Fund work.

Doorman

AT THE CITATION of "Rebecca" in Syracuse: Harold Morton, Loew's State manager; Spencer Steinhurst, Loew's Strand manager; Florence Pritchett, Selznick representative, and Syracuse University professor Sawyer Falk.

NEW YORK'S Cinema Lodge, B'nei B'rith, welcomed new president Jack Levin at dinner last week. Left to right, A. W. Schwalberg, Mr. Levin and retiring president Albert Senft.
OFFICE-WARMING of the Jamestown Amusement Company, in New York, last week. The M. A. Shea circuit moved from the Loew's to the Century Building. Above, seated, are E. C. Grainger, general manager, and A. J. Kearney, assistant; standing are M. A. Shea, Jr., maintenance; John A. Shea, booking; W. E. Barry, treasurer; George Goett, stage shows; Gerald Shea, construction; Carroll Lawler, booking, and Frank V. King, field. Although in business since the turn of the century, the company has moved only three times; has spent 45 years in Times Square.

PRE-CONVENTION: district managers' meeting in Chicago's Blackstone Hotel, called by RKO Radio. Seated: A. A. Schubart, manager home office operations; Harry Michelson, short subjects sales manager; Nat Levy, Eastern Division sales manager; Ned E. Depinet, chief executive; Robert Mochrie, vice-president in charge domestic district; Walter Bronson, Western sales manager; S. Barret McCormick, ad-publicity chief; Terry Turner, head of field force. Back row: Leo Devaney, Canadian sales manager; Sam Gorelick, Chicago exchange manager; R. J. Folliard, Eastern manager; Herb Greenblatt, Northwestern manager; Dave Prince, Southeastern manager; Ben Y. Cammack, Southwestern manager; R. V. Nolan, Prairie manager; Gus Schaefer, Northeastern manager; Bernie Kranze, Eastern Central manager; Charles Boasberg, Metropolitan; J. M. MacIntyre, Western; Leonard Gruenberg, Rocky Mountain.

THIRTY-THREE YEARS a Texas exhibitor, Lou Bissinger, left, is seen above at a Dallas meeting with J. B. Underwood, Columbia.

ON THE SET of Republic's "Rendezvous with Annie": Mike Frankovich, technical assistant on the film; William Frawley, featured in it; Herbert J. Yates, president of Republic, and Hazel Keithley, hairdresser.
THEATRE LIGHTS GO DIM AND OUT IN COAL STRIKE CRISIS

Most Chicago Houses Shut, Others Menaced; Spread of Brownout Grows

As industry generally began to feel the numbing paralysis of fuel lack and an angry Congress muttered darkly against John L. Lewis and his United Mine Workers, many theatres turned down their lights and others closed their doors under official instructions to conserve power.

There were these among the developments most directly concerning the industry:

1. All Chicago theatres using central power had closed Tuesday under city restrictions limiting them to four hours' operation daily. Wednesday, only four of 334 theatres were operating. Prospects for similar action in other cities are strong.

2. The Virginia State Corporation Commission on Tuesday afternoon ordered all amusement in the northern and eastern sections of the state to cease using electric power after midnight Thursday.

3. A brownout, reminiscent of war days, descended upon many other cities and towns. Theatre marquees were darkened along with display signs and show windows.

4. Travel plans were disrupted as the Office of Defense Transportation ordered a 25 per cent reduction in travel on coal-burning roads by May 10, with a 50 per cent cut by May 15. The ODPT warned further restrictions were likely.

5. Power companies issued general warnings that fuel stockpiles were two to six weeks from bare lots. Steel executives predicted they would have to bank furnaces by May 20. Secretary of the Interior J. A. Krug indicated coal rationing would be necessary for the rest of the year even if the strike was settled soon.

Closing of the Chicago theatres followed a general order from the Illinois Commerce Commission Wednesday, May 1, for sharp curtailment of power usage. The order imposed a brownout of all commercial and industrial lighting, and restricted theatres to operation between 12 midnight and 6 A.M. It was issued on appeals from the Commonwealth Edison Company and eight other utilities serving north and central Illinois.

Decide Against Limited Operation in Chicago

Despite estimates the restrictions would last a week after coal mining resumed, the time it would take to deliver coal to the mines to the power companies.

Chicago theatre men decided against the limited operation after conferences with power officials had failed to effect a compromise.

Theatres in northern Indiana were feeling the pinch. Don H. Rossiter, executive secretary of the Associated Theatre Owners of Indiana, asked exhibitors to telegraph their Congressmen to urge speedy settlement. The reports were that other Indiana towns would be hard hit within the week.

Although restrictions had not been imposed generally, theatres in many cities embarked upon a voluntary brownout. Marquee lights were turned down in Providence, Philadelphia, Washington, Hartford, New Haven and others in the industrial midwest and east.

Partial Darkness Is Ordered in Detroit

Partial darkness was ordered for Detroit. Marquees and other lights termed non-essential were darkened Wednesday following adoption of a conservation ordinance by city council. Less drastic than that established in Illinois, the ordinance was not expected to close theatres immediately.

New York City officials were moving to alert the public on the seriousness of the situation. No restrictions had been imposed Wednesday, but a request for voluntary conservation was expected. The Consolidated Edison Company announced its fuel supply was sufficient for a month. A warning was issued that some 300,000,000 pounds of food was threatened with spoilage.

Last Minute Permission For Circus to Travel

The Ringling Brothers and Barnum and Bailey Circus got last minute permission Wednesday from the Office of Defense Transportation to leave New York City's Madison Square Garden to travel to Boston on the New York, New Haven & Hartford. Horse racing and baseball also were hit by the ODPT ruling. Horses may not be hauled by rail, and baseball players were advised they would have to travel on an individual "catch-as-catch-can" basis on reservations. Several night ball games were switched to day schedules.

All coal on New England docks was ordered frozen for essential industries.

The U. S. Government submitted a proposal Tuesday for settlement to the coal operators and to Mr. Lewis. The terms were not disclosed immediately. The operators went into conference shortly thereafter. Mr. Lewis met with his 250-man policy committee.

Coal is now only for essential services, the Government ruled Tuesday, through the Solid Fuels Administration. It may only be allocated for such, the agency ordered. A spokesman said that if the emergency continued, theatres might be forced to cease operating air conditioning machinery powered by electricity.

MOTION PICTURE HERALD, MAY 11, 1946
RODGERS ASKS WORLD VIEW AS SMPE MARKS 30th YEAR

Isaacs Challenges Promise of Theatre Television at 5-Day New York Session

A plea for greater technical aid in advancing both foreign and domestic motion pictures as a medium of social service, and a challenge to television interests in their promise of theatre performances—both from members of the Loew organization—provided messages with which the Society of Motion Picture Engineers convention in New York this week addressed itself most immediately to industry affairs.

The Society had by far its record convention attendance. Close to 450 members and persons of kindred interests were present at this meeting, which required five full days, rather than the usual three or four, for the weighty program of papers and demonstrations. Regular sessions were held mornings, afternoons and evenings in the ambitiously labeled Salle Moderne just under the roof of the Hotel Pennsylvania.

Armat Given Scroll for Invention of Projector

While marking the beginning of the organization's 30th year, this 59th semi-annual conference also supplied the occasion to present a scroll honoring Thomas Armat of Washington, D. C., for his invention of the projector used 50 years ago last month at the first public exhibition of a projected motion picture. Presented at the convention dinner-dance Wednesday evening, the scroll was accepted for Mr. Armat, who could not attend, by his son, Commander Brooke Armat.

And yet another anniversary was acknowledged in the presentation, also at the dinner-dance, of a scroll to Warner Brothers for the first public exhibition, 20 years ago, of sound pictures. The scroll was accepted by Maj. Albert Warner.

Stressing unity and team-work within the industry, William F. Rodgers, vice president and general manager in charge of sales and distribution for Loew's, Inc., called upon the industry as a whole to stand ready to assist producers everywhere in their efforts to re-establish motion pictures throughout the world.

Urges Abandon Bias Against Foreign Films

"Just as we will send them our product so must we be ready to accept whatever of their products are suitable to our audiences and throw into discard once and for all that too old bias against so-called 'foreign' pictures," he said.

Outlining the teamwork and the success of the industry during the war, Mr. Rodgers then pointed out that "in the tomorrow of the business that same scientific approach to our problems will continue to pay dividends for ours is a great responsibility if this world is ever to settle on the basis of permanent peace. No medium, as so often it has been said before, can carry the message of the brotherhood of man as well as can motion pictures," he said.

"Ours, too, is a great responsibility that we encourage our theatre owners to try and influence more people to appreciate the marvel of the motion pictures as the greatest amusement value in the world," Mr. Rodgers continued. "That we aid him, that this great product conceived in Hollywood through the use of all the latest authentic and mechanical methods for which you are so responsible be given every aid that more and more of our public become motion picture conscious."

The promise of theatre television was challenged by Loew's director of projection and sound, Lester Isaac. In a paper prepared for the trade press as well as the SMPE convention, Mr. Isaac vigorously expressed the opinion, which he stressed as one in no way reflecting the attitude of any others in the Loew organization, that television has not achieved sufficient advancement toward performances of theatrical scale and quality to warrant the expectations that many exhibitors apparently entertain.

"After much talk and probably some concern on the part of motion picture exhibitors as to how television will affect their theatres," he said, "I have come to the conclusion that it is about time that something was said to allay their fears. Merely as a novelty, television cannot bring patrons to the box-office. It must be entertainment comparable to that which they have been so long accustomed. I think it may be acknowledged that of all the claims that have been made up to date regarding the practical possibility of television as a form of public entertainment, not one has developed as an accomplished fact."

"This would seem to indicate that while making full allowance for the need for progress and vision, certain elements of the television field are day-dreaming and are much confused as to the future of television in the theatre."

"The motion picture industry has had long
**Honor Armat and Warner**

Illuminated scrolls in recognition of technical achievement in the industry were presented by the Society of Motion Picture Engineers to Warner Brothers and to Thomas Armat at the 30th anniversary convention in New York this week.

The Warner scroll, shown at right, was presented to the heads of the film company for "their pioneering courage in the development of sound . . . their faith in the technical inventors . . . their leadership in the adoption of new methods . . . and the encouragement they have given to engineers. . .", it was presented by Don Hyndman, president of the society.

Accepting it on behalf of his brothers, Harry, Jack and the late Sam Warner, Major Albert Warner gave full credit to the technicians and inventors who developed sound motion pictures and emphasized the point that new fields of usefulness lie ahead for the industry, in the development of which the engineers must play their part.

Text of the Armat scroll was:

To Thomas Armat, pioneer inventor of the motion picture projector, on the occasion of the fiftieth anniversary of the first exhibition of motion pictures in a theatre, Koster & Bial's Music Hall in New York, April 23, 1896. That evening, Thomas Armat operated a projector of his own design which was the first projecting machine employing a loop-forming means and giving the film a longer period of rest and illumination than the time required for movement from frame to frame. These features so improved the quality of motion picture projection that they were incorporated subsequently in most commercially successful projectors.

"This scroll is presented by the Society of Motion Picture Engineers in recognition of the distinguished inventions of Thomas Armat which have had a continuing influence on the development of motion picture projection for half a century."

Following the welcoming address Monday by Donald E. Hyndman, SMPF president, a report of the convention's program was given by W. C. Kunzmann, general chairman of the convention.

Officers of the SMPF who were attending the convention included: Mr. Hyndmann and Mr. Kunzmann, Loren L. Ryder, executive vice-president; John A. Maurer, engineering vice-president; Arthur C. Downes, editorial vice-president; R. M. Boyer, financial vice-president; Clyde R. Keith, secretary; Earl I. Sponable, treasurer, and Harry Smith, Jr., executive secretary. Governors included: Frank E. Cahill, Jr., Frank E. Carlson, Alan W. Cook, John I. Crabtree, Charles R. Daily, John G. Frayne, Paul J. Larsen, Wesley C. Miller, Peter Mole, Hollis W. Moyse, William A. Mueller and Reeve O. Strock.

Among the papers which were to be presented at the conference were the following: "Light Sources and Colored Objects" and "Lighting a Subject for Color Photography," by Ralph M. Evans of Eastman Kodak. Mr. Evans' first paper discussed the relationships which exist between the energy distribution of the light source, the absorption distribution of colored objects, and the color which the eye sees as the result. His second paper was concerned mainly with problems of the addition of color to photography.

William L. Prager of Solar Aircraft in Hollywood outlined the general construction and operation of the Fonda combination 16 and 35mm film processing machine for black and white, and color film.

Loren L. Ryder, director of recording for Paramount in Hollywood, in a paper entitled "Modernization Desires of a Major Studio," discussed the peacetime reconstruction processes of the industry and the acceleration of the dissemination of scientific material in peacetime.

Outlining the underlying reasons for the need of new and modern test equipment for properly servicing theatrical sound reproducing equipment with the minimum expenditure of time, Edward Stank and Paul V. Smith, of the RCA Service Company, presented a detailed description of a modern test kit to fill this need.

W. D. Buckingham and G. R. Delbert of the electronics division of Western Union discussed the Concentrated-Arc Lamp, which was developed during the war. The new lamp is basically an arc lamp which is provided with permanent fixed electrodes which are sealed into a glass bulb filled with an inert gas. The lamp is unique because of its size and brightness.

Other papers included discussions and talks on a new film for photographing the television monitor tube; the CBS television scanner; and television reproduction from negatives.

**Questions "Spot News"**

Mr. Isaac questioned the feasibility of presenting "spot news" events by television in a motion picture theatre because they would necessitate interrupting the program, perhaps even stopping projection of the feature picture.

"It is no doubt true, of course, that when television programs of national interest are prepared in advance, a schedule could be arranged to meet the requirements of such a telecast. But this telecast must be arranged at a date which will allow the theatre to publicize the fact to their patrons. If, however, the telecast program is of wide national interest, then why should the public go to the theatre and pay admission, when such a telecast might be seen on their own home receivers?"

Describing theatre television equipment that he has seen demonstrated, Mr. Isaac asserted that, nevertheless, there is no "television projector available for practical use in motion picture theatres." He contrasted television projection throws of 70 to 80 feet, and as low as 30 feet, with motion picture projection throws of 60 to 210 feet. He rejected claims that the television "projectors" could be placed behind the screen, in an orchestra pit, or under the screen platform, stating that in most theatres such space is not available for the purpose. This equipment, he said, should be designed for placement alongside the motion picture projectors in the projection room, and the motion picture sound system should be used for the speech and music of a television performance.

**"Unfair to Halt Progress"**

"All I have seen or heard about television for motion picture entertainment," he concluded, "makes me believe that it is by no means ready for general use in motion picture theatres, and it is unfair to halt progress in many other directions while waiting for that extremely indefinite period when the overwhelming number, not just a few theatres, can afford to install television."

**MOTION PICTURE HERALD, MAY 11, 1946**
Make Mine (Box-Office) Music!

First week on Broadway at 1500-seat Globe Theatre

BEATS ALL-TIME RECORD!

... Not

... Not by

but by a FABULOUS

$30,000

Released through
RKO RADIO PICTURES
ON THE MARCH
by RED KANN

Paramount Film
Hits at Bigotry

BRIEF, but pointed, reference to several of the current advertising lines for the Rivoli, New York, run of "Kitty," now draws this comment from J. Glenn Caldwell, manager, Princess-Caldwell Theatres, Aurora, Mo.: "My congratulations. It seems a shame that producers and exhibitors did not learn a lesson seventeen years ago when it looked as though every town—even our small country ones—would have a board of censorship. . . . Our business is peculiar in that one mistake and the whole world knows about it. . . . Perhaps town of our size [Aurora has a population of 4,056 according to the 1946 World-Almanac] have to be more careful of what we show and the kind of advertising we use, but what takes place in the larger cities reflects on all of us.

"Let barquesell the sex in the rough and motion pictures continue to be the world's greatest and cleanest form of family entertainment. . . . In charge of M-G-M production, was 27 years—counting my first three as a projectionist—and if we keep on with 'Scarlet Street,' it really have used censorship, as it seems every town has a few that grasp at the opportunity of sitting on a board of censorship."

Audiences won't get it, but the film-wise will—the plug for Arrowhead Pictures, Mervyn Le Roy's own company with a Warner release, in the Le Roy-directed "Without Reservations" for RKO.

Audiences, however, will get the final shot. Claudette Colbert and John Wayne finally seal their romance. They are off screen. Their embracing dialogue is off screen. But on screen is a lingering shot of a greed-looking double bed.

An eyebrow raised in decidedly questionable taste.

Greer Garson, acknowledging a soliciting note from Si Seader on her recent near-miss with death, offers him a new slogan on Monterey, Calif., Hospital stationery: "Garson's back—and, oh, how it hurts!"

Paramount announced 75 pictures, all of them "sensational," Warner promised "26 Winners," First National "52 Big Hits and 7 Specials." FBO [it grew up to become RKO Radio] pledged 54 and Associated Exhibitors 80. . . . Louis B. Mayer, vice-president in charge of M-G-M production, was telling his convention and the AMPA the trouble was: "Producers and distributors damn exhibitors, and exhibitors damn producers and distributors." Then he went further on the record with: "There will always be good pictures and always some bad ones, but the time is coming when the financial returns on the good ones will enable the producer to shed the bad ones." [We're still waiting].

Martin Quigley was writing: "The vast quantity of pictures that is to be available makes the exhibitor's booking problem an extremely difficult one." [Look what's happening now!]. . . . Sam Katz, president of Public Theatres, wrote—and Metro advertised—his message to Nick Schenck, reflecting "How enthusiastic we are because of having secured all of your product for all of our theatres." [Bill Rodgers doesn't have to sell Sam now. Katz starts selling Bill as soon as Metro puts men in work.]

DOLOROUS NOTE: Esther Williams says she won't pose in swim suits from here out.

Sidney Skolsky reports this, on a professional screening of "Adventure" at the Marquis Theatre, Hollywood:

"Don Martin, a scenario writer . . . couldn't stand the picture. . . . While Martin was sitting there [in the lobby] Ben Pivar, a producer at Universal, walked into the foyer.

"What do you do?" Pivar asked.

"I'm a writer," answered Martin.

"Are you working?" asked Pivar.

"No," answered Martin.

"How would you like to work for me?" asked Pivar.

"I'd like it very much."

"Then," said Pivar, "come see me tomorrow morning.

"Martin did, and he got a job at Universal. Now he wants to write a card for Motion Picture Herald telling "What the Picture Did for me.

"ADVENTURE: Great. Drive me out of the theatre and into a job at Universal."

Proving ideological clashes have no respect for geography was that London cable published in Motion Picture Daily a few days back. It reported serious differences between J. Arthur Rank and Filippo del Giudice, managing director of Two Cities Films which made "Henry V," by the way. The differences, now apparently cleared away, first developed with John Davis, head of Rank's theatre department.

From the cable:

"Del Giudice claims it to be of paramount importance that Rank produce not only boxoffice films, but also prestige pictures capable of establishing a reputation in America whereas Davis demands profits from all productions."

It has a very familiar ring.

Yes and No Department: Bosley Crowther, film critic of the New York Times, thinks: "The Postman Always Rings Twice makes a sternly 'moral' picture; also that it 'comes off a tremendously tense and dramatic show' and that "actually, there is nothing so sensational about the story. . . ." Eileen Creelman, filling a similar post on the New York Sun, wonders if it was "worth doing," adds "there is not a clean or decent emotion in the picture, nor a person worth the worrying about."

A special trade press screening of "Don't Be a Sucker," an 18-minute subject aiming a blow at bigotry, was held at Paramount's home office projection room last Friday. Produced by the U. S. Army Signal Corps for showing to our troops, it is a highly effective documentary, dramatic and educational, featuring Paul Lukas and Felix Bressart, with a commentary spoken by Lloyd Nolan.

As a public service, Paramount is handling the distribution without profit with national release date set for July 4.

The subject explains that our world is full of suckers, some falling for fixed card games, others taken in by pretty women, while another variety is impressed by the rabble rouser in his attacks upon minorities.

Flashing back to Germany of 1932, the camera traces how the same pattern of setting one minority against another was used by Hitler as an effective weapon in his grand scheme of tyranny.

Included in the reel are newsreel clips of Nazidom in full and horrid pageantry. Paul Lukas, as an emigre professor who uses patient reason to combat latent intolerance, offers a restrained and exceedingly skillful performance.—M. H.

Charlotte Exchange Workers Receive Pay Increases

Several hundred employees of film exchanges in Charlotte, N. C., have received pay raises retroactive as far back as December, 1943, according to Jack Wadsworth, chairman of the executive board of the local IATSE. Two groups are included, the service employees and office employees. The service group negotiated its agreement March 1 in Atlanta. The office group, negotiating through New York, obtained theirs later. Announcement of the agreement was made May 3.

Schine Circuit Presents Own New Alignment Plans

A plan for realignment for the Schine Chain Theatres, Inc., termed confidential and tentative, was submitted to Federal Judge John Knight, Tuesday, in Buffalo, by Willard S. McKay, attorney for the theatre circuit.

Mr. McKay said a copy of the plan was presented in preparation for a private conference in chambers which was scheduled for Wednesday morning. "If Judge Knight concludes that we are on the right track," Mr. McKay said, "he may allow us additional time in which to complete the plan and also to get the Government's views on it."

Schine's plan is a counter-proposal to the reorganization plan submitted by the Government on February 25 which calls for the divestiture by J. Myer Schine of many of his theatre properties. As outlined the plan would permit Mr. Schine to remain in possession of a substantial circuit.

MOTION PICTURE HERALD, MAY 11, 1946
LOCAL ADMISSION TAX FEVER BREAKS OUT IN 4 CITIES

Atlanta and Philadelphia Weigh Levy; Portland Adds Cent to Tickets

The theatre admission tax fever has spread to four more cities.

Portland, Ore., has levied a tax of one cent on each admission ticket.

In Atlanta, a two per cent tax on theatre tickets, a sales tax on liquor, and an increase in business taxes, will be recommended by the City Council by a council tax committee.

In Philadelphia the City Council is contemplating increasing the present four per cent city admission tax to 10 per cent.

The City Council of Martinsville, Va., approved a 10 per cent levy on theatre admissions.

The Virginia State Chamber of Commerce recommended that the state and municipalities study the potential revenue to be obtained by amusement taxes.

Atlanta normally collects about $800,000 per year on business licenses, but the tax committee is seeking to raise the income to $2,000,000 annually.

State Senator Drayton R. Boucher has proposed in a letter to Governor James H. Davis of Louisiana that revenue to increase the pay of teachers and other public school employees be raised by a new state amusement tax on admissions and an increase in the tax per barrel of beer. He proposed a 10 per cent state amusement tax with the remark, "The big companies could absorb the amusement tax if they wanted."

Meanwhile, W. F. Crockett, president of the MPTO of Virginia, in a letter to all members of that organization, said the Virginia State Chamber of Commerce recently issued a report recommending consideration be given to certain special taxes as sources of revenue. Among these special taxes is a tax on admissions and admissions. While the report does not specifically recommend that such a tax be imposed, the whole tenor of the report is such as to invite the imposition of special taxes by the next General Assembly and by localities, Mr. Crockett said.

Are Opposed to Special Taxes on Industry

In a letter to the Chamber of Commerce on behalf of his organization's members, Mr. Crockett wrote: "The members of the MPTO of Virginia, Inc., are willing to bear their share of the general tax burden, but they are opposed most emphatically to special taxes which might single out certain industries as revenue sources."

Morton G. Thalhimer, president of Neighborhood Theatres, Inc., Richmond, wrote a similar letter to the Chamber of Commerce in which he said: "It seems regrettable that an organization whose membership embraces the business interests of the State, should offer a document which can only create more unrest where stability is so much to be desired."

In Philadelphia, a march on the City Hall by all the city's theatre operators, their employees and exchange personnel was scheduled for this week to register opposition to the City Council's threat to increase the present four per cent city admission tax to 10 per cent.

The march of protest was decided upon last Friday afternoon at a meeting held at the Warner branch in that city.

Participating in the meeting were representatives of local Allied, UMPTO, unaffiliated independents and representatives of the legitimate stage theatres. It was determined that all theatres and exchanges would close for the march.

Would Mean a Total of 30 Per Cent for Theatre Goers

Imposition of the 10 per cent tax, which was voted by the City Council last Thursday, would mean that the city's theatre goers would be paying an aggregate tax of 30 per cent including the 20 per cent Federal admission tax.

The City Council was scheduled to enact the new tax rate Thursday in order to raise funds to inaugurate a three-platoon policy for the city department, and to give pay increases to some 20,000 city employees.

Exhibitors this week were using theatre screens to fight the additional levy, and last weekend a publicity campaign was drawn up to be used in opposition to the proposal.

In order to increase city revenues in Portland, Ore., Mayor Earl Riley has approved an ordinance levying a tax of one cent on each theatre admission ticket. This is in addition to the heavy city, state and Federal taxes now in effect.

Council Approves 10 Per Cent Tax in Martinsville, Va.

At Martinsville, Va., the City Council approved a 10 per cent levy on theatre admissions despite the protests of the city's exhibitors. The tax was passed in lieu of an increase in the city-owned electric power plant rates and an increase in property taxes.

The three cent admission tax imposed on motion picture theatres in Chico, Cal., was invalidated last week by the Third Appellate Court in Sacramento. The court held that the council erred in refusing to accept as valid a petition calling for a referendum, resulting in a public vote to be held June 10.

Mississippi exhibitors, who for some 14 years have been fighting to win a repeal of the state amusement tax, won a partial victory last week when the legislature authorized a 20 per cent reduction. The new levy will be one-half a cent on each 10 cents up to 26 cents and one cent on each 10 cents or fraction thereof above that figure.

Canada Not to Relinquish War Tax to Provinces

In Toronto, the Federal Government has notified all Canadian provinces it has no intention of relinquishing the 20 per cent war excise tax on theatre grosses, as a source of revenue, along with other taxes on corporations, which tax was taken over by the Dominion from the provinces.

This announcement was made at a dominion-provincial conference on financial relations where sharp protests were entered by Ontario, Quebec and other provincial representatives, over the permanent occupation of a tax field hitherto held by the provinces.

Canadian theatres, therefore, face the prospect of double taxation on box office receipts with provincial treasuries continuing to collect an amusement levy, which averages 10 per cent each.

Among the first cities to attempt to inaugurate additional taxation on theatre admissions in the current wave of city and state taxes, were Omaha and Los Angeles late last year. However, at the year's end exhibitor protests brought results and the bills in both cities were vetoed.

Omaha had called for a 10 per cent tax levy, while Los Angeles asked three per cent.

300 Exhibitors Fought Proposals in Omaha

Prior to the veto, the Omaha City Council's proposal brought 300 theatre men and their lawyers to a council session to protest the proposed taxation.

At the same time opposition to Councilman Meade McClanahan's tax program, which he defended in a stormy speech condemning the industry for producing gangster films and declaring exhibitors could well afford to increase admission prices and pass the tax on to the public, was spearheaded by the Chamber of Commerce, the Central Labor Council, a veterans' organization and various newspapers of the city.

British Patrons Prefer Own "B" Pictures

British exhibitors are beginning to prefer British "B" pictures to American "B" pictures, Joseph Hazen, president of Hal Wal lis Productions, said in New York this week on his return from visits to England, France, and Germany. Big American pictures continue to attract patrons, he added.
NEW YORK - Winter Garden 10 All-Time Record Breaking Weeks!
CHICAGO - Woods 3rd WEEK - and just Warming up!
PHILADELPHIA - Aldine 3rd WEEK SMASH WEEKS!
DETROIT - Michigan 3 SMASH WEEKS!
JERSEY CITY - Stanley 2 WALLOPING WEEKS!
BOSTON - Keith’s Memorial 3 INCENDIARY WEEKS!
WASHINGTON - Keith’s 4 SENSATIONAL STANZAS!
LOS ANGELES - Pantages and Hillstreet, 3 DOUBLE-DUTY WEEKS!
Day and Date
SALES MEETINGS
GET UNDER WAY

RKO, UA, Monogram and National Screen Hold Opening Sessions

The first of the spring and summer sales meetings got under way late last week when RKO, United Artists and Monogram met in Chicago, and National Screen Service conducted sessions in New York.

At the same time it was announced that RKO Radio Pictures would hold its annual sales meeting at the Waldorf-Astoria Hotel, New York, July 1 to 3, inclusive, according to Robert Mochrie, vice-president in charge of domestic distribution. Mr. Mochrie made the announcement at a pre-convention district managers' meeting held in the Hotel Blackstone, Chicago, last Saturday and Sunday.

Set 14 Top-Bracket Films

The Chicago meeting was devoted to a discussion of current and forthcoming productions with emphasis on a 14 top-bracket productions to be released between now and January 1. Each of the pictures will be backed with a full-page national magazine campaign designed to do a pre-selling job six to nine months ahead of the release date. The total advertising expenditure for the 14 pictures is put at $4,000,000 to $4,500,000 by the company.


At the meeting particular playing time and outlets in Mochrie on obtaining adequate playing time and outlets in the key cities for this product.

Ned P. Depinet, vice-chairman of RKO and chief executive in the east, headed the home office delegation which attended the Chicago meeting which was presided over by Mr. Mochrie. Others attending were Nat Levy, eastern division sales manager; Walter Branson, western division sales manager; Harry Michaelson, short subject sales manager; A. A. Schubart, manager of exchange operations; S. Barret McCormick, director of advertising and publicity, and Terry Turner of the exploitation department in charge of the field forces.

Outline "Caesar" Policy

The sales policy on "Caesar and Cleopatra" was outlined to United Artists' district managers by J. J. Unger, general sales manager, at the company's two-day sales meeting, at the Blackstone in Chicago beginning last Friday.

Mr. Unger said that approximately 100 key city engagements would launch the $5,000,000 picture.

The company has from 22 to 26 pictures for release for the 1946-47 season, and the studio will have a backlog of eight to 10 finished negatives by the time the month of August arrives.

Among the home office executives attending the session with Mr. Unger were Jack Goldhar, eastern sales manager; Maury Orr, western sales manager; Edward M. Schnitzer, southern and Canadian sales manager; Paul N. Lazarus, Sr., contract manager, and Paul N. Lazarus, Jr., advertising and publicity director. The district managers included: Sam Lebowitz, eastern; Clayton Eastman, New England; Moe Dadelson, central; Rud Lohrenz, midwestern; Fred M. Jack, southern; C. W. Allen, prairie; W. E. Callaway, western, and Charles S. Chaplin, Canadian.

Monogram Meeting Held

Monogram's midwest sales convention, held at the Drake Hotel in Chicago last Saturday, featured discussions on the selling of "Suspense." The picture was to have its world premiere at the Warfield theatre in San Francisco Thursday and will open in 12 cities on the 27th.

Also discussed at the meeting was the company's forthcoming international convention to be held at the Drake June 27 to 29.

Mory Goldstein, general sales manager, said the studio was ending its biggest season and that one of its biggest successes was "Joe Palooka." Monogram will have a backlog of picture but will keep up a continual flow of production, he said.

Sales Policies Discussed

National Screen Service concluded its three-day international convention last Saturday at the Waldorf-Astoria Hotel in New York, with an all-day discussion of sales policies.

George F. Dembrow, vice-president in charge of sales for the company, launched the company's sales drive and introduced the new Colorart posters, recently added to the National Screen Service special accessories group.

Friday's session was conducted by William B. Brenner, vice-president in charge of operations, who outlined a reaffirmation of the company's obligations to exhibitor and distributor in the matter of rendering services. Other speakers in the Friday sessions were Arthur B. Krim, treasurer, and John R. McPherson and Arnold Williams, joint managing directors of National Screen Service, Ltd., of London, England.

Report Contract Signed with RKO Manager Union

A formal announcement concerning a contract agreement between RKO Theatres and the Motion Picture Theatre Operating Managers and Assistant Managers Guild was expected to be issued the latter part of this week by both the management and the Guild. This contract would cover 41 RKO theatres in Metropolitan New York.

Although at midweek final details of the agreement were being worked out, it is believed that the contract is a two-year agreement calling for a $10-a-week wage increase for managers, and $7.50 per week increase for assistant managers.

It is believed the contract establishes a 50-hour six-day week for both managers and assistants, with scales of from $40 to $75 a week for assistants and $85 to $140 for managers.

Meanwhile, a full union contract for the 125 cashiers employed by the RKO theatres in New York City has been signed.

The contract, which is retroactive to September 1, 1945, carries with it retroactive pay raises of some $15,000. Its provisions call for a 40-hour week, time and a half for overtime, a ban on split shifts, and exclusive union hiring.

March of Time Subject Cited by Veterans

Richard De Rochemont, producer of The March of Time, accepted a scroll last Wednesday in New York from the motion picture chapter of the American Veterans Committee, citing March of Time for its short, "Want—More Homes." The presentation was made by Eddie Bracken, actor, and Walter T. Brown, chairman of the film unit. Mr. De Rochemont urged veterans to take an active interest in all social and economic problems affecting the country.

Magnus Joins Siritzky

Andre Magnus has been appointed a director of Siritzky International Pictures Corporation in charge of the company's publicity and international relations. He was formerly associated with the Siritzky circuit in France.

Two Join Film Classics

Two new appointments have been announced to Film Classics' sales staff. John Wenisch, formerly New Jersey representative for Columbia and PRC branch manager, has joined the New York office, and Ben Smith has joined the Albany staff.

Western Amusement Buys

Western Amusement Company, Roswell, N. M., has purchased the equipment and leasehold of the Mesa and Victory theatres, Victorville, Calif., from the Perkins interests.

MOTION PICTURE HERALD, MAY 11, 1946
JESSE JAMES
FRANK JAMES
BOB DALTON
BILL DALTON
GRAT DALTON
BELLE STARR
HANK McGEE
SAM BASS

ALL IN ACTION
IN ONE PICTURE!
An Epic Thrill Parade Down

BADMAN'S

RANDOLPH SCOTT

ANN RICHARDS

GEORGE "GABB"

Produced by NAT HOLT • Directed by TIM WHELAN

Original Screen Play by JACK NATE
Frontier history written in the violent deeds of the most notorious outlaws of the '80s—and in the grit and guns of the couraged few who dared the crimson challenge!

TERRITORY

HAYES

and LUCI WARD
EPIC SAGA OF A LAND BEYOND THE LAW...‘BADMAN’S TERRITORY’...

VIOLENCE-FILLED HEART OF THE OLD WEST!

Back in the classic days of the 19th Century came the “Gunfighter”-era of the “Law West.” In the shadow of the law, a band of outlaws roamed the Indian Territory and Texas, looking for opportunities to prey on the lawless. The Old West was a time of lawlessness, violence, and lawless “Badmen” who lived on the fringes of the law.

In attempting to capture the James Brothers, Sheriff Mark Rowley (Randolph Scott) trails the gang to Badman’s Territory.

Mark arrives in Quinto and saves lovely Henrietta Alcott (Ann Richards) from bandit violence. He falls for her, but hard ...

Sam Bass, another member of the James Gang, is falsely whipped by Mark for trying to steal the Indians’ race winnings.

Meanwhile, the notorious Dalton brothers roam out of their hiding place in Quinto and are wiped out in the bloody Coffeyville Bank robbery.

Watch for the screen’s mightiest saga of Frontier Outlaws... soon at your favorite theatre!

BADMAN’S TERRITORY

Randolph Scott, Ann Richards, Geo. Hayes

Produced by Nat Holt - Directed by Tim Whelan

Original Screen Play by Jack Natteford and Luci Ward

An RCA Radio Picture

IN ADDITION full-page display ads will run in 58 MAGAZINES, including Life, Look, Liberty, True, Pic... Inside Detective, Front Page Detective... 14 movie magazines... 37 Popular Publications—western, mystery, romance, sports, railroad and adventure magazines. The overall greatest campaign in selected media ever accorded a great special attraction, reaching a total of 56,924,305 CIRCULATION.
Educational Film Program Includes Financing of Projects for Schools

Metro-Goldwyn-Mayer is preparing to launch its 16mm educational film distribution program outside the United States and Canada, Arthur M. Loew, president of Loew's International Corporation, announced this week.

The main features of the new plan are a proposal for long term financing of film costs to schools and other organizations and a new system of annual leasing of the programs to the number of pupils in a school or the number of members in a club or trade union.

This new distribution program is completely independent of the commercial entertainment theatre. According to Mr. Loew, one of the program's chief purposes is to make classroom, documentary and fact films "as readily available as the textbook is now," not only to schools and colleges throughout the world, but also to trade unions, farm groups, clubs and all other organizations that are potentially an audience for motion picture productions of cultural and instructional content.

In announcing the program, Mr. Loew said, "We do not believe we know all there is to know about educational films and their use. Nor do we wish to impose an American or any other point of view on the countries we serve. We believe that education should have an international character, and that cultural interchanges among the nations of the world are highly desirable at this juncture in human history."

Hicks and Falconer to Superseize Operation

Under the supervision of Orton H. Hicks, head of Loew's International 16mm department, and R. Haven Falconer, chief of the educational division, the new program will get under way with the coming school year this autumn. Mr. Falconer, before joining Loew's, was in charge of the visual aids program of the United States Armed Forces Institute.

The high point of the program, according to Mr. Loew, is the fact that MGM is prepared to aid in financing the entry of a school system, trade union or other organization into the educational and cultural film field over a period of years. Other features of the plan, he pointed out, are adjusting the costs to the number of persons to whom the film is being presented, which will do away with the large initial expense required for a school or organization to build up a film library of worthwhile size. The annual leasing plan, Mr. Loew pointed out, is also quite different from other systems of outright purchase on a system rental on a day-to-day basis.

Other plans in the program include arrangements for the sound track to be made in the language of the country where it is being distributed; special arrangements where by the commentary for the subjects will be written by education authorities; and to have such a series of specialized films produced.

To Extend Textbook and Express National Viewpoint

In this way, Mr. Loew pointed out, there will be no question but that the film will be, not only an extension of the particular textbooks and course of study used in a given country, but also an expression—where that may be important—of the national point of view.

Although distribution to schools of the United States was not originally contemplated in the plan, some of the outstanding films bought abroad will be made available to schools in this country, Mr. Loew revealed. As an example, he cited two films recently purchased that shortly will be ready for domestic distribution. They are an English language documentary, "Penicillin," and a French film production, "The Pasteur Institute."

Preparing for this educational film program, MGM in making the formal announcement also issued a 16-page illustrated pamphlet, "The MGM Budget Service Plan," which is currently being distributed to Ministers of Education, school administrators and educators.

The pamphlet discusses the practical details of the plan, and also stresses the broad implications of using the motion picture screen as a means of educating the peoples of the world on how to get along with each other.

Hopes for Interchange of Cultural Knowledge

Mr. Loew said, "We hope that our efforts will result in the extension and intensification of the use of educational films, and we hope for something more. This something more is a cultural interchange among the peoples of the world, so that schools in one country may profit from the creative work done in other countries, and people everywhere may participate in the building of the kind of international understanding and goodwill that is based on friendly knowledge of one another."

Rank Interests Have 37 Films
On Studio List

London Bureau

The J. Arthur Rank interests have the impressive total of 37 features either in work or in preparation at this writing covering a wide variety of themes.

The widely publicized differences between Mr. Rank and Filippo del Giudice of Two Cities Films have been composed with the producer winning his point that he and not exhibition representatives is best qualified to decide what the public wants to see. Actually, the alleged dispute was merely a periodic attempt to improve coordination within the Rank orbit. Mr. del Giudice has been elected to the board of the J. Arthur Rank Organization, Ltd., the clearing house of all Rank film enterprises, of which John Davis is managing director. Earl St. John has been named to a new post, sitting in as theatre advisor on all meetings concerning production.

It is understood that George Bernard Shaw, whose "Caesar and Cleopatra" was made by Gabriel Pascal with Rank sponsorship, intends insisting that Mr. Rank fulfill the terms of the informal agreement under which he must film "St. Joan" and one other Shaw play, either "The Doctor's Dilemma" or "The Devil's Disciple." It is believed Mr. Rank's advisors are opposed to any further activity on Shaw plays. In addition, Mr. Shaw will consider only Mr. Pascal as producer of his works.

Mr. Pascal recently was censured by the Association of Cine Technicians for the length of time required to film "Caesar." The resolution had urged that Mr. Pascal be permitted to make no pictures in England. Mr. Pascal, unabashed, left England for a vacation in France.

Further activity of Mr. Rank includes his Children's Film Department, under the direction of Mary Field, planning 47 shorts, three feature-length films for youngsters and 17 weeks of serials. There are also Gaumont-British News, the Ivan Smith "This Modern Age" series, rival to the March of Time, and David Hand busy with cartoon productions.

Ian Crenien-Javal is promoting a special 16mm department, and James B. Sloan is engaged in the production of religious films. Mr. Rank also has overhauled his trailer production, with a special plant supervised by R. V. Emmett.
Exhibitor Leader Opens
Four Houses; Legislation
on Narrow Films Due

by PETER BURNUP
in London

Henry Simpson, 66-year-old recent presi-
dent of the Cinematograph Exhibitors’ As-
sociation, proprietor of theatres in the exclu-
sive Westmoreland and Cumberland Lake
District, precipitated a crisis when unob-
strusively he recently hired four village halls
for the showing of 16mm entertainment films.

Mr. Simpson—he is regarded by the sager
of his exhibitor brethren as a worthy ad-
viser—has for several months endeavored to
bring sub-standard showings under debate in
his association’s conventions. He has not
been with those who regard 16mm as a men-
ace. To the contrary, he has consistently
warned that 16mm exhibitions were as in-
evitable as the Atlantic tides.

Initiated Talks with KRS

Mr. Simpson, crusading in the C.E.A., at
length persuaded that body to initiate talks
with the Kinematograph Renters’ Society so
that 16mm exhibition might be controlled in
the common interests of the industry. J.
Arthur Rank—principal producer this side
of sub-standard material—declared at a pre-
liminary discussion that he would ensure
that no encroachment of squatters—rights (in
other words, the privileges of existing exhib-
itors) would arise from his 16mm activities.

But Mr. Simpson wasn’t satisfied with that
good-sounding pledge. He went forthwith
and hired those village halls; states that he
is now investigating questions of equipment
and 16mm film—hire.

As to the latter, there is an abundance of
films available of the kind which Mr. Simp-
son doubtless regards appropriate to the
villagers he proposes to entertain. In regard
to equipment, anyone can walk around the
corner and buy a 16mm projector. There’s
even a quasi-black market in the disposal of
projectors once used by the Army or the
RAF for the training of troops.

Takes Pictures to Patrons

Mr. Simpson’s position is a very simple
one. Says he: “In my own case, I cater for
a scattered populace which finds it difficult to
tavel once a week those six to 10 miles over
the hills to attend my theatres. On the prin-
ciple of Mahomet and the Mountain, I take
my pictures to them.”

But Mr. Simpson’s is not the only situa-
tion in this closely populated island—odd
though it seems to Americans—in which
those conditions prevail. For the last year,
little mobile units have been touring remote
areas with fit-up shows; giving film enter-
tainment to the bucolics who otherwise
wouldn’t take the trouble to travel maybe
five miles to a theatre; making comfortable
profit therefrom.

Taking active stand against obvious
poaching in his—and his brother exhibitors’
preserves—Mr. Simpson is going out to pro-
tect his market. Also, he is putting a much
needed spur into the trade generally: for
exhibitors generally now acknowledge, un-
less renters come into line and enforce
recognized practices, chaos will develop.

Officials Cannot Intervene

Officially, Government officials cannot in-
tervene, although Whitehall is watching de-
velopments closely. Sub-standard exhibition
conditions inordinately will be subject to
legislation in the Act of Parliament “contin-
uing” the present quota statute. Also, al-
though American renters in particular awful
advantage from their home offices, there is
a general acknowledgment that “something”
must be done to protect the customers—i.e.,
the static exhibitors—from loss of custom.

Though what that “something” proves to be
is, at this reporting, highly conjectural.

There is no doubt about the apprehension
which the ordinary provincial exhibitor
feels. One of that number with extensive
interests in Devon and Cornwall—West
country area similar to that of Mr. Simpson
in the North—has established five perma-
nent sub-standard cinemas on the fringes of
his district. He reports “substantial busi-
ness” therefrom.

Rush of Equipment Orders

The leading 16mm equipment dealer ad-
mits to your London Bureau that he has dis-
posed, within the last month, of more than
100 sound-projectors to persons whom he
describes as recognized exhibitors; that,
moreover, he is snowed under with further
orders. The 16mm film libraries declare
also that currently they are unable to cope
with the flood of orders.

. Also, it is worthy of note that a Sub
Standard Exhibitors’ Association is in proc-
ess of formation. A number of the “pirates”
men touring the country with mobile pro-
jectors and giving fit-up shows—have got
together with other men who propose open-
ing static sub-standard theatres and propose
creating their own protection association in
opposition to the C.E.A.

Implications of the move are obvious and
will be eagerly watched by the orthodox
theatre men.

Thompson Joins Goldberg

True Thompson has disposed of his Texas
theatre holdings to work with Jack and Bert
Goldberg of New York in producing all-
Negro features.

Delay Hughes
MPA Hearing

Hearings on Howard Hughes’ petition for
a temporary injunction restraining the Mo-
tion Picture Association from taking any
action against Mr. Hughes or interfering
with distribution of “The Outlaw” were
postponed from May 3 to May 16. The post-
pomement was consented to by both Samuel
L. Rosenberg, MPA counsel, and Charles
Poletti, counsel for Mr. Hughes. Mr. Hugh-
es’ case against the MPA will be tried in
Federal Court in New York.

Anyone who exhibits Howard Hughes’
“The Outlaw” publicly in Wilmington, Del.,
will be prosecuted, city officials warned
Wednesday. Department of Public Safety
chief Andrew Kavanaugh served notice of
possible legal action on the manager of
Loew’s Allwine, where the picture had been
scheduled to open Thursday. The show-
ing has been cancelled.

Mr. Kavanaugh saw the picture Tuesday
morning, along with ministers and laymen
of the three, principal faiths. Several of these
met later in the mayor’s office and drafted
a protest against the picture’s exhibition,
in the form of a letter to Edgar Doob, the
Allwine manager.

In St. Louis, Martin C. Burnett, man-
ger of Loew’s State, refused the request of
two Catholic monsignori to cancel a Thurs-
day opening for “The Outlaw.” He told
Msgr. Alfred G. Thompson and Msgr. John
W. Marren that he could not cancel because
of his distribution contract and because it
was too late to obtain a substitute picture.

In Albany last week, the Rev. Harvey W.
Hollis, executive secretary of the Albany
Federation of Protestant Churches, said that
if any protest against the film is made by
the organization, it would be in private to
theatre managers. “Public protests against
motion pictures defeat their own purpose,”
he said. The Knights of Columbus in Al-
bany and The Evangelist, Catholic publica-
tion, expressed opposition to the film re-
cently.

In Bridgeport last week the film was
banned by the police department censor,
Lt. Joseph T. Coughlin, following a pri-
ate showing. Booking of the film at Loew’s
Poli was cancelled.

In Columbus, O., deletions in four reels
were ordered by the Ohio division of film
censorship.

16mm Theatre to Open
in Keansburg, N. J.

Complete with kleig lights and premiere
fanfare, Abe Landow, New Jersey exhibitor,
will open his 200-seat 16mm Murland theatre
in Keansburg May 29, with the narrow-
ranzega version of James Cagney in “Some-
thing to Sing About,” a Laurel and Hardy
comedy, a cartoon and other shorts.

In Detroit, the 500-seat Davison theatre
reopened Monday night and is presenting
16mm versions of “One Night in Paris” and
“A Yank in Libya.”
BRITISH FILM MEN
ASK BREEN HOW

Invited by Association to Explain Code Operation for Possible Emulation

Joseph L. Breen, Production Code Administrator for the Motion Picture Association of America, has been invited by the British Film Producers Association, of which J. Arthur Rank is president, to visit Britain to discuss the operation of the American Production Code.

British producers, it has been reported from London, are anxious to understand thoroughly and quickly, for obvious business reasons why PCA at times lists detailed objections to certain British films.

Plan British Organization

Further, it is believed that the British producers have in mind the formation of a code association, which single organization would deal with both British and American pictures in both England and the U. S.—this organization to be conducted along PCA lines.

Among the ultra-British-minded producers, says the Herald’s London editor, Peter Burnup, the reciprocal association would meet with some opposition since their films have been the most frequently affected by PCA. However, Mr. Breen is almost certainly assured of a warm welcome in Britain, according to Mr. Burnup.

A spokesman for Mr. Breen said in Hollywood Tuesday that Mr. Rank’s invitation was being considered, and that if Mr. Breen accepted, he would go in June or July, probably without Eric A. Johnston, MPAA president. Mr. Johnston, however, has scheduled a trip to Great Britain and the Continent this summer.

Mr. Rank signed the cabled invitation to Mr. Breen, who, at his Hollywood headquarters, is conducting refresher courses in the code for Hollywood producers, directors and writers.

Seek British Chairman

That faction of the British Film Producers Association favoring code cooperation is currently pressing for the appointment of an influential chairman to head the British industry as Mr. Johnston heads the MPAA. Backed by concurrence of sections of the Kinematograph Renters Society and the Cinematograph Exhibitors Association, the BFPA faction says that such a chairman would not only facilitate domestic operation but also would assure the industry due appreciation in non-industry circles both in England and abroad.

This invitation extended to Mr. Breen is the first concrete action in the spate of talk considering methods and means of tailoring British product to American, or less insular interests.

Story lines and production methods common to Hollywood have been studied by the British, but this is the first formal British investigation of Hollywood procedure.

A FM Contract Faces Delays

Lawyers for the film producers at midweek were mulling over knotty problems in attempting to draft acceptable provisions for the new American Federation of Musicians contracts covering television and personal service clauses affecting top musical artists who would also be covered by the AFM pacts for studio musicians. While the meeting Tuesday in New York was called ostensibly for drafting new provisions, it is understood that a problem had been posed by the television clause under which the producers were to have agreed not to make their films available to television. Possible legal complications are understood to have arisen in the minds of lawyers on the methods employed by company executives in acceding to the AFM demand to prevent the use of Hollywood-made product on television.

7,000 Exchange Workers Get Pay Increases

The major distributors this week started paying a 15 per cent wage increase to some 7,000 film exchange workers throughout the country, which will add an estimated $35,000 to $40,000 weekly to the distribution costs for the eight major companies. The wage increases are part of the new contracts negotiated between the IATSE and representatives of distributing companies covering both office help of "F" locals in the exchanges, and the service help of "B" locals. The 7,000 workers involved are employed by Paramount, 20th Century-Fox, Warners, RKO, Loew’s, Universal, United Artists and Columbia.

WARNERS CENTRAL DISTRICT MANAGERS MEET SATURDAY

Central district branch managers of Warner Brothers will attend a meeting in Pittsburgh on Saturday which will be conducted by Jules Lapidus, eastern division sales manager. J. F. Dold, of the executive staff of Ben Kalmenson, general sales manager, will also address the session. The meeting will include a discussion of the 20th anniversary of talking pictures and a review of the progress in the 1946 sales drive, now in its second month.

PRC Owns Most Branches; Seeks To Buy Others

PRC Pictures now owns 26 of its 31 domestic branches. It was reported this week by Harry H. Thomas, president and sales manager, coincident with the purchase from Andrew Dietz of the St. Louis franchise and from Henri Elman of the Chicago exchange which Clarence Phillips, formerly of Columbia, will manage.

During the past several months the company has purchased franchises in Indianapolis, Kansas City, Little Rock, Milwaukee, Minneapolis, Oklahoma City and Washington. Other company-owned exchanges are: Albany, Boston, Buffalo, Cincinnati, Cleveland, Dallas, Denver, Des Moines, Detroit, Los Angeles, New Haven, New York, Omaha, Philadelphia, Pittsburgh, Salt Lake City and New Orleans.

Closing Southeast Deal

Wednesday the Katz brothers, franchise holders in Atlanta and Charlotte, were reported closing the sale of their exchanges to the company.

Meanwhile PRC has signed with Southern Music Publishing Company and now all songs featured in PRC pictures will be published and promoted nationally by Southern.

The appointment of Abe Sutton and Neal Astrin to PRC’s home office sales staff has been announced by Mr. Thomas. Mr. Sutton, for nine years with United Artists, will work under Lloyd L. Lind, vice-president and assistant general sales manager.

Reports in Hollywood at midweek concerned future plans and policies. One held that Pathe Eagle-Lion will supplant the name of PRC in all the company’s phases June 15, when Bryan Foy transfers from the 20th Century-Fox studio to assume complete charge of production. The announcement was made Tuesday in Hollywood by Sam Israel, head of the Fox studio publicity staff, who was reported going to PRC to become director of advertising and publicity on May 18.

New York Surprise

Meanwhile, in New York, a spokesman for the company said that officers and board members had not heard of the plans announced by Mr. Israel; that they did not know of his connection with the company.

Audrey Schenck, producer, is scheduled to leave 20th Century-Fox this week-end to become an executive producer for PRC under Mr. Foy. On Monday Mr. Foy also signed Irving Lazar, Music Corporation of America executive, as executive assistant.

Mr. Foy will personally handle the production of about 20 pictures a year, with budgets ranging up to $2,000,000. Smaller budget films in an undetermined number will be produced by associate producers, it was said.
United Artists proudly presents the motion picture that will establish itself as the greatest spectacle in the history of the industry
By arrangement with DAVID O. SELZNICK
G.C.F. presents

LEIGH • CLAUDE RAINS

in

Bernard Shaw's

and Cleopatra

PRODUCED AND DIRECTED BY

Gabriel Pascal

with

Stewart GRANGER • Flora Robson • Francis L. Sullivan
Basil Sydney • Cecil Parker • Ernest Thesiger • Michael Rennie
Antony Eustrel • Robert Adams

A Temptation

in TECHNICOLOR
The American Premiere of "Caesar and Cleopatra" will take place simultaneously from coast to coast in a multi-engagement on August 15th!

Proudly from U. A.
Theatres’ Total
Red Cross Take
Was $4,279,120

The industry’s Red Cross campaign went
over the top. Theatres collected a total of
$4,279,120, or 13 per cent above the quota,
New York headquarters reported this week.

In the adjoining columns are pictured 16
members of the “24-Hour Club,” who, with
six others, have been selected as the top
salesmen of the drive. They were to have
spent a full day in Washington Thursday to
report this over-the-top total to President
Truman through Spyros Skouras, industry
drive chairman, and Harold J. Fitzgerald,
campaign director.

Not pictured are Mack Jackson, Alexander
City, La.; Carl Buermele, Detroit; Al
Noroff, New York; J. J. Clark, Ontonagon,
Mich.; Otto Ebert, Indianapolis, and John

These “Collecting Kings” convened at the
Hotel Statler, Washington, Thursday, when
they received their White House credentials.

At noon they were individually presented
to President Truman by Mr. Skouras. Follow-
ring their visit with the President, the
cub members returned to the Statler for
luncheon with Basil O’Connor and other
Red Cross officials, following which they
rushed up the Potomac on a U. S. destroyer
to Mount Vernon.

In the evening they attended a dinner and
cocktail party at which Mr. Skouras was
host.

The group left Washington Friday morn-
ing to continue “24-Hour Club” activities in
New York. There the members toured Ra-
dio City Music Hall, Roxy theatre and the
National Broadcasting studios during the af-
ternoon. In the evening they were guests at
a cocktail party and dinner at the St.
Moritz Hotel, at which the campaign com-
mitee was host. The two-day festivities
concluded with a visit to the Broadway mu-
sical, “Are You With It.”

Loew’s Theatres Collected
$156,058 in Cancer Drive
Loew’s Theatres collected a total of $156-
058 in the recent Cancer Drive, it was an-
nounced last week. In-town theatres con-
tributed $87,558. Not all out-of-town thea-
tres were included in the drive. Those that
were reported $68,500. The Theatre Can-
cer Committee reported that the Loew’s
Theatre collections exceeded their highest
expectations, and the sum was acknowledged
to be a new high for collections of this type.

RKO Tournament May 16
The tenth annual RKO invitational golf
tournament will be held at the Westchester
Depinet is honorary chairman of the event,
details of which are being handled by R. S.
Gavin and John Farmer.
The formula for motion picture success is obvious. A blending of great story with superior cast and top-flight direction under the master-touch of an outstanding producer. In every particular, “A Scandal In Paris” fulfills the bill. To guarantee its maximum success, its producer Arnold Pressburger releases thru United Artists.
THIS IS THE START OF A SCANDAL...

Arnold Pressburger presents

George SANDERS
Signe HASSO
Carole LANDIS

"A Scandal in Paris"

AKIM TAMIROFF • GENE LOCKHART
Alma Kruger • Alan Napier • Jo Ann Marlowe • Vladimir Sokoloff
Directed by DOUGLAS SIRK • Screenplay by ELLIS ST. JOSEPH
ATA Sets Initial National Budget:  
Totals $200,000

A national budget of $200,000 has been set to cover the organizational and initial year's expenses of the American Theatres Association. This figure was decided upon last week when the finance committee of ATA met in New York.

Assessments will be levied so that each state unit will contribute to the budget on a percentage basis. These assessments, according to Robert W. Coyne, executive director, will be made in the near future and will be based on area percentage figures used by distributors and on the data which guided the War Activities Committee in its financing.

According to Mr. Coyne, statements will be sent first to those units which are well organized and later to other units. He reported that either the units in each state or the area organizers will be notified of the amount of their assessments and that each will then determine how best to make the collections from the exhibitors.

It is believed that New York will contribute 15 per cent of the national budget, about $30,000.


Meanwhile, exhibitors from five states heard Mr. Gamble, ATA board chairman, speak at a Variety Club luncheon in Memphis in his honor and in honor of Mr. Coyne. Mr. Gamble told this largest gathering of industry leaders ever to assemble in Memphis that the ATA would attempt to change existing discriminatory legislation against theatres.

ATA, he said, would "make possible a continued cooperation among theatre men in various civic enterprises."

McConnell Will Request  
$50,000 Attorney Fee

Thomas C. McConnell, attorney for the Jackson Park theatre in Chicago, will ask $50,000 attorney's fees plus five per cent interest at the hearing set for Friday, May 10, when court costs will also be decided. The hearing was postponed until Friday on the request of the defendants, who asked for more time to prepare their case.

Visual Dealers to Meet

Visual education dealers will meet in Chicago this summer at the 1960 convention and trade show of the National Association of Visual Education Dealers, according to Jerry Warner, executive secretary. Tentative dates for the convention are August 5 and 6.

16 Equipment Companies  
At N. J. Allied Exhibit

Sixteen equipment manufacturers will be represented at New Jersey Allied's equipment exhibit, June 19-21, at the Chelsea Hotel, Atlantic City. According to Edward Lachman, convention committee chairman, distributors also will have displays. The following have signed to exhibit: Altec Service, American Seating, Brinker Projector and Sound System, Snow White Screen, Ballbör Rectifier, Westinghouse Rectifier, Century-Roth Motor Generators, Mohawk Carpets, International Chair, Westminster Lamp, RCA, De Vry, Radiant Screen, Ballantine, International Projector and Walker PM.

Harry Brandt to Address  
Michigan Independents

Harry Brandt, president of Independent Theatre Owners Association of New York, will address the meeting of the newly-organized Michigan Independent Exhibitors Association at Detroit May 14. Sam Carpenter, provisional chairman of the organization, and other temporary officers will preside at the May 14 meeting, expected to be attended by representatives from more than 130 theatres.

Nick Fails in Attempt  
To Grab Union Control

John P. Nick's effort to regain control of the Theatrical Brotherhood Local No. 6 (stagehands) was defeated in the election of officers held Monday night in St. Louis. Members of Nick's faction won only two minor places in the election. They were Joseph Otterson, financial secretary, and H. F. Welhoelter, trustee.

Nick's major defeat was in the election for president, in which his candidate, Leo Schorlenberg, was beaten by one vote by Leroy Upton. Leroy Moran, who succeeded Nick as business agent of the union when Nick went to Federal prison in 1942 on an anti-racketeering charge, defeated Nick's old time associate, William Murphy, for business agent. The rest of the anti-Nick faction elected included William Kostedt, vice-president; Charles Effert, recording secretary; L. Holdman, treasurer; John Seiniger, Maurice Hurley, Thomas McCarthy, Charles Leroy and Ben Bender, executive board.

The election of Moran's faction encouraged in exhibitors the hope that contract negotiations with stagehands would revert to the status of $55 a week for stagehands in all 119 houses as negotiated between Moran and the St. Louis Amusement Company, instead of Nick's plan for $65.25 a week for the stagehands now employed in only 40 per cent of the theatres.

Suskind Joins Warners

David H. Suskind, recently discharged from the Navy, has been engaged by Mort Blumenstock, Warner director of advertising and publicity, as a member of the field publicity staff under William Brumberg.

MPA Plans Full Industry Study  
On Census Basis

In a far-reaching census program, the Motion Picture Association of America will make foreign and domestic surveys of the industry, it was reported this week. High on the agenda of the proposed projects, which will be formulated and approved by the MPA's research advisory committee, yet unnamed, is the development of an accurate listing of all theatres in the U. S. In addition, the economic role of theatres may be explored.

The economic factors possibly would include such data as employees' salaries, taxes, statistics on community activities of theatre men, the number of families throughout the nation supported by the film industry and other matters.

Another project for the future may be a national census of theatre-goers to determine their likes and dislikes and explanations as to whether different income groups appreciate the same type of pictures, and other aspects.

Foreign research to be conducted may revolve around the number of theatres and seating capacities of houses in those countries where U. S. markets exist. Also, data may be collected on the type of films absorbed by foreign markets, language requirements, and other items.

Association researches have requested assistance from the Department of Commerce. Nathan D. Golden and the Bureau of the Census have pledged cooperation. Robert Chambers, head of the MPA research division, arrived in Washington last week to discuss with officials what industry statistics are available at Government agencies.

Movietone in Chicago  
To Give 15% Wage Rise

Fox Movietone News, Chicago, will grant a 15 per cent increase in wages to its office employees retroactive to February 26. The major Chicago exchanges will begin paying a 15 per cent wage increase to employees during the week ending May 11, while the retroactive pay will follow in about two weeks and will amount to more than $50,000.

Joins Film Center

Norman Mathews, former head of the motion picture division of the Bell Aircraft Corporation, Buffalo, N. Y., has been named director of the production department of The Princeton Film Center of Princeton, N. J.

Acquires Three Reissues

20th Century Fox announces that the motion picture destined for all-surpassing boxoffice results is now in production.....personally produced by Darryl F. Zanuck
20th Century-Fox predicts that the unequalled boxoffice greatness of this distinguished attraction will be unmistakably established by its 300 pre-release Christmas engagements!

TYRONE POWER . . . . as Larry Darrell
GENE TIERNEY . . . . as Isabel Bradley
JOHN PAYNE . . . . as Gray Maturin
ANNE BAXTER . . . . as Sophie MacDonald
CLIFTON WEBB . . . . as Elliott Templeton
HERBERT MARSHALL as W. Somerset Maugham

W. Somerset Maugham, author of "The Razor's Edge," in conference with Darryl F. Zanuck
20th-Fox Officers Salaries Toted $1,109,962 in '45

A total of $1,109,962 in salaries was drawn by officers of Twentieth Century-Fox in the fiscal year ended December 30, 1945, it was disclosed in the company's annual proxy statement to stockholders. Fees paid to directors during the year amounted to $1,012,057.

Earnings of officers exceeding $20,000 a year, including directors' fees in the cases of those serving on the board, are given as follows: Spyros P. Skouras, president, $255,273; Darryl F. Zanuck, vice-president in charge of production, $260,000; Thomas J. Connors, vice-president in charge of sales, $110,350; William C. Micheli, executive vice-president, $114,783; Murray Silverstone, vice-president in charge of foreign distribution, $84,950; Joseph H. Moskowitz, vice-president, $78,500; Donald A. Henderson, treasurer, $57,250; Fred L. Metzler, assistant treasurer, $52,000; Wilfred J. Eade, comptroller and assistant treasurer, $38,300; Felix A. Jenkins, secretary, $27,000; George F. Wasson, Jr., assistant secretary, $38,350.

At the stockholders' meeting May 21 at the home office, all members of the board will be proposed for reelection. They are Mr. Skouras, Mr. Zanuck, Mr. Connors, Mr. Micheli, Mr. Silverstone, Mr. Henderson, Mr. Eade, Mr. Jenkins, L. Sherman Adams, Robert L. Clarkson, John R. Dillon, Daniel O. Hastings, Robert Lehman, William P. Philip and Seton Porter.

The report said a studio building program designed to merge and consolidate many functions and to bring about important economies in production was planned. The cost is "tentatively" estimated "in excess of $5,000,000."

20th-Fox To Release Three During June

"Cluny Brown," "Somewhere in the Night" and "Strange Triangle" will be released by 20th Century-Fox during June, it was announced last week by William J. Kuper, general sales manager.

"Cluny Brown," based on the novel by Margery Sharp, was produced and directed by Ernst Lubitsch. Starring in the film are Charles Boyer and Jennifer Jones, featuring Peter Lawford.

"Somewhere in the Night" was directed by Joseph L. Mankiewicz and produced by Anderson Lawler. The stars are John Hodiak, Nancy Guild. "Strange Triangle," produced by Aubrey Schenck and directed by Ray McCarey, stars Signe Hasso and Preston Foster.

Germaine Back in New Haven

Sherman Germaine, former New Haven booker for United Artists, recently appointed to UA's Cleveland office, has returned to New Haven as booker for Republic.

LOEW'S 28-WEEK NET UP TO $8,952,067

Loew's, Inc., this week reported net profit, after Federal taxes, of $8,952,067 for the 28 weeks ended March 14, 1946. This figure subject to year-end audit, compares with $6,768,469 for the 28 weeks ended March 15 a year ago. This is equivalent to $1.76 per share of common stock against $1.34 a year ago.

RCA Reports First Quarter Net Profit of $3,160,224

Net profits, after taxes, of the Radio Corporation of America for the first quarter of 1946 was $3,160,224, representing an increase of $127,278, or 5.8 per cent over the same period in 1945, David Sarnoff, president of RCA, announced Tuesday at the 27th annual meeting of stockholders in New York.

Earnings per common share for the first quarter of this year amounted to 17.1 cents, as compared with 15.8 cents per common share for the first quarter of 1945. The consolidated gross income of RCA during the first quarter of 1946 amounted to $48,972,924, compared with $83,385,084 for the same period last year, when the company's manufacturing facilities were devoted to war production. This represents a decrease of $36,412,160, or 42.6 per cent.

Mr. Sarnoff said that the profits for this quarter reflect the benefits derived from the elimination, this year, of the excess profits tax. They reflect, also, an appropriate charge for reconversion expenses to the post-war reserve which was set up for this purpose during the war.

Warner Contends Screen Is Aid to Democracy

Declaring the screen is one of the most effective mediums for bringing about international goodwill and harmony, Jack L. Warner, vice-president of Warner Brothers, Monday accepted from the Latin-American Consular Association a Diploma de Honor for the production of "Hitler Lives?" Speaking at the presentation luncheon at the Hotel Biltmore in Hollywood, Mr. Warner said the screen already had done much to strengthen Pan-American unity and that it would do a great deal more if given the chance.

MPTO of Connecticut Sets Golf Committee

The Motion Picture Theatre Owners of Connecticut has named the following committee for the golf tournament to be held August 6 at the Racebrook Country Club; George H. Wilkinson, Jr., chairman; Lou Brown, Ted Jacocks, Albert Pickus, Max Hoffman, James Darby, John Perakos, Harry F. Shaw, Samuel Rosen, Herman M. Levy, Barney Pitkin, Henry Germaine and Timothy O'Toole.

RKO Quarter Net Hits $3,675,953; Sharp Increase

RKO earnings had increased sharply, it was noted this week when the company issued its quarterly report showing a net profit for the first quarter of 1946 more than double that of the first quarter of 1945.

Consolidated net profit of the RKO Corporation and subsidiary companies for the 1946 quarter was $3,675,953 after taxes and all other charges. This is equivalent to approximately 97 cents per share on the 3,791,661 shares of common stock outstanding at the end of the quarter, after retirement of the six per cent preferred stock by redemption and conversion. This quarterly profit compares with a consolidated net profit of $1,141,044 for the first quarter of 1945.

Consolidated net profit for the year ended December 31, 1945, was $6,031,085, after taxes and all other charges, equivalent to $1.59 per share as compared with $5,206,378 for the preceding year.

No Funded Debt with Public

In his annual report to stockholders, N. Peter Rathvon, president, disclosed that at the end of 1945 neither the RKO parent company nor RKO Radio Pictures, the producing and distributing subsidiary, had any funded debt in the hands of the public and that the refinancing of theatre subsidiary debt in February, 1946, by new three per cent debentures of RKO Theatres, Inc., resulted in the retirement of substantially all previously existing theatre funded debt and provided the RKO enterprise with substantial amounts of additional working capital.

The increase in this working capital was in the neighborhood of $10,000,000 so that the aggregate working capital of RKO and subsidiaries at April 30, 1946, was approximately $38,000,000 as compared with approximately $15,000,000 at the beginning of 1940.

The six per cent preferred stock was called for redemption early this year, but all except 2,019 shares was converted into common stock prior to the redemption date, resulting in issuance upon conversion of 903,608 additional shares of common stock, part of which had been issued prior to the end of 1945.

Strong Capital Position

In this connection the annual report states that such conversion "permitted a large part of the cash provided by the financing plan to increase the company's working capital, thus placing it in a strong capital position for further expanding its business."

The report also said that during 1946 more pictures of major importance would be available for release than in any previous year; that the company had an adequate reserve of completed feature pictures.
Hollywood Gave Australia 88% Of 1945 Total
by LIN ENDEAN in Sydney

More than 88 per cent of the 328 feature films imported by Australia during 1945 were Hollywood-made, according to the report recently submitted by J. O. Alexander, chief censor. There were 200 U. S. feature films imported last year as against 25 from the United Kingdom and 13 from other countries.

The U. S. contributed 3,148 reels of standard films of all classes and 866 reels of miniature film to the 1945 Australian film program.

In 1942 the U. S. contributed 90.5 of the feature films imported; in 1943, 89.2 per cent; in 1944, 87.5 per cent and in 1945, 88.4 per cent.

All of the 1945 American feature films passed the censor without elimination.

Mr. Alexander saw an increased interest in the 10mm field. "The value of the 10mm sound film," he reports, "was established both as an educational and entertainment medium during the war years and this fact, combined with declared policies of certain major film importing companies, indicates that a marked increase in the importation of sub-standard sound film may now be anticipated."

Century Employees To Get Bonus and Pension Plan

A new incentive plan under which supervisors, managers and assistant managers of Century Theatres in New York will receive bonuses at the end of the year on the basis of improved business, was outlined at a breakfast, by Fred J. Schwartz, vice-president of the circuit, last Thursday. Century is also working on a pension plan for employees, in addition to the present coverage, with health and life insurance policies, all at no cost to employees.

New 20th-Fox Publicity Unit

Twentieth-Fox-Fox has instituted a news copy and service department as a part of the company's home office publicity organization, it was announced Tuesday by Charles Schlaifer, head of the company's advertising, publicity, exploitation and radio departments. Earl Wingart has been named manager of the new office, which will handle the preparation for all news copy and other forms of written material in the future.

Screencraft To Reissue Three

Screencraft, New York, will reissue "Fisherman's Wharf," "Escape to Paradise" and "Peck's Bad Boy at the Circus." These subjects were originally released through RKO and were produced by Sol Lesser.

Paramount Will Package One-Hour Shorts Show

Paramount will package a one-hour shorts show designed particularly for child matinee shows, it was announced last weekend by Oscar A. Morgan, short subjects sales manager, as he began his third regional sales meeting at the Warwick Hotel in Philadelphia. The shorts package plan will have the endorsement of various child welfare and educational organizations. Mr. Morgan held his fourth meeting of the series in Cleveland May 6.

Paramount Has 25-Year Club

The inauguration of a 25-Year Club, comprised of Paramount employees who have serviced the company an aggregate of 25 years or more, was announced Tuesday in New York by Barney Balaban, president of Paramount Pictures. Within the next few weeks 175 employees will be inducted into the club in a series of dinners throughout the country with the first such occasion to be held at the Waldorf-Astoria in New York on May 14.

At each dinner the presentation of certificates, especially prepared Bulova wrist watches, membership lapel pins and a bound volume containing the photographs and biographies of the club members, will be made by company executives.

At the May 14 dinner at the Waldorf, 50 initiates, including home office, and Long Island laboratory employees will be honored. Each will be accompanied by a guest.

A special event will be a coast-to-coast telephone-public address hookup over which Cecil B. DeMille, Henry Ginsberg and Bing Crosby will talk to the initiates, their guests and the company executives.

Reopen Iowa Theatre

Commonwealth Theatres has reopened the Uptown theatre, Creston, Iowa, which has been dark for four years. The circuit also operates the Star in Creston. The Uptown will now be the first run house. Bob Spen-

cer, manager of the Star, also will handle the Uptown.

Popcorn Company Expands

The Popcorn Sides Company has entered the Philadelphia field to distribute theatre popcorn equipment made by the Star Manufacturing Company. Jack Harris, recently released from the Army as a first lieutenant, has been selected sales and promotion manager.

To Produce Shorts

General Film Productions Corporation, New York, has concluded arrangements to produce a series of short subjects titled "Broadway to Hollywood" in association with Ed Sullivan, columnist. The first release was to be scheduled for May, the company announced.

Sweigert Named Division Head in Paramount Shift

Charles M. Reagan, vice-president in charge of domestic distribution for Paramount, has appointed Earle W. Sweigert midwestern division manager, and has re-aligned the branch offices of the present eastern, New York, southern and central divisions.

The new designation of the four divisions and their sales managers are now:

The northeastern and southern division under the supervision of Hugh Owen; midwestern division, Mr. Sweigert; central division, J. J. Donohue, and the western division, George A. Smith.

Mr. Owen's division is composed of the branch offices at Boston, New Haven, Buffalo, Albany, Atlanta, Charlotte, New Orleans and the New York office.

The midwestern division is composed of Philadelphia, Washington, Pittsburgh, Cleveland, Cincinnati and Detroit.

The central division contains the offices at Chicago, Minneapolis, Milwaukee, Indianapolis, Dallas, Oklahoma City and Memphis.

The western division consists of Kansas City, St. Louis, Des Moines, Denver, Salt Lake City, Omaha, Los Angeles, San Francisco, Seattle and Portland.

Hamrick-Evergreen Theatres Hold Seattle Convention

Hamrick-Evergreen Theatres held their convention in Seattle last weekend at the Olympic Hotel to welcome back to the company its war veterans and to discuss purchasing, maintenance, service bookings, exploitation and advertising. Theatre managers, executives and other company members from Spokane, Wenatchee and Seattle attended. Frank Newman, Sr., president, presided.

Sell Philadelphia House

The Locust theatre, Philadelphia, has been sold by Harry J. Alker, Jr., and Thomas M. Dougherty, Jr., to Charles J. Conway for $115,000. The Locust is the last of a circuit of theatres built and operated by William Freihofler and Fred G. Nixon-Nirdlinger.

List Albany Changes

Sylvan Leff and Robert Rinkel have resigned as Universal salesmen in the Albany exchange. Mr. Leff will take over the Highland theatre in Utica. Eugene Lowe has resigned as manager of the Monogram Albany exchange and the management has reverted to N. R. Dickman.

Plan Charlotte Drive-In

Plans for construction of a drive-in theatre on land on Wilkinson Boulevard, Charlotte, N. C., have been announced by H. B. Meiselman.

MOTION PICTURE HERALD, MAY 11, 1946
Leo just got through hanging up a new all-time record at the Capitol, N.Y., when—

the very next M-G-M attraction tops it with a brand new all-time HIGH!

**TIP-OFF:** The M-G-M attraction to follow "Postman Always Rings Twice" at the Capitol is "Two Sisters From Boston" and it's another record-breaker. Watch! And with "The Green Years" setting new M-G-M records at Radio City Music Hall, isn't it the truth: The Big Ones Come From M-G-M!
Wallis-Metro Film on Atom Bomb Starts; 42 Pictures in Production

Hollywood Bureau

Production activity declined slightly last week, as work was completed on 10 films, and suspended on one; "Forever Amber," which had been in work at 20th Century-Fox for more than a month. By mutual agreement with the studio, John M. Stahl withdraws as director, and it was rumored in Hollywood that other changes would occur before the pictures resumes production late in the summer.

Eight pictures were sent into production during the week, and the combined total was 42 in work, which compares with a total of 52 for the previous week.

Among the eight films started during the week was "The Beginning or the End," the atom bomb story on which Hal Wallis and MGM have pooled their resources, the former contributing his screenplay, "Top Secret," and acting in an advisory capacity on the production, which Norman Taurog will direct and Sam Marx produce. Brian Donlevy, Robert Walker, Lionel Barrymore, Tom Drake and Beverly Tyler head the cast.

Agnes Moorehead has been assigned the role of Lise Meitner, brilliant European woman scientist whose research was instrumental in the fission of the atom.

Loew and Lewin Start Work on "Bel Ami"

David Loew and Albert Lewin brought their film version of De Maupassant's "Bel Ami" before cameras, with a cast including George Sanders, Angela Lansbury, Ann Dvorak and Frances Dee. Lewin, who wrote the script, is directing. United Artists will release the film.

At RKO Radio, work began on "Nocturne," which Joan Harrison is producing and Edwin L. Marin directing. The cast includes George Raft, Lynn Bari, Robert Anderson, Joseph Penney and Virginia Huston.

Mark Hellinger brought his film version of Ernest Hemingway’s famous short story, "The Killers," before the cameras at Universal. In the cast are Burt Lancaster, Ava Gardner, Albert Dekker, Edmond O’Brien, Sam Levene, Jack Lambert and Jeff Corey. Robert Siodmak is the director.


New Michael Shayne Film Is In Work at PRC

"Blonde on the Loose," third in the studio’s "Michael Shayne" series, got under way at PRC. The picture stars Hugh Beaumont and Cheryl Walker. Sam Newfield is directing; Sigmund Neufeld producing.

Golden Gate Productions launched "Flight to Nowhere," which will be released through Screen Guild Productions. William B. David is producing in Cinecolor, and William Rowland is directing. Alan Curtis, Evelyn Ankers and Jack Holt are co-starring.

James Cagney will desert his independent production unit temporarily to head the cast of "13 Rue Madeleine," due to start shortly at 20th Century-Fox. The deal was negotiated through Cagney’s brother, William, who is head of Cagney productions, and marks the first time that the star has accepted an outside offer since he and his brother set up their own company several years ago. "13 Rue Madeleine," based on the actual exploits of the operatives of the Office of Strategic Services behind enemy lines during the war, will be filmed in the same semi-documentary manner as was "The House on 92nd Street."

Preston Sturges Buys Story To Star Harold Lloyd

Preston Sturges has purchased "The Human Strong Box," by Fredric Mauzenes, and plans to star Harold Lloyd in the picture, for which Sturges will write the screenplay.

William Bloom, former producer of Army training and rehabilitation films, has been signed by Columbia as a producer, and will work under the executive supervision of Bennie F. Zeidman. His first assignment is "Millie’s Daughters," a screen adaptation of a novel by Donald Henderson Clarke.

Bryan Foy has signed Kenny Delmar, who plays "Senator Claghorn" on Fred Allen’s radio program, to star in "It’s a Joke, Son," which will be Foy’s first feature for Eagle-Lion when he moves into the new spot next month. . . 20th Century-Fox has acquired the screen rights to Frank Yerby’s novel, "The Foxes of Harrow." The story deals with a professional gambler who becomes a dominant figure in New Orleans in the years just prior to the Civil War.

Diana Productions To Put Two Into Work This Year

Diana Productions will put two films into production before the end of the year. The first, in which Joan Bennett will star, will be "The Secret Beyond the Door," a murder mystery by Rufus King. The second is a Western by Stuart Lake, titled "Winchester 73." . . Columbia has borrowed Keenan Wynn from MGM for the male lead in "Rio." Wynn replaces Lee Bowman who, stricken with pneumonia, was forced to withdraw from the cast.

MGM will film the life story of Tod Sloan, the famous jockey who rode to greatness in America and England during the years at the turn of the century. The picture will take its title, "Monkey on a Stick," from an original story by Red Palmer and Sloan, but will draw much of its dramatic content from the biographies. . . Lynn Bari, a winner in last year’s Motion Picture Herald "Stars of Tomorrow" poll, has been borrowed by RKO from 20th Century-Fox for a co-starring role in "Nocturne."

Hunt Stromberg has signed John Loder, Hedy Lamarr’s husband, for an important role in the latter’s starring vehicle, "Dis-honored Lady." . . Chester Erskine and Fred Finkelhoffer have been assigned to produce "The Egg and I," based on Betty MacDonald’s best seller, as the first of four features the two will adapt and produce for International Pictures under the new United World releasing setup.

Mark Hellinger has signed Frank Tuttle to direct "Swoll Guy," which he will produce for Universal release. Sonny Tufts, Ann Blyth and Ruth Warrick have been engaged for prominent roles. . . United States Pictures has acquired the rights to "The Gentle Sin," by Franz Spence, and signed the author to write the screenplay. . . Arthur Lubin has been signed by Harry Popkin to direct his Cardinal picture, "Sheila." . . Robert Lowery has been signed to a new contract by Pine-Thomas.

Dick Powell To Star in New Picture for Columbia

Dick Powell will star next at Columbia in "Johnny O’Clock," an original by Milton Holmes. Robert Rossen, who is writing the screenplay, will direct the melodrama as his first such assignment. . . Bruce Humber-
STONE has been assigned by 20th Century-Fox to direct the horse-racing picture, "The Homestretch." It is to be filmed in Technicolor, and will include scenes depicting the coronation of King George VI.

George Macready, who scored as Rita Hayworth's first husband in "Gilda," has been chosen by Columbia for the role of the villain in "Down to Earth." ... "My Dog Shep" will be the third picture on Golden Gate's 1946-47 schedule. ... Charles Hoffsman has been assigned to produce "A Kiss in the Dark" for Warners. ... Donald Crisp has been engaged for a top role in "Ramrod," which Harry Sherman will produce and Andre De Toth direct for Enterprise.

"Flight to Paradise"
New Wurzel Film

Sol Wurtzel's third independent production for 20th Century-Fox release will be "Flight to Paradise," based on an original story by Charles Kenyon. Paul Kelly and Osa Massen have been engaged for leading roles. ... Dolores Moran has been signed to a long term contract by Benedict Bogeaus, who will co-star her with Burgess Meredith in his forthcoming production, "Jonathan Loves Them All." ... Dennis O'Keefe has been chosen by Hunt Stromberg for the leading role opposite Hedy Lamarr in "Dishonored Lady," which Jack Chertok will produce and Robert Stevenson direct.

Van Johnson and June Allyson have been assigned the romantic leads in MGM's film version of the Charles Nordhoff-James Norman Hall novel, "High Barbaree." ... Burgess Meredith will co-star with Ginger Rogers and David Niven in "Magnificent Doll," film biography of Dolly Madison, which is planned as a Skirball-Manning production for Universal. ... Errol Flynn will share steller honors with Barbara Stanwyck in "Cry Wolf," soon to roll at Warners.

Whalen Rejoins Autry

David B. Whalen, recently discharged from the Army, has rejoined Gene Autry as publicist in the latter's appearances with the World Championship Rodeo.

ON THE SET of "Life With Father," Warners' picturization of the stage hit: a visit by Jack L. Warner, executive producer and company vice-president, and the authors, Howard Lindsay and Russel Crouse. Left to right in the front row are Mr. Warner, Irene Dunne, Mrs. Clarence Day, Mr. Crouse, and Mr. Lindsay. At the top is Michael Curtiz, director; just below are Robert Buckner, producer, and Steve Trilling, Mr. Warner's assistant.

20th-Fox Halts Production On "Forever Amber"

Production of "Forever Amber," the screen adaptation of Kathleen Winsor's novel, has been suspended until late summer due to the quality of the film so far shot, which hasn't measured up to the high standards originally planned, Darryl F. Zanuck, vice-president in charge of production for 20th Century-Fox, announced last Thursday in Hollywood.

When production of the film resumes, Mr. Zanuck announced, William Perlberg will continue as producer and the present script by Philip Dunn will be used.

No decision has yet been reached as to who will be the director, nor have any changes in cast as yet been decided upon, it was announced. John M. Stahl was directing and Peggy Cummins had the title role.

General Service Plans Expansion

More than $500,000 will be spent during the next nine months in an expansion program planned for General Service Studios, Inc. It was announced in Hollywood last week by C. J. Tevlin, president of the newly-formed corporation operating as a rental organization for independent producers.

Currently two new sound stages of the latest modern type are being erected, and will be completed by June 1, bringing to a total of seven stages which will be available at one time. New equipment will include Mitchell B.N.C. camera equipment, eight moviola projectors, new lighting and two generators.
OLIVIA DEHAVILLAND
"TO EACH HIS OWN"
in Mary Anderson • Roland Culver • Virginia Welles
Phillip Terry • Bill Goodwin • and introducing John Lund
A MITCHELL LEISEN Production
Produced by Charles Brackett • Directed by Mitchell Leisen
Screen Play by Charles Brackett and Jacques Thery

"To Each
NEXT AT
Radio Music
NEW Y

If It's a PARAMOUNT PICTUR
His Own
ACTION
City Hall
NEW YORK CITY
's The Best Show in Town
Majors Sued by Baltimore House On Clearance

An anti-trust suit was filed in the Washington District Court Monday by the Hartford theatre, Baltimore, charging the major distributors and two exhibitor circuits with unlawful use of the clearance system and claiming triple $30,000 damages. No hearing date has been set.

The suit was the second filed by a Baltimore house against substantially the same defendants. Several weeks ago the Linden theatre filed an anti-trust suit.

The defendant distributors include Twentieth Century-Fox, Warner Bros., Loew's, Paramount, RKO, Universal, United Artists and Columbia. In addition to the major distributors, defendants in the new suit include Durkee Circuit, with 26 houses in Maryland, and the Rome Circuit, with 13.

The suit charges that clearance in Baltimore is being used as a device to bring about and perpetuate the monopoly of the exhibitor defendants in early-run distribution of motion pictures in the neighborhoods in which they operate theatres and as a means of restraining the trade of other exhibitors.”

It is further charged in the suit that the two feeless exhibitors “virtually divided” Baltimore neighborhoods between them, and that they entered “into an agreement whereby the two circuits do not compete with one another and whereby both circuits combine their purchasing power to obtain from the distributor defendants preferences and advantages over independent exhibitors.”

It is charged that the “defendant defendants” further discriminate against plaintiff by refusing to permit it to arrange for the exhibition of a picture until after the exhibitor defendants have arranged for the showing of such pictures in their theatres, regardless of the length of time that elapses after completion of the downtown run.”

Warner Transfers Florio

Joseph M. Florio, sound technician for 12 years with Warner Theatres in upstate New York, has been transferred to the circuit’s home office in charge of servicing theatres in the New York metropolitan area.

Western Acquires Two

J. E. Jones, president of the recently-organized Western Amusement Company, has purchased two theatres in Victorville, Cal., from the Perkins interests. The company now owns 13 California theatres.

Ferber Joins Hillman

Stanley Ferber has joined the staff of Hillman Periodicals in charge of publicity. He will work mainly on Pageant but will also handle public relations for Movieland and Real Story.

Goldman Theatre Trial in Philadelphia Resumes

The William Goldman Theatres trial for alleged damages against Warners’ Philadelphia theatres and distributors resumed Monday despite earlier predictions that the case would be settled out of court.

William Lodermilch, treasurer of the Goldman firm, testified the company had spent $32,244 in maintenance costs for the Erlanger theatre that figured in the trial from December 1, 1941, to December 7, 1942.

The defense then entered a motion for dismissal claiming that the plaintiff had not made a case and that the only damage was out-of-pocket expenses and that the rest was only hypothetical. Judge Kirkpatrick in the U.S. District Court denied the motion.

Fielding Suspends Two More Licenses

Continuing his drive for maintenance of proper supervision of children in New York City theatres, Benjamin Fielding, License Commissioner, has suspended the licenses of the Mt. Eden theatre in the Bronx for two days, and the Grove theatre in Brooklyn for three days.

Last Friday Supreme Court Justice Kenneth O’Brien of the first Judicial District sustained the right of Commissioner Fielding to use the power of his office to revoke permanently the operating license of the Universal theatre at 91 Bowery.

The license was revoked by Commissioner Fielding because of 177 arrests for degeneracy on the theatre premises and 164 subsequent convictions over a period of 10 years.

Scher Joins Pressburger

George Scher, recently discharged from the Army, and prior to that a field representative for United Artists in New England, has been named eastern press representative for Arnold Pressburger, producer of the forthcoming “A Scandal in Paris,” to be distributed through United Artists.

Acquire Reissues

Francis White, Jr., and John Mangham, buying committee for Associated Film Classics of Texas, have acquired for reissue 18 Western films, including one Zane Grey story, five Harold Bell Wright stories, six with George O’Brien and six with James Newill and Dave O’Brien.

Dezel Buys Hoffberg Films

Film Exchange, operated by Al Dezel in Detroit, Chicago and Cleveland, has purchased for the midwest territory Hoffberg Productions’ “Night Cargo,” “On Probation,” “Circus Shadows,” “House of Danger,” “Sporting Chance” and “The Reckoning.”

Fawcett Buys Building

Fawcett Publications, Inc., has purchased a 21-story building at 67 West 44th Street, New York, to house its New York offices.

Lowe Sees Film Trade Abroad Moving Ahead

Wandering Al Lowe, United Artists division manager for the Far East, Australasia and South Africa, reported in New York this week after a four-month plane tour, that business is slowly getting under way again in his territory, but is blocked temporarily by the few construction materials available for theatres and by the very few dollars which most countries have allotted for film purchases.

A strong supporter of the loan to Britain, Mr. Lowe says business in general, and film business in particular will be aided greatly if the loan is approved.

In a behind-the-scenes look at the situation in Dutch East Indies, Mr. Lowe reported authorities there wished the Dutch Government to take over the film business and to buy outright for a period of five years all films which would be shown in the Dutch Indies—these to be distributed by the Government. The Motion Picture Export Association plans to operate there.

Mr. Lowe travelled 60,000 miles by air on this last trip, covering Australia, the Philippines, Ceylon, India, Egypt, South Africa, France and England.

In India he found native production had increased to such a degree that smaller theatres which had been showing American and English product had bowed to the wishes of the native distributors and turned their theatres over to Indian product.

Mr. Lowe’s longest air hop was a 3,600 mile non-stop flight across the Indian ocean from Leamouth, Australia, to Colombo, Ceylon, which took 16 1/2 hours.

Court Denies New Delay in St. Louis Trust Suit

The United States Circuit Court of Appeals in St. Louis Monday rejected the motion of the St. Louis Amusement Company for continuation from May 9 to the September term of its appeal from the ruling of Federal Judge Richard M. Duncan in its $285,000 anti-trust damage suit against Paramount.

The suit is one in which the plaintiffs have attacked the legal setup of the American Arbitration Association’s system of tribunals under the Consent Decree.

The litigation developed after Adolph Rosean, owner of the Princess theatre, South St. Louis neighborhood, filed an unreasonable clearance charge, naming Fan- chon and Marco-St. Louis Amusement theatres as interested parties. Judge Duncan dismissed the suit as against most of the original plaintiffs and also upheld the Consent Decree. However, through a legal technicality, the counter claim of Mr. Rosecan and Joseph Litvag and the Apollo Theatre Corp., against the original plaintiff is still pending in the district court.

MOTION PICTURE HERALD, MAY 11, 1946
MOMENTUM*

FROM

ALEXANDRE DUMAS'

'The Wife of MONTE CRISTO'

2nd BIG WEEK BALTIMORE

2nd BIG WEEK CINCINNATI

3rd BIG WEEK CHICAGO

*80,000,000 PRE-SOLD MAGAZINE READERS!

AND PRC'S CINECOLOR HIT "THE ENCHANTED FOREST" STILL BREAKING RECORDS THROUGHOUT THE COUNTRY!
Paramount Deal Splits Television Contract Rights

By a deal now under discussion between Paramount and the 20th Century Sporting Club and the Madison Square Garden Corporation, a precedent would be set in separating television rights from actual telecasting rights. The deal, it is reported, would give Paramount the rights to use a telecast of the Joe Louis-Billy Conn heavyweight title bout to be held in the Yankee Stadium June 19, possibly in New York’s Paramount theatre, although actual public telecasting rights already have been sold to the National Broadcasting Company as sponsored by Gillette Razor.

When questioned at a press conference last Tuesday, when NBC announced it had obtained the television rights to the fight, John F. Royal, NBC vice-president in charge of television, said the company would “resist any unauthorized use” of its teles- cast, pointing that other users would be on notice of “possible piracy.”

Brigadier General John Reed Kilpatrick, head of Madison Square Garden, told the press last week, “We do not intend to sell any telecasting rights which would stop our making arrangements for theatre television.”

Should Paramount make a deal with the 20th Century Sporting Club for a theatre telecast of the fight, film industry lawyers see an important legal question raised which likely would have to be decided by the U. S. Supreme Court in a test case.

American Broadcasting Buys King-Trendle Network

American Broadcasting has purchased all the outstanding stock of the King-Trendle Broadcasting Corporation of Detroit, according to an announcement this week by Edward J. Noble, chairman of the board of American. The purchase price is $3,650,000 cash. King-Trendle, which reported a 1945 gross of $2,357,000, owns WXYZ in Detroit, WOOD in Grand Rapids and the Michigan Network which supplies programs to a number of Michigan stations. The sale is subject to the approval of the Federal Communication Commission.

New Company to Operate Atlas Films in Illinois

F. S. Yantis & Co., investment bankers of Chicago, have acquired the assets of the Atlas Educational Film Company of Oak Park, Ill., and will continue to operate under the name of Atlas. Additional capital has been made available to the company for an expansion program. Officers of the new company are Milford T. Eichardt, president; A. B. Rehm, vice-president; C. A. Rehm, secretary; Kenneth Lineberry, treasurer, and Elinor Borup, assistant treasurer.

Color Television Equipment License Granted by CBS

A license to manufacture television trans- mitter equipment based on Columbia Broadcast- ing System’s ultra-high frequency color television inventions has been granted Fed- eral Telecommunication Laboratories, Inc., affiliate of the International Telephone & Telegraph Corporation. Federal Labora- tories is the second major company licensed under Columbia’s color television invention patents. Recently Westinghouse Electric made a similar arrangement.

U.S. Standing Pat On Scophony

The Government plans to “stand pat” in its objections outlined in the anti-trust suit filed in the New York Federal Court against Scophony and Paramount, which alleges a theatre television combine on equipment, it was reported last week.

“No consent decree will result from this complaint,” a high ranking Justice Depart- ment official said in Washington last week, adding: “There can be no decree without government consent, and we don’t intend to give in one inch.”

Meanwhile W. G. Elcock, director and finan- cial controller of Scophony, Ltd., was reported to be ready to leave for London following what appeared to have been an unsuccessful attempt to settle the anti-trust suit brought by the U. S. Government against Scophony, Ltd., and seven American defendants, including Paramount, General Precision Equipment and Scophony of the U. S.

C. Russell Halligan, Sr., Dies

Funeral services were held Tuesday at St. Joseph’s Church, Green Island, N. Y., for C. Russell Halligan, Sr., former Albany executive who died at his home in Green Island May 3. He had been connected with Universal, Columbia and RKO in Albany for more than 40 years.

Jacob Rosing

Jacob Rosing, 76, president of the Broad- way Theatre Corporation, died May 5 at his home in Buffalo, N. Y. Mr. Rosing had been interested in the motion picture business since 1909.

Leopold Bader

Funeral services were held May 3 in New York for Leopold Bader, 76, father of David A. Bader, former Twentieth Century-Fox publicist and writer on motion picture subjects. Interment was at Mt. Zion Cem- etary, Maspeth, N. Y.

Fawcett Names Jenkins

Daniel A. Jenkins has been appointed as- sistant editor of Motion Picture Magazine. It has been announced by Ralph Daigh, edi- torial director of Fawcett Publications, Inc.

Educators Study Television as Teaching Tool

Television’s potentialities as an educational medium were explored by leaders in the field and educators at a session on “Television and Education,” conducted Monday at the 16th Annual Conference of the Institute for Education by Radio, in Columbus, Ohio, under the sponsorship of the Television Broadcasters Association, Inc.

The status of television today and its future prospects were reviewed by Noran E. Kersta, manager of the television department of the National Broadcasting Company; B. Ray Cummings, vice-president in charge of engineering for Farnsworth Television & Radio Corporation, and by Richard Hubbell, production manager and television consultant of the Crosley Corporation.

Mr. Cummings said it would be unwise to withhold television from the public now on the ground that the future would bring changes. “Practical color television, for example, is a goal towards which all of us are enthusiastically working,” he said. “But while the time-consuming problems of color are being solved, and the necessarily unbur- ried process of standardization is taking place, very acceptable black-and-white is ready to be on its way.”

Other speakers were Wallace S. Moreland, assistant to the president of Rutgers Uni- versity, Edward Stasheff of the New York City Board of Education, Robert Child of WGY and WRGB in Schenectady and Nathan Rudich of the New School. Pro- fessor Kenneth Bartlett of Syracuse Univer- sity presided.

Cinema Lodge to Honor Sports Broadcasters

Cinema Lodge, the entertainment and allied industries lodge of B’nai B’rith, will pay tribute to the Sports Broadcasters Asso- ciation and its members at the Hotel Astor, New York, May 14, for their consistent ef- forts to promote good Americanism and good sportsmanship. Jack H. Levin, presi- dent of the lodge, will present the special Honor Scroll to Bill Slater, president of the association, whose members include Ted Husing, Bill Stern, Red Barber, Marty Glickman and Jimmy Dolan.

Boyle with Globe Ticket

James Boyle, formerly of RKO Radio and more recently assigned to the newsroom of the Army’s American Broadcasting System in Europe, has joined the sales staff of the New York Globe Ticket Company.

Quinn Joins Paramount

Robert Quinn, formerly manager of the Trail theatre, Colorado Springs, has joined the Paramount special field representative staff. He will work out of Denver.
HURRY! HURRY! HURRY! NOW!
GET YOUR TICKET (they are going fast)
to the
VARIETY CLUBS OF AMERICA
Humanitarian Award Banquet
climaxing the four day 1946 Convention at the
ASTOR HOTEL
Sat. Eve., May 18th

$10 A PERSON

See - DAVE WEINSTOCK, Treasurer of the Banquet Committee, Raybond Theatres, Paramount Building, Telephone La 4-4100 FOR TICKETS!
The Dais will be unequalled in history of Industry or National Dinners to pay tribute to the Winner of the 1945 Award... a great humanitarian whose work of a lifetime will thrill you.

THE HEART OF SHOW BUSINESS
COMES TO THE CROSSROADS OF THE WORLD
Be Present at the Greatest Event in Theatrical History!

DON'T DELAY—BUY YOUR TICKETS TODAY!
Czech Press Hits Failure to Clear Import Status

by JOSEPH B. KANTUREK
in Prague

The right-wing Czech press considers the importation of American pictures to be the most important question facing the Czech industry and complains over the fact that the question has not been satisfactorily answered. The Ministry of Information, responsible for the lack of answers, is under attack from various groups.

One of the weeklies has this to say on the problem:

It is known that the Ministry of Information, with no preliminary talks to anybody, made a proposal to American producers, which was flatly rejected. The main difficulty in negotiating a deal lies in the agreements signed with the Soviet to the effect that 60 per cent of all pictures shown in Czechoslovakia must be Russian product and that this number will be increased yearly by five per cent.

But it has been shown that the Soviets simply cannot keep to their bargain because of lack of product. A modification is proposed, then, so that only one-half of the Soviet films will be features. Thus it would be possible to buy the same number of American films now as was imported prior to the war.

The semi-official publications of the monopoly express the opinion that American pictures are still inaccessible to the Czech public because of the excessive and economically unbearable conditions made to the monopoly.

Meanwhile five out of the nine pictures Republic is distributing in Czechoslovakia have opened to unusual business. They are: "Tumbling Tumbleweed," attracting the longest lines ever seen in Prague; "Storm Over Bengal," "Invisible Enemy," "Night Hawk" and "Prison Nurse."

Jugoslavia may soon have its own film studios. As a result of the recent visit of Marshal Tito to the Prague studios, the representatives of the Jugoslavian industry met April 18 with representatives of the Czech monopoly. The Slovenian and Croa-tian production chiefs discussed with the Czechs the possibilities of joint Czech-Jugoslav production with the Czechs helping to build and equip the Jugoslav studios.

Meanwhile, the autonomous eastern part of Czechoslovakia, is planning to produce two features this year and thereafter three features and a number of educational shorts.

From January 1 to March 31, 1946, 21 features were released in Prague. Two were Czech, seven were English, six were Russian, five were French and one was Swiss.

Export Association Operating In Japan, Korea, Germany

The Motion Picture Export Association successfully has been conducting independent operations in Japan and Korea for some weeks, George Canty of the State Department's Telecommunications division has reported. The MPEA is currently handling a steady flow of American films for distribution in those countries.

In Germany, MPEA maintains a liaison and operates entirely under the supervision of military authorities and independent operation is not likely there since all allied nations would have to agree on the project. In Japan credit is given the Association for all rentals, it was said.

This credit is considered of value because the United States, as the occupying authority, stands behind the Japanese yen exchange although the yen cannot be converted at present.

Legion of Decency Reviews Seven New Productions

The National Legion of Decency reviewed seven new productions this week, approving all but one. In Class A-I, unobjectionable for general patronage, were "Avalanche," "Blue Sierra," "Gunning for Vengeance" and "Rendezvous 24." In Class A-II, unobjectionable for adults, were "Mysterious Intruder" and "Renauges." "The Glass Alibi" was placed in Class B, objectionable in part, because of "lustful kissing and suggestive remarks and costumes."

Screen Writers Guild Ask Employment of Veterans

Arthur Strawn, chairman of the veterans' committee of the Screen Writers' Guild, has announced that the SWG has gone on record as protesting the "run-around being given writer-veterans by Hollywood's motion picture producers." The Guild has asked that the studio re-employ for a 12-week period those free-lance writer-veterans not covered by individual studio contracts.

Luxembourg Has Film Veto Right

by LOUIS QUIEVREUX
in Brussels

Although film censorship does not exist in the Grand Duchy of Luxembourg, the Government has been empowered to order total or partial veto against any film which might endanger public order or morals. The cabinet acts from reports drafted by the Luxembourger Film Commission. Each time a film has been suppressed there have been public demonstrations and riotous performances. The Film Commission's main task is to protect minors who are not allowed to attend the theatres, if under 17 years of age, unless the films have been authorized by the Commission.

Joseph Van Cotton, editor of Cine-Revue, has left Brussels for Hollywood, where he will award gold medals to Greer Garson and Clark Gable, chosen as the most popular film actors in Belgium, and two Granx Prix to Veronica Lake and Thomas Mitchell.

Elie Saud, who at the time of the German invasion controlled the Blaton circuit here, has returned to Belgium from Turkey, to which he escaped to avoid Nazi persecution. According to new Turkish laws on family names, he is now called Ilyas Sagol.

Taylor, Other Officers Reelected by ASCAP

The board of directors of the American Society of Composers, Authors and Publishers April 30 reelected Deems Taylor president of the society. Other officers elected for a year are: Gustave Schirmer, vice-president; Oscar Hammerstein II, vice-president; George W. Meyer, secretary; J. J. Bregman, treasurer; Donald Gray, assistant secretary; Ray Henderson, assistant treasurer.

New York—Week of May 6

ASTOR: Pluto's Kid Brother. RKO
Feature: The Kid from Brooklyn. RKO

CRITERION: Mousie Came Home. Univ.
Scientifically Slung. Univ.

GLOBE: Ten Pin Titans. RKO
Feature: Make Mine Music. RKO

HOLLYWOOD: With Red and Gun in Canada. Vitaphone

PALACE: Great Lakes. RKO
Feature: From This Day Forward. RKO

PARAMOUNT: Testing the Experts. Paramount
Service with a Guile. Paramount

RIALTO: Canine Casanova. RKO
Feature: Bedlam. RKO

RIVOLI: College Queen. Paramount
Feature: Kitty. RKO

ROXY: Talking Maggie. 20th-Cent.Fox
Along the Rainbow Trail. 20th-Cent.Fox
Feature: Dark Corner. 20th-Cent.Fox

STRAND: Hare Remover. Vitaphone
All Aboard. Vitaphone
Feature: Her Kind of Man. Warner Bros.

WINTER GARDEN: Apple Andy. Universal
Feature: So Goes My Love. Universal
Variety Club Unit For Mexico City Is First Abroad

by LUIS BECERRA CELIS in Mexico City

The Variety club's first unit outside the United States has just been organized here. It is Variety Club of Mexico, International Tent No. 1. Robert J. O'Donnell, national chief Barker, and Max Gomez, the RKO representative in Mexico, worked for years to establish this tent. Their effort was consummated by Luis R. Montes, operator of an important theatre circuit and president of the National Cinematographic Industry Chamber.

The Tent has 34 charter members, and its officers are: Mr. Montes, chief Barker; Mr. Gomez, first assistant chief Barker, and Juvenal Urbina, manager of foreign distribution for Clasa Films, second assistant chief Barker; Cesar Santos Galindo, treasurer; Roberto Cervantes Casas, property master.

The other members are: General Juan F. Azcarate, producer; Arcady Boytler, producer-director; Lew Bray; Osmir Bromberg; Oscar Brooks, distributor; Guillermo A. Carter; Eduardo Chavez Garcia; Ernesto Espinoza; Jacob Epstein, Universal manager; Robert Graham and Lazarus Constantine, Paramount; Jack Lumond; Adolfo Lagos; Carlos E. Niella, Metro manager; Antonio de G. Osio; Salvador Osio; Francisco Ormeachea y de la Sota; Francisco Ortiz Monasterio; Eduardo Portilla Lascunza; Carl Ponedel; Jose Quiroga; Charles Roberts; Sam Seidelman; Michael Sokol; William Sullivan; Charles Woram and Tony Perez.

The Tent will have all the social and other facilities of the Variety Clubs in the United States.

The Ministry of the Interior is sponsoring the fourth national motion picture week, which opens May 27. The week is intended to inform Mexicans and foreigners in Mexico what the picture industry means to the country. Here, the week will be a feature of the Third Annual Book Fair, sponsored by the local civic government. This phase will include the free exhibition for three hours nightly of selected Mexican pictures.

RKO's "Tomorrow Is Forever" grossed the high for here of $21,716 in its first week at the Cine Olimpia, announces Max Gomez, the local RKO manager. In that week, this picture was only excelled in gross by the Mexican "La Divorcindita" ("The Divorcee"), which took in $28,351. The only picture that approached "Tomorrow" in its first week was Warner's "Confidential Agent" at the Cine Metropolitan, with $15,026.

RKO's "The Bells of St. Mary's" grossed $86,457 during its four-week run at the Cine Alameda. It grossed $10,218 in its first week at the Cine Bucareli, the Alameda's move-over theatre here.

With the release of 10 pictures in April, Mexico put 27 pictures on the screens during the first four months of this year. April was the best month for these releases, and March, with only three, was the poorest, because of the closure for 10 days of the studios due to a film labor conflict.

For the first time in Mexico, pictures are to help the ambitious staging of classic plays—American, English, French and Spanish, but all in Spanish. That will happen at the theatre of the de luxe Hotel Alameda, which will open in the autumn. The hotel was partially opened to accommodate the recent regional convention of the International Labor Office.

Margarita Urreta, noted stage actress, will produce the plays. She will be helped out by Julio Bracho, prize-winning picture director, and the productions of Filmex. Miss Urreta is to present her plays in the evening, while Mr. Bracho will operate the theatre for pictures during the day.

Approves All Films

The Chicago Police Censor Board in April inspected 492,000 feet of film and made 59 cuts. No pictures were rejected of the 117 inspected. Seven adult permits were issued.

America Leads Foreign Films in French Release

by MAURICE BESSEY and ROBERT REGAMEY in Paris

Sixty-six pictures, six of which were revivals, were shown in France during the first quarter of 1946. They were: 33 French, 22 American, five British, one British-American, two Soviet, two Belgian and one Swiss. During the same quarter, 27 films were in, or were scheduled for, production in France.

Government approval has been granted to build a French Hollywood on the Mediterranean coast. Moujins, a charming spot between Nice and Cannes, has been chosen as the site. It will take two or three years to complete the project, which will have residential and administrative buildings, laboratories, 16 stages completely equipped for television—in short, everything necessary to produce 60 pictures a year on the spot and without outside assistance.

The announcement of the creation of the Academy of Arts and Sciences of the Cinema was received with great enthusiasm in French circles. The Academy is comparable to the American Academy of Motion Picture Arts and Sciences and prizes similar to Oscars will be awarded.

Marc Pagnol has been elected to the French Academy, replacing Maurice Donay. Mr. Pagnol, at 50, is the youngest member of the Academy and the first representative of the motion picture industry. He became well known for his plays, "Marius," "Fanny," "Cesar" and "Topaze." After collaborating with Sir Alexander Korda in the film production of "Topaze," Mr. Pagnol became a producer himself, organizing his own company and producing many films. He recently sold this company to Gaumont and now retains only a board position.

Various branches of the French industry have decided to form a National Confederation of the French Cinema to study problems common to the life of professional families.

Warner Bros. and Lee Howard in Tieup on Still Displays

Under a tieup arrangement made by Warner Brothers with the Lee Howard Advertising company, stills of Warner players will be used exclusively in a newly inaugurated window display feature called "Hollywood Flashes." Crediting forthcoming Warner pictures, the posters will be displayed in from 20,000 to 50,000 store windows throughout the country each week under the sponsorship of local firms. The first features Errol Flynn and Eleanor Parker in "Never Say Goodbye."
Columbia

ADVENTURES OF RUSTY: Ted Donaldson, Conrad Nagel—Right good picture, especially appealing to the youngsters. Doubled with Western to about average business. Played Friday, Saturday, Sunday, April 19-21.——E. K. Kentner, Ozark Theatre, Ozark, Mo.

BANDIT OF SHERWOOD FOREST: Cornel Wilde, Anita Louise—An excellent picture that pleased all classes and all ages. Beautiful color. Entertaining from start to finish. Played Friday, Saturday, Sunday, April 19-21.——K. E. Kentner, Ozark Theatre, Ozark, Mo.

GIRL OF THE LIMBERLOST: Ruth Nelson, Loren Tindall—Played on a double bill to the Friday and Saturday patrons, and they were all pleased. Many good comments. Business good. Played Friday, Saturday, April 12-13, Cleo Manor, Buena Vista Theatre, Buena Vista, Ga.

HIT THE HAY: Judy Canova, Ross Hunter—This is one time Judy failed me. She is on the wrong track for small house if she is going in for pianistic singing. Many walked with no comment. Business of bowed Sunday, April 21-22, Cleo Manor, Buena Vista Theatre, Buena Vista, Ga.

LIFE WITH BLONDE: Arthur Lake, Penny Singleton—Capacity business. Did not realize this series had such a following. Seemed to please, too, so look for good things on the next one. Doubled with "Apprentice to the Trade," which emptied the house sufficiently to permit the addition of another show for more business. Played Tuesday, Wednesday, April 16, 17, Thursday, Friday, Saturday, April 19-21, Sunday, Monday, April 24-25, Tuesday, Wednesday, Thursday, Friday, Saturday, April 25-27, Sunday, Monday, April 28-29. ——R. D. Fisher, Star Theatre, Willow Springs, Mo.


Song to Remember: A: Merle Oberon, Cornel Wilde—Another swell Western from Columbia that pleased the weekenders over center. Columbia is all well pleased. Many good comments. Just keep on making "averages." The man who has to make a picture like this on a double bill is crazy or something. Played Thursday, Friday, Saturday, April 21-22.——D. E. Cooper, Sherwood Theatre, Sherwood, Mo.

Our Vines Have Tender Grapes: Marie Dressler, John Barrymore—Another snappy version that filled the house twice in one night with a saving on that extra feature. Played Thursday, Friday, Saturday, April 21-22.——D. E. Cooper, Sherwood Theatre, Sherwood, Mo.


She Went to the Races: James Craig, Frances Gifford—This feature did not do any business for us, although the audience reacted very favorably. Played Thursday, April 17, 18.—C. E. Edwards, Winona Theatre, Scotia, Calif.


They Were Expensive: Robert Montgomery, spring break. Everybody was glad to see Robert Montgomery again, and the picture satiafi ed. Business average. Played Thursday, Friday, Saturday, April 18, 19.—Henry Sparks, Sparks Theatre, Copper, Texas.

This Man's Navy: Wallace Beers, James Gleason—I played this picture on Sunday and Monday because I got stuck for a much newer one. I was not disappointed. Igrossed something that I had in the last six months. I'm not a Going Concern and I bought it cheap. Played Sunday, Monday, April 8, 9—E. K. Kentner, Ozark Theatre, Ozark, Mo.

Twin Blessed: Lee and Lynn Wilde, Preston Foster—Good little picture; seemed to please universally. Doubled with Western to above average business. Played Friday, Saturday, April 5, 6.—E. K. Kentner, Ozark Theatre, Ozark, Mo.

Twin Blessed: Lee and Lynn Wilde, Preston Foster—Another swell picture, good for mid-week, and a natural for teen-age group and orderlies. Played a good business. Long laugh and good picture. I think this is a sure go for more interest. Played Wednesdays, Fridays, Saturdays, April 7, 9, 11—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

What Next, Corporal Hargrove?: Robert W. Monroe—Another good picture, but not as the first one. However, the picture is very entertaining, thanks to Kenneth Hargrove, and everyone seemed to enjoy himself. Played Sunday, Wednesday, Thursday, Friday, April 17, 18, 19—D. E. Fisher, Star Theatre, Willow Springs, Mo.

Yolanda and the Thief: Fred Astaire, Lu- cille Bremer—Poorest Sunday-Monday business since I've been here. This was an emergency booking to replace a picture Twentieth Century-Fox cancelled on this date. Think I would have been better off with any little program picture than this one. Beautiful color and good music, but story terrible. As a fairy tale, it might have been all right, but they even had to add a new song called "My Way." That was the straw. Played Sunday, Monday, April 14, 15—R. D. Fisher, Star Theatre, Willow Springs, Mo.

Yolanda and the Thief: Fred Astaire, Lu- cille Bremer—This is one time Metro missed out. The preview starts by saying, "All the big ones come from MGM," but I really had a disappointed house and many walkouts. Did not even hold up for one day. The Technicolor was the only thing good about it. Played Thursday, Friday, April 15, 16—Cleo Maury, Buena Vista Theatre, Buena vista, Ga.

Monogram

SUNBONNET SUE: Gale Storm, Phil Regan—This was one of the best little musical dramas that I have ever played from Monogram. It did not draw so well as otherplasers, but I did what it was sent for. Many patrons (though few they were said) "Well, that's one time I was fooled. I wasn't expecting it to be any good." Played Monday, Tuesday, April 22, 23—Cleo Maury, Buena Vista Theatre, Buena Vista, Ga.

Paramount

Affairs of Susan: Joan Fontaine, George Brent—We thought this was a good picture. Seemed to please what customers we had. Business below average. Played Wednesday, Thursday, April 17, 18,—K. E. Kentner, Ozark Theatre, Ozark, Mo.

Birth of the Blues: Bing Crosby, Mary Martin—Did not do the kind of business that 600 was the fault of. Played in our house. Many patrons (though few they were said) "Well, that's one time I was fooled. I wasn't expecting it to be any good." Played Monday, Tuesday, April 22, 23—Cleo Maury, Buena Vista Theatre, Buena Vista, Ga.

Duffy's Tavern: Ed Gardner, Bing Crosby—I really enjoyed working on this picture. I didn't like the price, and I didn't like the split, and when my customers didn't like pictures like this, they didn't take the show to our office. Played Thursday, Friday, Saturday, April 18, 19.—Henry Sparks, Sparks Theatre, Copper, Texas.
Twenty-two showmen were new contributors to the "What the Picture Did for Me" department, joining the ranks of exhibitors throughout the nation who look to this department for real information on picture performance in terms of dollars at the box office.

VIVIEN WALQUIST
Elmo Theatre
Guster, Ohio
W. F. SHELTON
Louisburg Theatre
Louisburg, N. C.
VINCENT H. ROST
Dixie Theatre
New Madrid, Mo.
GORDON W. EDINGTON
Odeon Theatre
Augusta, Ky.
G. WINCHENAUGH
Welge Theatre
Rankin, Ill.
A. J. SINDT
Rankin Theatre
Rankin, Ill.
HENRY SPARKS
Sparks Theatre
Cooper, Texas

ROK Radio

ALONG CAME JONES: Gary Cooper, Loreta Young—Good picture. Drew fairly well, but it was Cooper's picture. Believe that he is a little Louise Brooks. Could have doubled gross if coop had known how to take care of picture. Played Thursday, Saturday.

GEORGE WHITE'S SCANDALS: Joan Davis, Jack Haley—Another percentage engagement from RKO last week. It was a "B" picture that could have brought in some dollars. Played Friday, Wednesday, Thursday, Saturday.

JOHNNY ANGEL: George Raft, Sig Heusso—Right good picture, but no business. Played Wednesday, Thursday, March 13, 14.—Kyle E. Keltner, Ozark Theatre, Ozark, Ark.

JOHNNY ANGEL: George Raft, Sig Heusso—Only a fair picture that did average business. Few comments from patrons. Played Sunday, Monday, April 14, 15.—Cleo Mann, Buena Vista Theatre, Buena Vista, Ga.

PINOCCHIO: Disney Feature Cartoon—Played to packed house. Extraordinary Monday matinee for the school grades, and it was packed. Fine picture for any age. Played Sunday, Monday, April 21, 22.—Jim Honey, Milam Theatre, Milam, Mo.

SPIRAL STAIRCASE: THE: Dorothy McGuire, George Brent—Will cause all kids to abandon front seats and beat it to the rear of the theatre. Big interest and is an all-round good mystery movie. Because of a storm, the second night was a fog. Played Sunday, Monday, April 14, 15.—Henry Sparks, Sparks Theatre, Cooper, Texas.


TOMORROW IS FOREVER: Claudette Colbert, Orson Wells—This is an excellent production which coasts less money than some that return home to find his wife happily married. Played to a full house each night. Played Thursday, Friday, April 11, 12—Jim Lomond, Riv Theatre, Prentiss, Miss.

M. W. THOMPSON
Bow Bells, N. D.
ROGER O. GACKLE
Roxie Theatre
Northwood, N. D.
LOGAN HEDRICK
Heart Theatre
Homer, Ill.
JIM D. LOFLIN
Ritz Theatre
Prannis, Miss.
GLEN GILBETY
Ben Lomond, Calif.
V. E. THOMAS
King Theatre
Wyaat, Mo.
J. H. & ALICE E. WOODS
Pierson, Ohio

REPUBLIC

BANDIT OF THE BADLANDS: Sunset Carson, Perry Stewart—Used on our theatre as a double bill. Sunset Carson was somewhat of a novelty, Played Friday, Saturday, April 19, 20.—A. C. Edwards, Winema Theatre, Scotia, Cal.

DODIS: John Wayne, Vera Hruba Rathson—No comments, business only fair. Played Monday, Tuesday, April 8, 9.—Cleo Mann, Burnsina Theatre, Burnsina, Ga.

DODIS: John Wayne, Vera Hruba Rathson—It's a mystery how Miss Rathson became the screen's most beautiful woman. This picture would play well on a Saturday booking but will prove disappointing in a rural community played any other night. Played on Saturday, Sunday, Monday, quite well. Played a very little on the second.—Jim D. Loflin, Ritz Theatre, Prannis, Miss.

DON'T FENCE ME IN: Roy Rogers, Dale Evans—Just about on par with other Rogers pictures. Our customers really turn out to see them. Business very good. Played Wednesday, Thursday, April 3, 4.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

SONG OF ARIZONA: Roy Rogers, Dale Evans—Another Roy Rogers musical Western that did as good as any other Western. There isn't $10 difference on any of this type of feature at the box office. Played Friday, Saturday, April 19, 20.—Jim Honey, Milam Theatre, Milam, Ind.

TIOHCENTURY-FOX

CAPTAIN EDDIE: Fred MacMurray, Lynn Bari—Every time we get a picture from any exchange that has Fred MacMurray in it we don't make expenses. Better stop by here sometime, Fred, and redeem your- self with these people. If we can't make a profit we won't sell it. Played Saturday, Sunday, February 9, 10.—Glenn Bileyu, Ben Lomond Theatre, Ben Lomond, Cal.

CAPTAIN EDDIE: Fred MacMurray, Lynn Bari—This was an interesting and well-made picture that fell flat on our feet because due to lack of compati-

FalL ANGEL: Alice Faye, Dana Andrews—

(Continued on following page)
(Continued from preceding page)

Some like Alice Faye as a dramatic actress, others do not. Personally I liked it, but I knew one thing—the director did a good job, and the audience did respond well. So, I will give it a try.

LEAVE HER TO HEAVEN: Gene Tierney, Cornel Wilde, Anthony Quayle, and a good cast of supporting players. Nothing spectacular, but a well-made film.

MOTION PICTURE WORLD: Janis Carter, Patric Knowles, and a good supporting cast.

A fair picture overall. Played Monday, Thursday, April 22, B. E. Hamilton, Theatre, Shelbyville, Mo.

PILLOW OF DEATH: Lon Chaney, Brenda Joyce—We’ve gotten too many of these melodramatic westerns. This is a good one, full of action and suspense. Played Saturday night, April 19, B. E. Fish, Star Theatre, Willow Springs, Mo.

SCARLET STREET: Joan Bennett, Edward G. Robinson. This is a picture that is worth looking at. It is well made and a good story. Played Thursday, Friday, April 25, B. E. Fish, Star Theatre, Willow Springs, Mo.

SHADY LADY: Charles Coburn, Gypsy Simms—Very well made and a good story. Played Thursday, April 25, M. A. Ziemer, Star Theatre, Willow Springs, Mo.

STRAIGHT AFFAIR OF UNCLE HARRY THE: George Sanders, Ella Raines—This picture was not as good as a Sunday show. There are too many scenes of violence. Played Thursday, April 25, 3:15—W. E. Thomas, King Theatre, Wyatt, Mo.

TRAIL OF VENGEANCE: Kirby Grant, Parry Knight—Just medium Western. Usual plot, not much comedy. Played Saturday, April 27, W. E. Hamilton, Comedy, Shelbyville, Mo.

Rhapsody in Blue: Robert Alda, Joan Leslie—Has its moments. Played Saturday, April 27, W. E. Hamilton, Theatre, Shelbyville, Mo.

High Blood Pressure: All Star Comedies—A slapstick comedy that really got the laughs. A little slow in parts, but when they say, laugh, they give it to ‘em. Good comedy. Played Thursday, April 25, F. W. Hamilton, Theatre, Shelbyville, Mo.

Screen Snapshots, No. 1—9th Anniversary Special: Originally the first one of the series, giving shots of all the old stars. Will interest all. Played Saturday, April 19, F. W. Hamilton, Theatre, Shelbyville, Mo.

Metro-Goldwyn-Mayer

MAGIC ON A STICK: Passing Parade—One of the most interesting, patronized said, because his timing is perfect, and the match is a modern convenience, and not by accident, as so many of these are. Played Thursday, April 25, F. W. Hamilton, Theatre, Shelbyville, Mo.

Paramount

ANIMAL-OLGY: Speaking of Animals—Very good. I laughed more than the audience, but I think this series should be abolished. Some of them are getting to be too much alike. This one was different. Played Thursday, April 18, Ben Lomond Theatre, Ben Lomond, Cal.

RKO Radio

CANINE PATROL: Gay Whitely Western Musical—There are the answer for some good Western music. You can use these on a weekend when you do not have a Western. They are O.K., fine recording. Played—F. W. Hamilton, Theatre, Shelbyville, Mo.

TWENTY GIRLS AND A BAND: Headliner Revue—This is a good for comedy and music, a sure cure for the blues. Put it on any program. Will get the laughs. Played—F. W. Hamilton, Theatre, Shelbyville, Mo.

Sagebrush Serenade: Ray Whitley Western Musical—These are the answer for some good Western music. You can use these on a weekend when you do not have a Western. They are O.K., fine recording. Played—F. W. Hamilton, Theatre, Shelbyville, Mo.

Twentieth Century-Fox

BLUE GRASS GENT: Movietone Adventures—You can’t go wrong with these. Beautiful color and horses, but the recording on the print we had was sour. However, I think we will be able to use them. Played Monday, April 22, Ben Lomond Theatre, Ben Lomond, Cal.

Justice Comes to Georgia: March of Time—Just the right degree of stuff we have had in the new- ests, only in this one they give it to us all at once, which makes it better. This one decided me to drop $100,000 in the picture. Played Thursday, April 25, Ben Lomond Theatre, Ben Lomond, Cal.

Warner-Vitaphone

Spade Cooley, King of Western Swing: Melody Master Bands—Very good. Hope we can get some more like this. That hillybilly music gets into your blood. When our people like a short they slap to beat the band—B. E. Bilyeu, Ben Lomond Theatre, Ben Lomond, Cal.

U. S. Navy Band; Melody Master Bands—Very popular. Had some recordings. Played Wednesday, April 24, F. W. Lee Beckley, Center Theatre, Grundy Center, Iowa.

With Rod and Gun in Canada: Sports Parade—Very good. It will add to any program. W. Lee Beckley, Center Theatre, Grundy Center, Iowa.

Modern and Visual Mirror

Modern Talking Picture Service has merged with Visual Communications, Inc., in Cleveland, to an announcement by B. W. Payne, Jr., licensee for Modern in the Cleveland and Columbus, Ohio, area for the past eight years. All of Modern’s distribution activities will be continued under Visual Communications, Mr. Payne said.

Chicago Company Formed

A certificate of incorporation has been granted the Barnes Carruthers Theatrical Enterprises, Inc., Chicago, by the office of the Secretary of State at Springfield, Ill. It will have 100 shares of $100 par value common stock. Incorporators were Emnil N. Levin, Lusiel Hughes and Lura Henderson.

Hoffberg Buys Four

World rights to “Night Cargo,” “House of Danger,” “On Probation” and “Circus Shadows,” independent Hollywood-made features, have been bought by Hoffberg Productions from William L. Penzner, the producer.

Set ScreenCraft Deals

The closing of franchise deals in 17 U. S. exchanges on the three ScreenCraft-Lesser productions, “Hawaii Calls,” “Frolics on Ice” and “It Happened in New Orleans,” have been announced by Jack Berkson, president of ScreenCraft.

Bella Joseph Joins Enterprise

Bella Joseph, until recently a production assistant in the Office of Strategic Services in Washington, D. C., has joined Enterprise Productions in Hollywood. She will be assistant to Marion Doran, story editor.
Call To Action

In Australia, Norman B. Rydge, chief executive of Greater Theatres Union, Ltd., recently sounded the immediate cause of the sudden decline which theatre business has felt since the Easter holidays.

"All around is virile opposition springing up," said Mr. Rydge, "in sport, in night events, in different forms that will tap off our patronage if we do not counteract them with selling — real selling.

"Now is the time for showmanship. It has been called the lifeblood of the industry. It is more than that; it is the fate of the industry. Inaction, sitting around waiting for business, will see our enterprises decline of sheer inanimation and neglect..."

In this country we have seen in past years the effect of sports carnivals, baseball exhibitions, circuses and all the other summer opposition to our theatre gross.

As Mr. Rydge and other motion picture executives have pointed out, the time for showmanship is now. The place where showmanship comes home to roost, now as always, is in these pages of the Round Table where your ideas are made available to others, and their ideas are brought within your own scope for mutual advantage.

Let's hear from you.

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Keep A Cool Appearance

Although theatres which are not equipped with scientific air conditioning plants are at a disadvantage during the hot months, there are many ways in which the manager can endeavor to at least have the theatre present a cool, inviting appearance to the public.

In the latest issue of Lol, house organ for Loew Theatres, Matt Saunders, manager of the Poli theatre, Bridgeport, Conn., offers the following rules which frequently help to convey the idea of coolness through the power of suggestion:

1. Have cashiers wear cool-looking outfits.
2. Have the doorman, ushers and usherettes wear light-colored uniforms.
3. Be sure your ventilating system is in proper working order — belts, fans and motors functioning with a minimum of noise.
4. Use green plants around the lobby and perhaps around the box office.
5. Do not use icicles in ads or lobby mats. This is pure deception.

We should like to add one suggestion to Mr. Saunders’ list which we have found most practical from our own experience and which has the advantage of keeping the theatre comfortable at least a portion of the time.

During the cool early morning hours, when the cleaners are usually at work, have all doors opened wide to permit free circulation of air. The doors should be closed at about 5:30 A.M. to keep the cool night air inside the theatre. With draughts prevented and circulating fans confined exclusively to those which do not permit discharge of the air already within the theatre, the house temperature will remain moderately cool in comparison with the rising outdoor temperature.

This condition can usually be maintained under normal circumstances for several hours. When body temperature begins to move the thermometer reading too far upward, exhaust and intake fans can be started.

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Bully Ballyhoo

Manager Harold Rankin advertises his Plaza theatre in Tilbury, Ontario, as "a big-time theatre in a small town."

He writes to tell us of a stunt he used in which a man led a cow through the town with a banner captioned: This is no bull. See . . ." etc., etc.

The payoff came when, nearing the local stockyards, the boy leading the cow met a farmer bringing a bull to the pen. Apparently the bull didn’t appreciate the waving banner and charged.

Mr. Rankin reports that, despite injuries sustained by all concerned and court assessments which were rather steep, the theatre did get some benefit from front-page publicity in local and regional newspapers.

—CHESTER FRIEDMAN
Ideas With Merit

—which are adaptable in many situations are pictured herewith; showmanship examples of how theatremen are selling their current and coming attractions around the country.

At right, appreciating the value of front promotion, H. B. Lyon, manager of the Des Moines theatre in Des Moines, has this huge cutout of Bugs Bunny always available. Cartoon title is changed readily in the frame at right.

Left, "Make Mine Music", despite space limitations of the New York Globe theatre, has this brilliant flash which is attracting attention in Times Square. Mammoth electrical display is animated with color.

Theatre front of the Lincoln engagement of: "Fallen Angel" in Washington, playing up the murder angle with a wealth of action and dramatic enlargements. Bill Hoyle, publicity director for the Lichtman theatres, ordered black and green coloring for effect throughout the display.

Utilizing 24-sheet cutouts, Ivan Ackery, manager of the Orpheum, Vancouver, B. C., created this eye-compelling lobby display for "A 1001 Nights".

Left, W. J. Straub, manager of the Empire, Glens Falls, N. Y., used this old device, "she laughed her head off," etc., to exploit "Up Goes Maisie".

Here is an effective street ballyhoo which helped to publicize "Black Market Babies" in advance of its showing at the Strand theatre, Amsterdam, N. Y., for manager Clark Jordan.
Homer Harman, director of publicity and advertising for the New York Roxy theatre, has come up with two lobby innovations which are causing crowds to gather at all times.

In the photo above, at left, the complete north wall of the ticket lobby, measuring 36x11 feet, has been reconstructed with frames of raw mahogany plywood treated with a wood filler, then coated with clear varnish. Mitered concave mirrors frame each of the individual displays. Basically, the idea sells some of the Twentieth Century-Fox players who are headed for stardom. Scene stills from the pictures in which the stars appear are made to simulate a strip of film. Thumbnail biographies of the individual stars are given below the enlargements on a strip of thin, flexible linoleum. Frames are lighted by 100-watt fluorescent tubes which are concealed.

At right, one of the Roxy usherettes is looking at a regular 40x60 wall frame which is recessed so as to provide transparent lighting. The display is a repetition of the film leader for the current attraction as well as a duplication of the cast of characters carried in the house program.

It is creating a tremendous amount of interest, and on breaks it is practically impossible to prevent crowds of patrons from blocking egress.

Plugs "Dakota" with Newspaper, Radio and Outdoor Ballyhoo

A day and date opening of "Dakota" at the Uptown, Esquire and Fairway theatres in Kansas City was given the advantage of a strong radio campaign by Leon Robertson of Fox Midwest theatres in the city.

Spot announcements were employed over stations KCKN, WHB and KCVO in abundance and two fifteen-minute programs were devoted exclusively to the film's promotion with theatre credits.

Display advertisements played up the "romance and excitement" angle in local newspapers. Outdoor billing included the posting of one, three, and six-sheets. Special theatre fronts were designed for the current engagement.

Paints Red Lips on Street For "Kiss and Tell"

Bright red lips were stencilled on the streets by manager P. E. McCoy to exploit the engagement of "Kiss and Tell" at the Miller theatre, Augusta, Ga.

McCoy obtained permission from the city government for this promotion. He also arranged an unusually effective window tieup with Davidson's department store. The window was set up in a tier effect, with a cutout of a teen-age boy and girl stealing a kiss set against the background of a heart.

A large photo of Shirley Temple, star of the picture, also was used in the background, augmented by stills. Teen-age mannequins were used in the foreground. A card had tie-in copy, including theatre and playdate.

Peters Promotes Co-Ops For Richmond Date

Large cooperative ads featured manager George Peters’ campaign on "Diary of a Chambermaid" at Low’s theatre, Richmond, Va. The Burton Jewelry Company used heads of Paulette Goddard and Hurd Hatfield, stars of the picture, in the News Leader with theatre and playdate copy. Kaufman’s ran two co-op ads in the Times Dispatch highlighted by a three-column cut of Paulette Goddard. Peters augmented his campaign by promoting newspaper stories, radio breaks and window display tieups.

Two weeks in advance a 10-foot sign announcing playdate was set up in the outer lobby.

Push "Marriage" With Housewives Essay Contest

A novel contest promoted in conjunction with the Vancouver Sun garnered an unusual amount of publicity for the opening of "Vacation from Marriage," at the Capitol theatre in Vancouver, B. C. Manager Jack Raudall of the Capitol conceived the idea of a contest whereby housewives submitted letters outlining their reasons for desiring a vacation from marriage. More than 3,000 entries came in from readers. The winner received a trip to Hollywood with Ray Gardner, theatrical reporter for the Sun, accompanying the finalist.

Bob Hope Entertains Winner

In Hollywood, Mrs. Turnbull, the winner, and Mr. Gardner were entertained at a garden party at the Bob Hopes' and met many of the Hollywood stars. This was picked up and carried by Time magazine, with the Sun running front page material daily for the entire week.

The couple returned to Vancouver in time for the opening of the picture and appeared on the stage of the Capitol. Radio station CKMO broadcast the proceedings from the stage. A local shop presented a complete wardrobe to Mrs. Turnbull.
**Gillon Active In Exploitation at Davenport**

A double feature of action and laughs

![Image](tokyo-rose)  
**Tokyo Rose**

Francis Gillon's attractive lobby piece on "Tokyo Rose" used illustrations and cut-out letters in addition to an exhibit of captured Japanese souvenirs which he borrowed from local veterans.

Only recently returned from service with the U. S. Army, Francis S. Gillon, manager of the Esquire theatre in Davenport, lowa, has already resumed his membership and activities in the Managers' Round Table.

Francis has been concentrating special attention on lobby display pieces to build up advance interest in his shows. Railway express trucks carrying posters on "Yolanda and the Thief" were shipped with theatre name and playdate.

For "Dangerous Partners" and "Northwest Trail", excellent results were obtained by selling this combination program as an all-action show. The theme was carried out in the lobby, on the screen and in newspaper advertisements.

When "Frontier Gal!" played there recently, the usherettes were dressed as cowgirls in advance, 100 window cards were distributed at strategic locations, and a concentrated radio campaign was conducted over station WOC in Davenport and WHBF in Rock Island, Ill.

Francis reports that in many of his promotions lately, he has been successful in arranging attractive window displays with local merchants.

**Promote Co-Op Ad for Short**

A five-column by 11 in. cooperative newspaper display ad for the Columbia short, "The Magic Stone," was promoted by Sam DeFazio, manager, and Al Brevak, publicist, for the Harris Amusement Co., for the playdate at the J. P. Harris theatre, Pittsburgh, Pa. The ad, which was paid for by the John M. Roberts jewelry store, ran in the Sun-Telegraph.

**Masked Girl Exploits Picture**

A masked girl passed out teaser cards for two days in a street ballyhoo stunt manager L. C. Clark devised for his playdate on "My Name Is Julia Ross!" at the Bucklen theatre, Elkhart, Ind. Copy on the card read: "I'm the girl on the spot! My Name Is Julia Ross! For further information see me at the Bucklen theatre."

**Barrett Promotes Contest For "Cinderella Jones"**

A search for a local Cinderella marked the high point of manager Russell W. Barrett's campaign for "Cinderella Jones" at the Capitol theatre, Willimantic, Conn. Girls between the ages of 16 to 30 were invited to try on a glass slipper displayed in a store window. The first 12 girls with a perfect fit qualified for a quiz contest on the stage. The winner was selected by audience applause. Merchants outfitted the victorious girl in a complete new wardrobe.

**Press and Merchants Support Oil City Contest**

A "Cinderella" contest supported by local newspapers and merchants resulted in excellent business during the engagement of "Cinderella Jones" at the Latonia theatre, Oil City, Pa. Manager Bob Bowman arranged a tieup with the Armstrong Collier department store for a series of cooperative newspaper ads and window displays. They also provided merchandise awards for the contest winner. Both the Oil City Derrick and Blizzard ran daily stories on the contest for two weeks.

**The Selling Approach ON NEW PRODUCT**

[The material below reflects pressbooks now in preparation and represents the point of view of the distributors' exploiters on selling points and special merit of these pictures.]

**TWO SISTERS FROM BOSTON** (Metro-Goldwyn-Mayer): This picture is a musical stemming from the Gay Nineties era. A man dressed in the fashion of that period could parade streets carrying a sign on his back reading: "I'm looking for the 'Two Sisters from Boston.'" Where it is possible to secure a bicycle built-for-two, local girls dressed in Gay Nineties costumes could ride through the street.

Dress a theatre employee in loud clothes, similar to a Caney Island or carnival barker, and have him deliver a prepared spiel in front of the theatre. A man dressed in checked suit and wearing a false nose can give piano-playing imitations of Jimmy Durante in the lobby.

Get together a local quartette to sing barber shop melodies in the lobby, on street corners, in local restaurants, etc. Their make-up should comprise handlebar mustaches, slicked hair, wing-collars, frock coats, striped pants, etc.

Offer a cash prize to the first person identifying a pair of local girls known as "Two Sisters from Boston." Register two unknown girls at a hotel, have them interviewed by newspapers, develop mystery angles, etc.

A souvenir album of hit tunes from the picture has been prepared. Use the album as a basis for making contacts with stores selling sheet music, for radio promotion and tie-ins with local bands and orchestras.

**HER KIND OF MAN** (Warner Brothers): The title of this picture suggests a newspaper contest on "Who Is 'Her Kind of Man?'" It could take the form of a jigsaw puzzle which, when pieced together, will identify the male star of the picture.

Have contestants send in the completed puzzle with a letter of less than 100 words on "Why I Want To See . . . ," etc. Award guest tickets to winners.

Arrange with the local Junior League, sorority, women's club or beauty or fashion expert to poll the girls on what the average American girl believes "her kind of man" to be like. Aim for newspaper coverage with a strong local angle by having result of the poll illustrated with prominent local men representative of the girls choice. Follow through for radio commentary on the selection of "The American Male" and for cooperative newspaper ad tieups and window displays.

Music store tieups could be arranged in conjunction with the revival of two popular songs, "Body and Soul" and "Something To Remember You By," sung by Janis Paige in the picture.
Patrons Pay Admission To Select "Cinderella"
Ray Smith, manager of the Lawler theatre, Greenfield, Mass., used a slightly different angle in putting over his local Cinderella contest for the opening "Cinderella Jones"—by having the winner selected on the stage of the theatre by his regular paying customers.

The stunt, staged at midnight on March 18, was broadcast over WSAT, with the station providing the time free. Local merchants contributed everything from orchids and champagne to jewelry, complete wardrobe and even kitchen utensils. An attractive 40x60 was set up in the theatre lobby giving credit to the cooperating stores.

In picking the winner, six contestants were drawn by numbered tickets, after which the judges selected the Cinderella by glass slipper test, the one whose foot came nearest to fitting the magic shoe being awarded the honor.

Theatre Parties Used to Exploit "Spanish Main"
A pirate costume party for kiddies and a treasure hunt for adults arranged by manager Mildred A. Fitzgibbon resulted in increased attendance for "Spanish Main" at the Roosevelt theatre, Flushing, N. Y. Mildred promoted 20 prizes from a local bank for awards to the children having the best costumes. Forty theatre passes were the prizes in the treasure hunt for adults.

Inverts Newspaper Ad
Manager W. P. Stone revived an old gag with good results when he ran a newspaper ad upside-down for his date on "The Harvey Girls" at the Sunset theatre, Asheboro, N. C. Copy read: "The Harvey Girls will stand you on your head in a feast of Technicolor joy." Beneath was a regular two-column display ad, upside-down.

Runs "Adventure" Teaser Ads
Teaser ads starting a week in advance augmented manager J. G. Bell's campaign for "Adventure" at the Penn theatre, New Castle, Pa. A typical ad carried the following copy: "Guess who's back and guess who's got him! Both will be in 'Adventure' at the Penn theatre."

Durfee Reopens in Fall River
Highlighted by a double page cooperative newspaper display ad, an extensive advertising and publicity campaign heralded the reopening of the Durfee theatre, Fall River, Mass. The ad, which ran in the Herald News, was promoted by manager Paul Slayer.

Promote Co-Op for "Follies"
A four-column cooperative newspaper display ad in the Star highlighted by photo of Lucille Ball was promoted by manager Boyd Sparrow for "Ziegfeld Follies" in Loew's theatre, Indianapolis. The Rost Jewelry store paid for the ad.

Easter Egg Hunt is an Excellent Good-Will Device For Next Year
One of the most important good-will promotions by theatre exhibitors is the annual Easter egg hunt which has become an institution in some localities.

For many years, Sidney Lust, Washington, D. C., and Maryland exhibitor, has sponsored an egg hunt. This year's event, held in Magruder Park in Hyattsville, Md., was run in conjunction with the local Kiwanis Club.

More than 100,000 youngsters crowded the park to hunt for eggs and win prizes. George Shapp, manager of the Lust Hyattsville theatre, arranged the entertainment, which included boxing bouts, a kid-calling contest and a pie-eating event.

The personal appearance of Smiley Burnette, cowboy comedian, highlighted the egg hunt ceremonies in nearby Marlboro at Lust's Marlboro theatre.

In East Chicago, Ind., Bob Bachman, manager of the Indiana theatre, held a city-wide Easter egg hunt in conjunction with the city Recreation Department. All seven of East Chicago's parks were utilized for the event, with approximately 5,000 children participating.

The hunt was tied-in with the re-engagement of "Pinocchio" at the Indians. Guest tickets and promoted merchandise were awarded to winners. Among the prizes were 10 live bunnies. The first 500 kids to appear received a free candy bar.

Coloring of the eggs was accomplished with the help of the local Boy Scouts, a promotion which paid off with a picture in the Hammond Times. Other publicity breaks were promoted in the Globe and the Calumet News. Signs exploiting the playdate of "Pinocchio" were distributed around the parks.

Bob promoted a picture coloring contest under the sponsorship of Newberry's store to publicize the Easter hunt and the playdate of the picture. 5,000 sheets imprinted with a drawing of "Pinocchio" were distributed to children for coloring. Newberry's also exploited the screen attraction and the egg contest in a window display.

Manager Carroll Bradley of the Forest theatre this year held the first of what will be an annual Easter egg hunt in Forest Park, III. The project received the enthusiastic support of the Chamber of Commerce.

The local publicity brought out a reporter from the Chicago Tribune to interview Bradley. The story ran in the metropolitan section of the newspaper on a Sunday.

The hunt was preceded by a parade, with Boy Scouts as the principal attraction. The parade extended for five city blocks. More children turned out for the event than had turned out for any event in the history of the town, Bradley reported. Arrangements were made with local school authorities to distribute mimeograph details concerning the parade to children.

Every child that turned out for the egg hunt received a gift promoted from merchants of the town. In addition there were 100 prizes awarded to those finding the colored eggs.

Murphy Exploits Local Star
By playing up the fact that a local girl is featured in "Blonde Ransom," manager H. C. Murphy garnered extra newspaper publicity for the playdate of the picture at the Strand theatre, Buffalo, N. Y. The first 50 patrons on opening night received an autographed photo of the local heroine. Murphy also placed a six-sheet on the floor of the lobby.
Turner Says We Must Hold Youth Patronage

There is an audience of young sophisticates yearning for attention and amusement, and much of the success in the industry’s future will be determined by the degree to which exhibitors reach that audience, according to Terry Turner, director of exploitation for RKO Radio. These youths, says Mr. Turner, “are weary of the players, the strikes, the braying politicos, the soothsayers of the four freedoms and yodelers who sing of a new world.” He sees them as running short of patience with “messages” from the screen.

The patience is wearing especially thin in the small town theatres, where Mr. Turner says “Hollywood really plastered them with more messages than Western Union could send out in a lifetime.” What they want, he insists, is music, youth, gaiety. The industry must wake up to the fact that youth wants its motion pictures “along with roller skates, ice skates, swimming, bicycles—all free from messages.”

**Ponies’ Giveaway Cited**

The exhibitors are becoming more aware of what youth wants, the exploiter believes. He cites the reaction to the RKO plan of giving away several hundred ponies as a ballyhoo for “Badman’s Territory.”

“The first thought was that it was good novelty,” Mr. Turner said. “But deeper, it was a desire to cut back into a groove where the kids of America could go along with them.” He said the plan was quickly approved by such showmen as James M. Couton of the Warner Illinois circuit, John J. Fried of Minnesota Amusement Company, Harold J. Fitzgerald of Fox Wisconsin Theatres, Ralph Branton of Tri-State Theatres, Henry L. Stickelman of Great Lakes, and J. J. Rubens of Great States Theatres.

**Newspapers Favor Plan**

Newspapers were enthusiastic about the plan, Mr. Turner said. He pointed to the cooperation from the Chicago Herald American, Cincinnati Times Star, Indianapolis Times, Boston Record-American and Sunday Advertiser, and the Minneapolis Times, noting how readily they accepted the plan. And the thought behind their acceptance was not “how much good can it do my newspaper,” but rather, “it’s something for the kids and they’ll go for it.”

“In a short space of two weeks,” said Mr. Turner, “and without difficulty, we had lined up more than 250 theatres and seven area premiers where the pony ballyhoos will take place in connection with ‘Badman’s Territory.’

“Let’s look at the real factor in any campaign—public acceptance. How did the public go for the plan?

“First came the parade in Chicago, with 100 ponies, on April 20. We needed 12 mounted policemen to get us through the State Street mobs. In Milwaukee, two days later, 150,000 men, women and children turned out to watch a similar parade. In the smaller cities, the reception was even more enthusiastic.

**Advocates Catering to Children**

“I do not wish to advocate for any company or the industry generally that they go into the premium business. I do mean a closer attention to the desires and wishes of youth carefully planned in specific instances.

“Lose or drive the kids of teen ages away and you can soon rent your lobby to Western Union.

“Maybe we have sparked the cut-back to the desires of kids and teen-agers with our pony give-away. There are millions of youngsters who want their dream of youth on the screen just as you received yours. When Bill Hart once killed 20 bad men with one shot, I asked my old man how come Bill could kill 20 guys with one shot. My old man, interested in the mass mayhem taking place at the moment, gave me a clout and hissed, ‘scatter shot, you young jacks’.”

All promotional media was employed by manager Verne Zeesman in one of the most extensive campaigns ever entered into for the reopening of a theatre, the RKO Pan in Minneapolis. Opening attraction was “Gilda.” Art and press material was promoted with motion picture editors, columnists and fashion editors on the three Minneapolis newspapers throughout the one-month campaign. Zeesman arranged a full page layout of advertising, paid for by merchants, with a four-column spread on “Gilda” in the center of the page in the Star-Journal.

A banner, 48 in. high and extending across the street, was placed in front of the theatre four days before opening. An invitation, 40x60, was presented to Mayor Hubert H. Humphrey for the premiere. He, in turn, issued a proclamation welcoming the theatre to the city. A 40x60 blowup of the proclamation was placed in the lobby.

Five girls were used to cover the entire telephone directory in advance to invite the public to “Keep a Date with ‘Gilda.’” A sound truck, equipped with two horns and decorated with signs on both sides nine feet high and 16 feet long, with an eight by nine foot sign on back, covered the downtown sections and suburbs five days in advance.

**Newboys Wear “Gilda” Aprons**

Two men with cameras (no plates in camera) covered the city for two weeks “snapping” people as they walked past and passing out 3x5 cards announcing the opening and attraction. Fifty newboys on downtown corners were supplied with aprons imprinted with “Gilda” roses, which were presented to the first 100 women to enter the theatre. Kleig lights were erected in front of the theatre and across the street for the opening.

Ten spot announcements a day for six days were aired over WLOL. A “Man on the Street” reporter interviewed celebrities over the air from the lobby of the theatre the night of the opening.

The two musical hits from “Gilda” recorded on Decca records were distributed to some 6,000 coin-operated music machines in the Minneapolis territory. The Decca distributor used windows and department displays with approximately 40 of its largest dealers.

A total of 12 merchants used window displays featuring stills of Rita Hayworth and Glenn Ford, stars of the picture, while six stores featured department displays.

**Three-Sheet Used in Lobby**

A lobby display of a three-sheet drew attention to manager Miriam Bellick’s date on “Cornered” at the Ritz theatre, Brooklyn, N. Y. Cut-out letters and stills further enhanced the setpiece.
Quigley Awards Contenders

The men and women listed below have submitted evidence of showmanship within the past fortnight, which justifies their names being placed on the list of outstanding showmen.

OSCAR ACEVEDO Capitol, Brownsville, Texas
IVAN ACKERY Orpheum, Vancouver, B.C.
ELMER ADAMS, JR. Bison, Shawnee, Okla.
BOB BACHMAN Indiana, East Chicago, Ind.
JOHNNY BARCROFT RKO Grand, Columbus, Ohio
JAMES G. BELL Penn, New Castle, Pa.
MIRIAM BELLICK Ritz, Brooklyn, N.Y.
MEL BLIEDEN Yogo, East Chicago, Ind.
JOHN BOTEN Olympia, Lynn, Mass.
JOSEPH S. BOYLE Broadway, Norwich, Conn.
CARROLL BRADLEY Forest, Forest Park, Ill.
A. J. BROWN Empire, Cardiff, England
BILL BROWN Bijou, New Haven, Conn.
EDWARD N. BROWN Gayety, Chicago, Ill.
GERTRUDE BUNCHER Century, Baltimore, Md.
D. P. BUTANI Paradise, Karachi, India
LOUIE CHARNINSKY Rialto, Dallas, Texas
L. C. CLARK Bucklen, Elkhart, Ind.
BERT CLOUGH Lorin, Berkeley, Calif.
LOU COHEN Poli, Hartford, Conn.
BOB COX Kentucky, Lexington, Ky.
BERT DETHWILER Manos, Hollidaysburg, Pa.
HOLT GEWINNER Grand, Macon, Ga.
W. RAY GINGELL Hiser, Bethesda, Md.
ALICE GORMAN United Detroit, Detroit, Mich.
KEN GRIMES Warner, Erie, Pa.

JOHN J. HANEY Palto, Freeport, Ill.
HOMER HARMAN Roxy, New York, N. Y.
HANK HAROLD RKO Palace, Cleveland, Ohio
ROBERT HARVEY Broadway, Timmins, Ont., Canada
W. D. HENDLEY Bradley, Columbus, Ga.
CHARLES HOWARD Avalon, Easton, Md.
BILL HOYLE Republic, Washington, D.C.
CLARK JORDAN Strand, Amsterdam, N. Y.
PHIL KATZ Kenyon, Pittsburgh, Pa.
SID KLEPER College, New Haven, Conn.
JAMES J. KOLBECK Loew's, Jersey City, N. J.
GEORGE KRAASK Loew's State, Boston, Mass.
HAROLD B. LYON Des Moines, Des Moines, Ia.
BILL McCLELLAN Virginia, Carrollton, Ohio
W. RAY MCDONALD Roxy, La Porte, Ind.
T. A. MACDOUGAL Ritz, Talladega, Ala.
JACK MATLACK Broadway, Portland, Ore.
CYRIL MEE State, Harrisonburg, Va.
OMAR MENDEZ Bogota, Colombia, S. A.
E. D. MILLER Orpheum, Elkhart, Ind.
JOHN MISAVICE Ritz, Brywn, Ill.
VIC MORELLI Bristol, Bristol, Conn.
BILL MORTON Albee, Providence, R. I.
HARRY MURRAY Odeon, Liverpool, England
LOUIS NYE Hoosier, Whiting, Ind.
HAROLD E. OLD Madison, Mansfield, Ohio
FRED PERRY Liberty, Cumberland, Md.
GEORGE PETERS Loew's, Richmond, Va.
MAX PHILLIPS Regent, Sudbury, Ont., Canada
E. A. PYNE Keith's 105th St., Cleveland, Ohio
BILL REISINGER Loew's, Dayton, Ohio
F. M. ROBINSON Jefferson, Goshen, Ind.
J. G. SAMARTANO Loew's State, Providence, R. I.
MATT SAUNDERS Poli, Bridgeport, Conn.
CLIFF SEARL Civic, Adelaide, Australia
A. FRED SERRA Kent, Arnold, Pa.
CHARLES E. SHUTT Telenews, San Francisco, Calif.
NAT SILVER Strand, Lowell, Mass.
SOL SORKIN RKO Keith's, Washington, D.C.
BOYD SPARROW Loew's, Indianapolis, Ind.
SPENCER STEINHURST Strand, Syracuse, N. Y.
MOLLIE STICKLES Palace, Meriden, Conn.
W. P. STONE Sunset, Asheboro, N. C.
CHARLES T. TAYLOR Shea's, Buffalo, N. Y.
ARTHUR TURNER Parsons, Parsons, N. Y.
HELEN WABBE Golden Gate, San Francisco, Calif.
ERIC V. WALLS Clifton, Birmingham, England
GEORGE E. WEST Surf, Miami Beach, Fla.
BROCK WHITLOCK Capitol, Washington, D. C.
NATE WISE Palace, Cincinnati, Ohio
JAY WREN Adams, Newark, N. J.

The Quigley Awards Rules

A Silver Grand Awards Plaque and a Bronze Grand Awards Plaque are awarded annually to the two theatre managers or theatre publicity men whose exploitation and promotion campaigns are adjudged best throughout the year. Finalists for Grand Awards honors shall qualify by gaining special recognition in the Quarterly Competitions.

Every three months, a committee of judges will appraise the campaigns submitted by contestants during the preceding quarter period and select one showman to receive a Silver desk Plaque for outstanding achievement. The next seven best will receive a Scroll of Honor. Citations of Merit will be awarded to other theatremen whose work is outstanding.

Consistency of effort is of paramount importance. One-shot campaigns are not eligible for Awards, which are made on the premise of sustained and continued effort.

Single ideas or promotions are acceptable only when the entrant has been a consistent contributor.

No fancy entries are necessary. Costly and time-wasting "gingerbread" decorations are not encouraged. Showmanship only counts.

In addition to exploitation on feature pictures, entries may be made on short subjects, serials, stage shows, or institutional and civic promotions.

Evidence proving authenticity of each entry should be submitted, such as photos, tear-sheets, programs, heralds, etc.

The Quigley Awards makes no distinctions for size of theatre, community or the availability of pictures. The Judges make full allowance for individual showmanship displayed by comparing budgets, newspaper availability and assistance from distributing companies. Everyone starts from scratch and has equal opportunity.

In addition to the Awards mentioned, special Certificates of Merit will be awarded quarterly and annually to showmen from outside the United States and Canada. The campaigns submitted by theatremen from abroad, however, shall not be excluded from consideration in the regular competitions.

Address all entries to: QUIGLEY AWARDS COMMITTEE MANAGERS' ROUND TABLE 1270 Sixth Avenue New York 20, New York

Extensive Press Coverage Boosts "Cinderella"

An avalanche of newspaper stories, cuts and cooperative display ads in the Dispatch-Herald were promoted by manager Kenneth Grimes for his "Cinderella for a Day" contest, exploiting the engagement of "Cinderella Jones" at the Warner theatre in Erie, Pa. The girl, under 18 and unmarried, whose foot fitted a small glass slipper, was chosen as the local Cinderella.

MANAGERS' ROUND TABLE, MAY 11, 1946 63
Star's on Hand to Aid Premiere of "Sacramento"

Opening day and date at the Capitol, Alhambra and Hippodrome theatres in Sacramento, the world premiere of "In Old Sacramento" took on the aspect of a civic celebration, under the impetus of a smart campaign put on by Fay Reeder, Fox West Coast publicist, and Les Kaufman, Republic Pictures studio publicist.

Personal appearances of William Elliott and Constance Moore, a proclamation by Mayor George M. Klupp of Sacramento, and a dinner aboard a Sacramento river-boat attended by Governor Warren of California and many other civic leaders were among the highlights of the campaign.

The movie stars flew in from Hollywood and were greeted at the airport by the Mayor and the Civic Council. They were driven to the Alhambra theatre, where the group transferred to open carriages and coaches which participated in a parade through town to the Senator Hotel, premiere headquarters. Another parade, in which more than 1,000 mounted riders and costumed celebrants took part, directly preceded the premiere.

Prizes for Best Costumes

On opening night at the Alhambra theatre, prizes were awarded to audience members attending the "horse and buggy" opening in costumes best representing those of the old California era. Festivities were broadcast over station KXOA.

The stars made personal appearances for the student body at Sacramento Junior College, toured historical spots guided by the Mayor, visited newspaper offices for interviews and photographs and attended a special luncheon at a joint session of the Lions and Exchange clubs.

On opening day, the winner of a "belle of Sacramento" contest wore an original gown which Miss Moore wore during the filming of the picture, and acted as hostess. Host for the day was the oldest Sacramento pioneer.

Merchants competed for prizes for outstanding window displays in connection with the picture's opening. All three theatres featured special displays in the lobby well in advance, with false fronts erected for the current engagement.

Obtain City-wide Coverage

City-wide coverage was obtained by street car and bus signs, and bumper strips. All associated Fox West Coast theatres used trailers and special displays announcing the opening.

Station KFBK conducted an "old-timers quartet" contest and a special 30-minute program was broadcast four days before the opening. Additional radio coverage included interviews with the stars on stations KROY, KFBK, KCRA and KXOA.

YMCA Aids Sports Show

By enlisting the support of the local YMCA for his presentation of basketball trophies from the stage of the Lorin theatre, Berkeley, Calif. manager H. S. Clough filled the house with sports enthusiasts for his playdate of "Kings of the Ring." A mimeograph letter sent out by the YMCA community secretary urged members to attend the theatre the night of the presentation. The event was well publicized in advance by Berkeley newspapers.

RKO theatres are using a special series of newspaper ads on "From This Day Forward." These special layouts are part of the campaign devised by Harry Mandel, publicity director for the circuit. The above ads were used at the Palace theatre, Rochester, N. Y.

A horse car such as is used in "So Goes My Love" was employed to ballyhoo that picture's opening at the Winter Garden in New York. Day before opening, the car was taken to LaGuardia airport where it was posed next to a more modern method of transportation. The car was used along Broadway to take patrons to the theatre. Fares collected were accepted as contributions to the Cancer Fund.
Adams in Co-op On "Spellbound"

A cooperative newspaper ad which ran immediately above the regular theatre ad was promoted by manager Elmer Adams, Jr., for “Spellbound” at the Bison theatre, Shawnee, Okla. Adams also arranged a window display with the Lynette department store, which paid for the co-op ad.

For his engagement of “The Lost Weekend,” Adams used a teaser campaign in the local newspaper, including a series in the classified section. Typical copy read: “Lost: Weekend consisting of five unforgettable days in the life of a man in search of his soul . . . see Ray Milland in, etc.”

Blowups of the many facial expressions of a man in drunken stupor as portrayed by Ray Milland were used in the lobby and on the front of the theatre, causing people to stop and take a second look.

Soviet Film Date Gets Widespread Support

Enlisting the support of history teachers, newspaper drama editors and the local Russian Relief Society was of great benefit to manager Ed Garrison’s playdate of “Fall of Berlin” at the Court Square theatre, Springfield, Mass. The effectiveness of their cooperation was attested to by above normal business which the Russian documentary film brought in at advanced prices and in some of the worst weather experienced in Springfield this Winter.

Song Contest Paves Way For "Abilene Town"

A song contest well publicized in the Baltimore News-Post gave impetus to publicity director Gertrude Bunchez’s campaign for “Abilene Town” at Loew’s Century theatre. Readers were asked to send in a list of titles of songs that inspired Americans during crucial periods in the nation’s history. Contestants also were to select the song that impressed them most, and to tell why. Savings Bonds and cash prizes were awarded to winners.

Vallet Distributes Capsules

Prescription capsules distributed by manager Abe Vallet resulted in good publicity breaks for his playdate of “She Wouldn’t Say Yes” at the Laurelton theatre, Laurelton, N. Y. The capsules, which contained prescriptions advising patrons to see “the best laugh show in years,” were promoted from a local pharmacy.

Mee Host to Twins, Triplets

Guest tickets to the first 10 pairs of twins and any number of triplets presenting themselves at the theatre was the promotional highlight of manager Cyril Mee’s campaign for “The Enchanted Forest” at the State theatre, Harrisonburg, Va.

Selling “Tarzan” in England

A. J. Brown, manager of the Empire cinema, Cardiff, England, recently built this huge multilane display in the theatre lobby to promote his date on “Tarzan and the Leopard Woman”. Weissmuller cutout at right is 12 ft. high.

Norden Bombsight in Lobby Attracts Lynn Patrons

An effective lobby display featuring the famed Norden Bombsight attracted considerable attention to manager Ralph L. Tully’s playdate of “What Next, Corporal Hargrove?” at the Paramount theatre, Lynn, Mass.

A photo of the display and a story on the bombsight tying-in with the picture ran in the Telegram-News.

Through a tieup with the local Recruiting Officer, a member of the armed services stood guard over the display. Tully also secured the recruiting services’ mobile unit complete with loudspeaker and banners for street ballyhoo a week in advance of opening.

Sorkin Promotes Comedy Week

A “Giant Laff-Week” was proclaimed by manager Sol Sorkin to exploit his playdate on the Abbott and Costello picture, “The Little Giant,” and six comedy short subjects at KKO Keith’s theatre, Washington, D. C.

Has Girl Contest On “Gilda” Date

An intensive promotion campaign highlighted by a “Gilda” girl contest was arranged by manager William S. Canning and assistant manager John McAvoy for the playdate of the picture at the Durfee theatre, Fall River, Mass.

A complete new wardrobe was promoted from merchants for the young woman selected as the “Fall River ‘Gilda’ Girl.” The winner also was the honored guest at a local night club and the recipient of a trip to Boston for a theatre party, dinner and night club visit.

Kitsing gag cards imprinted with playdate copy were distributed to high school students. Window displays featuring “Gilda” pajamas were arranged with department stores. Confectionery stores named sundaes and fancy beverages after the title of the picture.

MOTION PICTURE SHOW BUS

(Protected by U. S. Letters Patent)

NOW SELLING
EXCLUSIVE
STATE FRANCHISES

For Periods of 1 to 5 Years—One or More States for 16 MM Films and Operation in Theatre-less Towns

WRITE—Richard Cummins—KING COLE’S SOUND SERVICE, Inc.
340 Third Ave., New York 10, N. Y.
SHOWMEN PERSONALS

In New Posts: Charles Forman, relief manager, Granville, Ohio; Purdy, doorman, short McCallom, Motion running R. Sablosky, the Charles Winter Haley Sol Yost, Nnv 1946 Cattell, I. Myers, Purple manager Julius J. the Capitol by A. The T. Chapman, manager, swap “Cinderella” Irvin Baker, 1908 • James Milton McGoldrick, Paramount invasion the the J. effective Berube, Coughlan, operated discharge Gann, tieupperial, manager, Joe ada. Me. Waco, Texas. San Mich. Springfield, A


Junior Showman: Michael James Conello, born April 9th to Mr. and Mrs. N. F. Conello. Father is manager of Warner’s Pastime theatre, Coshocton, Ohio.


VACATIONIST in New York, James Esteban, manager of the Paramount, St. Paul, Minn., drops in at the Round Table to swap shop talk.

Blatnick Sets Co-ops for “Cinderella” Contest

Through a tieup with the Bon Ton department store, cooperative display ads were run daily in Greensburg, Pa., newspapers announcing a “Cinderella” contest publicizing “Cinderella Jones” at the Strand theatre. The contest was conducted in the shoe shop of the store with five prominent men of the city as judges. The tieup was made by manager Jack Blatnick.

Neas Assistant at Capitol

Rufus Neas, assistant manager of the Capitol theatre, Frankfort, Ky., is a comparative newcomer to theatre business. Starting as an usher at the Capitol, Green ville, Tenn., in 1943, Neas graduated to doorman in short order. One year later he was drafted by the Navy. Receiving a medical discharge September, 1944, Neas returned to his former position, remaining there only a short while before becoming assistant manager of the Kentucky, Lexington. Ky. Four months later he changed to his present post. Neas was born in Green ville, January 6, 1926.

Promotes Three Co-ops

Manager R. Anthony of the Piqua theatre, Piqua, Ohio, got off to a running start for his date on “Spellbound,” promoting three newspaper cooperative display ads. The co-ops, which appeared in the Daily Call, were paid for by the Piqua Furniture Mart, Sanders Dairy and Sperry’s Jewelers.

Returns to Show Business After Army Release

William E. Haley recently discharged from the Army as a staff sergeant is now managing the Guild theatre in Norwood, Mass. Born September 3, 1908 in Glenburn, Me., Bill has spent many years in show business, starting as a doorman in 1929 for the Proven Pictures Corp. circuit in Boston.

He rose to manager through stages for the same circuit. In the ensuing years he was manager of the Repertory, the New England Town Hall, and the Civic, all in Boston, and the Square, Medford, Mass. The Guild theatre, his current post, is operated by the George A. Giles Co. circuit.

Enlisting in the Army in 1941, Bill was in several camps in the United States before embarking for England. He participated in the invasion of France as a member of Patton’s Third Army, continuing with that organization all the way from the beachhead to the Rhineland. Bill holds the Purple Heart with two Oak Leaf Clusters and the Bronze Star.

Lobby Display Sells “Danger”

Photos of wrecked cars obtained through a tieup with the Cleveland Police Department made an effective lobby display for manager Abe Ludacer’s date on “Danger Signal” at the Park theatre. The tieup was promoted by assistant manager Carl Fer rera.
A statistical compilation and comparison of Box Office Performance in first run theatres.

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months period ending January 31, 1946.

SYMBOLS: (DB) Double Bill--associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

### KITTY (Para.)
**First Report:**
- **Total Gross Tabulated:** $421,100
- **Comparative Average Gross:** 322,600
- **Over-all Performance:** 130.5%

<table>
<thead>
<tr>
<th>City</th>
<th>Theatre</th>
<th>Week</th>
<th>Gross</th>
</tr>
</thead>
<tbody>
<tr>
<td>LOS ANGELES</td>
<td>Paramount Downtown</td>
<td>1st</td>
<td>81.0%</td>
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<td>LOS ANGELES</td>
<td>Paramount Hollywood</td>
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<td>MONTREAL</td>
<td>Low's, 1st week</td>
<td>1st</td>
<td>109.5%</td>
</tr>
<tr>
<td>MONTREAL</td>
<td>Low's, 2nd week</td>
<td>2nd</td>
<td>109.8%</td>
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<tr>
<td>NEW YORK</td>
<td>Rivoli, 1st week</td>
<td>1st</td>
<td>141.5%</td>
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<td>NEW YORK</td>
<td>Rivoli, 3rd week</td>
<td>3rd</td>
<td>113.6%</td>
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<tr>
<td>NEW YORK</td>
<td>Rivoli, 5th week</td>
<td>5th</td>
<td>97.6%</td>
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<tr>
<td>ST. LOUIS</td>
<td>Fox</td>
<td>1st</td>
<td>90.8%</td>
</tr>
<tr>
<td>TORONTO</td>
<td>Shek's</td>
<td>6th</td>
<td>147.3%</td>
</tr>
</tbody>
</table>

### DEVOTION (WB)
**First Report:**
- **Total Gross Tabulated:** $429,200
- **Comparative Average Gross:** 418,900
- **Over-all Performance:** 102.4%

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<th>City</th>
<th>Theatre</th>
<th>Week</th>
<th>Gross</th>
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</thead>
<tbody>
<tr>
<td>CLEVELAND</td>
<td>RKO Palace</td>
<td>1st</td>
<td>83.8%</td>
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<tr>
<td>LOS ANGELES</td>
<td>Warner Downtown, 1st week</td>
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<td>114.2%</td>
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<tr>
<td>LOS ANGELES</td>
<td>Warner Hollywood, 2nd week</td>
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<td>86.2%</td>
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<td>146.3%</td>
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<td>Warner Wilshire, 2nd week</td>
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</tr>
<tr>
<td>MILWAUKEE</td>
<td>Warner</td>
<td>1st</td>
<td>91.5%</td>
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<tr>
<td>NEW YORK</td>
<td>Strand, 1st week</td>
<td>1st</td>
<td>123.8%</td>
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<tr>
<td>NEW YORK</td>
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<td>NEW YORK</td>
<td>Strand, 11th week</td>
<td>11th</td>
<td>89.8%</td>
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<tr>
<td>SAN FRANCISCO</td>
<td>Warfield, 3rd week</td>
<td>3rd</td>
<td>87.1%</td>
</tr>
</tbody>
</table>

### SARATOGA TRUNK (WB)
**Final Report:**
- **Total Gross Tabulated:** $2,209,500
- **Comparative Average Gross:** 1,902,400
- **Over-all Performance:** 116.0%

<table>
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<tr>
<th>City</th>
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<th>Week</th>
<th>Gross</th>
</tr>
</thead>
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<tr>
<td>ATLANTA</td>
<td>Fox</td>
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<tr>
<td>BALTIMORE</td>
<td>Stanley, 1st week</td>
<td>1st</td>
<td>135.9%</td>
</tr>
<tr>
<td>BALTIMORE</td>
<td>Stanley, 2nd week</td>
<td>2nd</td>
<td>137.6%</td>
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<tr>
<td>BOSTON</td>
<td>Strand</td>
<td>1st</td>
<td>114.5%</td>
</tr>
<tr>
<td>BUFFALO</td>
<td>Great Lakes, 1st week</td>
<td>1st</td>
<td>136.9%</td>
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<tr>
<td>BUFFALO</td>
<td>Great Lakes, 2nd week</td>
<td>2nd</td>
<td>101.4%</td>
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<tr>
<td>BUFFALO</td>
<td>Great Lakes, 3rd week</td>
<td>3rd</td>
<td>87.4%</td>
</tr>
<tr>
<td>CHICAGO</td>
<td>State Lake</td>
<td>1st</td>
<td>121.4%</td>
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<tr>
<td>CHICAGO</td>
<td>State Lake, 2nd week</td>
<td>2nd</td>
<td>132.8%</td>
</tr>
<tr>
<td>CHICAGO</td>
<td>State Lake, 3rd week</td>
<td>3rd</td>
<td>111.4%</td>
</tr>
<tr>
<td>CINCINNATI</td>
<td>RKO Capitol, 1st week</td>
<td>1st</td>
<td>107.5%</td>
</tr>
<tr>
<td>CINCINNATI</td>
<td>RKO Capitol, 2nd week</td>
<td>2nd</td>
<td>96.6%</td>
</tr>
<tr>
<td>CINCINNATI</td>
<td>RKO Capitol, 3rd week</td>
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<td>84.8%</td>
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<td>RKO Capitol, 4th week</td>
<td>4th</td>
<td>76.6%</td>
</tr>
<tr>
<td>CLEVELAND</td>
<td>Warner's Hippodrome, 1st week</td>
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<td>138.0%</td>
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<tr>
<td>CLEVELAND</td>
<td>Warner's Hippodrome, 2nd week</td>
<td>2nd</td>
<td>123.5%</td>
</tr>
<tr>
<td>CLEVELAND</td>
<td>Warner's Hippodrome, 3rd week</td>
<td>3rd</td>
<td>88.8%</td>
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<tr>
<td>CLEVELAND</td>
<td>Warner's Hippodrome, 4th week</td>
<td>4th</td>
<td>88.8%</td>
</tr>
<tr>
<td>DENVER</td>
<td>Denver, 1st week</td>
<td>1st</td>
<td>126.7%</td>
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<tr>
<td>DENVER</td>
<td>Denver, 2nd week</td>
<td>2nd</td>
<td>68.9%</td>
</tr>
</tbody>
</table>

### Exhibitors Plan Caribbean Meet
by REUBEN D. SANCHEZ
in San Juan

Puerto Rico will be the site of a Caribbean film exhibitors' convention to be held June 30-31 in San Juan under the auspices of the local Union of Motion Picture Exhibitors. Delegates from Mexico, Cuba, Venezuela, the Virgin Islands and the Dominican Republic have been invited to attend.

The excise tax on all public entertainment collected in Puerto Rico from July, 1945, to March, 1946, amounted to $562,561, compared with $453,233 collected during the same period last year. Ninety per cent of this total was collected from the picture theatres.

### Short on All-Girl Band
A one-reel subject, "International Sweethearts of Rhythm," based on the Sweethearts of Rhythm, all-girl Negro orchestra, is currently released by the Associated Producers of Negro Motion Pictures, Inc., New York, under the direction of William D. Alexander.

### OPPORTUNITY KNOCKS AT YOUR DOOR
Are you an exploitation minded, experienced theatre manager recently discharged from military service?
Would you like a real opportunity, with good pay and car expense allowance, in the public relations field?
To qualify, you must own an automobile and be free to travel.
Tell us all about yourself by writing to Box 5711.

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1270 Sixth Avenue, New York 20, New York
POSITIONS WANTED

PROJECTI ONIST, 6 YEARS' EXPERIENCE; CAN handle sound and projector repairs. Honorably dis- charged veteran. Will answer inquiries. VICTOR H. BRYANT, 4027 Biss Street, San Diego, Cal.

THEATRE MANAGER - INDIVIDUAL HOUSE or city management: aggressive showroom, trained, capable, long-experienced in first-class operation (combination-station-studio: straight picture; legitimate), including all sales promotion and advertising, wants association where finest operational standards only are policy. Site city or organization immaterial. Strictly sober and dependable. Reliable reference. BOX 198, MOTION PICTURE HERALD.

PROJECTI ONIST NEEDS EMPLOYMENT. SIM- ple, Century or Motiongraph projection machines. CHARLES DEPEW, Windsor, N. Y.

PROJECTIO NIST, NEW YORK CITY LICENSE. veteran, will take relief work, expert mechanic. Box 112, Kensington Station, Brooklyn 18, N. Y.

CAN YOU USE ME? I AM AN AMERICAN of Italian parentage. I can read, write and speak the Italian language fluently. Would like to connect with exchange where an Italian-speaking salesman is needed. Would also consider going abroad in same capacity. At present managing a first-run theatre. BOX 5930, MOTION PICTURE HERALD.

MANAGER, PROJECTIONIST. TWELVE YEARS experience in projection. Good knowledge of booking, management. References. Address: 442 North Gray Street, Indianapolis, Ind.

MANAGER, CAPABLE AND AGGRESSIVE. From West to Southwest. BOX 194, MOTION PICTURE HERALD.

PROJECTIO NIST, VETERAN, BEGINNER, SEeks apprenticeship, through Veterans Administration. Conscientious, faithful. Location, New York City. Salary $40.00 per week. BOX 195, MOTION PICTURE HERALD.

WANTED—POSITION AS OPERATOR (OR Ope- rator's assistant) in run-down or small theatre. Young man, married, small family. Has good pre-war references and clean service record. Write or phone. RICHARD STOW, 1137 Brick Avenue, Sensation, Pa. Phone 3009.

HELP WANTED

ASSISTANT MANAGER (AFTERNOON) TO START IMMEDI- ATELY. State experience, salary expected and reference in application. WEIR COVE THEATRES, Warren, W. Va.


NEW EQUIPMENT

SUPER-Suction VACUUM CLEANERS, $165.00; 30A Rectifiers, $57.00; Spotlights with automatic color wheel, $105.00; 10257 Navy Special Dimmers—2,480V, $22.00; 2,000V, $19.00; 1,600V, $15.95; 1,200V, $13.95; Griswold Splitters, $19.95; 30W theatre ampli- fiers, $12.90; Plasticine plastic coated washable Sound- screen, 37½ square foot; Crystal Bead, 44½c. Spring Catalog ready. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd Street, New York 18.

THEATRES

THEATRE INCLUDING BUILDING FOR SALE. Only theatre in town of 1,000. Money maker. Reason for selling, sudden death of owner. Contact JIM POWERS, Panama, Ia.

THEATRE IN CITY COUNTY SEAT 50 MILES FROM Portland, Oregon. Dandy tile building with brick front and lots of display space. Booth equipment either new and never used or can be furnished at pictures. About 3,000 draw. Full price, $35,000, $15,000 will be handled. ALLEN BURT, A. B. C. Brokerage Company, 204 S. W. 4th Ave., Portland, Ore.

THEATRE BROKER

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BUSINESS OPPORTUNITIES

ENGLISH FIRM WITH SUBSTANTIAL CON- nections in 16mm film business, anxious to expand business, invites offers from American producers and libraries of negatives of good class entertainment and interest films, on royalty or purchase basis. Box 894, MOTION PICTURE HERALD.

PRODUCER WILL SELL SCRIPT FOR EXPO- litation feature and permit use of five new songs for $1,000. Consider percentage deal. Write ORIOLE FILMS, Box 942, Baltimore 3, Md.

BOOKS


MOTION PICTURE SOUND ENGINEERING. A "must" for all those working with sound equipment. Written by top-flight engineering experts of Hollywood studios and research laboratories. Covers all phases of sound engineering and equipment. Readable diagrams; charts, tables, and graphs. $6.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

MOTION PICTURE HERALD, MAY 11, 1946

SOUND TROUBLE-SHOOTING CHARTS, THE "must" book, with the blue cover all good operators reach for when troubles start. Will clear up that "puzzler" on all types of sound equipment in a jiffy. No book complete without one. $1.00 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.
Without Reservations

RALPH RAY: Lassie: McEwen Prod.

Love the Run

Cedette Colbert here is author of a tremendously successful best-seller. It’s about a returning war veteran and the part she believes he ought to play in fashioning the brave, new world. John Wayne, first met on a train, turns out to be the living facsimile of her printed-page hero — the chap who typifies her idealism and also the man consciously or otherwise she wants for a husband. Don De Fore is Wayne’s buddy and, in the end, proves the intermediary through whom the other two get together.

As Miss Colbert heads for the coast, where her novel is to be filmed, her merry adventures start. Since the studio can’t get Cary Grant for the part, she’s ready to call off the deal and then meets Wayne. Determined to hang on, she passes up her outbound Chicago train to travel West with the two flers. The idea is to keep Wayne in sight and deliver him to the studio. What Miss Colbert, however, could not arrange was her rapid tailspin into love. It’s complicated and fast; it’s also funny and decidedly diverting until the closing chapters slow it down to some extent.

Complications include good-natured disorder on the westbound train, adventures in and out of an auto in a manner which often reminds of “It Happened One Night” and relatively mediocre footage in Hollywood as Miss Colbert sets out to fan Wayne’s jealousy into jet propulsion. He propels all right and love has its way.

“Love Adoration!” is extremely good practically until it ends as it appears for some reason leaves Frank Puglia and his Mexican family. It loses ground in Albuquerque and more in Hollywood. This appears to be another instance of too much footage, over-all, to keep the pace sustained and suggests judicious editing would be helpful. As it stands, however, this attraction unquestionably is budding for the substantial money division.

The screenplay by Andrew Solt from a novel by Jane Allen and Mae Livingstone has Miss Colbert walk out on her social convictions because Wayne wants a woman to love, not thank, and because she loves Wayne. It weakens the character. What Anne Triola’s unseen boy friend might have thought if he ever learned she played up to his labor activities because it was the only way she could get him to take her out is something never resolved, but one wonders why it was ever introduced.

Miss Colbert’s performance is expert and among her best. Wayne and De Fore make very pleasant male counterparts. Puglia’s interpretation of women and love is one of the best things in the picture. Dona Drake escapes the proper upper-range temperature as a Mexican wench on the make. Not credited in the cast, but incorporated for brief snatches are Grant, Jack Benny and Dolores Moran. Lulee Parsons, the columnist, has a couple of intermittant flashes giving out with Hollywood chatter at the

“mike”; thus, if her readers want to see her in gossip action, this will be their opportunity.

Mervyn Le Roy’s direction ranges from predominantly conventional to Jesse L. Lasky produced.

“Seen at the Normandie theatre. Reviewer’s Rating: Good.—RED KANN.


— Dona Drake, Charles Arnt, Lulee Parsons.

Courage of Lassie

MGM—Lassie Stars Again

After the trade show Tuesday, an exhibitor remarked, “Out on Long Island—in Huntington—givin’ them a horse or a dog and your worries are over.” There are untold Hunnings in these United States. Too, there are untold others in the urban centers who appreciate a heart-warming and wholesome job of picture-making. For all these, “Courage of Lassie” will prove a treat.

Actually, this is the third of the Lassie series although the collie here is known as Bill. Lionel Hourie’s original story inaugurates Bill as a pup, accidentally left to make his own way with the beasts and birds of the High Sierras. Young Elizabeth Taylor nurses him to health when a couple of young hunters just as accidentally shoot him. The contrad︕

In turn, it’s restored to health and drafted into the Army’s canine corps. His war record in the Aleutian brings him a citation, but the shot and din shatter his nerves. En route to a Pacific Coast rehabilitation center, Bill (or Lassie) escapes, becomes a marauder as he beats his way back to his disconsolate mistress. Rake ranchers want him put out of the way, but Morgan, who runs across the dog’s war record, pleads successfully for his life. Mistress and collie are reunited.

It’s a simple enough story and, in many ways, resembles “Son of Lassie.” Moreover, “Courage of Lassie” has been directed with the same simplicity, the same charm and with the full acknowledgment of the color possibilities of the magnificent outdoors as its two highly successful predecessors. However, there is a variance. The opening sequences, running to considerable length, are a remarkable and delightful nature study while, at the same juncture, their dramatic purpose—to make the collie and denizens of the forest friends—is advanced. No human plays a role here. In fact, the humans of the cast, all of them competent, once more fill relatively minor roles. The star unquestionably is Lassie. She’s worth the full billing.

Fred M. Wilcox’s direction is sound and true. Basil Wrangel, credited as co-director of the animal sequences, is privileged to take a bow and, if it’s a deep one, that’s in keeping. Leonard Smith at the Technicolor camera similarly rates high praise for a magnificently photographed panorama of mountain lakes, skies and woods. Overriding the whole enterprise as its producer was Robert Siodmak. A salute, also, to his associate director, Tom De Fore.

SHOWMEN’S REVIEWS

ADVANCE SYNOPSIS

SHORT SUBJECTS

COMPANY CHART

THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Searching Wind

Paramount-Wallis—Stageplay on Film

The names of Robert Young and Sylvia Sidney are the principal selling points of this generally use of showmen exploiting this Hall B. Wallis production to their customers, although there is also available for purposes of salesmanship the fact that “The Searching Wind” was—and pretty largely still is—a stageplay by Lillian Hellman, who also wrote the screenplay, and there is present also the additionally bailable and by no means inconsequential circumstance that veteran, distinguished William Dieterle directed it.

That is perhaps about as far as most showmen will elect to go in their advance revelations, for it’s a discursive, inconclusively venturesome and thematically confused conversation piece. Miss Hellman’s characters run off in their 118 minutes on the screen, a production which may find its audience within the “thoughtful” but does not invite blanket exhibitor underwriting as popular entertainment.

It’s a long, three-plot story with a variety of points which Miss Hellman tells almost entirely in terms of dialogue. The characters in it are more or less interesting as characters, but none save one who appears late in the proceedings are of the kind that a picture audience can join up with sympathetically and stay joined up with to the finish. There is much enunciating of ideas, proclaiming of viewpoints, and every few minutes the character makes another announcement that he is going to “speak the truth,” which turns out in each instance to be less than startling.

The story spans the quarter century between the change of World War I to the pre-World War II era, having much to do with both. Young portrays a diplomat who’s made a sorry mess of his 25 years of government service, guessing wrong about Mussolini, Fascism and other matters, and of his own life as well. It goes like this: Young and the Misses Sylvia Sidney and Anna Lee—Royle, Solt and Arnt—are following (the picture starts) and he’s in love with Miss Sidney, who reciprocates, but they can’t agree on political, social and social issues, so he accepts Miss Richards’ suggestion that he marry her instead, with all hands knowing where the love really lies. Miss Sidney becomes a roving journalist.
and she and Young keep meeting each other at various times and places for the next 25 years, waiting for the son and daughter born of the Young-Richards union to grow up so a divorce can be had without depriving them of parental attention.

Finally, after World War II is over and the son’s back home, supposedly recuperating from a journey to France, the son makes a point of divorcing and everything’s agreed to. Then the son says his leg’s got to be amputated anyway, so he gets up Miss Sylvia steel talking politics again and says it’s time for her and Young to marry anyway, conceivably Miss Helman could explain all this, but the script棄s.

While this presumably main strand of the story is being talked out, the picture’s also en- countered with a few American diversions where both dumb and undecided about what was going on in Europe when World War II was in the planning stage, and that the wise and patriotic owner of a chain of American newspapers couldn’t print the facts because his isolationist mortgage-holders were running the sheets. Miss Helman makes the ideas about these matters more clear than her ideas about love, fidelity, the institution of marriage and a variety of other matters.

Pacy and large, “The Searching Wind” stacks up primarily as social and political commentary, not very clearly uttered, and secondarily as entertainment.

**Preceded at the studio. Reviewer’s Rating: Good.**

**Average—William R. Weaver.**

**Release date, August 9, 1946. Running time, 118 min.**

**PCA No. 11279. General audience classification.**

**Alexander Haren.**

**Robert Young**

**Natalie Wood**

**Eliza Lovett**

**Emily Haren.**

**Amber Richards.**

**Don DeFore**

**Albert Bassermann.**

**Sara Seymour.**

**Ian Wolfe.**

**Marietta Canty.**

**Strange Triangle**

**20th Century-Fox—Melodrama**

A returned serviceman, trying to adjust to his old but improved job as a bank investigator, gets caught in the web of a scheming sten, to qualify for his under-standings of a new, Pamelia. The film has been given modest production values by producer Aubrey Schectop, with Signe Hasso and Preston Foster sharing top billing. An outstanding feature of the film is the accomplished acting of Miss Hasso, who has been assigned a provocative but unsympathetic role. Again she makes the forces he sends a bank manager, into embarrassment. For a time she keeps him safe through a sordid mixture of infatuation and blackmail with Foster, the bank investigator suggested to meet in an esc- cape at a cocktail lounge.

The suspense of Mortimer Braas’s screenplay mounts mildly but steadily till gypsies, with Pamelia, miss. The result is related flash- backs by Foster, who in the finale, walks to his freedom.

Others in the cast are Anabel Shaw, John Shepperd and Roy Roberts with performances reasonably effective. Direction is by Ray McCarey.

**Seen at the office. Reviewer’s Rating: Average.**

**Average—Manuel Herrserrat.**

**Release date, June 4, 1946. Running time, 65 min.**

**PCA No. 11232. General audience classification.**

**Fern Package.**

**Sidney Blackmer.**

**Betty White.**

**Anabel Shaw.**

**John Shepperd.**

**Fern Folding.**

**Babe Fans.**

**Gladya Burke.**

**Paul Pang.**

**Robert Malcom.**

**Jack Devlin.**

**Frank Wilcox.**

**George Metheird.**

**Swamp Fire**

**Paramount—Pine-Thomas—Life on the Bayou**

There’s all the action anyone could ask for in the newest Pine-Thomas production. There’s a fistfight between Johnny Weissmuller and Buster Crabbe, a hair-pulling match, which ends in a docking for both contestants, between Virginia Grey and Carol Thurston, and a wrestling bout between Weissmuller and an alligator.

Keep things going, there are a couple of mid-week courtroom scenes, a ship-wreck, and climax of a lively 60 minutes, a rip-roaring three-alarm fire.

William Pine directed, presumably without a panic. Credit is given to Miss Weissmuller for the screenplay, which depicts Weissmuller in the latest and most fashionable role: that of a pay- day captor. Good performances by all, especially Billy Drake.

**Rainbow Over Texas**

**Republic—Rogers Western**

This Roy Rogers starring vehicle has an abundance of action and a pleasing musical score. The film is highlighted by a relay race in which Rogers gets to tour on “Tiger.” George “Gabby” Hayes and Dale Evans are the chief supporting players.

Scenic and radio star, makes a personal appearance in a small Western town where he meets Miss Evans, as Jackie. Her father, one-time cowboy, now a millionaire millionnaire for important grosses on the top side of a double bill, and the 110-minute length seems to precede other programming.

**Somewhere in the Night**

**20th-Fox—Amnesia Melodrama**

John Hodak is for top billing by studio schedule, and his amnesia melodrama, although Lloyd Nolan, Josephine Hutchinson and Fritz Kortner are the players who spark the proceedings as the long and digi- nory, make the unforgettable vehicle for ex-Marine who’s lost his memory and undertakes to find out about himself by means not only hazard- ous. He is an action hero in all of the film’s also more costly in terms of running time than his dilemma seems to warrant.

Smart showmanship appears necessary to put the picture in the important grosses on the top side of a double bill, and the 110-minute length seems to precede other programming.

John J. Mankiewicz wrote the script in col- laboration with Howard Dimsdale and directed the picture, manifestly striving for low key effects and high melodrama, according to the entertainments. Donald Anderson Lawler ap-
pears to have been in full sympathy with these objectives and it may have been some of their enthusiasm imparted to the players which accounts for the uncornings of points not worth the time they take.

Hodiak portrays a wounded Marine dischargee from hospitalization without recalling that he has lost his memory. Returned to Los Angeles he finds that a certain Larry Cravat has left a $5,000 bank deposit to his credit. He sets out to find the person he thought was Cravat and himself but is set upon by various thugs and beaten up for the purpose of making him tell where Cravat can be found.

Ultimately a detective as well as a girl and a night-club operator complicate his undertaking even more and threateningly and there are many contemporary and past which add to his confusion. Finally he learns that he is in fact the Larry Cravat he has been seeking and finds $2,000,000 he has hidden away following a killing but he goes on from there to establish his innocence of the murder and his right to marry the girl.

Directed at the studio. Reviewer's Rating: Average.—W. R. W.

Release date, June, 1946. Running time, 120 min.

PM No. 1434. General audience classification.

CAST: 
John Hodiak as Larry Cravat.
Christy Lancaster as Joan.
Mickey Milner as Mike.
Veil Moore as Ella Kennedy.
Mel Philips as Richard Conte.
Josephine Corr as Mrs. Kortner.
Margo Wode as Helen Benedict.
Sheldon Leonard as Naro.

(Review reprinted from last week's Herald)

She Wrote the Book

Universal—Joan Davis Entertains

Joan Davis' talent for rowdy comedy is placed under restraint here in favor of her greater talent for humor, displayed in a story that has both novelty and wit with which to amuse the customers. Destined to entertain pleasantly, rather than to throw the audience into convulsions, the picture kept its Hollywood premiere audience in a burl of pleased responsiveness and promises to do the same, profitably, for any audience anywhere.

The script by producer Warren Wilson and Oscar Brodney casts Miss Davis as a calculus professor in a small Indiana college whose president's wife has secretly written a novel so torrid and controversially-auspicious and mislaidly accumulated tremendous royalties which the lady cannot claim because her husband doesn't know about it.

She confesses in Miss Davis, who's going to New York to deliver a lecture, in order that the professor may pose as the authoresses and collect the money due her. The mix-ups and miseries begin when the professor, bumped on the head in a car accident and bereft of memory, is led to believe she has lived the events chronicled in the novel and deports herself accordingly. The complications, intelligently conceived and adroitly worked out, pile up steadily to a convincing and laugh-compelling climax.

Jack Oakie, as the book publisher's press agent who takes the supposed authoress under his wing, Miss Davis and Mischa Auer, as the barkeep who poses as the principal hero of the novel, are the standouts in the supporting cast.

When produced with telling discrimination, and Charles Lamont's direction is perhaps the best he has done.

Premiered at the Forum theater, Los Angeles where it received a teeming response. Reviewer's Rating: Good.—W. R. W.


PCA No. 1155. General audience classification.

CAST: 
Joan Davis as Marian Anderson.
Jack Oakie as John Reynolds.
Mischa Auer as Joe Nauman.
Eddie Caldwell as Hot.
Kirk Alyn as Bill Reynolds.
Don Powder as Ray Staal.
John Lied as Lance.
Jeanine DeWitt as Gita.
Phyllis Fowler as Blanche.
Thurston Hall as Victor.
Thomas Stiebitz as Louis.

(Review reprinted from last week's Herald)

SUN VALLEY CYCLOPHONE

[Republic]

ASSOCIATE PRODUCER: Sidney Picker.

WESTERN. When a desperado attempts to kill “Red Ryder,” his horse, “Thunder,” comes to his aid and kills the attacker. The citizens cannot catch the killer horse, but are prevented from doing so by the cowboy. Subsequently, the horse follows a herd of stolen horses to a canyon in which they have been concealed by the bandits. But the horses are released by the bandits and lead the townspeople back to town. The grateful citizens decide to let “Thunder” go free.

SHORT SUBJECTS

THE MISSION TRAIL (MGM)

Fits Patrick Travels (T-716)

In this short we follow the route laid out to include the famous chain of missions built by the Spanish missionaries in the late 18th century, beginning with Mission San Diego in California and continuing over 500 miles to Mission San Xavier at Tucson. Story is in the form of a short poem by John Muir, read by John Baragrey.

Release date, April 13, 1946. 9 minutes

SERVICE WITH A GUILLE (Para.)

Popeye the Sailor (ES-2)

Olive Oyl is managing a gasoline station andPerspiring over the job of servicing an Admiral's car when Popeye and Bluto volunteer their services. Instead of being a help, however, they practically decimate the automobile and are able to put it together only with the aid of a can of spinach. In Technicolor.

Release date, April 19, 1946. 6 minutes

THE LADY SAID NO (UA)

Daffy Ditties

The young hero of this animated fable approaches a young lady who removes his icky. He persists however and is permitted to take her to an elegant cafe where he cannot pay the bill. Hilarious consequences are reached when the poor young hero is dragged to the altar, a confused victim of a misunderstandings.

Release date, April 26, 1946. 8 minutes

THE MAN FROM MISSOURI (20th-Fox)

The World Today (6401)

After one year of President Truman's administration, Twentieth Century-Fox has released this film study of the personality of Harry Truman. Mr. Truman's political background and excerpts from a number of his important speeches are included. Narrated by Lowell Thomas.

Release date, January 25, 1946. 8 minutes

OLIO FOR JASPER (Para.)

George Pal Puppets: (US-3)

Jasper gets tough with the scarecrow when that villain attempts to steal Jasper's yo-yo. But the scarecrow, trying a new angle, tells the sad story of the poverty of his boyhood— he was too poor even to own a yo-yo, he reports. But the scarecrow works himself into such a state of violence that Jasper runs away, taking the yo-yo with him. In Technicolor.

Release date, April 19, 1946. 7 minutes

ALONG THE RAINBOW TRAIL (20th-Fox)

Motion Pictures Adventures (6258)

This Technicolor trip takes the viewer from Mexican Hat; in southern Utah, deep into the desert to the Rainbow Bridge in a come-down the rapids of the San Juan River and ends with a view of the Rainbow Bridge. Narrated by Lowell Thomas.

Release date, February 15, 1946. 8 minutes

ADVANCE SYNOPSIS

INSIDE JOB

[Universal]


RAIDERS. A woman and ex-convict and his wife are working in a department store. A racketeer threatens the ex-convict with exposure unless the latter agrees to rob the store. With his wife's help, the convict robs the store. Later, however, the pair are trapped by police, and the racketeer is killed.

QUEEN OF BURLESQUE

[PRC]

PRODUCERS: Alexander-Stern. DIRECTOR: Sam Newfield. PLAYERS: Evelyn Ankers, Carleton Young, Rose La Rose, Marian Martin, Craig Reynolds.

MELODRAMA. THE body of a burlesque queen is found in a trunk backstage. She has been strangled with a drapery cord. Suspicion falls upon her associates, principally another burlesque queen, and the latter's fiancé, a young newspaperman with literary aspirations. The true culprit is eventually uncovered, however.

PASSEY TO DANGER

[Republic]

PRODUCER: William J. O'Sullivan. DIRECTOR: Frank McDonald. PLAYERS: Stephanie Bachelor, Kane Richmond, Gerald Mohr, Adele Mara.

MELODRAMA. AS a consequence of an advertising campaign he undertakes for a wealthy client, a young executive finds himself involved in a crime committed many years before. He initiates the arrest and conviction of those responsible.

DRESSED TO KILL

[Universal]

PRODUCER-DIRECTOR: Roy William Neill. PLAYERS: Basil Rathbone, Nigel Bruce, Patricia Morrisson, Edmund Breon, Frederick Worlock, Patricia Cameron, Harry Corbing succeed.

MELODRAMA. A set of plates for engraving five-pound notes are stolen from the Bank of England. Sherlock Holmes' and his friend Dr. Watson, do nothing to prevent the thieving and put a stop to the counterfeiting.

THE RUNAROUND

[Universal]

PRODUCER: Joseph Gershenson. DIRECTOR: Charles Lamont. PLAYERS: Rod Cameron, Ella Raines, Broderick Crawford, Nana Bryant, Samuel S. Hinds, Jane Adams, Joan Fulton.

COMEDY-DRAMA. Rival detectives are employed to find the missing heroine. After some complications in the course of which the wrong girl is located, one of them finds the right girl, marries her, and claims the reward.

SUDDENLY IT'S SPRING

[Paramount]


ROMANTIC DRAMA. A WAC returns from overseas, hoping for a reconciliation with her husband and former lawyer partner, from whom she has estranged. She discovers that her husband is in love with another woman. He tries to get her consent to a divorce, but she convinces him that they have not given marriage a fair trial, and the two are reunited.
# THE RELEASE CHART

## Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(*) before the title indicates 1944-45 product.  
[?] Indicates a Box Office Champion.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributors.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD. For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Feature product, including Coming Attractions, listed by Company, in order of release, on pages 2988 and 2989, issue of May 11, 1946.

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**MOTION PICTURE HERALD, MAY 11, 1946**

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**REVIEWS**

- Danny Kaye—Virginia Mayo: Special
- Eddie Bracken—Virginia Welles: Not Set
- Myrna Loy—Frances Dee: Dec. 15,45
- Charles Starrett—Smiley Burnett: July 10,46
- "Butch" Jenkins—Frances Gifford: Not Set
- Jane Wyman: Not Set
- James Walsky—Lee "Lassie" White: Dec. 8,45
- Ray Milland—Jane Wyman: Nov. 16,45
- Virginia Bruce—Victor McLaglen: Sept. 15,46
- Jennifer Jones—Jones Cotten: Oct. 25,46
- Deborah Kerr—Clifford Evans: Oct. 12,46
- Harry Grant—Lucille Ball: June 21,46
- Jeanne Calvet—Gwenda: May 30,46
- Francis Lederer—Gall Patrick: Feb. 16,46
- "Wild" Bill Elliott—Bobby Blake: Oct. 7,46
- Elisha Cook—Elizabeth Taylor: Block 3,46
- Dorothy Lamour—Arturo De Cordova: Feb. 22,46
- Marjorie Remington—Fred Brady: Jan. 3,46
- John Crawford—Jack Carson: Oct. 20,45
- Sonny Tufts—Veronica Lake: Mar. 8,46
- George Washington: Not Set
- Bob Hope—Joan Caulfield: Aug. 30,46
- Jimmy Wakely—"Lassos" White: Feb. 23,46
- Virginia Vale—Richard Leacock: March 16,45
- George Macready: June 27,45
- Charles Starrett—Richard Crane: May 28,46
- Barbara Stanwyck—George Brent: Jan. 25,46
- Richard Dix—Barbara Stanwyck: Apr. 11,46
- Bob Steele—Carole March: Nov. 21,45
- Errol Flynn—Eleanor Parker: Not Set
- Gary Grant—Alexis Smith: Not Set
- Robert Newton—Raymond Lovell: Not Set

**MOTION PICTURE HERALD, MAY 11, 1946**

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**Company**

- Artkino
- MGM
- RKO
- UA
- 20th-Fox
**Title** | Company | Number | Prod. No. | Number
--- | --- | --- | --- | ---
Shady Lady | Univ. | 501 | 501 | 001
She Went to the Rocos (Bl. 14) | MGM | 607 | 607 | 007
She-Wolf of London | Univ. | 531 | 531 | 031
† She Wouldn't Say Yes | Col. | 6005 | 6005 | 005
She's Under the Book | Univ. | 532 | 532 | 032
Sheffrit of Redwood Valley | Rep. | 566 | 566 | 066
Shock | 20th-Fox | 615 | 615 | 015
Shooting Miss Pilgrim, The | [color] | 20th-Fox | 20th-Fox | 020
Show-Off, The | MGM | 608 | 608 | 008
Sing Your Way Home | RKO | 614 | 614 | 014
Sleuth Of Raddick-Dobbled, The | UA | 622 | 622 | 022
Sister Kenny | RKO | 610 | 610 | 010
Six Gun Man | PRC | 611 | 611 | 011
Sly | Aramco | 612 | 612 | 012
Smooth as Silk | Univ. | 521 | 521 | 021
Snake | 7010 | 7010 | 010
So Dark the Night, Col. | 607 | 607 | 007
So Goes My Love | Univ. | 528 | 528 | 028
Somewhere in the 20th-Fox | 629 | 629 | 029
† Song of Arizona | Rep. | 447 | 447 | 047
Song of Mexico | Rep. | 506 | 506 | 006
Song of Old Wyoming (color) | PRC | 610 | 610 | 010
† Song of the Prairie | Col. | 624 | 624 | 024
South of the Rio Grande | Mono. | 431 | 431 | 031
† Spanish Main, The, The | RKO | 610 | 610 | 010
Spector of the Rose, Rep. | UA | 607 | 607 | 007
† Spider, The | 20th-Fox | 613 | 613 | 013
† Spider-Woman Strikes Back, The | Univ. | 524 | 524 | 024
† Spider-Man, The | RKO | 611 | 611 | 011
Splendid Reuse (Reissue) | Film Classics | 607 | 607 | 007
Stallion Road | WB | 608 | 608 | 008
Star from Heaven | Col. | 604 | 604 | 004
Soil Fair (color) | 20th-Fox | 607 | 607 | 007
Stolen Life, A | WB | 608 | 608 | 008
† Stark Club, The (Block 2) | Para. | 4507 | 4507 | 007
Street Scene | Rep. | 505 | 505 | 005
Street Conquest | Univ. | 530 | 530 | 030
Street Holiday (British) | Elite | 608 | 608 | 008
Street Impersonation | Rep. | 513 | 513 | 013
† Street Love of Martha Ivers (Block 6) | Para. | 4529 | 4529 | 029
† Strange Mr. Gregory | Mono. | 516 | 516 | 016
Stranger, The | RKO | 610 | 610 | 010
Stranger Triangle | 20th-Fox | 630 | 630 | 030
Stranger Voyage | Mono. | 521 | 521 | 021
Strangers of the Night | UA | 611 | 611 | 011
Strangler of the Swamp | PRC | 607 | 607 | 007
Strike Me Pink (Reissue) | Film Classics | 607 | 607 | 007
Suddenly It's Spring | Para. | 501 | 501 | 001
Sunnyside Sue | 20th-Fox | 607 | 607 | 007
† Sunset in El Dorado | Rep. | 444 | 444 | 044
Sun Valley Cyclone | Rep. | 567 | 567 | 067
Sunshower | Mono. | 520 | 520 | 020
Swamp Fire (Block 6) | Para. | 4528 | 4528 | 028
Swing Parade of 1946 | Mono. | 560 | 560 | 060
Symphony D'Alger | Alagse | 608 | 608 | 008

**TALK About a Lady** | Col. | 7016 | 7016 | 016
Tangier | 522 | 522 | 022
Tars and Spars | Col. | 7007 | 7007 | 007
Tarzan and the Leopard Woman | RKO | 618 | 618 | 018
Tarzan by Night | Univ. | 517 | 517 | 017
Tenderloin Troveback | PRC | 607 | 607 | 007
Texas Handcuff | 20th-Fox | 7203 | 7203 | 023
That Night With You | Univ. | 504 | 504 | 004
That Texas Jamboree | Col. | 507 | 507 | 007
† These Three (Reissue) | film classics | 607 | 607 | 007
They Made Me a Killer (Bl. 4) | Para. | 4518 | 4518 | 018
† They Were Expendable (Bl. 14) | MGM | 609 | 609 | 009
† They Were Sisters (Brit.) | Col. | 609 | 609 | 009
This Love of Ours | UA | 508 | 508 | 008
This Happy Breed (Brit.) (color) | UA | 508 | 508 | 008
† Three Little Girls in Blue | [color] | 20th-Fox | 20th-Fox | 020
† Three Strangers | WB | 511 | 511 | 011
† Three Wise Fools | MGM | 607 | 607 | 007
† Thunder on a Star | Col. | 7221 | 7221 | 021
Thunder Town | PRC | 611 | 611 | 011
† Tiger Woman, The | Rep. | 430 | 430 | 030
† Till the Clouds Roll By | MGM | 610 | 610 | 010
† Till the End of Time | RKO | 610 | 610 | 010
† Time, the Place, the Girl (color) | WB | 610 | 610 | 010

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**MOTION PICTURE HERALD, MAY 11, 1946**

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<td>Trail to Vengeance</td>
<td>Univ.</td>
<td>1103</td>
<td>Kerby Grant-Fuzzy Knight</td>
<td>Nov. 30,'45</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trouble with Woman</td>
<td>Para.</td>
<td></td>
<td>Ray Milland-Teresa Wright</td>
<td>Not Set</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>True Glory, The</td>
<td>Col.</td>
<td>7050</td>
<td>Documentary</td>
<td>Oct. 4,'45</td>
<td>84m</td>
<td>Sept. 15,'45</td>
<td>2646</td>
</tr>
<tr>
<td>Truth About Murder, The</td>
<td>RKO</td>
<td>624</td>
<td>Bonita Granville-Morgan Conway</td>
<td>Block 5</td>
<td>63m</td>
<td>Apr. 20,'46</td>
<td>2960</td>
</tr>
<tr>
<td>Turn of the Century</td>
<td>Scandia</td>
<td></td>
<td>Edward Persson-Stine Hedberg</td>
<td>Feb. 23,'46</td>
<td>110m</td>
<td>Mar. 9,'46</td>
<td>2882</td>
</tr>
<tr>
<td>Two Fisted Stranger</td>
<td>Col.</td>
<td></td>
<td>Charles Starrett-Smiley Burnett</td>
<td>May 30,'46</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Two Girls from Milwaukee</td>
<td>WB</td>
<td></td>
<td>Donna Morgan-Joan Leslie</td>
<td>Not Set</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Two Mrs. Carrolls, The</td>
<td>WB</td>
<td></td>
<td>Barbara Stanwyck-Humphrey Bogart</td>
<td>Not Set</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Two Sisters from Boston (Bl. 16) MGM</td>
<td>622</td>
<td></td>
<td>Jimmy Durante-June Allyson</td>
<td>Apr.-May, '46</td>
<td>112m</td>
<td>Mar. 9,'46</td>
<td>2881</td>
</tr>
<tr>
<td>2,000 Women (British) Gains-G.E.D.</td>
<td></td>
<td></td>
<td>Phyllis Calvert-Flora Robson</td>
<td>Not Set</td>
<td>97m</td>
<td>Sept. 9,'46</td>
<td>2626</td>
</tr>
<tr>
<td>Two Smart People</td>
<td>MGM</td>
<td></td>
<td>John Hodiak-Lucille Ball</td>
<td>Not Set</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Two Years Before the Mast</td>
<td>Para.</td>
<td></td>
<td>Alan Ladd-Brian Donlevy</td>
<td>Not Set</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>UNDER Arizona Skies</td>
<td>Mono.</td>
<td>561</td>
<td>Johnny Mack Brown-Raymond Hatton</td>
<td>Apr. 27,'46</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>[formerly Passkey to Danger]</td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Under Fiesta Stars (Reissue)</td>
<td>Rep.</td>
<td>5305</td>
<td>Gene Autry-Smiley Burnett</td>
<td>Sept. 1,'45</td>
<td>61m</td>
<td>Mar. 30,'41</td>
<td>234</td>
</tr>
<tr>
<td>Up Goes Maisie (Block 15)</td>
<td>MGM</td>
<td>613</td>
<td>Ann Soberman-George Murphy</td>
<td>Jan.-Feb., '46</td>
<td>90m</td>
<td>Dec. 29,'45</td>
<td>2778</td>
</tr>
<tr>
<td>VACATION from Marriage</td>
<td>(Block 16) MGM</td>
<td>608</td>
<td>Robert Donat-Deborah Kerr</td>
<td>Nov.-Dec., '45</td>
<td>94m</td>
<td>Dec. 1,'45</td>
<td>2733</td>
</tr>
<tr>
<td>Verdict, The</td>
<td>WB</td>
<td></td>
<td>Sydney Greenstreet-Peter Lorre</td>
<td>Not Set</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Virginia, The (color)</td>
<td>(Bl. 4)</td>
<td>Pa.</td>
<td>Joel McCrea-Brian Donlevy</td>
<td>Apr. 5,'46</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Voice of the Whistler</td>
<td>Col.</td>
<td>7024</td>
<td>Richard Dix-Lynn Merrick</td>
<td>Oct. 30,'45</td>
<td>60m</td>
<td>Feb. 23,'46</td>
<td>2859</td>
</tr>
<tr>
<td>WAGON Wheels Westward Rep.</td>
<td>564</td>
<td></td>
<td>&quot;Wild&quot; Bill Elliott-Bobby Blake</td>
<td>Dec. 21,'45</td>
<td>55m</td>
<td>Jan. 19,'46</td>
<td>2806</td>
</tr>
<tr>
<td>Wake Up and Dream (color)</td>
<td>20th-Fox</td>
<td></td>
<td>John Payne-June Haver</td>
<td>Not Set</td>
<td></td>
<td></td>
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<tr>
<td>Wake Up and Dream, the</td>
<td>(formerly Give Me the Simple Life)</td>
<td></td>
<td>John Payne-June Haver</td>
<td>Not Set</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Walk in the Sun, A</td>
<td>20th-Fox</td>
<td>616</td>
<td>Dana Andrews-Hurtz Hall</td>
<td>Mar., '46</td>
<td>117m</td>
<td>Dec. 1,'45</td>
<td>2733</td>
</tr>
<tr>
<td>Walked Came Tumbling Down, The</td>
<td>Col.</td>
<td></td>
<td>Lee Bowman-Marguerite Chapman</td>
<td>Not Set</td>
<td></td>
<td></td>
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<tr>
<td>Waltz Time (British)</td>
<td>Nat'l-Anglo</td>
<td></td>
<td>Carol Roya-Peter Graves</td>
<td>Not Set</td>
<td>95m</td>
<td>July 28,'45</td>
<td>2566</td>
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<tr>
<td>Wanderer of the Wasteland RKO</td>
<td>609</td>
<td></td>
<td>James Warren-Audrey Long</td>
<td>Block 2</td>
<td>67m</td>
<td>Sept. 29,'45</td>
<td>2662</td>
</tr>
<tr>
<td>Wanted for Murder (Brit.)</td>
<td>20th-Fox</td>
<td></td>
<td>Eric Portman-Dulcie Gray</td>
<td>Not Set</td>
<td>103m</td>
<td>Apr. 12,'46</td>
<td>2937</td>
</tr>
<tr>
<td>Way Ahead, The (British)</td>
<td>20th-Fox</td>
<td>606</td>
<td>David Niven-Stanley Holloway</td>
<td>Aug., '45</td>
<td>106m</td>
<td>June 17,'44</td>
<td>2626</td>
</tr>
<tr>
<td>Wedding Night (Reissue) Film Classics</td>
<td></td>
<td></td>
<td>Gary Cooper-Anna Steen</td>
<td>June 15,'46</td>
<td>90m</td>
<td>Feb. 23,'35</td>
<td>2523</td>
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<tr>
<td>Weekend at the Waldorf (Spec.) MGM</td>
<td>605</td>
<td></td>
<td>Ginger Rogers-Lane Turner-Walter Pidgeon Oct., '45</td>
<td>130m</td>
<td>July 28,'46</td>
<td>2627</td>
<td>2862</td>
</tr>
<tr>
<td>Welcome, Stranger</td>
<td>Para.</td>
<td></td>
<td>Bing Crosby-Barry Fitzgerald</td>
<td>Not Set</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Well Groomed Bride, The (Bl. 4)</td>
<td>Para.</td>
<td>4519</td>
<td>Ray Milland-Olivia de Havilland</td>
<td>May 17,'46</td>
<td>75m</td>
<td>Feb. 2,'46</td>
<td>2829</td>
</tr>
<tr>
<td>West of the Alamo</td>
<td>Mon.</td>
<td>573</td>
<td>Jimmy Wakely-Leo &quot;Lasses&quot; White</td>
<td>Apr. 20,'46</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>What Next, Corporal Harvey?</td>
<td>RKO</td>
<td></td>
<td>Loretta Young-Dane Clark</td>
<td>Not Set</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>What Next, Corporal Harvey? (Block 14)</td>
<td>MGM</td>
<td>606</td>
<td>Robert Walker-Keenan Wynn</td>
<td>Nov.-Dec., '45</td>
<td>96m</td>
<td>Nov. 17,'45</td>
<td>2717</td>
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<tr>
<td>White Negro Fiddled</td>
<td>Bacon-Bell</td>
<td></td>
<td>Tommy Trinder-Frances Day</td>
<td>Apr. 29,'46</td>
<td>65m</td>
<td>Mar. 11,'46</td>
<td>2786</td>
</tr>
<tr>
<td>Whirlwind of Paris, the</td>
<td>Hoffberg</td>
<td></td>
<td>Chasper-Marguerite Perts</td>
<td>Feb. 9,'46</td>
<td>88m</td>
<td>Feb. 23,'46</td>
<td>2859</td>
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<tr>
<td>Whistle Stop</td>
<td>UA</td>
<td></td>
<td>George Rea-Yva Gardner</td>
<td>Jan. 25,'46</td>
<td>84m</td>
<td>Jan. 12,'46</td>
<td>2794</td>
</tr>
<tr>
<td>White Pongo</td>
<td>PRC</td>
<td></td>
<td>Richard Fraser-Lionel Royce</td>
<td>Nov. 2,'45</td>
<td>73m</td>
<td>July 14,'45</td>
<td>2541</td>
</tr>
<tr>
<td>White Shadows Leave Home</td>
<td>PRC</td>
<td></td>
<td>Pamela Blake-Shelton Leonard</td>
<td>Oct. 9,'45</td>
<td>69m</td>
<td>June 16,'45</td>
<td>2366</td>
</tr>
<tr>
<td>Wicked Lady, The (Br.)</td>
<td>Eagle-Lion</td>
<td></td>
<td>Margaret Lockwood-James Mason</td>
<td>Not Set</td>
<td>103m</td>
<td>Dec. 15,'45</td>
<td>2757</td>
</tr>
<tr>
<td>Wife of Monte Cristo</td>
<td>PRC</td>
<td></td>
<td>John Loder-Lois Aubert</td>
<td>Apr. 23,'46</td>
<td>80m</td>
<td>Mar. 30,'46</td>
<td>2918</td>
</tr>
<tr>
<td>Wild Life (Special)</td>
<td>20th-Fox</td>
<td>602</td>
<td>Alexander Knox-Charles Coburn</td>
<td>Aug. 15,'46</td>
<td>154m</td>
<td>Aug. 5,'44</td>
<td>2094</td>
</tr>
<tr>
<td>Without Dawry</td>
<td>Artko</td>
<td></td>
<td>Olga Pykehove-Nina Allsone</td>
<td>Apr. 6,'46</td>
<td>81m</td>
<td>Apr. 27,'46</td>
<td>2962</td>
</tr>
<tr>
<td>Without Reservations RKO</td>
<td>621</td>
<td></td>
<td>Claudette Colbert-John Wayne</td>
<td>Block 5</td>
<td>107m</td>
<td>May 11,'46</td>
<td>2785</td>
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<tr>
<td>YANK in London, A (Br.)</td>
<td>20th-Fox</td>
<td>622</td>
<td>Anna Neagle-Dean Jagger</td>
<td>Mar., '46</td>
<td>106m</td>
<td>Feb. 23,'46</td>
<td>2858</td>
</tr>
<tr>
<td>Yelling, the (color)</td>
<td>MGM</td>
<td></td>
<td>Gregory Peck-Jacqueline White</td>
<td>Not Set</td>
<td></td>
<td></td>
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<tr>
<td>Years Between, The (British)</td>
<td>GFD</td>
<td></td>
<td>Michael Redgrave-Victoria Hobson</td>
<td>Not Set</td>
<td>100m</td>
<td>Apr. 20, '46</td>
<td>2949</td>
</tr>
<tr>
<td>Yolanda and the Thief (color)</td>
<td>(Bl. 14) MGM</td>
<td>610</td>
<td>Fred Astaire-Lucille Bremer</td>
<td>Nov.-Dec., '45</td>
<td>108m</td>
<td>Dec. 20,'45</td>
<td>2685</td>
</tr>
<tr>
<td>Young Widow</td>
<td>UA</td>
<td></td>
<td>Jane Russell-Louis Hayward</td>
<td>Mar., '46</td>
<td>98m</td>
<td>Feb. 23,'46</td>
<td>2857</td>
</tr>
</tbody>
</table>

**ZIEGFELD Follies of 1946 (color) (Special)** MGM 617 MGM Contract Stars

| Mar., '46 | 110m | Aug. 25,'45 | 2638 |

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**Feature Product**, including Coming Attractions, listed Company by Company in Order of Release on pages 2988 and 2989.
The Dance at the Presidio
as portrayed by TILLIE LOSCH
in DUEL in the SUN

A Memorable Moment in the SELZNICK INTERNATIONAL All-Star Technicolor Production
What did she have that made men kill?

Millions of thrill fans will want to know the answer to the hottest mystery in years!

COLUMBIA PICTURES presents

THE WALLS CAME TUMBLING DOWN

 starring

Lee BOWMAN • Marguerite CHAPMAN

with EDGAR BUCHANAN • GEORGE MACREADY
LEE PATRICK • JONATHAN HALE • J. EDWARD BROMBERG
ELISABETH RISDON • MILES MANDER
Screenplay by Wilfrid H. Pettit
Produced by ALBERT J. COHEN • Directed by LOTHAR MENDES
REVIEWS

(In Product Digest)

Monsieur Beaucaire
One More Tomorrow
O. S. S.

WEIGH ADMISSION PRICES:
HESITANT TREND IS UP

INDUSTRY ASKS PLACE IN
UN'S WORLD PROGRAM

NATION'S THEATRES KEEP
LIGHTS DIM IN CRISIS

National Variety Clubs Meet in New York
TAKE A MESSAGE TO AMERICA, PLEASE!

Maybe the folks in your town think we're a bit immodest when we use the phrase "Of course it's M-G-M" in our advertisements.

You see that phrase right now on ads for "The Green Years," "The Postman Always Rings Twice," "Ziegfeld Follies of 1946" and "Two Sisters From Boston" will carry it.
Of course it’s M-G-M! We say it with justifiable pride, based on performance!

When “The Green Years”—that wonderful motion picture—sets new records and packs Radio City Music Hall week after week (starting its 7th at press-time) of course it’s M-G-M!

When “The Postman Always Rings Twice” breaks a 27-year Capitol, N. Y. record right after “Ziegfeld Follies of 1946” had established a new all-time high there, of course it’s M-G-M! (“Follies” is first in Variety’s National Box-office Survey.)

We don’t expect “The Postman’s” new Capitol record to stand long because next comes the season’s biggest musical romance “Two Sisters From Boston.” Of course it’s M-G-M!

Such an uninterrupted flow of big pictures—and more on the way—is very unusual in the industry, except for one company which has made it a habit for 22 years.

“Of course it’s M-G-M!”
and let the
Open

Her
Kind of
Man

Saratoga
Trunk

Devotion

Women's

Women's

Women's

Women's
'em

Warner's
One More Tomorrow

Warner's
Janie Gets Married

Warner's
A Stolen Life

sunshine in!

ACK L. WARNER, Executive Producer
From Seattle to New York, great business launches a great 20th Century-Fox picture! And a great picture launches a great new star... Mark Stevens!

The trade critics say:
“20th Century-Fox has a winner!” — Boxoffice
“Will cash in!” — Motion Picture Daily
“Stevens clicks!” — The Exhibitor
“Tense and absorbing!” — Motion Picture Herald
“Will thrill any type of audience!” — Showmen’s Trade Review
“So pulsating it belongs among the rare attractions of its type!” — Film Daily

LUCILLE BALL • CLIFTON WEBB • WILLIAM BENDIX • MARK STEVENS in “THE DARK CORNER” with Kurt Kreuger, Cathy Downs, Reed Hadley, Constance Collier, Eddie Heywood and His Orchestra • Directed by HENRY HATHAWAY
Produced by FRED KOHLMAR • Screen Play by Jay Dratler and Bernard Schoenfeld • Based on a Story by Leo Rosten
HOMETOWN RELATIONS

PUBLIC and community opinion campaign is in progress up in Wisconsin, to improve the status of the motion picture and its theatre. It is the design and work of Mr. Harold J. Fitzgerald, president of the Fox Wisconsin Amusement Corporation.

The principal device is the organization of luncheons, or equivalent functions, in the towns where the circuit operates, bringing in civic leaders, officials, members of social service organizations and the like, to hear and be heard from.

These functions are conducted by a representative of the circuit, most commonly one known to and established in the region, who presents a discussion of and answer to the more commonly expressed criticisms of pictures and theatre policies. The endeavour is to deal with all the standard issues before they are raised. The project has been under way for a sufficient period to prove abundantly its value, in the opinion of Mr. Fitzgerald.

This represents an importantly intensive application of public relations policy and one which can improve both the local and national status of the industry. When the story comes from the authority of the home town theatre and its management, it gets a degree of attention that no other approach can command. Public relations are where the public are.

ILLINOIS ELECTION

THE Illinois Liquor Control Commission held a blindfold test to see if Scotch-type whiskey made out there would be fit to bear such a label. Ten "reputable" drinkers, so the news account runs, were called to bar. Each was given, it is said, four drinks of true Scotch and two of the local product. Responses were said to be wrong thirty-one times in sixty tries. Glory be, the best score was made by Mr. James O'Brien, editor of the Illinois Beverage Journal — a clear victory for the trade press, where the experts are ever to be found. They might have asked a Scot, just for the record.

GAME COCK & CO.

THE announcement of the newly formed Pathe Eagle-Lion, under Young-Rank auspices, creates in fancy a potential trademark image of a trio of two birds and a lion. Pathe has for more than four decades been symbolized in America by the Gallic gamecock which M. Charles Pathe elected as his cinema symbol so long ago. The gamecock went through so many hands, including bankers, promoters and a succession of commercial artists, that he came out a corpulent barnyard fowl.

Let us suggest to the newly named company that he be restored to his old and gamy lines of grace. Pathe is one of the world's great trademarks, despite the manhandling it has had and much inept draughtsmanship.

Incidentally, M. Pathe, who sought quiet refuge on these shores through the war years, arriving here one day by way of Monaco, has flown again to his beloved France, taking off as softly, as quietly, as he came. He is a fired old man, proud of his past and with nothing to say of today. He would like to be remembered in history as a French industrialist, not as a maker of movies.

GRIPPING THE PANTS

As a pulse-of-the-times note we record that the Briardale stores, a voluntary chain, of Waterloo, Iowa, has been advertising, extensively and expensively: "We know the price but we have no beef, no pork, no veal, no gloves, no tuna, no salmon, no catsup, no jelly, no chili, no mazola, no soap, no crisco, no karo," etc., ending with "no toilet paper". The heading on their advertisement is: "Our hats are off to the Office of Price Administration — and our pants soon will fall!"

This particular Waterloo — gentlemen at Washington — is deep in the heart of the America to which you report.

Iowa is a land of people who went out there to make a living and have it.

ACROSS MANY SEAS

THE flow of mail through this office brings many a heart-warming glint of contact with the great community of showmen around the world. Just at hand is a copy of a letter between two Round Table members half a world apart. Down in sweating Batavia in troubled Java, Mr. Kenneth Ashton, gunner in the Royal Artillery, writes to far and foggy Liverpool in England to his friend, Mr. Harry Murray, manager of the Odeon there, to say:

"Motion Picture Herald just came and I read that you have won another Quigley Award. It's grand to see something from a Yorkshire man, among all the efforts of the Yanks. You are competing with some who have had many advantages in the war years. I hope I am not the only one who has complimented you."

Gunner Ashton can be advised that it is automatically apparent that the judges of the competitions, including some notable Yank showmen, have indeed complimented his friend — with the Award.

THE Senate's passage of the measure for our loan to Britain of $3,750,000,000, a cause for which Mr. Eric Johnston made a speaking tour, is occasion for interested approval by the industry. Acceptance by the House was at mid-week considered immediately certain. The whole of American trade relations, including the motion picture, and many important international political considerations pertaining to the world economy are involved. American business is made of American dollars.

— Terry Ramsaye
Brady’s Big Day
THE ATTENTION of the industry is directed by Universal to the small central Texas town of Brady, County of McCulloch. There, May 23, a war veteran opens a new theatre “with ceremonies snacking of Hollywood glamour and trimmings.” It is a step in a series touched off some six months ago when Universal’s Dallas exchange advertised in certain cities in Texas, Kansas, New Mexico and Arkansas. The advertisements offered ex-servicemen an opportunity to get into exhibition with a backlog of Universal product, following reports of an impasse with Griffith Amusement Company, operating in that region.

Bob Shanks, “a hero of World War II,” is the new exhibitor. He opens with “Frontier Gal,” in Technicolor, and a personal appearance of Yvonne DeCarlo, featured in the picture. “Vitaly interested in Mr. Shanks’ future,” Universal is sending Miss DeCarlo to the opening by plane. Al Horwits, publicity manager, heads a home office staff of three preparing a “gigantic campaign” in advance of the opening.

Brady is a county-seat town of some 5,000 located near the junction of the Fort Worth & Rio Grande Railroad with the Gulf, Colorado & Santa Fe, which has a terminus in Eden. It is some 30 miles northeast of Menard, the home of Henry Reeve, president of Texas Theatre Owners, Inc. Present theatres are the Brady, with 750 seats, and the Palace, with 450 seats.

Universal says “Brady, Texas, will come alive on May 23rd when Bob Shanks’ hopes, born in the misery and boredom of prison-camp life, come to rich and unexpected fruition.”

Out of Character
CHARLIE CHAPLIN will step out of character for the first time in his long screen career, toss aside the baggy pants and bamboo cane of the famed tramp, and appear as a dapper little Frenchman in “Comedy of Murders,” which he will put into production June 3 for United Artists release. Appearing opposite Chaplin will be Martha Raye. The picture will require 58 sets. Chaplin’s last picture, released in 1940, was “The Great Dictator.”

Republic’s Trucolor
WITH a modest dozen lines of copy Consolidated Film Industries this week announced “a new and improved color process to be marketed under the trade name of Trucolor.” It is expected that Republic Picture Corporation’s “Out California Way,” featuring Monte Hale, will be the initial demonstration of the process for the theatre screen. That is the third of their all-star series, the first two of which were processed in Magnacolor, a process also owned by Consolidated.

“Trucolor” appears to be an evolutionary product, based on the principles common to all two-color processes. It is produced with a bi-pack negative and prints are made on double coated positive stock. Consolidated’s Fort Lee, New Jersey, plant is now being enlarged to give it a calculated annual capacity for printing a hundred million feet of color a year.

Full House
CHICAGO, May 23-24-25, houses a trio of events calculated to draw attendance from the exhibition and distribution branches over a considerable area. Barring transportation difficulties, 1,500 will attend the Allied States Association of Motion Picture Exhibitors dinner-dance the evening of May 25 in the Grand Ballroom of the Palmer House to honor Jack Kirsch, Allied national president, according to Van A. Nomikos, general chairman. Tickets already have been set aside for executives of all film companies, Mr. Nomikos said. He added that U. S. Senator Scott W. Lucas and Mayor Edward J. Kelly were expected to head a civic group.

The meeting of the Conference of Independent Exhbitors Association in the Palmer House May 23 and of the Allied board there May 24 have taken on “the proportions of a national convention,” according to Abram F. Myers, Allied board chairman.

TRUMAN praises industry effort in recent Red Cross drive
ADMISSION price trend up slowly and locally across nation
THEATRES keep fingers on switches in coal strike crisis
SCREEN asks “UN” for place in program with radio and press
JOHNSON insists on Production Code adherence by studios

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UNRRA Delivers
Prague Bureau
THE CZECHOSLOVAK Film Supply Depot, which supervises the technical administration of the Czech film monopoly, has purchased from Kodak, Paris, 1,000,000 meters of positive film, 100,000 meters of negative, and 100,000 meters of sound negative and will place further orders so that Czech studios will be supplied regularly. The United Relief and Rehabilitation Administration will transport the materials. Another, 1,000,000 meters of positive have already been sent to Prague by rail. The Supply Depot also intends to place orders in France for technical equipment for production of newsreels and to speed up the deliveries of 16mm sound projectors and buy projection mirrors, makeup materials and chemicals. Projection lamps and accessories will also be purchased in Eindhoven, Holland.

Building Code
MORE than two years in the drafting stages. New York state’s building code, which will regulate theatres and other places of public assembly, was approved without change by the State’s Industrial Commissioner, Edward Corsi, Tuesday, and has been forwarded to the State’s Labor Department and its Board of Standards and Appeals. The board must approve the code before it can be enacted and there are indications that the board will hold public hearings in several cities before putting it into effect. The code is the state’s first in more than 25 years.
**Election**

EDWARD C. RAFTERY, taking cognizance of recently published reports concerning the possibility of his not being a candidate for re-election as president of United Artists at the company's annual meeting in New York, June 11, said Tuesday that if any steps were found to replace him, he would like to resume his law practice with his New York firm of O'Brien, Driscoll & Raferty. Mr. Raferty accepted the presidency of United Artists five years ago with the provision that he would resume his law practice when the company's affairs were in good order. The annual meeting of the company, scheduled for May 21, has been postponed to June 11.

**"New Year" in Greece**

RETURNING from a tour of thirty-seven principal American cities, Nick Matsuokas, long identified with Skouras motion picture interests and currently special representative of the Greek War Relief Association, Wednesday said Mr. Matsuokas in New York to report on plans and progress in the campaign against starvation and economic ruin in Greece.

"At midnight, December 31, 1946, Americans will be enjoying New Year's eve, but at that second the Greek people will enter the most critical era in their 3,000-year history," said Mr. Matsuokas. On that date UNRRA will go out of business. Then Greece will be on its hungry own.

Plans for private aid and contributions of farm animals, food parcels and money, addressed at a ten-million-dollar total were discussed in detail. On the same occasion the Greek War Relief Association released a message to chapters all over the United States, from Spyros P. Skouras, national president, pointing to the emergency, detailing methods of meeting it.

**Foreign Problem**

THE Motion Picture Association of America and the State Department are fighting nationalism abroad, a tendency toward foreign Government monopoly and seeking methods to relieve the scarcity of dollar exchange for the industry's business abroad, Carl E. Milliken, MPA's foreign chief, said Tuesday in Washington, following conferences with George Canty and John M. Begg, State Department officials.

Mr. Milliken said the Motion Picture Export Association is seeking additional export authorities with the aim of having a representative in each of the 13 countries in which it plans to operate. He declined to discuss when an export representative would be permitted to enter Russia. He described the Russian bottleneck as one of the most difficult, coupled with its controls in surrounding countries.

Also Tuesday the motion picture section of the State Department, headed by Mr. Canty, was moved from the Telecommunication to the Commercial Policy Division.

The move was made to fit motion pictures into the department's commercial activities abroad. Chief of the division is W. G. Brown.

**Trouble Shooter**

GERALD M. MAYER, formerly of the State Department, has joined the Motion Picture Association as associate manager to Carl E. Milliken, in charge of foreign activities. Mr. Mayer joined the State Department in 1932, and before that was in charge of public relations for NBC's overseas shortwave division. He said Wednesday that he expected to remain at his New York headquarters for at least two months, and that he may then travel "where there are complications" as a "trouble shooter."

**Quarantine**

A MYSTERY ailment, with the appearance of polio, which is spreading through Texas, has caused the city and county health boards in Nueces County, of which Corpus Christi is part, to close all theaters, night clubs, parks, playgrounds, schools, churches and swimming pools. The ban went into effect May 13 for a two-week period.

**Survey**

MOTION pictures are the favorite recreation of the 800,000 readers of the Hit Parade, according to a survey conducted for that song lyric publication by Market Research Company of America. Of 3,000 persons replying to questionnaires mailed to 50,000, the publication reported that 99 per cent attend motion picture theaters. Of these, 26 per cent attend once per week, 33 per cent twice a week, 17 per cent three times a week, and eight per cent go four or more times a week. Their preferences are: musicals, 85 per cent; comedies, 58 per cent; dramas, 47 per cent; mysteries, 45 per cent; Westerns, 16 per cent, and historical, 12 per cent. Respondents were asked to express their first three choices.

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**PEOPLE**

PEDRO GERMANS, assistant general manager of Brazil; Lázaro Constantine, branch manager for Mexico; Americo Rosenberger, branch manager for Cuba, and Osvaldo Urutia, branch manager for Peru, arrived in New York Wednesday, for conferences with Paramount home office executives.

SEYMOUR BORDE, Des Moines branch manager for RKO, has been named sales manager of the company's Chicago branch, it was announced in New York Tuesday by Robert Mochrie, RKO Radio vice-president in charge of domestic distribution.

MARTIN BURNETT, city manager of Loew's St. Louis theatres, has been appointed to assist Carter Barron, Loew's eastern division manager, it was announced in New York Tuesday. Mr. Burnett will make his headquarters in Washington.

DANNY KAYE, film comedian, was notified last week by Governor John C. Vivian of Colorado, that he will receive the General Rose Memorial Medal for 1946 in recognition of outstanding humanitarian service. The citation will be presented in August.

LOTHAR WOLF, recently discharged from the U. S. Coast Guard, returned to March of Time's New York office last week as chief film editor.

WALTER B. SHurette, former manager of Standard Theatres in Oklahoma City, has been elected executive vice-president of the Citizens National Bank at El Reno, Okla., and has been named manager of the bank.

HERBERT DRAKE, pre-war publicity director for Orson Welles' Mercury Theatre, has joined Columbia's publicity department in charge of a new national newspaper service, it was announced in Hollywood Monday.

CHARLES NESBITT, recently returned after three years in the Army, has been appointed manager of the Chicago theatre, succeeding William Holden, new northwest side district manager for Balaban and Katz, Chicago.

WILLIAM CUNNINGHAM, former newspaper man who had charge of the Los Angeles Bureau of the Office of War Information, last week joined the Paramount studio publicity department in Hollywood.

COLONEL MELVIN E. GILLETTE, United States Army Signal Corps, has replaced Brigadier General Carroll A. Powell as Signal Officer of Middle Pacific Headquarters.
THIS WEEK the Camera reports:

TRANSATLANTIC NEWSREEL conference, held by Pathe at Film House, London, following the return of Howard Thomas, Pathe Pictures, Ltd., chief producer, from a visit to the United States. Left to right are William Murray, RKO Pathe News Paris representative; Mr. Thomas; Frederic Ullman, Jr., RKO Pathe News president; William Moffat, Pathe Pictures, Ltd., managing director; M. R. Alexandre, Pathe Journal (Paris) editor; C. Danvers-Walker, Pathe News editor, and M. C. Cabirol, Pathe Journal London representative.

MARY PICKFORD, interviewed in her New York hotel suite last week, following her return from Europe. She will continue producing, she said.

CITATIONS, at the SMPE annual dinner dance, last week, in New York: Donald Hyndman, president, confers honors on Major Albert Warner, left, representing Warner Brothers, pioneers of sound, and on Brooke Armat, right, son of Thomas Armat, "father of the projector".


AL SUCHMAN, appointed eastern representative for Samuel Goldwyn, at the New York office.
INGRID BERGMAN came to "town," the town being New York, last week: and RKO Radio Pictures reacted with a well-attended reception at the Hotel Plaza. Above, actor Louis Calhern, Miss Bergman and Gordon Youngman, RKO general counsel.

VARIETY in Mexico: at the Mexico City inaugural luncheon of International Tent One: Luis Montes, chief Barker, and Lew Bray, U. S. representative.


OFFICERS and directors of Screen Guild Productions, at the Chicago sales convention: S. K. Decker, treasurer; Arthur Lockwood, vice-president; John J. Jones, president; Francis Beleman; Bert Stearn; John Francot, secretary; Jack Engel; Robert Lippert, vice-president; Albert Dezel and J. Francis White, Jr.

HORACE HEIDT, right, band leader, has purchased the Nevada Biltmore Hotel in Las Vegas, and will build a preview projection room and theatre. Producers will be invited to use facilities for "sneak previews."

COLUMBIA'S British organization held its first convention since the war at Margate. In the picture above, Joseph Friedman, left, managing director, and Joseph McConville, Columbia International executive, at his left, welcome Margate Mayor F. J. Cornford to the Northumberland Hotel inaugural luncheon. Mr. McConville flew from the United States to the convention, held in conjunction with the company's Silver Anniversary.
TRUMAN PRAISES INDUSTRY EFFORT IN RED CROSS THEATRE DRIVE

PRESIDENT Harry S. Truman and Basil O'Connor, chairman of the American Red Cross, expressed appreciation for the motion picture industry's contribution and efforts last Thursday in Washington, as a check for $4,279,120, representing the industry's 1946 Red Cross campaign collections, was presented to the Chief Executive by Spyros P. Skouras, president of 20th Century-Fox. Members of the "24-Hour Club," campaign leaders, industry executives, and representatives of the trade press witnessed the presentation at the White House.

"This is a lot of money," President Truman said as he received the check from Mr. Skouras. "I want to thank the industry for its significant contribution in wartime and for all that it proposes to do in peacetime."

Mr. O'Connor's tribute to the industry was made at a luncheon in honor of the "24-Hour Club" members at the Hotel Statler, at which Mr. Skouras was presented with a Red Cross "Certificate of Honor," signed by President Truman and Mr. O'Connor.

Speaking before the group, Mr. O'Connor said, "Especial gratitude is due the motion picture industry for having taken on this campaign job in a post-war period when fervor for such work was on the downgrade. . . . The screen publicity given to the campaign was the real value behind your work and was what helped to get the $113,000,000 total."

The "24-Hour Club" members were the guests of Mr. Skouras at a dinner in the Statler Thursday night, at which the trade press was singled out for commendation for its generous support.

Friday in New York the members of the "24-hour Club" were entertained by industry executives, and that night by the industry's national campaign committee at a dinner at the St. Moritz Hotel.
ADMISSION PRICE TREND UP LOCALLY AND SLOWLY

Higher Costs and Inflation Fear Spark Increases in Cautious Climb

by WILLIAM G. FORMBY

Nudged by mounting costs of operation and by concern over inflation, admission prices trend upward. The rate of climb, however, is uneven, revealed in scattered local situations rather than in any defined over-all movement.

So say independent and affiliated circuit operators and exhibitor association leaders in the field. Executives of the nationwide circuits with headquarters in New York give similar testimony. The trend is a nickel here and a nickel there—wherever local developments indicate and as the traffic will bear it.

Some Circuit Executives Oppose Increases

The rise continues in the face of opposition from some circuit chiefmen and from many theatre organization officials. The resistance is two-fold. Many exhibitors are awaiting installation of new equipment before attempting increases. Others argue that low prices and extended engagements in the first runs keep their ceilings down. Still others are awaiting solidification of the shifting pattern of worker migration and an indication of what might finally become America’s normal production gait.

Premiums are being considered in some areas in lieu of price increases as the supply of these giveaways begins to become more abundant. The premium manufacturers, to convene May 23 in Chicago, are getting ready to display their new wares, and dealers are out seeking contracts again.

Over the country, the picture unfolds as follows:

ROBERT H. POOLE

Conditions in the Los Angeles area indicate the possible necessity of lowering prices rather than raising them, according to Robert H. Poole, executive secretary of the Pacific Coast Conference of Independent Theatre Owners.

"Investigation shows no trend to higher admissions in this territory," says Mr. Poole. "Long first runs and moveovers are absorbing the majority of the patronage cream in the metropolitan areas, resulting in greatly decreased grosses to the subsequent runs." He added that if the policy continued it might be necessary for the subseqents to consider a reduction.

JOHN J. FRIEDEL

There has been considerable talk about the prospects for increases in the middle northwestern. "We have no present plans for raising admission prices," said John J. Frieled, president of the Minnesota Amusement Company, Minneapolis. "However, indications point to a rise in the inflation threat. If that comes about, increases may be necessary."

BENJAMIN BERGER

The reason for the static quality of the price structure in that area is ascribed to Mr. Frieled’s operation by Benjamin Berger, president of North Central Allied, Minneapolis. He charges that there is no rise "mainly due to Minnesota Amusement Company’s insistence upon keeping present first-run evening prices at 60 cents for adults and 12 cents for children, including tax."

Mr. Berger said that he, personally, was opposed to increases “because the public will stay away from ‘B’ pictures and seek to attend choice pictures only, which are usually sold at prohibitive percentage terms to the independent exhibitors.” He observed that this decreased the net income to the independents.

G. RALPH BRANTON

A strong plea for retention of low prices was voiced recently by G. Ralph Branton, general manager of Tri-State Theatres of Des Moines.

"Admission prices in my opinion must be based on the individual town or situation and no general rule for increased or lowered prices can ever apply," Mr. Branton said. "I further believe that too high an admission price removes the motion picture theatre from the category to which it belongs. Mass entertainment at the lowest possible admission price is the world’s most needed entertainment and relaxation."

Mr. Branton concluded with an admonition. "I sincerely hope this industry never forgets its obligations to the great masses of people, but continues at all times to appeal not only in admission price but in entertainment values to the great bulk of family people who need us most," he said.

TOM EDWARD

Still further south, Tom Edward, Eldon, Mo., president of the Kansas-Missouri Theatres Association, said there had been "some admission raises" and that exhibitors were discussing it a lot. "Some are waiting for remodeling and new equipment before making the change," he reported. "This is a low-priced territory, and we expect many to increase prices along with the trend in that direction by business generally."

FRED WEHRENBERG

There must be an increase in the St. Louis area “to meet rising costs,” according to Fred Wehrenberg, president of the MPTO of St. Louis, Eastern Missouri and Southwestern Illinois. "First run prices are too low here, especially bargain matinees," he said. "The trend is definitely toward higher figures."

Slight increases in individual situations, with no over-all pattern emerging yet, is the story in the Oklahoma area. The Griffith Amusement Company there has raised prices slightly at some houses, but apparently has no general plan. In Oklahoma City, Warners has increased prices 10 cents at the Criterion and Liberty, and five cents at the neighborhood Ritz Tower and Victoria.

MORRIS LOEKENSTEIN

"Business is leveling off at the smaller houses, with definite declines noted," reported Morris Loewenstein, president of the Motion Picture Theatre Owners of Oklahoma, and secretary of the Motion Picture Theatre Owners of America. "The burden of film rentals remains unchanged despite this specific condition and the general trend," he added. "It seems indicated that adjustments may be necessary for independent to exist in the face of high taxes and rising operating costs."

Affiliated circuit subsequents raised prices five cents recently in Cleveland. The downtown first runs held to their top scale, but eliminated the minimum 45-cent rate. Six independent neighborhood houses last week increased prices by five cents. They were the Shore, which went from 40 to 45 cents, and the Commodore, Plaza, Euclid, Windameer and Shaw Hayden, from 35 to 40 cents.

In Texas, the trend appears to be toward higher prices. The key city first runs recently advanced five cents, and small and medium towns were talking about it.

H. A. COLE

Commenting on the trend, H. A. Cole, president of the Allied Theatre Owners of Texas, and a member of the executive committee of Allied States Association of Motion Picture Exibitors, said in Dallas he was opposed to it. "I figure there is no real necessity economically," Mr. Cole said, "and that the action is merely taking advantage of a temporary economic boom."

NAT M. WILLIAMS

In the southeast, Nat M. Williams, Thomasville, Ga., president of the Southeastern Theatre Owners Association, said he knew of no plans for increases. "As long as the business volume maintains its present rate, I doubt if there will be any general raise," he predicted.

BEN L. STROZIER

A similar report came from Ben L. Strozier, Rock Hill, S. C., president of the Theatre Owners of North and South Carolina.
Theatres Keep Fingers on Switches in Coal Crisis

FACING the threat of the rail strike impending at midweek, the National Film Carriers Association stood ready with plans for extended use of plane and motor truck transport all across the country. The Association gave attention to the problem at its annual meeting at the Hotel Astor in New York Monday and Tuesday.

The nation’s theatres burned a cautious wattage this week as they turned from a crisis to meet an emergency. Restrictions imposed by states and municipalities in the coal strike were eased under a 12-day reprieve granted by John L. Lewis and his United Mine Workers. Officials held the lid gingerly, however, prepared to slam it down on signal from the reconversion front.

As had already, and coming up fast, was the threat of a nationwide railroad strike. The coal for vanishing industrial and utility stockpiles, dug under terms of truce, appeared at midweek destined to remain at the mines. Cities alerted health departments and police, and dug in for a siege. The Brotherhood of Railroad Trainmen was scheduled to strike Saturday.

Resend Dimout Rules In Illinois Area

In Illinois, where many theatres closed under orders limiting operation, the Public Service Commission rescinded dimout regulations. Theaters, however, voluntarily kept marquees dark and reduced other lighting.

A rationing order limiting Indiana theatres to weekend operation in part of the state was cancelled. Maryland delayed compulsory brownout regulations.

Brownout orders continued in several cities, and officials in others urged voluntary compliance with earlier requests.

From Washington came word Monday that the return of the miners would not immediately relieve the shortage of power even if there was no further work stoppage. It was reported most areas would continue to feel the effects of fuel scarcity, some of them for as long as 30 days.

Permit Virginia Theatres To Reopen on “Trial Basis”

District of Columbia officials and authorities in Virginia relaxed. The theatres in Virginia reopened Tuesday on a trial basis, and a plan for the darkening of theaters in the District was dropped.

Most of the Chicago theatres were operating on oil-burning Diesel generators Monday, much of the equipment brought in from other towns by truck. An order was issued last Thursday night by the Illinois Public Service Commission permitting amusement places to apply for authority to operate 24 hours per week.

Exhibitors there generally applied for permits in the downtown houses from 6 P.M. to 11 P.M. Fridays, 2 P.M. to midnight Saturdays, and 2 to 11 P.M. Sundays.

In St. Louis, 110 theatres participated in a voluntary dimout at the request of city officials. The power company was authorized to ration its electricity when fuel fell below a 30-day supply. There was no indication last Friday that any of the houses would have to close.

Film exchanges in St. Louis, however, reported that theatres had closed in some parts of the southern Illinois district. Fred H. Wehrenberg, president of the MPTO of St. Louis, Eastern Missouri and Southern Illinois, asked members to dim lights as far as health and safety requirements would permit.

Harry Perlwitz, president of the ITO of Wisconsin and Upper Michigan, and William V. Geenan, assistant to Harold J. Fitzgerald of Fox-Wisconsin Theatres, said plans were in readiness to return to wartime conservation routine.

Reports came from Atlanta and other Southern cities that textile mills would close unless the situation improved immediately; that darkened theatres would follow. It was a race between the furnaces and the coal trains from the reopened mines.

In the Tennessee Valley area and along the northern Pacific Coast no closings were reported. Abundant water power and good supplies of fuel oil were available.

The Virginia State Corporation Commission denied a petition last Friday by the Motion Picture Theatre Owners of Virginia for modification of its closing order. William F. Crockett, MPTO president, reported that a hearing was granted last Thursday.

“At this hearing,” Mr. Crockett said, “it was clearly demonstrated, by the use of actual records of attendance and power consumption, that if one 40-watt bulb were turned off for any person attending theatres there would be a substantial saving of power.” He said that more than 40 watts were actually turned off for each person.

William H. Chestnut, secretary of labor and industry for Pennsylvania, ruled that some 70,000 miners who refused to return to work would be eligible for unemployment compensation benefits beginning May 20.

ATA Services Are Offered for Government Message in Crisis

The theatres represented by the American Theatres Association were offered this week as a conduit to pipe the messages of Government to the people in the coal crisis.

“Please be assured that the thousands of theatres comprising the American Theatres Association stand ready to use their facilities in any way you deem helpful in imparting information or guidance to the public in the present crisis,” S. H. Fabian, ATA president, telegraphed President Truman.

“Theatre operators everywhere are placing themselves at the service of local authorities to aid in alleviating present conditions,” Mr. Fabian declared. “With our eagerness to help goes our fervent hope for your success in bringing about a solution of this grave problem involving such hardships to America and its institutions.”

Repeating the offer to John D. Small, Civilian Production Administrator, Mr. Fabian urged a viewpoint that would take the theatres out of the “first category of non-essential business.” He recorded the following observations on the status of the theatre in time of crisis:

1. We feel that the theatre in addition to being a place of diversion and amusement is an important public information medium in which public emergencies can be explained, and public cooperation engendered by intelligent use of the theatre screens.

2. We feel that the theatres by diverting persons from enforced idleness have a definite bearing on public morale and in alleviation of police problems during a crisis.

3. We feel that the curtailing of theatre operation in some circumstances effects a saving of resources that is apparent rather than real. In the present exigency, for example, wherein the conservation of electric power is imperative, it can be shown we think that the per capita use of electricity in the home exceeds by far for a like period the per attendant consumption in theatres.”

Mr. Fabian indicated the desire of ATA leaders to confer with Mr. Small at a later date and concluded with the assertion that theatre operation “involves some public service attributes of which the owners are proud and wish to use to the utmost.” He expressed the hope that “the theatre has won through these attributes a status other than a completely non-essential classification.”

MOTION PICTURE HERALD, MAY 18, 1946
H-H-H-H
that Goldwyn gift
for big show
Splendor...
SAY: MEEL GOODWIN

presents

DANNY KAYE

The Kid from Brooklyn

IN TECHNICOLOR

VIRGINIA MAYO • VERA-ELLEN • THE GOLDWYN GIRLS

WALTER ABEL • EVE ARDEN • STEVE COCHRAN

FAY BAINTER • LIONEL STANDER

Directed by NORMAN Z. McLEOD

Adapted by DON HARTMAN and MELVILLE SHAVELSON • From a
Screenplay by GROVER JONES, FRANK BUTLER and RICHARD CONNELL

Based on a Play by LYNN ROOT and HARRY CLORK
splendor spangled with the gayest of laughter, songs, romance!

Gorgeous with bewitching beauties.... Alive with the spirit of fun and dancing and dazzling delight.... and Danny Kaye more lovable than ever as the bewildered milkman who fumbles his way to fame and fortune!
Now playing to the biggest crowds that ever jammed Broadway's famous

ASTOR THEATER

WALTER WINCHELL says:
"Danny Kaye is at his funniest in 'The Kid From Brooklyn.'"

JIMMIE FIDLER says:
"For a fun festival, take the family to see 'The Kid From Brooklyn.'"

LOUELLA O. PARSONS says:
"I never in my life enjoyed a picture more... How much funnier can a picture get?"
<table>
<thead>
<tr>
<th>BRANCH</th>
<th>PLACE OF SHOWING</th>
<th>DAY &amp; DATE</th>
<th>TIME</th>
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</thead>
<tbody>
<tr>
<td>ALBANY</td>
<td>Delaware Theatre 290 Delaware Avenue</td>
<td>Mon. 5/27</td>
<td>2:00 P.M.</td>
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<tr>
<td>ATLANTA</td>
<td>Rhodes Theatre 62 S. Rhodes Center</td>
<td>Mon. 5/27</td>
<td>11:00 A.M.</td>
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<tr>
<td>BOSTON</td>
<td>Uptown Theatre 229 Huntington Ave.</td>
<td>Mon. 5/27</td>
<td>10:30 A.M.</td>
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<tr>
<td>BUFFALO</td>
<td>Shea’s Niagara Theatre 426 Niagara Street</td>
<td>Mon. 5/27</td>
<td>3:00 P.M.</td>
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<tr>
<td>CHARLOTTE</td>
<td>Plaza Theatre 1610 Central Ave.</td>
<td>Mon. 5/27</td>
<td>10:30 A.M.</td>
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<tr>
<td>CHICAGO</td>
<td>Esquire Theatre 58 East Oak St.</td>
<td>Mon. 5/27</td>
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<td>CINCINNATI</td>
<td>Esquire Theatre 320 Ludlow Ave.</td>
<td>Mon. 5/27</td>
<td>2:00 P.M.</td>
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<tr>
<td>CLEVELAND</td>
<td>Shaker Theatre Lee &amp; Kinsman Roads</td>
<td>Mon. 5/27</td>
<td>2:00 P.M.</td>
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<tr>
<td>DALLAS</td>
<td>Melrose Theatre 3419 Oak Lawn Avenue</td>
<td>Mon. 5/27</td>
<td>2:00 P.M.</td>
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<tr>
<td>DENVER</td>
<td>Esquire Theatre 6th and Downing St.</td>
<td>Mon. 5/27</td>
<td>2:00 P.M.</td>
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<tr>
<td>DES MOINES</td>
<td>Uptown Theatre 4115 University Ave.</td>
<td>Mon. 5/27</td>
<td>2:30 P.M.</td>
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<tr>
<td>DETROIT</td>
<td>Varsity Theatre 17121 Livernois St.</td>
<td>Mon. 5/27</td>
<td>1:30 P.M.</td>
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<tr>
<td>INDIANAPOLIS</td>
<td>Cinema Theatre 213 E. 16th Street</td>
<td>Mon. 5/27</td>
<td>2:30 P.M.</td>
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<td>KANSAS CITY</td>
<td>Kimo Theatre 3229 Main Street</td>
<td>Mon. 5/27</td>
<td>2:30 P.M.</td>
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<tr>
<td>LOS ANGELES</td>
<td>Ambassador Hotel Theatre</td>
<td>Mon. 5/27</td>
<td>2:30 P.M.</td>
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<tr>
<td>MEMPHIS</td>
<td>Ritz Theatre 1705 Poplar Ave.</td>
<td>Mon. 5/27</td>
<td>2:00 P.M.</td>
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<tr>
<td>MILWAUKEE</td>
<td>Varsity Theatre 1326 W. Wisconsin Ave.</td>
<td>Mon. 5/27</td>
<td>2:30 P.M.</td>
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<td>MINNEAPOLIS</td>
<td>Granada Theatre 3022 Hennepin Ave.</td>
<td>Mon. 5/27</td>
<td>10:45 A.M.</td>
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<td>NEW HAVEN</td>
<td>Whitney Theatre 1220 Whitney Ave.</td>
<td>Mon. 5/27</td>
<td>11:00 A.M.</td>
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<td>NEW ORLEANS</td>
<td>Circle Theatre N. Galvez and St. Bernard Ave.</td>
<td>Mon. 5/27</td>
<td>11:00 A.M.</td>
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<tr>
<td>OKLAHOMA CITY</td>
<td>Uptown Theatre 1212 North Hudson Street</td>
<td>Mon. 5/27</td>
<td>11:00 A.M.</td>
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<tr>
<td>OKLAHOMA CITY</td>
<td>Uptown Theatre 50th and Dodge St.</td>
<td>Mon. 5/27</td>
<td>2:00 P.M.</td>
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<tr>
<td>OMaha</td>
<td>Dundee Theatre 1212 North Hudson Street</td>
<td>Mon. 5/27</td>
<td>11:00 A.M.</td>
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<tr>
<td>PHILADELPHIA</td>
<td>Uptown Theatre Broad and Susquehanna Ave.</td>
<td>Mon. 5/27</td>
<td>2:00 P.M.</td>
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<tr>
<td>PITTSBURGH</td>
<td>Fox Projection Rm. 1715 Blvd. of Allies</td>
<td>Mon. 5/27</td>
<td>2:30 P.M.</td>
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<tr>
<td>PORTLAND</td>
<td>21st Ave. Theatre 616 N.W. 21st Ave.</td>
<td>Mon. 5/27</td>
<td>1:00 P.M.</td>
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<tr>
<td>ST. LOUIS</td>
<td>West End Theatre Euclid and Delmar</td>
<td>Wed. 6/5</td>
<td>9:30 A.M.</td>
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<tr>
<td>SALT LAKE CITY</td>
<td>Studio Theatre 161 South Main St.</td>
<td>Mon. 5/27</td>
<td>1:30 P.M.</td>
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<tr>
<td>SAN FRANCISCO</td>
<td>Tivoli Theatre 70 Eddy Street</td>
<td>Mon. 5/27</td>
<td>2:30 P.M.</td>
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<tr>
<td>SEATTLE</td>
<td>Varsity Theatre 4349 University Way</td>
<td>Mon. 5/27</td>
<td>10:00 A.M.</td>
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<tr>
<td>SIOUX FALLS</td>
<td>Hollywood Theatre 212 No. Phillips Avenue</td>
<td>Mon. 5/27</td>
<td>2:30 P.M.</td>
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<tr>
<td>WASHINGTON</td>
<td>Fox Projection Room 932 New Jersey Ave.</td>
<td>Mon. 5/27</td>
<td>2:30 P.M.</td>
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Johnston Letter Stresses Film Power to Inform as Most Potent Instrument

The motion picture industry this week made an urgent application to the United Nations for attention and consideration equal to that given the press and radio.

Through Eric A. Johnston, president of the Motion Picture Association, and Edward L. Roddan, Mr. Johnston's Washington assistant, the industry appealed to the UN's Commission on Human Rights of the Economic and Social Council for recognition from world governments that motion pictures are as effective a media for the transmission of ideas and information as are the other two great media of communication.

Industry Anxious for Voice in Conference

In a letter to Mrs. Franklin D. Roosevelt, chairman of the Commission, Mr. Johnston said the industry was anxious to participate in the proposed international conference to discuss the best means of promoting the free flow of ideas and information throughout the world.

"The motion picture," wrote Mr. Johnston, "no longer is looked upon solely as a device for mass entertainment. Its power to inform, to instruct and to teach is just now being realized. . . . It is now universally agreed that the motion picture is one of the most potent instruments ever devised for the dissemination of ideas, information and mutual understanding between peoples."

The State Department has recognized this, Mr. Johnston pointed out in his letter.

"We have been informed advised," he told Mrs. Roosevelt, "that our State Department is in accord with the principle that motion pictures should be included in any conference which touches upon the freedom of expression."

Following up Mr. Johnston's statements and ideas, Mr. Roddan appeared Monday before a meeting of the Commission at UN's headquarters in the Bronx, N. Y.

A decade from now, he told the Commission members, the motion picture's importance in the dissemination of news and information will be increased one hundredfold.

Sees Films on Eve of Era of Expansion

The motion picture, as an instrument for the promotion of knowledge and understanding among peoples, stands on the threshold of a tremendous era of expansion," he said.

The industry, he added, "in no sense a substitute for press and radio, Rather, it is the instrument which must be employed for providing a background of understanding and tolerance for the interpretation of current events."

The three sources of communication then, he indicated, the press, the radio and the motion picture, should work together to avoid "every censorship over the thinking of man" and should be considered on an equal basis when methods are considered for advancing the cause of free speech in all forms.

The MPA, he concluded, "endorses, wholeheartedly, the proposal for the appointment of a subcommittee to consider freedom of expression and information within the framework of the principles we have suggested."

The text of Mr. Johnston's letter to Mrs. Roosevelt follows:

"We understand that proposals for an International Conference to discuss the best means of promoting the free flow of ideas and information throughout the world has been referred for consideration to the Commission on Human Rights.

"In the event such a conference is called, the motion picture industry, with which I am as-
associated, desires to participate as one of the three prime means of communication.

"You may be interested to know that we have been informally advised that our State Department is in accord with the principle that motion pictures should be included in any conference which touches upon the freedom of expression.

"As a result of experience gained in the recent World War, it is now universally agreed that the motion picture is one of the most potent and an extremely useful device for the dissemination of ideas, information and mutual understanding between peoples. The motion picture will go longer and be looked upon as a means to many ends. Its power to inform, to instruct and to teach is just now being realized.

Expansion National Policy for Many

"In the next decade, the use of the motion picture for teaching purposes, and for unfolding the current and background aspects of news events, will advance enormously. This fact is recognized by other governments as well as our own. In many countries, the development of an expanded motion picture industry is being made a matter of national policy.

"Anticipating this growth, we believe these principles should be considered as a framework for the development of United Nations policies:

1. The right to know is a basic human right and, therefore, governments should accord equal access to sources of information.

2. The right to express ideas is a basic human right and, therefore, governments should accord some means of communication to the world.

3. Discrimination against instruments of information violate basic human rights and, therefore, governments should impose no barriers, economic or otherwise, to impede expansion of information by word and image through the world.

"We appreciate that the foregoing statement of principles expresses the ideal. But we believe that the goal of man's ambition, lasting peace, will not be achieved on a firm foundation until these principles, guaranteeing freedom of expression, are universally adopted.

Urges More Consideration For Status of Films

"We believe the motion picture can play an outstanding role in advancing the cause of human understanding and in promoting peace. In this spirit, we request, respectfully, that the unique role of the motion picture in promoting world understanding be considered by the Commission on Human Rights on the same status as the press and radio.

The Commission on Human Rights will report to the UN's Economic and Social Council later this month concerning the proposed international conference.

National Film Carriers Reelect All Officers

At a two-day convention, Monday and Tuesday, at the Hotel Astor in New York, all officers of National Film Carriers, Inc., were re-elected to serve another year. They are James P. Clark, president and treasurer; Thomas W. Gilboy, vice-president; and Clint Weyer, secretary. At the convention it was also announced that the availability of new equipment was making it possible for the carriers to restore service to pre-war levels, and that routes cancelled during the war were being restored. Considerable attention was devoted to the extension of facilities in the event of a nationwide railroad strike.

To Enforce Code Rigidly; Breen To Visit Rank, Says Johnston

Washington Bureau

The motion picture Production Code is an adequate code and will be rigidly enforced in such a manner that local censor bottlenecks will be eliminated, Eric A. Johnston, president of the Motion Picture Association, told a press conference Monday in his Washington headquarters.

At the same time, Mr. Johnston announced that Joseph I. Breen, in charge of the Production Code Administration, will go to England this summer to confer on picture problems at the invitation of J. Arthur Rank.

In a cable to Mr. Rank, Mr. Johnston stated:

"We are confident that Mr. Breen's visit will serve further to strengthen the cooperation and friendly relations between the British and American movie industry."

No definite date has been set for the Breen visit.

Mr. Johnston commented on these several subjects during the press conference:

THE HUGHES CONTROVERSY: He believes the New York Court

will give a quick ruling on the injunction brought against the MPAA by Howard Hughes, producer of "The Outlaw."

ALL-INDUSTRY ASSOCIATION: The MPAA will make the first move toward such an association and will not wait for the independents to come in. The labor situation and the problem of the foreign situation, both of which are improving, have held up work on such an association.

FOREIGN FRONT: The most pressing problems are in France, Italy, Spain, Denmark and Russia. "The MPAA believes barriers should be eliminated and a free system of competition be established."

EXPORT ASSOCIATION: The MPAA is dealing with the foreign markets on a "monopoly basis, just as they are attempting to deal with us."

MPAA BUILDING: Construction of a new MPAA building on the 24,000-square-foot plot at MPAA's New York location is still "two or three years away."

WILL HAYS: Mr. Hays "is in retirement, but will be called on if needed."

Universal Sales Meeting June 24

Universal will hold its first post-war national sales convention for four days beginning June 24 at the Waldorf-Astoria Hotel in New York, according to William A. Scully, vice-president and general sales manager.

Sales executives, district and branch managers, salesmen and head bookers from the company's 31 exchanges in the United States and Canada will attend. In addition, production and studio executives will be present.

The convention will mark the 10th anniversary of the present management. One of the sessions will be devoted to an outline of the progress made by the company in that decade.

YMCA Motion Picture Bureau Becomes Association Films

The YMCA Motion Picture Bureau has adopted the new name of Association Films, according to an announcement last Wednesday in New York by J. R. Bingham, director. The bureau serves schools, churches, clubs, and industrial, civic and community organizations with more than 1,300 film titles, comprising educational, vocational, documentary and entertainment subjects. About 100 of these films are sponsored by industrial organizations.

Veterans Continue Study In Fall River Theatre

William S. Canning, who has charge of the G. I. Managerial School being conducted in Fall River, Mass., by Nathan Yamin, announced this week that considerable progress was being made by the students and the past two weeks had been spent in learning to detect screening errors. The current lectures are on the physical upkeep of theatres, to be followed by a course on the installation and operation of the cooling system, Mr. Canning said.

Williams Cites Screen Role in Education

"Motion pictures have already made a vital worldwide contribution in education and film will continue to play a tremendous role in this field," Phil A. Williams, advertising director for March of Time, said recently at the Parent-Education Conference in Atlantic City. His talk emphasized that "modern film methods make subjects much clearer—they can inform while entertaining, thus holding general audience interest and insuring maximum retention."

Provides Free Shows

J. H. May, Wilmer, Texas, has announced that Wilmer business men are underwriting a series of free motion picture shows to be given Monday nights in an open air theatre in the business district.
ON THE MARCH

by RED KANN

The critic on Time magazine, striving hard to maintain his average level of low level cracks, now erupts with:

"The Blue Dahlia . . . and 'Her Kind of Man' . . . are welcome throwbacks to a better, rougher day in movies. Before Hollywood had adjusted to talk without forgetting all the vivid lessons of silence, when none of the men in power had heard too much about literature, or movies as a white-collar art, and the sinister forces of Decency were still relatively quiescent, many vigorous, perceptive and entertaining movies were turned out. The best dealt with violence and skill—usually criminal—in big cities. Good examples: 'Public Enemy', 'Little Caesar', 'The Crowd Roars'."

So it's a "better" day when it's "rougher", is it? And it's sadder because the Hollywood powerhouse have heard "too much about literature."


By current plan, final scenes in "Cleopat and Digger," first from United States Prod. [Milton Sperling and Joe Bernhardt] will name Argentina and Spain as Fascist nations and show German scientists working there on the atom bomb. Sperling, consequently, anticipates he won't be getting distribution in those countries.

Sounds like pretty good anticipating.

FILL-IT-IN-YOURSELF DEPARTMENT: Joseph Schildkraut plays the heavy in "Monsieur Beaucaire." He's the Spanish general who seeks to overthrow the throne and assume control by the dictator route. They call him "General Francisco."

Twentieth-Fox may remake "Under Two Flags" as a musical with Betty Grable playing "Cigarette." LSMFT! LSMFT!

Bob Goldstein, returnee from Hollywood, is authority for this:

Dramatic construction often calls for casting an actor in a role and in circumstances deliberately calculated to draw a desired reaction from the pivotal player in a pivotal situation. A producer, well known, was faced with this. Back and forth went the palaver about the best performer for the part. The producer solved it:

"I know just the man to bring out that reaction. This fellow is the best reactionary actor in Hollywood."

DELIRIOUS CRITIC: "Henry V . . . is a cinematic work of art in the same sense that Homer's 'Odyssey,' Michelangelo's 'Last Judgment,' Beethoven's Ninth Symphony and Tolstoy's 'War and Peace' are works of art in their respective poetical, representational, musical and novelistic mediums. Each of these masterpieces stands supreme because it contains a universe in itself."—CHARLES FABER in The Hollywood Review.

Ed Zorn, operating the two first runs at Pontic City, Ill., has no interest in concessions—popcorn, candy, et al.

"You're unique," observed John Balaban, when he learned of it.

"He's not unique," retorted Bob Selig. "He's simply all alone."

"Coke" Miller, in New York and bursting with news about the new Enterprise, says Enterprise is now a major studio.

Says he can prove it, too. "The back lot has asked for permission to organize a baseball team. Just like Metro, 20th-Fox and the rest."

On the marquee of the Carmel Theatre, Carmel, Calif.:

"THE BANDIT OF SHERWOOD FOREST"

CORNEL WILDE—A LOU SE

The electrical system did Anita Louise's name dirt. Reported by Dorothy Manners.

Robert Young plays Alex Hazen, male lead, in "The Searching Wind." He's not related to another Hazen [Joe], partner to Hal Wallis who produced. No one did any editing, moreover, despite wiscacres who think they may know to the contrary. "Alex Hazen" was in the stage play.

There's also a butler named Sears in the film. He hasn't much to do, tho.

Producer, philosophically surveying the Hollywood scene:

"I am back trying to avoid making pictures. As you know from experience, as long as you don't have anything on the screen, you're a great guy. But as soon as they get wise to you, you're licked."

MOTION PICTURE HERALD, MAY 18, 1946

MPA Plans Full Foreign Census

The seven member companies of the Motion Picture Association will survey all aspects of the international film situation, it was announced this week. Four non-member companies, United Artists, PRC, Monogram and Republic have been invited to participate.

This was decided upon last Friday at a meeting at MPAA's New York head-quarters of representatives of both member and non-member companies. Eric A. Johnston, MPAA president, presided.

Present plans call for gathering of information on many theatres abroad are in operation, seating capacities, admission charges, operating policies, advertising expenditures and other information relating to exhibition.

Once the theatre census is under way, the survey will include production and distribution matters, it was decided. Then the MPAA will attempt to determine the number of foreign studios in operation and their facilities, types of film production, what legislation is in existence harmful to the industry and what problems of censorship must be considered.

An appropriation has been made for the survey, but the amount has not yet been announced.

The seven member companies have agreed to the census and United Artists and Monogram have so far indicated they will support the program.

Cancer Drive Returns Show Good Results

Although all reports are not yet compiled on the American Cancer Society's recent drive for funds, Charles S. Reagan and Leon Bamberger, national distribution chairmen, announce that through the efforts of more than 14,000 theatres, collections averaged 42 per cent more than the 1946 Red Cross campaign. "This remarkable achievement," said Mr. Reagan and Mr. Bamberger, "is a concrete reflection of the splendid efforts of everyone who contributed to this result."

Percentage Suits Filed In Chicago Court

Eight separate suits based on percentage returns were filed in the Chicago Federal Court Wednesday by Columbia, Universal, RKO, Loew's, 20th Century-Fox, Paramount, United Artists and Warners against Fred W. Anderson, circuit operator, according to an announcement in New York. The theatres concerned, all in Illinois, are the Barge in Seneca; Rialto in Coal City, Morris; Times and State in Morris; State in Sandwich; Fargo and Egyptian in DeKalb; Esquire in Plainfield; Miller in Woodstock; Darin in Manteno; Wilton in Wilmington; Arcada in St. Charles, and the Naper in Naperville.
ROBERT & RAYMOND HAKIM present

GINGER ROGERS in SAM WOOD’S

Heartbeat

JEAN PIERRE AUMONT

ADOLPHE MENJOU

Melville Cooper • Mikhail Rasumny

Mona Maris • Eduardo Ciannelli

Henry Stephenson

and

BASIL RATHBONE

Produced by Robert & Raymond Hakim • Directed by Sam Wood
so Neat!
so Sweet!

—So-o-o-o Indiscreet!

Ginger in Paris... running away from her past... stumbles smack into her future... a tall, dark and handsome future!

Adaptation by Morrie Ryskind • Director of Photography, Joseph Valentine, A. S. C.
The Nation's Millions
WILL BE ATTRACTED TO
Heartbeat
through a national magazine advertising campaign of four-color, full page ads in
LIFE • McCall's • LOOK
LIBERTY • TIME • TRUE
STORY • FAN LIST and
CANADIAN MAGAZINES
—Comprehensive coverage bringing one of the brightest and most striking show messages in years to a total of

22,976,270
CIRCULATION
First National Meeting
Since 1941; Award to
Evangeline Booth

In national conclave for the first time in five years, the barkers of the Variety Clubs of America from tents over the country were to reach the high point and the finale of their three-day convention Saturday at the Astor Hotel in New York. That evening the clubs were to present the Humanitarian Award to General Evangeline Corry Booth, former international leader of the Salvation Army. The award is given annually to recognize individual contributions to the cause of humanity.

At midnight more than 300 had registered at convention headquarters. Among the national officers attending were John H. Harris, big boss; Robert J. O'Donnell, chief Barker; Carter Barron, first assistant chief Barker; Earle Swigert, second assistant chief Barker; William K. Jenkins, property master; Marc Wolf, dough guy; Charles E. Lewis, publicity director, and James G. Balmer, ceremonial officer. S. H. Fabian and Mr. O'Donnell head the Humanitarian Award dinner committee.

McCrack Named Coordinator
Of Tent Activity

At a meeting of the canvassers Tuesday William McCrack was named coordinator of activities of the Variety Clubs. This is the first time in the history of the organization that such position has been created. Mr. McCrack will serve on a paid, full-time basis. He will establish headquarters in Dallas, Tex. He was attorney general for Texas in 1932 and only recently retired from the Army with the rank of colonel. The convention is expected to approve his appointment automatically.

During the war years small national meetings were held in Chicago in 1943, and in Washington, D. C., in 1944 and 1945.

On Wednesday, registration continued throughout the day, with a meeting of national officers and canvassers starting at 10 A.M. continuing in the afternoon and concluding with a dinner at the "21" Club in the evening.

First Business Session
Begun on Thursday

The first official business session started at 10 o'clock Thursday morning in the North Ballroom of the Astor and was to continue through Friday afternoon when the election of new national officers and canvassers was scheduled.

The newly elected officers were to meet at 11 o'clock Saturday morning with the evening devoted to the humanitarian Award dinner.

Many Industry Leaders
To Attend Dinner


Also on the this will be: Robert W. Coyne, Ted R. Gamble, S. H. Fabian, Samuel Rosen, David Weinstock, Harry Brandt, Max A. Cohen, Fred Schwartz, Arthur Mayer, Jay Emanuel, Abel Green, Ben Shlyen, Martin Quigley, Jack Alcicato, J. J. Fitzgibbons, Francis S. Harmon, G. S. Eysell and Irving Lesser.

In citing her for the award, the committee pointed out that Evangeline Booth, throughout her entire life "has given unselfishly of her love and service toward the betterment of humanity and has brightened the pathways of countless men and women by her devotion to a righteous cause, without thought to race, color or creed."

The first Variety Club was founded on Thanksgiving Day, 1928, by John H. Harris and 11 associates in Pittsburgh, Pa. The organization was called the Variety Club because of the various phases of the amusement industry in which the members were engaged. Officers were called "barkers" after the carnival expression, and their club rooms were designated as "tents."

The motivating influence of each club is its charitable activities in behalf of underprivileged boys and girls of the nation. Today there are "tents" in 25 American cities with a membership totalling more than 3,000.

The following is a listing of delegates who registered at convention headquarters through Tuesday.

TENT NO. 1 (Pittsburgh)

TENT NO. 2 (Columbus)
George Anagrost, J. F. Luft, Leo Yassenoff, Leo Haenlein.

TENT NO. 3 (Cincinnati)

TENT NO. 4 (St. Louis)
E. L. Murphy, Harry Crawford, Sam Levin, Tom Cavana, Jr., Arthur Sam Schuert, Jos. (Continued on next page)

TENT NO. 5 (Detroit)

TENT NO. 6 (Cleveland)

TENT NO. 7 (Buffalo)

TENT NO. 9 (Albany)

TENT NO. 10 (Indianapolis)
Mannie Marcus, Carl Nesse, Sam Switow, Sam Winkler, Fred Sorrent, Oscar Kuschnier.

TENT NO. 11 (Washington, D. C.)

TENT NO. 12 (Minneapolis)
Wm. Elson, John Branton, William Volk.

TENT NO. 13 (Philadelphia)
Jack Beresin, Al. J. Davis, Michael Felt, Jack Gregson, Sig Vom Saenger, Edgar Mos, Ben Amsterdam, P. D. Reis, Ben Fertel, Elmer Wiltschke, George Beattie.

TENT NO. 15 (Des Moines)
A. H. Blank, Ralph Branton, Myron Blank.

TENT NO. 16 (Omaha)

TENT NO. 17 (Dallas)

TENT NO. 18 (Dayton)
Roy Wells, Alex Gondos, Paul Banker, Father Mike Hinsen, Fred Krim, H. W. Young, Bob Young, Harry Gondron, John Sams, Al Shoup, Mrs. Roy Wells & Sister, Fred Sylvan, Jos. Candrea, Richard Althoff.

TENT NO. 19 (Baltimore)

TENT NO. 20 (Memphis)
Herbert Kohl, T. W. Young.

TENT NO. 21 (Atlanta)

TENT NO. 22 (Oakland City)
Ralph Talbot, Horace Falls, M. W. Osborne.

TENT NO. 23 (Boston)

TENT NO. 24 (Charlotte)

TENT NO. 25 (Los Angeles)

TENT NO. 26 (Chicago)

TENT NO. 27 (Grand Rapids)
Clive Waxman, Jack Stewart, George Samp- son. From the Toronto tent came Oscar Hansen, Ben O'Kun, Sydney Samson, and John Fitzgibbon. From the Mexico tent came Luis Montes.

Scophony, Ltd., Asks Trust Suit Dismissal
W. G. Elcock, director and financial con- troller of Scophony, Ltd., of Great Britain, last Friday served notice on the Department of Justice in New York that the British cor- poration intends to move for secession from the anti-trust suit brought by the Justice De- partment on the ground that it does not con- duct its activities in this country. A motion to this effect had been made, and a hearing was scheduled to held in U. S. District Court in New York Friday. Mr. Elcock, in an affidavit attached to his notice, indicat- ed that his purposes in coming to the U. S. were to attempt to effect a settlement of the action with other defendants, among them Paramount and General Precision Equip- ment, and also to attempt to sell Scophony, Ltd.'s interest in Scophony Corporation of America, also a defendant. Paramount and General Precision won a delay to June 4 to answer the cross-complaint brought by Arthur Seney and Scophony.

Reagan and Connors Testify As Goldman Hearings End
Testimony in the hearings on the William Goldman suit against Warner Brothers and the major distributors to assess damages was concluded last Thursday in the U. S. district Court, Philadelphia. Concluding testi- mony was given by William F. Rodgers, Locel's; Robert Mochrie, sales manager for RKO; Charles M. Reagan, Paramount; Tom Connors, Twentieth Century-Fox; William A. Scully, Universal; Abe Mont- tague, Columbia, and Paul Lazarus, United Artists.

Delaware Clergy Urge Control as “Outlaw” Sequel
In the wake of the withdrawal of Howard Hughes’ “The Outlaw,” at Locc’s theatre, Wilmington, Governor Walter W. Bacon of Delaware was urged by three city clergymen to name a committee to study the “current functioning of control over the exhibition of motion pictures” in the state.

Meanwhile in New York Monday the Mo- tion Picture Association served affidavits on counsel for Mr. Hughes on the latter’s motion filed in the U. S. District Court in New York, for an injunction to restrain the RKO from taking any action against the film, pending the outcome of the suit brought by Mr. Hughes against the MPA. Hearing on the motion for the injunction was scheduled for Friday. At the same time the MPA was granted a 10-day extension, to May 23, to file answers to Mr. Hughes’ suit.

Governor Bacon was urged to recommend to the next session of the legislature “such legislation as it may consider necessary and possi- ble” to curb the showing of certain pictures. These requests were made in letters signed by the Very Reverend Francis Tucker, repre- senting the Legion of Decency of the Catholic Diocese; Bishop Arthur R. McKin- sty of the Episcopal diocese of Delaware, and Rabbi Henry Tavel, representing Jewish congregations.

The letter said in part that “at a meeting regarding the showing of “The Outlaw,” it was unanimously decided to write the Gov- ernor requesting he appoint a committee to “study the adequacy of current functioning of control over exhibition of pictures and to recommend to the next session of the legisla- ture such action it may consider necessary and possible for placing limitations on the showing of pictures which exalt crime or criminals or present flagrant and generally decided indecencies.”

U. S. Appeals Court Heals Arthur Anti-Trust Suit
The U. S. Circuit Court of Appeals in St. Paul took under advisement May 9 the appeal of Harry Arthur’s St. Louis Amuse- ment Company against dismissal of its $285,- 000 anti-trust suit against Paramount, War- ners, RKO, Twentieth Century-Fox, the American Arbitration Association and the Apollo and Princess theatres of St. Louis. The plaintiff sued for an injunction and treble damages, charging restraint of trade on the defendants that refused to furnish films except under conditions laid down by an unauthorized agency.

Grierson Forms New Unit
John Grierson, former commissioner of the National Film Board of Canada, has founded World Today, Inc., to produce short subjects in London, New York and Canada.
Lehman Urges Wide Showing of Relief Subject

Herbert H. Lehman, former director of the United Nations Rehabilitation Relief Administration, speaking in conjunction with the screening of a two-reel documentary film, "The Pale Horseman," at the Plaza theatre, New York, last Friday, urged that the film, which highlights UNRRA's efforts to feed a famine, "be shown as widely as possible." The screening, held under the sponsorship of the film division of the Independent Citizens Committee of the Arts, Sciences and Professions, Inc., was attended by press and invited guests.

Besides Mr. Lehman, who drew a picture of immediate and long-range needs of rehabilitation, others included Bosley Crowther, critic of the New York Times and chairman of the film division of the committee, and Willard Van Dyke, chairman of the documentary and education film sub-committee.

The film, a 16mm documentary running 19 minutes, constitutes an exciting record of the health problems that follow in the wake of war and the efforts of UNRRA and the Allied armies to curb famine and pestilence, the pale horsemen that are stalking Europe and Asia. Brandon Films, Inc., is releasing the subject through a national network of film service points.

Written and produced by Irving Jacoby, it contains some unusual photographic scenes of the old world in ruins and gets over the vital message that only by continued international cooperation can the threat of epidemic be overcome and millions be rescued from starvation.—M. H.

Paramount Continues Short Subject Sales Meetings

Oscar A. Morgan held his fifth and sixth short subjects regional sales meetings at Atlanta May 10 and at Memphis May 13. John Kirby, district manager; Grover C. Parsons, branch manager, and Gordon Bradley, sales manager, Atlanta; Harry H. Haas, branch manager of Charlotte, and Clyde Goodson, New Orleans branch manager, attended the Atlanta meeting. Mr. Morgan was to be in St. Louis May 15.

Memphis Restricts Film

The Board of Censors at Memphis has placed its approval on Warner's "Her Kind of Man" for "downtown theatres only," Lloyd T. Binford, chairman, announced last week. The film will not be permitted at suburban theatres unless other members of the board pass it, he said.

Soria to Mexico

Gabriel Soria, president of Producciones Hermanos Soria, left New York last week for a month's visit to Mexico.

Balaban and Paramount

PARAMOUNT'S statement of estimated earnings for the initial quarter of 1946 holds the key. It reads: "The board of directors today [May 9] authorized the prepayment on June 15, 1946, of $2,500,000 of the company's notes due 1949-1951. This final payment will complete a ten-year program of debt retirement and, after making this payment, neither this company nor any of its world-wide consolidated subsidiaries, theatre and otherwise, will have outstanding any mortgage or funded debt of any kind other than $2,000,000 parent company notes due 1951 which are convertible into common stock."

Because financial statements pursue a tradition of conservatism, no mention was made of the obvious conclusion: That, less the $2,000,000 in parent company notes due five years hence, Paramount had cleared itself of debt in half the time set aside when the program was first inaugurated.

This accomplishment in the corporate management of one of the industry's stalwarts carries a dual significance. It is a manifestation of long-range thinking, representative of the widely accepted theory a business fortifies itself best when it plows back profits into operations and employs substantial portions of its net to clear away debt encumbrance.

In the case of Paramount, as in the instance of others where similar practice is indicated, such policy provides added assurance for the future if and when less fortunate times arrive.

Planned by Barney Balaban and Stanton Graffis, this is the policy which has held forth at Paramount and faithfully performed by its presidential incumbent.

From '36 to '46

The other significance which attaches to the company's enviable financial position today rests in the pleasant recording of the fact that fulfillment of the long-range plan in half the allotted time coincides almost to the month with the completion of Balaban's first decade as its chief executive.

He assumed office in July, 1936. This writer recollects it well. Much has happened since the word was flashed to him on the wind-swept forward deck of the outbound Normandie. Paramount has passed through its long day in the receiving rooms. It has fought the good fight all the way back to a front-line position in the competitive ranks. It has succeeded in remaining there.

Any large-scale enterprise requires competent staff and properly integrated teamwork, of course.

But the contribution of Barney Balaban to his company in the last decade is one that imparts its own impact. It is on the record, and the record stands.

Young Scotches

PRC Reports

Denying reports current last week that PRC Pictures was going out of business to be replaced by Pathe-Eagle Lion, Kenneth M. Young, president of Pathe Industries, said in New York last Thursday that PRC and Pathe-Eagle Lion each would produce and distribute motion pictures under separate programs. Each company will have its own sales organization but will have joint physical distribution through the Pathe PRC exchanges, Mr. Young said.

At the same time Harry Thomas, president of PRC, confirmed Mr. Young's statement from Hollywood. He said he was in Hollywood for the purpose of lining up the 1946-47 PRC program.

Last week in Hollywood it was reported that Pathe-Eagle Lion would absorb PRC as of June 15. These reports were attributed to Sam Israel, 20th Century-Fox publicist, who will join Pathe-Eagle Lion as director of advertising and publicity Monday, May 20. Bryan Foy has been engaged as executive producer for the company and will take over his new duties soon.

Walter Vincent Reelected President of Actors' Fund

Walter Vincent was reelected president of the Actors Fund of America at the theoretical charity organization's 64th annual meeting held last Friday at the Fulton theatre in New York. Other officers elected were Harry G. Sommers, first vice-president; Katherine Cornell, second vice-president; Vinton Freedley, treasurer, and Robert Campbell, secretary. In a report on the financial condition of the organization, Mr. Freedley announced that the fund had begun its financial year with a surplus of $73,740.09.

Baulch Crescent Head

R. E. Baulch, son-in-law of the late Tony Sudekum, and former secretary-treasurer of Crescent Amusement Company, has been elected president of Crescent, which owns and controls more than 100 theatres in Tennessee and Kentucky.

Popkin Acquires Theatre

Harry M. Popkin has acquired the Burbank theatre in downtown Los Angeles from the H. M. L. H. Company, which received the Lincoln theatre, a neighborhood house, as down payment.
PARAMOUNT HAS
11 MILLION PROFIT

Quarter Estimate Compared to $4,007,000 in 1945; to Split Common Stock

Paramount Pictures, Inc., estimates its earnings for the first quarter of 1946, ended March 30, at $11,887,000 after all charges including estimated provision for taxes on income, Barney Balaban, president, announced last Thursday in New York, following a meeting of the board of directors.

The board also announced that the stockholders of the company would receive one additional share of common stock for each share held, subject to the approval of stockholders, increasing the authorized amount of common stock.

Report Year Profit

Also last week the company reported its earnings for the year ended December 29, 1945, at $15,425,432 after all charges including any Federal, normal and excess profits taxes. Earnings for the year ended December 30, 1944, were $14,743,106.

The first quarter earnings for 1946 include $3,086,000 representing Paramount's direct and indirect earnings as a stockholder in the combined undistributed earnings for the quarter of partially owned non-consolidated subsidiaries. Earnings for the quarter ended March 31, 1945, were $4,007,000 including $393,000 share of undistributed earnings of partially owned non-consolidated subsidiaries.

The $11,887,000 was equal to $3.09 per share on the $3,752,136 shares of common stock outstanding March 30, 1946, which compares with $1.07 per share for the 1945 period.

The quarterly dividend of 50 cents per share was declared on the capital stock of Paramount Pictures, Inc., payable June 28, 1946, to stockholders of record June 7.

Complete Debt Retirement

The board of directors also authorized the prepayment on June 15, 1946, of $2,500,000 of the company's notes due 1949-51. This final payment will complete a 10-year program of debt retirement and after making this payment neither the company nor any of its worldwide consolidated subsidiaries, theatre and otherwise, will have outstanding any mortgage or funded debt of any kind other than $2,000,000 parent company notes due 1951 which are convertible into common stock.

The board also approved for submission to the stockholders at their annual meeting June 18, 1946, the elimination of all authorized but unissued first and second preferred stock and the elimination of 1,349 shares of common stock held in the treasury, and further approved submission to the stockholders of a proposed amendment to the certificate of incorporation increasing the authorized common stock from 4,455,800 shares remaining after the elimination of the treasury stock, to 9,000,000 shares of common stock of $1 par value.

Following is the consolidated profit and loss account for the fiscal year ended December 29, 1945, and for the corresponding period ended December 30, 1944:

Fiscal year ended December

<table>
<thead>
<tr>
<th>Date</th>
<th>December 29</th>
<th>December 30</th>
</tr>
</thead>
<tbody>
<tr>
<td>Earnings</td>
<td>$15,425,432</td>
<td>$14,743,106</td>
</tr>
<tr>
<td>Expenses</td>
<td>$8,538,464</td>
<td>$10,297,621</td>
</tr>
<tr>
<td>Profit</td>
<td>$6,887,968</td>
<td>$4,445,485</td>
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</tbody>
</table>

Paramount Seeks British Studios

Paramount is negotiating for and will continue to negotiate for the acquisition of studio space for the purpose of starting early production of pictures in England, Barney Balaban, president, announced Tuesday in New York.

Mr. Balaban's announcement followed conferences with George Wether, Hal Wallis, Joseph Hazen and Y. Frank Freeman, all of whom recently returned from a four-week trip to London where they made a survey of Paramount's production possibilities in England.

However, Mr. Balaban said, as a long range program the company is proceeding to acquire approximately 100 acres of land there and will have plans ready for the erection of a modern studio at the earliest moment building conditions permit.

While in London, Mr. Wallis and Mr. Hazen acquired the motion picture rights to the novel, "For Her to See," by Joseph Sperling. It is expected that production of this picture will begin in the Spring of 1947 in "space to be rented in an established British studio." Mr. Wallis also plans to produce "Whenever I Remember," a romantic drama based on a play by Edward Leland and Oscar Millard.

30 Executives to Attend MGM Chicago Meeting

Fifteen additional home office executives of MGM and Loew's will attend the company's four-day meeting at the Stevens Hotel, Chicago, starting May 24.

The new list brings the total to 30. Among the latest group are Arthur M. Loew, president of Loew's International; Joseph R. Vollin, vice-president in charge of Loew's theatre operations; Charles K. Stern, assistant treasurer for Loew's; Max Wolf, head of purchasing for Loew's and MGM; William G. Bremmer, in charge of MGM's checking division; William Gleicher, head of theatre auditing for MGM; Harold Postman, assistant to Alan F. Cummings, in charge of branch operations; Arthur Lacks, newsreel sales.

Jay Gohe, head of the sales department; Walter Brooks, assistant to H. M. Richey, in charge of exhibitor relations and sales promotion; M. L. Simons, editor of "The Distributor," company sales publication; Ben Mendl and Herbert Nusbaum, of the legal department, and Bill Ornstine, trade press publicist.

British Lion Increases Capital with New Stock

British Lion has announced an increase in capital from £750,000 to £850,000 by creation and issue of 100,500 ordinary stock. This is understood as the first step in a wide-scale capital restructuration. Existing ordinary shilling shares have risen 6 pence to 15 shillings 3 pence.
Paramount

Has 64 Answers

To The $64 Question—

“What Shorts Shall I Buy For 1946-47?”
Paramount’s 64 Shorts

6 MUSICAL PARADE FEATURETTES
In Technicolor

Admittedly the finest shorts on the market today — made that way by feature names, feature production, feature stories, feature music and glorious Technicolor!

Into each go the production skill and resources that have made Paramount the industry’s top musical makers. Casts include real star names of feature calibre to sell on your front.

Produced by LOU HARRIS

NEW!

6 PARAMOUNT PACEMAKERS

Something new has been added to Paramount’s great lineup. An outstanding new series that will add prestige and variety to any program. Each subject will be different — each hand-picked to meet high standards of entertainment and quality.
FOR 1946-'47 WILL ANSWER EVERY REQUIREMENT OF SMART PROGRAMMING WITH 11 FAMOUS SERIES THAT EMBRACE ALL THE MOST POPULAR TYPES OF SHORT SUBJECT ENTERTAINMENT

30 COMEDIES

6 LITTLE LULU CARTOONS*
“Always IN and out of trouble, but mostly always IN”

6 POPEYE CARTOONS*
For 15 years the ‘Strong Man’ of the business . . .
and what business!

6 NOVELTOONS*
That Bouncing Ball is terrific!
Everybody wants to get in on the act!

* All In Technicolor
Produced by FAMOUS STUDIOS

6 GEORGE PAL PUPPETOONS
In Technicolor
Produced by GEORGE PAL
The magic touch when a program needs a Pal!

6 SPEAKING OF ANIMALS
Produced by JERRY FAIRBANKS
Two-time winner of Academy Awards
for best 1-reel shorts

CONTINUED ON NEXT PAGE . . .
22 SUBJECTS THAT BRING VIVIDLY TO YOUR SCREEN THE MOST FASCINATING ASPECTS OF TODAY'S NEWS

NEWS of the amazing new world of SCIENCE
6 POPULAR SCIENCE
In Magnacolor
Produced by JERRY FAIRBANKS

NEWS of the world's most interesting PEOPLE
6 UNUSUAL OCCUPATIONS
In Magnacolor
Produced by JERRY FAIRBANKS

NEWS of the nation's most popular subject—SPORTS
10 GRANTLAND RICE
SPORTLIGHTS
Produced by JACK EATON

AND

NEWS of the world's front-page CURRENT EVENTS
104 ISSUES of
The Biggest News of All!
PARAMOUNT NEWS
The Eyes and Ears of the World

IF IT'S A Paramount Short
IT'S THE BEST SHOW-BUILDER IN TOWN!
Sees MPTO As Covering Field Sought by ATA

An indirect, but hearty, critique was aimed Tuesday at the American Theatres Association by Ed L. Kuykendall, president of the Motion Picture Theatre Owners of America.

"A movement early last year to continue the New York War Activities Committee indefinitely in some form or another was generally supported by MPTOA organizations and exhibitors," Mr. Kuykendall wrote in a bulletin to his members. "It pointed out that the various wartime activities had been discontinued.

"As an agency to represent the theatres or the industry before Congress or the Government agencies, the WAC had repeatedly proved to be entirely ineffective and without any important influence," he said. "Permanently, exhibitor organizations with long experience in these matters were much more effective in every way."

Terms Drives Local Affairs

With the end of the war, charity drives again became local affairs run by the Community Chests, "and are no longer on any national basis," Mr. Kuykendall observed. He said the Community Chests are strongly opposed to theatre collections," and that MPTOA organizations consequently refused to support WAC continuance.

"Nevertheless," Mr. Kuykendall writes, "some of the circuit executives prominently identified with the theatre division have taken the initiative to convert that part of the WAC into . . . American Theatres Association, with the ostensible purpose of representing all theatres on drives, on legislation, and on taxation." He said the "long-established state and exhibitor associations" had protected their members in these matters. In addition, he claimed they had "tried long and hard to prevent injustices and remove abuses in our commercial practices and to establish standards of fair competition in our own business."

Pointing out that association activities had been frozen during the war, Mr. Kuykendall predicted that MPTOA would experience "a great revival of interest in both state and national activity." He said that MPTOA looked to a renewal of its program . . . "to a determined effort to solve the important problems and abuses faced by exhibitors."

Minimizes Trust Case

Little hope of any "important" help in the decision in the New York Consent Decree case was held out by the MPTOA head. "The main reliance," he said, "is placed on theatre divestiture," which most exhibitors believe will solve none of our problems, especially for small theatres not even in competition with any affiliated circuit."

He urged strong exhibitor organization attention to trade problems as a requisite to practical solution. A call for a switch by the industry to non-inflammable film was rejected by Mr. Kuykendall. He said it would save the exhibitors "many millions of dollars in theatre construction by eliminating fire hazards, fireproof booths, etc.; by improving the design of theatres, and by eliminating the extra projectionist required for inflammable film in many cities."

U. S. Not to Agree To Schine Plan

Washington Bureau

The proposed, but tentative, plan for the reorganization of the Schine circuit, informally submitted by Schine counsel to Federal Judge John Knight in Buffalo May 7, cannot be acceptable to the Government, it was indicated here last week.

Although the final plan for "self-reorganization" will not be divulged until it is formally submitted to Judge Knight May 28, when the hearings are resumed, it is known that the Schine interests wish to break up their five-state circuit into three corporations.

One corporation would operate all Schine-owned theatres in New York, located chiefly in smaller towns and cities; another would operate all in Ohio, while the third would operate all the circuit's houses in Maryland, Kentucky and Delaware.

Willard S. McKay, Schine counsel, has indicated that Schine is going ahead with its appeal to the U. S. Supreme Court.

MPTOA Sets Plans for Bid to Field

Development of a program designed to enlist the full support of present units and to interest other regional associations not now identified with it is being completed by the Motion Picture Theatre Owners of America for consideration at its board meeting, June 10-11, in Columbus, Miss.

"True autonomy, a principle so vital to area and state units, has always been fostered by MPTOA, and the association offers everything necessary to the protective planning of the theatre interests," according to Morris Loewenstein, Oklahoma City, national secretary.

"The Columbus meeting will be inspired by new effort to afford exhibitor interests an outlet for consideration of their vital industry problems, such as trade practices, adverse legislation, censorship and taxation," Mr. Loewenstein said. He added that he expected "quite a few new affiliations" to result from "the streamlined plan to be evolved."

ATA in Bid to Government As Theatre Voice

Concurrently with its campaign to enlist field support as the voice of exhibition, the American Theatres Association is making its bid to Government for recognition as that voice.

S. H. Fabian, president, has written some 50 department heads, bureau chiefs and other Federal agency executives of his hopes that ATA "will be the answer to the nation's request that motion picture theatre men continue to give the same unselfish and effective aid during reconstruction and peace times as they gave during the war."

Keynote Speech Cited

Attached to the letter was an extract from the Congressional Record, which contained Mr. Fabian's keynote address at the St. Louis convention of ATA. The speech was inserted in the Record by Sen. Alben S. Barkley, majority leader.

"This letter will inform you that recently there was established the American Theatres Association, an organization of motion picture theatre owners who desire to serve cooperatively in peace, their communities, their country and themselves, as they did during the war," Mr. Fabian wrote. "We can be and intend to be as helpful in restoring our country to the ways of peace as we tried to be in conditioning it for the ways of war. We are at your service."

Telegrams were sent to President Truman and to John D. Small, Civilian Production Administrator, offering the facilities of the theatres in the coal strike.

Members of ATA "stand ready to use their facilities in any way you deem helpful in informing information or guidance to the public in the present crisis," Mr. Fabian telegraphed the President. His telegram to Mr. Small raised the point that attendance at the theatres actually conserved electric power and that it had a morale value in diverting people from enforced idleness.

$65,000 New York Budget

The ATA budget for the New York unit is expected to be between $65,000 and $70,000 annually; with the national budget about $200,000, of which the New York levy will be about 15 per cent.

The organization program proceeded in the field. Mr. Fabian, Ted R. Gamble, chairman, and Robert Coyne, executive director, made plans to attend the annual convention of the Independent Theatre Owners of Arkansas, to be held May 26-27 in Little Rock. They will outline the objectives and the progress of ATA.

Other speakers announced for the Little Rock meeting include Claude F. Lee, Leon Bamberger and Walter Brooks, all of New York; B. F. Basby, Little Rock, and Sam Kirby, Arkansas exhibitor.
Gross fair hope

MOTION 1945, Hopalong cross 1946 Attendance revenue the being Britain everyday raising I. Hollywood. religion, the the remained of executive as responsibility per being when, we our safety the.seral there pay $12,000,000 for equipment, the speaker part of theatre, and the patriotic position in the theatre, played $9,000,000, the 2,000,000 of $1,500,000, the equipment, and some years the Attorney-General of the Province. Thanks were expressed by A. Gordon Davis, representing the City of Oshawa. Among the distinguished guests were county and civic officials, presidents of service clubs, representatives of the Board of Education, Oshawa Chamber of Commerce, the judiciary and the press. The function was organized by J. I. Foy, manager of the Oshawa Regent, and visitors included Mel Jolley of the Marks theatre and Leon Osier of the Biltmore theatre, the latter an independent house.

Famous Players head office officials in attendance were R. W. Bolstad, vice-president; James R. Nairs, director of advertising and publicity, and Jack Arthur, district manager.

Films Cost 36% of Gross

The cost of films accounted for about 36 per cent of the gross he said, but only 20 cents on each dollar went out of the Dominion to pay for films. Attendance at Famous Players theatres averaged 2,000,000 persons weekly, and the company was aware of its responsibility in the care of many women and children but, thanks to precautions and safety equipment, there had never been a serious accident, he said.

With respect to the Oshawa scene, the executive pointed out that over a period of five years, 16 per cent of receipts at the Regent theatre, after deduction for taxes, was left in the municipality, while 17 per cent of revenue at the Marks theatre remained in the city. Attendance at the Regent had averaged 9,100 persons weekly in 1945, while weekly patronage at the Marks averaged 6,000.

The speaker dwelt at some length on an outline of patriotic and community activities on the part of the company and its theatre employees and then spoke about the place of motion pictures in everyday life, saying that "next to religion, the motion pictures come nearest to being a cross section" of humanity.

A Job to Do for Public

"So we have a job to do besides making a living for ourselves and our shareholders. Men, women and children, seeking escape from the everyday round of life, come to our theatres. While we do not make pictures, we hope they are the best for the community. I believe the industry has gone far in trying to discharge that trust, although I am not trying to defend the fly-by-night fellow."

Mr. Fitzgibbons expressed the view that "Mrs. Miniver" had accomplished more to arouse Canadians to the fact that the people of Britain were really suffering than any other factor.

With regard to cooperative effort, he said: "The people in our industry do want to pull their fair share of the load required for the common good of the community as a whole. I hope it will never be said that I am a windbag or do not live up to promises. All we ask is for a fair chance to live as your neighbors. As fellow businessmen we want to be decent. We want our families to be respected."

Mr. Fitzgibbons was introduced by G. D. Connant of Oshawa, former Premier of Ontario and for some years the Attorney-General of the Province. Thanks were expressed by A. Gordon Davis, representing the City of Oshawa. Among the distinguished guests were county and civic officials, presidents of service clubs, representatives of the Board of Education, Oshawa Chamber of Commerce, the judiciary and the press. The function was organized by J. I. Foy, manager of the Oshawa Regent, and visitors included Mel Jolley of the Marks theatre and Leon Osier of the Biltmore theatre, the latter an independent house.

Famous Players head office officials in attendance were R. W. Bolstad, vice-president; James R. Nairs, director of advertising and publicity, and Jack Arthur, district manager.

Morgenthau Speaker for United Jewish Appeal

Henry Morgenthau, Jr., former Secretary of the Treasury, was guest speaker at a luncheon of radio and stage artists Tuesday at the Park Central Hotel, New York, in support of the $35,000,000 city-wide campaign to rescue destitute Jews in Europe.

Schenck Elected President Of Los Angeles Fund

Joseph M. Schenck, Twentieth Century-Fox executive, has been elected president of the Los Angeles Jewish Welfare Fund. In his initial statement Mr. Schenck said: "The Welfare Fund has set its sights at raising $5,000,000 as this city's share in the national campaign to rescue 1,500,000 survivors of Hitler's terror."

Rule Daylight Saving Illegal in Kentucky

The Kentucky Attorney General has ruled that all municipalities which adopted Daylight Saving Time are violating a state law passed several years ago and never repealed. Coincident with this announcement, Governor Simeon D. Willis announced that all state offices would operate on Standard Time.

Cowan Joins UA Publicity

Philip Cowan has joined United Artists' advertising and publicity department to work on special sales promotion, it was announced Monday by Paul N. Lazarus, Jr., advertising and publicity director.
RKO Signs First Labor Pact with Manager Union

RKO Theatres, Inc., and the Motion Picture Theatre Operating Managers and Assistant Managers Guild, Inc., signed a two-year contract Monday in New York, culminating two years of negotiations.

The contract provides for a 50-hour work week, with time and one-half for overtime over 50 hours; wage ranges of $85 to $140 per week for managers, and $40 to $75 a week for assistant managers; severance pay up to 12 weeks, and a formalized grievance procedure. Company policy governs in respect to sick leave and vacations with pay. Retroactive payments will be made in recognition of the fact that during the period of negotiations increases which normally would have been made were delayed.

In signing the contract, Malcolm Kingsberg, president of RKO Theatres, said that he looked upon the managers as an integral part of the management of the company and that the company was entering into this contract in order to remove any friction which might disturb the loyalty and good relations existing between the company and its management.

United Artists To Release Five During July and August

United Artists will release five pictures during July and August. The pictures will be released in the following order: Arnold Pressburger's "A Scandal in Paris," starring George Sanders, Signe Hasso and Carole Landis; Andrew Stone's "The Bachelor's Daughters," starring Gail Russell, Claire Trevor and Ann Dvorak; Benedict Bogeaus' "Mr. Ace," starring George Raft and Sylvia Sidney; Gabriel Pascal's "Casanova and Cleopatra," starring Vivien Leigh and Claude Rains; and Hunt Stromberg's "The Strange Woman," starring Hedda Lamarr, George Sanders and Louis Hayward.

Cahill Director of RCA Units

John T. Cahill has been elected a director of RCA Communications, Inc., and of the National Broadcasting Company—units of Radio Corporation of America. Mr. Cahill, who was elected a director of RCA at the annual meeting of stockholders May 7, will fill the vacancy caused by the recent death of DeWitt Millburn. Sidney Sparks has been elected vice-president and traffic manager of RCA Communications, Inc.

CBS Votes Dividend

The Columbia Broadcasting System board of directors May 8 declared a cash dividend of 40 cents per share on present Class A and Class B stock of $2.50 par value. The dividend is payable June 7 to stockholders of record May 24.

MOTION PICTURE HERALD, MAY 18, 1946

Reports Belgium Gross 25% Over Pre-War Figure

Joe van Cottom, editor of Cine Revue, largest fan magazine in Belgium, currently in this country at the behest of his Government and some newspapers to conduct a survey of the motion picture industry, reported that paid theatre admissions in his country were at the rate of $30,000 annually, or about 20 to 25 per cent greater than before the war. Mr. Cottom, who is also secretary of the Belgian Film Press Association, an organization of journalists and critics, received the trade press in an interview last Thursday at the offices of the Motion Picture Association of America in New York.

Mr. Cottom left for Hollywood last weekend, in order to get a general picture of the film scene, he will interview stars, directors, producers, and other personalities. While there he also will present the awards to the winners of Cine Revue's International Challenge competition. Winners of the gold medal awards are Veronica Lake and Thomas Mitchell, the favorites of a poll of newspaper critics, and Clark Gable and Greer Garson, who came out in front in a popularity poll conducted among the readers of Cine Revue.

Mr. Cottom said that Belgium, with its 1,200 theatres, was a barometer "to test the reaction of American films in Europe." He said that 60 to 70 per cent of the films shown in that country were from America, with importation from all countries, including France, England, Sweden and Russia, amounting to about 300 films a year. He said there was no limit to film imports, but that the eight major distributors here have set up a voluntary maximum of 25 films per company in order to keep from flooding the market. Belgium, at present, he said, has a backlog of 500 imported films.

Earl Massey of Paramount's international department, although having no connection with Mr. Cottom's visit here, was the interpreter during the interview.

"Brooklyn" Tradeshow Set

RKO Radio Pictures will hold trade showings of Samuel Goldwyn's "The Kid from Brooklyn," starring Jay C. Flippen, May 27 in all exchange centers except New York and Salt Lake City. Screening in the latter city will be held Wednesday, June 5. The picture is in its fourth week at the Astor in New York.

RKO Signs First Labor Pact with Manager Union

Sees British Swing as Away from U. S. Films

English audiences which, before the war, enjoyed American pictures more than English product now have reverted their preferences because Hollywood product mirrors a luxurious America which cannot be accepted as real by an Englishman which has suffered so much by way of damage and privation because of the war. This is the belief of Harry Kosiner, Edward Snell's representative, recently returned to Hollywood from England, where he made Technicolor location tests for "Lorna Doone." Because of this feeling and because of the strong recovery of the British industry, it will be only a matter of time before many American films never see an English opening. Mr. Kosiner told press representatives in Hollywood this week.

Prefect Plans Appeal on Trust Suit Decision

Willard S. McKay, counsel for Prefect Theatre Company, announced this week he would appeal to the U. S. Circuit Court from a decision of Judge Carroll C. Hincks in U. S. District Court, New Haven, in April, 1944, dismissing Prefect's $5,432,575 anti-trust suit against the distributors and other defendants. According to Mr. McKay, the Pickwick theatre in Greenwich, Conn., the house upon which the suit is based, still has difficulty in obtaining product from distributors. Judge Hincks in New Haven in April, 1944, directed the jury to return a verdict in favor of the defendants, holding that there were defects in the case as presented by Prefect.

Michigan Unit Maps Program

The Michigan Independent Exhibitors Association officially opened its campaign to enlist the support of theatre owners in its meeting Wednesday at the Detroit Hotel in Detroit.

Sam Carver, provisional chairman, presided at the convention called to draft campaign plans and to complete permanent organization details.

The principal speaker was Harry Brandt, president of the Independent Theatre Owners of New York, a director of the American Theatres Association.

Invitations to the meeting were sent to all independent exhibitors, according to Mr. Carver. He said that since the initial meeting two weeks earlier more than 30 applications had been received.

Commenting on the organization of the group, Mr. Carver said a new association was needed "which would be active and ready at all times to fight the battle for the little exhibitors. Allied, for example, only meets once or twice a year, and is concerned with national policies. Our new organization plans to meet often, and consider problems as they arise."
Exhibitors Elect
In Puerto Rico

by REUBEN D. SANCHEZ
in San Juan

The Union of Motion Picture Exhibitors of Puerto Rico has elected the following men to its board of directors: Rafael Rivera, president; Rafael Cobian, vice-president; Arlindes Santoni, vice-president; Benigno Navas, treasurer; Jose G. Salgado, secretary; Rafael Gonzalez, assistant secretary; Maria Sanchez, executive secretary. Members of the board also include: Dr. Rafael Zamora, Aguadilla; Carlos Molinary, Fajardo; Luis Ortiz, Guayama; Enrique Delgado, Mayaguez, and Ferdinand Oller, San Juan.

\[\text{\(\n\text{American pictures hold the lead in the best motion picture houses. However, good Mexican and Argentine pictures draw great audiences due to the fact that Spanish is the language of the country. The island's picture industry, the only entertainment business that could be called big business, grossed nearly \$2,000,000 a year at the box office.} \)
\]

\[\text{\(\n\text{Of a total of 146 theatres operating in the island, 26 are in San Juan, Santurce and Rio Piedras—the so-called metropolitan area of Puerto Rico. Ten are in Ponce, the second largest city, and the remaining 100 theatres are scattered through the island. Puerto Rico has 77 municipalities, including the islands of Vieques and Culebra. Theatres in San Juan exhibit three shows daily on week days and four on Saturdays and Sundays.} \)
\]

Goldberg and Sack Plan
Seven Negro Features

Production and distribution of seven all-Negro cast motion pictures for the 1946-47 season has been announced by Bert Goldberg, producer of Negro pictures, of New York, and Arthur N. Sack of Dallas, head of the Sack Amusement Enterprises, distributors of Negro films. Actual production will be concentrated at the various independent studios in Hollywood and New York, but location and process shots will be made wherever necessary. The main work on this phase, together with editing and dubbing, will be done at Mr. Sack's new Harlemwood Studios in Dallas.

Mitchell Resigns Post with
Academy After 14 Years

Gordon S. Mitchell this week announced his resignation as manager of the Research Council of the Academy of Motion Picture Arts and Sciences, concluding 14 years of service with the Academy, the last 12 as Research Council manager. Mr. Mitchell returned some months ago after three years in the Army. After a short vacation, he will announce a new affiliation.

Appeals Board Modifies Two Awards in Arbitration

Modification of the award to the Carlton theatre, an Associated Playhouses unit, against the Savoy, owned by Coy Operating Company, both in Jamaica, N. Y., has been ordered by the Arbitration Appeals Board in New York on application of the Savoy to reopen the case. The maximum clearance that MGM, Paramount and Warner can grant to the Savoy over the Carlton was reduced to five days.

In another decision on appeal from the Boston tribunal, the Board eliminated clearance of the Strand theatre in Rockland, Mass., over the Cameo in Somersworth for pictures on which the Weymouth, at Weymouth, enjoys clearance over the Cameo. A maximum of seven days was granted the Strand over the Cameo on other product. Maximum clearance of the Weymouth over the Cameo was set at seven days.

In a complaint filed in the New York tribunal, Rapf and Ruden asked in behalf of the Cameo at Bloomfield, N. J., an increase in protection over the Savoy in that city from seven to 14 days. The lower figure was granted in an earlier decision when the Center was known as the Broadmoor.

The complaint of J. W. Bird in behalf of the Playhouse theatre in Manchester, Vt., against Loew's was dismissed by the Boston tribunal. Frank M. Deane was intervenor in behalf of the Modern and Colonial theatres in Manchester Depot.

Detroit Pact
Opens Branches

Back rooms of Detroit's exchanges opened last Friday following the signing of a new contract between distributor representatives and IATSE Local B-25. The exchanges had been shut down for three weeks because of labor difficulties. The Detroit exchange workers were the last in the country to agree on new contract terms. They will receive a 10 per cent retroactive wage increase from December 1, 1943, to December 1, 1945, and a 15 per cent raise from December 1, 1945, to December 1, 1947.

Sorrell, 7 Others Fined
$50 in Burbank Court

Conference of Studio Unions president Herbert K. Sorrell and seven co-defendants recently convicted in Burbank Municipal Court on charge of "failure to disperse" during last year's studio strike Tuesday were sentenced to pay $50 fine or serve five days in jail.

Griffith to Build Two

L. C. Griffith, president of the Griffith Amusement Company, has announced that he will build two more new theatres in Borge, Texas, one of which will seat 1,250. The announcement was made at the formal opening of the circuit's new Rex theatre in Borgers last week.

Name Kennebeck
UA India Head

Frank V. Kennebeck, long associated with Paramount, has been appointed general manager in India for United Artists, it was announced this week by Walter Gould, the company's foreign manager.

Mr. Kennebeck, who succeeds J. J. Lawlor, resigned, has been in the industry since 1926, when he operated two theatres in Omaha. He joined Paramount in 1928 and was with that company for 17 years, serving in several domestic exchanges, in the Paramount-Publix Theatres enterprises and in the foreign field.

He was special representative in Australasia, general manager in India, and managing director in the Caribbean territory while with Paramount.

New Producing Unit to Make
English and Spanish Films

Armando, Mexican artist and advertising art director, has announced the formation of a producing company to make films in Spanish and English in Mexico, starring Latin American and Hollywood personalities. In planning the organization he has extended an invitation to Mrs. N. Peter Rathvon, wife of the president of RKO Radio, to serve in an unofficial and unpaid advisory capacity, based on her familiarity with Mexico. The production organization now is in the formative stage, with capital said to be forthcoming from Boston investors. The announcement emphasizes that RKO has no financial interest in the project.

Buy Sixth Avenue House

The operators of the 55th Street Playhouse in New York announced last week the acquisition of the Miami theatre, Sixth Avenue and 46th Street, New York. It will be remodeled, renamed the Studio and will be used for first run on foreign product. The house is expected to open in the autumn.

Sullivan to Argentina

Murry Silverstone, president of Twentieth Century-Fox International, has appointed William W. Sullivan as managing director of the company's branch in Argentina. Former manager of Mexico, he succeeds Sidney Horen, resigned.

Altec Opens Office

Altec Service Corporation has opened a new territory in West Virginia with headquarters in Huntington, which will be serviced by L. E. Grewell.

MOTION PICTURE HERALD, MAY 18, 1946
Meet that GUILD gal-
(She rhymes with wild)

......She gives as good as she gets
"SOMEWHERE IN THE NIGHT"
20th Century-Fox Has Another Great Hit! A sure-to-be-sensational story, sure to be a boxoffice sensation!

JOHN Hodiak · NANCY GUILD

Somewhere in the Night

with LLOYD NOLAN · RICHARD CONTE
and JOSEPHINE HUTCHINSON · FRITZ KORTNER
MARGO WOODE · SHELDON LEONARD · LOU NOVA

Directed by JOSEPH L. MANKIEWICZ · ANDERSON LAWLER
Produced by

Screen Play by Howard Dimsdale and Joseph L. Mankiewicz · Adapted by Lee Strasberg · From a Story by Marvin Borowsky
Foresee 50% Rise For Monogram From Overseas

Monogram's foreign business is growing "by leaps and bounds." At a "conservative estimate," Monogram's income from foreign sources for 1946 will be about 50 per cent above 1945, and for 1947, 100 per cent above 1946.

This according to report this week from Samuel Brody, vice-president and general sales manager, and Norton Ritchey, vice-president in charge of foreign distribution, who returned to New York last Friday from a three-week tour of England, France, Belgium and Holland.

Because of this percentage of increase it is problematical whether Monogram will join the Motion Picture Export Association, as it has been invited to do.

May Join MPEA

"If MPEA can point out the benefits to Monogram, then we're interested," said Mr. Brody. He said his company had made a thorough survey of foreign markets and knew what it could do on its own. The company will now discuss what it can do within the framework of the MPEA before making a decision.

Monogram will not open exchanges in Europe; instead, it will operate through franchisees. Deals closed and announced are now in work in Italy, Spain, Portugal, Belgium, Holland, Denmark, Czechoslovakia, Norway and Sweden. Other European deals are in the formative stages, the executives indicated.

A sales office has been opened in London, operated by Clifford Dickinson, United Kingdom representative, who is liaison between Monogram and Pathe, with which company Monogram recently signed a new contract.

Deals in Cuba, Colombia

In the Western Hemisphere, Monogram has recently closed a deal in Cuba and Colombia. In Cuba, Monogram will organize a new company. In Colombia the company will operate with a franchise. The company also has franchises in Argentina, Brazil and Mexico.

In the east the company is closing a franchise deal in India and has sold 20 pictures in China.

In view of their survey, Mr. Brody and Mr. Richey indicated they would recommend a more rapid expansion policy toward large-scale production in order to capitalize on the current European situation.

Braetelen to Produce

Thomas Braetelen has resigned as director of publicity for Planet Pictures and will form his own producing company, it was announced Monday in Hollywood.

Canada Building Libraries Of Educational Films

Canadian provinces have begun to build central educational film libraries, and five of the provinces, Nova Scotia, New Brunswick, Prince Edward Island, Quebec and Ontario, have appointed provincial directors of audio-visual aids.

This was reported last week by Charles R. Crakes, educational consultant for the DeVry Corporation, who has recently returned to his Chicago office from a series of Canadian conferences.

He reported an intense interest in Canada in the need for providing audio-visual tools of learning for the rural areas. "Cooperative film libraries," he said, "seem to be an immediate need in Canada. We in the U. S. must give every possible assistance to our neighbors in the north in their efforts to further the audio-visual movement."

Legion of Decency Reviews Seven New Productions

The National Legion of Decency reviewed seven new productions this week, approving all but two. In Class A-I, unobjectionable for general patronage, were "Rainbow Over Texas," "Under Arizona Skies" and "Sun Valley Cyclone." In Class A-II, unobjectionable for adults, were "Little Mr. Jim" and "Somewhere in the Night." In Class B, objectionable in part, were "Adventure in Blackmail," because of "light treatment of marriage and suggestive sequences," and "Her Kind of Man," because of "lustful kissing, suggestive dialogue and costumes."

Associates Plan New Relief Fund

A new industry welfare fund for the needy is taking form in New York, proposed by the Motion Picture Associates. Details were disclosed last week by the organization's president, Fred Schwartz, vice-president of the Century Circuit.

At an executive committee luncheon, Mr. Schwartz disclosed the fund would be raised in conjunction with the 27th annual dinner-dance June 4 at the Waldorf-Astoria Hotel. The fund, he said, should be at least $100,000 annually, 50 per cent of which should come from the five major distributing companies. It will maintain current MPA welfare activities, build a $20,000 home by 1951 for industry unfortunate, provide $30,000 annually for partial support of the Will Rogers Memorial Hospital at Saranac, N. Y., maintain hospital beds in New York, and send underprivileged children of industry workers to summer camps, and operate a $5,000 annual charity school.

Twentieth Century-Fox, Mr. Schwartz noted, already had donated $10,000 to the fund; and several circuits have pledged smaller amounts. Other speakers at last week's luncheon were Harold Rodner, executive, and Dr. George E. Wilson of the Will Rogers Memorial Hospital.

Italy Calls Back All Profits Made Under Fascists

by ARCEO SANTUCCI

in Rome

The motion picture industry may be affected by a recently published Government bill calling for the return to the state of all profits made under the Fascist regime. This means profits made since January 3, 1925.

Those to come under the law would include people who received large financial contributions from the Fascist Government to develop and conduct Fascist propaganda through every medium (including motion pictures, newsmails, etc.), or who, contacting Fascist authorities, obtained favors for themselves or their companies in the way of supplies, contracts or grants.

If this bill should be strictly observed, it is believed many people still working in the industry in Italy would be affected.

The English Embassy in Rome has reported that Gabriel Pascal will arrive in Italy to begin work on two Technicolor pictures. The first will be "Lysisistrata," an adaptation of the Greek comedy by Aristophanes. The other will be George Bernard Shaw's "Androcles and the Lion."

The film stock situation has improved somewhat since 2,200,000 yards of positive stock has been obtained from Belgium and 600,000 yards from France. The Ferrania company, an Italian manufacturing concern, has announced that it can produce 2,000,000 meters of film stock every month if the supply of raw material is available.

The motion picture financing section of the Banca Nazionale del Lavoro, Turin, has lost $25,800 in financing the Viralta production company which produced features starring Miria di San Servolo, sister of a former mistress of Mussolini.

Bing Crosby's "The Road to Morocco" grossed $4,600 in the first day of its run in Milan. This confirms the fact that Crosby is Italy's favorite American actor.

A new motion picture organization, Cine-Club, has been organized in Rome, which considers pictures as an art form rather than from a business standpoint. Cine-Club plans to exhibit worth-while revivals of all nations.

The United States International Information Service has announced the arrival in Rome of 21 American educational short subjects dealing with medical matters.

The English Embassy has established a film section.

Italo Gemini has been appointed president of the Rome Exhibitors Association. Bruno Pazzi is vice-president.
Production Up Sharply
With 54 Shooting as
Stromberg Starts Film

Hollywood Bureau

After declining for two successive weeks, productions took a sudden upturn as nine new films went before the cameras, and work was finished on five. At the weekend, the shooting index had reached 54, a considerable rise over the previous week’s mark of 49.

Today, Stromberg launched “Dishonored Lady,” which he will release through United Artists. Based on the stage play by Edward Sheldon and Margareta Ayer Barnes, and adapted to the screen by Ben Hecht, it’s the story of a woman who doesn’t know her own mind when it comes to men. Hedy Lamarr will play the role created by Katharine Cornell in the Broadway version, and John Loder, Miss Lamarr’s husband, will have the leading male role opposite her. Others in the cast include Dennis O’Keefe, Bill Lundigan, Natalie Schaef er, and Morris Carnovsky. Jack Chertok is producing; Robert Stevenson is directing.

RKO Starts Production on
“Deadlier Than the Male”

Shooting on “Deadlier Than the Male” got under way at RKO Radio, with Claire Trevor, Lawrence Tierney and Walter Slezak in stellar roles. Herman Schlom is producing under the executive supervision of Sid Rogell, and Robert Wise is directing. The supporting cast includes Audrey Long, Philip Terry, Esther Howard, Isabel Jewell, Tony Barret, Elisa Cook, Jr., and Jason Robards.

Sol Wurtzel started “Flight to Paradise,” which he is producing for 20th Century-Fox release. James Tinling is directing, with Paul Kelly, Osa Massen and Hillary Brooke in leading roles.

Columbia trained cameras on two: “Singing on the Trail,” and “The Crime Doctor’s Honor.” The former is the last of the studio’s deluxe action musicals for this season. In the cast are Ken Curtis, Jeff Donnell, the Hoosier Hotshots, Guy Kibbee, Big Boy Williams and Dusty Anderson. Colbert Clark produces; Ray Nazarro directs.

Warner Baxter, Ellen Drew and William Frawley have top parts in the latest of the studio’s “Crime Doctor” series of melodramas. Rudolph Flothow is producing, with William Castle directing.

RECORD OF SERVICE

Harold J. McCord, film editor-in-chief at Warner Brothers’ studio, received a new contract last week that will extend his length of service with the company to 32 years, believed to be an industry record for consecutive service with a single company. Mr. McCord received his new seven-year contract as he observed his twenty-fifth anniversary with Warners. He has been in the industry for 36 years, starting as a film assembler with the old Kalem Company in New York.

There were two news films at Republic, also. “Vigilantes of Boomtown,” one of the “Red Ryder” series, has Allan Lane, Bobby Blake, Marita Kent, Wendy Stuyart heading the cast. Sidney Picker produces; R. G. Springsteen directs.

Walter Colmes is producing “Snow Cinderella” for Republic release, and Henri Sokal is associated with him in the new venture. Bernard Vorhaus is the director, and the cast includes Lynne Roberts, Charles Drake, Eric Blore and Renee Godfrey.

At Monogram, work began on the fourth in the studio’s “Bowery Boys” series, starring Leo Gorcey with Huntz Hall, Bobby Jordan, Gabriel Dell and Billy Benedict. Titled “Ghost Busters,” the film is being produced by Jack Grippo and directed by William Beaudine.

PRC put “Melody Roundup,” sixth of the studio’s Cinecolor action pictures starring Eddie Dean, before the cameras. Robert Tansey is the producer-director.

20th-Fox Buys Original
For Markey Production

Twentieth-Century-Fox has purchased “No Wedding Ring” an original by Gene Markey, which he will produce as his first assignment since his discharge from the navy. Betty Grable is to be starred in the film. . . J. L. Kaufman, director of publicity at Republic, has resigned to take over the post of national director of advertising and publicity for International Pictures. He replaces the late John Leroy Johnston.

Columbia has engaged Orson Welles to direct and star in a picture as yet untitled. . . Leonard Goldstein will function as executive producer on International’s version of the Betty MacDonald best seller, “The Egg and I.” . . . William B. David has bought “Swindler’s Harvest,” an original by George Sayre dealing with the fleecing of servicemen and the efforts of the F.B.I. to stamp out the racket. David will produce the picture for Golden Gate, and it will be released through Screen Guild Productions.

Danny Kaye Honored for Benefit Performances

In recognition of his humanitarian services, including his visits to the Pacific war theatre, and his many appearances at benefits throughout the country, Danny Kaye has been awarded the General Rose Memorial Medal by the State of Colorado. “Impact,” an original story by Jay Bratzer, has been purchased by Harry Popkin to serve as the basis of the second Cardinal Pictures production.

Lonie Hayward will be starred in “The Return of Monte Cristo,” which Edward Small will produce and Max Nosseck direct for Columbia. . . . John Lund has had his Paramount contract renewed. . . . Henry Blanke will produce “Man Without Friends” for Warners. . . . Elaine Riley, a former Powers model, will be Bill Boyd’s leading lady in “The Devil’s Playground,” first of the new “Hopalong Cassidy” series.

“Big Haircut” Bought
As Vehicle for Ladd

Paramount has purchased “The Big Haircut,” an original by Houston Branch, as a starring vehicle for Alan Ladd. . . . Don Cash, former consultant on plastic surgery to the Secretary of War, has been engaged by Comet Productions to head the company’s makeup department. . . . Jan Savitt and his orchestra have been signed to appear in Monogram’s next “Teec-Agers” musical.

Jack Votion, European production of RKO, will produce Frank Gruber’s detective mystery, “The Dime Novel,” in association with Pathé at the Joinville studios in France, filming it in both French and English versions. . . . Maurice M. Cohen, president of the Hollywood Palladium, is working on plans for a new Hollywood Palladium, a Technicolor musical to be produced by the independent company recently formed by Mr. Cohen and Joseph McDonough, former head of production at RKO Radio. Mr. Cohen has offered a lead role to Henri Generaux, Parisian night club entertainer. . . . Ginger Rogers has signed a long term assignment with Enterprise Productions and will star in “Maggie July,” to go into production in November, and “Wild Calendar,” from the Libbie Block novel.
This has been one of those weeks, which come along now and then, when the news of importance is off the record, mostly for the reason that the persons making it, for all their manifest earnestness, cannot identify themselves with it. Uppermost in many minds are the terms which are the widely unrelated matters as suggestive pictures, actor approval of scripts, and the movement on the part of writers to retain final rights to their stories. To take them in that order:

Said the head of a major company last week, privately, "We must put a stop to the production of suggestive pictures, or they will put a stop to us. We are sending our pictures back now into areas abroad where they have not been seen during the war years. The attitude of the people in those countries toward America and Americans has undergone changes which, I believe, few people here realize. When the aggressors were closing in on those countries, their people looked to America for help and anxiously awaited its coming. When it came, they rejoiced and were grateful. They regard us highly, admire our way of life, want to pattern after it.

Should Not Be Made

"We cannot send them pictures which show us as sordid people, intent upon low objectives and willing to go to any lengths of violence to achieve them. Suggestive pictures (be named three) do this. They do not represent America and the American way of life accurately. They are not fair to us, nor to the people abroad who see them.

"No major studio should make this kind of pictures, and no independent producer should make them either. The fact that one or two such pictures make a lot of money is no argument in their defense. They estrange the family audience, which has always been the backbone of this business, and they have the effect of influencing the newspaper advertising of other, decent pictures which have to compete with them. Some of the examples of this influence already have affected unfavorable attention.

The gentleman uttering these comments cannot be quoted by name. It is his view that expressions of broad policy should be made by officially appointed spokesmen of the industry, rather than by individuals on behalf of their own concerns. Urging did not move him from that opinion.

The Biggest Mistake

In another setting, said another major executive, 'The granting of the right of script approval to actors is the biggest mistake the studios have made in history, in point of quality of product. They were forced to do it, during war time, on account of the scarcity of talent, and now they can't withdraw from their commitments. It is one of those things that is nobody's fault, unless you want to blame it on Hitler, but it's developed to such lengths that nobody can make a picture the way he knows it ought to be made.

"Once upon a time, each studio had one or two top stars it honored in the matter of scripts, but after they were appealed the producer could go ahead and cast his picture the way he wanted to. Now it's got to a point where nearly every star, all the best character actors, and even some of the bit players, have the right of demanding revision of the script or walking away from the role. What happens, finally, is that the producer, against his will, fills up his cast with players he knows to be wrong for their roles but whom he can get to play them.

No Criticism of Actors

"This is no criticism of actors. It is simply a statement of a condition. Some actors have a keen story sense, although the record shows that most of them who have gone into production on their own did not have. And certainly they have a right to protect their careers by whatever means is available to them. But, as matters work out, it's generally their agent who says yes or no to a script, for his own business reasons, and this reduces the whole matter of casting a picture to the status of a double compromise.

"It's this state of affairs that brings about suspensions, of which there have been so many more in the last year or two that they aren't news any longer. Suspensions do nobody any good. Neither do bad castings, to be sure, but no producer ever made a bad casting on purpose, and if he isn't qualified to make good ones he's a producer to get away from entirely, not just quarrel with.

The gentleman uttering these observations cannot be quoted by name, either, on account of the fact that he's making a picture at the moment with a star he can't antagonize until the film's in the can.

No Objection to Leasing

In still another setting, still another executive, taking the affirmative in the matter of the Screen Writers Guild's endeavor to install a system of leasing story properties for seven-year periods instead of selling them outright, said, "There ought to be no objection to the leasing system, on anybody's part. If a studio can't get its maximum out of a story in seven years, it's a bad story and becomes no problem. And if a studio wants to make it again after that long, or some other studio wants to, why shouldn't the writer get a new piece of money for having written it?

The system is fair to everybody, and think what a break it is for the guy—and there are lots of him—who's got only one story in him, and having written it, starves to death the rest of his life while trying to write another. Is it wrong to deprive him of a new command of his self respect every seven years?"

The executive uttering these observations is a personality of stature, but didn't care to risk being classified as a one-story man.

Apart from the rise in the production level, noted in the normal way, the foregoing seems to just about cover the Hollywood week.
PROCLAMATION

ISSUED BY THE MAYOR

NEW SACRAMENTO HAILS

IN OLD SACRAMENTO

IN SMASH TRI-THEATRE WORLD PREMIERE!

GEORGE L. KLUMPP - MAYOR

CAPITOL • HIPPODROME • ALHAMBRA

FLASH "Sacramento" at Gotham, New York, Tops "Dakota" in Great First Week
Civic Celebration!

“IN OLD SACRAMENTO” DAY climaxed by giant Chamber of Commerce dinner!

Stars! William Elliott and Constance Moore receive Keys to the City in monster welcome!

Parade! Whole town goes ‘49 in huge “Old Timers” parade as thousands participate and cheer!

Newspapers! Dozens of local breaks ... wire stories, too!

S.R.O. Business!

IN OLD SACRAMENTO

WILLIAM ELLIOTT and CONSTANCE MOORE

with HANK DANIELS - RUTH DONNELLY - EUGENE PALLETTE - LIONEL STANDER

Associate Producer and Director JOSEPH KARE

A REPUBLIC PICTURE
Republic to List 1946-47 Product At Sales Meeting

Announcement of Republic's 1946-47 program will highlight the opening session of a three-day sales conference to be held Monday through Wednesday at the company's North Hollywood studios. Herbert J. Yates, president, and James R. Grainger, executive vice-president and general sales manager, will outline the program.


Edward L. Walton, vice-president and assistant general manager, and Walter L. Titus, Jr., vice-president in charge of branch operations, will attend from the home office.

Studio executives to be present include: Allen Wilson, vice-president; Robert V. Newman, executive assistant to Mr. Wilson; Hy J. Glick, comptroller; J. E. Baker, studio production manager; Daniel J. Bloomberg, chief engineer and technical manager.

Following the coast meeting, Mr. Yates, Mr. Grainger, Mr. Walton and Mr. Titus will leave for Chicago, where the second sales conference will be held at the Blackstone Hotel, May 24-26.

After the Chicago meeting, the group will go to New York for the third and final meeting at the New York Athletic Club, May 27-29. Sales managers, branch managers and salesmen will attend all three conferences.

Western Classics to Offer 25 Hopalong Cassidy

Western Classics, Inc., and Screen Guild Productions, Inc., have signed a distribution contract whereby Screen Guild will release 35 Hopalong Cassidy features formerly distributed by Paramount Pictures and starring Bill Boyd. Screen Guild, which now has offices in all of the principal exchange centers, will release the first Hopalong Cassidy July 1 and one each month thereafter for three years. These films are the only reissues handled by Screen Guild. The remainder of their schedule for 1946-47 is composed of new productions. Screen Guild held its annual convention at the Blackstone Hotel in Chicago May 10-12.

Saturday Shows to Fight Delinquency

A group of civic leaders and educators in a suburban residential section of Cleveland has formed the Lakewood Better Films for Children Committee to sponsor Saturday morning selected shows for children. Fred Holsworth, manager of the Hilliard Square Theatre, is cooperating with the group which includes Paul Rehmus, superintendent of Lakewood Schools. First sponsored show was held May 4 with a full house. Admission is 25 cents. Similar shows will be given twice a month. A group of PTA members were on hand to supervise the behavior of the children. Others will be named to supervise future shows. An effort will be made to correct the behavior of the children and to teach them respect for property as well as to entertain them. Mr. Holsworth reports that the large juvenile morning matinee had little effect on his regular Saturday matinee attendance. The program consisted of cartoons and selected shorts.

Vanguard Names Howard, Erbb

The appointment of John T. Howard as western division manager, and William Erbb as British Empire manager of Vanguard Films, Inc., producers of Selznick International Pictures, was announced Monday by Neill Agnew, vice-president and general sales manager.

Mr. Erbb, formerly Paramount eastern division sales manager, will sail shortly for England, where he will establish headquarters for Vanguard in London.

Mr. Howard, formerly with Paramount as branch sales manager in Detroit, will have his headquarters in Los Angeles and supervise the San Francisco, Los Angeles, Portland, Seattle, Denver and Salt Lake City territories, the latter two districts being additions to the western division.

Goodman Joins Republic

Mort Goodman, with Warner Theatres for 16 years, and for the past nine years publicity director and advertising manager for Warner Pacific Coast Theatres, has been appointed director of publicity for Republic Studios, it was announced in Hollywood Monday.

Hoffman Back at Paramount

Milton Hoffman, recently discharged from the army, has returned to the Paramount pressbook department, Curtis Mitchell, national director of advertising and publicity, has announced.

RKO Outing May 20-21

RKO will hold its eleventh annual outing Monday and Tuesday, May 20-21. All employees of RKO Theatres, RKO Radio and RKO Pathe will be guests of the company for trips on the Hudson River.

76 Mexico City Houses Grossed High $12,317,000

by LUIS BECERRA CELIS

in Mexico City

Mexico City's 76 theatres grossed the best business in their history last year—$12,317,000, five times that grossed in 1940, according to the preliminary report of the civic Treasury Department. The report noted the gross was outstanding because although many people are making money in Mexico, the rank and file are not doing well financially, what with relatively low earnings, high cost of living and inflation. It is the rank and file that support the cinemas, exhibitors report.

The cinemas' box office last year again demonstrated that pictures are the favorite public diversion of the 2,000,000 local residents. Although exhibitors are commanding the highest admission prices they have ever charged, 85 cents being the average for the first-run houses.

The way business is going this year exhibitors expect that 1946 will exceed 1945.

"Cantinflas," Mexico's Charlie Chaplin, will resume film work late this month in the studios recently completed at Tepeyac, a local suburb.

Mrs. Margarita Richardy Avila Camacho, widow of the brother of the President and reputed to be one of Mexico's multi-millionaires, is organizing a production company here that is soon to start work with a capital of $800,000.

Producers of pictures exhibited in the United States expect their productions to do 30 per cent more business this year than in 1945.

Warner Circuit Collected $506,303 for Dimes Fund

Total collections in Warner Brothers theatres during the last March of Dimes campaign amounted to $506,303, according to a tabulation just completed by the circuit. Philadelphia led the zone list with a collection of $156,799. Results in other zones were: Albany, $18,420; Chicago, $15,571; Cleveland, $24,460; Memphis, $5,268; New York Metropolitan, $15,192; Milwaukee $13,499; Newark, $7,922; New Haven, $35,454; Oklahoma, $7,460; Springfield, $3,502; Pittsburgh, $7,252; Washington, $3,224; West Coast, $28,556.

MGM Sets French Film

Astor

PARDON MY PUPS: Shirley Temple—Get a good close look at this bookish little girl the next time you see her made when she was a child. Plenty of comedy and my patrons were glad to see what she used to look like. Played with "The Terror of Tiny Town" to good advantage, but it would make a good filler for next week.—O. K. Leonard, Bayard Theatre, Bayard, N. M.

TERROR OF TINY TOWN, THE: Billy Curtis—A fine picture for the kids and the adults will enjoy it also. It is a Western with an entire cast of kids. If you want something different, get this and push the midget angle. Above average for midweek picture. Played Thursday, Friday, May 2, J. O. K. Leonard, Bayard Theatre, Bayard, N. M.

Columbia


HIT THE JUDY: Judy Canova, Ross Hunter—Drew a good crowd the first night as Judy has a following, but it looks as if it will go down. The studio should be ashamed to release this picture as it will kill the Judy Canova fans. Played Tuesday, Wednesday, April 25, 26, M. L. Nabb, 1st Key Theatre, Paradise, Cal.


KISS AND TELL: Shirley Temple, Jerome Courtland—Swell picture that added up to three nice negócio. Yes, we got on to this one (unless you are situated in an extremely religious community that missed it) and it brought in plenty of business good, may be that was because the miners are on strike and there is nothing to do but pass the time away. Played Tuesday, Wednesday, April 2, 3.—Nick Rams, State Theatre, Rivervile, W. Va. Small town patronage.

LIFE WITH BLONDIE: Penny Singleton, Arthur Lake—Doubled with this "Song of the Prairie." Don't often play a double feature Sunday, but I flip one in once in a while. Played Saturday, Sunday, Monday in spite of rain and a dance. Played Sunday, Monday, April 7, 8—Stanley Ley, Stanley Theatre, Galena, Ill.

LIFE WITH BLONDIE: Penny Singleton, Arthur Lake—Did outstanding business. People seem to like them because they are a complete escape from all their troubles and mine, too. Played Tuesday, Wednesday, April 2, 3—Hal Burrignt, Orleans Theatre, Orleans, Neb. Small town patronage.

MEET ME ON BROADWAY: Marjorie Reynolds, Fred Brady—This picture did not do so well here. It is differently too much and does not live up to expectations. Business not so hot. Played Sunday, Tuesday, April 21-23.—G. R. Crocker, Royal Theatre, Bunten, Kan.

MEET ME ON BROADWAY: Marjorie Reynolds, Fred Brady—Better than most of its kind. It should please anyone that sees it. Played Tuesday, April 2.—Mrs. Helen L. Irwin, Palace Theatre, Penasco, N. H.

OUT OF THE DEPTHS: Jim Bannon, Ross Hunter—Not much to it but it smelt to satisfy and did all right. Played Tuesday, Thursday, Saturday, April 3. Mrs. Helen L. Irwin, Palace Theatre, Penasco, N. H.


SHE WOULDN'T SAY YES: Rosalind Russell, Lee Bowman—a sophisticated comedy which doesn't appeal to small town patronage. However, it is a good picture and there is nothing to do but pass the time away. Played Wednesday, Thursday, May 1, 2.—Harland Rankin, Plaza Theatre, Tiburny, Ont., Can.

THOUSAND AND ONE NIGHTS: Cornel Wilde Evelyn Keyes—Beautiful color and excellent acting, but anything leaning towards fantasy is poison here. It was about 25 per cent below our average Sunday take. Played Thursday, April 7.—A. J. Smit, Rankin Theatre, Rankin, Ill.

Film Classics

COWBOY AND THE LADY: Gary Cooper, Merle Oberon—As good a show as ever. However, it didn't hold up to our usual average quite for the weekend. Played Friday, Saturday, April 12, 13.—Mrs. Helen L. Irwin, Palace Theatre, Penasco, N. H.

HURRICANE: Dorothy Lamour, Jon Hall—Packed them in again on this release for one night. Had so many requests on "Catastrophic Aeroplane." I pulled it out and played this in and it did big business. These reissues are bittter than the new pictures, outside of a few releases, for they have been shown and will do more business. Played Thursday, April 25.—E. M. Flomaine, Elks Theatre, Galena, Ill.

HURRICANE: Dorothy Lamour, Jon Hall—A very good action picture and although it is old, my customers liked it very much. With you can get this, play it. It is just what the people ordered. Business good, but maybe that was because the miners are on strike and there is nothing to do but pass the time away. Played Tuesday, Wednesday, April 2, 3.—Nick Rams, State Theatre, Rivervile, W. Va. Small town patronage.

Monogram

ALLLOTMENT WIVES: Kay Francis, Paul Kelly—Fairly good show that did good business on a single tick for the middle of the week. It may be the title did it, not the business, on April 16, 17.—Terry Axley, New Theatre, England, Ark.

BLACK MARKET BABIES: Ralph Morgan, Jayne Hail—We fell down with this. First run, no doubt, killed it, as of course, it isn't anything out of the ordinary unless the sensationalism of the title gets them in. When it has shown near, the picture cannot stand on that asset. Played Wednesday, Thursday, April 3, 4.—Mrs. Helen L. Irwin, Palace Theatre, Penasco, N. H.


SUNBONNET SUE: Gale Storm, Phil Regan—Had more favorable comments from our patrons on this picture than would seem possible. Played this with a new picture that hasplayed in several months. This picture wasn't produced by one of the so-called majors and it probably wasn't the most costly picture ever produced. The picture was a complete asset and let live basis and the results at the box office were very satisfactory. The picture has a very catchcry title and has a very capable cast. This accents does not have to be a million dollar production to get results at the box office if a little showmanship is used at the time the picture goes into production. If this company can continue to use Gale Storm in good pictures, this little girl could be one of the biggest stars of the town. She is very young and attractive and has lots of personality and in addition to all she has proved herself a very capable actress. Monogram is to be congratulated for giving us such an excellent picture that is deserving of a Sunday playing time in anyone's theatre. Played Sunday, Monday, April 14, 15.—Marion F. Redwell, Paramount Theatre, Wyoming, Ill.

Metro-Goldwyn-Mayer

ADVENTURE: Clark Gable, Greer Garson—Business on the one was not up to expectations. Definitely not as good as Clark Gable's standard. Played Sunday, April 26, 27.—Arthur Retanno, Hudson Theatre, Cold Spring, N. Y.

BAD BOSOM: Wallace Beery, Margaret O'Brien—Outdoor action in the usual Beery pattern, complete with a full-fledged Indian fight. Margaret O'Brien is a asset. Should have less than two weeks here it old, but several thunderstorms both nights made business worse, fair business. Played Thursday, Saturday, April 29, 30.—F. W. Shelton, Louisburg Theatre, Louisburg, N. C.

DANGEROUS PARTNERS: James Craig, Sigrid Hasso—This was a peculiar picture that was just a little too far-fetched to really click. Played Friday, Saturday, April 26, 27.—A. C. Edwards, Winona Theatre, Scotia, S.C. Small lumber town patronage.

Harvey Girls, the: Judy Garland, John Hodiak—Excellent business for our feature, we expect to make money on this. Played Monday, March 31, April 1, 2.—Mrs. Helen L. Irwin, Palace Theatre, Penasco, N. H.

Hidden Eye, the: Edward Arnold, Francis Duff—Great good picture of its type and satisfied those who want this kind of entertainment. Played Thursday, Friday, April 25, 26. —R. L. Nedry, El Rey Theatre, Paradise, Cal.

National Velvet: Mickey Rooney, Jackie Jennifer—Picture was well liked by all here. Played Thursday, April 25, 26, good weather, was good and the patrons were well satisfied. Boxoffice did good average business. Played Friday, Saturday, April 25, 26.—G. R. Crocker, Royal Theatre, Burden, Kan.

Our Vines Have Tender Grapes: Edward G. Robinson, Margaret Sullavan—Just the type of an oldfashioned earthy entertainment the people are cying for and yet not little. Played Monday, April 21—R. L. Nedry, El Rey Theatre, Paradise, Cal.

Vacation from Marriage: Robert Donat, Deborah Kerr—Can't see how these English films contributes a thing to international relations. American people don't like the talk or the acting in these English-made pictures. At least 25 per cent of the audience walked out. Played Thursday, Friday, April 18, 19.—R. L. Nedry, El Rey Theatre, Paradise, Cal.

What Next, Corporal Hargrove?: Robert Walker, Keenan Wynn—Good but less than its predecessor. Played Sunday, Monday, April 21, 22.—Mrs. Helen L. Irwin, Palace Theatre, Penasco, N. H. General patronage.

Yolanda and the Thief: Fred Astaire, Lucille Bremer—Too bad! This is full of expense and talent and yet the net sum of it all is disappointing. Many of your patrons will not like it; others may call it wonderful. It is that sort of a hoody-podge. Played Tuesday, Wednesday, April 20, 21.—Mrs. Helen L. Irwin, Palace Theatre, Penasco, N. H. General patronage.

Yolanda and the Thief: Fred Astaire, Lucille Bremer—Excellent performance. Technicolor is beautiful but the cues confuse the audience. Played Tuesday, Wednesday, April 20, 21.—Stanley Lee, Starkey Theatre, Galena, Ill.

Ziegfeld Follies: MGM Contract Players—(Continued on page 50)
40 million readers follow the adventures of “JOE PALOOKA” every day in the nation’s press...MORE than any other comic strip published, topping its nearest rival by FIVE MILLION!

"JOE PALOOKA, CHAMP is a highly intelligent animation of Ham Fisher’s comic strip...in really brilliant style...hilarious. It’s a must for kids and good for grown-ups, too."

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MONOGRAM'S

JOE PALOOKA CHAMP

BASED ON THE COMIC STRIP BY HAM FISHER

STARRING

EON ERROL • JOE KIRKWOOD
as KNOBBY WALSH
as JOE PALOOKA

VSE KNOX

EDUARDO CIANELLI JOE SAWYER ELISHA COOK, Jr.

Directed by Reginald Le Borg
Original Story by Hal E. Chester

A MONOGRAM PICTURE
**Paramount**

**DUFFY’S TAVERN:** Ed Gardner, Bing Crosby and Guests—Heard lots of pros and cons from those who saw the latest in the ‘37-‘38 season early in the week. Played Wednesday, Thursday, May 30. May 1–4—K. Leonard, Bayard Theatre, Bayard, N. M.

**HOLD THAT BLONDE:** Eddie Brocken, Veronica Lake—Swinging. It was a more retooled comedy concept than usual material. Played, Wednesday, Thursday, May 23. Played Tuesday, Saturday, March 4, 2—K. Leonard, Royal Theatre, Burden, Kan.

**INCENDIO BLONDE:** Betty Hutton, Arturo de Córdova—A musical comedy. It has a good picture and the acting was very good. Well liked by all. Played Friday, Saturday, March 5, 2—Verona, Steamer, Rib., Okla.

**LITTLE WOKESTIN THE END:** Ray Milland, Jane Wyman—Business was good on this Academy Award winner but it is not a small town show. Patrons said it wasn’t what they expected and some did not care for it at all. Played Wednesday, Thursday, May 1, 2—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**NORTHWEST MOUNTED POLICE:** Gary Cooper, Madeleine Carroll—The best reissue we have played. Played Monday—Tuesday, Wednesday, Thursday, May 11, 12—Verona, State Theatre, Rib., Okla.

**FOG ISLAND:** Lionel Atwill, George Zucco—A very good picture. It is sure coming up fast in these murder-mystery pictures. Business good. Played Friday, Saturday, March 5, 6—Niag. State Theatre, Rib., Okla.

**BOY ON A BASKET:** Crosby, Al St. John—A fair Western. The only thing that keeps these Westerns alive is “Pussy” St John. Business fair. Played Friday, Saturday, March 5, 6—Verona, State Theatre, Rib., Okla.

**THE PIGEON TRAP:** Treece Kirkland, Ethel Waters—Mr. and Mrs. Rankin saw it. Waters is remembered as having a good picture and the acting was very good. Played Wednesday, Thursday, April 19, 20—Mrs. Helen L. Irwin, Palace Theatre, Penacook, N. H.

**DAKOTA:** John Wayne, Vera Hruba Ralston—Good action picture with bits of corn. They all seemed to turn out to see it. Played Monday, Tuesday, April 22–23—Hildred Rankin, Plaza Theatre, Tibury, Ont.

**GANGS OF THE WATERSIDE:** Robert Armstrong, Donald MacBride—It is a picture that pleased all who came Friday and Saturday. Played May 3, 4—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**GUNS AND GUITARS:** Gene Autry—Gene Autry never disappoints me. This is old but it has its usual quota of excitement and good music. Played Friday, Saturday, March 5, 6—Verona, State Theatre, Rib., Okla.

**JEALOUSY:** John Loder, Jane Randolph—Good musical picture which had its moments. It was not very good, but the picture itself is not bad. Double billed with “Crime Doctor’s Warden,” which made an A-1 bill. Played Thursday, Friday, April 4–5—J. J. Sundt, Rankin Theatre, Rankin, Ill.

**SHADOW OF TERROR:** Dick Fraser, Cy Kendall—A poor picture. Played Friday, Saturday, March 12, 13—Nick Raspa, State Theatre, Rib., Okla.

**RKO Radios**

**BACK TO BATAAN:** John Wayne, Philip Ahn—Another fine picture for the war hungry. Played Friday, Saturday, March 21–22—Stanley Leary, Stanley Theatre, Gillette, Wyo.

**BELLE OF THE YUKON:** Randolph Scott, Gypsy Rose Lee—Mr. and Mrs. Rankin saw the picture. They both thought it was a good picture and that it would be a good one. Played Friday, Saturday, March 20, 21—Stanley Leary, Stanley Theatre, Gillette, Wyo.

**BODDY SNATCHER, THE:** Boris Karloff, Bela Lugosi—As far as I know, this is the only picture on which Mr. and Mrs. Rankin have ever given me a print. They have admired the pictures and have come to see this. Played Thursday, Friday, Saturday, March 30–31—Stanley Leary, Stanley Theatre, Gillette, Wyo.

**FALCON IN SAN FRANCISCO:** Tom Conway, Rita Corday—A romantic comedy. Played Friday, Saturday, March 20–21—Stanley Leary, Stanley Theatre, Gillette, Wyo.

**ISLE OF THE DEAD:** Boris Karloff, Ellen Drew—It is a good picture which was played one night, Sunday midnight. It played to the lowest business of any Sunday midnight show. Horror picture, played once.

**MAMA LOVES PAPA:** Leon Errol, Elizabeth Risdon—A very good comedy. Errol was silky but that is what he does. Played Tuesday, Wednesday, March 25, 26—Nick Raspa, State Theatre, Rib., Okla.

**SING YOUR WAY HOME:** Jack Haley, Anne Jeffreys—Good little musical show which pleased aver-

## Twentieth Century-Fox

**FALLEN ANGEL:** Alice Faye, Dana Andrews—Had three good pictures in a row. Played Saturday, Sunday, May 2, 3—Verona, State Theatre, Rib., Okla.

**JESSE JAMES:** Tyron Power, Natalie Kelly—Packed them in again on this reissue although I had played it before. These old pictures are better than many of the new ones and you can get a good print. Played Friday, Saturday, April 20–21—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**LEAVE HER TO HEAVEN:** Gene Tierney, Cornel Wilde—Business average. Played Friday, Saturday, April 29–30—A. J. Sudd, Rankin Theatre, Rankin, Ill.

**United Artists**

**DUDES ARE PRETTY PEOPLE:** Marjorie Woodworth, Jimmy Rogers—I picked up practically the entire run last week and they are old. This is a short Western with plenty of laughs. My folks go for em. Played Wednesday, April 29–30—A. J. Sudd, Rankin Theatre, Rankin, Ill.

**GUEST WIFE:** Claudette Colbert, Don Ameche—A swell comedy. Good acting by all. The picture was well liked by all. Played to average attendance. Played Sunday–Tuesday, April 28–30—G. R. Crooker, Royal Theatre, Burden, Kan.

**SPELLBOUND:** David Bergan, Gregory Peck—One of the few grossing melodramas we have ever played. This is great entertainment for any age. Played Friday, Saturday, Sunday, April 22–24—Hildred Rankin, Plaza Theatre, Tibury, Ont.

**STORY OF G. I. JOE:** Burgess Meredith, Robert Mitchum—Placed to an appreciative audience. Eddie Rickenbacker was well liked. Good average business on this picture. Played Sunday–Tuesday, April 26–28—G. R. Crooker, Royal Theatre, Burden, Kan.

**STORY OF G. I. JOE:** Burgess Meredith, Robert Mitchum—Excellent entertainment for all age groups. Played Thursday, Friday, April 21–22—Marion F. Bodwell, Paramount Theatre, Gillette, Wyo.

**UNIVERSAL**

**BECAUSE OF HIM:** Deanna Durbin, Franchot Tone—A fair picture but a poor drawing card at the box office. Played under the wrong conditions of selling. Think the picture would have been much better if Mr. Crooker had it as a top card star for the head. Charles Laughton is a very capable actor but he appears to be too old to be playing opposite Miss Durbin. I think he was the head for me. Played Friday, Saturday, Monday, April 21–22—Marion F. Bodwell, Paramount Theatre, Gillette, Wyo.

**BEYOND THE BEGFOND:** Rod Cameron, Eddie Dew—A fair Western. Played Wednesday, April 20–21—L. Nedy, El Rey Theatre, Paradise, Cal.

**GUN TOWN:** Grin Girlfriend, Fancy Knight—Boy, oh boy, Indians, villains, heroes and what have you. Played Thursday, Friday, April 21–22—L. Nedy, El Rey Theatre, Paradise, Cal.

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**CONTINUED FROM PAGE 47**

Beautiful color and some swell comedy, but the dancing

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50** MOTION PICTURE HERALD, MAY 18, 1946 **
She's right in the swing! And so is IDEAL—the one to watch as the fastest-moving women's magazine group in the field! IDEAL's Movies, Movie Life and Movie Stars Parade—each magazine smartly different from any other—put Hollywood's best foot forward... do an important public relations job for the studios. Hollywood executives have welcomed IDEAL's cooperation with the industry, while America's women readers have boosted IDEAL GROUP's circulation to 2,000,000... new thousands every month! Which proves IDEAL's editorial approach is "box office" for you.

Ideal is on the move!
Short Product in First Run Houses

NEW YORK—Week of May 13

ASTOR: Pluto’s Kid Brother ............ RKO
Feature: The Kid from Brooklyn .......... RKO

CRITERION: Melodie Come Home .......... Univ.
Scientifically Stung ................. Univ.
Feature: Little Giant ..................... Univ.

GLOBE: Ten Pin Titans .................... RKO
Feature: Make Mine Music ............. RKO

HOLLYWOOD: With Gun and Can in Canada .... Vitaphone
World CANINE CANTUENT ............ Vitaphone
Feature: A Stolen Life ................. Warner Bros.

PALACE: Report on Japan ............... RKO
In Dutch ....................... RKO
Feature: Heartbeat ............... RKO

PARAMOUNT: Riding the Hickory .......... Paramount
Feature: The Blue Dahlia ............. Paramount

RIALTO: Canine Cassino .............. RKO
Feature: Bedlam ....................... RKO

RIVOLI: College Queen .............. Paramount
Feature: Kitty ....................... Paramount

ROXY: Talking Magpie ............. 20th Century-Fox
During the Rainbow Trail .................. 20th Century-Fox
Feature: Dark Corner ............... 20th Century-Fox

STRAND: Here Remover ............. Vitaphone
All Aboard ................... Vitaphone
Feature: Her Kind of Man ............ Warner Bros.

WINTER GARDEN: Apple Andy ........ Universal
Feature: So Goes My Love .......... Universal

HOLLYWOOD CANINE CANTUENT: Merrie Melodies—In War
Paramount

Early WAR—War was
in}

Short Features

Columbia

Polar Playmates: Color Rhapodies—Very
and liked by all; Will re-ship soon.—G. O.
Crocker, Royal Theatre, Burden, Kan.

Paramount

At the Zoo: Little Lulu—All Lulu shorts are very
good and well liked here and this one was above
average.—G. O. Crocker, Royal Theatre, Burden,
Kan.

RKO Radio

Airline to Everywhere: This is America—
Informative reel about the Army Transport
Command—Very good.—A. J. Sindt, Rankin
Theatre, Rankin, Ill.

The Big Beef: Edgar Kennedy—Ed in a jam
again and the audience is in stitches. A good
reel.—A. J. Sindt, Rankin Theatre, Rankin, Ill.

Russian Dressing: Headline Revivals—A two
foot was of Jim—Terry Alden, New Theatre, Eng-
land, Ark.

Skil Master: Sportspode—Very good.—A. J. Sindt,
Rankin Theatre, Rankin, Ill.

Universal

Apple Andy: Lantz Color Cartoons—Very
good color cartoon.—E. M. Freiburger, Paramount
Theatre, Dewey, Okla.

Pass the Biscuits, Mirandy: Swing Syn-
phonies—Very funny. Nearly had to replace the
roof. Well liked by the young and old.—G. O. Crocker,
Royal Theatre, Burden, Kan.

Swing Serenade: Name-Brand Musicals—A very
good musical. Played it.—Nick Rasp, State
Theatre, Rivervile, Va.

Warner-Vitaphone

Barber Shop Ballads: Featurettes—A top-
notch short with all the old favorites. The olderolk certainly enjoyed this.—A. J. Sindt, Rankin
Theatre, Rankin, Ill.

Cavalcade of Archery: Sports Parade—
Howard Hughes—E. M. Freiburger, Paramount
Theatre, Dewey, Okla.

Daffy Doodles: Merrie Melodies Cartoons—En-
tertaining color cartoon.—E. M. Freiburger, Paramount
Theatre, Dewey, Okla.

Hare REMOVER: Merrie Melodies Cartoons—A
Bugs Bunny cartoon which was really good entertain-
ment.—E. M. Freiburger, Paramount Theatre, Dewey,
Okla.

Headline Bands: Melody Master Bands—En-
tertaining musical reel with Betty Hutton.—E. M.
Freiburger, Paramount Theatre, Dewey, Okla.
6,786 Religious Films in England In Six Months

London Bureau

Religious films enjoyed unprecedented popularity in Britain last year. In the year ending June, 1946, 6,786 films have been exhibited. This includes more than 60 subjects.

This total was supplied by J. Arthur Rank, whose preoccupation with the Evangelical utilization of the screen first led him into motion picture production.

The many hundreds of churches using the religious films today were first introduced to the advantages of sound film as a medium for religious education by the Religious Film Society, founded by Mr. Rank. The Society started work in 1934 at a time, claims Mr. Rank, when the United States had not developed the field.

The movement is undenominational and although the Free Churches use the films more freely than the Anglican (i.e., the Established Church of England) the latter are now using the medium more and more. Churches are acquiring their own 16mm equipment.

The Religious Film Society has an extensive library of film which is on hire to the churches. It is to use, says Mr. Rank, every phase of modern film technique in the making of its new series of films. Experiments are now being made on puppet films in color.

The production of these films is supervised by an advisory council, including members from all denominations. The president is the Archbishop of Canterbury.

When the council has approved a subject it is passed for production to G. H. W. Productions, Ltd., under the direction of Norman Walker, James B. Sloan and Col. R. J. V. Hake.

A coordinating organization has been formed under the name of The Churches’ International Film Commission which will act in an advisory capacity on world religious film production.

The demand for these religious films from all over the world, particularly from the United States, greatly exceeds the present output, according to Mr. Rank.

Report Three Netherlands Producers Will Resume

The Office of International Trade of the Department of Commerce reported this week that three small groups of producers at Haarlem in the Netherlands would resume production in the near future. Two of the companies operated before the war producing documentaries. The third company, a new one, will produce features and shorts. This is the first time that the country ever had a producer of feature pictures, the office reported.

Algrant Comptroller For MGM in Italy

Leon Algrant left New York last weekend for Rome, where he will take over as comptroller of the newly-reorganized MGM organization in Italy. He will work with Armando Massimelli, MGM’s territorial manager for Italy. Sailing on the same ship with Mr. Algrant was Maccabi Attas, MGM’s representative, who is returning to Cairo to put the company’s 16mm program into operation in Egypt and the Middle East. Mr. Algrant was formerly at the home office in charge of preparing superimposed titled versions of MGM films shown abroad.

Competition Now Factor in Lisbon

by JOAO DE MORAES PALMEIRO in Lisbon

Hollywood product still dominates Lisbon and Oporto first run theatres although distribution conditions are beginning to be a little more liberal. The U. S. is due to the constant offers of British, French and Spanish productions as well as the constant production of Portuguese sound pictures.

RKO is currently showing “The Spanish Main” and “Tarzan and the Amazons.” Warner Brothers has shown “God Is My Co-Pilot” and “Watch on the Rhine.” Paramount is now advertising “Bring on the Girls.” Twentieth Century-Fox has a popular program of Westerns running. MGM is presenting “Marriage is a Private Affair.”

An increasing dislike of war pictures has arisen out of this season’s exploitation. Many distributors still have a great number of pictures dealing with the war to dispose of but prefer to find other types for their first runs.

South Africa to Enforce Censor Rules Strictly

by R. N. BARRET in Johannesburg

Film censorship is being more rigidly enforced in South Africa than previously and is being enforced by an old Censorship Act which lists 19 different types of scenes which are forbidden. The majority of these scenes recently have been passed uncensored, but the tightening of the Censorship Act means that these scenes will now be excised.

Insofar as an entire film is concerned, the Board of Censorship has the power to reject it unconditionally. The board also has the authority to instruct that a particular film be shown only to a certain type of audience.

Under the Censorship Act, these scenes are prohibited in South Africa: death scenes, scenes purporting to illustrate night life, scenes containing reference to controversial or international politics, scenes showing antagonistic relations between capital and labor, scenes disparaging public characters, relating to the drug habit or other vices, scenes of juvenile crime, fighting, drunkenness and the rough handling or ill-treatment of women and children.

Cinemas may be one of the first modern amenities to come to Odendaalsrust, the little village in the Orange Free State province were the richest gold strike in the history of South Africa was made in the middle of April. The town clerk is currently inundated with inquiries about sites for all sorts of business, among which cinemas were well in the front.

“"The Green Years is a wonderful motion picture.""

ED SULLIVAN also says it!

7th RECORD-BREAKING M-G-M WEEK AT RADIO CITY MUSIC HALL.
Belgium May Be Festival Center

by LOUIS QUEVREUX

Reports are current here that American interests have approached the Belgian film press with the view of choosing Brussels as the seat of an international cinema festival. This festival would be similar to the pre-war Venice Cinema Festival at which the best films of the moment were crowned during lavish organized galas entirely sponsored by the Mussolini Government.

First costs for the proposed festival are put at 5,000,000 francs, about $30,000. If that sum is granted by the Belgian State to the organizers the film festival might take place in Brussels this year.

Already offers have been made to American companies to stage a world festival in Brussels, France, Italy, and Switzerland, but it is understood that the Americans, while they refuse to participate in the French festival, are favorable to similar galas in Belgium.

Universal has announced that it will release 25 pictures, including "Scarlet Street," in Belgium for the next season.

Exhibitors in Australia Seek Admission Rise

by CLIFF HOLT

As box office returns depreciate from wartime levels but post-war costs remain as high as ever, exhibitors are pressing for an increase of the admission scale, or alternatively, a heavy cut in entertainment taxation on low-price seats.

In New Zealand a price increase of 25 per cent is favored in some exhibitor quarters. Spokesmen there point out that Dominion prices are the lowest in the English-speaking world. Further, they say, entertainment is being sold at a price that remained unaltered during the war, whereas prices for every other commodity soared—and remained inflated.

In relation to costs, that argument applies also to Australia. An analysis of costs by one circuit shows that the operating charges against a city theatre are now 30 per cent above pre-war levels.

The artificial wartime boom enabled many theatres to carry the load. While the Government so far has been deaf to the industry's case for reduced taxation, insiders believe that there will be some official cooperation on the matter before long.

There is some press agitation to introduce Sunday showings. The unanimous support of the industry is not wholly behind this, however. Distributors favor the policy, the circuits are divided, the independents lukewarm and the employees are inflexibly and noisily in opposition.

Meanwhile, while the discussion goes on, other amusement interests are actively making Sunday a lucrative show day. Commercial radio stations, concert promoters, repertory theatres and exhibitors of documentary films are reaping a harvest every Sunday.

"Things are easy," they say, "when we don't have to compete with the movies."

At the Victory Conference of New Zealand Exhibitors Association there was strong support for a proposal to conduct a protracted campaign in Australia, but it is understood that Victoria exhibitor interests would like to see a similar campaign in Australia.

Throughout the war and for seven months after, film distributors of Australia supplied 30,000 programs free of charge for troop shows, a fact which has been praised by the Army Minister.
On Schedule

The steady rise in the number of campaigns received in competition for the Quigley Awards and the increasing number of showmen who are participating reflect the growing interest in exploitation to offset the tendency toward a business recession.

There is reason to believe, moreover, that each situation may call for an analysis to determine what may be added to increased promotional activity to answer the exhibitor’s needs. Maybe we should also consider whether present policy and price scales are geared to meet local conditions at maximum efficiency in operation.

Principles of operation, such as change days, number of changes per week and program arrangement, should be up for study.

We have observed at least two changes in the trend of trade practices, one of which appears to be of imminent benefit, the other of more doubtful consequence.

For instance, the growing tendency by theatre managers to charge slightly higher admission prices for Children Matinees and the procedure of placing tickets for these performances on sale in advance through schools and women’s organizations have obvious benefits. In almost every instance, success has been reported.

On the other hand, we have observed that many theatres have discontinued their Saturday midnight shows.

During the war years, high grosses and the difficulties in getting manpower made these extra performances advisable, save for the downtown theatres which reaped big dividends.

In some manufacturing centers where factories were operating on a 24-hour schedule, it was found more expedient and profitable to have “swing-shift” matinees in the early morning hours rather than the midnight performances. The public, in general, was more accustomed to its habits so that the midnight shows fell into disfavor among subsequent theatre operators in certain sections.

Scores of theatres, right here in New York, which before the war started their last Saturday performance at midnight, are now showing only the main feature after that hour. Many houses discontinued midnight shows altogether. Others offer a late show starting 30 minutes or an hour behind the normal weekday schedule.

It took several years to educate the public to attend midnight shows in this city, and we can recall the large crowds which neighborhood houses used to attract on Saturdays from 9:30 P.M. on.

If, during the war years, the managers started pushing the last show backward, the local patrons might need some re-educating if we go back to a policy of real honest-to-goodness midnight shows again.

It might take a little time to complete the process of re-education, but it does appear that the effort might be worth the consideration.

Many communities are now on Daylight Saving Time, which has never been conducive to the best theatre interests. This might be a good time to look over our schedules and see if we can’t manage to get our last shows started later, on Saturdays and right down the line.

Miami Memo

Harland Rankin, recently returned to his Plaza theatre, Chatham, Ont., after a four-months stay in Miami, writes to pass along a few personal observations about Florida theatres. In spite of the fact that gray-haired cashiers have less dates than younger ones, Mr. Rankin would prefer young, attractive blondes in his box offices to complement the beautiful theatres in Miami.

He finds the exterior Neon lighting in the Sunshine State effective, but impractical for Canada where extreme weather conditions make installation and upkeep too costly.

Too many theatres, he claims, put too much emphasis on the trade name or circuit affiliation and too little emphasis on their attractions.

The worst problem Florida managers have, he states, is the help situation. Labor turnover is extremely high.

He found the popcorn business in Florida a lucrative sideline. Canadian theatregoers have never developed a taste for popcorn with their entertainment.

Mr. Rankin was impressed by the fact that most of the theatremen he encountered during his visit were happy with their jobs. This he attributes to the Florida sunshine.

-CHESTER FRIEDMAN
ALWAYS SEND your patrons into the theatre smiling, says manager Ed Pyne of the RKO 105th Street theatre, Cleveland. This card in the theatre box office carries out the general idea.

KARLOFF AND CHANEY fans were attracted to this outside display at the Loop theatre, Detroit, which did a forceful selling job for manager Fred Walton. Note the profuse display of stills which Walton uses.

FOR THE OPENING of "Wife of Monte Cristo" at the Ritz, Albany, N. Y., this colorful front attracted extra business for manager Alcide La Flamme.

IN NEW YORK'S TIMES SQUARE, the Rialto theatre is still specializing in these arresting exterior displays. Credit publicist George Hoffman.

Lifesize blowups stretching down the entire length of the elongated lobby at Loew's, Rochester, N. Y., provided manager Les Pollock with an impressive "Gilda" plug.

Fielding O'Kelly, manager of the Rialto, Glens Falls, N. Y., gave added emphasis to his regular theatre front by using rows of stills around the doors.

Alice Gorham, publicity director for U. D. T. in Detroit, created this lobby display which conveys the action and romance portrayed in "Blue Dahlia".
DRIFTING

—right back into forceful exploitation, this picture illustrates how C. B. Searl, manager of the Civic theatre, Adelaide, Australia, recently sold "The Man from Morocco". Approximately 80,000 people had a view of this device. Man-power shortage did not discourage Searl. He himself is sitting forward in the boat, beneath the fez and mustache.

KARACHI, INDIA. At right is an interesting photo of the Paradise theatre at Queensway. D. P. Butani, publicist, makes use of such material as is available. Six-sheet posters on the marquee and special cut-outs helped to publicize "Spanish Main".

MEXICO CITY, MEXICO. This mammoth hand-painted setpiece and floral display helped to exploit the opening of "The Bells of St. Mary" for manager Tomas Milmo at the Alameda theatre.

SHANGHAI, CHINA. Billboard advertising for the opening of "Dumbo" at the Grand theatre resembles billboard advertising in any other country, except for Chinese transcriptions. Size varies with our own 24-sheets, as can be noted by comparison with sailors at right.
The Selling Approach
ON NEW PRODUCT

[EASY TO WED (MGM): This picture is a musical romance in Technicolor. Music promotion should be near the top of the list for tieups with music stores, radio programs, local bands and vocalists on the three outstanding numbers, “The Continental Polka”, “Come Closer To Me” and “Viva Mexico”. For a previous Van Johnson picture, some showmen used this line, “That Man, VAN, IS TERRIFIC!”, on the back of stickers worn by bobby-soxers. Put it on raincoats, street parades, beach umbrellas, heart-shaped stickers, ushers’ sashes, girls’ swim suits, on sidewalks by means of a stencil. Have couples, intending to wed, register at local stores through a tieup with merchants. Then hold a lucky number drawing from the store to winners receiving wedding presents. Promote a Newyzed Radio Quiz or run a similar idea in a newspaper contest. Wedding bell designs will add a romantic touch to the theatre dress. Set up an Advice-to-the-Lovelym booth in the lobby. Employ a good-looking young man to hand out teaser cards with a line at the bottom reading: “For further details, see . . . .”, etc. Have a young man or young woman parade the streets placarded with a heart-shaped message. The title is a natural for a teaser ad campaign spotted in the amusement pages or the classified section of newspapers.

PERILOUS HOLIDAY (Columbia): The title of this picture suggests an intensive campaign against reckless driving, basing it on the slogan: “See but Don’t Take a Perilous Holiday!” Wherever possible, enlist the support of the local AAA, motor vehicle bureau, chamber of commerce, Rotary and Kiwanis clubs, police officials, the mayor, merchants, schools, newspapers and radio stations. Located in Mexico the plot concerns the flooding of Europe with United States occupational currency. Play up the current interest in that form of money by exhibiting a collection in the lobby in advance of playback. Secure the currency from banks or veterans. For street ballyhoo have a man swathed in bandages from head to toe walk through town with a sign reading: “Look what happened on my Perilous Holiday! But wait until you see what happens to Pat O’Brien and Ruth Warrick in . . . .” etc. Plug the new ballad, “An Irishman’s Idea of Love”, sung by Pat O’Brien in the picture. The song is published by the Sun Publishing Co. and recorded by Decca. Stage a “Pat O’Brien Irish Song Night” at your theatre. Have a choir or glee club maestro lead the singing.

Levy Rents Trolley Car to Exploit “Adventure”

A converted trolley car made to carry a 24 sheet on either side was rented by manager Larry R. Levy to exploit “Adventure” at Loew’s Colonial theatre, Reading, Pa. The car was well lighted at night and was used for three days in advance on all street car lines of Greater Reading. Levy promoted a total of six cooperative newspaper display ads: Merritt’s Paint Store, Dr. Saul—Optometrist, London Shop, Schleeter Jewelry Co., Croll and Keck and Royal Crown Cola. In addition, Royal Crown distributed 300 special window cards. “Gable’s back and Garson’s got him” copy was used on the marquee, in newspaper ads, on street car and teaser cards.

Abundant Publicity Follows Local Newsreel Unveiling

Abundant newspaper and radio publicity in addition to favorable word-of-mouth comment followed the showing of a newsreel locally produced by manager Ben H. Sommer at the Windsor theatre, St. Vital, Manitoba, Canada. Sommers garnered the lead editorial of the St. Vital Lance and two feature stories. Claire Wallace, who broadcasts on a trans-Canada network, publicized the local newsreel on her program. The newsreel was plugged in the theatre for two weeks in advance over a mike book-up. Sommers plans to make the newsreel a monthly feature.

Arranges Stage Drawing To Exploit Picture

Through a tieup with a photographer, free wedding pictures were awarded as prizes for a stage drawing manager Bill Morton arranged to exploit “From This Day Forward” at the RKO Albee theatre, Providence, R. I. The photographer ran a cooperative ad in the Evening Bulletin and handled the distribution of the drawing slips. A tieup also was made with Stock Service, a diaper laundry, to distribute 1,000 four page heralds with their deliveries. Morton additionally arranged a co-op newspaper ad with Wilson’s Chief Market and a window display with the Ace Vacuum Cleaner Co.

Ballyhoo Sells Double Bill in Portland, Ore.

Emphasis was placed on exploitation stunts in the campaign arranged for the playdate of “Up Goes Maisie” and “Vacation from Marriage” at the Broadway theatre, Portland, Ore. The campaign was conducted by Jack Matlack, advertising director for the J. J. Parker Theatres.

For street ballyhoo a young man paraded the downtown area carrying a white umbrella. Copy on the umbrella read: Rain or shine, I’m taking a ‘Vacation from Marriage’ with ‘Up Goes Maisie,’ now playing, etc.” The stunt was used afternoon and evening for three days.

Five thousand prescription blanks imprinted with playdate copy were distributed with packages through a tieup with the Heathman Hotel Drug Co. The prescription was made out to Mr. and Mrs. Moviegoer, address, Portland, Ore.

A tieup was made with three leading restaurants to use table A cards with the following copy: “After your dinner take ‘A Vacation from Marriage’ with ‘Up Goes Maisie,’ etc.” Special attention was devoted to the lobby for the double bill, featured by a large panel of 8x10 stills conspicuously displayed. Matlack arranged an excellent series of tieups in downtown shop windows which featured women’s fashions and picture credits.

[The material below reflects pressbooks now in preparation and represents the point of view of the distributors' explorers on selling points and special merit of these pictures.]
City-Wide Archery Tournament
Exploits "Sherwood Forest"

A city-wide archery tournament sponsored by the Royal Crown Bottling Company with the cooperation of the Augusta Recreation Commission gave impetus to the extensive campaign for "The Bandit of Sherwood Forest" at the Miller theatre, Augusta, Ga. The promotional activities used to exploit the contest were directed by manager P. E. McCoy.

Conducted in seven of the city's playgrounds, the tournament was divided into two groups, junior, 13 years and younger, and senior, 14 through 16 years. It was preceded by several days of advance publicity, aimed at creating word-of-mouth comment.

Mimeographed art announcements, carrying full details of the contest, were distributed in each Recreation Center. 40x60 placards were set-up in each park. The story was told on the weekly playground broadcast over WRDW and AGAC. The two stations carried spot announcements daily urging youngsters to enlist in the tournament.

Royal Crown Cola plugged the event by placing banners carrying details on 20 trucks and on their radio programs over both stations. The company also distributed Cola to all participants during the contest. The picture was plugged daily over a man-on-the-street broadcast, a feature of station WRDW.

Considerable newspaper publicity consisting of stories and cuts also was garnered. Three days in advance of opening the Chronicle and Herald broke with a three-column art and two-column head story on the picture. Flashy ads were used in newspapers the first two days of the engagement.

An attractive lobby display consisting of prizes that were to be awarded the winners was arranged several days before the tournament. Winners of the contest were presented from the stage of the Miller on opening night. They also appeared on a radio quiz program the following day.

McCoy promoted full archery sets and other merchandise from Augusta merchants for prizes.

Nylons Attract
Big Patronage
For "Babies"

A letter-writing contest with 12 pairs of nylons for prizes attracted considerable attention to the engagement of "Black Market Babies" at the RKO Grand theatre, Columbus, Ohio. The campaign was arranged by manager Larry Caplane and RKO Theatres' publicist Johnny Barcroft.

A banner under the marquee from the box office to the curb reading, "Free nylons—stop at box office," attracted thousands of passers-by. 10,000 cards giving particulars of the contest were passed out to people who stopped to inquire about the nylons. A special recording played over a public address system in front of the theatre also advised people to stop at the box office for information.

Gets Distributor Radio Tieup
The contest was publicized on the regular RKO Radio program, "RKO Matinee," daily from the theatre lobby, starting a week in advance. Two or three letters submitted by participants were read each day over the air.

Ads in all sections of the classified pages of newspapers were used, with copy reading: "Infants for sale—see 'Black Market Babies' at the Grand." 7,000 tabloids were distributed through the Columbus Citizen home delivery. Two-column and one-column stories were planted in all newspapers starting 10 days in advance.

Cardboard Figures Used to Exploit "Adventure"

Life-size cardboard figures of Clark Gable and Greer Garson were used on sidewalk curbs by manager Mollie Stickles to exploit her date on "Adventure" at the Palace theatre, Meriden, Conn. A huge placard was posted on a digging machine, used in a construction project, with copy reading: "Parking the same power as this machine are Gable and Garson in 'Adventure', now at Loew's Palace."

Cooperative newspaper ads were arranged with Harry Israel Clothing, Charm Beauty Salon and Israel's Men's Shop. 1,500 Gable fan photos were given away through a tie-up with Men's and Ladies' Apparel Shoppe. Playdate copy was imprinted on 1,000 candy bags used by five and 10 cent stores.

Giant "welcome home to Gable" postcards were displayed in the lobby three weeks in advance. Patrons were invited to sign the cards. Blowup of excerpts from Time Magazine also were used for lobby display.

Press, Merchants Back Contest
Manager Fred Perry garnered abundant newspaper publicity and merchant cooperation for his Cinderella contest, which was used to exploit the date on "Cinderella Jones" at the Liberty, Cumberland, Md.

Patrons Respond to Appeal
For "Weekend" Comments

By appealing to his patrons to be "reviewers" through advance trailers and publicity, manager Tom Anderson aroused considerable interest for a test run of "The Lost Weekend" at the State theatre, Ukiah, Cal. After viewing the picture patrons wrote their comments on blanks supplied by the management, which were then sent to the Paramount studio in Hollywood. Newspapers, heralds, window cards, miniature billboards, radio and a lobby display also were employed to exploit the special playdate of the picture.

Lobby Display Promoted
For "Utopia" Date

For his date on "Road to Utopia" at the Centre theatre, Salt Lake City, manager Chet Price promoted a lobby display from Auerbachs' department store at no cost to the theatre. The display consisted of a booth, an attendant and a recording machine for the purpose of playing the music from the picture. Price also tied in on the national tieup with the Royal Crown Cola company. Their trucks were handled a week in advance with theatre and playdate copy.
Sets “Breakfast” Millinery Show At Music Halls

A springtime millinery festival was the highlight of publicist Aurlie Macfie’s campaign for “Breakfast in Hollywood” when the picture played at the Music Hall theatres in Los Angeles recently.

Aurlie tied up with the Broadway-Hollywood department store, which arranged a special display of 1,000 Hedda Hopper-Tom Breneman contest hats at the store. The two movie stars made a personal appearance and auctioned off five of the hats to the highest bidders in an audience of 4,000 women who attended.

The store helped promote the film attraction by publicizing the personal appearance of the stars in newspaper ads, publicity stories and on regular radio broadcasts. They devoted five full windows on Hollywood Boulevard to display the “goofy” hats, with full theatre credits.

The Los Angeles Times and the Hollywood Citizen-News gave the auction a big build-up with photos and stories, making much of the fact that a Mrs. Isabelle Ramey of Iowa bid $1,000 for the first hat put up for auction. All funds collected were turned over to the Braille Institute.

Contests Garner Publicity For “Pardon My Past”

Contests for the most identical, oldest, youngest, prettiest and handsomest twins resulted in considerable newspaper and radio publicity for the engagement of “Pardon My Past” at the Capitol theatre, Miami, Fla. Edward C. May, member of the advertising committee of Wometco Theatres, promoted stories in the Daily News and Herald. Evie Tellegen on her “Let’s See a Movie” program publicized the contests and, in addition, conducted a radio quiz for the most unusual letters received from twins. Beecher Frank plugged the twins’ competition on five “Night Watchman” programs.

Magician Nets Publicity Break

A chance discovery that a local magician was the inventor of one of the illusions used in the filming of “The Mask of Dijon” resulted in a two-column story in the Springfield Union for manager Lew Breyer of the Broadway theatre, Springfield, Mass. Lew gave the story to the news editor who interviewed the magician, with resultant publicity for the picture.

MOTHER’S DAY GESTURE BUILDS GOOD WILL

That a Mother’s Day gesture can be a terrific good will builder at little cost is demonstrated anew by manager Mollie Stickles of Loew’s Poli Palace theatre, Meriden, Conn. On Mother’s Day, Mollie was hostess to 18 women from the local Curtis Home for the aged, and, in addition, promoted the following: free transportation from the Welcome Wagon Service, corsages from Mesite’s Florists, dinner at the Star restaurant. The women were guests of the theatre at the evening performance. The Meriden Record used an advance and follow-up story.

Promotes Full-Page Co-Op Ad

A full page cooperative newspaper display ad highlighted by a photo of Greer Garson and Clark Gable in a scene from “Adventure” was promoted by manager Mort Berman and MGM exploiter Bill Green for the picture’s date at the Orpheum, Springfield, Ill. The ad, which ran in the Illinois State Journal, was paid for by 12 merchants.

Lands Co-Op Ad On “Spellbound”

Eleven merchants of La Salle, Ill., paid for a full page cooperative newspaper ad in the Daily Post-Tribune to publicize “Spellbound” at the Majestic theatre. Jack Alger, publicity director of Alger Theatres, promoted the ad and also arranged window displays with Brandt’s Jewelry Store, Mirror of Fashion and Ford Hopkins Drug Store.

For “Bells of St. Mary’s,” Jack held a special screening for clergymen and prominent business men of the territory. Programs advertising the next month’s attractions were distributed at the screening. A boy carried a sandwich board with playdate copy down Main street for street ballyhoo.

A life-size figure of a horse was cut out of a comical board, painted and placed in the center of the lobby to exploit “She Went to the Races.” Teaser cards were placed in store windows around town.

Street Stunt Boosts “Waldorf”

A street ballyhoo stunt which had an usher carrying luggage marked with title and playdate attracted attention to manager H. F. Wilson’s engagement of “Weekend at the Waldorf” at the Capitol theatre, Chatham, Ont., Canada.

Detroit Advertising Layouts

**FOREIGN LANGUAGE FILMS**

- FRENCH, ITALIAN, SPANISH, ETC.
- Current Release

Whirlwind of Paris

The First New French Musical Since the War

Hoffnerk Productions, Inc.
620 Ninth Ave., New York 18

MOTION PICTURE HERALD, MAY 18, 1946
Co-Op Ads Aid Taylor Campaign On “Adventure”

A highly successful campaign, in which was garnered a total of 4,080 lines of free newspaper space through cooperative display ads, was conducted for “Adventure” at She’s Great Lakes theatre, Buffalo, N. Y. Charles B. Taylor, director of advertising and publicity for She’s Theatres, arranged the campaign.

The outstanding co-op was an 1,800 line ad paid for by the Jahraus-Braun department store. Jewelry tieup ads netted another 1,300 lines of free space, a bakery co-op resulted in 480 lines and others included beauty parlor and optician ads.

Taylor planted an additional 255 inches of free publicity in local newspapers. The Polish Everybody’s Daily devoted an entire page naming “Adventure” the Picture of the Week.

Royal Crown Trucks Bannered

Exploitation was freely employed to promote the picture. Through a tieup with Royal Crown Cola, 25 of their trucks were bannered with playdate copy. 2,000 coasters were distributed in night clubs and restaurants, 1,000 book marks were planted with the Buffalo Public Library and branches.

Through a tieup with Park and Tilford, one of their salesmen was assigned to promote “Adventure” perfume window tieups. The company carried 500 sample bottles of perfume to be distributed to women patrons opening day. The stunt was publicized on the radio.

Fifty private cars and independent taxicabs carried bumper strips for the entire engagement of the picture. Every beauty shop in town was covered with printed cards on Greer Garson and a permanent wave tieup. A local news distributing agency placed 200 cards on “Read about ‘Adventure’ in Look Magazine.” Another news distributing agency bannered 14 trucks with playdate copy.

Sets Florists’ Window Tieups

All Buffalo street cars carried dashboard cards. Kresge’s cafeteria were persuaded to use 2,000 napkins bearing theatre cut and copy. Every Greyhound bus coming in or going out of Buffalo within a radius of 200 miles carried window streamers: When in Buffalo, see, etc.

Colored enlargements of Greer Garson were planted as center pieces for several attractive displays in downtown florist windows. The Clyde Brion Davis book received special attention at the hands of Buffalo book dealers and newspapers, inasmuch as the author of “Adventure” was a former Buffalo newspaperman.

Buffalo’s largest taxi company used cards in special frames on the rear of cabs. Seventeen 24 sheets were posted about town. The

GOT A FLAT-BED PRESS?
HERE’S A SWELL STUNT

Personal knowledge of the mechanics of newspaper reproduction resulted in a most unusual promotion by Kenneth Elmore, manager of the Howard theatre, Monon, Indiana.

Kenneth made a tieup with seventeen merchants in connection with “They Were Expendable” whereby the merchants paid for a full-page newspaper display ad in the Monon News.

“Win free tickets to see this picture,” read the scree head. Below this, each copy of the newspaper was numbered consecutively and the reader was invited to compare the number of his newspaper with a list of numbers displayed in each of the merchants’ windows. If he could find a corresponding number on the list, he was given a free guest ticket to the theatre.

Being able to provide consecutively numbered display advertisements is a feature which is only practical on a flat-bed press.

Railway Express truck posters were sniped two weeks in advance with theatre playdate and changed to “Now” on opening day and carried throughout the engagement.

Radio played an important part in the campaign with spot announcements on five local stations of the catchline: “Gable’s Back and Garson’s Got Him.”

Newspaper Color Contest Publicizes “Abilene”

A children’s coloring contest was promoted by manager J. G. Samartano to publicize “Abilene Town” at the State theatre, Providence, R. I. “Guest tickets were awarded for” the first 25 colored drawings sent to the contest editor of the Herald News. The colorings were made on a pencilled sketch of a scene from the picture.

For his date on “Adventure,” Samartano arranged a cooperative newspaper ad with Whalen’s jewelry shop. Window displays were promoted with Woolworth’s and Liggett’s.

Vallet Concentrates on Building Matinee Trade

Two recent promotions reported by Abe Vallet, manager of the Laurelton theatre, Laurelton, N. Y., have been responsible for increased kiddie attendance at this theatre.

Abe used a Punch and Judy show with a well known magician to complement his Saturday morning show. Talent cost was paid for by a local food market.

The other device Vallet employed effectively was the offer of a free 25c 1946 comic calendar to every child who attended a Saturday matinee performance.

Balducci Obtains Clergy Support For “Weekend”

Assistance from local school principals and clergymen resulted in excellent business on "The Lost Weekend" date at the Rivoli theatre, South Fallsburg, N. Y., for manager A. C. Balducci. He had local ministers promoting the film from their pulpits, urging children and parents to see the film.

Window cards were placed in post offices, hotels and leading stores in all communities for several miles around. A special animated lobby display helped to create advance interest. Teaser ads and large display ads were utilized in the Sullivan County Evening News.

Radio announcements over WALK in Middletown centered around the Academy Award theme. Heralds were distributed by airplane over surrounding communities as a special courtesy from a local pilot who is a friend of Balducci’s.

Distributes Telegram Dodgers To Promote Reissue Date

In conjunction with the re-release showing of “Strike Me Pink,” Norton Shapiro, manager of the Rivoli theatre, Roxbury, Mass., distributed 2,500 special heralds, house to house, by his ushers in uniform.

The heralds were in the form of a special “telegram” from Eddie Cantor, star of the picture. Shapiro also aroused considerable interest in his date on “Tokyo Rose” by pasting a 6-sheet on the lobby floor.

Deitch Promotes Brochure For “House I Live In”

Capitalizing on the fact that “The House I Live In” was given a special Academy Award recently, Bob Deitch, manager of the De Witt theatre, Bayonne, N. J., re-issued the short.

Deitch tied up with a local appliance store, which paid for 5,000 reprints of Frank Sinatra’s Magazine Digest article, “Let’s Not Forget We’re All Foreigners.” The reprints carried the theatre announcements and an advertisement for the merchant.

He reports that audience reaction to the short was excellent.

Kiddie Matinee Buils Goodwill for Kott

A “Kiddie Club” matinee held every Saturday has resulted in much goodwill publicity for manager Anton Kott of the Fox theatre, La Porte, Ind. Guest tickets and cards are awarded winners of games, contests and drawings conducted from the stage.

For a recent playdate Kott distributed 1,000 numbered cards at schools. Kids whose number corresponded to one of the lucky numbers posted in front of the theatre were admitted free.
Student Contest
Ballyhoos "Walk In the Sun"

A book review contest, street ballyhoo and extensive radio promotion were employed to exploit "A Walk in the Sun" at the Poli theatre, Hartford, Conn. The campaign was conducted by manager Lou Cohen and assistant manager Sid Horwitz.

The contest was promoted through local high school authorities. Cash prizes and guest tickets were awarded to students for the best reviews of the book, "A Walk in the Sun." For ballyhoo a boy carried a dummy book cover blowup on main streets and on buses during busy hours.

Gets Radio Coverage

Extensive radio coverage was promoted. Jane Carter, book reviewer for Sage, Allen & Co., devoted most of her 15-minute broadcast to a discussion of the picture and the book. Guest tickets were given to participants in a "Man on the Street" program with plenty of plugs for the picture.

Through a tieup with the Kay Jewelry radio program guest tickets were awarded to participants on the broadcast in exchange for numerous playdate mentions. Sixteen spot announcements were used over WTHT.

Advance and current stories and cuts were planted in the Courant and Times. Displays were used on book counters at Wise, Smith and Co., Sage, Allen and G. Fox. Book store window displays were set with Witkower's and Brown Thompson's. Another window display was arranged with the California Restaurant.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

1270 Sixth Avenue, New York 20, N. Y.

Name ........................................
Position ....................................
Theatre ......................................
Address ......................................
City ...........................................
State .........................................
Circuit ......................................

Absolutely No Dues or Fees

In New Posts: Norman Meyers, Adams, Detroit, Mich; Charles Stemmle, Savoy, Philadelphia; Stanley Redmond, Norwalk, Norwalk, Conn. Keith Lysinger, Grand, Ravenna, Nebr. V. R. Bertram, Rosy, Peru, Ind.


In Minneapolis, Milton Troehler was transferred from Orpheum to manage the RKO-Pan, while Robert Whelan takes over as Orpheum manager along with his duties as RKO Theatres city manager.


Assistant Managers: Robert Sokol, Loew's Harristburgh; P. L. Ogara, Yerba Yevo, Leeway, Indianapo-

lis. Leroy Nichols, Fox, Sedalia, Mo. Russell Ordway, Alby; Bill Ricci, Rialto; Bill O'Sullivan, Connally, all in Hartford, Conn.


SHOWMEN PERSONALS

BOOK PROMOTIONS HELP "REBECCA"

A special citation citing "Rebecca" as a distinguished film, awarded by Syracuse University, was the local point of a strong publicity campaign in behalf of the film's opening at the Strand theatre, Syracuse, N. Y. This promotion broke all the local newspapers with stories and art, and kept the picture well publicized in advance of its showing.

Spencer Steinhurst, manager of the Strand, arranged for displays in local book stores and public libraries. Additional window teups were set with smoke shops, photographers and bicycle stores. Newspaper co-op ads were promoted from Dey Brothers, featuring illustrations and credits to "Rebecca." Other cooperative ads were set with the Edwards store featuring pipes and personalized stationary.

Window cards were posted at strategic points; 2,000 book-marks were distributed; 2,000 imprinted cocktail napkins were placed in hotels and cocktail bars; and 5,000 special die-cut heralds were distributed by drugstores.

Arranges Baby Contest for March of Time Short

A baby contest, with the mayor of the town as head judge and with a diaper service concern footing all the bills, resulted in abundant press publicity for manager Lew Breyer's date on the March of Time Short, "Life with Baby." At the Broadway theatre, Springfield, Mass. The New England Ster-

ile Diaper Service ran cooperative newspaper ads, mailed out 1,000 penny post cards imprinted with playdate copy, and gave out the prizes. One of the winning babies was signed as a model by the Conover agency.

Gives Publicity and Sports Coverage on "Gay Blades"

Tony Maselle, assistant to William Brown at the Bijou theatre, New Haven, Conn., landed a three-column art break and story in the local Journal Courier which helped to publicize the theatre date on "Gay Blades." Maselle invited the New England Hampton high school hockey championship team as guests of the theatre on opening night. He also arranged for breaks in sport columns.

What Constitutes Audience Appeal?

A SONG? A THRILL? A PRODUCER'S SKILL?

SURE! Here Is One That Fits The Bill!

Thrilling Adventure and Golden Song IN THE MYSTIC SOUTH

SEA ISLANDS!

WARD BOND - MAMO CLARK - TED SPARKES - GLORIA GORDEN WARREN HILL - JUANITA OGLEY IRVIN SORBO - PUA LANI

Featuring BOBBY BRENN and RAYMOND PAIGE and His Orchestra

One Of The 3 Sol Lesser Attractions NOW AVAILABLE AT YOUR NEAREST EXCHANGE

MOTION PICTURE HERALD, MAY 18, 1946
PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending January 31, 1946.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

MISS SUSIE SLAGLE'S (Para.)
Final Report:
Total Gross Tabulated: $687,700
Comparative Average Gross: $571,500
Over-all Performance: 120.3%

KANSAS CITY—Midland, 1st week 135.8%
LOS ANGELES—Los Angeles, 1st week 135.6%
LOS ANGELES—Los Angeles, 2nd week 124.4%
LOS ANGELES—Los Angeles, 3rd week 120.7%
LOS ANGELES—Los Angeles, 4th week 107.6%
LOS ANGELES—Los Angeles, 5th week 102.9%
LOS ANGELES—Los Angeles, 6th week 95.8%

ALBUQUERQUE—Double Feature (Rep.)

BUFFALO—Lafayette, 1st week 142.9%
BUFFALO—Lafayette, 2nd week 136.4%

BUFFALO—Lafayette, 3rd week 86.7%

CINCINNATI—RKO Abee 136.3%
CINCINNATI—RKO Grand, 1st week 158.7%
CLEVELAND—RKO Palace 150.9%
DENVER—Denver (PA) 105.5%

DENVER—Esquire 71.4%
DENVER—Webber 62.9%

DENVER—Night Eagle (Col.)

LOS ANGELES—Millstreet, 1st week 178.5%
LOS ANGELES—Millstreet, 2nd week 134.7%
LOS ANGELES—Pantages, 1st week 135.7%
LOS ANGELES—Pantages, 2nd week 135.1%
NEW YORK—Music Hall, 1st week 104.9%

(SA) Radio City Music Hall Stage Presentation

NEW YORK—Music Hall, 2nd week 103.2%

(SA) Radio City Music Hall Stage Presentation

NEW YORK—Music Hall, 3rd week 93.5%

(SA) Radio City Music Hall Stage Presentation

PHILADELPHIA—Beau, 1st week 152.8%

PHILADELPHIA—Beau, 2nd week 135.5%

PHILADELPHIA—Beau, 3rd week 119.3%

SAN FRANCISCO—Orpheum, 1st week 167.7%

SAN FRANCISCO—Orpheum, 2nd week 156.9%

SAN FRANCISCO—Orpheum, 3rd week 106.4%

Czechs Plan Film Deal with Sweden
by J. B. KANTUREK in Prague

Sweden and Czechoslovakia are completing negotiations for an interchange of pictures. The Czech monopoly intends to import for distribution 10 Swedish features and Sweden is to release six Czech films a year, it is reported.

Swedish producers are interested in using the Prague studio and it is likely they will receive permission to produce one color picture in Prague.

After the big success of "Jungle Book" and the current box office draw of "The Thief of Bagdad," a third Sir Alexander Korda picture, "Four Feathers," is expected to be released here this month.

Three features have been received here from Mexico. If the monopoly eventually decides to release them, they will be the first Mexican pictures ever screened in this country. However, it is doubtful if the Czechoslovak National Bank will give its consent to the proposed deal.

OPPORTUNITY KNOCKS AT YOUR DOOR
Are you an exploitation minded, experienced theatre manager recently discharged from military service?

Would you like a real opportunity, with good pay and car expense allowance, in the public relations field?

To qualify, you must own an automobile and be free to travel.

Tell us all about yourself by writing to Box S711.
Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York 20

POSITIONS WANTED

PROJECTIONIST—DISABLED VETERAN, 7 years' experience. Would like something permanent. Go see J. C. COOK, 130 S. Washington St., Kolo-

THEATER MANAGER—INDIVIDUAL HOUSE or city, good name, showmanship, trained, capable, long-experienced in first-class operation (com-

THEATRES

RAINING RIGHTS COURT PROBLEM

While a factual precedent would be established by Madison Square Garden and the Twentieth Century Sporting Club in se-

WANTED—POSITION AS OPERATOR OR OPERA-

NEW EQUIPMENT

NIGHTCLUB EQUIPMENT WANTED—BOOTH MOTION C.

BUSINESS BOOSTERS

TELECAST RIGHTS COURT PROBLEM

George T. Shupert of Paramount has been re-

Shupert Reelected Head

Of Television Group

E. A. Rambonnet Dies

E. A. Rambonnet, pioneer in the motion picture industry, who was associated with several major companies, died at his home in Atlanta May 10, after an illness of sev-

ABRAHAM FRIED

Abraham Fried, 53, projectionist, died in Cleveland May 10. Surviving are his widow, five sisters and three brothers.

LOWE JOINS UNIVERSAL

Eugene Lowe, until recently with Mono-

LOWE JOINS UNIVERSAL

Eugene Lowe, until recently with Mono-

CLASSIFIED ADVERTISING

WANTED TO BUY

AIR CONDITIONING EQUIPMENT, COMPRES-

 rental, diversified. Also standard ma-

JOE LONE STAR

Joe Lone Star, the heavyweight from the Yan-

MOTION PICTURE HERALD, MAY 18, 1946

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PLANNING THE SMALL THEATRE

ALTHOUGH it represents a third of the exhibition plant in the United States the theatre of 500 seats and less, with its limitations of budget, has benefited little from the progress made in the last fifteen years in the designing of a better theatre for motion picture exhibition. To give the small theatre comparable study, it has been made the subject of another editorial collaboration of —

Better Theatres
AND
Architectural RECORD

In June 1944 these publications jointly offered basic facts for general guidance in motion picture theatre planning. Next month both will similarly present plans and data devoted to the special problems of the theatre of only a few hundred seats.

* with your June 1st issue of MOTION PICTURE HERALD
When it comes to painting a true-to-life picture of PROFITS...you can depend on The PRIZE BABY...to DRAW patrons to your Box Office...and keep them coming...day in and day out...For Twenty Five Years...he's been fitting patrons into YOUR picture...for Bigger Grosses...and he'll go on doing it...for many years to come...because he knows that TRAILERS and ACCESSORIES impart that special "touch"...to the selling of your show...the "touch" that turns advertising into CASH!...He calls it "The Magic Touch of Showmanship" ###
REVIEWS
(In Product Digest)
The Stranger
The Walls Came Tumbling Down
Don't Gamble With Strangers
Renegades
Specter of the Rose
Larceny in Her Heart
West of the Alamo
Galloping Thunder
The French Key
Quiet Weeked
Perilous Holiday
Dressed to Kill
(In News Section)
It Shouldn't Happen to a Dog

Focus on Exhibitor Unity
As Allied and the CIE
Gather in Chicago

New N. Y. Building Code
Changes Rules for Lights
Stage Shows and Booths

Warners Join Parade of
Post-war Conventions;
Republic and MGM Meet

BOX OFFICE CHAMPIONS

THE VARIETY CLUBS CONVENE, REPORT AND AWARD
SWEET DREAMS!
What a picture they made!!

WARNERS DEVELOPED SOMETHING TERRIFIC!
OH WHAT SHE DID TO THE "XMAS IN CONNECTICUT" KID!

ANN SHERIDAN
DENNIS MORGAN
JACK

WARNERS' "ONE MORE"

WITH REGINALD GARDINER
The Screen's full of stars with their arms full of love!

The lovin's outrageous, the laughin's contagious!

Wow! what a lesson in caressin'!

Laughing like mad-Kissing like crazy!
MAUREEN O'HARA • DICK HAYMES • HARRY JAMES in "DO YOU LOVE ME" in TECHNICOLOR with Reginald Gardiner, Richard Gaines, Stanley Prager and Harry James' Music Makers • Directed by GREGORY RATOFF • Produced by GEORGE JESSEL • Screen Play by Robert Ellis and Helen Logan • Based on a Story by Bert Granet • Dances Staged by Seymour Felix • Additional Dialogue by Dorothy Bennett • Music and Lyrics by: Jimmy McHugh, Harold Adamson, Herbert Magidson, Matty Malneck, Harry Ruby; Harry James, Lionel Newman and Charles Henderson
HEART of SHOWMANSHIP

SIGNAL demonstration of the big heart of the show business has been made at the tenth convention of the Variety Clubs of America in New York. This is at the precise time when this industry in its new position as a world force of the commonweal can do with emphatic statement.

We face, as all men know, a world of more problems than answers. The problems are political, economic, partisan, national — and personal.

As Mr. William H. Quigley remarked the other day at a churchly consideration of the problems of the day: "There is ample doubt, as we observe the behavior of nations and statesmen, that this is indeed 'one world,' but there is no doubt that man is one; that his humiliation and pain anywhere must in due time be felt sharply everywhere."

That is how the Variety Clubs come in, in a pursuit of service to the personal, the individual problems, their travels and specific relief. No theories, no generalizations, just facts and people and what to do about them, at the time and place.

When Mr. Robert J. O’Donnell, chief banker of the Variety Clubs, arose the other night and conferred certain distinctions and other special attentions on General Evangeline Booth of the Salvation Army, he denoted the broad principle that this is indeed the world of 'one man.'

Broad generalities obtain in the field of expression around the world in which we hear of millions starving, millions in dire depression, millions without hope. That we can all deplore, generally, but it is the one hungry mother, the one crying baby that we can best understand. The Variety Clubs, while serving the larger purpose, has the constructive skill to deal with the general by attention to the particular.

Redemption, salvation and hunger are, after all, personal matters, no matter how big the multiplier.

THE Variety Clubs have set about on a policy of devoting their resources to specific, identifiable problems. Their achievements can be counted in units of individuals which can be understood by anybody.

The election to honors of Commander Booth is a recognition of the common man, the fellow whom the Salvation Army seeks to serve, that common man for whom so many speak and so few do anything about.

In other pages in this issue The Herald records, tent by tent, a summary of the efforts of the Variety Clubs. It is of necessity condensed and but a sketch from the vast detail of attentions to the many. It is, let us observe, not a public declaration of the organization, but from a report to the membership. It is of special significance that the Variety Clubs as an association of showmen is not engaged in its own behalf in showmanship for its own sake. Many of its most poignantly sympathetic, and constructive, efforts will never be given the attention of public print.

There is a certain heartening of reassurance in the quality of human impulse in all this.

The record and the demonstration bring a new order of realization that there is in the heart of true showmen a quality of human sympathy and understanding that is implicit in showmanship, the great intimate art of the whole people.

One might wish that some part of the spirit and intelligent purpose of the Variety Clubs could be communicated to the statesmen who today are trying to hold in their hands the destiny of an uncertain world. The way to that better tomorrow is the way of the heart—the heart that beats in American showmanship.

"IT KEEPS TRACK"

Dr. Isador Lubin, the statistical expert who is now president of Confidential Reports, went up to a United Nations meeting in the Bronx the other day and suggested an "international balance sheet" to show resources of materials and labour. He thought the United Nations might well know about resources before seeking to deal with the world problems before it. Some of the political economists took a dim view of the notion.

One is inevitably reminded of a proposal made by Mr. Bernard Baruch in Washington awhile ago suggesting that the United States might do some casting-up of its total resources before making plans and decisions on vast international loans. He seemed to think we ought to know what was in the bank before writing checks.

Those conservative ideas are of course repugnant to the deficit financing school of politicians, who first appropriate and spend and spend, then tax and tax.

Years ago, when business machinery was new, there was great opposition to cash registers. One bartender explained it all: "The damn thing keeps track."

CHERRIES

With famine reports from around the world flooding the radio and the press, it is cheering to have the advance crop report that the outlook is for a bigger and better crop of sour cherries. That's the kind to make pie out of, if only one has the pastry flour and the shortening, two basic items in short supply. The British Post Office is now considering a proposal to install jet-plane ultra-high-speed mail service for the empire, with such schedules as six hours to Montreal, twelve to Johannesburg, twenty-four to Perth, Australia. This serves to remind one that, back when Cyrus Field proposed a submarine cable to link America and Europe, the United States was apathetic; but the British were eager, for global ties guaranteed the pioneers' financing and a 5 per cent profit, and laid a government cable to Australia.

Speaking of communication, the most appealing news-picture for many a week showed the graceful three-master, Lucy Evelyn, under full sail bound out of New Bedford for Cape Verde, laden with a mixed cargo, renewing sailing packet service ended with the war. It will be six weeks before she makes a landfall, three thousand miles away. Roaring planes will pass and repass the Lucy Evelyn every day, but a ship with sails is the way of the sea.

—Terry Ramsaye
Swift Coverage

A NEW SPEED record in coverage and distribution was set by the newsreel companies following the crash of the army plane into the Bank of Manhattan Building in New York Monday night. Only minutes after the mishap, cameramen were on the scene, filming the story. By the next morning, the completed subject was being hurried across the continent to the nation's theatres. The plane crashed into the office of Floyd B. Odlum, president of Atlas Corporation, holder of extensive motion picture interests.

Balcony Complaint

ARTHUR BADER, excise commissioner of St. Louis, charged in a speech recently before liquor dealers in that city that teenagers were carrying their liquor into theatre balconies and to night football games at Public Schools Stadium. He said "bushed baskets of liquor bottles" had been found beneath the stadium after the games and that "motion picture theatre managers have complained that the youngsters take their bottles with them into the balconies." He pointed out that unless such things were stamped out the "well-financed and well-organized agencies fighting for the return of prohibition would win."

Five-Year Plan

RUSSIA'S comprehensive five-year plan for film production, in which Moscow studios will be rebuilt to produce 40 pictures annually, was reported by the United Press Wednesday. New studios will be built at Minsk, Baku, Riga, Tashin and Vlina. Themes in the new productions will mostly stress propaganda and ignore entertainment value, the Moscow announcement said.

Essential Industry

"RELIGION is the one essential industry in the world," Will H. Hays, former president of the Motion Picture Producers and Distributors of America, now the Motion Picture Association, told a conference of the Presbyterian Restoration Fund in a New York meeting last week at the Hotel Astor.

This group, whose purpose it is to restore and revitalize the destroyed churches and Christian ministry throughout the world, heard Mr. Hays say: "A vicious totalitarian wind of godlessness and materialism blows through the world. It sweeps all decency, all human dignity, all Christian idealism from its path. We cannot remain indifferent to its depredations without sacrificing our own decency and dignity and idealism. . . . There is ample doubt whether this is indeed 'one world.' But there is no room for doubt that man is one; that his humiliation and pain anywhere must in due time be felt sharply everywhere. . . . The spirit of man is devastated and bleak in seeming hopelessness.

"Mankind is tortured by bodily hunger and must be fed. Mankind is consumed also by a vast spiritual hunger after so many years in which the laws of God and mankind seemed suspended and forgotten. It is famished for love and brotherhood and divine grace."

Reprint

"THE PRISONER OF ZENDA," long popular as a novel of love and swordplay and several times translated to the screen, always with success, is again to enjoy a new circulation. Believing the public receptive to its romantic escapism, Bantam Books has brought the story out as a 25-cent reprint.

Strike Effect

REPERCUSSIONS of the British Columbia logging and sawmill workers' strike are being felt by west coast theatres, as newspapers, hit by the paper shortage, have sharply curtailed advertising space. In Tulsa, Okla., both daily newspapers have eliminated advertising, but as a public service, are including theatre, railroad and utility announcements without cost.

SERVICE DEPARTMENTS

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TWENTIETH Century-Fox net for quarter at record $6,241,953 Page 37
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Mr. Hall Declines

T. C. SKEFFINGTON LODGE recently asked the House of Commons to ban the showing in the British colonies of what the Associated Press says he called "cheapjack nonsense in the shape of American films." He said such pictures "will do a great deal of harm to the natives." He asked the Colonial Secretary, George Hall, to "use your influence" on the colonial censors. Mr. Hall declined.

Roll Your Own

MAKE your own screen tests and avoid those nerve-wracking dodges to get the attention of the higher-ups in Hollywood, that long train ride to the coast.

That's the advice of Ben Piazza, head of RKO Radio's talent department, who, in a recent radio interview came up with this idea for screen tests: All the screen aspirant is asked to do is to obtain 100 feet of 16mm color film and the help of someone with a camera to do the job. Once both profiles and a little acting are recorded on film, the result should be sent to Mr. Piazza who has gone on record as saying: "I will look at it with the RKO board and with the approval of our president I will write you what your chances are."

Mr. Piazza expects to be a busy man for the next six months and color film sales are expected to boom.

Action! Camera!
Lofty Premiere

SOMETHING new and different in world premieres was accorded Paramount's Hal Wallis production, "The Strange Love of Martha Ivers." In an experiment to determine whether airline passengers would enjoy motion pictures during flight, TWA announced that the film was to be premiered aboard a main transcontinental Constellation trip, Flight 8, that was to leave Los Angeles Friday. Besides the regular passengers, three members of the cast were to be on board. They are Elizabeth Scott, Van Heflin and Kirk Douglas. Also along was to be Douglas Dick, soon to be seen in Mr. Wallis' "The Searchin' Wind."

While "The Strange Love of Martha Ivers" is the first air-borne premiere, other pictures have been shown in planes in flight and with considerable success. Free screenings may be regularly featured on all flights soon, along with afternoon tea.

Inside and Out

AMID the gunfire of Republic's western, "Along the Navajo Trail," at the Strand theatre, Montreal, on a recent night, three armed bandits held up the theatre's office, robbed the safe of the day's receipts, were nearly captured by an observant patron but ran into the lobby where they fired at their pursuers and escaped in a stolen taxicab after having shot the driver. Theatre patrons continued to watch the picture undisturbed because the commotion and gunfire of the bandits were covered by the sound of gunfire and excitement on the screen.

Pictures and Politics

FOR MORE than a year New York State's Education Department has had no one to head its motion picture division, a job which carries with it the powers of censorship. The reason for the delay in filling the position has been obscure. In a recent column in the Albany Knickerbocker News John Mooney says the State Board of Regents and the Education Department on the one side and the State Civil Service Commission on the other are scrapping about the post, using "some pretty strong language and sizzling correspondence."

According to Mr. Mooney, the job has not been filled because the Education Department wants a department-wide promotion examination and Civil Service wants the position to be filled by an open competitive test.

The Education Department reportedly does not want a person in the director's job who has been with the industry and, according to Mr. Mooney, some educators claim that the reason Civil Service will not order a promotion examination is "because the Republican state high command has a political figure in mind for the job, a gentleman once connected with the movie business." Indeed, they will name the person.

On Guard

CANADIAN ODEON and other J. Arthur Rank enterprises in Toronto were alerted during the week by the news that John Davis of London had arranged to be in Toronto May 24 on a visit in behalf of Mr. Rank. On the occasion of Mr. Davis' last appearance in Toronto—last February—the resignation of Paul Nathanson as president of the Odeon circuit was announced.

Films for Goodwill

A SERIES of subjects, designed to promote goodwill for theatres by showing how they render community service is being produced in Kansas City by United Film Service, Inc., in cooperation with a committee appointed by the Kansas-Missouri Theatre Association. The subjects will be shipped without charge to all members of the association.

Greatness

PICTURES currently in exhibition in the American zone in Germany are "Abe Lincoln of Illinois," "Young Tom Edison," "Madame Curie" and "So Proudly We Hail." Authorities are urging use of pictures which portray the greatness of America and our people. Other film news from Germany has it that the Allied Military Government has permitted a contract between the Berlin equipment company, Ar-geitsgesellschaft, and Polski, official Polish army picture unit, for the production of motion picture equipment for the Poles.

Safecrackers

A GANG of six thieves arrested by detectives last week admitted to cracking the safes of six Philadelphia theatres. A 23-year-old led the gang composed of 15 and 16-year-olds. The robbers the youths admitted to were $153 from the Eureka, $600 from the Grant, $250 from the Mayfair, $1,232 from the Studio, and undetermined amounts from the New Penn and the Capitol.

PEOPLE

ERIC JOHNSTON, president of the Motion Picture Association of America, addressing the 78-79 Club in Washington Tuesday, said that the "case for the record" plea in favor of the British loan.

LEONARD SPIEGELGASS, screen writer, arrived in New York last weekend from Hollywood, to leave from Hal Wallis Productions, to assist with the development of the educational film program of the Motion Picture Association of America.

WILLIAM PYZOR has been appointed manager of Screen Guilds productions foreign department, with headquarters in New York. It was announced in Hollywood late Thursday.

S. M. P. M. of Paramount trade paper contact, left New York last Tuesday for Chicago and Hollywood in furtherance of the plan to expand Paramount's fields of operation, due in recent times. He is in the United States, informed by Curtis Mitchell, national director of advertising and publicity.

STANTON F. GRIFFINS, chairman of the executive committee of Paramount Pictur- es, was named a member of the Board of Managers of Memorial Hospital in New York Tuesday.

GEORGE MITCHELL was appointed branch manager of Republic's Portland, Ore, exchange, it was announced Friday in New York. Mr. Mitchell was formerly associated with United Artists and was in the Seattle territory for many years.

FRANK NEWMAN, Jr., formerly a booker for Hamrick-Evergreen Theatres, Monday joined J. P. DANTELL in the operation of the Eastern circuit in Seattle, Wash.

GEORGE JESSEL will be master of ceremonies at the inaugural dinner of Jack Krieger, president of the Allied States Association, at the Palmer House in Chicago, May 25.

RICHARD DE ROCHERON, March of Time producer, was host at a private dinner in the Waldorf Astoria Tuesday night to United Nations delegates to the New York sessions.

J. R. PALTROW has been appointed branch manager of the Universal exchange in Atlanta, succeeding NICK LAMANTA, who has resigned to enter his own business. H. H. MARTIN has been appointed to replace Mr. Paltrow as Oklahoma City branch manager.

WILLIAM F. KELLY has been named manager of the Research Council of the Academy of Motion Picture Arts and Sciences, replacing GORDON MITCHELL, resigned, for whom Mr. Kelly substitute during the latter's three years in the Armed Forces.
OFF TO EUROPE, from LaGuardia Airport, New York. The theatre managers who won the Victory Bond selling contest pose on the gangplank of an American Airlines Flagship Sunday night. They are guests of the War Activities Committee on a ten-day tour of London and Paris. Left to right are Lewen Pizor, Philadelphia; William Brown, New Haven; Elmer Jackson, Plentywood, Mont.; Thomas Maine, Lafayette, La.; George Pappas, Indianapolis; Joseph Goldstein, St. Louis; their stewardess, and Ray Beall, Victory Bond drive national publicity chairman, who will shepherd them.

AWARD, left. J. Cheever Cowdin, Universal board chairman, last week was presented the Stevens Institute Honor Award Medallion for industrial finance and management achievement. Mr. Cowdin, right, is shown with Dr. Harvey Davis, Stevens president.

GERALD M. MAYER, new assistant manager of the MPAA international department.

ROBERT E. VINING, above, and Gerald M. Mayer have been appointed to the Motion Picture Association international department, Mr. Mayer as assistant manager and Mr. Vining as associate to Governor Carl Milliken, department chief.

PARAMOUNT’S PLANS for new and remodeled theatres in Latin America occupied top executives in that company’s foreign department, last week, as they conferred with Latin American representatives. At the right, in usual order, are Arthur L. Pratchett, division manager; Pedro Germano, assistant general manager for Brazil; Osvaldo Urrutia, general manager for Peru; Americo Rosenberger, manager for Cuba; George Weltner, seated, Paramount International president; Robert Pratchett, and L. S. Constantine, manager for Mexico.

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REGIONAL CONVENTION of south Georgia managers of the Martin theatre circuit at Tifton, Ga. In the picture above are E. D. Martin, head of the chain; Matt Whitham, Tifton, city manager; Allan Richardson, manager of the Dosta, Valdosta; J. G. Pippin, manager of the Lee, Cuthbert; John Mauk, director of maintenance for the home office; John Harrell, Atlanta booker; Ike Taylor, district auditor; A. S. Clark, Pine, Fitzgerald; J. B. Brady, The Lee, Dawson; Bob Hightower, city manager for Dublin; J. Paul Cummings, city manager for Douglas; M. B. Argo, Martin, Americus; Mrs. Minnie Hardin, Shell, Shellman; Lester P. Persall, Jr., Ritz, Tifton; H. El Campbell, Ritz, Valdosta; Gilbert Goldwire, city manager for Fitzgerald; Lamar Goldwire, Palace, Valdosta; Olin Atkinson, Roxy, Americus, and J. Nathan Morgan, Milledgeville.

AT THE PARIS STATION, left, Luigi Luraschi, visiting for the Paramount studio foreign department, is met by Continental personnel. Left to right, Andre Ullman, Mr. Luraschi, Elias Lapinere, and Henri Klarfeld.


BENJAMIN COHEN, seated, UN information chief, will be Associated Motion Picture Advertisers New York honor guest, May 28. He is seen with Rutgers Neilson, AMPA president.

WHEN GENE TIERNEY failed to attend the Albany buffet luncheon preceding the "Dragonwyck" opening at the Strand, manager Leo Rosen scouted for a double and found one. Shown with Mr. Rosen, she is Eileen O'Hagan, a local store credit manager.

FOUR DOLLARS AND FORTY CENTS, mostly pennies, were counted by four Queens, New York, boys who conducted their own campaign for the Cancer fund. Seymour Samuels, Grand theatre manager, right, decided that their contribution, however late, earned them some "oakleys".
RKO is Host for Golf and Dinner

THAT ANNUAL JAMBOREE, the RKO golf tournament, was held this year on a Thursday, May 16, and for the first time, it rained. Nevertheless, 150 New York industry people made the journey in morning and afternoon to the Westchester Country Club, at Rye, and half of them spent at least some time on the links. Ed Sullivan, columnist, and Gene Tunney were among the guests who won prizes. Ned E. Depinet, host for the company, presided at the annual dinner for the 400 present.

Photos by the Herald
JOINT ACTION BY EXHIBITION APPROACHING A DECISION

Allied and CIEA Meet in Chicago; MPTOA Plans June 10 Convention

by WILLIAM G. FORMBY

The extent to which the nation's exhibitors may work jointly on problems of in-ternal trade relations is on the eve of decision. It has arrived there in a free discussion of the possibility the two old-line national theatre associations might team up. Freely discussed, that is, by all except the principals of the associations.

The answer was to come from Chicago this week and the meeting Friday and Saturday at the Palmer House of the directors of the Allied States Association of Motion Picture Exhibitors; from the special meeting in the same place Thursday of the Conference of Independent Exhbitors Association.

Full Reply to Come at MPTOA June Meeting

The reply will be completed June 10-11 in Columbus, Miss., at the first meeting of the Motion Picture Theatre Owners of America board to be held since outbreak of the war.

The specific overture toward re-establishment of diplomatic relations was the sugges-
tion for an exchange of "official observers" by the two organizations. Jack Kirsch, president of Allied, invited Fred Wehrenberg, chairman of the MPTOA board, to attend. Ed Kuykendall, president of MPTOA, extended an invitation to Abram Myers, Allied board chairman and general counsel.

Mr. Myers replied that he would be unable to attend, and Mr. Kirsch said the matter of the exchange would be taken up in Chicago this week. Mr. Wehrenberg announced he would attend the Allied gathering "as an exhibitor, not as an MPTOA observer." It was Mr. Wehrenberg who attempted unsuccessfully to get the American Theatre Association to expand its canopy to include trade problems, and who subsequently called for revival of MPTOA.

Proponents of Agreement See Moment at Hand

Proponents for a closer working agreement between Allied and MPTOA believe the psychological moment has arrived. They point to the progress of the American Thea-

tre Association in its program of non-trade activity; to the strength it obviously is gaining in Government councils and the recognition it is getting from Congressional mem-
bers. They point, also, to the fact that Allied and MPTOA once were one; that they split largely over affiliated circuit membership.

Regional associations affiliated with these national organizations have been drawing closer together, especially in the midwest and the north central areas. Some of the units affiliated with MPTOA are fearful of the effect ATA will have on the national association.

For still other regional associations, without national affiliation, the shopping season is at hand. Their leaders, in greater numbers than ever before, plan to get a closeup of the national boards in action. Such independent leaders as Leo Wolcott, president of the Allied Theatres of Iowa-Nebraska, (not an Allied affiliate) and E. R. Custer, president of the West Virginia Managers Association, were to attend the CIEA talks.

SOUTHEAST TO HEAR FROM ALL GROUPS

The annual convention of the Southeastern Theatre Owners Association, to be held June 2-4 in Jacksonville, will deal very largely in futures. On the "whither bound" agenda are addresses from several exhibitor associations and other industry organizations. Jack Kirsch, president of Allied, will take "An Explanation of Allied" as his subject.

He was invited by Nat M. Williams, SETOA president, Ned R. Gamble, chairman of the American Theatre Association, will talk about the aims of ATA. Francis S. Hermon, vice-president, will discuss the Motion Picture Association of America. Mitchell Wolfson, of the Wometco circuit in Florida, will discuss the future of MPTOA. Other speakers will include Arch Merecy, formerly of the Office of War Information, and Terry Ramsay, editor of Motion Picture Herald.

Poole and Lukan Will Attend for Coast Unit

Representing the Pacific Coast Conference of Independent Theatre Owners, an organiza-
tion without national affiliation, were to be Robert H. Poole of Los Angeles, and L. O. Lukan of Seattle. J. H. Moran and Clarence Severson, of the Montana Theatre Owners Association, were to be among those present in Chicago, as was Benjamin Berg-
er, president of North-Central Allied Thea-

tres, of Minneapolis.

"Many observers representing exhibitor units elsewhere are attending our board meeting," Mr. Kuykendall declared in response to a query. He added that Allied had not designated anyone to represent it at the MPTOA gathering. He pointed out that although there had been no direct attack on ATA "large numbers of exhibitors are sus-
picious."

Among subjects due for discussion at the dual Chicago affairs were public relations and plans for a more aggressive bid for field support, both for Allied and CIEA. Prepara-
tions for a backfire against ATA activity in seeking recognition for another voice of exhibi-
tion was to be undertaken.

Testimonial to Kirsch Concludes Conclave

The CIEA meeting was to be held Thursday, with the Allied board conclude scheduled for Friday and Saturday. The three days of events was to be climaxxed Saturday night with a testimonial dinner to Mr. Kirsch, acceptance of which had been received from important figures in all branches of the industry. To be held in the Palmer House, the final event was known as the National Allied Presidential Inaugural Dinner Dance.

Registrations confirmed as of last Saturday were as follows, all Allied members unless otherwise indicated:

John Adler, Wisconsin; William L. Alms-

worn, Wisconsin; Maxwell Alderman, Connec-
ticut; T. C. Baker, Indiana; C. R. Beecher, Michigan; Benjamin Berger, North-Central Theatres, Minnesota; Edward Bigg, Minnesota; A. H. Bortenstein, New York; Lad Bosten, All-


J. R. Deminton, Michigan; N. L. Dickson, Allied of Ia.-Neb.; Irving Dollinger, New Jer-

sey; T. H. Eakland, Michigan; Ray Fate,

Massachusetts; Oscar Fine, Indiana; Morris Finkel, Pennsylvania; George Fischer, Wiscon-

sin; R. F. Harrod, Indiana; Arthur Herndon, Indiana; Arthur Howard, Massachusetts; George L. Ickes, Pennsylvania; Leo T. Jones, Ohio; E. T. Kelley, New Jersey; Russell Leidy, Wis-

consin; Martin Lefever, North-Central Thea-

tres, Minnesota; Meyer Leventhal, Maryland; Walter Littlefield, Massachusetts; H. H. Low-

stein, New Jersey; L. O. Lukan, PCCIT, Wash-

ington.

Peter Mallers, Indiana; Theodore Mann, North-Central Theatres, Minnesota; F. J. Mc-

Williams, Wisconsin; Walter P. Miles, Ohio;

J. H. Foran, Montana Assn., Montana; Abram F. Myers, Washington, D. C.; Fred Pennell, Michigan; Harry Perlechia, Wisconsin; C. F. Plotter, Ohio; Robert H. Poole, PCCIT, Los Angeles; Henry E. Rehfeld, Ia.-Neb. Allied, Iowa; Charles Rubenstein, North-Central, Min-

nesota.

Sidney E. Samuelson, Pennsylvania; Harry Saverede, Ia.-Neb., Allied, Iowa; Mrs. Louis Schreiber, Wisconsin; P. C. Schram, Michigan; Clarence Severson, Montana Assn., Montana; Martin G. Smith, Ohio; W. A. Steffes, Minne-

sota; Jack Stern, Unaffiliated Independent Exhibitor, New York; Jack Stewart, Michigan; Donald Swartz, North-Central, Min-

nesota.

Max Tordor, North-Central, Minnesota; Joseph Uveges, Michigan; Walter Volk, North-Central, Minnesota; Fred Wehren-

P. J. Wood, Ohio; Nathan Yamins, Mas-

sachusetts, MPTOA; St. Louis, Missouri; Ohio; Leo F. Wolcott, Ia.-Neb. Allied, Iowa; Ohio; James Zein, North-Central, Minnesota; Leo Yassenoff, Ohio; Milton Yassenoff, Ohio; James Zein, North-Central, Minnesota.

MOTION PICTURE HERALD, MAY 25, 1946
VARIETY CLUBS REPORT ON YEAR OF PUBLIC SERVICE

Pledge Redoubled Efforts at New York Convention; Honor General Booth

The Variety Clubs of America, that organization of showmen dedicated to making life a little brighter for the unfortunate, last week resumed the annual conventions interrupted by war. Meeting at the Hotel Astor in Times Square for the three days ending Saturday, May 18, the delegates from the 25 Tents in that many cities of the nation:

- Reelected Robert J. O’Donnell of the Interstate Circuit, Dallas, as chief Barker;
- Bestowed upon General Evangeline Corry Booth, retired commander of the Salvation Army, the Variety Club’s Annual Humanitarian Award;
- Named William McCraw of Texas first full-time, salaried coordinator of Variety Club activities;
- Honored the Oklahoma City Tent, No. 22, with the Variety Clubs’ Charity Citation Award for 1945, and

Ordered that such Tents which had established women’s auxiliaries disband them forthwith in order to maintain the stage characteristic of the organization.

Highlight of the convention, as usual, was the annual Humanitarian Award Banquet Saturday evening. There, in the Grand Ballroom of the Hotel Astor, some 1,200 representatives of the Variety Clubs, the industry at large, the clergy, political life and the Salvation Army gathered to dine on chicken and fixin’s, to hear a coterie of distinguished speakers and to welcome General Booth into the company of the elect who had received in past years the Variety Clubs’ Humanitarian Award.

It was an impressive and a notable occasion, not alone for the extent and character of the audience, but also for the sincerity of purpose manifest among speakers and audience alike.

Banquet Held in Circus Tent Atmosphere

S. H. Fabian, chairman of the banquet committee, opened the formal portion of the banquet under the “big top” circus tent with which the Grand Ballroom was decorated for the occasion. Mr. Fabian introduced Mr. O’Donnell, who, as national chief Barker, was toastmaster of the evening.

Robert W. Coyne, executive director of the American Theatres Association, gave high praise to the work of the Variety Clubs in alleviating suffering, cited greater need for the “humanitarian approach,” and urged the entire industry to concern itself with helping others without thought of reward.

He lauded the work of the Salvation Army and of General Booth and her father, the late General William Booth, founder of the Army. Mr. Coyne cited the ATA as an agency which could be equipped readily to help the unfortunate and promote the proper public recognition of the theatre as a community service agency.

A gesture typical of the Variety Clubs brought spontaneous reaction of approval from the audience. Mr. O’Donnell recounted that General Booth could not decide whether to use the $1,000 award for her favorite charities or for the rebuilding of her home in Hartsdale. Mr. O’Donnell said the Variety Clubs had decided General Booth might use the $1,000 for her charities, and the clubs would undertake to handle the necessary work on her Hartsdale home. The General was quite overwhelmed.

Senator Claude E. Pepper of Florida lambasted the purpose of the dinner in awarding recognition to General Booth, characterizing her as one who devoted her life to helping others without thought of personal recognition. “The industry has honored itself by honoring her,” he said.

Senator Pepper also praised the part the motion picture industry played during the war. He extolled the American Theatres Association as a medium for the continuation of like service in the period of reversion and in future years of peace.

Mr. McCraw, newly appointed coordinator of the clubs, cited the need for greater Variety Club effort than ever before. Following Mr. McCraw, George Jessel and Jack Benny added a lighter touch to the evening, and General Charles E. Thomas stressed the morale value of motion pictures in the Pacific battle areas.

The presentation of the plaque and the honorarium of $1,000 was made to General Booth by Mr. O’Donnell, who was introduced by Albert K. Rowsewell, national Humanitarian Award chairman. Past recipients of the Humanitarian Awards were Father Edward J. Flanagan, Martha Berry, Dr. George Washington Carver, Sister Elizabeth Kenny, Cordell Hull and Dr. Alexander Fleming.

Thomas J. Watson, president of International Business Machine Corporation, voiced an appreciation of the work of General Booth, in his capacity as a member of the Salvation Army advisory board.

Prior to the dinner, Marc Wolf, treasurer, reported that the Variety Clubs of America were in a “healthy financial condition.” Two Tents which were in serious financial straits a year ago were now in good condition, he said.

Mr. Wolf’s report showed that in the 18-month period from November 15, 1944, to May 15, 1946, the national organization had cash receipts of $67,054, and made disbursements of $59,220, leaving a cash balance of $7,834.

Convention Ratifies the Appointment of McCraw

At the convention meeting last Thursday the delegates ratified the appointment of Mr. McCraw as coordinator at a salary of $12,000 plus $8,000 a year traveling expenses. Mr. McCraw, a former attorney general of Texas and a former law partner of Tom C. Clark, U. S. Attorney General, will carry out all administrative or executive functions of the club. Salary and expenses will be derived from the advertising in the annual convention journals.

Los Angeles appeared to be the primary

(Continued on opposite page, column 3)
As Heart of Showmanship Beats—A Notable Record Of Community Charity

SPENDING $1,500,000 every year on individual charitable activities in their own communities, the 25 Variety Club Tents elect to help those causes which are overlooked generally by organized charity. Typical are the vacation camps for children, social and recreation centers for underprivileged children and adults, and medical care for cases which can not get other help. The condensed record here of each Tent's activities is a record of wholehearted and unpublicized charity—from the heart.

PITTSBURGH (Tent No. 1)
In addition to Camp O'Connell where underprivileged children from Pittsburgh and vicinity spend vacations, and the Variety Club Canteen, the Tent aids the Rosella Founding Home and entertain patients at the Veterans Hospital at Aspinwall. Contributions are made to the General Hospital, YMCA, American Guild of Variety Artists and others. The chapter operates a picture projection truck for shut-ins.

COLUMBUS (Tent No. 2)
Nightingale Cottage of the Columbus Tuberculosis Preventorium and the Service-Canteen, are the main charities of Tent No. 2. They sponsored Flying Entertainment Squadrions for nearby service centers. They cooperated with the General Hospital in their rehabilitation program for wounded soldiers. Cooperating with the Juvenile Research Bureau of Ohio, Tent No. 2 helps children in need of psychiatric treatment.

CINCINNATI (Tent No. 3)
The Cincinnati tent provides motion pictures for shut-ins with a special projection truck. The chapter also holds an annual Christmas Gimme Show for the city's underprivileged children.

ST. LOUIS (Tent No. 4)
The main efforts of the Variety Club of St. Louis are for servicemen's wives and children located in Union Station, and providing vacations for boys at Camp Don Bosco. In addition to providing free film entertainment for institutions, hospitals and institutions around the city, the club furnishes the Clinton Peabody School with athletic equipment.

DETROIT (Tent No. 5)
The Stanton School for the Deaf at Battle Creek, and the Perey Jones Amputee Hospital in Detroit are the main charities of Tent No. 5. Other activities include motion pictures for shut-ins, fresh air camps for underprivileged youngsters, and contributions to the various motion picture drives.

BUFFALO (Tent No. 7)
Directors of the Buffalo Variety Club recently voted an expenditure of $10,000 to establish a rehabilitation clinic for exceptional therapy at the Children's Hospital in that city. The club provides entertainment for invalids through mobile sound and projection equipment, and Braille books for blind high school children.

ALBANY (Tent No. 9)
The Variety Club Boys' Camp and the USO Variety Club Canteen for servicemen and women are the primary concern of the Albany tent. They are also helping with Bosco, which is sponsored in cooperation with the Albany Times Union, help raise funds for the camp.

INDIANAPOLIS (Tent No. 10)
Tent No. 10 aids the City Hospital in Indianapolis by providing surgical equipment and therapists. Other charities helped by the Indianapolis tent are aiding indigent individuals, contributions to the Red Cross, Salvation Army, the USO and sending many of the city's children to Fresh Air Camps.

WASHINGTON, D. C. (Tent No. 11)
Tent No. 11 annually presents over 400 screenings of motion pictures to invalid children, and maintains a constant flow of hospital surgical and dental equipment to many institutions in and around the district. The club has also made substantial contributions to the Red Cross, War Fund and Infantile Paralysis drives.

MINNEAPOLIS (Tent No. 12)
The main charity effort of the Variety Club of the Northwest is the proposed Heart Hospital which will be erected on the campus of the University of Minnesota at a cost of over $325,000. Tent No. 12 also contributes to most of the normal charity activities in Minneapolis.

PHILADELPHIA (Tent No. 13)
Tent No. 13 is aiding in the fight against infantile paralysis through association with the National Foundation. The club was responsible for a chapter being established in the city. Other charities include a canteen for service men and women, and the club provides a mobile motion picture unit which regularly visits nearby orphanages and hospitals.

DE SJOINES (Tent No. 15)
Recently reorganized, the De Sjoines Variety Club is aiding the poor and underprivileged of the city and surrounding communities. In addition to the usual local charities, the chapter also provides film entertainment for the city's hospitals and institutions.

OMAHA (Tent No. 16)
The B. Monroe Convalescent Hospital for children is the main concern of the Omaha Club. Other charities include contributions to the Boys Scout, St. James Orphanage, free motion picture entertainment at Fresh Air Camps, infantile paralysis wing at St. Joseph's Hospital, American Red Cross and indigent persons.

DALLAS (Tent No. 17)
While almost every worthy cause in Dallas seeks and receives the support of Tent No. 17, the major efforts of the club are devoted to the Variety Club Boys' Ranch, the R. E. Griffith Camp for Boys, the Freeman Memorial Clinic and the Southwestern Medical Foundation.

DAYTON (Tent No. 18)
With one of the smallest memberships in Variety the Dayton Club provides film entertainment for the shut-ins of the various hospitals in the city and conducts an annual Christmas Party for underprivileged children, and aids the Soldiers' Home in Dayton.

BALTIMORE (Tent No. 19)
In addition to sponsoring numerous boys and girls clubs, to combat juvenile delinquency in Baltimore, Tent No. 19 supports the Cyburn Home for child rehabilitation, sends crippled children to summer camps, presented weekly screen and stage shows for service men at nearby Camp Math, and provides free film entertainment at Christmas parties for underprivileged children.

MEMPHIS (Tent No. 20)
The chief support of the Memphis Club is the Mother's Milk Bank at the John Gaston Hospital. Physicians estimate that the bank has saved the lives of more than 30 infants since it was established in 1940. Tent No. 20 also supports normal charity efforts in Memphis and its members were prominent in war activities.

ATLANTA (Tent No. 21)
Charities receiving the support of the Variety Club of Atlanta, in addition to the Recreation Center and Fresh Air Camps for underprivileged girls, are Atlanta Hospitality Committee for entertainment of wounded soldiers, Lawson General Hospital, St. Phillips Cathedral School for underprivileged youth.

OKLAHOMA CITY (Tent No. 22)
While the Health Centers in both Oklahoma City for whites and Tulsa for Negroes, are the chief concerns of the Oklahoma City tent, Tent No. 22 also provides free film entertainment for invalids through the facilities of a mobile unit, and contributes to the Community Chest.

BOSTON (Tent No. 23)
The new and chief project for the Boston Variety Club is the Tent No. 23. The club provides a free two-week vacation for 160 deserving wives of servicemen and their children. A total of five years. Other charities of Tent No. 23 are "Free Movies for Shut-ins," sending underprivileged boys to summer camp, Red Cross contributions, the Mayor's Milk Fund.

CHARLOTTE (Tent No. 24)
Tent No. 24 recently presented a mobile chest X-ray unit to the Mecklenburg County Tuberculosis and Health Association. The club provides free film programs of educational and church services to polio victims; medical equipment for the city's hospitals and playground equipment for the Park and Recreation Board of the city.

LOS ANGELES (Tent No. 25)
The chief philanthropy of Tent No. 25 is the project known as the Variety-Caucus-Privilege Birth Clinic. It is expected to reduce the mortality rate of prematurely born babies in Southern California by at least 90 percent. Over $143,000 has been raised by individual pledges and theatre audience collections to assure the clinic the best of equipment.

VARIETY CLUBS
(Continued from opposite page)

choice of the delegates for next year's convention, pending an investigation of the availability of hotel accommodations. It was decided that if it is impossible to hold the 1947 convention in Los Angeles, the annual conclave should be held in Miami under the auspices of Tent No. 21, of Atlanta.

At last Friday's business meeting, Mr. O'Donnell was reelected for a third term as national chief barker. Other officers, including Carter Barron, first assistant national barker; Marc Wolf, doughty guy, and William J. Jenkins, property master, also were reelected. C. J. Latta, of Warner Brothers in Albany, was elected second assistant national barker, replacing Earl Sweigert.

Also at Friday's session the Variety Clubs' Charity Citation Award for 1945 was voted unanimously to Oklahoma City's Tent No. 22, by a three-judge panel consisting of Martin Quigley, Jack Alicate and Abel Green.
Mr. Barker pays a Visit

Herald Photos by Floyd E. Stone


Jack Rose, Chicago, and William McCraw, of Dallas, the newly appointed full-time paid coordinator of all Variety activity.

Marc Wolf, first assistant chief Barker; Sam Switow, Louisville; R. J. O’Donnell; A. H. Blank, Des Moines; and Noah Schochter, Cincinnati, at business session.

Robert W. Coyne, ATA executive director, guest dinner speaker.

Jack Dumestre, Atlanta.

ONE OF THE TABLES at the dinner: part of the representation from Buffalo Tent 7. Seated are C. J. Basil, Robert Murphy, Andy Gibson, William Basil, and Spencer Balser; standing are Peter Grafades, Menno Dystra, Walter Whiteman, and Sidney Kulick.

J. J. Fitzgibbons, FPC circuit president, and his son, Jack.

MOTION PICTURE HERALD, MAY 25, 1946
LUNCHEON on the first business day, after a morning session, was for national officers and canvasmen. Above, Herb Kohs, Memphis; Jack Stewart, Detroit; George Arragnost, Columbus, Ohio, and Roy Wells, Dayton.


Also at the first day luncheon: Irving Mack, Chicago; Harry Feinstein, Pittsburgh, and Abe Lichtman, Washington.

G. Ralph Branton and Myron Blank, Des Moines.

James O. Cherry and Claude Esell, Dallas.

Lauritz Garman, Rodney Collier, Bernard Seaman, Baltimore.

Alec Schreiber, Detroit, and Sam Switow, Louisville.

George Sampson, Grand Rapids, and Barney Kilbridge, Detroit.

H. Edward, Frank Beddington and John Bachman, Charlotte.
THE GREEN YEARS
IS A 'ROUND-THE-BLOCK MOTION PICTURE!
I'm Telling the Nation that 'The Green Years' is a Wonderful Motion Picture.

Newspaper, magazine and radio advertising, express truck posting, promotion, publicity—week after week after week! The most extensive long-range nationwide campaign is in progress, building a waiting audience for your booking of "The Green Years."
THOSE who acknowledge quickly enough that the prime—and primary—function of motion pictures is to entertain, but who argue that it does not end there, will find encouragement coupled with surprise, perhaps, in recent observations uttered by Spyros P. Skouras. The place was Washington, the occasion the climax of the Red Cross Drive with members of the 24-Hour Club and trade press publishers, editors, and correspondents participating. Telescoped highlights from Skouras, the italics ours:

“Conditions and viewpoints have become altered all along the line of human endeavor. Today our industry can no longer consider its sole function that of producing a picture and then exhibiting it in a theatre. Merely entertaining the public may have been our original function; but now there is a more meaningful horizon awaiting the forward march of motion pictures. Our influence as a public medium of communication has been indelibly impressed upon the world . . . the industry has reached a maturity wherein it must assume its direct responsibilities as an integral, persuasive force for good. This factor has made us undeniably responsible to the public. It is a responsibility which we cannot avoid.”

A part of this obligation, he added, is continuing activity “as a social and educational influence.” Thus:

“An extraordinary opportunity then and there [referring to conditions during wartime] was ours to become associated and acquainted on a broad scale with public welfare organizations, and learn of their needs and of the benefits derived by humanity through them . . . . Our participation as a unified body in all these vital, important, humanitarian causes should not cease because war is over. Rather, it should grow and become increasingly adoptive . . . .”

Then there was Barney Balaban declaring in the New York Times late in March that “producers can hope to do something more than to provide purely escapist entertainment” and sounding a new policy base with:

“. . . we [at Paramount] are now determined to broaden our program and prove that a picture does not necessarily have to be escapist to be good entertainment.”

Very interesting, indeed.

MAN BITES DOG: It’s old hat that Myer Schine is in the hotel business—Roney Plaza, Miami; Ten Eyck, Albany. Old, too, that the Brands of New York are operating the Sagamore on Lake George. Also that Frank Freeman is a director of the Hilton chain; that John Balaban and syndicate are running sumptuous La Quinta, 22 miles southeast of Palm Springs. Latest evidence of the reverse order is A. S. Kirkeby—Drake and Blackstone, Chicago; Beverly Wilshire, Beverly Hills; Nacional, Havana; Warwick, New York. A principal figure in Equity Capital Corp., George Schaefer’s new finance company, Kirkeby, is now in the picture business.

Meaning popcorn concessions in hotel lobbies?

Among those credited with the story of “Make Mine Music” is one T. Hee. That’s not a joke, son. That’s the man’s name.

A cycle is blowing:

“O.S.S.,” Paramount’s contribution to the glories of the Office of Strategic Services, is ready for the market.

“Claw and Dagger,” United States Pictures-West Coast production. Jimmy Cagney heads the cast of “13 Rue Madeleine,” about to go at 20th-Fox.

If they keep on making ’em, exhibitors will be crying “S.O.S.”

Occasional fun spots from the overwhelmingly successful Variety Club dinner at the Hotel Astor here in New York last Saturday evening:

GEORGE JESSUP: “Speaking here is different from the coast, and I like it. Here I don’t have to get going by saying, ‘We will now lift our glasses to Darryl Zanuck—Most actors hope for a chance to pinch hit for Milton Berle. I pinch-hit for Cordell Hull at one Variety Club dinner. I’m satisfied.”

REMINISCING about his early days in vaudeville: “I don’t recall what year I made my debut in New York, but I remember General Custer was a drummer in the band—Fats Waller and Cantor. Whatever happened to them? Just swallowed up by time, I suppose—I never suspected when a critic said I ought to study for the Salvation Army, I’d be speaking at a dinner for General Evangeline Booth.”

JACK BENNY: “I don’t like to show up. Otherwise it would have been like turning down a relative—tired of getting third and fourth bids to talk at public functions. The other night NBC wanted someone, but it was Tuesday and Bob Hope was broadcasting. ‘Rochester’ was at the race track, and Bing Crosby was busy hearing confessions. Then they got to me—The last picture I was in was with Fred Allen in ‘It’s in the Bag’; it should have stayed there. I only went in because I wanted to see what I looked like in Technicolor. But they made it in black-and-white because, due to a peculiar pigment of the skin, Allen photographed in plaid—I resent it when Bob Hope is referred to as the No. 1 comedian. It’s unfair to Jack Warner. But, really, Jack’s my pal and it’s a pleasure to be suspended by him.”

Whatever happened to the prefabricated theatre?

A. S. Kirkeby—Drake and Blackstone, Chicago; Beverly Wilshire, Beverly Hills; Nacional, Havana; Warwick, New York. A principal figure in Equity Capital Corp., George Schaefer’s new finance company, Kirkeby, is now in the picture business.

MOTION PICTURE HERALD, MAY 25, 1946
NEW YORK'S BUILDING CODE COMPULS LITTLE REMODELING

Difference Between New and Old Codes—Chiefly Concerns Lighting

Enactment, after 25 years, of a new State Standard Building Code for New York will bring few major remodeling chores to exhibitors. Although there are noteworthy differences between the proposed code and the existing code, principal proposals concern lighting systems in general and theatres with stage shows in particular.

Other differences include regulations on projection booths, dressing rooms, wooden stairways, exterior stairways, exits, aisle space, seating and sanitation.

Other States Giving Close Attention

Many states are closely watching New York's work on its code as other states frequently have their building, safety and sanitation codes on a New York model.

Work began on the New York building code almost two years ago. Then the existing code was revised by Edward Corsi, State Industrial Commissioner. His revision was then referred to a committee including theatremen, which made its own revisions. This new version was turned over to Mr. Corsi, who approved it and recommended it to the State's Labor Department and its Board of Standards and Appeals. Before the board approves the code, public hearings will be held in several cities. Additional revisions may then be incorporated.

A new draft of the code was prompted by a number of disasters during the past few years in various places of entertainment, the Boston night club fire and the Hartford circus fire in particular.

Particularizes 25-Year-Old Code, Often Vague

The suggested code particularizes the 25-year-old code, often vague in meaning and difficult to enforce. It strengthens some parts of the existing code and liberalizes others.

While the existing code deals with only two classifications, theatres and assembly halls, the proposed code has four classifications: theatres, motion picture theatres, open air places of assembly, and other places of assembly.

As listed by John Coggeshall, Industrial Code Referee for New York State's Labor Department, here are the major differences between the existing code and the proposed code as they affect existing theatres.

Theatres with stage shows: Theatres which have moveable scenery and loft space must have a proscenium wall and a fire curtain. The wall must be what is known as a "two-hour wall"—one which fire could not burn through in less than two hours. The present code calls for a fire curtain by inference and makes no provision for a proscenium wall.

Lighting: While the existing code asks only that the theatre be "satisfactorily lighted during every performance," the proposed code lists specifically the wattage and the spacing for lighting exitways, aisles and auditoriums and states that these lights "shall be controlled from a location inaccessible to unauthorized persons."

Projection booths: The proposed code will accept all booths built under the existing General Business Law which has not been amended since 1911, but it will require that all booths in theatres built after the adoption of the new code conform to certain construction, film handling, ventilation and sanitation requirements.

Booths in theatres built after passage of the code must, among other things, be at least 10 by eight by eight feet, include toilet facilities if they contain two or more projectors and must have at least two exits, one at each end.

Dressing rooms: In the existing code there are no requirements for dressing rooms. The proposed code provides that existing dressing rooms shall be ventilated and that they shall have either one-hour fire protection or contain sprinkler systems.

Wooden stairways: Under the existing code theatres may use unenclosed wooden stairways. The proposed code would do away with these, if they serve a floor higher than the second or lower than the basement.

Exterior stairways: All windows within five feet of unenclosed exterior stairways (fire escapes) must contain wire-glass, according to the new code. The stairways must not be more than 35 feet high. During one stage in the code negotiations it was proposed that all exterior stairways be enclosed. This idea was finally abandoned.

Exits: Exits in sidewalks must be served by a side or cross aisle. There is no such provision in the existing code. The current code places no limit on how far one can travel to reach an exit. The proposed code provides that no exit may be more than 125 feet away from a seat.

An operator need not change the number of theatre exits unless there are seats in the house more than 125 feet away from an exit. The new code also considerably lessens the aggregate width of exits and somewhat lessens the individual exit width required by the old code. Further, where the old code provided that exits could not lead into other public buildings, the new code permits this if exit is easily gained from the other building.

Aisle space: The new code provides that there must be a 36-inch space between the theatre stage and the first row of seats, in front of the center block.

Seating: The proposed code provides that there shall be no more than 15 seats in a central block row and no more than eight seats in a wall-side row. The old code provides for 14 and seven seats, respectively.

Counterbalancing stairs: Such stairs will not be permitted in theatres built after the adoption of the code. Existing theatres may retain such stairs but if they are replaced, they must be built according to certain specifications.

Sanitation: There are no regulations concerning sanitation, with the exception of projection booths, in the new code. Mr. Coggeshall explained that the existing Sanitation Code is expected to be revised and this revision will include all places of public assembly.

The code will not be retroactive, it was reported, and all theatre owners will be given two years in which to conform.

Theatremen who were members of the committee amending the original code included: Harry Anderson, Paramount; Louis Lazar, Schine Circuit; Theodore Jung, sitting in for Harry Moskowitz, Loew's, and Martin Tracey, Century Circuit. Mr. Coggeshall was secretary for the committee.

Skouras Offers Touhy Circuit Labor Post

Charles Skouras, president of National Theatres, has offered Joseph Touhy, a leader of the Teamsters Union, the post of labor relations director for both National and Fox West Coast Theatres. Mr. Touhy, who is president and business agent for the Studio Transportation Union, Local 399, indicated that he was not free at present to accept the offer due to union difficulties, but that if he did accept the post later he would give up his union affiliation.

MOTION PICTURE HERALD, MAY 25, 1946

LOS ANGELES – Beats record-breaking "Week-End at the Waldorf" in 3 theatres day and date.

FIRST SPOTS ARE TIP-OFF! Sensational biz in Portland, Ore., Des Moines, Iowa, (2 theatres), Davenport, Iowa, Charleston, W. Va., Terra Haute, Ind., Burlington, Vt., Lincoln, Neb. and everywhere.

YOU’RE NEXT! Extra advertising! Extra time!
Metro Weekend Session in Chicago; Warner To Convene August 5-7

Two more companies, MGM and Warner Brothers, have announced plans for national sales meetings, continuing the trend toward conventions on a pre-war scale. Republic Wednesday concluded a three-day convention in Hollywood. Earlier this month RKO, United Artists and Monogram conducted sales meetings in Chicago, while National Screen Service met in New York.

Reports concerning entertainment preferences expressed by exhibitors in the field were made by sales representatives present at Republic's first regional sales conference at the company's New York studios, Monday through Wednesday. The second regional meeting was to be held Friday through Sunday at the Blackstone Hotel in Chicago.

To Revise Product Plans

The reports were submitted to James R. Grainger, executive vice-president and general sales manager, and were to be considered by Mr. Grainger and Herbert J. Yates, president of Republic, following which production plans for the 1946-47 season will be revised accordingly and announced by Mr. Yates following the New York sales conference, to take place May 27 through 29 at the New York Athletic Club.

Mr. Yates, addressing the delegates Tuesday, said: "1946 will definitely mark the arrival of Republic to the rank of a major production organization."

Earl R. Collins, newly appointed Pacific Coast district sales manager, attended the meeting with branch managers and salesmen from that district. Branch managers included Paul McElhinney, Seattle; Gene Gerge, Denver; Thomas A. McMahon, Salt Lake City; George Mitchell, Portland; S. C. Martenstein, San Francisco, and L. W. Marriott, Los Angeles. Salesmen present were James L. Walsh, Jr., Seattle; James Ecker and Richard E. Fulham, Denver; Arthur M. Jolley and Lawrence F. Hazelwood, Salt Lake City; Ross F. Jamison, Portland; Joseph Cane and Harry Irvine, San Francisco, and Clifford L. Harris and Roy J. Bassett, Los Angeles.

Executives Present

Other company executives present were Walter L. Titus, Jr., vice-president in charge of branch operations; William Saal, executive assistant to Herbert J. Yates, Sr.; Robert V. Newman, executive assistant to Mr. Wilson; Hy J. Glick, comptroller; and Mort Goodman, publicity manager.

Following the completion of Wednesday's session in Hollywood, Mr. Yates, Mr. Grainger, Mr. Walton and Mr. Titus were to fly to Chicago for the second regional sales meeting with Will Baker, Midwestern district sales manager; Nat Steinberg, Prairie district sales manager; Morris Davis, Southern district sales manager; Norman J. Colquhoun, Southwestern district sales manager, and branch managers and salesmen from these territories.

The Chicago meeting also will be attended by the company's Mexico City branch manager, Carl Poneled, A. W. Perry, president and general manager of Empire Universal Films, Ltd., distributors of Republic pictures in Canada, will also be present, as will M. J. lsmam, assistant sales manager and F. L. Vaughan, Toronto branch manager.

Branch Heads Attend

Branch managers to attend the Chicago meeting include: Max Mazur, Chicago; E. H. Bradley, Indianapolis; Jack G. Frackman, Milwaukee; William M. Grant, Minneapolis; Robert F. Withers, Kansas City; Harry Lefoltz, Omaha; Dave Nelson, Des Moines; John J. Dioniliou, St. Louis; William C. Talley, Atlanta; J. H. Dillon, Charlotte; Leo V. Seischaudyre, New Orleans; Harold Laird, Tampa; Thomas Burton Kirk, Memphis; Russell Brown, Dallas; and Glen Alt, Oklahoma City.

Salesmen to be present are: Jack M. Schwartz, Sidney Musman, Frank Nardi, Jr., Chicago; H. C. Knox, Herman G. Morgan, Jr., Indianapolis; Arthur L. Krass, Stewart G. Honick, Milwaukee; G. Fosdick, Chester L. LeVoi, Dallaron, Minneapolis; C. M. Parkhurst, E. P. O'Neill, John Scott, Kansas City; William H. Heath, Omaha; William D. Fultz, Burt M. Fluchs, Des Moines; William Weiss, William Wilson Sharpe, St. Louis; E. B. Foster, George M. Jones, Harry J. Dashiell, Atlanta; Byron A. Slaughter, Jr., Jack London, Marsh E. Funderbuck, Charlotte; Curtis Matherne, William Thomas, New Orleans; H. E. Wortsman, Davis W. B. Hunt, Memphis, W. F. Bagie, Conrad Dreher, William A. Lewis, Herschel Ferguson, Dallas; Eddie L. Gregg, Ray M. Emenhiser, Oklahoma City.

MGM Meeting Friday

Also beginning Friday MGM will open its five-day convention at the Drake Hotel in Chicago. The first four days will be devoted to general sessions, which will be presided over by William F. Rodgers, vice-president and general sales manager. The fifth day will be given over to individual meetings among the five sales managers with their district and branch managers. The last day's sessions will be held at the Sherman Hotel.

Approximately 70 home office and field executives will be present for the convention.

"The Road Ahead" was to be discussed the opening day by Mr. Rodgers. Other speakers will be Arthur Loew and Edwin Axline. Sales and district managers were to meet that afternoon with Edward Saunders and Tyrce Dillard. Saturday, E. K. O'Shea, John Flynn, Michael Cloine, Charles Mathieu and John B. Kennedy will speak. Other speakers will be Howard Dietz, S. F. Seidler, William R. Ferguson, Joseph R. Vogel, John J. Maloney, Rudy Berger, H. M. Richy, Albert Sindlinger.

Warner Meeting Set

As part of the Warner Brothers distribution department's participation in the Twenty-fifth Anniversary of Sound Motion Pictures, the company will hold a three-day sales convention at the Ambassador Hotel, Atlantic City, N. J., August 5 through 7. It was announced Monday by Ben Kalmenson, vice-president and general sales manager. This will be the company's first national convention since 1941 in Chicago.

Home office executives attending the sessions, in addition to Mr. Kalmenson, will include Samuel Schneider, vice-president; Mort Blumenstock, vice-president in charge of advertising and publicity; Roy Haines, southern and western sales manager; Jules Lapidus, eastern sales manager; I. F. Dilid, assistant to Mr. Kalmenson; Norman H. Moray, short subject sales manager; Bernard R. Goodman, supervisor of exchanges; Ed Hinchy, head of the playdate department; Gil Golden, national advertising manager; Larry Golob, eastern publicity director; William Brunkberg, manager of the field exploitation staff.

The meeting also will be attended by all nine district manager, including Norman Ayers, eastern; Robert Smeltzer, mid-Atlantic; Charles Rich, central; Harry A. Seed, midwest; Hall Walsh, prairie; Ralph L. McCoy, southeastern; Doak Roberts, southwestern; Henry Herbel, west coast, and Haskell Masters, Canadian.

Wigmore Gets Columbia's 16mm British Rights

Columbia has appointed the newly-formed Wigmore Films, Ltd., as sole British distributor of its pictures in 16mm, it was announced in London Monday. The contract was negotiated by Joseph Friedman, Columbia's European supervisor and also a Wigmore director, who indicated that the company's top feature pictures would be released by Wigmore about two years after their release in 35mm.

Film Classics Accepts New Insurance Plan

Film Classics employees have accepted a novel group insurance hospitalization plan. Benefits include life insurance, accidental death and dismemberment, sickness, weekly accident and sickness benefits, hospital and surgical benefits for both employees and their eligible dependents. Film Classics pays two-thirds of the cost of the insurance.
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<td>ALBANY</td>
<td>20th-Fox Screen Room, 1052 Broadway</td>
<td>TUES. 6/4</td>
<td>7 P.M.</td>
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<td>ATLANTA</td>
<td>20th-Fox Screen Room, 197 Walton St.</td>
<td>TUES. 6/4</td>
<td>10 A.M.</td>
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<td>BOSTON</td>
<td>M-G-M Screen Room, 46 Church Street</td>
<td>TUES. 6/4</td>
<td>10 A.M.</td>
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<td>BUFFALO</td>
<td>20th-Fox Screen Room, 290 Franklin St.</td>
<td>TUES. 6/4</td>
<td>2 P.M.</td>
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<td>CHARLOTTE</td>
<td>20th-Fox Screen Room, 308 South Church Street</td>
<td>TUES. 6/4</td>
<td>1:30 P.M.</td>
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<td>CHICAGO</td>
<td>H. C. Igles's Screen Room, 1301 South Wabash Ave.</td>
<td>TUES. 6/4</td>
<td>1 P.M.</td>
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<td>CINCINNATI</td>
<td>RKO Screen Room, 16 East Sixth Street</td>
<td>TUES. 6/4</td>
<td>7 P.M.</td>
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<td>CLEVELAND</td>
<td>20th-Fox Screen Room, 2219 Payne Avenue</td>
<td>TUES. 6/4</td>
<td>1 P.M.</td>
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<td>DALLAS</td>
<td>20th-Fox Screen Room, 1801 Wood Street</td>
<td>TUES. 6/4</td>
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<td>DENVER</td>
<td>Paramount Screen Room, 2100 Stout Street</td>
<td>TUES. 6/4</td>
<td>2 P.M.</td>
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<td>DES MOINES</td>
<td>20th-Fox Screen Room, 1300 High Street</td>
<td>TUES. 6/4</td>
<td>1 P.M.</td>
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<td>DETROIT</td>
<td>Max Blumenthal's Sc. Rm., 2310 Cass Avenue</td>
<td>TUES. 6/4</td>
<td>1:30 P.M.</td>
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<td>INDIANAPOLIS</td>
<td>20th-Fox Screen Room, 326 No. Illinois St.</td>
<td>TUES. 6/4</td>
<td>1 P.M.</td>
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<td>KANSAS CITY</td>
<td>Vogue Theatre, 3444 Broadway</td>
<td>TUES. 6/4</td>
<td>1:30 P.M.</td>
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<td>LOS ANGELES</td>
<td>Boulevard Theatre, 1615 W. Washington Ave.</td>
<td>TUES. 6/4</td>
<td>1 P.M.</td>
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<td>MEMPHIS</td>
<td>20th-Fox Screen Room, 151 Vance Avenue</td>
<td>TUES. 6/4</td>
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<td>MILWAUKEE</td>
<td>Warner Screen Room, 212 W. Wisconsin Ave.</td>
<td>TUES. 6/4</td>
<td>1:30 P.M.</td>
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<td>MINNEAPOLIS</td>
<td>20th-Fox Screen Room, 150 North Avenue</td>
<td>TUES. 6/4</td>
<td>1 P.M.</td>
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<td>NEW HAVEN</td>
<td>20th-Fox Screen Room, 40 White Street</td>
<td>TUES. 6/4</td>
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<td>NEW ORLEANS</td>
<td>20th-Fox Screen Room, 200 South Liberty</td>
<td>TUES. 6/4</td>
<td>1:30 P.M.</td>
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<td>NEW YORK</td>
<td>M-G-M Screen Room, 630 Ninth Avenue</td>
<td>TUES. 6/4</td>
<td>9:30 A.M.</td>
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<td>NEW JERSEY</td>
<td>20th-Fox Screen Room, 10 North Lee Street</td>
<td>TUES. 6/4</td>
<td>1:30 P.M.</td>
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<td>OKLAHOMA CITY</td>
<td>20th-Fox Screen Room, 1502 Devonport</td>
<td>TUES. 6/4</td>
<td>9:30 P.M.</td>
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<td>OMAHA</td>
<td>20th-Fox Screen Room, 1502 Devonport</td>
<td>TUES. 6/4</td>
<td>9:30 P.M.</td>
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<td>PHILADELPHIA</td>
<td>M-G-M Screen Room, 1233 Summer Street</td>
<td>TUES. 6/4</td>
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<td>PITTSBURGH</td>
<td>M-G-M Screen Room, 1623 Blvd. of Allies</td>
<td>TUES. 6/4</td>
<td>(A) 11 A.M.</td>
<td>MON. 6/10</td>
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<td>PORTLAND</td>
<td>B. F. Shearer Screen Room, 1447 N.W. Kearney St.</td>
<td>TUES. 6/4</td>
<td>1 P.M.</td>
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<td>ST. LOUIS</td>
<td>Screen Room, 3143 Olive Street</td>
<td>TUES. 6/4</td>
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<td>SALT LAKE CITY</td>
<td>20th-Fox Screen Room, 216 East First Street, So.</td>
<td>TUES. 6/4</td>
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<td>S. FRANCISCO</td>
<td>20th-Fox Screen Room, 245 Hyde Street</td>
<td>TUES. 6/4</td>
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<td>SEATTLE</td>
<td>Jewel Box Preview Theatre, 2318 Second Ave.</td>
<td>TUES. 6/4</td>
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<td>WASHINGTON</td>
<td>20th-Fox Screen Room, 922 New Jersey, N.W.</td>
<td>TUES. 6/4</td>
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"LITTLE MISTER JIM"—Jackie "Butch" Jenkins, James Craig, Frances Gifford • "TWO SMART PEOPLE"—Lucille Ball, John Hodiak, Lloyd Nolan • "THREE WISE FOOLS"—Margaret O'Brien, Lionel Barrymore, Lewis Stone, Edward Arnold, Thomas Mitchell • "FAITHFUL IN MY FASHION"—Donna Reed, Tom Drake, Edward Everett Horton, Spring Byington, Harry Davenport
Producers Urge Unit to Furnish Data or Help of Embassies Abroad

by PETER BURNUP
in London

The British Film Producers Association, of which J. Arthur Rank is president, has sent a deputation to the Board of Trade to urge the creation of an export research department along the lines of Nathan D. Golden's Motion Picture Division of the U. S. Department of Commerce, or, alternatively, to have the Foreign Office instruct its commercial attaches in all Embassies to become more film-minded and render reports on the potentialities of British films in their particular foreign fields.

The deputation argued that trade invariably follows films, which are the best propaganda medium for British consumer goods, it was contended.

Board of Trade Chilly

Board of Trade officials, however, are chilly toward the argument for the creation of a special Government overseas film department, but have undertaken to consult the Treasury Department concerning the establishment in London of a fund to be made available to producers exporting films as, for example, in Italy where British films are exhibited without immediate hope of revenue.

One idea is that it is desirable to show Britain's films wherever possible, hoping, ultimately, to collect profit not only on films but on other consumer goods.

It is understood authoritatively that the Treasury is awaiting indications from Washington on the prospect of the British loan before putting any plan into action. The Treasury is unwilling to upset the present delicate Anglo-American relations by hasty action.

One of Many Problems

The problem of foreign trade is just one of many problems, including the question of leadership, which the Film Producers Association is now facing.

There is more than a likelihood, inside observers believe, of a contest for next year's presidency. The Association came into being in 1941 with the late C. M. Woolf in the chair. In 1942 Mr. Rank succeeded to the presidency and has held office, unchallenged, ever since.

Meanwhile, other behind-the-scenes factors have lately come into play. Sir Alexander Korda is making a bid for rivalry to Mr. Rank, at least in the fields of production and distribution, with, if they come to fruition, impressive plans for exhibitor affiliation.

BRITISH PRODUCERS SUGGEST ACADEMY

The British Film Producers Association has suggested that the British industry should have its own Academy of Motion Picture Arts and Sciences. The idea differs from the Hollywood model in that it is proposed the British organization be composed of influential people entirely unconnected with the industry, all under the tutelage of the Lord Chamberlain, the highest official in the royal court.

BRITISH PRODUCERS Urge ACADEMY

Sir Alexander's adherents claim it is time a change is made in the incumbency of the president's chair.

If and when the contest occurs, nevertheless, it is by no means certain that Sir Alexander will take Mr. Rank's place. There is an influential body of opinion which favors the bringing in of some entirely independent and authoritative person comparable to Eric A. Johnston, president of the Motion Picture Association of America. Advantage will be taken in that regard of the visit which, it is generally hoped, will be paid here shortly by Mr. Johnston and Joseph I. Breen, head of the Production Code Administration.

Post May Go to Baker

Meanwhile, it is anticipated by the best informed that the presidency will go for a seat-warming period to Francis William Baker, managing director of Butcher's Film Service, one of the minor producing and distribution concerns. He is an ex-president and present treasurer of the Cinematograph Renters' Society, represents the producers on the British Board of Film Censors, is a moving spirit in the trade's Benevolent Fund, and holds many other public offices. His election to the presidency would be generally welcome.

Whoever takes over the chair is assured of a platter of considerable trouble. Studio labor continues to exhibit pronounced restiveness; persists in advancing what most persons regard as extravagant claims. In an effort at appeasement the Association has for many months past engaged in negotiations with Tom O'Brien's trade union for an over-all labor agreement. Indication of the size of the task is that, to date, wages of no fewer than 60 separate grades of workers have been discussed. It is widely felt that showdown with labor is inevitable.

The forthcoming impact of television is another trouble. The Government's own Committee of Inquiry, set up nearly three years ago, demanded that the British Broadcasting Company engage in consultations with the motion picture industry. Nothing has been done in that regard. The matter turns on what principle shall motivate the BBC charter when that document comes up for discussion; that is to say whether broadcasting—including, of course, television—is to continue as a public monopoly, or whether a degree of sponsored radio will be permitted.

The producers see a definite menace in the medium, particularly as it has just become known that the BBC has set up a film production department of its own whose function will be to make shorts for television.

Confirm Box as Head Of Gainsborough

The appointment of Sidney Box as managing director and a member of the board of Gainsborough Pictures, Ltd., has been officially confirmed. He will take over his new duties September 1, when Maurice Ostrer's resignation becomes effective, but will continue in production with his own Sidney Box Productions in order to fulfill commitments of six features for the J. Arthur Rank Organization. The first Box production, called "The Seventh Veil," now in release in the U. S. The second, "The Years Between," will have its London premiere late this month. A third, "Daybreak," starring Ann Todd, is now in production.

Richardson Signs Five-Year Contract with Korda

Ralph Richardson, currently appearing in New York as one of the stars of the English Old Vic repertory theatre, has signed a five-year film contract with Sir Alexander Korda. The agreement calls for a minimum of four pictures, the first of which will be started at Sir Alexander's Sound City studios early in 1947. Mr. Richardson has appeared in many Korda productions.

Gaitskell Gets British Administration Post

Hugh Gaitskell, Member of Parliament and former chief of the British Board of Trade's films division, has been appointed Parliamentary Secretary to the Ministry of Fuel and Power. The new appointment necessitates his resignation from the post of vice-president and honorary economic adviser to the British Film Producers' Association. He was elected to Parliament in the recent general election.

Clark Resigns as ABPC Executive Producer

Robert Clark has resigned as executive producer of Associated British Pictures, it was announced in London last weekend, but will remain as a member of the board. Mr. Clark, who has long service at ABPC and was an associate of the late John Maxwell, is succeeded by Warwick Ward, at one time a well known British actor and an associate producer of ABPC.
Oh, Mr. Lubitsch! What you've started!

(...and it will go on... and on... and on...
...to long run boxoffice greatness!)
Stars You've Wanted—In Each Other's Arms!

Charles Boyer  Jennifer Jones

Ernst Lubitsch's Production of

"Cluny Brown"

20th Century-Fox The Biggest Figure in Best-Sellers—turns a sensational Book-of-the-Month into a tantalizing Lubitsch hit!
"WHAMMO ENTERTAINMENT!"
— Variety

"WILL PACK 'EM IN!"
— Boxoffice

"GUARANTEED TO DELIGHT!"
— Motion Picture Herald

"WILL ATTRACT EVERY CLASS OF AUDIENCE!"
— Daily Variety

"JENNIFER'S FIRST COMEDY—MAGNIFICENT!"
— Hollywood Reporter

"A MULTITUDE OF LAUGHS!"
— The Exhibitor

"A MASTERPIECE!"
— Film Daily

Watch the
WORLD PREMIERE ENGAGEMENT
Rivoli, N.Y.C.!
Box Office Champions for The Month of April

DRAGONWYCK
(Twentieth Century-Fox)

TOMORROW IS FOREVER
(RKO Radio - International)

THE SPIRAL STAIRCASE
(RKO Radio)

ZIEGFELD FOLLIES
(Metro-Goldwyn-Mayer)

Machinists Stir Hollywood Front

Hollywood's uneasy labor front got another unnerving needleling this week. This time it was the long-simmering situation revolving about the machinists.

Sunday it was reported from Hollywood that W. J. Bassett, executive secretary of the Central Labor Council, had called upon all AFL members employed in the industry to refuse to work with any employees performing machine work coming under the jurisdiction of machinists who do not belong to the AFL. This involves Local 23986, a member of the Council of Studio Unions, and Local 1185, affiliated with the International Association of Machinists, which has been suspended by the AFL for non-payment of dues.
**New England Unit Attack on ATA Brings Defense**

The American Theatres Association became the target in the last fortnight of the most severe censure yet heaped upon the new association. It came in the form of a series of four letters over the signature of Walter E. Mitchell, president of Independent Exhibitors, Inc., Boston, and a series of cartoons in the old political style.

"We urge that all independent exhibitors not only refuse to join, but also militantly oppose this (ATA) organization's representation that it is intended to benefit the independent exhibitor," Mr. Mitchell wrote. He described Ted R. Gamble, ATA chairman, as former general manager of Fox West Coast Theatres; S. H. Fabian, president, as partner of Paramount, RKO, Warners and Loew's, Inc.; William F. Crockett, secretary, as head of a unit supported chiefly by affiliated theatres, and the other officers as identified with various of the major affiliated circuits.

**Expresses Concern**

Concern was expressed by Mr. Mitchell over "the influence an organization controlled by these officers and by the affiliated theatre interests may have with the Attorney General...in connection with the anti-trust suit, and particularly with the terms of a possible consent decree or court order should they be able to convince the Attorney General or the Court that they are duly authorized to represent your interests as an independent exhibitor."

The cartoons ridiculed ATA and Mr. Fabian, depicting him as pleading the cause of the independent before the court, offering national screen time to government and propaganda interests, disbarred theatre collectives to charity under the newsreel spotlight, and pleading for the same theatre taxes for affiliated and independents before a legislative committee.

**Says ATA Misrepresented**

R. J. O'Donnell, general manager of the Interstate Circuit, in Texas, and a co-chairman on the organization committee, Monday in New York declared Mr. Mitchell was guilty of misrepresentation of the aims, purposes and intended activities of the ATA organization.

Mr. O'Donnell pointed to the ATA constitutional provision for control by independent exhibitors. He disputed Mr. Mitchell's identification of Mr. Gamble, Mr. Crockett and Mr. Fabian. He denied that ATA had any intention of competing either with Allied or MPTOA, declaring that each organization had its special sphere of operation and that ATA did not attempt to cover activities pursued by the other two national groups.

**LATE REVIEW**

It Shouldn't Happen To a Dog

20th Century-Fox—Comedy

A light-hearted film which doesn't pretend to do anything but entertain, William Girard's production doesn't lack that. It doesn't make much sense in point of plausibility, but laugh-provoking lines and situations, and the presence in the cast of a remarkable dog, named Kodak, more than offset its lack of logic. Allyn Joslyn, cast as a crime reporter who has been kicked upstairs to an editorship in the Service Department, leads a police beat, and believes he can do so if he turns up a missing witness in a tax-evasion case. His path crosses that of Carole Landis, cast as a policewoman working on the same case.

Miss Landis is the owner of a dog, a doberman-pincher recently discharged from the K-9 Corps. The dog is a pivotal point in the screenplay by Eugene Ling and Frank Gabrielson, based on a story by Edwin Lanham. Accused of participating in hold-ups, the dog is sought by every cop in the city. He justifies himself in the final sequences, however, by holding half a-dozen gangsters and saving principals from a water grave in the East River.

Herbert I. Leeds' direction gets the most out of every scene. In the supporting cast, Henry Morgan and John Alexander are outstanding.

*See at the studio. Reviewer's Rating: Good.*

—THALIA BELL

Release date, not set. Running time, 70 min. PCA No. 11496. General audience classification.

Carole Landis.......................... Julia Andrews
Allyn Joslyn............................ Henry Barton
Margo Wood......................... Olive Stone
Henry Morgan, Reed Hadley, Jean Wallace, Ray Roberts.

**Central Standard Time For Kentucky Capital**

Disagreement between the city government and the state and county administration officials at Frankfort, Ky., over which time should prevail in that Kentucky capital has resulted in the City Council repealing a "fast time" ordinance and setting Central Standard Time in city operations. Other Kentucky situations to take similar action include Glasgow, Versailles and Mount Sterling. An agricultural group has brought suit against the city of Lexington, Ky., to test the validity of the Daylight Saving time under which that city is operating.

**Scophony Anti-Trust Suit Deferred to May 29**

Scophony, Ltd., of Great Britain has been granted a postponement to May 29 to argue its motion for dismissal of the anti-trust suit, brought by the U. S. Government, on the ground that it is, and says corporation which does not transact business in this country and that the Department of Justice therefore does not have jurisdiction over it.

**RKO Sues Orson Welles**

RKO Pictures has sued Orson Welles, actor and producer, for $205,612.93, asserting that amount was due as principal and interest on a promissory note dated August 15, 1944, at Los Angeles. The suit, filed in Salt Lake City, also asks foreclosure of a chattel mortgage on films owned by Mr. Welles, according to the Associated Press.

**Schoenstadt Suit Revived; Circuit Asks $6,750,000**

An amended complaint, filed in Chicago Federal Court before Judge Phillip Sullivan Monday, gave new life and public notice to the Piccadilly theatre anti-trust suit filed in 1943 by H. Schoenstadt and Sons against the eight major distributors, the Warner circuit, Balaban and Katz circuit and Federal Theatres Company.

The amendment changes the complaint to the extent of asking damages of $6,750,000. Of this amount, $1,500,000 is for loss of profits during five years and $5,250,000 for damage to property. Triple damages are asked.

The original suit charged monopoly following Loop area first runs, and that five theatres were given advantage over the Piccadilly.

**Enterprise Distribution Unit Now Under Consideration**

Enterprise Productions is considering setting up its own distribution organization, with a definite decision to be made in 30 days, Charles Einfeld, president, said Tuesday upon his arrival in New York from Hollywood.

In New York with Mr. Einfeld are David Loew, Enterprise executive, and David Tannenbaum, counsel, to "give representatives of distributors an opportunity to present their distribution propositions." Mr. Einfeld indicated that many distributor propositions were being discussed but declined to name specific companies.

Before the end of the year Enterprise will have at least five films in production, the producer said. They are scheduled to get underway June 1; "Arch of Triumph," June 24; "Other Love," August 1; a John Garfield film, September 1; and a Ginger Rogers film, November 1, he said.

**RKO Opens Norway Office**

The opening of an RKO Radio branch office in Oslo, with H. Rikheim as manager to direct distribution operations in Norway, has been announced by Phil Reisman, vice-president in charge of foreign operations.

**SAG Delegates Named**

George Murphy, Franchot Tone, Walter Pidgeon, George Chandler, Tudow Williams and Pat Someset have been appointed to the board of directors of the Screen Actors Guild to serve as delegates at the annual convention of the California State Federation of Labor, in San Francisco, June 17.

**Schaefer Joins Columbia**

Sidney Schaefer, formerly with Buchanan Company, has been named director of media and printed advertising of Columbia, effective June 17.
### WARNER BROS.' TRADE SHOWINGS OF

**"JANIE GETS MARRIED"**

starring

**JOAN LESLIE • ROBERT HUTTON**

with

**EDWARD ARNOLD • ANN HARDING**

**MONDAY, JUNE 3rd, 1946**

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<td>Albany</td>
<td>Warner Screening Room</td>
<td>79 N. Pearl St.</td>
<td>2:00 P.M.</td>
</tr>
<tr>
<td>Atlanta</td>
<td>RKO Screening Room</td>
<td>191 Walton St. N.W.</td>
<td>2:30 P.M.</td>
</tr>
<tr>
<td>Boston</td>
<td>RKO Screening Room</td>
<td>122 Arlington St.</td>
<td>2:30 P.M.</td>
</tr>
<tr>
<td>Buffalo</td>
<td>20th Century-Fox Sc. Rm.</td>
<td>290 Franklin St.</td>
<td>2:00 P.M.</td>
</tr>
<tr>
<td>Charlotte</td>
<td>20th Century-Fox Sc. Rm.</td>
<td>308 S. Church St.</td>
<td>10:00 A.M.</td>
</tr>
<tr>
<td>Chicago</td>
<td>Warner Screening Room</td>
<td>1307 So. Wabash Ave.</td>
<td>1:30 P.M.</td>
</tr>
<tr>
<td>Cincinnati</td>
<td>RKO Screening Room</td>
<td>Palace Th. Bldg. E. 6th</td>
<td>8:00 P.M.</td>
</tr>
<tr>
<td>Cleveland</td>
<td>Warner Screening Room</td>
<td>2300 Payne Ave.</td>
<td>2:30 P.M.</td>
</tr>
<tr>
<td>Dallas</td>
<td>20th Century-Fox Sc. Rm.</td>
<td>1803 Wood St.</td>
<td>10:00 A.M.</td>
</tr>
<tr>
<td>Denver</td>
<td>Paramount Sc. Room</td>
<td>2100 Stout St.</td>
<td>2:30 P.M.</td>
</tr>
<tr>
<td>Des Moines</td>
<td>20th Century-Fox Sc. Rm.</td>
<td>1300 High St.</td>
<td>12:45 P.M.</td>
</tr>
<tr>
<td>Detroit</td>
<td>Film Exchange Bldg.</td>
<td>2310 Cass Ave.</td>
<td>2:00 P.M.</td>
</tr>
<tr>
<td>Indianapolis</td>
<td>Paramount Sc. Room</td>
<td>116 W. Michigan St.</td>
<td>2:00 P.M.</td>
</tr>
<tr>
<td>Kansas City</td>
<td>20th Century-Fox Sc. Rm.</td>
<td>1720 Wyandotte St.</td>
<td>1:30 P.M.</td>
</tr>
<tr>
<td>Los Angeles</td>
<td>Warner Screening Room</td>
<td>2025 S. Vermont Ave.</td>
<td>2:00 P.M.</td>
</tr>
<tr>
<td>Memphis</td>
<td>Paramount Sc. Room</td>
<td>362 S. Second St.</td>
<td>2:00 P.M.</td>
</tr>
<tr>
<td>Milwaukee</td>
<td>Warner Th. Sc. Rm.</td>
<td>212 W. Wisconsin Ave.</td>
<td>2:00 P.M.</td>
</tr>
<tr>
<td>Minneapolis</td>
<td>20th Century-Fox Sc. Rm.</td>
<td>1015 Currie Ave. N.</td>
<td>2:00 P.M.</td>
</tr>
<tr>
<td>New Haven</td>
<td>Warner Th. Proj. Rm.</td>
<td>70 College St.</td>
<td>2:00 P.M.</td>
</tr>
<tr>
<td>New Orleans</td>
<td>20th Century-Fox Sc. Rm.</td>
<td>200 S. Liberty St.</td>
<td>12:30 P.M.</td>
</tr>
<tr>
<td>New York</td>
<td>Home Office</td>
<td>321 W. 44th St.</td>
<td>2:30 P.M.</td>
</tr>
<tr>
<td>Oklahoma</td>
<td>20th Century-Fox Sc. Rm.</td>
<td>10 North Lee St.</td>
<td>1:30 P.M.</td>
</tr>
<tr>
<td>Omaha</td>
<td>20th Century-Fox Sc. Rm.</td>
<td>1502 Davenport St.</td>
<td>1:00 P.M.</td>
</tr>
<tr>
<td>Philadelphia</td>
<td>Vine St. Sc. Room</td>
<td>1220 Vine St.</td>
<td>11:00 A.M.</td>
</tr>
<tr>
<td>Pittsburgh</td>
<td>20th Century-Fox Sc. Rm.</td>
<td>1715 Blvd. of Allies</td>
<td>1:30 P.M.</td>
</tr>
<tr>
<td>Portland</td>
<td>Jewel Box Sc. Room</td>
<td>1947 N.W. Kearney St.</td>
<td>2:00 P.M.</td>
</tr>
<tr>
<td>Salt Lake</td>
<td>20th Century-Fox Sc. Rm.</td>
<td>216 East 1st South</td>
<td>2:00 P.M.</td>
</tr>
<tr>
<td>San Francisco</td>
<td>Republic Sc. Room</td>
<td>221 Golden Gate Ave.</td>
<td>1:30 P.M.</td>
</tr>
<tr>
<td>Seattle</td>
<td>Jewel Box Sc. Room</td>
<td>2318 Second Ave.</td>
<td>2:00 P.M.</td>
</tr>
<tr>
<td>St. Louis</td>
<td>S'renco Sc. Room</td>
<td>3143 Olive St.</td>
<td>1:00 P.M.</td>
</tr>
<tr>
<td>Washington</td>
<td>Earle Th. Bldg.</td>
<td>13th &amp; E Sts. N.W.</td>
<td>10:30 A.M.</td>
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</tbody>
</table>
Industry Alert

In Coal and Rail Strike Crisis

As the threatened railroad strike was deferred to Thursday and the coal strike to Saturday, the industry continued to feel the effects of the critical situation. Continuation of both compulsory and voluntary local dimouts at theatres and other commercial establishments until the coal strike was completely settled, the power shortage overcome and plants back in "running operation" was urged by Secretary of the Interior J. A. Krug.

One spokesman for the Solid Fuels Administration said that dimout measures may "actually be necessary until June."

In the New York area, the shortages were threatening normal operations in the processing of release prints in laboratories.

Central Release Prints

The largest, Consolidated Film Industries' Fort Lee laboratory, and also Pathe's Bound Brook plant, were forced to curtail release print processing one day last week because of what was described as an acute situation in the raw stock supply, believed to have been caused by shipping delays. Although De Luxe Laboratories managed to continue without shut down available supplies were "dangerously low.

Despite the uncertainty of the situation, the Connecticut Public Utilities Commission coal conservation program would remain in effect for the remainder of May, it was reported early in the week. The Commission at Hartford received from Edward Paleck, director of the Office of Emergency Controls in Washington, a telegram stating that in his opinion "curtailment machinery must be kept in working order for the balance of the month to guard contingencies until complete resumption of mining is definitely assured."

Throughout the Hartford territory theatre managers were continuing voluntary brownouts of marquees.

In the event that the railroad strike materialized, the National Film Carriers, whose members cover the country in the delivery of prints to theatres, had worked out a plan under which they would extend their routes and shuttle points from one section of the country to another.

Majors "Greatly Relieved"

A distributor spokesman in New York said last week that the companies were "greatly relieved" by this development which would prevent a tieup of prints in the movement from distribution centers in New York and Hollywood to exchanges and also service accounts which are normally served by railroad delivery.

In Ontario and Quebec, theatre owners showed little concern over the government order requiring a halt to the heating of public and office buildings.

FROM READER

EXHIBITOR COMMENTS ON FOREIGN FILMS

To Terry Ramsaye:

Your editorial, "Foreign" Film, is beyond the writer's comprehension, unless we consider it simple propaganda.

The "Foreign" Film is O.K. for cosmopolitan centers, of which there are very few, where you can present such features. Bill Rodgers can accept whatever he wishes, but he cannot get away with it all the time in pushing it down the throats of twelve thousand (12,000) independent small town exhibitors.

The British loan is a fraud being perpetrated on the American public by a few selfish individuals, and you can easily inform Bill Clayton, Assistant Secretary of State, that the English can have plenty of American dollars from their investments of billions of dollars in the American industry with which to buy—what has it cost? Those imported by us from England—are Mr. NAVARI, New Penn Theatre, Universal, Pa.

[Mr. Navari is having no difficulty of comprehension, but is rather declaring a difference of opinion. The editor disclaims propaganda purpose beyond setting forth facts pertaining to an international trade situation. Trade can not be conducted on a one-way road. That fact is now being made conspicuously manifest in the world of the motion picture. The principle is more economic than political. Also there is no disposition, on the part of anyone, including either the editor or Mr. Rodgers, to push foreign film down the throats of exhibitors who do not want it and find no place for it on their screens. However, the observation has been made, and is repeated here, that the decision of the exhibitor is properly to be made on the nature and content of the film irrespective of its country of origin. In point of fact that has been true always, and one can remember in the silent days, when the barriers of language and accent had not been raised, that American exhibitors did very well indeed with some of the better foreign products.—Terry Ramsaye]

Benjamin Fielding Suspends New York Theatre License

The operating license of the Miami theatre in New York was indefinitely suspended last week by License Commissioner Benjamin Fielding for what he termed "flagrant violation of the state education law by exhibiting an obscene and immoral picture."

The picture exhibited for which the theatre's license was suspended was "Guilty Parents."

Mr. Fielding said the picture was licensed by the State Education Department February 21, 1934, but with certain eliminations. The Commissioner's actions were protested by the American Civil Liberties Union, which said that the matter should have been referred to the public prosecutor for criminal proceedings, instead of withdrawing the license.

Outing and Dance Set

The Twentieth Century-Fox Home Office Family Club will hold its annual spring dance at the Henry Hudson Hotel, New York, May 28 and will hold its fourth annual boat ride and outing June 19 at Bear Mountain.

Paramount Men Say Business Up In Latin America

Increasing business is still the report from Latin America, according to several Paramount representatives, in New York this week conferring with Paramount International executives on sales policies and plans, including the refurbishing and erection of new theatres.

The Brazilian film audience has doubled during the last 10 years, according to Pedro Germano, assistant manager in Brazil. High cost of both land and construction is regarding an expansion desired by the trade and public, he said.

Theatre business in Cuba is 30 per cent more than during last year, Americo Rosenberg, general manager, said, and he added that admissions may be increased. Five new theatres are being built, he reported.

Theatre construction in Mexico is ahead of other Latin American countries, L. S. Constantine, manager, declared. In Mexico City alone, five houses are under construction, and during the past year four new ones opened.

Eight new houses are operating in Peru, Osvaldo Urrutia, manager, said. Four are in construction.

MPA Theatre Service Unit Will Move to Washington

The Motion Picture Association's theatre service department, now called the trade relations department, will move from New York to the Washington office, Eric Johnston, MPA president, has announced. David Palfreyman, chief of the section, is expected to move after attending the exhibitor conventions in Chicago, Jacksonville and Columbus, Miss. Indicating more moves to the Washington office are probable, Mr. Johnston said this is the first of a series of moves to concentrate as many activities as possible in the Washington headquarters.

Producers' Unit Votes Interim Labor Pact

The Society of Independent Motion Picture Producers' labor advisory committee voted in Hollywood last week acceptance of an interim agreement with the Screen Extras Guild, pending contract negotiations. The action parallels that recently taken by major companies.

Baker Reelected Head Of KRS Fourth Term

Reginald P. Baker, managing director of Ealing studios, and in charge of the Ealing companies since their inception, has been elected president of the Kinematograph Renters' Society for a fourth term. F. W. Baker was reelected treasurer.

MOTION PICTURE HERALD, MAY 25, 1946
“I’m Hannah Dembrow...outlaw...
and I follow my man...”
in TECHNICOLOR!

The red-blooded story of a red-headed girl

RENEGADES

Evelyn KEYES · Willard PARKER
Larry PARKS · Edgar BUCHANAN

Screenplay by Helen Levy
and Francis Edwards Faragoh

Produced by MICHEL KRAIKE
Directed by GEORGE SHERMAN

Advertised with full pages in AMERICAN WEEKLY LIFE • PARADE
and 52 other national publications
### 20th-Fox Net for Quarter Is Up To $6,241,953

Consolidated net profit for Twentieth Century-Fox Film Corporation and all subsidiaries, including National Theatres Corporation and Roxy Theatres, Inc., for the first quarter ended March 30 was $6,241,953, after all charges, equivalent to $2.53 per share on the 2,365,477 shares of common stock outstanding, after deducting dividends on prior preferred and convertible preferred stock. Net profit for the first quarter last year was $2,853,485, equal to $1.53 a share on the 1,824,711 shares of common then outstanding. The profit for the fourth quarter of 1945 was $5,217,180.

A comparison of the first quarter of 1946 with the first quarter of 1945 follows:

<table>
<thead>
<tr>
<th>Quarter</th>
<th>Gross Income from Sales and Rentals of Film and Theatre Receipts</th>
<th>Consolidated Net Profit before Federal Taxes, Minority Interests and Contingencies</th>
<th>Deduct Net Profit Applicable to Minority Interests</th>
<th>Deduct Provision for Contingencies</th>
<th>Net Profit</th>
</tr>
</thead>
<tbody>
<tr>
<td>13 Wks.</td>
<td>$46,990,985</td>
<td>$12,339,022</td>
<td>$8,642,101</td>
<td>$3,540,438</td>
<td>$1,550,000</td>
</tr>
<tr>
<td>13 Wks. to March 30, 1946</td>
<td>$42,038,729</td>
<td>$10,824,711</td>
<td>$4,516,616</td>
<td>$3,055,485</td>
<td>$3,055,485</td>
</tr>
<tr>
<td>March 30, 1946</td>
<td>$10,824,711</td>
<td>$3,505,485</td>
<td>$3,055,485</td>
<td>$2,315,000</td>
<td>$2,315,000</td>
</tr>
<tr>
<td>March 31, 1945</td>
<td>$6,241,953</td>
<td>$2,853,485</td>
<td>$2,853,485</td>
<td>$1,380,000</td>
<td>$1,380,000</td>
</tr>
</tbody>
</table>

There is outstanding a minority interest in National Theatres Corporation represented by 40 shares of Class B stock which is convertible into 400 shares of Class A (20 per cent of the total capitalization) upon payment of $5,085,000. Had the conversion been made March 30, 1946, the consolidated earned surplus would have been reduced by $998,429.

At the annual meeting at the home office Tuesday, the board of directors reelected Spyros P. Skouras president, following the election of 15 directors by stockholders. The stockholders also approved the proposed retirement plan for employees.


Elected with Mr. Skouras were: William C. Michel, executive vice-president; Mr. Zanuck, vice-president in charge of production; Mr. Connors, vice-president in charge of sales; Mr. Silverstone, vice-president; Joseph H. Moskowitz, vice-president; Mr. Henderson, treasurer; Wilfred J. Eadie, comptroller and assistant treasurer; Mr. Jenkins, secretary; Read B. Sinnaas, assistant treasurer; Fred L. Metzler, assistant treasurer; C. Elwood McCartney, assistant comptroller; J. Harold Lang, assistant secretary; George F. Wasson, Jr., assistant secretary; William Werner, assistant secretary.

Columbia Shows Record 39-Week Net of $2,315,000

Record profits were reported for Columbia Pictures this week as the company released its financial statement for the 39-week period ended March 31, 1946.

The net profit amounted to $2,315,000, equal to $3.62 a share of common stock. This compares with a net of $1,380,000, or $2.06 a common share, for the 39-week period ended March 31, 1945.

Operating profit of the company increased to $4,275,000 in the 1946 period from $2,885,000 in the 1945 period.

The report follows:

<table>
<thead>
<tr>
<th>39 Weeks Ended</th>
<th>Estimated Provision for Federal Taxes</th>
<th>Net Profit for the 39 Weeks Ended</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mar. 31, 1946</td>
<td>$1,380,000</td>
<td>$1,380,000</td>
</tr>
<tr>
<td>Mar. 31, 1945</td>
<td>$1,060,000</td>
<td>$1,060,000</td>
</tr>
</tbody>
</table>

The comparative earnings per share of common stock were calculated on the increased amount of common stock outstanding March 30, 1946. The number of shares outstanding on that date was 95,447, and the number of shares outstanding on March 31, 1945, was 83,401.

### Technicolor Net Put at $440,000

Estimated net profit of Technicolor, Inc., for the first quarter of 1946 is $440,000, before taxes and estimated wage adjustments, compared to $550,000 for the corresponding quarter the year before, it was reported at the annual stockholders' meeting in New York Monday in a letter from Dr. Herbert T. Kalmus, president and general manager, who was absent because of illness.

An expansion program "involving perhaps $4,000,000" could be undertaken without additional financing, he asserted, but warned of delays in the company's expansion which may now take two years or more.

Pointing out that with the price increase of half a cent a foot, effective April 1, on all 35mm film except negatives, net profit for April before taxes and wage adjustments amounted to $209,000, Mr. Kalmus asserted in a statement that earnings for this year might exceed 1945.

Taking cognizance of the current investigation by the anti-trust division of the Department of Justice, he said that the Department, so far, had failed to lodge any charge against the company.

Senator Albert W. Hawkins of New Jersey, J. H. Hayes and H. K. McCann were reelected to three-year terms on the board while C. L. MacDonald was elected to fill a vacancy.

### 20th-Fox Publicists Confer With Loew Managers

Charles Schlaifer, director of 20th Century-Fox advertising, publicity, exploitation and radio departments, and members of his staff, this week conferred in New Haven with Loew's New England theatre managers. Round table discussions on forthcoming pictures were held at the meeting designed to acquaint theatre men in the field with advance plans on pictures to be released in the autumn. Accompanying Mr. Schlaifer were Stirling Silphant, Rodney Bush, Sid Blumenstock, Christy Wilbert, Irving Kahn and Earl Wingart.

### See Export Insurance Bill Offering Long Range Aid

While the proposed export insurance bill will not clear up present problems encountered by the film industry, it will assure long range protection and assist in keeping the U.S. film market on the top in its dealings abroad, F. Preston Forbes, economist for the Senate Small Business sub-committee on foreign trade, said last week. He emphasized that the legislation, if passed, would act only in the future, and not deal with immediate industry bottlenecks which rotate around the lack of foreign exchange and foreign currency in many countries.

Senator Robert Wagner, chairman of the Senate banking and currency committee, said his group would permit film officials to testify when the bill is considered. He refused to predict when the bill would come before the committee, but a clerk of the committee said it may not be considered during this session of Congress.

Kenneth Clark of the Motion Picture Association of America said that Eric Johnston planned to make a study of the measure and its effect upon the industry.

### Resign from Republic

Sam P. Gorrell, Republic branch manager in Cleveland, and Leonard Mishkind, salesman there, have resigned.

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MOTION PICTURE HERALD, MAY 25, 1946
In Old Sacramento

World Premiere in Sacramento

Harry Arthur's

5300-seat

same bill Roy Rog

In Old Sacramento tops "Dakota"

record. And now "In Old Sacra
tomento" tops "Dakota"
mash business at tri-theatre

...at Gotham, New York "In
first two weeks for new house
amento" going great guns in
Fox Theatre, St. Louis ... on
rs in "Along The Navajo Trail"
See Spain and Denmark Easing Film Restriction

Washington Bureau

Information reaching the State Department indicates that the Spanish and Danish markets soon will be easing their restrictions on American films.

It is believed that Spain again will submit an agreement for the industry's approval which is expected to eliminate export license requirements and place a ceiling of approximately 150 picture releases upon exporters.

Denmark, George Canty of the Department of State believes, soon will agree to permit entry of American pictures, admitting them against frozen currency.

(In New York this week, Carl E. Milliken of the Motion Picture Association reported there had been negotiations concerning both countries but that nothing definite had been reached in the MPA. Up to now Denmark has not permitted the importation of American features for fear that too many financial obligations would accumulate, he said.

Spain's last proposal was protested by Spanish producers to such an extent that the Government abruptly withdrew the plan. Under present conditions, the Government lets Spanish producers control licenses to distribute films. There is a black market existing, with American distributors forced to pay from $15,000 to $25,000 for a single release license. Each picture must carry a permit.

Regarding the situation in Denmark, Mr. Canty said, "I believe the situation will ease up." He said that Denmark did not want to discriminate against American pictures, but there "is simply no block exchange between the United States and that country."

The producers here want pictures to enter Denmark regardless of whether payment is immediate or not, Mr. Canty continued. He said that if credit were given U. S. distributors against the frozen currency, there might be an opportunity for collection and transfer of funds at a later date.

Legion of Decency Reviews Six New Productions

The National Legion of Decency reviewed six new productions this week, approving all but one. In Class A-1, objectionable for general patronage, were "Dressed to Kill" and "Larceny in Her Heart." In Class A-II, unobjectionable for adults, were "The Devil's Mask," "Passkey to Danger" and "The Man Who Dared." "She Wrote the Book" was placed in class B, objectionable in part, because of "suggestive dialogue and situations."

Poe To Represent Lesser

Seymour Poe has announced his resignation as eastern representative for Andrew Stone in order to devote his entire time to representing Sol Lesser.

Short Product in First Run Houses

NEW YORK—Week of May 20


Theatre Television Future Seen as Good by Lubcke

"Prospects for theatre television in the near future are very good," Harry R. Lubcke, director of the Don Lee Television System and head of the $1,000,000 studio on Mt. Lee overlooking Hollywood, said last week, citing recent technical improvements.

"Exhibitors introducing television into their theatres," he said, "will do better to invest in a long range viewpoint by fitting out their theatres with a good television projector, rather than using the less efficient and more expensive system of receiving the video picture, photographing it, developing it, and then showing it on their standard projectors. The latter system, although advocated by some television authorities, becomes such an involved affair that the average exhibitor will not want to continue with it when instantaneous equipment becomes available."

Mr. Lubcke sees no threat to exhibitors' interests in the coming of television and he said it was more likely to prove a "shot in the arm to box office receipts."

Ontario Censors To Classify All Films for Year

All films submitted to the Ontario Board of Censors, effective June 1, will be classified for adult and universal audiences, with exhibitors directed to designate the category in all advertising for one year. O. J. Silverthorne, chairman of the Censorship and Theatre Inspection Branch of the Provincial Government, announced in his annual report for the past fiscal year. The film grading will be examined by the board one year hence with a view toward further policy. The move, Mr. Silverthorne said, was taken for the protection of the adolescent mind and the guidance of parents because "unfortunately there seems no tendency on the part of producers to limit the output of films which can be anti-social in their implications and consequences."

Mr. Silverthorne said that horror or crime pictures constituted 15 per cent of all films, adding that British and foreign films were comparatively free of the material for which Hollywood films are criticized.

He reported that 470 features were examined the past year, 95 per cent from the United States. Of these 94, or 20 per cent, were altered before approval and none was rejected, although one picture was withdrawn.

Fifty-four British films were examined, and 19, or 35 per cent, altered by deletions. The Board condemned 629 pieces of advertising and 250 others were altered out of a total of 36,889 pieces, mainly because of the depiction of sex and crime.

Tuttle RCA Treasurer

Arthur Brewer Tuttle has been elected treasurer of Radio Corporation of America, succeeding George S. DeSousa, who has held the position since 1919.

MOTION PICTURE HERALD, MAY 25, 1946
flash!

BEN HECHT'S

"SPECTER of the ROSE"

GETS SMASH OPENING

IN SPECIAL PREMIERE

(THURSDAY, MAY 16th)

EMPIRE THEATRE

NEW BEDFORD, MASS.

BEN HECHT'S

"SPECTER of the ROSE"

with

JUDITH ANDERSON • IVAN KIROV
MICHAEL CHEKHOV • VIOLA ESSEN
LIONEL STANDER

Produced, Written and Directed by
BEN HECHT

Co-Producer-Director and Director of Photography,
LEE GARMES • Musical Score, George Anthell
Choreography, Tamara Geva

A REPUBLIC PICTURE
Theatrical Guild and RKO to Produce "Electra"

The Theatre Guild in New York has announced that it will be associated with RKO in the production of the film version of Eugene O'Neill's "Mourning Becomes Electra," a modern version of a Greek tragedy, which, when produced by the Guild, ran from 4:30 in the afternoon to 11:00 o'clock at night with time out for dinner. Mr. O'Neill, according to the Guild, will be a director and adapt the film, in which Rosalind Russell will star.

MGM Starts Two, One To Be Directed by Montgomery

MGM trained cameras on two: "Lady in the Lake," and "High Barbaree." The first, adapted by Steve Fisher from Raymond Chandler's mystery novel, marks the directing debut of Robert Montgomery, who also stars in the film. Others in the cast include Audrey Totter, Lloyd Nolan, Leon Ames, Jayne Cotter, Dick Simmons and Tom Tully. George Haight is producing.

Everett Riskin is producing "High Barbaree," film version of the Nordhoff and Hall novel of the same title. Jane Conway is directing a cost composed of June Allyson, Henry Hull and Claude Jarman, Jr.

Comet Productions, which releases through United Artists, launched "Miss Telson," whose cast includes David Bruce, Cleatus Caldwell, Ann Hunter, Howard Freeman, Grady Sutton and Margaret Dumont. Buddy Rogers and Ralph Cohn are the producers; Reginald LeBorg the director.

Sam Wood has formed a new producing unit which will make films for International Pictures for United World release. The deal makes available to him the facilities acquired by International when that organization recently moved to the Universal lot. Wood brings him numerous story properties, among them the Ferber-Kaufman stage play, "The Land Is Bright."

Enterprise has signed its sixth star, John Garfield, who will star in "The Burning Journey," by Arnold Manoff. Production will get under way early this autumn. The five other stars signed by Enterprise are: Ginger Rogers, Ingrid Bergman, Barbara Stanwyck, Joel McCrea and Charles Boyer. The company also has under contract as producers David Lewis, Harry Sherman and Wolfgang Reinhardt, with Anatole Litvak as producer-director.

Miss Rogers will make a number of films over a period of years. The first will be "Maggi July," on which the actress' husband, Jack Briggs, will be associate producer, with Wolfgang Reinhardt producing. The second, according to present plans, will be a film version of Libbie Block's novel, "Wild Calendar."

To Make Several Over Period of Years

Betty Grable will star in "No Wedding Ring," an original by Gene Markey, who will also produce it for 20th Century-Fox as his first assignment since his recent discharge from the Navy.

Philip Dunne, who wrote the screenplay for "Forever Amber," has been signed to a new six-year contract by 20th Century-Fox.

"Young Man with a Horn," Dorothy Baker's best seller based on the life of "Bix" Beiderbecke, has been purchased by Warners and assigned to Jules Furthman for production. Stephen Longstreet is currently preparing the screenplay.

Bogeaus Plans Film Based On French Revolution

Benedict Bogeaux has signed Ida Lupino for the feminine starring role in his forthcoming production, "The Affair of the Diamond Necklace," a story based on an actual occurrence which took place during the reign of Louis XVI, and which led indirectly to the French Revolution. . . . Judith Anderson, star of stage and screen, and remembered for her characterization of "Mrs. Danners" in "Rebecca," has been signed by Sol Lesser for a top role in "No Trespassing."

Samuel Goldwyn has concluded arrangements with Cary Grant to star in "The Bishop's Wife," film version of the Robert Nathan novel. Grant will portray an angel, and Teresa Wright will co-star in the title role. . . . Producer William A. Bacher has had his 20th Century-Fox contract extended. . . . Shirley Temple will star in David O. Selznick's forthcoming "What Every Young Bride Should Know," which Allan Scott will produce.

Louis Hayward, who starred in "The Son of Monte Cristo" before he entered the U. S. Marine Corps three years ago, will bring that classic Alexander Dumas character back to the screen in "The Return of Monte Cristo," which Edward Small will produce at Columbia. Max Nosseck will direct. . . . Kathryn Grayson and Tony Martin are set for stellar roles in "The Kissing Bandit," which Joe Pasternak will produce in Technicolor for MGM.

Extras Have Diversified Background, Producer Finds

The diversified background of Hollywood extras has been noted by producer-director Roy Del Ruth since he announced he would use former society people now working as extras for "It Happened on Fifth Avenue," his first production for Monogram release.

Del Ruth already has interviewed nearly 100 for the extra parts. He has discovered that extras include a former leading member of the New York Stock Exchange and his wife, who was an outstanding socialite and hostess in the early 1920's; two one-time famous women novelists; the now impoverished daughter of one of Boston's most famous Bay families; the widow of a general who won fame in World War I; the daughter of an English earl who lost her inheritance when she married a commoner. Walt Disney has plans in the final stages
for two more features combining live action and animation. These are "Mickey and the Beanstalk," in which Edgar Bergen and Charlie McCarthy will appear, and "How Dear to My Heart," an adaptation of Sterling North's story, "Midnight and Jeremiah." George Pal has announced that he intends to film the story of the Virgin of Macarens, patron saint of the Mexican bullfighters, as a "special" on his schedule of Puppette chorts for Paramount.

"Wife Wanted" to Be Next for Bernerd

The next film which Jeffrey Bernerd will produce for Monogram in association with Kay Francis will be "Wife Wanted" which Phil Karlson is slated to direct. Walter Wanger has arranged with Columbia to borrow Lee Bowman to co-star with Susan Hayward in "Smash-Up," an original by Dorothy Parker and Frank Cavett. The film will be released through Universal.

Boris Karloff will portray an Indian chief in "The Golden Arrow," frontier spectacle which Cecil B. DeMille will produce at Paramount. Milton Sperling and Joseph Bernhard, of United States Pictures, have purchased "Gold City," by Ted Allan. Richard Goldstone's initial production for MGM since his recent release from the armed forces will be "Too Perfect," for which Philip McDonald is preparing the screenplay.

Annie Baxter Gets Role In "Late George Apley"

Annie Baxter has been assigned a top role in "The Late George Apley," film version of the John Marquand book scheduled for an early start at 20th Century-Fox. Walter Wanger has arranged to borrow Marsha Hunt from MGM for the second feminine lead in "Smash-Up," which Universal will release. "Return of the Soldier," a novel by Rebecca West dealing with an amnesia victim of World War I, has been purchased by Warners.

Henry Hull, Broadway actor who has been absent from the screen for nearly three years, has been engaged by MGM for an important part in "High Barbaree." Samuel Goldwyn has acquired "Among My Souvenirs" for use as the theme song of "The Best Years of Our Lives." Walter Slezak will share stellar honors with Pat O'Brien and Anne Jeffreys in RKO's forthcoming "Riffraff.

Cowan Plans Four Films For New Season List

Lester Cowan, producer of "The Story of G.I. Joe," will produce four pictures for the coming season, he announced in New York last week. First on the list, with production to start in August, is the film version of F. Scott Fitzgerald's "Babylon Revisited." Second is a post-war comedy from an original by Fred Othman, "The President's Husband." The others are the story of Sun Yat-sen, founder of the Chinese Republic, and "Free Press," the screenplay of which probably will be written by Ben Hecht and Charles MacArthur.

No Need for Ruling on Set Construction Limit

The Civilian Production Administration office reported last week that a special interpretation of the motion picture set construction ban will not be made, as previously reported, since it is now generally understood within the industry that the $15,000 ceiling applies to a single set and not to the entire production.

Smith in Goldwyn Post

Bernard Smith, managing editor and sales manager for Alfred A. Knopf publishing company, has been appointed eastern story editor for Samuel Goldwyn Productions, effective July 1. He is the author of several books of literary criticism.

Disney Transfers Hosie

William A. Hosie has been transferred from the Walt Disney studio to the eastern office, where he will work with Charles Levy. The move is part of the expansion activities of the eastern office.

Monogram Has Twelve Ready for Release

Monogram currently has 12 pictures for release or in the process of editing, it was announced this week by Samuel Brodly, president. "Suspense," the studio's biggest to date, starring Belita, will be released June 15. Others are "Behind the Mask," "In Fast Company," "Strange Voyage," "Don't Gamble with Strangers," "Freddie Steps Out," "The Gentleman from Texas," "Romance of the Rancho," "Bowery Bombshell," "Trail to Mexico," "The Mandarin's Secret" and "Jumpin' Joe.

Alexander and Eastman To Publicize "Duel"

Sidney Alexander, advertising manager for Columbia Pictures in New York since 1942, has been appointed eastern publicity and advertising director for Vanguard Films, Inc., and the Selznick Studio to work on the campaign for "Duel in the Sun," it was announced this week by Paul MacNamara, managing director of publicity, advertising and exploitation for the Selznick enterprises. He also announced the appointment to the eastern staff of James Eastman, who will work on advertising tieups for "Duel.

MGM Sets Tradeshows

MGM has set tradeshow dates on six pictures, it was announced in New York Monday. "Little Mr. Jim," previously set for June 10, has been changed to June 4. Two Smart People," previously scheduled for April 29, has been dated June 4. On June 10, "Three Wise Fools" and "Faithful in My Fashion" will be shown in all exchanges. "But Not Goodbye" will have its showing June 24, while "Holiday in Mexico" will be shown July 2.

Show "Stolen Life" June 17

"A Stolen Life" starring Bette Davis, Glenn Ford and Dane Clark, will be trade-shown nationally by Warner Brothers June 17.
LA

...Is Topping EVERY Previous Ladd Show in EVE

...Is Coming to Broadway May 25th in the Work

...Adds Another Record-Crusher to this Ama...
ALAN LADD
VERONICA LAKE
WILLIAM BENDIX
in
"The BLUE DAHLIA"

A
GEORGE MARSHALL
production
with
Howard da Silva - Doris Dowling
Tom Powers - Frank Faylen
Directed by George Marshall
Written by Raymond Chandler

ALAN LADD
GERALDINE FITZGERALD
in
"O.S.S."
with
Patric Knowles - John Hoyt
Written and Produced by Richard Maibaum
Directed by Irving Pichel

Y Single Date of "THE BLUE DAHLIA"
Premiere of Paramount's Greatest Scoop - "O.S.S."

Following 1946 Success String from PARAMOUNT

"LOST WEEKEND"
"ROAD TO UTOPIA"
"THE VIRGINIAN"
"KITTY"
"THE BLUE DAHLIA"
Public Prefers
Single Feature,
Says Morgan

Oscar A. Morgan, short subjects and Paramount News sales manager, told district, branch and sales managers this week in Denver that his nationwide sales tour had confirmed Paramount’s recently completed opinion poll, which proved the preference of the public for single feature bills.

“The trend away from the double feature policy,” said Mr. Morgan, “has been recognized by the Paramount short subject department which in the 1945-46 season had the biggest sales year in the history of our organization.”

In Chicago, May 17, at his eighth meeting, he told salesmen, “Paramount’s two-reel musical featurettes are a triple threat to double bills,” claiming that “on a per-reel basis the production costs of these featurettes exceed those of many full length feature films.”

Attending the seventh meeting at St. Louis, May 15, were R. C. Libeau, district manager; R. M. Copeland, branch manager, Kansas City; M. Schweitzer, St. Louis branch manager, and Harry Hammerberg, branch manager, Des Moines.

In Chicago: Allen Uscher, district manager; J. H. Sayers, manager, Chicago branch; Sam Stoll, Chicago sales manager; Harold Wirthwein, Milwaukee branch manager; Ben Blotcky, Minneapolis branch manager, and Norman R. Scheinbaum, Minneapolis sales manager.

At Denver were: Hugh Braly, district manager; C. J. Bell, branch manager; F. H. Smith, branch manager of Salt Lake City, and J. T. McBride, Omaha branch manager.

Mr. Morgan’s tenth and final meeting was to be held in San Francisco Thursday and Friday.


ITALY’S SPENDING PROPOSALS ARE REJECTED BY INDUSTRY

The State Department and film industry export officials have turned down an Italian proposal that money made on United States films be spent in Italy within six months after it is deposited in banks, it was revealed in Washington last weekend. Further, the U. S. industry does not favor the elimination of quotas because in this event the American industry would be blamed for “flooding the market” by foreign producers and distributors. If the U. S. industry is forced to spend the revenue within six months after release runs, little choice would be given companies in the purchase of equipment, it was pointed out. Italy wants to keep all amusement expenditures within its boundaries.

IN NEWSREELS


Jackson Park Injunction

Relief Denied by Court

Judge Michael Igoe last Friday in the United States Court in Chicago adjourned his hearing on the fixing of the injunctive relief to be granted the Jackson Park Theatre in the anti-trust suit which has been decided in its favor by the U. S. Supreme Court against Balaban and Katz and distributors.

At a hearing last Friday, counsel for the defendants maintained they had the right to argue “everything affecting the case,” when Judge Igoe attempts to fix the injunctive relief. They pointed out that the verdict of the U. S. Supreme Court on damages did not preclude this procedure, but Thomas C. McConnell, Jackson Park counsel, contended this was not permissible, and that old matters could not be argued.

Judge Igoe directed both sides to submit briefs in the question and indicated that he would decide the point by June 7.

ABC Buys Theatre

The American Broadcasting Company has exercised its purchase option on the 506-seat Vanderbilt theatre, New York, for use as a radio studio. ABC has held the house on lease since August 1944.

Pledge Support Of 1946 Greater New York Fund

Support of the Greater New York Fund drive, of which the industry quota this year is $28,600, was strongly urged and solemnly pledged by industry executives, circuit representatives and trade press spokesmen at a committee meeting last Friday at the home offices of Twentieth Century-Fox. Spyros Skouras, president of 20th Century-Fox and chairman of the industry committee, presided.

Mr. Skouras, stressing that the need of the Fund is greater this year than before, briefly outlined some of the functions of the Fund, pointing out that no fewer than 415 institutions are aided by it. The industry quota this year is $10,000 more than last.

George W. Jackson, chairman of the Greater New York Fund and president of the Chemical Bank and Trust Company, reported the city-wide goal this year would be $9,500,000 as against $4,800,000 the preceding year. In explaining the necessity for the increase, he cited as factors the 4.2 per cent increase in population, plus the 600,000 returned veterans with their problems.

Edward F. McGuire, vice-chairman of the fund and vice-president of the Chemical Bank and Trust Company, expanded upon the heightened demands that would be made upon the Fund this year.

Barney Balaban, president of Paramount, termed the Fund “a good bargain” because it achieves so much with so little.

Speaking in behalf of the exhibitors were Fred Schwartz and Sam Rinzler, New York circuit executives. Mr. Rinzler said, “we never fell down on any worthy drive and we will not fall down on this one.”

As spokesman for the trade press, Martin Quigley said that as in the past, it would extend every possible aid and assistance. “You may rest assured,” Mr. Quigley promised, “the trade press will put forth its very best efforts.”

Percentage Suits Filed By Majors in Ohio

George A. Manos, Manos Amusement Incorporated, and Roxy Amusement Company, Inc., are defendants in each of eight suits based on percentage returns filed Tuesday in the Federal District Court for the Southern District of Ohio, in Columbus. Columbia, Loew’s, Warner Bros., 20th Century-Fox, United Artists, Universal, RK0 and Paramount are plaintiffs. Among the theatres mentioned in one or another of the complaints are Carol Manos in Newton Falls; Mahoning and Uptown in Youngstown; Globe in Columbus; Manos and Rex in Cleveland; American in Latonia; Manos and Rex in Milford; and St. Clair in St. Clairsville, all in Ohio. Each distributors asks damages and an injunction.
RKO's PIC-TOUR OF THE MONTH

Love scene intimate ... but not private ... as movie technicians crowd Dorothy McGuire and Guy Madison.

"TILL THE END OF TIME"

GOT HIS JOB BACK. Rehearsing a love scene for RKO's *Till The End Of Time* are DOROTHY MCGUIRE, brilliant star, and GUY MADISON, just out of Uncle Sam's Navy. You remember him—the sailor in *Since You Went Away*. Cast includes ROBERT MITCHUM, BILL WILLIAMS.

"SINBAD THE SAILOR"

SINBAD IN BAD? *Sinbad the Sailor*, first film after 5-year military service, finds DOUGLAS FAIRBANKS, JR. seeking favor of lovely, but aloof, co-star, MAUREEN O'HARA. Sharing stellar honors in RKO's romantic and lavish Technicolor production is WALTER SLEZAK.

"NOTORIOUS"

SUSPENSE ON THE SET. Producer-director ALFRED HITCHCOCK is held in suspense by CARY GRANT and INGRID BERGMAN, between scenes of their forthcoming picture, RKO's *Notorious*. Hitchcock has just made a dive (in vain) for a piece of Grant's birthday cake.

"SISTER KENNY"

BING CROSBY'S FOUR SONS visit ROSALIND RUSSELL, star of RKO's *Sister Kenny*, and present her with toy train for youthful inmates of the Elizabeth Kenny Institute for infantile paralysis victims. This notable film about the famous nurse, co-stars ALEXANDER KNOX.

THESE BIG RKO PICTURES WILL SOON BE SHOWN AT YOUR THEATRE

MORE PRE-SELLING BY RKO!...This full-page ad appears in LIFE, May 6th issue, WOMAN'S HOME COMPANION, June issue, and LOOK, June 11 issue. Combined circulation, 9,319,351
Columbia

BANDIT OF SHERWOOD FOREST: Cesar Wilde, Anita Louise—This played to a very good Easter holiday business. Everyone was well pleased with it. It is a little slow, but it is a very good picture, especially since "Leave Her to Heaven." Played Sunday, April 2—Thomas di Lorenzo, New Palitz Theatre, New Palitz, N. Y. Small town patronage.

BLAZING THE WESTERN TRAIL: Charles Starrett, Tex Harding.—Very good Western with good Western music. It is good for the kiddie audience fans.—James C. Balkcum, Jr., Grey Theatre, Grey, Ga. General patronage.

BLONDIE'S LUCKY DAY: Arthur Lake, Penny Singleton, Jean Harlow.—The picture out a double feature without a Western. It taught us a lesson. First, there was no Western, and second, they don’t want to sit through these psycho-pathic films. "Bewitched" turned out to be quite a good film for the children, but that did not help the box office, as they did not come to see it. Played Friday, Saturday, May 3—Carl M. Hubbert, Gem Theatre at Cornell.

 GIRL OF THE LIMELIGHT: Nelson, Helen Tindall.—No star values, but it is a show that is particularly suited to a small town. Played to better than average Sunday business and pleased all. Played May 4—A. J. Sindi, Rankin Theatre, Rankin, Ill.

MEET ME ON BROADWAY: Marjorie Reynolds, Fred Brady.—Fairly good program picture that did O.K. with a Western picture. Played Friday, Saturday, Monday, May 10, 11.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SHE WOULDN'T SAY YES: Rosalind Russell, Lee Bowman.—Not bad but not bad enough to bring in average business. Had absolutely no complaints and it was sent everywhere with a smile. Played Sunday, Monday.—Roger O. Gackle, Roxy Theatre, Northwood, N. D.

SING ME A SONG OF TEXAS: Rosemary Lane, Tom Tully.—Very good little Western offering good entertainment. Played three days and it stood up. Columbia has a lot of this type and they have all done well for us. Played Thursday-Saturday, April 24—A. T. Maun, Rudi Theatre, South, N. D.

SONG OF THE PRAIRIE: Ken Curtis, Jeff Donnell.—A really surprising Western musical which even I liked and I don't like Westerns. Was a change every patron was satisfied. Played Friday, Saturday, Sunday, April 21, 22, 23.—Millard Bowden, Roxy, Northwood, N. D. Rural and small town patronage.

SONG OF THE PRAIRIE: Ken Curtis, Jeff Donnell.—This was a good, good Western. The people here like the Westerns. It didn't do business. Played Thursday-Saturday, April 24—Harry T. Wachter, Flint Theatre, Gentry, Ark.


TARS AND SPARS: Alfred Drake, Janet Blair, Marc Platt.—Pretty good business the first night following a first week Westinghouse show. The picture had its bright moments and it was not too bad most of the way but how they stayed away from it! There were not enough musical and dance sequences. Played Thursday, Friday, Saturday, April 1, 2, 3.—Carl M. Hubbert, Gem Theatre, Cornell, Wis.

TEN CENTS A DANCE: Jane Frome, Jimmy Lloyd—I thought this was a very good picture. It had lots of action. We played it Sunday midnight and did O.K. Played May 12—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

THOUSAND AND ONE NIGHTS: A: Cornel Wilde, Evelyn Keyes.—A beautiful picture in Technicolor. It runs 95 minutes, but there isn't a dull moment. It will be good any day of the week. It appeals to the whole family. It is worth a repeat for my own people. Played Easter Monday, Monday, March 24. —M. L. London, Gem Theatre, East Boston, Mass.

THROW A SADDLE ON A STAR: Ken Curtis, Adele Roberts.—Greta Nissen's picture. Played three days with that pleased. Business only fair on a Giveaway Night.

Played Wednesday, May 8—W. F. Shelton, Longstreet Theatre, Longstreet, N. C.

Frank

BOY, A GIRL AND A DOG: Jerry Hunter, Sharyn Myers.—Picture for the kids, but it will be enjoyed by the grownups. Did average Tuesday and Wednesday, April 24.—Henry Sparks, Sparks Theatre, Cooper, Texas.

Film Classics

STRIKE ME PINK: Eddie Cantor—This is a real moneymaker. It is full of entertainment for old and young alike. There are 96 minutes of good comedy and music. It has just what the average boy and girl want and it is not a dull moment. Played Friday, Saturday, April 26, 27—M. L. London, Gem Theatre, East Boston, Mass.

ABROTT AND COSTELLO IN HOLLYWOOD: Bud Abbott and Lou Costello.—The pictures proved with this crazy pair. Their first picture, "Buck Privates," was a box office winner for me, but every one since then has been a little less good. They don’t sell in our town. Played Thursday, Friday, Saturday, April 26.—Henry Sparks, Sparks Theatre, Cooper, Texas.

ADVENTURE: Greer Garson, Clark Gable.—Made the mistake of raising the admission price and playing it three days. Patrons came expecting more than they got. It is not better than the former Garson pictures and not as good as some. Divided opinions. Some good and some bad. Played Wednesday-Friday, Saturday, April 23—Henry Sparks, Sparks Theatre, Cooper, Texas.

ADVENTURE: Clark Gable, Greer Garson.—This opened very well but died quickly. Clark Gable and Greer Garson are unquestionably responsible for a portion of the drawing, but poor material in the story lets them both down and cannot be counted upon for sustained interest at the box office. Better luck next time. Played Thursday, Friday, Saturday, April 26.—Thomas di Lorenzo, New Palitz Theatre, New Palitz, N. Y.

ANCHORS AWEIGH: Gene Kelly, Frank Sinatra.—A picture that pleased the patrons. Attendance good. Congratulations, MGM. Played Friday, Saturday, April 19, 20.—Kal. Walshow, Broadway Theatre, Broadway, Sask., Can.

DANGEROUS PARTNERS: James Craig, Sigrid Holmquist.—This was a nice picture. Not quite a melodrama and certainly not a musical. Played Thursday, Friday, Saturday, Sunday, April 25, 26.—Charles L. Jones, Elm Theatre, Elma, Iowa. Small town and rural patronage.

HER HIGHTNESS AND THE BELLBOY: Hedda Lamarr, Robert Walker.—Metro melon pictures. Could have used this on Sunday in good advantage, but it made a big melodrama hit. One of the cleverest comedies that really got the laughs. Good picture, good business. Played Wednesday, Thursday, April 17, 18.—Charles L. Jones, Elm Theatre, Elma, Iowa. Small town and rural patronage.

NATIONAL VELVET: Mickey Rooney, Jackie Jenkin.—Picked this one up late and not a bit sorry. Should be enough said. Played Sunday-Tuesday, May 7, 8.—M. W. Thompson, Roxy Theatre, Row Bells, N. D.

OUR VINES HAVE TENDER GRAPE: Edward G. Robinson, Dorothy Comingore.—Very good comedy and business. It is good for any day of the week. It was our only break since January 1, 1946. Don’t know why, but I have been throwing a beating on some of Metro’s top shows. But “Vines,” “Twice Blessed,”

"Her Hightness and the Bellboy," were all good and held up well over Played Sundat-Monday, March 31. April 1—A. E. Munro, Rolla Theatre, Rolla, N. D.

SAILOR TAKES A WIFE: Robert Walker, June Allyson.—An entertaining romantic comedy which gave us an unsatisfactory attendance for Friday and Saturday. Monday, Friday, Saturday, May 5, June 6.—A. Perrett’s, Crescent Theatre, Mahoningtown, Pa.

SON OF LASSIE: Peter Lawford, Donald Crisp.—Played this last but topped all previous house records. The color and the photography are superb. Leo has the light touch for these types. Played Thursday, Friday, Sunday, Monday, April 2, 21.—Gus Samuelson, Lake Theatre, Turtle Lake, N. D. Small town and rural patronage.

THEY WERE EXPENDABLE: Robert Montgomery, John Wayne.—This is the greatest of all war pictures. The majority of my customers still do not go for war pictures. The only drawback was its running time. Played Monday, Thursday, Saturday, Sunday, May 8, 9.—James C. Balkcum, Jr., Grey Theatre, Grey, Ga.

THEY WERE EXPENDABLE: Robert Montgomery, John Wayne.—Very good picture but business, for some reason, was very light. Perhaps it was because it wasn’t a film which shows the dangers of war. If we do not care for any more war pictures, Played Sunday, Monday, April 28, 29.—A. C. Edwards, Winema Theatre, Scotta, Cal. Small lumber town patronage.

TWICE BLESSED: Lee and Lynn Wilde, James Craig.—A little picture from Metro that sells right and does business. Young and old alike enjoyed this. It is fast moving. It never deecs and it is good entertainment. Played Wednesday, Thursday, Friday, Saturday, Sunday, April 21, 22, 23, 24.—Elma, Iowa. Small town and rural patronage.

VACATION FROM MARRIAGE: Robert Donat, Deborah Kerr.—The attendance and interest was very poor. Only the few who like foreign films will see it. It requires the buying of a book- ing schedule. However, the picture is highly entertaining. It is about a marriage and the characters do not care for each other, it never fails to hold interest. Played Wednesday, Thursday, Friday, Saturday, Sunday, May 1.—Charles L. Jones, Elm Theatre, Elma, Iowa. Small town and rural patronage.


YOLANDA AND THE THIEF: Fred Astaire, Lucille Ball.—This was a good picture, but it failed to do any business here. Not quite the type for our trade. Played Wednesday, Thursday, May 4, 5.—A. C. Edwards, Winema Theatre, Scotta, Cal. Small lumber town patronage.

ZIEGFELD FOLLIES: MGM Contract Players.—Did not care for this one. It was too old fashioned to be forgotten days of the depression. Metro should keep their good will and retain their reputation as the “Friendly company.” They won’t sell in this small town. Played Wednesday, Thursday, Friday, Saturday, Monday, May 5, 6.—Henry Sparks, Sparks Theatre, Cooper, Texas.

Monogram

BOWERY BLITZKRIEG: East Side Kids.—This is a repeat, but the price is right, and the picture had not been seen by everyone. There were a few people who came to see it. It is O.K. for subsequent runs.

ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.0

COLUMBIA
ON NEWSREEL assignments or production work, when lighting conditions are extremely poor, the natural choice is the high-speed Eastman Super-XX Negative Film, one of the family of Eastman Films, industry favorites for more than fifty years.

EASTMAN KODAK COMPANY, ROCHESTER 4, N. Y.
J. E. BRULATOUR, INC., Distributors
FORT LEE, CHICAGO, HOLLYWOOD
Paramount

HERE COMES THE WAVES: Bing Crosby, Betty Hutton, Sonny Tufts—Here is the very best picture I have ever seen for this one. After I viewed it myself, I certainly agreed with them. Played Tuesday, Thursday, April 22—M. L. London, Gem Theatre, East Boston, Mass.

MUGGS RIDES AGAIN: Leo Gorcey, Huntz Hall They scored this East Side siller and it stood up with business. A real picture. The horse racing put it above the average in the dog race. Played Sunday, Monday, Tuesday, Wednesday, April 5—M. W. Thompson, Roxie Theatre, Bow Bells, N. D.


HOLD THAT BLONDE: Eddie Bracken, Veronica Lake—An entertaining picture which held up only one on my show this week. It didn’t belong on the average Sunday business for it. It was without a laugh. You won’t go wrong playing it. Played Sunday, Monday, April 18—M. L. London, Gem Theatre, Elm, Small town and rural patronage.

LOST WEEKEND, THE: Ray Milland, Jean Wyman—Good business. Couldn’t help it selling it. Most customers will like this. Also played on the single. Played Tuesday, Monday, April 7, 8—Charles L. Jones, Elm Theatre, Los Angeles, Calif.

MASQUERADE IN MEXICO: Dorothy Lamour, Arturo de Cordova—I enjoyed it very much. Played Thursday, Tuesday, Wednesday, April 15—Theatre, Providence, R. I.

MIDNIGHT MATHWIT: William Gargan, Ann Savage—Doubled with a Western. The combination did somewhat average business. However, this picture had enough comedy in it to make it fairly well. Played Thursday, Friday, April 26—Carl M. Hubbell, Gem Theatre, East Boston, Mass.

PRACTICALLY YOURS: Claudette Colbert, Fred MacMurray—The same old story, not too fresh. Ninety minutes is just right, but no business finished. The running order of the picture was seen in the big houses. Played Tuesday, Thursday, Friday, April 20—M. L. London, Gem Theatre, East Boston, Mass.


RKO Radio

BELLS OF ST. MARY’S: Bing Crosby, Ingrid Bergman—Played this seven days during Holy Week. Crosby and Bergman did very well with it. Much better than any other picture could have done during that period. Every-

CALIFORNIA GOLD RUSH: Bill Elliott, Alice Flemming—Bravo, Republic, for actually letting this picture come to the screen. It is a very good story with a great deal of action. Played Sunday, Saturday, May 3—11. J. B. Shelton, Louisburg, N. C.

COWBOY AND THE SENORITA: Roy Rogers, Mary Lee—Played this old but still did the usual Roy Rogers average. Played on the weekends, but Rogers tops them all for box office. Played Thursday, Friday, April 19, 20—O. Gackle, Roxy Theatre, Northwood, N. D. Rural patronage.

DAKOTA: John Wayne, Vera Hruba Ralston—A good action picture which I had booked in any hour on Friday, Saturday, Sunday, May 9, 10—Louis A. Perretta, Crescent Theatre, Malonington, Ill.

BUFFALO DAYS: Sonny Carson, Peggy Stewart—A steady Western for all action houses. I have noticed that a few of my friends in Hollywood are just beginning to realize that the public demands more action and less tedious dialogue. This is something I have been complaining about for over a year. This is a very good and expensive Western. Played Monday, Sunday, April 22–27—M. L. London, Gem Theatre, Elm, Iowa. Small town and rural patronage.

DONT FENCE ME IN: Roy Rogers, Dale Evans—Rogers is still on top. Good business. Played Thursday, Friday, April 18–20—E. Munro, Rolla, N. D.


MEXICAN: Constance Moore, Tito Guizar—This is a very good musical with songs by Tito Guizar. I played it first run in a small little theater, but the box office was good. Played Thursday, Friday, Saturday, Sunday, April 18–21—Carl M. Hubbell, Gem Theatre, Cornell, Wis.

SHOESTRING: Roy Rogers, Dale Evans—A good business and a good picture. No real competition. Played only one picture this week. Played Thursday, Friday, Saturday, Sunday, April 20–22—Carl M. Hubbell, Gem Theatre, Fishersville, Va.

GREAT STAGECOACH ROBBERY, THE: Bill Elliott, Bobby Blake—Great Western. Played Friday, Saturday, Sunday, April 16–18—E. Munro, Rolla, N. D.

RKO Radio


UTAH: Roy Rogers, Dale Evans—This was my first Western picture and it sure brought in the silver coins. Played Thursday, Friday, Saturday, Sunday, April 21–23—Ben Hickman, Logan, Utah.


Repulic


ALONG THE NAJAVO TRAIL: Roy Rogers, Dale Evans—This Republic make one Rogers Western this week which played to average crowds. All I have to say is: if the fans come in Roy Rogers plays. Played Thursday, Friday, Saturday, Sunday, April 19–21–22—M. W. Shelton, Louisburg, Theatre, Louisburg, N. C.

Twentieth Century-Fox

DOLL FACE: Carmen Miranda, Perry Como—Had been this was a good picture and I found it to be a very good picture where we had a lot of fun with it. Played Thursday, Friday, Saturday, Sunday, April 25–28—W. F. Shelton, Louisburg, Theatre, Louisburg, N. C.

Sisters, the: Betty Grable, John Payne—Very good, but there was a little more competition from other pictures. Played Thursday, Friday, Saturday, Sunday, April 26–28—The Gem, Paramus, N. J. Small town and rural patronage.

Twentieth Century-Fox

MOTION PICTURE HERALD, MAY 25, 1946
NOTHING CAUSES

SO MUCH TALK...

SO MUCH BUSINESS...

AS A SCANDAL
DAWSON TVC: A call to action to leave Fiedler Jones seen by a lack of Lorenzo W. slipping. April Freiburger, Gackle, North for Lorenzo 29.—

JOE: did can and again, one sure Jones Jones, 22. Per- ney-Price Brennan Nolan New music —Roger Recommend fans.

Played Saturday, Sunday, April 25—Henry Sparks, Sparks Theatre, Cooper, Texas.

IDEA GIRL: Jess Barker, Julie Bishop—An average middle and she had some spirit it. She did did it OK O. Played Wednesday, May 1—Stegelemeier & Fiedler, Crescent Theatre, J. S. D. small town and rural patronage.

LADY ON A TRAIN: Deanna Durbin, Ralph Bel- nedy—Played this a little late. From the reports on this I was a little afraid of it. No business at all. good picture. However, it was a little out of Deanna’s line. Played Saturday afternoon and Friday evening. Played April 25—Henry Sparks, Sparks Theatre, Cooper, Texas.

LADY ON A TRAIN: Deanna Durbin, Ralph Bel- nedy—Fair. The people expected something different from Deanna’s usual business average. Monday, poor, Tuesday, pulled picture. Avoid this if possible and don’t give it your best playing time. Played Sunday, May 2—W. S. Thompson, Roxy Theatre, Bells, N. D.


NAUGHTY NINETIES: Bud Abbott, Lou Costello—Any Abbott and Costello I put on the screen is sure to pull plenty of people. There was no money in this business. Played Saturday, Sunday, April 12, 15—Charles L. Jones, Elma Theatre, Elma, Iowa. Small town and rural patronage.

SHADY LADY: Charles Coburn, Ginny Simms—Played this twice this week which made a double bill. Played Wednesday, Thursday, May 5, 6—Louis A. Perretta, Crescent Theatre, Maconomong, Pa.

THIS LOVE OF OURS: Merle Oberon, Claude Rains—Played this 3 weeks ago and it has run fine since. Played Sunday, April 25—Louis A. Perretta, Crescent Theatre, Maconomong, Pa.

Short Features

Metrotone-Goldwyn-Maye

GUEST PESTS: Pete Smith Specialties—Good for smaller communities. Smith is a business man and his “Bus Pest” is better.—Charles L. Jones, Elma Theatre, Elma, Iowa.

MEMORIES OF COLUMBUS: Movietone Adventures—We believe this to be one of the most interesting and profitable pictures that we have ever doffed to offer to your patrons.—Thomas di Lorenzo, New Pal Theatre, New Pal, N. Y.

Paramount

HOUSE TRICKS: Popeye the Sailor—The material for laughs in this cartoon is very poor indeed and I believe Popeye is worthy of better treatment than he got in this field of this short subject.—Louis Samuelson, Lake Theatre, Turtle Lake, N. D.

MAGLE-LULU: Little Lulu —Lula is slipping. Not much comedy in this.—Charles L. Jones, Elma Theatre, Elma, Iowa.

RUNNING THE TEAM: Spotlight—Exclusively Notre Dame and particularly their football team. An excellent short subject for any who enjoy the game of football and “must” I am sure throughout Indiana.—Thomas di Lorenzo, New Pal Theatre, New Pal, N. Y.

Winston Bros.

CONFIDENTIAL AGENT: Charles Boyer, Lauren Bacall—Not a bad story, but too long. Bacall is a very nice girl, can handle the situation. Played Thursday, Wednesday-May. 5, 6—Louis A. Perretta, Crescent Theatre, Maconomong, Pa.

CONSPIRATORS: The: Hedy Lamarr, Paul Hen- ries—A good picture during wartime, but not now. They’re not running it at all. Played Thursday, Wednesday-May 5, 6—Louis A. Perretta, Crescent Theatre, Maconomong, Pa.

CRIME BY NIGHT: Jane Wyman, Jerome Cowan—Too old and too short. Business terrible. It is a pleasing enough picture but it lacks star values to get the patronage. Played Thursday, Wednesday-May 5, 6—Louis A. Perretta, Crescent Theatre, Maconomong, Pa.

HOLLYWOOD CANTRE: Warner Star Review—The same old story. It is one great picture which was enjoyed by those who came to see it, but only a few came. One ticket was sold for a fourth run house like mine. I need a first or second run for this kind of business. Played Thursday, April 25—M. L. London, Gem Theatre, East Boston, Mass.

RHAPSODY IN BLUE: Robert Alda, Joan Leslie—Top of its type. Patrons appreciate our showing it. Played Sunday, April 21—E. W. Shelton, Rolla, Rolla, N. D.

RHAPSODY IN BLUE: Robert Alda, Joan Leslie—Wonderful picture. Grand music. Below average business—I think people are trying the business. Played Sunday, Monday, May 1, 2—E. W. Frei- burger, Rolla, Rolla, N. D.

SARATOGA TRUNK: Gray Cooper, Ingrid Berg- man—Well made and O. K. at the box office. The first half is pretty dull but it picks up toward the end. Played Monday, Wednesday-May 7, 9—W. F. Shelton, Louisbourg, Louisbourg, N. C.


United Artists

BLOOD ON THE SUN: James Cagney, Sylvia Sid- ney—A typical Cagney picture which was a complete washout in the western. Business was better than average. Recommend this for action dates. Played Thursday, Saturday, March 29, 30.—E. M. Rola, Rola, N. D.


SOUTHERNER, THE: Zachary Scott, Betty Field—A good picture and one that would be liked very much by all age groups. Played Wednesday, Thursday, Friday, Saturday, Sunday, April 26, 27, 28.—AB. Muro, Rolla, N. D.

STORY OF G. I. JOE: Burgess Meredith, Robert Mitchum—Another good picture. United Artists delivers some fine production values. Played Thursday, Friday, April 25, 26.—E. M. Rola, Rolla, N. D.
Salt Lake City Meeting June 5

Exhibitors, distributors and other representatives of the industry in the intermountain territory will gather in Salt Lake City June 5 and 6 when the Motion Picture Club of Salt Lake City holds its Exhibitors' Round-Up and fourth annual golf tournament.

During the two-day event, theatre problems will be discussed and new films screened. The golf tournament will offer $2,500 in prizes.

The climax of the affair will be a Victory Dinner Dance at the Hotel Utah where the club will present its trophy to the winner of the tournament and award the prizes.

On June 4, at the Newhouse Hotel, Salt Lake City, Intermountain Theatre Association will hold a luncheon meeting for theatre men, to discuss current problems. It is expected that S. H. Fabian, Ted R. Gamble and Robert W. Coyne, president, chairman and executive director, respectively, of the American Theatres Association, will attend and address the meeting.

Increases Admissions

The Paramount, largest of the three Northio units in Hamilton, Ohio, has increased Sunday admissions from 55 to 60 cents. Weekday admissions are unchanged.

Book and Film Executives Honor Taylor Caldwell

The growth and development of motion pictures have contributed considerably to the expansion of the book-reading public, Milo J. Sutliff, president of the Literary Guild, said Friday at Garden City, L. I., N. Y., in an address before a group of motion picture publishing and book executives honoring Taylor Caldwell, author of the current novel, "This Side of Innocence."

Hal Horne, chairman of the board of Story Productions, Inc., which recently acquired the screen rights to the book, said that release of the film, the company's first, is about a year away.

Attending the luncheon and reception for Miss Caldwell were Armand S. Deutsch, president of Story Productions; Stanley Kramer, vice-president in charge of production; Milton Runyon, a vice-president of the Literary Guild, and Annie Laurie Williams, literary agent for Miss Caldwell.

RKO, Monroe Amusements Drop Rochester Pool

The arrangement between RKO and Monroe Amusements, a Paramount affiliate, whereby their respective theatres in Rochester, N. Y., are operated jointly, will be dissolved August 31. From that date on RKO will operate separately its Palace and Temple, and Monroe Amusements will separately operate its Century, Regent and Capitol.

Plan Studios in Belgian Congo

A. R. Hayman, in charge of the Belgian Congo Government's film program, announced in New York this week that that country would spend between $600,000 and $1,000,000 to build and equip studios at Leopoldville.

Documentaries, newsreels and educational films will be produced, both in 16mm and 35mm, as part of the Government's program to educate the natives. The 16mm educational shorts will be designed solely for them, using native talent. The 35mm films, a series of documentaries and one documentary-feature a year, will be scored in English, French, Dutch and Spanish and will be designed for distribution throughout the world.

In New York to purchase equipment and 16mm films, Mr. Hayman reported the Belgian Congo's biggest complaint was that it was neglected by distributors and equipment manufacturers. There are few real theatres in the Belgian Congo, he said, but interest in films was increasing as the country became more and more industrialized. In the Congo for the past three years, Mr. Hayman will remain in New York until September, and will edit and score four documentaries before returning.

Arnold Pressburger presents

GEORGE SANDERS
SIGNE HASSO
CAROLE LANDIS

in

"A SCANDAL IN PARIS"

with

AKIM TAMIROFF
GENE LOCKHART
Alma Kruger • Alan Napier • Jo Ann Marlowe
Vladimir Sokoloff • Directed by DOUGLAS SIRK
Screenplay by Ellis St. Joseph
Produced by ARNOLD PRESSBURGER

MOTION PICTURE HERALD, MAY 25, 1946
**File Arbitration Award in Boston**

The American Arbitration Association this week reported on six different cases.

In Boston, an award was made in the Stowaway theatre, Stowe, Vt., case against 20th Century-Fox, Paramount, RKO, Radio, and Warners, which stated that national clearance of the Rialto, Waterbury, Conn., over the Stowaway, shall be one day. If the Rialto does not play within 20 days of its availability then the picture becomes available to the Stowaway.

Loew’s, one of the defendants in the combination clearance and some run complaint filed in Boston by the Narragansett Amusement Pier Corporation, has appealed the decision of the Boston tribunal in abolishing clearance of the Majestic, Albee and Loew’s State, Providence, over the Casino.

The arbitration appeal board has modified its clearance decision in the case of Associated Playhouse, Inc., operating the Carlton, New York, against the five consenting companies, ruling that the Savoy, New York, operated by Coy Operating Company, has a maximum clearance over the Carlton of five days on Loew's, Paramount and Warner product.

The appeal board also modified a clearance award of the Boston tribunal in the complaint of the Weymouth Cameo Theatre Company, operating the Cameo, South Weymouth, Mass., against the five consenting companies, ordering that no clearance be granted on product of the five majors to the Strand, Rockland, Mass., operated by the Rockland Amusement Company, over the Cameo on any pictures to which the Cameo is subject to clearance.

A new clearance complaint against the five majors has been filed in the New Haven tribunal by Morris Keppner, lessee of the Glastonbury, Glastonbury, Conn.

B. Forrest White and Moran K. McDaniel, operating the Maple theatre, Dallas, have filed a clearance complaint against the five majors asking that the 45-day clearance after first runs in the Dallas situation be reduced.

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**20th-Fox Representatives Leave to Tour Europe**

Thirteen representatives of 20th Century-Fox left New York Sunday aboard a TWA Constellation for a three-week visit to London, Paris and Rome for the purpose of surveying motion picture facilities in those centers. The representatives of the firm included Harry G. Ballance, Fred G. Dodson and Paul S. Wilson, Atlanta; Edward Bois Clare, George R. Pabst and H. Paul Shettleross, New Orleans; Harry L. Hancock, George T. Landis and Frank H. Warren, Indianapolis; Tom R. Gilliam, Chicago; Alexander P. Longdon, Dallas; M. W. Osborne, Oklahoma City, and Thomas W. Young, Memphis.

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**20th-Fox and Movietone Heads Confer on Expansion Plan**

Conferences are continuing among 20th Century-Fox and Movietone News executives at the home offices in New York with a view to strengthening the newswire’s staff and extending its coverage throughout the world. In addition to various production and sales executives, foreign chiefs of the newsreel are attending the conferences and upon their completion will determine new policies. Twentieth Century-Fox executives attending the meetings are Murray Silverstone, Tom Connors and Irving Maas. Movietone representatives are Edmund Reck, producer; Gordon Craig, of British Movietone; Harry Guinnness, Australian producer of Movietone, and Russell Muth, European director.

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**Tulsa Papers Ban Ads In Newsprint Strike**

Theatre advertising in Tulsa, Okla., became practically non-existent May 18, when both local daily newspapers, the Tulsa World and the Tulsa Tribune cut their editions to eight pages in size (10 for the Sunday World) and banned all advertising, because of the strike of 37,000 logging and sawmill workers in British Columbia which supplied the mills from which the newspapers obtain their newsprint.

A hasty scramble began for radio time but this had already been bought up as part of extensive spring and summer advertising campaigns by all types of advertisers.

Theatres did, however, get a break, for the newspapers announced that they would set aside two columns each day for “announcements of railroads, theatres and utilities” without charge to the advertisers.

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**Construction Begun On Schoafer Studio**

Construction of what will be known as Equity Studio on Calhouna Boulevard, Hollywood, has started, George Schoafer, president, has announced. The announcement states that the plant will be operated as a rental studio with first leasing to go to producers with whom Mr. Schoafer is now negotiating financial and distribution deals. Jack Schwartz, former PRC producer, is vice-president of Equity Studios, Inc., and Mr. Schoafer is board chairman as well as president.

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**U. S. Product Is Portugal Leader**

by JOAO DE MORAES PALMEIRO

in Lisbon

Hollywood product is enjoying the same great popularity in Oporto, the second largest city in Portugal, as in Lisbon. Frequently only American pictures are shown at Oporto’s principal theatres. Warner Brothers’ “Saratoga Trunk” was the box office champion for the first quarter of 1946 in Oporto, achieving a run of three weeks at the local Rivoli.

A new theatre is currently under construction in Oporto which, its owners claim, will be in every way a first class theatre. It will be called the Forum.

American pictures recently shown in Lisbon are Warners’ “In Our Time,” Twentieth Century-Fox’s “A Tree Grows in Brooklyn,” United Artists’ “The Great John L.” RKO’s “First Yank Into Tokyo.”

At Lisbon, the president of the Cinema Exhibitor Aggregation, Anselmo Pinto Basto Vieira, has resigned. The new board of directors consists of Dr. Artur Campos of Figueira Gouveia, Juvenal de Araujo, Armando de Miranda and Joao Ortigao Ramos.

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**Paramount Adds More To 25-Year Club**

Six Paramount employees in Boston were made charter members of the Paramount 25-year Club at a dinner in the Copley-Plaza Hotel last Wednesday. The dinner, held in conjunction with “Paramount’s 34th and Greatest Year Contest,” was addressed by Charles M. Reagan, vice-president in charge of sales, and others. The dinner followed the opening session of a three-day sales meeting presided over by Mr. Reagan. Veterans receiving gold membership badges were: Katherine Schaefer, Margaret Cignarelli, Rose Godes, Edward Bradley, Kenneth Robinson and John Gabbett. The sales meeting was a prelude to others to be held throughout the country. In New York last Tuesday 80 employees of the home office and other New York departments were made charter members of the 25-year club.

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**Screencraft Acquires Four**


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**Books “Native Land”**

“Native Land,” feature length documentary reissued by Brandon Films, has been booked into the Stanley theatre, New York, beginning May 30. Produced by Frontier Films, the film deals with civil liberties.
Mopping Up

One of the most unusual promotion campaigns we have ever received has arrived at the desk.

The campaign, conceived and executed by manager Louis E. Nye, with the assistance of his staff at the Hoosier theatre, Whiting, Ind., emphasizes the fact that showmanship is not limited in scope of activity.

During the recent coal crisis the Hoosier theatre, along with other motion picture houses, was forced to close for four days.

Mr. Nye, on crutches because of a broken leg, called an emergency meeting of his co-workers, gained their cooperation, and for the four days everyone devoted his time to cleaning and painting the theatre. Even the women employees turned to with a will.

By the time the closing order was rescinded, the theatre was as bright and immaculate as the day it was first opened to the public. Backstage dressing rooms, storerooms, alleys-and every part of the theatre from basement to rooftop was given a thorough going-over.

While the theatre was being repaired, a sign outside announced the fact to patrons with news that "We're using no power — just good old 'elbow grease', soap and water."

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Situation in Hand

Lee Kamern, remembered as the manager of the New York Astor theatre who resigned his post the day after Pearl Harbor to enlist in the U. S. Marine Corps, is now assistant to M-G-M's managing director in India. His duties also include direction of the company's theatres in Bombay and Calcutta.

"Publicity and exploitation have been sadly neglected throughout India," writes Mr. Kamern, "but we are doing our best to change that."

"This is a fascinating country . . . as screwy as can be. High-priced motor cars vie for right-of-way with bullock carts, rickshaws and pedestrians. It is a paradox between modern methods and ancient beliefs."

Accompanying the letter is a campaign designed to promote "The Last Chance" at the Metro theatre in Bombay. There is nothing ancient about the methods which were used to exploit the picture.

On the Atchison . . .

Willis Shaffer, manager of the Fox Atchison theatres, Kansas, was one of the "24-Hour Club" showmen who came to New York last week. Mr. Shaffer paid a get-acquainted visit to the Round Table and was extremely interested in the administration and judging of the Quigley Competitions.

Upon his return home, he wrote his impressions, which follow:

"I don't mind telling you that I am going to give this Quigley Award competition a run for its money — at least, I'm going to try. I can easily see now that there is much more incentive than just winning the Award, especially if they bring the winners to New York next year as they did this year.

"I know my chances of winning are not especially good, since the competition is so keen, but I also know that somebody will win it, and the judging is fair. For my money a fellow is a chump if he doesn't try for it.

"Get your Atchison scrapbooks ready because you will be hearing from me regularly from now on."

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When to Use Discretion

The current issue of "24 Sheeter", house organ of the Robb & Rowley circuit, contains an interesting schedule of an English theatre manager's workday, contributed by W. J. Raynor of Sudbury, Saffolk.

Mr. Raynor's outline follows the pattern of British punctiliousness from the time of arrival at 10:00 A. M. through the morning engagements to lunch time, the afternoon preoccupations including tea at 4:45, the change to evening dress and then through the evening's exciting moments which culminate with inspection of the theatre for lost articles and smoldering carpets at 10:30.

From 8:00 to 9:00 P. M., when he is "out for a drink—maybe two", the fearlessness for which our English cousins have been noted is far more apparent than at 10:15 when the program concludes. "Be on the floor to greet patrons with a 'Good Night,'" is Mr. Raynor's comment, cautiously adding: "unless the program is weak."

—CHESTER FRIEDMAN
Theatre Displays
Ballyhoos And
Exploitation

To exploit "Wife of Monte Cristo", Robert Marhenke, manager of the Mayfair, Baltimore, designed and built this front, highlighting the film's action with cutouts and stills.

One of the highlights of the premiere for "Yank in London" at the Strand, Niagara Falls, was a parade which culminated with a demonstration in front of the theatre. This kiltie band gave a concert, attracting wide attention. Credit Bob Hayman, manager of the Strand.

"Kill two birds with one stone" is the motto of C. W. Barnes, Jr., manager of the Granada, Kansas City. This jeep, promoted from a local motor company, served as an effective theatre front when not in use as a street ballyhoo.

Special theatre front and electric sign atop the marquee helped Laurence Kaplan, manager of the RKO Grand theatre, Columbus, Ohio, to exploit "Saratoga Trunk". Overhead banner had translucent lighting effect behind red gelatin.

This giant banner, promoting the "Adventure" date at Loew's, Evansville, Indiana, was arranged by manager Arthur Groom. The display fronted on the Hotel Sonntag building.

MOTION PICTURE HERALD, MAY 25, 1946
Productive Ideas By Round Table Men

Howard Pettengill, manager of the Palace theatre, Jacksonville, Fla., created this smart theatre front for the opening of "Enchanted Forest".

During the recent Cancer Drive, manager Murray Greene had this ingenious display directly in front of the main entrance at the Albemarle theatre, Brooklyn. Collections went way over the top.

For his date on "The Sailor Takes a Wife" at the Roxy, Logan, Utah, manager Ray Taylor arranged for this attractive window display.

For his recent showing of "They Were Expendable", Evan Thompson, manager of the Strand, Plainfield, N.J., borrowed a model P-T boat from a local boy who had created the vessel while stationed at Okinawa, using it as a focal point for this lobby exhibit.

This impressive lobby display was created by Ed Pyne, manager of the RKO 105th Street theatre, Cleveland, to exploit "Spiral Staircase".
BUFFALO THEATRE OPENING SETS SHOWMANSHIP MODEL

Many new theatres are scheduled to open during the coming months. The Round Table presents here a general plan for such an undertaking which can serve as a practical guide for managers assigned to open new operations.—C. F.

Three months ago the Shea Theatre interests with headquarters in Jamestown, N. Y., opened the New Teck theatre in Buffalo, N. Y. The campaign conducted by Charles B. Taylor, director of advertising and publicity for Shea's Buffalo theatres, is a model for the opening of a new theatre.

Taylor freely employed all promotional media to arouse the public's interest in the opening and in the inaugural program featuring "Up Goes Maisie." Dedication ceremonies were arranged, extensive newspaper publicity was garnered, a "Miss Teck" contest was promoted and cards, heralds, banners, etc., of all sizes and descriptions were distributed around town and in adjacent communities.

The dedication ceremonies opened with a street parade followed by a stage program consisting of speeches by Bernard J. Dowd, mayor; Daniel W. Streeter, president of the Chamber of Commerce; Vincent R. McPaul, general manager of Buffalo Theatres, Inc., and music by the Choral Guild of Buffalo. The winner of the "Miss Teck" contest was presented from the stage.

Prior to the opening, Mayor Dowd had issued a proclamation on the opening of the New Teck. The proclamation, which was blown-up and used in the lobbies of all Shea theatres, said in part: "I am sure every residen of the Queen City of the Lakes joins me in praising those who made possible this truly beautiful home of recreation and enjoyment. I hope it will be the scene of many happy hours for scores of years to come."

For the "Miss Teck" contest all girls of 18 or over were eligible to submit photographs, the winner acting as hostess at the inaugural ceremonies. The stunt was well publicized in the newspapers and in addition Taylor promoted an evening gown for the winner from E. W. Edwards and Sons and a bouquet from Anderson's florist.

Newspaper Campaign Takes Effect

A comprehensive newspaper ad campaign was augmented by advance and current stories in the Courier Express, Criterion, Lancaster Enterprise, Evening News, Erie County Independent and in Italian and Polish language newspapers. Metro-Goldwyn-Mayer, Warner Brothers and Twentieth Century-Fox ran newspaper ads on the opening.


A highlight of the exploitation campaign were signs on light and trolley poles that lined both sides of Main Street 10 days before opening. In addition banners were strung from pole to pole along Main Street a week in advance. Every Greyhound bus leaving Buffalo carried streamers two weeks before opening.

All Main Street downtown stores and shops on principal cross streets displayed streamers. Special processed cards were used on the outside of every trolley in Buffalo. Two hundred banper strips were distributed at parking lots for use on cars. One hundred fifty cabs used cards. Twenty-five Royal Crown, 20 Richter News Co., and 20 Empire State News Co. Co. trucks were bannerted.

Other Merchant Aids

Ten thousand imprinted shopping bags were distributed by the two Teck's shoe stores. Fifteen thousand menus were distributed to downtown restaurants. Twenty-five thousand cards were passed out to guests at desks of five downtown hotels. Ten thousand coasters were placed at bars and cocktail lounges all over the city. Ten thousand heralds were distributed by the New York Central in the Buffalo terminal stations throughout Western New York.

Twelve Harvey Carey drug stores displayed streamers in windows and behind soda fountains. Two hundred cards were distributed throughout the district by the Eversharp representative. One hundred downtown newstands had cards tucked on three weeks in advance. Ten thousand napkins were used by two Kresge's store restaurants.

Fifteen thousand laundry stuffers were placed in bundles by Frank's laundry. Ten thousand imprinted milk bottle hangers were distributed by a local dairy. Two hundred beauty shops used cards in their windows.

Wise Promotes Co-Op Ads For "Gilda" at Albee

Cooperative newspaper display ads augmented a heavy press campaign arranged by RKO Theatres' publicist Nathan Wise for "Gilda" at the Albee theatre in Cincinnati. Most prominent of the co-ops was a nearly full page paid for by Jenny's specialty shop. The Fair store ran an ad on cosmetics. Grassmuck's jewelry store ran a series of co-op ads for the Columbia short, "The Magic Stone," which was booked with "Gilda." Wise promoted a three-column fashion ad break in the Times-Star. Through a tieup with Decca Records, fifty window displays were arranged. An additional 15 other window displays were promoted with merchants.

Blown-up of Mayor Dowd's formal letter of welcome to the new Teck theatre were used in all associated theatre lobbies.

Here's a view showing the new Teck theatre in Buffalo and the adjacent business area, with lamp-posts placard with welcome signs and gaily decorated bunting.
The Quigley Awards Rules

A Silver Grand Awards Plaque and a Bronze Grand Awards Plaque are awarded annually to the two theatre managers or theatre publicity men whose exploitation and promotion campaigns are adjudged best throughout the year. Finalists for Grand Awards honors shall qualify by gaining special recognition in the Quarterly Competitions.

Every three months, a committee of judges will appraise the campaigns submitted by contestants during the preceding quarter period and select one showman to receive a Silver desk Plaque for outstanding achievement. The next seven best will receive a Scroll of Honor. Citations of Merit will be awarded to other showmen whose work is outstanding.

Consistency of effort is of paramount importance. One-shot campaigns are not eligible for Awards, which are made on the premise of sustained and continued effort.

Single ideas or promotions are acceptable only when the entrant has been a consistent contributor.

No fancy entries are necessary. Costly and time-wasting "gingerbread" decorations are not encouraged. Showmanship only counts.

In addition to exploitation on feature pictures, entries may be made on short subjects, serials, stage shows, or institutional and civic promotions.

Evidence proving authenticity of each entry should be submitted, such as photos, tear-sheets, programs, heralds, etc.

The Quigley Awards makes no distinction for size of theatre, community or the availability of pictures. The Judges make full allowance for individual showmanship displayed by comparing budgets, newspaper availability and assistance from distributing companies. Everyone starts from scratch and has equal opportunity.

In addition to the Awards mentioned, special Certificates of Merit will be awarded quarterly and annually to showmen from outside the United States and Canada. The campaigns submitted by theatremen from abroad, however, shall not be excluded from consideration in the regular competitions.

Address all entries to:
QUIGLEY AWARDS COMMITTEE
MANAGERS’ ROUND TABLE
1270 Sixth Avenue
New York 20, New York

Quigley Awards Contenders

The men and women listed below have submitted evidence of showmanship within the past fortnight, which justifies their names being placed on the list of outstanding showmen.

ELMER ADAMS, JR.
Bison, Shawnee, Ohio.

TED AMES
Opera House, Millinocket, Me.

BOB BACHMAN
Indiana, East Chicago, Ind.

CHARLES W. BARNES, JR.
Granada, Kansas City, Kan.

JAMES G. BELL
Penn, New Castle, Pa.

WILLIAM J. BETTAGH, JR.
Lucas, Savannah, Ga.

MEL BLIEDEN
Yoge, East Chicago, Ind.

JOSEPH BOYLE
Loew-Poli, Norwich, Conn.

CARROLL BRADLEY
Forest, Forest Park, Ill.

BILL BURKE
Brant, Brantford, Ont., Canada.

WALTER CHENOWETH
Alexandria, San Francisco, Calif.

L. C. CLARK
Buckley, Elkhart, Ind.

LOU COHEN
Loew-Poli, Hartford, Conn.

DAVID DALLAS
State, Manhattan, N. Y.

ARTHUR K. DAME
Palace, Penacook, N. H.

GEORGE DARANSOLL
Granby, Norfolk, Va.

TOM DELBRIDGE
Loew’s, Nashville, Tenn.

L. C. DYTHER
Loew’s, Baltimore, Md.

ED FITZPATRICK
Loew-Poli, Waterbury, Conn.

W. R. GINGELL
Hiser, Bethesda, Md.

ALICE GORHAM
United Detroit, Detroit, Mich.

ARTHUR GROOM
Loew’s, Evansville, Ind.

LEO HANEY
Lido, Maywood, Ill.

HANK HAROLD
RKO Palace, Cleveland, Ohio

LOU HART
Glove, Gloversville, N. Y.

W. P. HENDLEY
Bradley, Columbus, Ga.

SID HOLLAND
Pabon, Akron, Ohio

BILL HOYLE
Lichtman’s, Washington, D. C.

HOMI HYDERABADWALA
Metro, Bombay, India

PHIL KATZ
Kenyon, Pittsburgh, Pa.

PAUL O. KLINGLER
Strand, Waterbury, Conn.

JAMES J. KOLBECK
Loew’s, Jersey City, N. J.

ANTON KOTT
Fox, La Porte, Ind.

HOMER MCCALLON
Loew’s State, Houston, Texas

BIL McCLELLAN
Virginia, Carrollton, Ohio

W. R. MCCORMACK
Roxy, La Porte, Ind.

P. E. MCCOY
Miller, Augusta, Ga.

CYRIL MEE
State, Harrisonburg, Va.

E. D. MILLER
Orpheum, Elkhart, Ind.

JOHN MISAVICE
Ritz, Berwyn, Ill.

ANDREW G. NICKOLS
Windsor, Chicago, Ill.

LOUIS NYE
Hoosier, Whiting, Ind.

FRED PERRY
Liberty, Cumberland, Md.

LESTER POLLOCK
Loew’s, Rochester, N. Y.

ED PYNE
RKO 105th St., Cleveland, Ohio

W. QUANTRILL
Granada, Susque, England

PATRICK REED
Odeon, Portsmouth, England

BILL REISINGER
Loew’s, Dayton, Ohio

KEN ROCKWELL
New Babcock, Wells ville, N. Y.

HARRY ROSE
Majestic, Bridgeport, Conn.

MORRIS ROSENTHAL
Loew-Poli, New Haven, Conn.

FRANK SHAFFER
Dart, Staunton, Va.

WILLIS E. SHAFFER
Fos, Atchison, Kan.

NORTON SHAPIRO
Rivoli, Roxbury, Mass.

SOL SORIN
RKO Keith’s, Washington, D. C.

BOYD SPARROW
Loew’s, Indianapolis, Ind.

SPENCER STEINHURST
Strand, Syracuse, N. Y.

MOLLIE STICKLES
Palace, Meriden, Conn.

MICHAEL STRANGER
Loew’s State, White Plains, N. Y.

CHARLES B. TAYLOR
Shea’s, Buffalo, N. Y.

HERB THACHER
Hamilton, Lancaster, Pa.

JAMES E. TIBBETS
Loew’s State, Boston, Mass.

ARTHUR TURNER
Parrson, Parson, Kans.

WANNIE TYERS
Capitol, Niagara Falls, Canada

ERIC V. WALLS
Clifton, Birmingham, England

FRED WALTON
Loop, Detroit, Mich.

ERNE WARRREN
Elgin, Ottawa, Ont., Canada

BROCK WHITLOCK
Palace, Washington, D. C.

HELEN WINGEARD
Forysyth, East Chicago, Ind.

NATE WISE
RKO Palace, Cincinnati, Ohio

GERRY WOLLASTON
Sipte, Harrisburg, Pa.

CHARLES A. ZINN
State, Minneapolis, Minn.

May Garners Extra Radio Time
Manager Edward C. May garnered extra radio time for his playdate on "Eve Knew Her Apples" by playing up the outstanding job performed by Ann Miller, star of the picture, at veterans' hospitals in Miami, Fla. May, who manages the Rosetta theatre in Miami, promoted fifty per cent of Eve Telian- gan’s "Let's See a Movie" program over WGBS to publicize the playdate.

Uses Star's Costume for Display in England
The actual cloak and hat worn by Margaret Lockwood in "Wicked Lady" was used by manager Eric V. Walls for a lobby display in advance of playdate to exploit the picture at the Clifton Cinema, Great Barr, Birmingham, England. The costume also was used for a window display tieup with L. Capener's gown shop.
Exploit "Gilda" Through Dance Hall Tieups

Tieups with leading Boston dance halls which sponsored "Gilda Glide" dance contests resulted in exceptional publicity breaks in connection with the opening of "Gilda" at Loew's Orpheum and State theatres in that city.

Publicists George Kraska and Joe Di Pesa, Jack Mercer, manager of the Orpheum, and Jim Tibbetts, manager of the State, worked together in effecting the tieups with the dance hall management, awarding small cash prizes to winning couples and theatre guest tickets to runners-up. The Boston branch of the Arthur Murray dance school tied in with the picture, incorporating theatre and playdate mention in regular newspaper ads. The school also arranged to furnish a dance team to demonstrate the "Gilda Glide" in the Oval Room of the Copley-Plaza Hotel, with resultant publicity.

Life-size cutouts of Rita Hayworth as "Gilda," the theatre and playdate were spotted in hotel lobbies. Merchandising displays promoting the film were set up with many of the city's leading stores covering women's wear, handbags and jewelry.

Sets Radio Contest

Station WORL conducted a contest on its "Mary Ruth" program, awarding theatre guest tickets to listeners sending in the correct titles of previous pictures in which Miss Hayworth starred. Orchestras in leading hotels featured music from the picture, with theatre plugs. An invitation was extended to all women named Gilda to be guests of the State on opening day, after proper identification had been furnished.

The Boston American, Record and Traveler used art on beauty pages, and Royal Crown Cola bannered its fleet of trucks, exploiting the film. Additional tieups were made with music shops handling Decca records, tobacconists, and chain drug stores which carry Max Factor make-up products.

Quizzes Patrons of Community On Likes and Dislikes

Ralph G. Tiede, manager of the Community theatre, Welland, Ontario, recently instituted a survey of his patrons' likes and dislikes.

Ralph circulated "patrons' quiz cards," asking for information on what advertising medium was most effective in arousing their interest in coming attractions.

Other questions asked were, "Would you like a matinee performance each Thursday?" "Would you like Western pictures more than once a week?" The card also invited patrons to submit titles of features they would like to see again.

OH! FOR THE LIFE OF A BABY BALLYHOO

Theatremen playing "Life With Baby" should have no difficulty creating word-of-mouth comment for the use of a street ballyhoo such as this one used by Al Frank, manager of the Fond Du Lac theatre, Fond Du Lac, Wis.

School Hook-Up For "Bandit"

Through a tieup arranged with the Syracuse Board of Education the "Robin Hood" album of records were played in junior high and high schools throughout the city to exploit the engagement of "Bandit of Sherwood Forest" at the State Theatre. Manager H. S. Martin reached approximately 50,000 pupils by this means.

 Mimeographed letters signed by the director of the English Department of Public Schools also were sent to all English teachers instructing them to encourage all pupils to see the picture. 5,000 bookmarks were distributed to the Public Library and eight suburban branches.

A cooperative newspaper ad featured by a photo of Anita Louise, star of the picture, was arranged with Dey Brothers department store. Five window displays were set, featuring the record album.

Mee Uses Novelty Mat for Ad

As a novelty newspaper advertisement manager Cyril Mee ran the "Star Gazing" mat from "The Enchanted Forest" press book, with theatre and playdate listed below, to exploit the engagement of the picture at the State theatre, Harrisonburg, Va.

Promotes Window Displays

For his date on "Abilene Town," J. G. Samartano promoted window displays with F. W. Woolworth, featuring the music from the picture, and with Liggett's Drug Store. Samartano manages the State theatre in Providence, R. I.

Third Dimensional Displays

—are featured at the Alexandria theatre, San Francisco. Manager Walter Chenoweth, in conjunction with Frank A. Daino, house artist, creates these striking and original exhibits to publicize the theatre's coming and current programs. Still displays also come in for special attention.
Two Page Co-Op Heralds Contest On "Adventure"

Twenty-three Waterbury, Conn., merchants paid for a double truck cooperative newspaper ad to publicize a letter-writing contest manager Ed Fitzpatrick promoted for "Adventure" at the Poli theatre, Waterbury, Conn. The co-op ad plus additional stories in the news pages appeared in the Democrat, which sponsored the contest.

Nylon stockings were awarded to the first six winners and guest tickets were given for the next 10 best letters. Participants were required to write a letter of 300 words or less on their most thrilling "Adventure" in 1943.

A whispering campaign was conducted well in advance of playdate, using members of the theatre staff and couples who were sent around town and through downtown stores. They milled among the crowds, saying: "Have you heard the latest? Clark Gable's back and Greer Garson's got him!" Milk bottle hangers imprinted with playdate copy were distributed by Cashin's Dairy.

Announcements at Sports Arena

Special announcements were made over public address systems at Buckingham Hall between rounds of wrestling and boxing matches, and, at the State Armory during basketball games. A large poster was displayed at Temple Hall during the Firemen's Carnival. Posters also were placed on all Farer News trucks, on drug and cigar store counters.

For a lobby stunt, Fitzpatrick had a girl sit in a prominent spot for four days before opening. On her lap was a card reading: "I am going to be the first one to welcome Clark Gable back."

Spot announcements over WATR and WBRY and plugs on the Kay's Jewelry Store program also were promoted.

Bookmarks Used for "Devotion"

An attractive bookmark was designed by manager Frank Shaffer to exploit the engagement of "Devotion" at the Dixie theatre, Staunton, Va. Copy on the bookmarks concerned the Bronte sisters and the books they wrote. They were distributed in colleges, high schools and public libraries.

Press and Radio Tieups Sell New "Saint" Film

Newspapers, radio and numerous tieups were employed to exploit "The Hoodlum Saint" at the Stillman theatre in Cleveland. Manager Arnold Gates planted art and readers in all dailies, including suburban papers, and the Reserve Tribune, college periodical.

Radio plugs were had on Sidney Andorn's "Gossip Column of the Air" and "Sidewalk Cracker Barrel Quiz" programs over WGAR and on "Burt's Amateur Program." Two restaurants, Gazelle's and Clark's, used special displays.

Gates arranged numerous window tieups, including Warlitzer's, Stater Florist Shoppe and Adam Hats. Special emphasis was placed on the romantic team of William Powell and Esther Williams in newspaper ads.

Firemen - Sponsored Contest Draws Big in Columbus

Nylons, the Glenn Miller band under the direction of Tex Beneke and particularly a Fire Fighter's Sweetheart contest packed the Palace theatre in Columbus, Ohio, to capacity for the two nights of the affair. Arranged by John L. Barcroft, RKO publicist in Columbus, the contest drew 54 entries. From this group 25 were selected by audience applause to appear the following night for the finals. A pair of nylon hose were given to each contestant by the firemen as well as tickets to their Ball. The 18 local fire engine houses selected three girls each to be represented in the contest, which insured city-wide publicity.

SPECIAL PREVIEW HELD FOR BLIND STUDENTS

A special preview of "The Hidden Eye" recently was held for the entire student body of the Georgia Academy for the Blind at the Rialto theatre in Macon, Ga. "The students are intensely interested in motion pictures," said John S. Herndon, superintendent of the academy, in accepting the invitation extended by Halt Gewinner, Jr., publicity director in Macon for the Lucas & Jenkins circuit. The campaign began 10 days in advance, with the newspapers welcoming all related stories because of the unusual angle of the blind attending the movies en masse. Stories and pictures were run daily in both local papers. Ice cream for refreshments was promoted from local dairy, as were cold drinks from Royal Crown.

Co-Op Ad Sells "Whistle Stop"

A five-column 17½ in. deep cooperative newspaper display ad which featured a large photo of Ava Gardner was promoted by publicist Gertrude Bumchez for the playdate of "Whistle Stop" at Loew's Century theatre, Baltimore, Md. The ad which ran in the Evening Sun and News-Post, was paid for by the Wonder Clothes store.

Circulars Sell "Dick Tracy"

By inserting "Dick Tracy" circulars in copies of the New York News and Mirror, which have a large circulation in Asheboro, N.C., manager W. P. Stone almost doubled his business for the picture's engagement at the Capitol theatre.
SHOWMEN PERSONALS

Promotes Gas Masks for Giveaways to Kiddies

Surplus OCD gas masks were awarded as prizes at a Saturday Kiddie Club matinee at the Madison theatre, Mansfield, Ohio. Manager Harold E. Old, recently discharged from the Navy, promoted the masks from Kobacker's department store. Kobacker's publicized the promotion with a cooperative display in the theatre lobby.

For a recent engagement of Ted Weems and his orchestra, Old had a discharged G. I. and his Australian bride, the first in Mansfield, pose against a 40x60 advertising the engagement. The picture was sponsored by the News-Journal as part of a feature article and was published in the Sunday edition of the newspaper.

Publicizes Appearance of Local Starlet in Film

By publicizing the appearance of a local starlet in "Kiss and Tell," manager Larry Beltz garnered extra newspaper and radio publicity for the playdate of the picture at the Grand theatre in Wausau, Wis. Beltz additionally stressed the screen appearance of Virginia Welles, the Wausau starlet, with an attractive lobby display and by 10 teaser ads spotted on alternating pages of an issue of the Daily Record-Herald.

Tieup Sells "Road to Utopia"

Through a tieup with the Royal Crown company, publicity director W. D. Hendley secured a cooperative newspaper ad, banners on all the Royal Crown trucks and a lobby display to exploit "Road to Utopia" at the Bradley theatre, Columbus, Ga. In addition Hendley planted a three-column scene cut in the Sunday edition of the Ledger-Enquirer. One thousand heralds were distributed from the theatre. Spot announcements were arranged with both local radio stations.

Attractive Front Aids Playdate

A special theatre front was devised by manager Louis Charninsky for "Song of Arizona" and a stage show at the Rialto, Dallas, Texas. The entire front of the theatre was utilized to display attractive art and copy. Three-sheets, window cards, 30x40's in the lobby and spot announcements on the radio also were employed to promote the stage and screen combination.

 oportunities KNOCKS AT YOUR DOOR

Are you an exploitation minded, experienced theatre manager recently discharged from military service?

Would you like a real opportunity, with good pay and car expense allowance, in the public relations field?

To qualify, you must own an automobile and be free to travel.

Tell us all about yourself by writing to Box S711.
PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theaters

Figures directly below picture title compare estimated dollar grosses with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months period ending April 30, 1946.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Ren; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

THE BLUE DAHLIA (Para.)
First Report:
Total Gross Tabulated $448,400
Comparative Average Gross 392,100
Over-all Performance 114.4%

ATLANTA—Fox 75.3%
BOSTON—Fox, 1st week 105.2%
BUFFALO—Fox, 2nd week 78.9%
Baltimore—Keith’s, 1st week 147.0%
Baltimore—Keith’s, 2nd week 78.6%
CINCINNATI—Chicago, 1st week 123.5%
CINCINNATI—Chicago, 2nd week 96.5%
DENVER—Vanguard 100.0%
DENVER—Paramount 125.2%
(SA) Cab Calloway’s Orchestra, Mills Brothers 125.8%
OMAHA—Omaha, 3rd week 100.8%
(BB) Girl of the Limberlost 150.0%
PITTSBURGH—Stanley, 1st week 144.0%
PITTSBURGH—Stanley, 2nd week 78.8%
PROVIDENCE—Paramount, 1st week 130.6%
(DB) Blondie’s Lucky Day (Col.) 117.0%
DUBUQUE—New Amsterdam, 2nd week 117.0%
(DB) Blondie’s Lucky Day (Col.) 117.0%
SAN ANTONIO—City Centre 113.3%
SAN FRANCISCO—Paramount, 1st week 139.4%
(DB) Radio Star on Parade (RKO) 98.7%

FROM THIS DAY FORWARD (RKO)
First Report:
Total Gross Tabulated $323,800
Comparative Average Gross 301,600
Over-all Performance 107.3%

Baltimore—Hippodrome, 1st week 109.6%
(SA) Yandell’s 92.9%
Baltimore—Hippodrome, 2nd week 92.9%
(BB) Velvelettes 92.9%
BOSTON—Keith’s Memorial, 1st week 123.0%
(DB) Blonde Alle (Univ.) 104.6%
BOSTON—Keith’s Memorial, 2nd week 104.6%
(DB) Blonde Alle (Univ.) 104.6%
BUFFALO—Twenty-First Century, 1st week 141.7%
(DB) Doug Dong Williams (RKO) 98.4%
BUFFALO—Twenty-First Century, 2nd week 98.4%
(DB) Doug Dong Williams (RKO) 98.4%
CINCINNATI—RKO Alle 100.6%
CINCINNATI—RKO Shubert, 1st week 103.7%
(CS) The Heart of Dixie 96.3%
(DB) Doug Dong Williams (RKO) 96.3%
NEW YORK—Parade, 1st week 142.9%
NEW YORK—Palace, 2nd week 133.6%
NEW YORK—Parade, 3rd week 100.0%
OMAHA—RKO Brandon, 1st week 129.7%
(DB) Dick Tracy (RKO) 89.4%
OMAHA—RKO Brandon, 2nd week 89.4%
(DB) Dick Tracy (RKO) 89.4%
PROVIDENCE—Albee, 1st week 115.1%
(DB) Dick Tracy (RKO) 82.8%
(DB) Dick Tracy (RKO) 82.8%
ST. LOUIS—Ambassador 100.0%
(DB) Saturday Night 96.3%
ST. LOUIS—Missouri, 1st week 96.3%
(SA) Cinderella Jones (WB)

NEW BASE LINE
Beginning in this issue, the average, or 200 per cent, line of these tabulations is the average weekly business of the theatres concerned for the six months ending April 30, 1946. The previous period ended January 31, 1946. This brings into the new base a recognition of current economic conditions as they affect box-office performance.

Holland Aids in Purchase of U. S. Films for Dutch

The Dutch Government has appropriated about $350,000 in American money to independent distributors for the purchase of U. S. product from September 1 to December 31, it was reported in New York last week by Dr. Herman Kahnberger, owner of the Dutch company, Lampo Films, and the first Dutch purchasing agent to visit New York since the war.

In the United States to buy what films are available, Dr. Kahnberger reported that the Bioscoop Bond, the Dutch trade organization, is still actively fighting the American Motion Picture Export Association.

Although the Association’s agents are now contacting Dutch theatres concerning the placement of Association members’ product, Dr. Kahnberger reported that no commitments had been made. He believes, however, that agreement between the Bond and the Export Association will come.

The great stumbling block now is the Bond’s ruling that a distributor can make no more than 32½ per cent on his picture and that he can be given no guarantees.

Currently there are 350 theatres operating in Holland, and business is still very good. Dr. Kahnberger makes his New York headquarters with J. H. Hoffman, independent distributor.

FROM BEGINNING TO END IT’S A HEART WARMING THRILLER!!

ZING! Go the strings of your heart!

IT HAPPENED IN NEW YORK

One of the 3 Sol Lesser Attractions

NOW! AVAILABLE AT YOUR NEAREST EXCHANGE

MOTION PICTURE HERALD, MAY 25, 1946

63
CLASSIFIED ADVERTISING

Ten cent per word, money-order check with copy. Count initials, box number and address. Minimum $3.00 for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks to: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

POSITIONS WANTED

PROJECTIONIST NEEDS EMPLOYMENT. Simplex, Century or Morthgraph projection machines. Charles A. DEFEEDY, N. Y. V.

PROJECTIONIST, NEW YORK CITY LICENSE, veteran, will take relief work, expert mechanic. Box 112 South, New York.

WANTED—POSITION AS OPERATOR OR OPER- ator manager. Young man, married, small family. Experienced. Particulars on request. Location, possible connection preferred. P. O. Box 11, Lebanon, Pa.


NEW EQUIPMENT

24" BLADE PEDESTAL FANS. F69.50...BUY NOW...LOWEST PRICES...Ideal for home, barn, or small business, will last for years. $69.50. Box 12, Frankfort, Ill., or write W. E. CUNNINGHAM, 2565 McClellan Ave., Detroit, Mich. Phone LEnox 3450.

SIMPLEX, POWERS, SOUND, LAMPHOUSES, parts and accessories at bargain prices. Write for bulletin. STAR CINEMA SUPPLY CO., 440 West 45th St., New York 19.

COMPLETE 35 MM, BOOTH EQUIPMENT. LESS than 100 hours used—Brenkert Projectors complete: 22-Kinema, lat. $179.50; 22-Kilma, lat. $179.50; 22-Kilma, horiz. $259.50; 22-Kilma, horiz. $259.50. Complete with Monitors: Roller Baffle complete with horns and screen; Brochure, brochures, etc. Unbeatable. J. G. IRELAND, 2556 McClellan Ave., Detroit, Mich. Phone LEnox 3450.

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SPECIALS

FULLY LINED, BEADED, UPHOLSTERED, 408 PROJECTIONIST VETS, LAMPS: 1500, 2565, 3225, 5000, 10,000, 40,000, 60,000, 90,000, 120,000, 150,000, 400,000. Neumade Upholstery, 2565 McClellan Ave., Detroit, Mich. Phone LEnox 3450.

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The Stranger

RKO Radio-International—Death in the Clock-Tower

Edward G. Robinson, Loretta Young and Orson Welles are the names shown in this suspense drama. Welles, in the role of the Nazi mastermind who comes to America and marries the daughter Robinson, always excellent, surpasses himself as the agent sent by the Government in pursuit of the Nazi. Miss Young scores in fact, does the best acting of his career having destroyed every clue to her identity, of a Supreme Court Justice.

The Walls Cameumbling Down

Columbia—Melodrama

An interesting and suspenseful melodrama, Albert J. Cohen's production more than fills the requirements of its category. Lee Bowman and Margarette Chapman are cast in the leading roles, the former appearing to advantage as an indubitable, and Miss Chapman beguiling in her portrayal of a young heiress in search of a mission masterpiece by Leonardo da Vinci, once owned by her grandmother.

Other people are as anxious as Miss Chapman to lay hands on the priceless painting. Among them are Edgar Buchanan, George Macready and J. Edward Bromberg, all cast as characters without qualms or conscience. Macready is particularly outstanding, though the use of the cloak as a gangster's disguise is open to question on the score of taste.

Two murderers, several of the slugging scenes so popular in current melodramas, and a ghoulish grave-robery make up the body of Willard H. Pettitt's screenplay, based on the novel by Jo Ettinger. At the conclusion of 82 exciting minutes, the girl gets the painting, and the boy gets the girl.

Lothair Mendes directed with zest and vigor. 

Don't Gamble With Strangers

Monogram—Chicanery with Cards

Kane Richmond and Bernadene Hayes do a smooth job of interpreting the peculiar attitude toward life held by those who live by their wits. As a couple of card-sharps—sophisticated swindlers who move in the best circles—both are completely believable. So sympathetic is Miss Hayes' portrayal, in fact, that the ending, which sees her still plying her profession, is satisfactory from an audience viewpoint, though not by moral standards.

Before this denouement, however, a lot of things happen. Richmond takes over a swanky gambling den in middle-class society, and proceeds to fool the citizens, among them a prominent banker, whose son is assistant to the district attorney. The son is engaged to a local heiress, but she fells him for the more attractive gambler. Smart as he is in other respects, the latter has never learned that "hell hath no fury like a woman scorned," and is surprised and resentful when his former partner turns stool-pigeon.

A timely murder, committed by the gambler whom Richmond has ousted, solves matters for all concerned, and after a brief sojourn in the local jail, Miss Hayes takes to the Atlantic liner run, where gambling is legal and pigeons are plump.

Jeffrey Bernard, an expert at this sort of thing, has given the latest product productions values. William Beaudine, who directed, never allows the action to lag. The picture should be welcomed by all audiences save those who can't tell a straight from a flush.

Harvey Gates and Caryl Coplin wrote the screenplay.

Seen at the studio. Reviewer's Rating: Good. —T. B.

Renegades

Columbia—Super-Western

Tricked out in Technicolor and embellished with some novel twists, this is the story of a way of life long since vanished from the western provinces, but one which still provides vicarious thrills for almost every audience member.

Evelyn Keyes, Willard Parker and Larry Parks are the principals in the screenplay by Melvin Levy and Francis Edwards Farago, based on a story by Harold Shumate. Miss Keyes, portraying the daughter of a prosperous insurance man, a leading citizen of the town of Prairie Dog, is engaged to be married to the local doctor, played by Willard Parker. Before this happy event however, she meets Larry Parks, whose role is that of a renegade member of the notorious Dembrow gang.

Turning against his family, particularly against his evil father, played with relish by Edgar Buchanan, young Parks tries to go straight. But the suspicions of his neighbors hound him and he is tried for a crime he did not commit. His family rescues him from the courtroom at pistol point, and the disillusioned young man decides to throw in his lot with his kinfolk, taking the girl with him as his bride.

Months of fleeing from the law, and the approaching birth of her child, impel her to send for her father, who has never proved to love her. But her troubles are not yet at an end. Her husband betrays the child in order to force her to turn him in, but the doctor is forced to kill the outlaw. Thereafter he restores the child to her mother, and the end-
Larceny in Her Heart

PRC—Detective Story

This detective film in the Michael Shayne series has a complicated story with Hugh Beaumont as the detective, playing a private detective who skillfully gathers evidence and eventually cracks the case with the help of his secretary, played by Cheryl Walker. This case involves the local missing step-daughter of Burton Stalings. Just as he accepts the case a girl who had been drugged stumbles into Shayne's office. Shayne leaves her sleeping in his office. When he returns he finds that she has been strangled. The detective doesn't want the police to find the body in his office and he comes up with a plan to frame Stalings home. However, it is found in the river.

Mr. Stalings identifies the body as that of his step-daughter. The detective claims that the man who had been strangled was not Stalings' step-daughter. Stalings had been managing the business while his wife was determined to kill her. The girl who was murdered was a double. Mike Shayne solves the case.

Sigmund Neufeld produced and Sam Newfield directed the production play by Raymond L. Schrock, based on the original characters and story by Brett Hardill.

**Specter of the Rose**

**Republic—Ballet Madonna**

Ben Hecht's first one-man show for Republic is a bizarre and sometimes exciting melodrama combining three currently popular box office M's—murder, music and madness. He has written, produced and directed "Specter of the Rose" with that same flair for straightforward, single-line story telling that has boosted him to a unique position in the literary field. Yet you wonder again how Mr. Hecht can be so bad and so good at the same time. The exotic and florid style is an intense study of Sanine, an in-sane ballet dancer, suspected of murdering his wife. Since the leads, Ivan Kirov and Viola Essex, are unknown to the screen, chosen for their dancing rather than their acting ability, the story and not the stars will have to be sold.

Hedda Hopper of Old Hollywood's best supporting players, Judith Anderson and Michael Chekhov, take care that the film is well acted. Olive Deering, who has directed, has retired after the death of his wife and is believed mad. Lured out of retirement by a fly-by-night producer, played by Chekhov, he has hired Faye (Miss Anderson), the ballet pupil of La Bel Sylph (Miss Anderson), his mental illness returns and he attempts to kill Haidi, his wife. But, in a fit of rage, he plunges the knife into the throat of his sleeping wife, the voices return and he leaps through a window.

There are good characteristics in this story—so good that the few glaringly bad ones are all the more obvious. The producer is excellently conceived and acted to the hilt. Two bit roles, one that of a cloak-and-suit manufacturer, the other the head of a musician's local, are the best touch of John Balaban. Mr. Hecht's poet, played by Lionel Stander, who is called upon to say seriously such things as: "My heart is dancing a minuet in the ash can." The entire situation that is questionable since Kirov is called upon to dance a prolonged and wretched death scene before myriad cameras.

This combination of the good and the bad has produced an uneven picture in which hollowness and vitality vie for attention. Because of its unsual treatment of a strange and strong theme, "Specter of the Rose" appears to be an exhibition problem.

**West of the Alamo**

**Monogram—Jimmy Wakely, et al**

Mighty party singin' that Wakely boy turns in, Father, and who cares what hangs else on a tie. He gives Wakely his chances to loosen his pipes and let go? 'Bout the singin'est Western goin' the rounds jest now, seems to me he gets "Little Lasses" Whiz out a turn at the warblish for extra measure. Yessirree, she's okay for sound, this 58-minute jobbie, and she's got ridin' and shootin', too.

Oliver, who produced and directed this item, using a script by Louise Rousseau, and there's quite a story in it, too, although it would have benefited if they had dropped down by the stars. They take it pretty much in stride, notwithstanding the fact that it concerns a girl bandit. There is absolutely no (of course) and a killing committed under circumstances extraordinary enough to have warranted more painstaking development. Some outfit has made upper-bracket Western in color with less promising material than this, but that's a parenthetical observation. Anyway, the town banker turns out to be the haddie, and is dealt with appropriately.

Reviewed at the Hitching Post theatre, Hollywood, where the afternoon turnout of addicts to Westerns has found a new clamber of settlements.

**Callowing Thunder**

**Columbia—Western**

To his customary dual characterization, Charles Starrett, in his latest adventure, adds a third. He appears first as Steve Reynolds, investigator for the Arizona Stockmen's Syndicate, whose herds have been consistently stamped out by outlaws. Then he is the mysterious rider of the western plains. Last of all, he's Buck McCloud, a hardened and vicious leader who has become the center of the story that makes all three characterizations convincing. Assuming each personality in turn, he is able to expose the town banker who has instigated the stampedes, and to lead the outlaw to an early grave.

Adelle Roberts, as the bank's loyal fiancee, who resides in the bordello, is charming. Richard Bailey, as the banker, is not happily cast. He does not appear to possess that rugged quality requisite in a villain of such stripe. Smiley Burnette provides the comedy, which is not sufficiently funny to warrant the footage given it. Merle Travis and his orchestra accompany Smiley in several Western songs.

Colton Clark's production is not exceptional.

Ray Nazarro directed at a speeded clip. The original screenplay, which is somewhat better than average, was written by Ed Earl Reps.

**The French Key**

**Republic—Mystery Murder**

Albert Deldier, a private detective, and his sidekick, Mike Mazurki, go through a stage of tedious playing before they clear themselves of a murder charge.

The title is derived from a soft-metal key, which, when inserted in a lock, can be easily broken off. Not having paid their hotel rent, the boys find themselves the victims of this embarrassing predicament, and, to complicate matters, with a case in their hands.

The final solution of the mystery entails an involvement with a night club performer, Evelyn Ankers, an 1832 gold coin, a foray into a deserted mine, and three babbling bears.

In one scene, Mazurki comes to grips with Sammy Stein, noted wrestler of another day, while a bubbling soda fountain soon comes to ruin.

Walter Colmes was associate producer, also directing from a screenplay and novel by Frank Gruber.

**Quiest Weekend**

**Associated British—Polished Wit**

Despite the absence of star names, discriminating showmen over here will make rich play of the following item, which should have an admirably domestic audience; as should their American counterparts.

It's adapted with discretion from a stage play which lived lucratively throughout the worst of the London bombing, where it was non-existent, and whose Tudor thatched roof seems perilously near final collapse. But it's not so quiet weekend, that this picture will go over the boards.

Papa gets into trouble on a midnight salmon-pooching escapade; mama has to cope with a glamorous gal who comes in chase of the slightly bushy son of the late, lamented young cousin of that same young man does a littleLeap of joy on the mouth of the sweetheart she appears to be losing thereby. It's all nicely mannered, told with easy grace, diverting to the connoisseur of wit's nectar points, evoking gusty laughter in the balance of its time. In other words, a gem of a picture for the slightly above-the-average audience.

The acting is of the piece with the picture; audience reception, briskly gay.

Also—though she's not star yet—there's a young woman, Barbara White, who puts across your taste.
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an eerie thriller... jammed full of mystery... love... and adventure!

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Produced by WALLACE MacDONALD • Directed by HENRY LEVIN
REVIEW
(In Product Digest)
Blondie's Lucky Day
Freddie Steps Out
Valley of the Zombies
Ghost of Hidden Valley
(In News Section)
Centennial Summer

ALLIED DECLARES WAR ON ATA; CIE TO FIGHT FOR NEW FIELD UNITS

SKOURAS IN CHICAGO TELLS EXHIBITION: "PUT HOUSE IN ORDER"

RODGERS RESTATES MGM 19-POINT SALES POLICY

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It's Married

ANNIVERSARY

JACK L. WARNER, Executive Producer
THE PICTURE OF THE MOMENT
—WORLD PREMIERE, JUNE 1st, RIVOLI, N.Y.C.!

THE PICTURE OF THE WEEK
—IN LIFE MAGAZINE, IN LOOK MAGAZINE!

THE PICTURE OF THE MONTH
—IN REDBOOK, COSMOPOLITAN, PARENTS' MAGAZINE!

THE PICTURE OF THE YEAR
—WITH THE STAR-TEAM OF A LIFETIME!!!!!

CHARLES BOYER · JENNIFER JONES
in Ernst Lubitsch's
PRODUCTION OF

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with PETER LAWFORD
Helen Walker · Reginald Gardiner · Reginald Owen
Sir C. Aubrey Smith · Richard Haydn · Margaret Bannerman
Sara Allgood · Ernest Cossart · Florence Bates · Una O'Connor
Produced and Directed by ERNST LUBITSCH
Screen Play by Samuel Hoffenstein and Elizabeth Reinhardt · Based on the Novel by Margery Sharp

THAT BEST-SELLER! THAT LUBITSCH TOUCH! THAT WONDERFUL 20th CENTURY-FOX!
SKOURAS SPEAKS OUT

A MOOD of special earnestness and disposition for poignantly plain speaking possessed Mr. Spyros Skouras when he arose to address the Allied States Association dinner honoring its president, Mr. Jack Kirsch in Chicago last week. The like of it has not been heard from a rostrum of this industry for a decade or two.

Mr. Skouras was listed on the abundant program as president of Twentieth Century-Fox Film Corporation, but he urged that he was there as an exhibitor of some thirty years' experience, in behalf of the common interest of the motion picture. He achieved this emphasis by direct address to Mr. Kirsch and discussion of his administration as the new president of Allied States.

"We hear too often of the things Allied is against . . . against percentage pictures . . . against preferred playing time . . . against local checkers . . . The arbitrary refusal to co-operate . . . is not the answer."

"We must hear," said Mr. Skouras, "if this industry is to go forward, an affirmative program which recognizes the economic problems of the producers . . . recognizes the right of established theatre operators . . . recognizes the rights of every free man to enter our business . . ."

Again there was candour in Mr. Skouras' urging that "the distributor should recognize there are only so many days of preferred playing time . . . that the exhibitor is in business for profit, just as he is."

There was sharp meaning, too, in the observation that since the dollar comes in at the box office some exhibitors have "the mistaken belief that it was all theirs . . . and some distributors fell into the same way of thinking."

A sharp point was made in observations about "moving our business from film row to the courthouse." The public has been getting too much courthouse news for years.

PATTERSON of THE NEWS

The passing of Mr. Joseph Medill Patterson, founder and publisher of The New York Daily News, takes the most spectacularly effective figure of American journalism to arise in a generation. His paper has reached a circulation of two and a quarter millions daily and four and a half millions Sunday, about twice that of any other American paper.

Most considerably the policies of this remarkable journalist's performance have been rooted in motion picture experience. No other publisher, and certainly few other patrons, ever saw so many pictures as Mr. Patterson, who rarely passed a working day without an hour at the movies. It was one of his ways of knowing the common people, their likes and loves and laughs and hates.

That process began in the years of his newspaper beginnings in Chicago when a little grind house called "The Star", down in Madison Street, ran night and day with the General Film program of Westerns and one-reel melodramas.

So it came that the Chicago Tribune was the first paper in the world to give consistent attention, complete with a review column, to the motion picture. It was the Tribune, too, in the days of the early Patterson ardour, which elected to promote its circulation in collaboration of page and screen in serials, beginning with the first one, "The Adventures of Kathlyn", and continuing with such famed titles as "The Million Dollar Mystery" and "The Diamond from the Sky", and ending the fever with the ill-fated and lofty pretentious "Gloria's Romance", the de luxe serial which failed and sent the chapter plays back to the minors.

It was incidentally this activity of The Tribune which brought your editor, then a staff writer of that paper, to the motion picture those thirty-and-odd years ago. Mr. Patterson has been for years a reader of Motion Picture Herald and, just by way of keeping its editor subdued, used to remark: "I find the ads interesting."

For the record it can be set down that it was the early and aggressive interest of Mr. Patterson and his dynamic city editor, Mr. Walter Howey, which broke the way through censorship controversy to put "The Birth of a Nation" on Chicago's screens.

One should set down, too, that The Daily News motion picture page reviews, conspicuously among metropolitan journals, have ever been written precisely for the customers at the box office, with no critical self-consciousness, in plain words for plain people. That department has these years been under the administration of Mr. Patterson's sister-in-law, Miss Kate Cameron.

"J. M. P." knew the people.

END of THE PARTY

THAT gay expedition by Mr. Orson Welles, who went romping down to Rio in cinematographic pursuit of the "good neighbor" policy under the elastic auspices of the Office of the Coordinator of Inter-American Affairs, has now fetched up in the law courts, like the aftermath of a Manville honeymoon.

RKO had a part in the project, which seemed to be marked by much merry social activity on the creative sojourn in the land of the Latins and some picture negative shipped under the working title of "It's All True". The relevance of the title has never been explained.

The relations between Mr. Welles and RKO suffered malnutrition and they parted with him holding the negative and RKO holding his note for $205,000, secured by the film. Now they would take the film in lieu of payment. That might renew the original problem of what to do with it. But it is better bookkeeping to close the transaction. There is morale value.

—Terry Ramsaye
THIS WEEK IN THE NEWS

Bit Player

HOLLYWOOD screen tests recently sent to Australia for viewing by Tedwell E. Pade, film executive, resulted in bids for the services of several American actors. One included an offer of $150 weekly salary, a 16-week guarantee and transportation for the unnamed comedian in a test numbered 19. The Australian company’s local man, A. H. Silver, after difficulty in identifying the actor in this numbered test, finally traced it to the RKO Radio studios and learned it was a makeup test of a man who had played an unimportant bit in the Mervyn LeRoy-directed film, "Without Reservations," co-starring Claudette Colbert and John Wayne. The international deal fell through. The actor in question could not be had for the $150. He is producer-director LeRoy.

Red Tape Music

WHEN the Czechs decreed that from here on out the film industry would be a Government monopoly that’s just what they meant. Even theatre music now comes under Government supervision. It was reported from Prague last week that a decree had been issued establishing a special service to supply all theatres with victorla records to ensure that only “suitable” (the word wasn’t defined) music is played in the theatres. The decree was issued by the Plenipotentiary of the Ministry of Information for the Administration of Theatres. That makes it official.

Good Start

THAT THEATRE which Universal opened last week in Brady, Texas, for Bob Shanks, World War II veteran, is still playing “Frontier Gal” to capacity business. Yvonne De Carlo, star of the picture, made an appearance twice during the theatre’s opening day. Mr. Shanks is the first former service man to open a theatre in the southwest under Universal’s plan for supplying veterans in the area with product.

All—American

Washington Bureau

A SPECIAL “All-American Award” to be given by the Academy of Motion Picture Arts and Sciences for the best picture representing the highest ideals of American life to our own and other peoples was suggested in Washington last week by Senator Alexander Wilely of Wisconsin.

He said that such an award would stimulate producers to an effort correcting misleading notions abroad about America and encouraging a better understanding of America in our own people. The Senator stressed that the award must be an “all-industry affair,” with no interference by the Government.

He said that films long ago had graduated from the level of mere entertainment to that of being an important weapon in the “world-wide battle between the forces of individualism and collectivism, etc. Many of our industry’s worthy projects have been overlooked by those engaged in the rush to point out the industry’s shortcomings,” he said.

Rent Control

RALPH BELLAMY, who has been paying $750 a month for a seven-room New York apartment—without a swimming pool—was rescued by the Office of Price Administration last week. The OPA ordered his rent reduced to $400 a month. Mr. Bellamy, currently appearing on Broadway in “State of the Union,” had to pay 10 months’ rent in advance, $7,500, to get the apartment last year. Now he gets back some of that money.

Arkansas Awards

C. C. MUNDO, recently reelected president of the Independent Theatre Owners of Arkansas, has been presented the Outstanding Exhibitor Award for 1945 by his organization. ITOA also gave an Award of Appreciation to Tom Young, Twentieth Century-Fox representative in Arkansas.

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Wired for Sound

WARNER BROTHERS, which 20 years ago produced the first sound picture, has begun experiments in the use of wire recording for motion pictures. Under the supervision of Col. Nathan Levinson, head of the Warner studio sound department, a practical method of using wire recording for sound effects for recording film is being worked out. Although the new system is still in the experimental stage, a production crew has made successful tests of wire equipment, weighing only a small fraction of the usual apparatus, on sound effects in connection with “Life With Father”—a new-fangled idea for an old-fashioned motion picture.

Facing the Music

YOU CAN’T frighten James Caesar Petrillo, president of the American Federation of Musicians, even if you dangle that recently passed “anti-Petrillo” bill (the Lea bill) over his head. Petrillo Tuesday called a strike against radio station WAAF of Chicago, charging the studio had failed to follow up the demand of the union and double the number of musicians it employs. When reminded that violation of the Lea bill means a possible $1,000 fine, one year in jail or both, Petrillo, according to the United Press, shouted: “I’m ready to face the music, gentlemen. And I don’t mean amateur music or foreign music.”
"Tripe" and Quota

THE BRITISH Board of Trade reported May 25 that British theatres failed to show the required quota of English films last year. An industry spokesman, according to the United Press, blamed the poor quality of sec-

ond features for the decline. Only 19.73 per cent of those films shown in England during 1945 were of English origin. In 1944, 20.69 were English films. Eric Pelly, managing director of Film Producers Guild, was quoted by U. P. as saying that "full length British films have improved in quality, but some of the second feature films are just tripe."

Dissolution

SURPRISE and confusion were felt in Holly-

wood and along Broadway Tuesday as Metro-Goldwyn-Mayer in an unexpected move abolished its entire play department, indicating it was no longer interested in Broadway plays as a source of motion picture material. The department personnel, including 20 people, received notices of dis-

mission Tuesday.

Welcome

THERE IS excitement in Shukhotatomaha by the Tombigbee down Mississippi way these days, which is by way of saying that Columbus, Miss., the one-time Indian village of "O'possum Town" by the "Box Maker" river is getting ready to entertain the members of the board of the Motion Picture Theatre Owners of America. T. C. Billups, secretary of the Chamber of Commerce, has written a welcome:

"June 10-11, 1946! A memorable day in the history of Columbus! The directors of the Motion Picture Theatre Owners of America are our guests. It is an honor to have this distinguished group meet in our City by the Tombigbee. It honors, too, our native son, able, genial, kind Ed Kuykendall, president of the organization. "Welcome, Gentlemen, to Columbus, Miss., City of Charm and Culture, once called the Sleeping Beauty of the Deep South--City unique and unspoiled, reminiscent of great days past and with a colorful history extending over a period of 126 years."

It can be added dithat the other two rivers in Columbus are the Buttahatchie and the Luxapalilla, respectively the "Pretty River" and "Floating Turtle."

Fire! Fire!

PICTURES with stories involving arson should be banned, according to the mayor of Columbus, Ohio, James A. Rhodes. He has asked the state division of film censorship to ban such films as a step toward reducing the number of false alarms and fires set by juvenile-

miles in Columbus.

Promised Fruits

Brussels Bureau

U. S. PRODUCT in Belgium has been en-
thusiastically received, as witness these ex-
ceptes from an article on "The American Film in Belgium," written by Maurice Schildlen for La Cinemagraphie Belge:

"This magnificent series (of U. S. films) makes us crave for the fruit promised by the bloom. We want to know the new produc-
ers, the new Hollywood stars, and, what is more, the new face of the American na-
tion."

"As soon as we were liberated, the arti-
cle began, "we got an orgy of American films already seen before 1940, but re-seen with such a joy. . . . Innumerable difficulties have patted the way of new American films in Belgium, the main stumbling-block being the requisitioning of the big theatres by Al-
lied troops. Second-rate halls, not requis-
tioned, have mainly showed French produc-
tions, cheaper to buy than the Yankee ones."

Russian Account

JUST FLOWN in from Russia, American audiences are now able to see the cinematic version of the recent Soviet elections, the Stanley theatre, New York's showplace of Russian-made product, announced this week. The film, a special issue of the new Soviet newsreel service, includes a 20-minute cross country resume of election day--"real Rus-

sian style." Candid camera scenes of notables going to and from the polls includes Joseph Stalin, Marshal Zhukov, Marshall Koniev, and others.

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Paris, W. M. Goddard, 241 Millwall Road; Polk, Maurice Bassy and Robert Reganby, 2 Avenue Montaigne; Duble, T. J. M. Sheehy, 36 Upper Ormond Quay; Rome, Argo Sanuccci, 18 Via Venetia; Lisbon, Jana De Maroas Pimentel, Avenue Conde Voltemia 150; Brussels, Louis Chateux, 121 Rue Breckton; Amsterdam, Philip de Schaus, 82 Amsterdor; Copenhagen, Kris Winter, Baghoul 25; Stockholm, Gusti Erkel, 15 Blasenangatan; Basel, Carla Fedler, Bunsenstrasse; Prague, Joseph B. Kasturek, U. Gregorby No. 1; Sydney, Cliff Holt, Box 2686—G.P.O., Derwent House, JehovahMephibo, X. N. Docket, 56 Northcliffe Drive, Sowavilla; Mexico City, Leob Becerra Ceila, Dr. Cor出入 a y Velasquez 4; London, Charles B. Garrett, Motion Picture Daily, International Mammal Picture Almanac and Fame.
THIS WEEK the Camera reports:

TWENTY-FIVE YEARS with the Warner Burbank studio were marked last week by Harold J. McCord, head of the film editing department. The company tendered him a luncheon, and Mr. McCord signed a new seven-year contract. Many executives and others of the company were at the luncheon. Shown above are: seated, Jack L. Warner, executive vice-president in charge of production; Mr. McCord and Gordon Hollingshead. Standing are directors Irving Rapper, James Horn and Michael Curtiz.

HELP, for the United Nations, through films, was the appeal of Benjamin Cohen, UN information chief, at the Associated Motion Picture Advertisers luncheon in New York Tuesday. See page 27. At the right, Mr. Cohen speaks. Listening are Ned E. Depinet, RKO Radio Pictures executive vice-president; Rutgers Neilson, AMPA president, and Francis S. Harmon, MPA vice-president.

LUNCHEON IN LONDON. The host was Fred Hutchinson, Paramount general sales manager there. The guests were exhibitors and distributors. The occasion was his departure for the United States. Left to right, Arthur Brown, J. Crane, H. Fontaine, Theo, Fligelstone, Oswald Croft, M. Shipman, Sam Graham, Mr. Hutchinson, Richard Hamer, Alfred Black, Earl St. John, Lou Morris, D. Abbey, Tony Reddin and D. J. Goodlatte. Britain needs at least 156 "A" pictures yearly, Mr. Hutchinson reported on his arrival in New York.

THE BEST FATHERS OF 1946 are Bud Abbott and Lou Costello, according to the Boys Clubs of Newark. The reason: their "adoption" of boys through the Lou Costello, Jr., Youth Foundation. The comedians are shown in Newark with Steven Adubata, Boys Club representative. They may establish a foundation branch there.
AFTER an audience with Pope Pius, Simon Schiffrin, MGM International representative, and Dr. Galli, Mr. Schiffrin has been reviewing Italian films for possible distribution by MGM, and is reported to have recommended four. See page 39.

DOUGLAS F. GEORGE, who heads the new Veterans Administration office of liaison with the motion picture industry. He is a former exploiteer, recently a Navy lieutenant.

BARBARA BEL Geddes and Anatole Litvak at the RKO party in the "21 Club", New York, last week. She is an actress and he the director of RKO's "A Time to Kill".

IN LONDON, on tour as guests of the War Activities Committee, the six theatre managers who won the Victory Bond sales contest were guests the other day of Joseph Friedman, who was WAC representative there. Left to right, Lowen Pizor, Philadelphia manager; Mr. Friedman; Ray Beall, representing the WAC; William Brown, New Haven manager, and Max Thorpe, Columbia general sales manager in Britain.

MARCUS' DEATH: from the new Italian film, "Sun of Montecassino", one of a series in the revived Italian industry which hopes to make its impress on world markets.

LEONARD SCHLESINGER has been elected president and general manager of the Warner Brothers Service Corporation, which operates concessions for confections in Warner theatres.
ALLIED AND CIEA DECLARE WAR ON ATA AT CHICAGO

by WILLIAM G. FORMBY

THE INDUSTRY in the field churned this week as the politics of exhibition reached a new high for activity. Contributing importantly to the agitation were these developments:

1. The declaration of war upon the American Theatres Association by Allied States Association of Motion Picture Exhibitors and the Conference of Independent Exhibitors in convention in Chicago the final three days of last week.

2. The continuation of ATA with its program of organization, despite condemnation by independent exhibitors at the Chicago meeting.

3. Implementation of the Allied-CIEA plans to solicit the affiliation of exhibitor associations not now identified with it, regardless of their present national status.

4. The bid of the Independent Theatre Owners Association of New York for support from independent and unaffiliated associations for a new national independent association to deal solely with trade practices.

The opening of formal hostilities came last Thursday at the Palmer House in Chicago, when the CIEA adopted a double-headed resolution which brought opposition of the Allied camp out into the open. There was no euphemism this time.

The Allied-sponsored Conference voted to denounce ATA as representative of and spokesman for independent exhibitors who had not designated it as such. It voted to resist the formation of ATA units in territories already containing Allied units; to organize new local independent associations where ATA groups were set up outside of Allied territory.

“We repudiate all organizations and individuals who presume to speak for or represent the independent exhibitors without their authority or consent,” the resolution stated. It was explained by Abram F. Myers, chairman and general counsel of Allied, by Jesse

(Continued on opposite page, column 1)

Industry-Wide Dinner Inducts
Kirsch As Allied President

Jack Kirsch, recently elected president of the Allied Association of Motion Picture Exhibitors, stood Saturday night before some 1,000 people in the gold and ivory of the Palmer House’s Grand Ballroom in Chicago and received the oath of office at a testimonial inaugural dinner sponsored by his association.

Surrounding Mr. Kirsch, who also is president of Allied Theatres of Illinois, were many of the industry’s great in distribution and production, and exhibitor leaders from all parts of the nation.

Present as principal speaker was Spyros Skouras, president of 20th Century-Fox. Also delivering addresses were William F. Rodgers, vice-president of distribution for Loew’s, and Abram F. Myers, chairman of the board of Allied. George Jessel, producer for 20th-Fox, was toastmaster. Yvonne de Carlo, Universal, and Carole Landis, were others from the studios.

Pledging his active leadership of the association, Mr. Kirsch denied that Allied’s “insistence on the maintenance of a separate organization for independent exhibitors reflected a non-cooperative attitude.” He pointed the national policy toward matters “dealing with the every day operation of theatres.”

The trend toward Allied expansion was indicated in Mr. Kirsch’s statement that he intended, “as far as conditions permit, to bring Allied and its work home to the independent exhibitors.” He said that independent exhibitors may have “become confused by recent developments and are being beckoned by many hands to follow strange leaders.”

Referring to the Caravan, an agency for the exchange of information on rental details, Mr. Kirsch said Allied “extends a cordial invitation to all independent exhibitors of good will to join in these undertakings.

“No organization should presume to speak for the independent exhibitors in reference to film prices, trade practices or industry readjustments made necessary by law,” he said, “to do so would put its leaders in a false position due to their affiliation with the published resolutions of the national board.”

Van A. Nomikos, Chicago, was general chairman of the dinner. The oath of office was given by M. A. Rosenberg, Allied president in 1942-43.

Among others seated at the dais were:


Arthur Schoenstadt, A. W. Schwaberg, Sam Shain, Martin G. Smith, Jesse Stern, Leo F. Wolcott, Nathan Yamin.
ALLIED TO WAR

(Continued from preceding page)

Stern, chairman of CIEA, and by regional leaders that the program of opposition would be extended fully to all parts of the nation and would be prosecuted vigorously.

Stung by letters recently sent to Government officials by S. H. Fabian, ATA president, extending cooperation of the theatres in time of emergency, Allied and CIEA leaders construed the activity as indicated to establish ATA as spokesman for all theatres. They decided to write some letters of their own.

"We direct that public officials and others who have been approached by the volunteer organizations and individuals...be informed of the existence, membership and aims of CIEA," it was resolved. Further, "that such officials be further informed that the vast membership of the organizations composing that body are represented by CIEA and said organizations and by no others."

Satisfied with the "experience to date of the CIEA," the meeting decided to put it on a permanent basis and to "define with certainty the scope of its interests and activity."

Committee Designated To Draft Constitution

The drafting of a constitution and by-laws, and the method of expansion will be the duty of a committee composed of Col. H. A. Cole, Dallas; L. O. Lukas, Seattle; Benjamin Berger, Minneapolis; Leo Wolcott, Eldora, Ia.; W. A. Steffes, Minneapolis; Nathan Yarnis, Fall River, Mass., and of Abram F. Myers, Washington, and Jesse Stern, New York, as ex-officio members.

In the broadening of the base for activity, it was decided that CIEA would become more active in legislative and taxation affairs, and all matters of general interest "to exhibitors in the everyday operation of their theatres." Also to be included are "industry readjustments growing out of court orders."

It is in this respect that Allied and CIEA are believed to be priming their guns for the battle with ATA and for the movement to bring in additional independent units. Although the associations in the past have given attention to matters other than trade practices, the indicated emphasis is stronger than ever before.

The suggestion of local autonomy is held out to prospects in this wording of one part of the resolution: "While the CIEA and its members will continue to cooperate with the representatives of other branches of the industry in matters of common interest, we strongly feel that independent exhibitors should be represented in legislative matters and public affairs generally by their own organizations."

Ratify CIEA Action at Allied Board Meeting

The Allied board meeting Friday and Saturday ratified the CIEA action. It was the consensus, further, that the opposition of Allied to ATA would disappear if that association devoted itself to activity in behalf


P. J. Wood and Leo Jones

Robert H. Pauleo and L. O. Lukas

SKOURAS ASKS FOR SPIRIT OF FAIRNESS

The problems of the industry in regard to exhibition pose difficulties "that call for great statesmanship if they are to be solved equitably," Spyros Skouras, 20th Century-Fox president, told independent exhibitors assembled last week in Chicago.

Speaking at the Palmer House at the testimonial inaugural dinner to Jack Kirsch, Allied president, Mr. Skouras said that questions of run, of clearance, the rights of established customers, and construction of new theatres could not be solved by "denouncing the major companies." He suggested they could not be solved by "bitter attacks on each other," or by suing the distributors.

"The answer obviously is for you as exhibitors to set up your own arbitration machinery," he said. "If the arbitration system maintained by the distributors is not adequate, you will have to supplement and add to it. But," he warned, "it takes more than a system. It takes a spirit of fairness, a spirit of conciliation, a spirit of being willing to live and let live."

A caution against excessive litigation was urged by Mr. Skouras. "We cannot in the years to come, move our business from film row to the court house," he advised. "And we need not if everyone in the industry will approach these problems, realistically, and with patience, understanding and a willingness to cooperate in their solution."

At one point in his suggestions to Mr. Kirsch for major objectives, Mr. Skouras urged that Allied "should not be simply a negative opposition organization. We hear too often of the things that Allied is against. We hear that Allied is against percentage pictures. Allied is against preferred playing time. Allied is against local checkers."

"What we must hear, if this industry is to go forward, is an affirmative program which recognizes the economic problems of the producers—which recognizes the rights and economic problems of the established theatre operators of the country—which recognizes the rights of every free man to enter our business and seeks to harmonize them all."

Mr. Skouras had more to say about percentage pictures. "The distributors are forced by high cost of production to demand higher terms, and they favor percentage as the most equitable plan," he said. I am confident that by sitting down together and frankly discussing mutual problems, a prop-

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er percentage basis for every type of theatre can be worked out, which will distribute the box office dollar equitably.

Allied was urged to give "unstinted cooperation with every worthwhile movement in the industry," on the ground that "whatever fosters better public acceptance of our industry benefits us all directly. When one section of our industry is attacked, all parts feel the effect. A hostile move in a distant state may be the forerunner of a direct local attack within a few weeks."

Says Production Cost Influences Relations

Pointing to the increased cost of production, Mr. Skouras said it had had a "very important influence on the relation between all companies and their exhibitors." He moved into the subject of the box office dollar and its handling.

"The only source of payment for the production of motion pictures is the dollar paid in by the public at the box office," he emphasized. "Out of that dollar, every expense of the whole industry must be paid. Since, however, that box office dollar is collected by the exhibitor's cashier, there has grown up in the minds of some exhibitors the mistaken belief that it was all theirs."

"As a result, they felt it was their privilege to share as little of it as possible with the producer of the film."

"And some distributors, I am sorry to say, fell into the same way of thinking. In their opinion, the box office dollar was their exclusive property to do with as they would because they had made the original investment in the film that drew the crowds. In my opinion, both theories are wrong."

"The dollar which the patron pays must support the entire industry and, therefore, belongs to the entire industry. It was earned by our mutual efforts and should be shared fairly by all who made its collection possible."

Mr. Skouras then urged that no organization of any branch should prevent the "equitable distribution" of that dollar, or justify the "offenses of those who have not respected their contractual obligations."

"Gentlemen," he said, "I want to appeal to you, in your own interest, to put your own house in order. You are an all-important factor in our industry and with that importance goes responsibility."

Cities Fraternal Spirit as Essential to Solution

"You must see to it that each one of your members so conducts himself that never again will one of them be embarrassed because a distributor asks for an explanation."

In paying tribute to Mr. Kirsch and to Allied, Mr. Skouras observed that "if the fraternal spirit evidenced here tonight is continued in our working relations next Monday morning, the problems of our industry are well on the road to solution."

Terming it "the most benevolent and philanthropic industry," Mr. Skouras praised the contributions of the trade to the Red Cross, Infantile Paralysis Foundation, American Cancer Society, the USO, the National War Fund, and the United Jewish Appeal. He spoke especially in behalf of the last-named, urging still greater support.

"I know of no greater humanitarian effort," he said, "and I am confident that you, and all of us, will rise to its support."

Allied to War

(Continued from preceding page)

admitted of distributor-affiliated circuits; if it "frankly indicated" it was an affiliated circuit association and did not attempt to speak for independent exhibitors.

If such a situation came about, it was indicated, Allied would cooperate with ATA on matters of general importance; that it would name its members of a joint coordinating committee to permit the two associations to work together.

Colonel Cole, president of the Allied Theatres of Texas, was announced as an unofficial observer to attend the meeting of the MPTOA board June 10-11 in Columbus, Miss. No observer was designated to attend the meeting June 1-2 of the Southeastern Theatre Owners Association in Jacksonville.

Mr. Myers had been invited to attend and extend "An Explanation of Allied."

Fred Wehrenberg, St. Louis, board chairman of MPTOA, who attended the CIEA meeting as an observer, was invited into the sessions of the board. He was welcomed by Mr. Myers as "an old friend whom we very much respect for his broad experience in exhibitor affairs."

Boston and mid-October were tentatively selected as the place and the time for the first annual post-war national convention.

The American Theatres Association went ahead with its expansion plans. No statements came from leaders on the Allied attitude. The Independent Theatre Owners of Arkansas, in annual convention Sunday and Monday at the Marion Hotel in Little Rock, voted to become a member of ATA.

The invitation was extended by Ted R. Gamble, chairman; Mr. Fabian, president, and Robert W. Coyne, executive director.

Malco Theatres, operating in Arkansas and Tennessee, and Robb & Rowley-United Theatres, operating in Arkansas and Texas, also became members. C. C. Mundo, Little Rock, was renamed president of the Arkansas Theatre Owners Association, D. Mitchell, Dumas, vice-president, and Sam B. Kirby, Little Rock, secretary-treasurer.

Seek to Get Texas Unit Started at Dallas

A meeting to get the Texas unit under way was held Tuesday at the Adolphus Hotel in Dallas. The Gamble-Coyne trio flew to Dallas from Little Rock for the meeting with Texas chairman R. J. O'Donnell, John Rowley, Mark Cole, Henry Reeve.

Paul Williams, general counsel of the Southern California Theatre Owners Association, telegraphed ATA that his membership had voted to join the new association.

A new element entered the crowded national picture. Harry Brandt, president of the Independent Theatre Owners Association of New York, announced that he was discussing the formation of a new national independent exhibitor association to deal exclusively with trade practices. Mr. Brandt, an executive of ATA, indicated he would model the new organization along similar lines. He started discussions last week with executives of the new Michigan Independent Theatre Owners on its affiliation with ITOA.

Johnston Asked by NCA To Halt Over-Playing

Charging that Minneapolis first runs are "milking" their features, North Central Allied has called upon Eric A. Johnston, president of the Motion Picture Association of America, to "take drastic action" to relieve the situation, which, according to charges by Ben Berger, president, causes independent exhibitors to work under a serious handicap.

The unit also asked that in case of a heavy blacklog, distributors should make releases available to subsequent runs 30 days after national release regardless of whether they had been played by the first runs. Further, the organization seeks to have contracts provide for cancellation privileges on product over-played by first runs.

MOTION PICTURE HERALD, JUNE 1, 1946.
GREAT BOOKS MAKE GREAT HITS!
Seven Great Weeks! (The 1st, 2nd and 3rd set new all-time highs!)

And after a giant M-G-M nationwide campaign including press, magazines, radio, it comes to your eagerly waiting patrons.

"IT IS A WONDERFUL MOTION PICTURE!"

Said Kate Cameron in N. Y. Daily News, echoing unanimous praise of Broadways critics.
Tax Rise Voted In Philadelphia; Protest Others

The Philadelphia City Council last Friday passed the amusement tax bill which increases the present tax on admissions from four cents on the dollar to 10 cents. Meanwhile, in St. Louis and Indianapolis, exhibitors have organized to fight proposed admission taxes.

After weeks of deliberation and in the face of vehement protest from exhibitors and patrons, the Philadelphia City Council accepted the recommendations of its Finance Committee and passed the tax bill. The revenue was to raise the pay of municipal employees and reduce the working hours of firemen. The council had received a petition signed by more than 150,000 theatre-goers and more than 200,000 postcards of protest.

In St. Louis 110 exhibitors have united to fight the proposed five per cent admission tax introduced in the Board of Aldermen last week.

Fred Wehrenberg, head of the MPTOA of St. Louis, has organized the theatre opposition to the bill and has sent wires to all exhibitors urging them to use trailers, lobby displays and circulars to impress upon patrons that the tax will be passed on to them.

The MPTOA, in conjunction with six unions, ran a full-page advertisement in the Star-Times Monday urging the public to oppose the tax.

In Indianapolis, the ATO of Indiana is fighting the proposal for a five per cent amusement tax made by John Stelle, national commander of the American Legion. "Once again the exhibitors get thanked for their efforts (during the war) with a kick in the pants," Don Rossiter, executive secretary of the ATO, said.

Michigan ITOA Adopts A New Constitution

The Michigan Independent Theatre Owners Association adopted a constitution and by-laws at its meeting in Detroit last week but postponed to June 5 election of permanent officers. Membership, it was decided, would be open to any exhibitor not affiliated with the distributors. Circuit operators are eligible, but only if they bring in every house in the circuit when they join. Sam Carver, interim chairman, presided at the meeting which was attended by 113 houses.

Warners To Release Six In Next Three Months

Warner Brothers will release six films during the next three months, two each in June, July and August. The schedule is as follows: June 1, "One More Tomorrow"; June 22, "Janie Gets Married"; July 6, "A Stolen Life"; July 20, "Of Human Bondage"; August 3, "Night and Day"; August 17, "Two Guys from Milwaukee."

Theatres Facing Dimout as Coal Strike Continues

As the industry was recovering from the effects of the 48-hour stoppage of the nation's railroads, the prospect of a dimout for the 22 eastern states loomed midweek, as the Civilian Production Administration said disrupted coal production might necessitate curtailing power consumption. The order was said to have been issued Wednesday, if by that time the coal miners' dispute was not settled.

Edward Falck of the CPA's Emergency Power's Office said last weekend, however, that the Government did not contemplate a national theatre shutdown.

Although settlement of the strike resulted in the abandonment of the film carriers' network relay plan for assuring movement of film prints, as devised by company print executives and James Clark of the National Film Carriers Association at a recent conference, the meeting did have the advantage of offering for future use a formula for dealing with any future similar situations.

Coast Theatres Hard Hit

Hardest hit by the strike were downtown Los Angeles and Hollywood theatres because the Pacific Electric trains, which function like street cars in the city and link the metropolitan area with the suburbs, stopped in concert with the major railroads. City authorities said the stoppage added 500,000 to 1,000,000 persons already put afoot by the then three-week-old trolley strike. Downtown exhibitors reported business down 30 per cent while suburban houses experienced a slight increase.

In New York, the strike had its gloomy effect on Broadway houses. Reports from some managers were that business fell off from 25 to 50 per cent.

Tuesday, Mayor O'Dwyer reinvoked the city's voluntary dimout because of the coal situation. He ordered minimum use of light and power in public buildings and urged theatres, nightclubs and hotels to economize also.

San Francisco Normal

San Francisco film shipments by local exchanges continued relatively normal.

All Bay exchanges at the weekend were shipping prints by truck in out-of-the-way places and exhibitors were directed to pick up returned film at the nearest point reached by delivery lines.

A survey of Minneapolis exchanges showed shipping activities not hampered there. In Philadelphia, downtown theatres showed a sharp decline.

In Denver last Friday, managers and bookers held an all-day meeting and arranged for additional trucklines to carry film as far as Albuquerque, N. M., there to transfer to interstate trucking to reach as many towns as possible.
EXHIBITORS are talking, and wondering as they talk, about the frequency with which Paramount is letting go on attractions which star, or co-star, Ray Milland. "The Lost Weekend" in Block I was followed by "Kitty" in Block 2. Now comes "The Well-Groomed Bride" in Block 4. Or a total of three from November to May, according to release date.

It's only slightly different with Olivia de Haviland: "The Well-Groomed Bride," May 17 in Block 4, and "To Each His Own," July 5 in Block 5. She's also practically just getting around in "Devotion," April 20 from Warner.

Only slightly different, too, with Alan Ladd: "The Blue Dahlia," April 19 in Block 4, and "O.S.S.," July 26 in Block 6. Warner proudly advertised Dane Clark in two pictures playing day-and-date on Broadway. One was "Her Kind of Man." The other, "A Stolen Life." They'll be tussling it out throughout the nation as well.

There are those who argue this is too much. At first blush, the contention seems justified because marques across the country no doubt will be fighting one another with the same stars. But there are others who suggest stop worrying. They base their answer on the case of those three Bergmans hitting the market simultaneously: "The Bells of St. Mary's," "Spellbound" and "Saratoga Trunk.

The first is lead-all-grosser of the season and all-season record-smasher [at prevailing, not advanced admissions, and without benefit of roadshows] after "Gone With the Wind." The other two of the Bergman trilogy are among the $$$ giants of the current year.

Fishing in familiar red herring waters, Hearst's New York Journal-American reeled in its Washington line with this excerpt credited to an as-yet-unpublished report of the House Committee on Un-American Activities:

"Our whole industry itself continues to do nothing about it [preferring to the allegation made earlier that Communists, through infiltration into the writing and technical sections of the business, have become "one of the most influential forces in the industry"]. the great majority of the persons in the industry working of a creative nature will, within the not distant future, be either Communist Party members or close sympathizers following the party line. The industry will then be dependent upon this radical group for its output.

'RIDICULOUS TO THE POINT OF ABSURDITY.'

ROAD PAVERS: Hollywood—"The exhibitor must realize the cost of production has continuously increased beyond our control in the past few years, and theatre operators must carry their share of the load in increased rentals if the quality and quantity of productions are to be continued."—Herbert J. Yates, addressing a Republic sales convention at the studio.

CHICAGO—Spyros Skouras, 20th Century-Fox president, last night [May 25] urged the Conference of Independent Exhibitors' Associations and Allied States to give some attention to rising production costs, warning that pictures made at today's costs will have to command higher terms and rentals.—From Motion Picture Daily.

Harry E. Huffman, district manager of Fox Intermountain Theatres, writing from Denver to Albert Warner in New York on the occasion of Warners' observation of two decades of sound: "I shall never forget my visit to New York when you gentlemen told me that I should hear your two productions of 'Don Juan' and 'The Better Ole' before you talked to me, and then asked me to sign a contract in blank, which I did." Relations have been cordial ever since.

Question: If the American Theatres Association stands by its determination not to become involved in trade practices, what happens with its announced decision to fight inimical legislation under these never remote circumstances:

1. A bill—Federal or state—for or against designated playdates?
2. A bill—Federal or state—for theatre divestiture?
3. A bill—Federal, this time—to reduce admission taxes when big first runs and modest subsequent fail to see, eye to eye, on the extent of the reduction?

Etc., etc., in that large and not always definable area where legislation can create new trade practices or affect those already flourishing.

Byron Price, vice-president of MPA [Hollywood terminal], observes America is friendly to the importation of foreign films provided they conform to American moral standards.

A necessary reason, but not enough. Theatements of America will be friendlier to imports when they can learn to depend upon them for regular do-re-mi at the b.o.

Case of author knocking the brains out of her own brainchild is that of Anya Seaton, who conceived "Dragonwyck." In a Washington interview commenting on selection of Gene Tierney as feminine lead, she said, "It didn't make much difference who played the part. The character is such a dope."

U. S. Says Schine Realignment Is Aimed at Delay

The long argument over the dissolution of the Schine circuit grew more heated this week as the Department of Justice charged the only intent of the Schine self-reorganization plan was simply to secure further delay in the entry of a final judgment.

Apparently unperturbed, Schine Chain Theatres, Inc., Tuesday asked Judge John Knight in Buffalo Federal Court to postpone adoption of any reorganization until additional testimony is taken on operations of the circuit in the light of present day conditions—this testimony to be heard by a specially appointed master.

Retains Garfield Hays

Along with this request went an affidavit filed by Arthur Garfield Hays, attorney newly retained by the circuit.

Said Mr. Hays: "The government has submitted a plan which would completely cause the destruction of a business that has been built up by painstaking effort over a period of 30 years. It is submitted that a presentation of the facts as to the Schine business in the year 1946 and of the industry in general is necessary before proper consideration can be given to any plan."

This attitude, according to the Department of Justice, is treating the case just as though the circuit had not been found guilty of violating the Sherman Anti-trust Act.

"We therefore respectfully suggest," the Department asked, "that the court should without further hearing and in accordance with arrangements made April 16, enter an order approving such plan as may coincide with its conception of the proper means to effectuate Section III of its judgment . . .

"Since we had already obtained by consent a limited theatre divestiture, the main purpose of the trial of the suit was to determine the extent to which further divestiture should be ordered," the Department said.

"In filing their so-called tentative plan of May 7, the defendants have now formally announced that they regard this adjudication as meaningless . . .

Asks Order in 30 Days

"Even if the defendants' plan contemplated the creation of new corporations actually competing with each other, rather than a non-competitive territorial division of the existing monopoly, it would be absurd to suppose that sole control of such corporations by the two guilty brothers and their wives would dissipate the effects of the monopoly."

The Department of Justice called on the court to enter an order within 30 days. Willard S. McKay, Schine counsel, has declared that the final version of the Schine self-reorganization plan would demonstrate inaccurate allegations in the contents of the Government.

MOTION PICTURE HERALD, JUNE 1, 1946
BEFORE THE ATOM BOMB FALLS ON BIKINI-

M-G-M has an absorbing Short Subject for Sure-fire Extra Revenue!

The eyes of the world are on Bikini. The most publicized event of years is of highest interest to your patrons. M-G-M’s film shows the dramatic preliminaries. BOOK IT NOW!

Metro-Goldwyn-Mayer presents

A CAREY WILSON SPECIAL MINIATURE

'BIKINI—THE ATOM ISLAND'

FILM DAILY says:

Leo is a smart lion. Witness the fact that Metro is releasing a Carey Wilson Special Miniature, “Bikini—the Atom Island” on June 15, before the atomic bomb test scheduled for early July...Metro is increasing the print order to 300, twice the usual number.
Cautions Sales Force to Follow Terms Exactly; Lists Two Specials

Rigid, unequivocal adherence to the 19-point sales policy laid down last year will continue to be the primary basis of MGM sales procedure, William F. Rodgers, vice-president and general sales manager, told sales, district and branch managers at the company's sales convention at Chicago's Drake Hotel.

The executive sales staff was advised, during the five-day meeting ending Monday, that "The Green Years" and "Easy to Wed," the last in Technicolor, would be sold as specials. The company's 17th block will include "Boys' Ranch," "Courage of Lassie," "Faithful in My Fashion" and "Three Wise Fools."

Short Subject Schedule, Promotion Outlined

An outline of 54 short subjects scheduled for next season, and plans for concentrated promotion were outlined to the delegates.

"The Green Years" is expected to be available for release about the middle of July, it was indicated. "Boys' Ranch" will be released the first week in August, followed by "Easy to Wed" the second week. "Courage of Lassie" will be made available the third week in August, and "Faithful in My Fashion" will follow a week later. "Three Wise Fools" will be released the first week in September.

"Two Smart People" is scheduled for trade showing in all exchanges June 4, with screenings June 10 of "Three Wise Fools" and "Faithful in My Fashion." "The Green Years," "Easy to Wed" and "Boys' Ranch" already have been shown. Selling of the 17th block will not take place until after June 10, the date of the last two trade showings.

Six Series of Shorts on New Season Schedule

It was announced the company would have six series of short subjects, totaling 56 reels, exclusive of the 104 issues of News of the Day. One series of four subjects will be known as Two-Reel Specials. The other five series include 12 FitzPatrick Traveltalks, 16 MGM Cartoons, 10 Pete Smith Specialties, six John Nesbitt Passing Passades and six MGM Miniatures.

Addressing the delegates Monday, William F. Ferguson, exploitation director, said: "Showmanship is finding out what people want and doing more of it, and what they don't like and doing less of it. "It is the duty of every sales, district and branch manager, as well as salesmen, to see that exhibitors promote our pictures consistently and intelligently," he continued. "We must study new factors in showmanship. Putting over successful showmanship means rolling up your sleeves and going to work." Mr. Ferguson outlined promotion plans and so promotional services which go to 16,000 exhibitors.

On Threshold of Great Era, Dietz Declares

"We are on the threshold of a great era and the verge of a rebirth of accomplishments," Howard Dietz, MGM's advertising and publicity director, speaking on behalf of Louis B. Mayer, told the convention. "Pictures to be produced by MGM are greater than those made in the past, and this potential lineup will be coming through in the next few months."

The advertising program for the company was outlined by Mr. F. Seidler, advertising manager. Newspapers, national magazines, radio and poster advertising on "The Green Years" for the four months starting in April have been stepped up by MGM to reach every possible potential reader and listening audience, he said. April 19, the Lions' Roar column on the special began for four consecutive months in 22 national and fan magazines with a total circulation of 26,807,993 readers.

Following the close of Tuesday's meeting Mr. Rodgers announced the promotion of Mr. Zoolander, Atlanta manager, to special sales representative to work out of the home office effective July 1.

Rodgers Gives Details of 19-Point Sales Policy

Mr. Rodgers emphasized that every member of the MGM sales organization would be required, in dealing with exhibitor customers, to follow the 19-point sales policy, details of which follow:

I. If We Make a Mistake in designating a picture in a bracket higher than justified by results, it is not necessary or expected that our customer be required to ask for an adjustment in terms, but when called to our attention with supporting facts, and they must be facts, we will re-classify the picture in the bracket where it rightfully belongs.

II. There Is No Policy in our company that prevents, one of our top bracket pictures being re-classified even to the balance or lower bracket, if that is the proper classification based on results at that theatre.

III. We Intend to Retain our right of designation as that is the only means we know of to intelligently price our merchandise.

IV. We Intend to Continue to sell on the sliding scale; that this basis is considered by us and by thousands of our customers as being a fair method of dealing.

V. Where Justified, change the unit figure if results of record disclose a hardship, and by hardship we mean either a loss, or a minimum profit to the theatre on pictures of our organization.

VI. We Recognize the Effect because of shifting populations, industrial inactivity and other reasons, in some small localities, on some of the subsequent runs, and we mean later runs in cities and small towns, and are prepared in such situations to adjust our terms to meet the business levels. In such situations we are prepared to forego so called preferred time in exchange for what our managers consider an equivalent increase in the way of paid week playing time. In such instances it can be incorporated in the contract with our customers as optional.

VII. This Is A Matter of negotiation between our representatives and our customers in our desire to help in specific situations which need help it is not to be considered that we are going to forego entirely preferred time, because, to the contrary, we expect to continue to seek and we hope to get our pictures played under the most favorable circumstances. But we do not want to do everything in our power to assist deserving cases.

VIII. We Deplore the Thought that exhibitors must come, as they cite it, with "hats in pocket" looking for a situation that is very definitely contrary to our policy, and the sliding scale was devised to automatically take care of an adjustment. So far as flat rentals are concerned, we can have no knowledge of the results unless we are informed, and we are prepared to rectify any unintentional error made in re-classification, if we are satisfactorily informed when authentic facts justifying it are presented.

X. Our Branch and District Managers have authority to adjudicate what appear to be unintentional errors; they can when justified duplicate and re-classify pictures.

X. We Do Not Want, much less expect, any unfair terms or advantages.

XI. Our Policy of Fair Dealing will be carried out in the letter and in the spirit.

XII. We Do Not Exact as a policy, home office approval of re-classification or adjustment in terms when presented with facts.

XIII. It Is Not Necessary for our customers to come or write to New York for relief, but if it is not granted where it is definitely justified they are invited to lay their case before us for consideration and attention.

XIV. For Some Time we have been cognizant of the problem of subsequent runs. Our definition of this type of operation is a theatre following the key run in a series of districts located in corporate limits of a metropolitan city, not necessarily the second run in a city but those which follow the key or first runs in individual zones. Hence, for this type of run and for this type only, we will offer the pictures sold in a group on a basis whereby those who desire can lease such pictures in the top brackets on a flat rental basis.

This will be optional at the time of negotiation. It must be understood that where flat rental in this direction is desired it is not contemplated to offer pictures in this category at lower prices. We do not intend to price our pictures below that which we believe our top bracket justifies, neither will we ask premium prices for the privilege of playing flat rental versus percentage.

We want only the proper terms.

XV. of course, prefer to play on a participating arrangement with this type of run, as well as all other runs, but because of conditions as they have been reported to us and because of our desire to be fair to our customers, we will in such cases where this type of exhibitor so desires, offer all of our pictures sold in a group on a flat rental basis week.

XV. As to "News of the Day," short subjects and trainers, each unit must stand on its
Republic’s Final Sales Parley Is Held in New York

Republic’s third and final regional sales convention was held Monday through Wednesday at the New York Athletic Club, with James R. Grainger, executive vice-president and general sales manager, conducting meetings with district managers, branch managers and salesmen of the eastern New England and central sales districts. Monday’s session was devoted to screenings of the company’s latest product, while Tuesday and Wednesday were given over to business meetings.

Herbert J. Yates, president, told Tuesday’s meeting the company’s production plans, the three-point expansion program covering studio construction, development of personalities and quality of production. Earlier he announced the company would devote its advertising budget during the coming year, saying experience had shown advertising was essential to the maintenance of a consistent increase in business.

Mr. Yates also predicted the next 12 months would mark a period of greater prosperity for the industry than it has enjoyed since the beginning of the war. This will be due, he said, to the lack of new automobiles and other luxury items which affect box office receipts. Mr. Yates also pointed out that the company was now in a position to produce “big” pictures, with stories and stars to match those of any company in the business.

The promotion of Frank P. Dervin to Republic New England district manager was announced last weekend by Mr. Grainger along with the appointment of Thomas D. M. Duffy as assistant manager.

Prior to the New York meeting, Mr. Yates and Mr. Grainger attended company meetings at the North Hollywood studios, May 20 through 22, and in Chicago last Friday through Sunday.


Those attending from the New England territory were: Mr. Dervin, Arthur Newman, Leon Herman, Jerome Lewis, Mr. Duane, Richard Struve, George Miller, Michael A. Jusko, Jules Livingston, John J. Martin, A. J. Fecke, John J. Jennings and Walter G. Dyer.

The Central area was represented by Sam Seidman, Brooklyn; William Feld, William P. Murphy, New York; George H. Kirby, Irwin H. Pollard, Lew Lefton, Frank Dana, F. Klingensmith, Thomas C. Alley, Walter E. Boyle, Paul C. Krieger, Sam Hardin, J. A. Curren, Willard J. Embick, William Sturgess and Bert G. Tighe.

Also present were: A. W. Perry, president and general manager of Empire Republic Films, Ltd., distributors of Republic product in Canada; M. J. Isman, assistant sales manager, and F. L. Vaughan, Toronto branch manager.


MGM’s 19 Points

(Continued from opposite page)

individual merit and be priced accordingly. There will be revisions upwards or down, depending upon the situation involved, and precedent is not the determining factor. Present-day conditions only should govern. Under no circumstances will any tolerable, much less sanction, the leasing of feature attractions as a condition of buying either one or all of these units. We repeat, each unit must be offered and negotiated for independent of the other and in no way made part of any negotiations for any other product. Weekly payment plans are not acceptable.

XVI. Proposed New Theatres are not to be given assurance of any specific availability, and we will not negotiate for representation in such theatres until they become a reality, and then only for such run and product as is then available.

XVII. Ever Effort Possible is to be made to avoid arbitrariness and by "effort" we mean, as you have previously been advised, that you are to try your level best to adjudicate differences before they reach the arbitration stage. District and sales managers’ aid is to be requested by branch managers where needed and, if necessary, the matter should be brought to the attention of the general sales manager.

XVIII. Runs or Accounts are not to be changed, nor applications even signed, until after complete facts are first submitted to the general sales manager through the district and sales manager, and then such proposed changes are not to be acted upon until proper authority to do so has been received from the general sales manager.

XIX. Complete Support is to be given to our Government in all its undertakings in behalf of the reestablishment of peace. Such participation, including furnishing gratis pictures must have home office approval.

AS REPUBLIC opened its three-day sales meeting in New York Monday; James R. Grainger, seated, executive vice-president and general sales manager, discusses plans with Leon Herman, Buffalo, and Arthur Newman, Albany.

Paramount Sales Campaign Starts

Paramount’s “34th and Greatest Year Campaign” got under way in three key cities in the past week.

Last Thursday the Minneapolis staff heard J. J. Donohue, central division manager, who after an analysis of product introduced Hugh Brady, district manager of the Denver area. Mr. Brady emphasized the importance of teamwork. Other speakers at the meeting were Allen Usher, Chicago district manager, and Ben Blotcky, Minneapolis branch manager.

Last weekend in Des Moines a meeting was held by George A. Smith, western division manager, at which Harry Hamburgh, Des Moines branch manager, appointed Ralph Hayden, office manager, and John Murano, head shipper, co-captains for the drive.

At the same time in Detroit salesmen and bookers pledged support to the campaign after hearing talks by Earle M. Swieght, mid-eastern division manager, and Claude Lee, who is the director of Paramount public relations.

Morgan Says Short Subject Rentals Must Increase

Although theatre grosses have soared to peaks beyond anything ever known in the industry, short subjects unit rentals generally have remained static for years, Oscar A. Morgan, short subjects and Paramount News sales manager, told the tenth and concluding regional meeting of the company’s short subjects department in San Francisco last Friday. “This condition is accentuated by the fact that the costs of production and distribution have increased considerably... Therefore, it becomes essential that we increase our rentals in proportion to the increase of our costs,” Mr. Morgan concluded.
There is an instinct—call it second sight, if you will—that enables certain producers, certain companies to know what the public wants and when. It is noteworthy that time and time again, the independent producers of United Artists have brought to the screen a particularly wanted story, a great film personality, and in putting them together, have assured America’s exhibitors the best possible box-office success. So it is that David L. Loew cast, with United Artists’ hearty enthusiasm, the Marx Brothers in “A Night In Casablanca”. So it is that

David L. Loew releases thru United Artists.
for Great Returns

THE MARX BROS.

A NIGHT IN CASABLANCA

CHARLES DRAKE · LOIS COLLIER

Presented by DAVID L. LOEW · Directed by ARCHIE MAYO

LOTTE VERENA · SIG ROMAN · DAN SEYMOUR · LEWIS RUSSELL

Original screenplay by Joseph Fields and Roland Kibbee.
U.S. BREAKS DOWN FRENCH BARRIER

Protection Part of Loan Deal; Czechoslovakian Impasse Breached

Washington Bureau

This week it was a certainty that U. S. product one again would enter France. And there was more good news, for as the official announcement came from State Department officials, it was learned that American pictures once again were to be shown in Czechoslovakia, although on a governmental rather than on a commercial basis.

The French loan agreement was signed late Tuesday by Fred Vinton, Secretary of the Treasury. The agreement provides that the original 1932 French-American trade agreement, disregarded since the war, will again be binding. The agreement is in the form of a loan in which the industry has been singled out by the government for special consideration in the development of international trade documents.

Establishes Precedent

William Clayton, Assistant Secretary of State, indicated that the agreement establishes a precedent for the industry and that it would pave the way toward eliminating motion picture barriers throughout Europe.

“We in the Department gave this problem serious consideration and we believe it is a sound basis upon which to formulate agreements with other nations which erect barriers against American films.” Mr. Clayton said.

The agreement gives American films unrestricted opportunity to compete in the French market. However, the agreement does limit the playing time of imports to four to six years. French exhibitors will be required to give native product four or five years after admission, a condition that the French industry is believed to be satisfied with in the instance in which the industry has been singled out by the government for special consideration in the development of international trade documents.

Had Admitted 188 Annually

In pre-war years, the French had permitted the importation of 188 dubbed feature films annually, without Governmental restrictions. U. S. product yearly accounted for about 150 of this total. The agreement does not place the U. S. in a less favorable position than in pre-war years, either in respect to France or any other country.

Long and involved arguments have kept the ban against U. S. product in force ever since the war. Once, when an agreement almost had been reached, French producers reportedly exerted such pressure upon the government for preferential handling of native product that the whole Franco-American negotiation broke down.

The State Department spokesman said in Washington at midweek, “trade conditions in general will be greatly improved as a result of this loan to France.”

The attention given film problems in connection with the loan was a very clear indication, it was felt in New York, that the industry and the State Department were working in close cooperation to eliminate any foreign barriers against the motion picture.

Not Entirely Reopened

Although the U. S. industry has regained a toehold in Czechoslovakia, once one of the best European markets, that country has not yet been entirely reopened, it was pointed out in New York this week.

The agreement recently concluded in Prague was made on a governmental level rather than on a commercial basis and is concerned only with those 102 films prepared by the Office of War Information and sent to Czechoslovakia before the invasion of North Africa.

Carl E. Mililken, in charge of foreign matters for the Motion Picture Association, reported the deal was regarded by the companies “as a part of this country’s information program rather than as a commercial transaction.”

The deal was transacted, technically, by an agent of the Export Association working through the U. S. Embassy and was made without “any prejudice to the future,” according to Mr. Mililken. Therefore negotiations for further releases still must be made.

However, a showing of the 102 films may well pave the way for a purely commercial agreement since, according to a copyrighted article in the New York Herald Tribune, “the popular demand here (in Prague) for American pictures is credited with having forced Communist Minister of Information Vacek Kopecky to accept terms.

The Tribune article also said that the American companies would receive 35 percent of the gross receipts. Mr. Mililken said he had no such information.

JOHNSTON SEES U. S. COOPERATION ABROAD

Belief that the Motion Picture Association and the State Department will work hand in hand to eliminate export problems was expressed this week by Eric A. Johnston, MPA president, following discussions with James Byrnes, Secretary of State, concerning the barriers to the U. S. industry’s commerce abroad. Mr. Johnston reported that Mr. Byrnes “has an excellent knowledge of the industry’s problems.”

Report Italian Deal Reached

A film agreement between the Italian government and eight American companies permitting the entry of new American product for the first time in years has been reached, a spokesman for the distributors reported in New York Tuesday.

The agreement, reached in negotiations between the Italian Ministry of Foreign Trade and the American Embassy in Rome, and said to have already been approved in New York, calls for American companies to exercise discretion in the number of films shipped to Italy and to leave all monies derived from exhibition in that country.

Reports that each of the companies could distribute 16 films this year do not cover the number that can be imported, but only those distributed. The money that remains in Italy can be used for any film activity, including the purchase of Italian theatres, it was said.

Since the companies are operating with their own sales offices in Italy, there is no necessity for the presence there of the Motion Picture Export Association. In the beginning there was a physical distribution pool established because of lack of transportation facilities, but it is believed that this has been largely superseded.

Maas Will Direct Export Program

Irving Maas, assistant director of the Twentieth Century-Fox international organization, has been appointed vice-president and general manager of the Motion Picture Export Association by Eric A. Johnston, president.

Captain Robert E. Vining, who organized the U. S. Naval Intelligence in Europe, has been appointed assistant to Mr. Johnston. Mr. Maas, who is on a three-year loan from his company, will keep in touch with the association’s representatives in each of the 13 countries it serves as joint marketing agent for the member companies.

Other officers of the association are Francis S. Harmon, vice-president; Morris Good- man, vice-president and representative in Germany; Gordon E. Youngman of RKO, secretary, and George Bothwick, treasurer.

Charles Mayer, recently named representative for Japan and Korea, was to have left New York this weekend for his new post.

Mr. Johnston has advised the directors of the association that he expects to give a substantial amount of his time to international affairs, especially in relation to policy questions. The association is currently negotiating for headquarters in New York.

Buys 14 Roach Features

Favorite Film Corporation, New York, has purchased 14 Hal Roach features for reissue in the United States and Canada.
2nd week figures of *The Outlaw* in St. Louis, Kansas City, Rochester, Nashville and Houston—following all-time 1st week records—top all previous 2nd week grosses for *any* U. A. picture playing these key situations!

*Howard Hughes’ daring production*

*The Outlaw*

*Introducing* Jane Russell

*Jack Buetel, Thomas Mitchell, Walter Huston*

*Released thru U. A.*
BRITISH MOVE TO REGULATE 16mm

Distributors, Exhibitors Adopt Four-Point Policy to Control Operation

by PETER BURNUP
in London

A four-point policy aimed at control of British 16mm exhibition has been drawn up by the secretaries of the Kinematograph Renters Society and the Cinematograph Exhibitors Association and adopted in its entirety by a joint committee of the two bodies.

Main points of the agreement are:

1. The necessity of a general trade practice ruling sub-standard exhibition with special provision that 16mm distributors shall give prominence to existing exhibitors.

2. Advice to exhibitors that they should immediately state their claims for 16mm exhibition in areas not covered by 35mm.

3. That both associations should admit to membership 16mm distributors and exhibitors so that their names are registered from accepted standards may be minimized.

4. Regularization of the position of 16mm entertainment film libraries now in operation.

Constitutionally, ratification of the agreement's terms is required by full meetings of the associations; but ratification is already assured.

Non-theatrical films are specifically excluded from the agreement, the committee holding that they are mainly used elsewhere than in cinemas for purposes of education and propaganda. A joint committee of the CEA and KRS will decide whether a film is theatrical or non-theatrical.

For Own Preservation

Says the report, detailing its recommendations in regard to purely theatrical films: "The film industry has every justification in protecting itself for the sake of its own preservation. 16mm theatrical films, while the present views of licensing authorities prevail, can be shown anywhere without restriction and at admission prices much lower than those charged in commercial theatres. "As the supply of 16mm films would not be forthcoming without the production in the first instance of 35mm films, it is obvious that distributors of films will create trouble not only for themselves but for all concerned by putting into circulation films of different dimensions with different earning capacities."

It will be necessary, the report indicates, to have an agreed trade pronouncement that by voluntary agreement between KRS, as owners of the films, and CEA, as users, having interests to protect in a legitimate manner, no theatrical 16mm films shall be available for exhibition in areas served by cinemas with 35mm equipment.

Another facet of the problem demanding early consideration relates to distributor subsidiaries, such as J. Arthur Rank's G.B. Equipments. The reports points out that many dull non-theatrical 16mm programs, for which no charge for admission is made, can be enlivened by the inclusion of an old entertainment film with a popular star. The promoter could hire such a film for a small fee and thereby attract a considerable non-paying attendance; such attendance being lost, of course, to the commercial cinemas.

Urge 16mm Membership

Says the report in this connection: "For purposes of control . . . it would be desirable for the KRS to give consideration to the inclusion within its society of 16mm distributors and similarly that the CEA should admit 16mm exhibitors to membership."

Despite these recommendations for the maintenance of the status quo, the report counsels exhibitors to start staking out claims for 16mm exhibitions in sites without 35mm theaters. The KRS, the report says, should be prepared to give preference to an established exhibitor. It may be anticipated that a considerable flock of the brethren will proceed to do just that.

Meanwhile, American renters trading here one after another hasten to reassure their customers that the advent of 16mm will in no way affect their interests.

KMTA to Protest 16mm Film Shows in Public Buildings

The Kansas-Missouri Theatres Association last week in Kansas City authorized its legal committee to take whatever steps are necessary to halt the practice of exhibiting 16mm commercial films in tax-supported buildings.

The KMTA procedure is intended to take the pressure off association members who might be embarrassed in making a direct protest, George Baker, secretary, said.

Mr. Baker urged members in a recent KMTA bulletin to notify him "in event your local school or clubs use school property or public auditoriums for which expenses are financed by taxes" so that a protest could be made.

Horne Buys "Home of Brave"

Hal Horne, chairman of the board of Story Productions, has announced the purchase of "Home of the Brave," the prize-winning war-theme play by Arthur Laurents which recently concluded a Broadway run. Mr. Laurents will adapt the play for the screen.

Sweden to Make 60 Next Season

by GOSTA ERKELL
in Stockholm

Sweden will produce 60 features for the next season. Ten of these already have been completed, 13 are in production and the remainder should be completed within six months. Total cost will be approximately 20,000,000 crowns—about $5,000,000. Two, perhaps three, of the features will be produced in the studios at Copenhagen, Denmark. One is already in work there.

Ingrid Bergman, a home town girl, is Sweden's favorite American film star, according to a poll of the country by Filmmagazinet, Sweden's leading fan magazine. She received 78 per cent of all votes cast. Next in popularity are Gary Cooper, Humphrey Bogart, Van Johnson, Bing Crosby, Spencer Tracy, Esther Williams, Errol Flynn, Bette Davis and Clarke Gable.

Vivica Lindfors, only recently arrived in Hollywood, was voted Sweden's favorite Swedish actress.

There is currently some English production activity in Sweden. A children's educational short, "Peter and Pat in Sweden," has been completed for the British Children's Clubs and Emmeric Pressburger has been in Stockholm in behalf of a forthcoming British picture, "The Red Shoes," part of which will be filmed in Sweden.

British Army Entertainment Service Is Disbanded

England's Entertainment National Service Association, created by the Government during the war to offer entertainment to servicemen, has been ordered disbanded. A newly-formed organization, the Army Kinematograph Service, will handle the ordering and exhibition of entertainment films for the Army. Training films will continue to be made under AKS but will be produced by commercial firms. According to present plans AKS will commence operating in the British Army zone in the Rhine area by the end of May and in the South East Asia Command by the year's end. The Royal Air Force has plans well advanced for the adoption of a similar plan.

Circuit Division Heads See Prefabricated House

National Theatres division presidents, who ended their semi-annual meeting at the company's headquarters in Los Angeles last week, visited Long Beach to inspect the first prefabricated theatre now under construction there. Richard Dickson addressed them at the meeting on the importance of property maintenance, pending availability of material for new construction, and they heard reports from Allen May and William Lyris, in charge of the candy and popcorn departments, respectively.

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Discuss Educational Picture
In World Program of UN

James Marshall, Commissioner of Education for the city of New York, headed a panel discussion on the role of the educational film in the United Nations Educational, Scientific and Cultural Organization program, which was introduced at a luncheon meeting of the New York Film Council at the Hotel Sheridan. Mr. Marshall outlined the policies of the UNESCO as they pertain to motion pictures as well as other media of communications. Other speakers on the program were Erick Haight, president of Films, Inc.; William Van Dyke, of Affiliated Film Productions, Inc., and Professor Charles A. Siepmann, professor of education and director of the film library of New York University.

Increase Assessments
On St. Louis Theatres

Personal tax assessments of motion picture theatres in St. Louis have been raised from 200 to 300 per cent and in some instances are 10 times as high as they were a year or two ago. City Assessor Eugene M. Gise has taken the view that the basis of assessments shall be the cost of equipment, but will not go so far as to ask for a fixed percentage. For one to five years, 25 per cent; five to 10 years, 50 per cent; and 10 years or more 75 per cent. Exhibitors say in some cases the assessments are more than the actual prices paid for the equipment. Exhibitors may appeal to the Board of Equalization which began a four-week session May 20.

New York Directors Vote
Affiliation with Coast Unit

The Screen Directors Guild of New York has approved a project for affiliation with the Hollywood Screen Directors Guild and instructed its president, Bud Pollard, and treasurer, Gene Martel, now in Hollywood for the negotiations, to put forward a proposal for the eventual merger of the two guilds into one national body. The New York guild came east this week with a comprehensive joint plan which will wipe out all the legal limitations of the states of California and New York. Both guilds already have agreed that the newly formed eastern body would adopt the Hollywood basic agreement for entertainment films.

"Kid" Campaign Starts

A $200,000 advertising campaign on Samuel Goldwyn's "The Kid from Brooklyn" has begun to break in general magazines. Half the campaign is comprised of full pages, in four colors, in Colliers, Good Housekeeping, Ladies' Home Journal, Liberty, Life, Look, Saturday Evening Post and Seventeen.

Bowling League Banquet

The Edmonton Theatres Bowling League held its annual banquet May 19 at the Club House. Edmonton, Alberta. Alec Entwistle, one of Canada's oldest theatre managers, was a guest of honor. William H. Wilson was master of ceremonies.

Urges Screen Cooperation on United Nations

The United Nations is appealing to the motion picture industry for cooperation in securing peace for the world. Pointing out that the industry's newsreels covered the current meeting of the Security Council, but that it is not covering more important aspects of the United Nations, such as the Economic and Social Council and the Commission on Human Rights, a UN spokesman Tuesday delivered his organization's appeal to an assembly of motion picture personalities.

Speaking to a crowded North Ballroom at the Hotel Astor, New York, at luncheon that day, as a guest of the Associated Motion Picture Advertisers, was Benjamin Cohen, chief of information for the United Nations.

Says Film Can Do Most

"Of all information media, we feel that the motion pictures can do most in a more permanent manner to get our message across. We must make the people of all countries more familiar with the aims of our charter. It is not enough for everybody merely to feel that war does not pay. The motion picture can give them understanding of our intentions, it can truly appeal, it can speak any language, it is permanent because it is constantly available, and it combines like no other medium sight with sound."

The UN public information department, he said, has established a constant liaison with friendly groups in all countries possible.

The newsreels, Mr. Cohen said, were anxious, because of what they thought was news value, to cover the Security Council; but he had to provide his own film recording of the meeting of the Commission on Human Rights. The UN, he said, was in spite of the appearance of a representative of the Motion Picture Association before the Commission in behalf of the freedom of communications.

Introduced by Harmon

Mr. Cohen was introduced by Francis Harmon, vice-president of the MPA, who told Mr. Cohen that in addressing the film industry persons at the AMPA luncheon he was speaking to representatives of Hollywood "miniature United Nations, an international center of the world, which has demonstrated in the past its capacity to translate the art works of all the world."

Rutgers Nelison, AMPA president, presided. A moment of silence was observed for the late Arthur James, motion picture journalist, who died in Baltimore last week. Convention was with Mr. Nelison, Mr. Harmon and Mr. Cohen were Arnold Stoltz, Phil Williams, Charles Schaifer, Elsa Miranda, Ned E. Depinet, Jack Cohn, Malcolm Kingsberg, John Murphy.
Centennial Summer
20th Century-Fox—Fun in Philadelphia

In capsule: "Centennial Summer" is a top-grade musical as good as the best and a heading for the kind of money the best deserves. Albert E. Idell wrote a popular novel about Centennial Exposition of Philadelphia in 1876. Preminger produced and directed it for 20th Century-Fox.

For the music, the late Jerome Kern was engaged. For the lyrics, Kern collaborated with the late Hammerstein II, Leo Robin and E. Y. ("Yap") Harburg. Cast power was assembled via Jeanne Craine, William Eythe, Linda Darnell, Walter Brennan, Constance Bennett, Dorothy Gish and their supercharged with Corin Wilde who started to go places in "A Song to Remember" and gathered momentum with "Leave Her to Heaven" and "The Bandit of Sherwood Forest." A period piece, there was considerable opportunity for considerable production display and an authentic application of Technicolor. Full advantage was taken thereof.

In point of story content, "Centennial Summer" is a stroll, and just as leisurely. Brennan, the railroad man, is married to Miss Gish. Their grown-up daughters are Miss Craine, who waits for her romance and learns his name is Corin Wilde, and Miss Darnell, who finally discovers hers is William Eythe. But not without complications. The love strain breaks bounds when Miss Darnell bypasses Eythe in a play for Wilde, Frenchman representing his country at the Centennial. Miss Craine decides to fight back and, in the end, of course wins out. This returns Miss Darnell to Eythe. Meanwhile, Brennan, who has invented a clock telling simultaneous time by zones, runs into trouble until Miss Bennett, visiting sister-in-law, interests the president of the railroad in the device. Everyone turns out to be happy in a happy picture. What makes "Centennial Summer" a delightful attraction, however, is the cohesion arrived at by expert interweaving of the Kern score with the slight story and the pleasing blending of performance, incident, directorial touches and mood. The mixture of these assets is soundly and intelligently contrived by Preminger.

The score registers and thereafter lingers nostalgically. Thematically, the chief number is "Up With the Lark," which deserves to register as Kern's "Hymn."" The whole enterprise on the music side, however, is reflective of Kern and caught in the atmosphere of the period. In a word, it fits snuggly and eminently well.

Seen in the home office projection room. Reviewer's Rating: Excellent.—RED KANN.


Julia: Jeanne Craine
Philip: William Eythe
Corin Wilde: Linda Darnell
Ben: Walter Brennan
Miss Bennett: Constance Bennett
Dorothy Gish: Dorothy Gish
Barbara Wellding: Charles Dingle
Larry Stevens: Kathleen Howard

Martin Toohey Honored On 45th Anniversary

Martin Toohey, veteran Rhode Island exhibitor, was honored on his forty-fifth anniversary in show business May 27 at a testimonial dinner in the Narragansett Hotel, Providence. He has been manager of the Learoy theatre in Pawtucket, R.I., since it was opened in 1923. Approximately 400 attended. Speakers and guests included: Dennis J. Roberts, Mayor of Providence; Lawrence A. McCarthy, Mayor of Pawtucket; Judge James E. Dooley, former governor William S. Flynn of Rhode Island; Edward M. Fay, Buddy Shepard, master of ceremonies; Thomas J. Mechan, toastmaster; John J. Dervin, president of the Variety Club of Boston.

Bell & Howell Importing English Educational Films

Bell & Howell is importing a large number of educational films by special arrangement with British Instructional Films, Ltd., and these soon will be made available for rental and sale through the company's Filmosound Library. A committee of leading educators will select and adapt those subjects best suited for use in American schools. The first three series to be released will be in the field of physical education.

Movietone News Plans Program Of Expansion

Meeting to establish a new policy of expansion to insure complete world coverage, 20th Century-Fox executives, newsreel editors, foreign producers and managers last week convened at the New York home office for the first time Movietone News convention. The week-long meeting opened May 20.

Pointing out that Movietone already was in possession of greater facilities, equipment and resources, including the most modern newsreel cameras, Edmund H. Reek, vice-president and producer, and chairman of the convention, said that the company was in an extremely advantageous position for expansion that might well be described as revolutionary in scope.

Detailed Program Drafted

The program, he explained, was drafted, along precise lines so that it could be put into effect immediately from the fast air schedules now in operation. Furthermore, Mr. Reek continued, the program was also predicated on a closer coordination of the many centers of production which spearhead Movietone News coverage and now are located in a vast network system. This means almost immediate service of up-to-the-minute news events is guaranteed for cities in Europe, Central and South America, the Far East and Australasia.

It was also announced that Movietone News would be produced in many more languages than previously under the direction of Boris Vermont, and that a new world trademark would be used on the newsreel in the interests of global uniformity.

Executives at Meetings

Present at the conferences were Spiros Skouras, president of 20th Century-Fox; Murray Silverstone, president of 20th-Fox International; William C. Michel, president of Movietone News; Irving Maas, vice-president of 20th-International-Inter-America Corporations; Francis L. Harley, British managing director; Russell A. Muth, European editor; Sir Gordon Craig, British general manager; Harry Guinness, Australian manager; John H. Haney, news editor; Harry Lawerson, in charge of Latin America; Leslie F. Whelan, International director of advertising, publicity and sales promotion; Mr. Vermont, head of foreign versions; Albert Cornfield, in charge of International sales control, and Arthur Stromberg, head of International service department.

GPE Declares Dividend

The directors of General Precision Equipment Corporation in New York Tuesday authorized a dividend of 25 cents a share on capital stock, payable June 15 to holders of record June 7, 1946.

LATE FEATURE REVIEW

Sees Little Hope of CPA Approval for New Houses

John Friedl, president of Minnesota Amusement Company, sees "little hope" in 1946 of obtaining approval of the Civilian Production Administration for the construction of two theatres not classified as "absolutely essential." Mr. Friedl said he arrived at this conclusion after his circuit failed to get approval to complete construction on a 1,000-seat theatre in St. Paul.
See Australian Market Tighter For U. S. Films
by CLIFF HOLT
in Sydney

Two important factors indicate that the American majors face a shrinking market in Australia. These are:

1. Expansion of the two largest circuits, Greater Union Theatres and Hoyts, and a corresponding reduction in the number of independently-owned houses.

2. Increased playing time for British product in key situations as a result of the Rank group's purchase of a partnership in Greater Union.

Smaller circuits, once in opposition to Hoyts and Greater Union, formerly represented a lucrative outlet for American companies. But as control of these circuits passed to the larger circuits, returns from such sources were reduced. On a smaller scale, the same circumstance applied in the case of the independently-owned theatres.

Spokesmen believe that the flatterig prices paid by the two large companies for independent circuits and houses are made possible only by their ability to buy film on better terms.

This adds up to this observation: The circuits are increasing their holdings partly at the expense of the independents.

Except in respect to film hire charges, there has never been any reason to believe that top-heavy circuits can operate theatres at lower expense than the independent owner.

Their expectation of running new high-priced acquisitions profitably, then, can be based only on their film buying advantages. Independents argue that if distributors had sold them film on the same basis as it goes to the circuits, more of them still would be in business. Those remaining in the field contend that they eventually may be forced to sell also unless distributors content themselves with smaller returns, which are what they will get once the independent succumbs to the circuits' tempting offers.

Position Becomes Difficult

The position for American companies thus becomes extremely difficult. Under normal conditions they might see a solution to the problem in building their own theatres. But the nation is so far behind in its home-building program that authority to build theatres and building materials is impossible to obtain.

Furthermore, theatre licensing laws are now enforced in New South Wales and Queensland and not only American companies, but also Australian investors, would find it difficult to obtain a license to erect a theatre except in virgin territory.

From a wartime peak of 38,000,000, annual attendance at New Zealand theatres dropped to 35,500,000 during 1945. Film hire is down £28,000 from the preceding year.

MGM Latin American Area Managers to Meet June 3

Directors of all Latin American territories for Metro-Goldwyn-Mayer will meet in New York June 3 in the company's first post-war conference of foreign managers. After a week of conferences in New York they will go to the coast for an additional two weeks of discussion concerning Loew's expansion throughout South and Central America.

Managers who will attend the meetings include: Elias Barberis, Chile; Stuart Dunlap, Argentina; Dean Bangker, Colombia; Carlos E. Niebla, Mexico; W. L. Simpson, Panama, Luis A. Sarmiento, Peru; Adolph Wallisch, Uruguay; Eugene Coen, Puerto Rico; Harry Bryman, home office; Carl Heumann, Venezuela, and Robert Scholman, Cuba. They will confer with Arthur M. Loew, president of Loew International; Sam N. Burger, regional director for Latin America, and Richard Brenner, assistant regional director.

Cuban Building In High Gear

by CHARLES B. GARRETT
in Havana

The theatre building fever continues at high pitch throughout Cuba. In Havana, in addition to the first run houses to be built by MGM, Warners and Paramount, several new subsequent run theatres will be available to the film-minded public within a few weeks.

The Metropolitan, owned by Federico Pinero, top comic of the Cuban radio and theatre, has been opened in a residential section near Havana. This week the cornerstone will be laid for the Alameda theatre, another pretentious second run near the city. Various other smaller houses will be ready early next year.

Some 20 theatres are being built in key cities of the interior and in smaller situations as well.

Robert O. Schohman, newly-appointed manager for MGM in Cuba, has arrived in Havana from Puerto Rico, where he headed the MGM office for several years. He succeeds Harry Bryman, manager since 1942, who went to New York as assistant coordinator for Great Britain.

Associates Name Levy Welfare Chairman

David Levy has been appointed chairman of the welfare committee of the Motion Picture Associates. Fred Schwartz, president, has announced. Others on the committee include: Maury Miller, Charlie Penzer, and Harry Morris. Mr. Schwartz has contacted all branch managers in the New York metropolitan area for the names of underprivileged children who will be sent to summer camp for a period of two weeks. A special sum of $10,000 has been set aside for this purpose.

MGM Signs 16mm Contracts For Four More Countries

The signing of first contracts in four countries for the exhibition of MGM 16mm films was announced Wednesday by Orton C. Hicks, head of the 16mm department of Loew's International, and Seymour Mayer, head of the 16mm sales promotion department. The countries are Philippines, Cuba, France, and Panama. For some time now the company has been shipping 16mm programs to Argentina, Belgium, Brazil, Chile, Great Britain, Mexico, Portugal, Puerto Rico, South Africa and Venezuela.

Canning Is Guest of Honor At Testimonial Dinner

William S. Canning, of the Empire theatre in Fall River, Mass., was guest of honor at a testimonial dinner given last Thursday night in Fall River for his leadership during the various War and Victory Bond drives. More than 400 representatives of the film industry and social and civic organizations attended.
ALAN LADD
GERALDINE FITZGERALD
in
"O.S."

with Patric Knowles · John Hoyt
Written and Produced by Richard Maibaum
Directed by Irving Pichel
smashed every house record in the Gotham Theatre's 13-year history—by thousands and thousands of dollars—in the first weekend* of its Broadway world premiere!

PARAMOUNT scoops the field with "the first picture of a new cycle"!
Big Film Cost Too High to Televisc, Says Raibourn

Paul Raibourn, vice-president and head of television activities for Paramount, testifying in Los Angeles Monday at the Federal Communications Commission hearings of applicants for local channels, said the cost of major feature length films would make their use for television prohibitive. He said he did expect television to compete with theatres.

At midweek, the hearings neared conclusion, Klaus Landsberg, testifying Monday for Television Productions, Paramount subsidiary of which Mr. Raibourn is president, said his company was prepared to spend between $500,000 and $750,000 on installation of a station in Los Angeles, to operate at a cost of $7,000 a week.

At the same time, Norman Chandler, publisher of the Los Angeles Times, said that the Times-Mirror Corporation had set aside $4,340,000 for construction of a 10-story building to house a television and frequency modulation station.

Representatives of the California Committee for Radio Freedom and the Council of Hollywood Guilds and Unions last Friday protested the granting of a license to Earl C. Anthony and Don Lee.

Earlier in the week, speaking for National Broadcasting Company, Sidney N. Stroz, vice-president, said, "Hollywood will be the television capital of the nation, because of the concentration of talent here, as it is already the radio and motion picture capital."

Spokesmen for Don Lee told the commission it already had invested $376,973 in television and was prepared to spend $172,084 in its first year, televising 28 hours weekly, if given a channel.

Projection Engineers Open Contract Negotiations

Contract negotiations were begun last week between IATSE motion picture theatre sound and projection engineers and inspectors and Altec Service, RCA Service, Warner Brothers and others. The employees are seeking 30 per cent wage increases, increased mileage allowances, adjustments in hours, vacations; other benefits in new contracts which are expected to be retrospective to May 1. The old contracts expired April 30. The engineers and inspectors receive a minimum of $92 a week at present. They are asking almost $120 for a 40-hour week.

Saizin Joins Astor

Henry Saizin has been appointed assistant to Jacques Kopstein, executive vice-president of Astor Pictures Corporation, it was announced in New York Monday. Mr. Saizin until recently was an executive of Post Pictures Corporation, in charge of sales and distribution.

Mangham Announces Changes in Two Companies

Personnel changes in Film Classics of the Southeast and Screen Guild Productions of Georgia, Atlanta and New Orleans were announced this week in Atlanta by John W. Mangham, president of both companies.

Kenneth R. Smith will be Atlanta office manager of both companies, and executive assistant to the president. Roy G. Hall will replace James C. Crockett as Atlanta booker.

Screen Guild Productions’ 16 new features will be handled in the Atlanta and New Orleans territories entirely apart from the reissue subjects now in release and to be released through Film Classics of the Southest, although physical distribution will be through Screen Guild.

In the New Orleans office George Broggi has been appointed branch manager. Extensive alterations in the exchanges in Atlanta and New Orleans and the opening of an exchange in Memphis are planned.

Select Porter Musical as Warner Anniversary Film

"Night and Day," a Technicolor musical based on the life and compositions of Cole Porter, has been selected by Warner Brothers as the attraction for some 250 premieres August 6 in celebration of the company’s 20th anniversary of sound, it was announced Monday by Ben Kalminson, vice-president and general sales manager, at a special meeting of the Warner circuit’s zone advertising and publicity heads, held at the New York office to discuss the anniversary plans. Other top attractions to be released and to be given special handling during the celebrations are “One More Tomorrow,” “Janie Gets Married,” “A Stolen Life,” “Of Human Bondage” and “Two Guys from Milwaukee.”

Handles PRC Accessories

All PRC accessories are now being handled by Sydney Weill.

Dealers to Meet September 30

The Theatre Equipment Dealers Protective Association and the newly-formed Theatre Equipment and Supply Manufacturers Association will hold their national convention at the LaSalle Hotel, Chicago, September 30 and October 1-3. It was announced this week by Ray G. Colvin, president of the dealers, and Oscar F. Neu, president of the manufacturers.

Roy Boomer, secretary-treasurer of the manufacturers, has reported that this year a national equipment exhibit will be presented during the convention by association members.

This will be the first national exhibit the manufacturers have conducted for several years and many of the manufacturers will display, for the first time, new and improved merchandise.

About 400 are expected to attend from the dealers and manufacturers groups.

Monogram Opens Office in Panama City

Monogram International has formed a new company under the name of Monogram Pictures of Panama, Inc., and opened a new office May 28 in Panama City. Richard D. Spierman, former special representative for Monogram International, is manager of the new office, which covers Central America and the Caribbean area.

Distributors Pay $432,740 In Jackson Park Case

Distributors have paid $432,740 in settlement of the Jackson Park theatre anti-trust suit in Chicago, Thomas McConnell, attorney for the plaintiffs, announced in Chicago May 23.
Metro's "Sea of Grass," With Tracy, Started; 52 Pictures in Work

Hollywood Bureau

Production activity declined only slightly last week with the completion of 12 films. Ten others reached camera stages, bringing the total number in work to 52, compared to a new Hollywood record of 67 last week. "Sea of Grass," scheduled as one of MGM's most important productions of the year, went into work with Spencer Tracy, Katharine Hepburn and Melvyn Douglas in starring roles. Elia Kazan is directing; Pandro S. Berman is producing the film version of Conrad Richter's novel, which depicts the growth of the new Mexican cattle-country.

Republic, where three new films went before the cameras, was most active among the studios. "Heldorado," starring Roy Rogers with Dale Evans and George "Gabby" Hayes, is being produced by Edward J. White and directed by Frank McDonald. "Last Frontier Uprising," final film in the studio's first series of Magnavoxa musical Westerns, stars Monte Hale and Adrian Booth. Lou Gray produces; Lesley Selander directs. Phil Ford is directing "Mysterious Mr. Valentine," and Donald H. Brown is producing. Linda Stirling heads the cast.

Nebenzal Starts Picture for United Artists Release

Seymour Nebenzal launched his latest production for United Artists release, a melodrama laid in present-day Havana, and titled "The Chase." Arthur Ripley is directing a cast headed by Robert Cummings, Michele Morgan, Alexis Minotis and Yolanda Laca. Also for United Artists release is the first in a new "Hopalong Cassidy" series, starring Bill Boyd. It's titled "Devil's Play-ground," and Lewis Rachmil is producing; George Archainbaud directing. In the supporting cast are Rand Brooks, Andy Clyde, Elaine Riley and Sidney Tolon.

At Columbia, work began on "It's Great to Be Young," designed as a musical showcase for some of the studio's promising younger players. The cast includes Leslie Brooks, Jimmy Lloyd, Bob Stanton, Jeff Donnell, Jack Fina, Pat Yankee, Jack Williams, Milton de Lugg and the Swing Wing. Ted Richmond produces; Del Lord directs.

 Paramount producers William Pine and William Thomas launched "I Cover Big Town," a sequel to their earlier picture, "Big Town." William Pine is directing a cast headed by Philip Reed, Hillary Brooke and Robert Lowery.

 Producer-director Wallace Ford brought "Wild Boys" before the cameras at Universal, with a cast including Don Porter, Lois Collier, Robert Wilcox and Robert "Buzz" Henry.

 Monogram's new venture is "High School Hero," another in the studio's "Teen-Ager" series, featuring Freddie Stewart, June Preisser and Ann Rooney. Sam Katzman is the producer; Arthur Dreifuss the director.

 Incidental Intelligence Of Pictures-to-Come

 Andrew Stone has announced plans for filming "Texas the Great," a Technicolor production based on the history of the Lone Star State. A budget of $4,000,000 has been set for the venture, and a year will be devoted to preparation before actual shooting begins. . . . Frederick Lonsdale, noted British playwright, has been signed to a writing contract by RKO Radio. He will start immediately after the first production of his new stage play, "But for the Grace of God," now rehearsing in England.

 To meet increasing demand for short subjects, MGM has assigned Jerry Bresler to oversee production of three series of shorts, in addition to producing major features. He will supervise the "Crime Does Not Pay" series, John Nesbitt's "Passing Parade," and a new series to be based on the lives of great composers. Currently, Bresler is preparing "That Arnello Affair," an original by Arch Oboor, who will direct. . . . Peggy Cummins will make her debut in the leading feminine role in 20th-Fox's "The Late George Apley."

 Lindsley Parsons will produce independently a special outdoor picture for Monogram's 1946-47 program. The original screenplay for the film is based in part on the annual Dog Catcher's Ball held in an Ohio town to raise funds for the purchase of license tags for indigent canines. . . . Frank Lloyd has been signed by RKO to direct "That Girl from Memphis." Adapted from the Wilbur Daniel Steele novel by Herman J. Mankiewicz, the film will be John Houseman's first production for RKO.

 Upon completion of his forthcoming feature based on the lives of Tommy and Jimmy Dorsey, Charles R. Rogers will make "Queen of Hearts," co-starring Martha Monteze and Pierre Amont. Adapted from Ber- tita Harding's novel, "Golden Fleece," the story deals with the romance of Emperor Franz Joseph and Elisabeth of Austria. The picture will be filmed in Technicolor, and Alexis Thurn-Taxis is slated to direct. . . . Archie Herzoff, formerly assistant publicity and advertising executive for Balaban & Katz in Chicago, will join Columbia as an advertising executive.

 Cornel Wilde Will Star In "The Homestretch"

 Corné! Wilde will star opposite Maureen O'Hara and Linda Darnell in a racetrack story, "The Homestretch," which Bruce Humberstone will direct and Robert Bassler produce for 20th Century-Fox . . . . Dennis Morgan and Alexis Smith have been assigned co-starring roles in a romantic comedy, "All for One," which has been placed on Charles Hoffman's production schedule at Warners. . . . Susan Hayward is to star in Walter Wanger's production, "So Gallantly Clever," a film biography of Jessie Benton Fremont, wife of General John C. Fremont of Civil War fame.

 Fred Kohlmar has been assigned by 20th Century-Fox to produce the Henry James story, "The Turn of the Screw." . . . . The Unsuspected," mystery novel by Charlotte Armstrong, has been acquired by Warners. Michael Curtiz will direct the film for producer Charles Hoffman. . . . Frederic Feher plans a remake of "Hunted People," which he produced and directed on the Continent 10 years ago. The new version will be titled "Flight."

 Harry Sherman Buys Town As Western Location

 Harry Sherman has purchased the town of Grafton, Utah, and will use it in filming outdoor scenes for his forthcoming production, "Ramrod." The township was acquired from William Russell, one of the three remaining inhabitants. . . . Burt Kelly has been assigned to produce "No Place for a Lady" for Columbia. . . . Lynne Roberts has been selected for the leading feminine role opposite Gene Autry in "Sioux City Sue," Autry's first picture under his new contract with Republic. Armand Schaefer is to produce; Frank McDonald to direct.

 W. Lee Wilder's next production will be "Yankee Faktor," the story of a frontier town "pitchman" circa 1900 . . . . Henry Blanke has been selected to produce "The Iron Gates," mystery by Margaret Millar recently purchased by Warners. Don Siegel will direct. . . . Guy Kibbee has been signed for a featured role in Monogram's second "Palo- looka" picture, tentatively titled "That Guy, Joe Palooka." . . . Producer William Bacher has had his 20th-Fox contract renewed.

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MOTION PICTURE HERALD, JUNE 1, 1946
COMPLETED

COLUMBIA
Crime Doctor's Manhunt, (formerly "Crime Doctor's Hostage")
Singing on the Trail
MONOGRAM
Decoy (B&B Productions)
PARAMOUNT
Welcome Stranger
RKO
Sinbad the Sailor
REPUBLIC
Vigilantes of Boomtown
Shine on, Texas Moon
Plaisman and the Lady

Snow Cinderella (Colmes)
20TH-CENTURY-FOX
First to Discover Paradise (Wurtzel)
UNIVERSAL
Black Angel
Ghost Steps Out

STARTED
COLUMBIA
It's Great to Be Young
MGMA Sea of Grass
MGM High School Hero
PARAMOUNT
I Cover Big Town (Pine-Thomas)

REPUBLIC
Heldrizdo
20TH-CENTURY-FOX
Lost Frontier Uprising
Mysterious Mr. Valentine
UNITED ARTISTS
The Chase (Nero Productions)
Devil's Playgound (Hollywood-Cassidy Productions)
UNIVERSAL
Wild Beauty
MONOGRAM
Ghost Busters
PARAMOUNT
Where There's Life

SHOOTING
COLUMBIA
Down to Earth
RKO
Gallahant Journey

REPUBLIC
That Brennan Girl
ANGEL and the Outlaw
20TH-CENTURY-FOX
Carnival in Costa Rica

REPUBLIC
That Brennan Girl

UNIVERSAL
Wild Beauty

SHOOTING
COLUMBIA
Down to Earth

WARNERS
Cry Wolf
Death of Father
Stallion Road
Cock and Dagger

Cheyenne

Scrap Off-Color Material: Broidy

Hollywood Bureau

Monogram's Samuel Broidy last week became the first company president to declare openly an all-out policy of scrapping film subjects susceptible to censorship. Mr. Broidy's remarks, uttered first in an off-record phase of a press conference and subsequently given on-record status, included the blunt statement, "We will make no more 'Dillinger,' and all scripts now in writing stage are being combed over to eliminate any material which might give impetus to the rising tide of censorship."

Included in the Broidy category of subject material responsible for the recently accented attention given pictures by censor bodies in various parts of the country are psychological melodramas and triangle plots, as well as gangster pictures. He said, "No matter how they are dressed up—whether in terms of psychological study or some other way—they all boil down to sex, and they all beget trouble. All responsible executives realize now that the films have gone too far, and while I can't speak for others, I think you will see a distinct swing toward cleaner pictures now in the backlogs or shooting is played off."

Asked whether it was any particular incident or development that caused producers in general to realize that a change of policy was in order, Mr. Broidy said, "No, I don't think any one thing caused it. I think everybody was more or less aware that the line was being overstepped, but each one said to himself that if others were doing it he might as well see how far he could go, also. It just kept piling up," he said, "and finally the limit was reached."

He went on, "Advertising, too, has got out of line. Ad writers are using copy and illustration which exaggerates even the material that is in the really bad pictures, and suggesting evil things in the good ones. This is almost a worse trend than that of the pictures themselves, and will have to be stopped. Monogram is going in for clean, wholesome pictures exclusively, pictures for the whole public—not just a sensation-seeking segment of it."

Six Bands to Appear In New Musical

A Technicolor musical with six popular bands will be the second independent production for the new unit organized by Maurice M. Cohen, president of the Hollywood Palladium, and Joseph McDonough, former head of production at RKO Radio. "The picture will be made in episodic manner with each band leader starring in a story built around his own group, but interwoven with the central theme of the picture's plot. The musical will go into production following "Hollywood Palladium," Technicolor musical scheduled for immediate production.

Disney Preparing Eight Features for Release

Walt Disney is currently working on eight new features which will follow his current "Make Mine Music." All combine live action with cartoons. The first two for release "Song of the South," based on the Uncle Remus stories, and "How Dear to My Heart," formerly "Midnight and Jeremiah." The six other features, in various stages of production, are "Mickey and the Beanstalk," "Alice in Wonderland," "The Little People," "Bongo," "Wind in the Willows" and "Cinderella." Mr. Disney is building a new sound stage, adding to the two already working, and is employing about 1,100 people.

Morris Joins PRC

Stanley Morris, formerly associated with Universal, RKO, Sol Lesser and Paramount, has been named to PRC's studio publicity staff as assistant to Robert Goodfriend, publicity director.

Limited Freedom Cited by Price

What with company presidents talking blandly and for the most part off-record about the responsibility of the American motion picture to the world at large in the current era of peace, a matter which most of them seem to have approached but recently and under stimulus, it remained for Byron Price, vice-president of the Motion Picture Association, to utter some on-record observations that clarified the subject last week for the ladies and gentlemen of the Hollywood Foreign Correspondents Association.

Mr. Price observed: "Freedom of the screen is analogous to freedom of the press and radio. This is a freedom limited to all expression that is not libelous, indecent, or harmful to others. It carries the responsibility, too, of making sure that films produced for foreign showings are accurate representations of American democratic living. "Motion pictures are an effective means of spreading information—information that will not offend the sensibilities of foreign audiences with propaganda or attempts to impose American beliefs upon them, yet at the same time will aid in building a better and more friendly world." The on the selection of films for export, Mr. Price said, "There are competent and well-informed persons handling such selections, with advice from the State Department and the Department of State. It is a matter of production and distribution matters connected with foreign films are a responsibility of the industry itself, not of a government agency."

MGM Has "Bikini" Short

Metro-Goldwyn-Mayer will release a Carey Wilson Special Miniature, "Bikini—the Atom Island," a one-reel subject, June 15, several weeks before the bomb tests at Bikini. There will be 300 prints.
Arthur James Dies at 67; Long Industry Figure

Arthur James, first president of the Associated Motion Picture Advertisers and long a figure in the world of the newspaper and the motion picture in New York, died last Wednesday at his home in Baltimore. He was 67 years old. For the last several years he had been financial editor of the Baltimore News-Post and Sunday American. The funeral was held in Baltimore last Saturday.

The board of directors of AMPA at a special meeting last week put on its records a resolution honoring Mr. James' memory and citing events of his career and services to the causes of the industry.

He was born in Allentown, Pa., September 25, 1878, and was educated at German-town Academy and at Bucknell University, where he was a student of law. He was successively on the editorial staffs of the Philadelphia North American, the New York American, the New York World and the New York Morning Telegraph.

On the Telegraph he became one of the first of the columnists of the show world of Broadway, then "The Great White Way," signing as Beau Broadway. That was in the classic era of the Telegraph, when his contemporaries included the redoubtable "But" Masterson, two-gun sports editor, and the celebrated Alfred Henry Lewis of Wolfville story fame. As an incidental activity, Mr. James was also for a while the publicity representative of the Fuller Building at Madison Square, better known as "The Flatiron."

With Mutual Film

Mr. James came to the motion picture as advertising and publicity director of Mutual Film Corporation, going thence to Metro Pictures Corporation and subsequently to Fox Film Corporation. He also engaged in the journalism of the motion picture in various connections, including the editorship of Moving Picture World and latterly Motion Pictures Today and Exhibitors Daily Review.

After a considerable period of retirement, in residence at his country place in Westport, Conn., he returned to newspaper work in association with friends in Baltimore.

Mr. James is survived by his widow, Mrs. Pamela James, and two adopted daughters, Mrs. Eugene Guenard and Mrs. Harold Moore. They are daughters of the late Henry James, brother of Arthur.—T. R.

IN NEWSREELS

MOVITONE NEWS—Vol. 28, No. 77—Army military policemen ready for atom bomb test at Bikini. ... Eisenhow er visits China and Japan. ... Evangeline Booth honored.

MOVITONE NEWS—Vol. 28, No. 78—President Truman ends rail strike, ... Coal strike truce ends. ... President keeps date with wounded vets ... Louis and Conn train for title.

NEWS OF THE DAY—Vol. 17, No. 215—Atom bomb drama. ... Rail strike begins. ... Eisenhow er visits J apan. ... Evangeline Booth honored.

NEWS OF THE DAY—Vol. 17, No. 216—Truman ends rail strike. ... Louis and Conn in training. ... Cocker is top dog.

PARAMOUNT NEWS—No. 78—Railroad showdown. ... Evangeline Booth honored. ... Eisenhow er visits J apan. ... Atom bomb test.

PARAMOUNT NEWS—No. 79—Louis and Conn in training. ... World's biggest dog show. ... Days of ceses.

RKO PATHE NEWS—Vol. 17, No. 81—Louis and Comp. ... Truman entertains wounded. ... Rail road strike ends.

RKO PATHE NEWS—Vol. 17, No. 81—Louis and Comp. ... Truman entertains wounded. ... Rail road strike ends.

UNIVERSAL NEWS—Vol. 19, No. 586—Atom bomb tests. ... Rail strike. ... Eisenhow er in Far East. ... Miss Booth honored. ... Rocket cars.

UNIVERSAL NEWS—Vol. 19, No. 586—Truman takes strong stand on strikes. ... DDT combats polio. ... Four of a kind. ... Sports: Conn and Louis. ... Dog show.

Lou Anger, Former Film Executive, Dies at 65

Lou Anger, 65, associated with Joseph M. Schenck in the film and theatre business for many years, died of a heart attack at his home in Hollywood, Tuesday, May 21.

A former musical comedy and vaudeville star, Mr. Anger gave up acting and became vice-president and business manager for Mr. Schenck when he developed the United Artists Theatre Circuit. During the early days of motion pictures, Mr. Anger was a producer of slapstick comedies and developed such comedy stars as Roscoe (Fatty) Arbuckle, Buster Keaton and Al St. John. He was also widely known in Mexico, where he helped develop the Mexican film industry. Surviving is his widow, Sophie Bernard Anger, a former musical comedy star.

W. S. Wilder, Virginia Circuit Operator

William Stanley Wilder, 55, operator of seven theatres in and around Norfolk, Va., died of a heart attack at his home, "Greystone," near Virginia Beach, last Wednesday, May 22. In 1928, Mr. Wilder opened his first theatre, the Newport in Norfolk, and in the following years he acquired and built six more. In 1936 he was president of the Motion Picture Theatre Owners of Virginia. Surviving are his wife, two daughters and two sisters.

George F. Stuempfig

George F. Stuempfig, 87, a pioneer in the industry, died May 23 at his home in Germantown, Pa., following a short illness. He was 87. Mr. Stuempfig operated the first motion picture theatre in Germantown, which he opened in 1908. Shortly afterward he built the Germantown, which he operated until his retirement 14 years ago.

Bright Reserves Decision in Writ Plea on 'Outlaw'

Judge John Bright in the U. S. District Court in New York last Friday described Charles Polletti, counsel for Howard Hughes, as "trying to ride two different horses" in maintaining the Motion Picture Association of America was illegal in its so-called "censoring," while at the same time arguing that the Association should not be permitted to withdraw the Production Code Administration seal it has given "The Outlaw."

Judge Bright reserved decision on the Hughes motion asking a temporary injunction to prevent the MPA from taking action against "The Outlaw" by possibly revoking the PCA seal granted in 1941, because Mr. Hughes allegedly has continued to use promotional matter rejected by the MPA's Advertising Advisory Council.

During arguments between Mr. Polletti and Judge Samuel Rosenman, MPA counsel, a compromise was worked out by the opposing counsel, agreeing that the MPA should not be further restrained from telling the public that it does not approve of Mr. Hughes' advertising and that Mr. Hughes is no longer an MPA member, something the Association has refrained from doing on advice of counsel.

Judge Rosenman argued that Mr. Hughes had little or nothing to lose in making "The Outlaw" conform to the Advertising Code, while the MPA's entire PCA system would be endangered if Mr. Hughes could restrain the MPA from taking action on withdrawing the PCA seal from the picture.

Meanwhile, in Atlantic City, N. J., the Ministerial Association of Absecon Island, meeting at the YMCA, went on record against any contemplated showing of "The Outlaw" in the city. The ministers were told that other organizations there would join them in the protest.

William A. Sullivan

William A. Sullivan, 55, veteran actor who was a leading man for the old Pathe company before World War I, died May 23 at his home in Great Neck, L. I. He played in many films from 1922 to 1927, including "Billy the Kid" and "The Leather Pushers." He also had been a director and script writer in Hollywood. He leaves a widow, Edith, and a stepdaughter, Mrs. Helen Mesmer of Hollywood.

Arlis Estate to Wife

George Arlis, film and stage actor, who died February 5 in London, left an estate of $547,600, it was disclosed in London last Wednesday. Except for bequests of $2,000 to his hairdresser, George Jenner, and $1,000 to his secretary, his widow will inherit the entire estate. Mr. Arlis, whose real name was Augustus George Andrews, was 77 when he died.

MOTION PICTURE HERALD, JUNE 1, 1944.
Columbia


ONE WAY TO LOVE: Janis Carter, Chester Morris—A good picture that will be well accepted by our weekend patrons. Played Friday, Saturday, May 31, 12—Harkin Rankin, Plaza Theatre, Tilbury, Ont, Can.

TARS AND SPARS: Alfred Drake, Janet Blair, Marc Platt—This is a fair musical and it will appeal to a general audience. It has a good comediant and good music. Considerable advertising as, it is playing Monday. Played Tuesday—Wednesday, May 3, 8—Jim D. Loflin, Ritzy Theatre, Prentiss, Miss.

Metro-Goldwyn-Mayer


SUNSET NUGGET: Gale Storm, Phil Regan—Don’t know why this team can’t get into more, as well as do for as well as our patrons as some of big stars.

If you can get them in, you shouldn’t have many complaints. Played Sunday, Monday, May 5, 6—Terry Axley, New Theatre, England, Ark.

SWING PARADE OF 1946: Gale Storm, Phil Regan—We did well on this. It is a nice small town picture. Good music. Advise you to give it a Sunday and Monday playdate. It will hold up. Played Sunday—Tuesday, Harry T. Watcher, Flinn Theatre, Center, Ark. Small town and rural patronage.

SWING PARADE OF 1946: Gale Storm, Phil Regan—They had the ingredients, but not the right cook. Waaan Korean had a Very long. Played Thursday—Saturday, May 9, 11—L. Wody, Jr., Palace Theatre, Golden City, Mo.

WEST OF PINTO BANDIT: Ray Corrigan, John Ireland—This was a good picture. The less sophisticated Westerns are always good to play, business average. Played Thursday—Saturday, May 5, 7—Gus Samuelson, Lake Theatre, Turtle Lake, N. D.

LOVE LETTERS: Jennifer Jones, Joseph Cotten—Rather deep for a small town, but an exceptionally fine production from Paramount with a good cast. It is a splendid evening’s entertainment and would recommend this for anyone enjoying light pictures. Played Saturday, April 28—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

Theatres and film listings for various locations and dates, including Columbia, Metro-Goldwyn-Mayer, and Republic. Listings include film names, actors, dates, and locations. The text also provides information about the box office performance of various films and mentions the original exhibitors’ report department, established October 14, 1916.

# WHAT THE PICTURE DID FOR ME 

The text mentions various film listings and their box office performance, including Columbia, Metro-Goldwyn-Mayer, and Republic. It also includes information about the original exhibitors’ report department and its establishment on October 14, 1916.


SING, NEIGHBOR, SING: Ruth Terry, Lubelle Scott and Scy—It was very popular at this light musical. The dialogue was better than their last two pictures. The comedy was not too silly. The story was so good, I don’t know if I want any more. See what I mean? There are too many good pictures. Played Wednesday, Thursday, May 12-13.—F. W. Hamilton, Shelley Theatre, Shelley, Mo. Small town and rural patronage.

TANGIER: Maria Montez, Preston Foster—This is a good picture with some fine acting. Played Sunday, Monday, May 12, 13.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

TELL IT TO A STAR: Robert Livingston, Ruth Terry—Small budget musical show which failed to draw. Played Monday through Thursday, April 20—24.—L. Dove, Bengough Theatre, Bengough, Sask., Can.

UNSET IN EL DORADO: Roy Rogers, Dale Evans—This is a good western picture, though the picture was shot in some good straight western pictures. Played Thursday-Saturday, May 9-11.—L. Woodly, Jr., Palace Theater, Golden City, Mo.

VAMPIRE’S GHOST, THE: John Abbott, Peggy Stewart—A very good mystery but I have too many other mysteries on the books. Played Thursday, Friday, Saturday, May 10.—A. J. Sindt, Ranink Theatre, Ranink, Ill.

WATER WAYS: George Sanders, Edie Adams—This is a good mystery picture. Played Thursday, Friday, Saturday, May 10.—A. J. Sindt, Ranink Theatre, Ranink, Ill.

LEAVE HER TO HEAVEN: Gene Tierney, Cornel William—This is a good drama picture but no outstanding business. Play it by all means. I only hope you all see it. Played Monday through Thursday, May 13—14.—Harland Rankin, Plaza Theatre, Tihbury, Ont., Can.

MOLLY AND ME: Monty Woolley, Grace Field—Very good for this type. It was no pull here. Monty needs his whiskey slipped around two o’clock. Then he wouldn’t strain the dialogue. It was too much on the English side for our customers. But it is well made and may be O.K. in your town. Played Wednesday, Thursday, Friday, May 8—9.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. Small town and rural patronage.

STATE FAIR: Dana Andrews, Jeanne Crain, Dick Haymes—This is a good musical comedy picture. It did do well too at the box office. It was shown recently in Onawa and was a good draw there. Played Thursday, Friday, Saturday, May 5—6.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small number town patronage.

HOUSEKEEPER’S DAUGHTER: Joan Bennett, Adolphe Menjou—One of the older pictures which will stand up alongside most of the current product. Those who came were highly pleased. Rain hurt us some, but the picture was bought right and we have no regrets. Played Wednesday, May 15—A. J. Sindt, Ranink Theatre, Ranink, Ill.

SPILLBOUND: George Peck, Ingrid Bergman—This picture is too heavy for rural audiences. I had more than one request to play once. Played Tuesday, Wednesday, Thursday, May 13—14.—Harland Rankin, Plaza Theatre, Tihbury, Ont., Can.

UNIVERSAL

FRISCO SAL: Turhan Bey, Susanna Foster—Just fair. Played Friday and Saturday. Best picture in the center for Friday and Saturday date in smaller places where they need action pictures. Played Wednesday, Thursday, Friday, May 14—24.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. Small town and rural patronage.

MEN IN HER DIARY: Jon Hall, Loisile Allbritton, Peggy Ryan—This has lots of laughs, but no drama. Jon Hall is better with Maria Montez and Technicolor. Business off. Played Thursday, Wednesday, May 16, 17.—Nick Raspa, State Theatre, Riverside, W. Va. Small town patronage.

SHORT FEATURES

COLUMBIA

COMMUNITY SINGS: No. 1.—If you want a bunch of Western songs, this is the answer. Good, and well received here by the young and old.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

UNCIVIL WAR BIRDS: All Star Comedies—Fair comedy, but not up to their standard. However, the ‘Civil War’ language is well used. Played Friday and Saturday only.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

Metro-Goldwyn-Mayer

MOUSE TROUBLE: Technicolor Cartoon—A good Technicolor cartoon but a very scratchy print.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.


STAIRWAY TO LIGHT: Passing Parade—Very interesting. One of those once in a while that is a good prop. Played Saturday and Sunday as well as to entertain.—Charles J. Jones, Elma Theatre, Elma, Iowa.

Paramount

AS BABIES: Speaking of Animals—An animal reel which was very popular with the kiddies. It is educational as well as entertaining. Plenty of our children have seen these animals before.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

IN THE WILDS: Speaking of Animals—Lots of laughs in this Western comedy featuring the Speaking Animals.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

KRO Radio

CALIFORNY ER BUST: Walt Disney Cartoons—Good cartoon. It is on the unusual side and it is entertaining.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

EDUCATION FOR DEATH: Disney Special—The kids didn’t like this one at all. Didn’t hear any comments.—Fred Stegriesser & Fischer, Grand Theatre, Java, S. D.

FLICKER FLASHBACKS: No. 1.—Have played several different shows and will play several more.—KRO has an ace commentator on these, in fact, he is funnier than some of the pictures. The humor doesn’t go over small children’s heads.—A. J. Sindt, Ranink Theatre, Ranink, Ill.


THE HOUSE I LIVE IN: Specials—Excellent. Even those who do not care for Sinatra will like this. I was seated behind it.—Terry Askley, New Theatre, England, Ark.

Universal


SYNCO-SMooth Swing: Name-Brand Musicals—A very musical good.—Nick Raspa, State Theatre, Riverside, W. Va.

WARNER-VITAPHONE

IN OLD SANTA FE: Santa Fe Trail Westerns—Exceptionally good color Western. It is better than some of the other Poverty-Press Westerns one has seen. —A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

SPADE COOLEY, KING OF WESTERN SWING: Melody Master Band.—A hillbilly orchestra. It was very popular here. Don’t slip up on this one.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

MOTION PICTURE HERALD, JUNE 1, 1946
Schriffin, Urges Loew Buy Four Italian Pictures
by ARCEO SANTUCCI

Simon Schriffin, of Loew's, Inc., visited Rome last month and viewed 26 Italian productions, four of which he has recommended to his company for purchase. They are: "Paina," a story of the American soldier in Italy and Sicily; "Sciuscia," a study of children orphaned by the war; "I Pagliacci," a presentation of the grand opera, and "La Vita Ricomincia," a love story told against a war background.

Before he left Rome for Paris, Mr. Schriffin was granted an audience by the Pope.

The first meeting of the Syndicate of the Motion Picture Publishers and Correspondents was held May 20. A proposed paragraph in the rules and regulations of the association called upon the syndicate to defend the Italian industry. After discussion, this paragraph was changed to eliminate any mention of nationality and the syndicate now has as its purpose the bettering of the industry on a worldwide basis.

U. S. product recently shown in Italy includes "How Green Was My Valley," "Charlie's Aunt," "Sergeant York," "Stage-coach" and "Woman of the Year."

The playhouse, Adriano, in Rome, is to be transformed into a motion picture theatre.

Production is now under way on "The Ways to the Sin." The story is from the novel, "Dramma," by Grazia Deledda, who won the Nobel prize for literature in 1943.

Philadelphia to Support 20th-Fox Premiere

The Mayor of Philadelphia has appointed a citizens' committee to take charge of all civic participation in the world premiere of Jerome Kern's "Centennial Summer," Twentieth Century-Fox Technicolor musical, to be held in Philadelphia between July 9 and 12. Locale of the story centers in Philadelphia at the time of the Centennial Exposition in 1876. Plans already set for the premiere include a parade, a civic luncheon and appearance of the stars. Sid Blumenstock, assistant exploitation manager, has discussed preliminary details with the mayor and his committee.

When You Want a shipment to go the fastest way, the word "rush" is not enough. Specify "Air Express" and be sure.

Phone For Pick-Up as soon as package is ready. Special delivery at other end often means same-day delivery between many airport towns and cities as far as 1,000 miles apart.

Air Express goes everywhere. In addition to 375 airport towns and cities, it goes by rapid air-rail schedules to 23,000 other communities in this country. Service direct by air to and from scores of foreign countries in the world's best planes, giving the world's best service.

Write Today for the Time and Rate Schedule on Air Express. It contains illuminating facts to help you solve many a shipping problem. Air Express Division, Railway Express Agency, 230 Park Avenue, New York 17, N.Y. Or ask for it at any Airline or Railway Express office.
## Picture Grosses

Figures directly below title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months’ period ending April 30, 1946.

**SYMBOLS:** (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

**INDEX:** Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

### KITTY (Para.)

**Final Report:**
- **Total Gross Tabulated:** $1,006,300
- **Comparative Average Gross:** $822,500
- **Over-all Performance:** 115.7%

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<tr>
<th>Location</th>
<th>Initial Week</th>
<th>Gross %</th>
<th>Average %</th>
<th>Overall %</th>
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<tr>
<td>BALTIMORE</td>
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<td>BUFFALO</td>
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<td>CLEVELAND</td>
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### THE VIRGINIAN (Para.)

**Final Report:**
- **Total Gross Tabulated:** $809,300
- **Comparative Average Gross:** $833,000
- **Over-all Performance:** 99.5%

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<tr>
<td>BOSTON</td>
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<td>109.0%</td>
<td>116.0%</td>
<td>122.5%</td>
</tr>
<tr>
<td>BUFFALO</td>
<td>Buffalo, 1st week</td>
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<td>124.6%</td>
<td>135.1%</td>
</tr>
<tr>
<td>BOSTON</td>
<td>Paramount, 1st week</td>
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<td>128.7%</td>
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<tr>
<td>CLEVELAND</td>
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<td>119.7%</td>
<td>115.5%</td>
<td>122.5%</td>
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</table>

### Puerto Rico Film Board Watching Trade Practices

**Puerto Rico Film Board Watching Trade Practices**

by **REUBEN D. SANCHEZ**

in San Juan

Fair trade practices, credit policies and advertising ethics of the industry in Puerto Rico are being watched closely by the Film Board of Puerto Rico, a trade association which includes all of the major Hollywood producers as well as some of the representatives of independent producing companies.

The Film Board has outlawed all credit negotiations and placed the entire industry on a cash and carry basis. The Board maintains offices with a paid secretary and acts as a board of arbitration in exhibitor-producer disputes.

It has further drawn up a strict code of ethics governing advertising and will penalize any member company which falsely advertises a picture. Dealing so far has been done by the Board on the matter of maximum expenditures for advertising.

A Caribbean film exhibitors' convention was to be held in San Juan May 30-31 under the auspices of the local Union of Motion Picture Exhibitors. Delegates from Mexico, Cuba, the Dominican Republic and Venezuela were expected to attend. Principal purpose of the meeting is to form an international union composed of all Latin American exhibitors.

Cobian Theatres, Inc., the largest motion picture circuit in Puerto Rico, has signed a series of contracts with American and foreign exchanges for product for the circuit's 26 theatres during next season.

Rafael Ramos Cobian, president, has signed with Warner Brothers for the following product: "My Reputation," "Confidential agent," "Saragota Trunk," "Devotion," "Stolen Life" and "San Antonio."

Another contract has been signed with Twentieth-Century-Fox for all of that company's Technicolor pictures.

Contracts have also been signed for Mexican and Argentine product.

### Transfilm, Inc., Buys Old Pathe Building

Transfilm, Inc., has purchased the 12-story Pathe Building at 35 West 45th Street, New York, through Warburg Brothers for the following:

- A statistical compilation and comparison of Box Office Performance in first run theatres
- Puerto Rico Film Board Watching Trade Practices
June Symphony

June 30 is the deadline for entries in the Second Quarter of the 1946 Quiqley Showmanship Competitions. Coming into the home stretch, it is gratifying to report that the number of showmen who have entered campaigns during this period will show another amazing increase, with four weeks more remaining during which entries may be submitted.

There is an encouraging note, also, in the number of campaigns which have come in from England, Australia, New Zealand, India, Colombia, Brazil, Argentina, Cuba, Mexico, China and Venezuela.

Entries from Canada and the United States have increased both in quantity and quality of showmanship.

The month of June offers theatre managers unusual opportunities for tie-ups and promotions which will reflect in further submissions.

Already there are indications that promotions have been initiated tying in with June brides, Father's Day and school graduation, all of which in some measure will help to create goodwill and maintain prominence for the theatre.

This year, the National Father's Day Committee has dedicated June 12 to "Honoring the American Veteran". There is additional incentive, therefore, for every theatreman to activate himself in some manner on the occasion.

The fathers of America, many of whom are veterans themselves, will undoubtedly support any effort to focus attention on veterans' problems. Stage ceremonies with the assistance of veterans' organizations, prominent guests and merchant-solicited gifts to some of the outstanding fathers in the community might be one approach. There are countless other devices which might serve a useful purpose both in promoting goodwill and the theatre box office.

June brides offer a natural tie-up where theatremen elect to extend congratulations and to invite the newlyweds to be guests on some future evening.

Some theatremen undoubtedly will engage more extensively. One has already arranged with a photographer to take wedding photographs which are to be displayed in the theatre lobby. Patrons will select the finest looking couple to receive the many gifts which have been donated by cooperative businessmen.

Other managers, it is assumed, will be busy arranging for an evening's entertainment for the happy couples, including transportation, dinner, a round of the city's high points of interest and, of course, a visit to see the current film offering.

Graduation, the other big June event, is again a perfect opportunity to promote goodwill. Aside from the fact that jewelers, photographers and utility merchants are generally anxious and willing to tie up, theatres frequently replace the school auditorium for commencement exercises.

Entrants for honors in the Quiqley Competitions may submit promotions of this nature to the attention of the Awards Committee. Let's hear from you!

Farewell Party

At the recent Variety Clubs Convention, we met James O. Cherry, Interstate Theatres supervisor, for whom we worked back in 1929. It recalled our last meeting at the Union Station in Houston, with a sendoff committee on hand composed of Mr. Cherry, the late Ed. Collins, Barry Burke and Emil Bernstecker, managing director of the Metropolitan theatre in Houston, our immediate boss. There were others there to see us off for Des Moines where we were to take up a new assignment. We recollect how pleased we were at the number of friends we had made during our short stay in Houston.

Two weeks earlier we had been informed that New York executives, including Milton Feld, would arrive to inspect the theatre. There followed a week of frenzied activity getting the house prepared, working nights with the cleaning crew until the fatal day arrived.

Completing a twenty-four-hour stretch in which we had gone without sleep, an hour before opening we changed from overalls to a business suit. Having left our coat in the main floor check-room, we gathered up the tickets, change fund and reports and prepared to open house, intending to pick up the coat en route. We were just descending the stairs, minus coat, when Mr. Feld and the others entered the foyer.

Suddenly we remember that our innocent breach of etiquette was responsible for the sudden transfer. As we recall it now, the going away committee was probably on hand to see that we didn't miss that train.

—CHESTER FRIEDMAN
"Western Motion Picture Week"

—officially proclaimed by the mayor of St. Louis, was the occasion for a city-wide celebration intensified by a vigorous exploitation and publicity campaign conceived and executed by M. L. Pleshner, publicity director for Fanchon and Marco. Embracing every attention getting media, the campaign pointed up St. Louis' important role in the development of the West, bringing into focus a program of two Western features booked into the 5,000-seat Fox theatre. Pictured here are some of the more outstanding devices which augmented strong radio and newspaper promotion.

FLASH FRONT, right, was illuminated at night by strong arc lights in Hollywood style.

HOUSE STAFF, left, costumed in Western attire, provided advance publicity and atmospheric touch.

ADVANCE LOBBY DISPLAYS included special attention getting exhibits.

MERCHANT TIE-UPS included many interior displays such as the one above. Window and book tie-ups below featured Western novels.

CIRCULAR DISTRIBUTION, left, was accomplished by boys dressed in Western costume. Street ballyhoo included this stage coach with mounted riders at right.
Lester Pollock Promotes A Cartoon Show

In Rochester last week, Lester Pollock, manager of the Loew theatre, used an all-technicolor cartoon carnival to attract the juvenile trade at a Saturday morning show. To augment his advertising campaign, 500 cards were pasted on lamp-posts; and in the other photograph, at right, may be seen the special booth at which advance tickets were placed on sale in the theatre lobby.

Louis E. Nye, manager of the Hoosier theatre, Whiting, Ind., used this novel street ballyhoo to promote his date on "Blood on the Sun". Banners pinned to the back of each boy heralded the playdate.

This street ballyhoo made an effective flash for manager Bill Brown of the Bijou, New Haven, in advance of the opening of "Abilene Town". The ballyhoo was promoted from a local riding academy.

Preceding the world premiere of "Boys' Ranch" at the Paramount and State theatres in Amarillo, Texas, 100 members of the famous Will Rogers Ranger Riders paraded through the city streets to the theatre. Promotion was the fine work of Jack King, city manager for Interstate, assisted by M-G-M exploiteer E. B. Colman.

This inexpensive ballyhoo was used by Bob Rosen, manager of the Sheridan in New York. 10 kids carrying these beach balls blanketed the neighborhood, with announcements of a policy change and "Spellbound" opening.
The Selling Approach
ON NEW PRODUCT

[The material below reflects pressbooks of the distributors' exploiters on selling points and special merit of these pictures.]

THE GREEN YEARS (Metro - Goldwyn - Mayer): For this picture a whispering campaign is indicated. The phrase, "The Green Years" is a wonderful motion picture title. It's a folk song. When aged of that phrase will build up advance interest and sustain it to the last day of playdate. Print it as an underline in advance newspaper ads; use it for a teaser telephone campaign; display it in giant letters in several parts of the theatre weeks before opening, and stencil it on sidewalks. It's symbolic - the time when hearts are young and gay. Emphasize the young love angle in the picture by running a radio, newspaper or theatre contest on the "Most Romantic Recollections of My 'Green Years'". For teen-agers the question could be: "At 17, Is a Girl's Heart So Wise?"

The picture is based on the novel by A. J. Cronin, who has a tremendous book public in this country. The novel was a best-seller. Use plenty of bookmarks, blotters, window displays, tieups with circulating and public libraries, a walking radio ballyhoo on the streets, etc. The novel also ran as a serial in Redbook magazine. In its June issue the magazine will have a two-page editorial spread, showing how a Redbook serial comes to life on the screen. Use up with local dealers and magazine distributors.

Make green the predominant color in all exploitation activities. Have ushers wear green title-bearing armbands. Get a springtime note into the theatre displays by using green and white trolleys covered with imitation vines and flowers. Prepare green bookmarks, blotters, stickers and hangers for book shops, schools, banks, public telephones, etc.

It is strongly urged that a fact that will influence merchants when they are proposing upon running cooperative newspaper ads.

THE WALLS CAME TUMBLING DOWN (Columbia): A murder mystery, the theme of this picture could be stressed in advertising and displays. A 40 x 60 lobby display, for instance, could carry the heading "Who Knows the Secret of the Walls?" followed by stories of the three principal players with a similar query under each.

Arrange a tieup with the local newspaper and merchants for a "Secret of the Walls" contest. For this promotion, cards could be made up, with each containing a different clue and placed on the walls of cooperating merchants' stores. Persons must enter the stores in order to hunt for the clues. Participants compile a list of the clues, name the "secret" and send them to the contest editor of the newspaper. Merchandise and guest tickets could be awarded winners.

The picture is based on the novel by Jo Eisinger. Local bookstores can be approached for window and counter displays, and the book angle itself can be used in both radio and newspaper contests, based on the subject: "What thrilling books and movies are based upon ancient art treasures?"

Book Review Contest Sells Date on: "Limberlost"

A book review contest arranged with Roosevelt High School authorities for students of the ninth and tenth grades highlighted the campaign of manager Helen Wingard for "The Girl of the Limberlost" at the Forsythe theatre, East Chicago, Ind. A cash prize was awarded the winner, with guest tickets going to the next 10 students having the best reviews. Helen augmented her campaign with a lobby display, library and store window tieups.

Nylons Used as Bait For "Black Market"

Twelve pairs of nylons were the bait manager Harry A. Rose dangled before the public to stimulate interest in "Black Market Babies" at the Poli Majestic theatre Bridgeport, Conn. The nylons went to 12 winners of a review-writing contest, which was published in preparation and represents the point of view of the distributors' exploiters on selling points and special merit of these pictures.]

Press and Radio Cover Re-date on "Rebecca"

Outstanding newspaper coverage, wide-range radio penetration, eye-appealing window displays and a street ballyhoo were among the highlights of the exploitation campaign put over by manager Ted Emerson of the Orpheum theatre, Omaha, for the re-engagement of "Rebecca."

The newspaper campaign was framed around a special section accorded the production as a supreme achievement of suspense by Omaha University. This function resulted in a luncheon with all representatives from newspapers and radio stations present. The honor was conferred by the president of the university.

Both the Morning and Evening World-Herald played up the award with feature stories and art. Additional follow-up stories accounted for breaks on the drama and women's pages.

Publicity and Radio Coverage

Publicity resulted in equally important coverage via radio. News flashes on the award were carried in advance in several local stations. The local of the day, all five stations made mention of the "Rebecca" award on their newscasts. The luncheon proceedings were broadcast via station KOIL with numerous plugs for the opening of "Rebecca." The city's five stations, WOW, KBON, KOIL, KFAB and KOWH all carried mentions of the film's opening at the Orpheum.

The Academy Award "Oscar" won by "Rebecca" and flown here from Hollywood was the basis for a window display in the Brandeis department store. There were 25 window displays arranged in flower shops, pipe stores, women's wear shops, camera equipment stores, cafeterias and local library displays, all carrying full credits.

Ballyhoo accounted for more attention. A five-foot papier-mäché replica of the book, "Rebecca," was arranged on wheels. A man concealed inside paraded it around the principal streets. Theatre representatives visited local dance halls and awarded guest tickets to all girls whose first name is Rebecca.

Misavice Promotes Weekly Tieup with Newspaper

Subscribers listed by the Berwyn, Ill, Beacon in the classified section are awarded guest tickets to the Ritz theatre in a weekly tieup promoted by manager John Misavice. The newspaper publicizes the stunt each week in new pages, with theatre credit.

Misavice also distributes 100 window cards weekly for use in Chicago's West Side, Cicero, Oak Park and Berwyn stores. In addition, 1,500 weekly programs, window displays and newspaper breaks help to draw attention to playdates.

BOOK REVIEW CONTEST SELLS DATE ON: "LIMBERLOST"

A book review contest arranged with Roosevelt High School authorities for students of the ninth and tenth grades highlighted the campaign of manager Helen Wingard for "The Girl of the Limberlost" at the Forsythe theatre, East Chicago, Ind. A cash prize was awarded the winner, with guest tickets going to the next 10 students having the best reviews. Helen augmented her campaign with a lobby display, library and store window tieups.

NYLONS USED AS BAIT FOR "BLACK MARKET"

Twelve pairs of nylons were the bait manager Harry A. Rose dangled before the public to stimulate interest in "Black Market Babies" at the Poli Majestic theatre Bridgeport, Conn. The nylons went to 12 winners of a review-writing contest, which was published in preparation and represents the point of view of the distributors' exploiters on selling points and special merit of these pictures.
Newspaper Contest Sparks "Last Chance" Campaign in Bombay

An extensive campaign was conducted by manager Homi Hyderabadwala to exploit "The Last Chance" at the Metro theatre in Bombay, India.

An essay contest titled "Whom do you pick for stardom in 'The Last Chance' and why?" was sponsored by the Morning Standard. The newspaper ran a story on the contest starting 10 days in advance and each day thereafter for the entire engagement of the picture. Various merchants were induced to donate prizes. In addition, the merchants used 1inx36 cards in their store plugging the contest.

Two special previews were arranged. The first was attended by the mayor of Bombay, commissioner of Bombay Municipality and other distinguished guests. As a result of the preview worthwhile comments were obtained from the mayor and others. The second was attended by the Archbishop and the Bishop of Bombay. They issued statements praising the picture and permitted the statements to be used in ads. Also, the Archbishop gave the film a good write-up in the Catholic newspaper.

A teaser ad campaign was conducted in the newspapers starting three weeks before opening. 10,000 tip sheets imprinted with playdate copy were distributed on the last day of horse racing at the Bombay track about three and a half weeks in advance of opening.

Teasers were arranged with Evans Fraser and Dias and Bros. to include an insert in every one of their packages plugging "The Last Chance." Evans Fraser also devoted a window to publicize the picture and theatre playdates.

Every available space around the theatre was utilized. A 26 foot board decorated the marquee. The entire rear section of the orchestra was painted with copy. The six large panels in the lobby were placarded and mirrors were decorated with red paper letters. A large "Wheel of Fortune" was used outside the theatre with a bell attached which went off every time the wheel turned.

A gala opening night was arranged. Present were the governor of Bombay, governor of Assam, the Swiss Consul and the entire diplomatic corps. A photo showing the important guests attending the premiere was published in the newspaper.

Contest Boosts Groom’s Date On “Adventure”

Extensive newspaper coverage topped by a six day contest gave impetus to the campaign on "Adventure" at the Victory theatre, Evansville, Ind. Manager Arthur Groom promoted the contest, which was sponsored by the Courier. Readers were asked to write a letter on their greatest "Adventure" or the most thrilling story heard. Cash prizes and guest tickets were awarded winners.

Cooperative newspaper ads were arranged with Sear's Department Store and the Readmore Book Shop. Fifty oversize passes were distributed around town, a stunt which caused much comment. Three windows were promoted for book displays, with theatre credit, while another window featured "Adventure" fashions.

Groom also arranged for radio spot announcements and for playdate mention on the "Pass the Bucks" and "Show Time" programs emanating from station WGBF.

Stage Money Aids Playdate On "Brewster's Millions"

Stage money passed on lobby and foyer floors and in front of the box-office drew attention to manager Herb Thacher's date on "Brewster's Millions" at the Hamilton theatre, Lancaster, Pa. Thacher started his campaign three weeks in advance with teaser displays on lobby mirrors, using cut-out heads of stars with laugh lines. On one of the mirror displays a canvas bank bag stuffed to represent a bag full of money and inscribed "8 million" was used. Local restaurants carried announcements of the playdate on menus.

Teaser Ad Campaign Sells Date on "Dracula"

A four day teaser ad campaign in the local newspaper which was tied-in with the housing shortage stirred considerable interest in manager Vic Morelli's engagement of "House of Dracula" at the Bristol theatre, Bristol, Conn. The first ad read: "Are you looking for a house? Watch this space for further announcement."

For "Tarzan and the Leopard Woman," Morelli arranged for a coloring contest for kids through the local newspaper. Guest tickets were awarded for the best 17 drawings submitted.

Comic Artist's Appearance Boosts Serial Playdate

Extra newspaper breaks resulted from the personal appearance of Mel Graff, author of the comic strip, "Secret Agent X9," on the day the serial of the same name opened at the Hippodrome theatre, Gloversville, N. Y. Manager Eddie Grey promoted the tieup when he discovered that the artist lived in the locality. Graff gave away a score of his original strips and several autographed copies to kids holding lucky numbers.

Color Ad Boosts "Forest"

A highly attractive newspaper ad in color for "The Enchanted Forest" drew widespread attention to manager W. D. Butler's playdate at the Lyric theatre, Salt Lake City, Utah.

Uses Attractive Display Ads

For "Doll Face," manager Ron Sturgess used attractive display ads in the Tribune to exploit the engagement of the picture at the Star theatre, Coshocton, Ohio.
Stron Campaig For “Saratoga” Gets Results

Any picture which is strong enough to warrant a holdover engagement at the Paramount theatre in Omaha might rightfully be construed as a tribute to the film and to outstanding promotional effort.

When “Saratoga Trunk” recently earned this distinction it was by way of special tribute to manager Don Shue who covered all media of promotional activity thoroughly and with notable results.

Outdoor posting came in for special attention including coverage with 200 window snipes, 200 window cards and 100 trash can cards located at downtown intersections. Special “Look” pamphlets were also distributed in doctors’ offices and beauty parlors.

Attention was also focused on the attraction through smart, attractive window displays tying in with music, books, tobacconists, drug stores and department stores featuring blowups, stills and other accessories.

Beginning four weeks prior to opening, 25,000 heralds were distributed which were promoted from a local photo studio. The heralds contained an offer for a free “Saratoga Trunk Portrait” to each holder.

A saturation radio campaign was instituted through the facilities of KOIL, KBN and KOWH which included paid time and gratis announcements.

Teaser trailers preceded the running of the regular talking trailer three weeks before opening; cross plugs on both screen and in the lobby were arranged at the Orpheum and Omaha theatres and attractive displays were placed in the lobby in advance and during the current engagement were moved outside.

Creative Advertising Designs

—the penwork of Hal Kopplin, advertising director for Wometco theatres in Florida, are submitted to the attention of Round Tablers. Mr. Kopplin features the use of reverse and Ben Day backgrounds to highlight his selling angles.

GRADUATES ARE GUESTS OF LOCAL JEWELER

Considerable publicity and goodwill has accrued to manager Charles W. Barnes, Jr., for a Senior Night promotion he arranged at the Granada theatre, Kansas City, Kan. For this event, Barnes solicited the cooperation of Mace Jones’ jewelry department. The store paid for all tickets for the graduating classes of Wyandotte High School and Ward High (Parochial). Mace Jones also awarded two $25 gift certificates redeemable in jewelry merchandise to the senior in each school voted most popular by his classmates. In addition the store awarded one $10 gift certificate for the patron selected from the audience to bestow the other two awards to the seniors.

All Media Used To Exploit Date In Hartford

Advertising, publicity and exploitation were used extensively to exploit “Tomorrow Is Forever” at the Poli-Hartford theatre, Hartford, Conn. The campaign was conducted by manager Lou Cohen and assistant manager Sam Horowitz.

Four contests were promoted. The most important of these was a dress designer competition that was planted in the Parade of Youth section of the Sunday Courant. Three cash prizes and 20 pairs of guest tickets were awarded for the best amateur designs of a dress that could be worn by Claudette Colbert, star of the picture. Over 750 replies were received.

Guest tickets were awarded to the first 15 persons naming the four pictures that Orson Welles, also a star of the picture, has been cast in. A song contest was promoted on the “Music Hall” radio program. The first 20 listeners who named the performers singing the title tune from the picture were awarded guest tickets.

School Tieup Set

The fourth contest was planted in the Buckley High School paper. Cash prizes and guest tickets were given to students for the best poems entitled “Tomorrow Is Forever.” English teachers endorsed the project. A photo showing Orson Welles and Cohen discussing the picture was placed in the Courant. The photo had been taken when Welles visited Hartford a few months back and was saved purposely for the campaign. Numerous other items were obtained in all Hartford newspapers, including the Jewish Ledger, which is published weekly.

A 30-minute radio program from the lobby of the theatre was devoted exclusively to the picture. 18 one-minute spot announcements were used for three days in advance over WTH. Jane Carter, book reviewer for a local department store, devoted her entire 15-minute program day before opening to the book and the picture.

Four beauty cooperative newspaper ads featuring cuts of Claudette Colbert were arranged. Another co-op ad was promoted with Whalen Jewelry Company. Window displays were set with Harvey and Lewis, Sage Allen and Co., Hartford Courant, Youth Centre. In addition five music and four book windows were promoted.

Awards Annual Sports Trophies

The annual basketball and football trophies donated by the Roxy theatre of La Porte, Ind., were presented from the stage by manager W. Ray McCormack in conjunction with his playdate on “Fallen Angel.” The trophies have been awarded to the “most valuable local player” in both sports annually since 1936. The event was well publicized in the local press.

MOTION PICTURE HERALD, JUNE 1, 1946


Louis Thompson, Capitol, Rochester, N. Y. Herbert Browne, Victoria, Greenfield, Mass. Rex Bodin, Orpheum, Waco, Texas. Clem de Fuccioso, Camera Phone; Max Silverman, Regent; Melvin Smith, New Oakland; all in Pittsburgh, Pa. Thomas H. Allen, Jr., Victory, Salisbury, N. C.

Assistant Managers: Herbert Reyey, Oriental; Louis Laun, Devon; Lawrence Bosi, Byrd; Edward Gilma Martin, Roosevelt; Richard Misch, United Artists; Elmer Vrane, Paradise; all in Chicago. Chet Checchallah, Loew's State, Providence, R. I.


Lobby Displays. Boost "Trunk" For Jim Barnes

All lobby and mezzanine display frames, the lobby itself and the front of the house were attractively arranged to exploit "Saratoga Trunk" at the Warner Bros. theatre in Memphis, Tenn. For the front, manager James Barnes had a three-way system of flashing neon lights, supported by an over-size blowup of Ingrid Bergman on one side and Gary Cooper on the other.

Jim made a tieup with Reynolds Studio whereby 10,000 heralds were distributed, plugging the picture. The studio offered a free 8x10 photograph upon presentation of the herald. The entire expense was absorbed by the studio.

The picture was plugged on a "Man on the Street" broadcast. Guest tickets were awarded to persons appearing on the program. The picture also was publicized on the theatre's own radio program. 200 window cards were planted with merchants.

A two-column cooperative newspaper display ad, featuring Ingrid Bergman and Gary Cooper in a scene from the picture was arranged with the Gayoso Trunk and Bag Co.

Window Cards Exploit Playdate

One hundred window cards were placed in store windows by manager W. Ray McCormack to exploit his date on "Pardon My Past" at the Roxy theatre, LaPorte, Ind. An additional 10 cards were used on city buses. McCormack distributed 1,500 weekly programs to homes, 1,000 in program boxes, 200 on a mailing list and 300 at the theatre.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

1270 Sixth Avenue, New York 20, N. Y.

Name

Position

Theatre

Address

City

State

Circuit

Absolutely No Dues or Fees

Managers' Round Table, June 1, 1946

Classified Ad Campaign Aids "Ziegfeld"

A classified ad campaign conducted in two local newspapers boosted the playdate of "Ziegfeld Follies" at the Pohl-Broadway theatre, Norwich, Conn. Manager Joseph Boyle placed the ads in the Bulletin and Record. Souvenir programs, originally designed for sale, were distributed to doctors, lawyers and dentists offices. Railway Express trucks carried copy in advance and during the engagement. Special "Petty Girl" folders were distributed at the theatre and by a local news agency in Sunday newspapers.

Display Attracts Patrons

Piano solos from a concealed loudspeaker in a lobby display created a good deal of interest for manager Eric V. Walls' playdate on "A Song to Remember" at the Clifton Cinema, Birmingham, England. The display was so realistic patrons endeavored to find out if a cutout figure at a piano was actually playing.

Uses Teaser Ads for "Weekend"

A teaser ad campaign in the local newspaper and an attractive lobby board listing the Academy Award won for "The Lost Weekend" drew attention to manager F. M. Robinson's playdate of the picture at the Jefferson theatre, Goshen, Ind.

Sets Co-ops on "Spellbound"

Three cooperative newspaper ads were promoted by manager Max Phillips for "Spellbound" at the Regent theatre, Sudbury, Ont., Canada. Two of the ads were paid for by Morse Jewelers and the third by Dorsett's Jewelers.

McClain Plants Cartoon Mat

Wiley Padan's cartoon mat was planted in the Free Press by manager Bill McClain, drawing considerable attention to the playdate of "The Harvey Girls" at the Virginia theatre, Carrollton, Ohio.

Valance Used for "Stork Club"

A special valance offered over the box office attracted attention to manager Miriam Bellick's date on "Stork Club" at the Ritz theatre, Brooklyn, N. Y. Copy read: "Join us for a wonderful time at the 'Stork Club.' "

Above, Willis Shaf- ter, city manager of Fox Midwest theatres, Atchison, Kan- sas, one of the "24- Hour Club" mem- bers. At left, Mike Guttman, Granada and Uptown theatres, Minneapolis.
HELP WANTED
AGGRESSIVE THEATER MANAGERS FOR MONTANA TOWNS, 1,000-7,000 POPULATION. DRY CLIMATE, IDEAL WEATHER CONDITIONS. GOOD OUTLOOK. FREE TELEPHONE. ENCLOSE PHOTO, REFERENCES, YELLOWSTONE AMUSEMENT CORP., Livingston, Mont.

BUSINESS BOOSTERS
BINGO CARDS, DIE-CUTS, 1 to 100 or 1 to 75, $2.25 per thousand. $39.00 for 1,000. S. KLOUS, care of MOTION PICTURE HERALD.

THEATRES
THEATRE IN COUNTY SEAT 50 MILES FROM PORTLAND, OREGON. DUNDEE BUILDING WITH BRICK FRONT AND LOT OF DISPLAY SPACE. BOOTH EQUIPMENT OTHER THAN LIGHTS. FREE RENTAL, 1,000 DRAW. Full price, $25,000, $15,000 will handle. ALLEN BURT, A. & D. Brokerage Company, 304 W. 47th St., Kansas City, Mo.


USED EQUIPMENT
THEATRE CHAIRS—100 STREAMLINED FULL upholstered American Seating Company Chairs. $1.00 springs cushioned, reupholstered, 4 inch padded backs, 900 spring cushions. 1,000 veneer chairs. Write for prices and photographs. JESSE COLE, 264 McCullough Ave., Detroit, Mich. Phone LIttle 3415.

WANTED TO BUY
AIR CONDITIONING EQUIPMENT, COMPRES SORS, Condensers, Electric air conditioners, 2476 DUKE ST., New York, 18.

STUDIO EQUIPMENT
PROCESS BACKGROUND OUTFITS, COMPLETE, $750.00; film Phonographs, $25; latest Galvanometers, $150. Movietone, $250; De lux projectors, $1,200; 2-man studio, $300; any standard outfit. Send information, O. S. S. CINEMA SUPPLY CORP., 445 W. 42nd St., New York 18.


MOTION PICTURE SOUND ENGINEERING. The "must" to all those working with sound equipment. Written by top-flight engineering experts of Hollywood studios and research laboratories. Covers all phases of sound engineering and equipment. Readable diagrams, charts, tables, and graphs. $6.50 postpaid. G. O. U. L. E. Y BOOKSHOP, 1270 Sixth Avenue, New York 29.

SOUND-TRouble-SHOOTING-CHARTS, THE. Written for projectionists and operators. Describes, illustrates, tells you what to do for when troubles start. Will clear up that "puzzler" on all types of sound equipment in a jiffy. No experience complete without one. $1.00 postpaid. G. O. U. L. E. Y BOOKSHOP, 1270 Sixth Avenue, New York 29.

Zoltan Korda To Direct
For Alexander Korda
Zoltan Korda, currently directing Ernest Hemingway's "The Short Happy Life of Francis Macomber," will join Sir Alexander Korda in England next summer as a producer-director on a two-picture deal. The first production will be "Thames Mann's "The Magic Mountain." The second film will be "Hungrarian Rpgody." an original drama-

Legion of Decency Reviews
Eight New Productions
The National Legion of Decency reviewed eight new productions this week, approving all but one. In Class A-I, unobjectionable for general patronage, were "El Paso Kid," "Ghost of Hidden Valley," "It Shouldn't Happen to a Dog" and "Swamp Fire." In Class A-II, unobjectionable for adults, were "Behind the Mask," "Without Reservations" and "Inside Job." "The Strange Love of Martha Ivers" was placed in Class B, objectionable in part, because of "inadequate moral compensation, sordid atmosphere and plot solution by suicide."

Knoxville Citizens Start Fight for Sunday Films
Knoxville, one of the last major southern cities to prohibit Sunday motion pictures, is facing a fight on the issue with representatives of the industry and civic groups determined to force a referendum. Elsewhere in the south, exhibitors have expressed fear that special wartime laws permitting Sunday exhibition may be terminated. Southern towns near military installations have adopted the practice to give servicemen recreation when given Sunday passes. It is pointed out that if Knoxville adopts the Sunday picture plan, other conservative cities in the south will follow, making the wartime Sunday status permanent. The Knoxville Ministers Association is planning to continue its fight against the measure and the Exhibitor Club, a veterans' group has circulated a petition demanding a referendum. Both Knoxville newspapers support Sunday pictures, and during the past year each has launched an editorial campaign in support of them. Knoxville has 15 theatres in operation, and two large neighborhood houses under construction. The area has a theatre seating capacity of more than 10,000.

Duell To Publish History of Sound
Duell, Sloan and Pearce, Inc., will publish in late July or early August a 300-page book titled "Okay for Sound," giving a comprehensive history of the development of sound motion pictures. The volume, edited by Prof. Frederic M. Thrasher of New York University, is timed for publication coincident with the celebration of the twentieth anniversary of sound by Warner Bros. in cooperation with the American Telephone & Telegraph Co., Western Electric Bell Laboratories, RCA Victor, Eastman Kodak, Society of Motion Picture Engineers and others who helped to pioneer the new invention.
PLANNING THE SMALL THEATRE

BEN SCHLANGER, Architect
JEDD STOW REISNER, Architect
MAX A. URBAN, Consultant
DANIEL W. B. WARNER, Architect
EDWARD CONTENT, Acoustics Engineer
FREDERIC E. SUTTON, Mechanical Engineer
Successful Showmanship requires these Three . . .

1. **Good Pictures . . .**

2. **The Skill of a Trained Projectionist . . .**

3. **Simplicity**

   World’s Finest Projector and Sound System . . .

First Choice of Leading Exhibitors Everywhere

**Simplicity**

**MANUFACTURED BY**

**INTERNATIONAL PROJECTOR CORPORATION**

A General Precision Equipment Corporation Subsidiary

90 GOLD STREET • NEW YORK 7, N.Y.
WHEN POWER FAILS
SWITCH TO YOUR

"Consolidated"

A CONSOLIDATED Electric Generating Plant
GUARDS AGAINST BOX-OFFICE LOSSES

POWER failure . . . sudden and unforeseen . . . can be a costly blow to your box-office profits . . . but it can be of only minor significance—if you are properly prepared.

Fool-proof protection from the menace of power failure is afforded thousands of industries throughout the country where a Consolidated Electric Generating Plant provides reliable, stand-by emergency power.

Consolidated Electric Generating Plants represent fully independent, self-generating sources of electricity. They are available in both stationary and portable models, powered by diesel or gasoline. Available from 5 KW to 100 KW, AC or DC, standard or special voltages . . . higher ratings may be obtained on request.

In addition to supplying emergency power, Consolidated Electric Generating Plants have a record of proven performance as auxiliary power plants. Many theatres, airports, hospitals, and radio stations, as well as all types of industries, use these plants for specialized jobs or to supplement normal power requirements.

Although custom-built to your specific needs, the initial cost of a Consolidated Electric Generating Plant is truly moderate . . . and operation expenses often are lower than usual power charges.

A power failure may cut heavily into your box-office receipts at any time. For full details on how Consolidated can protect you, write Dept. MP.
Bring Comfort...

DURABILITY AND CHARM TO YOUR

BRENKERT PROJECTORS
—double rear shutters provide more light on the screen—unit construction means easy replacement of parts.

BRENKERT ENARC LAMPS
—flood your screen with snow-white light.

RCA SPEAKER SYSTEMS
—for uniform audience coverage, in every size and type of theatre.

RCA THEATRE SOUND SYSTEMS
—have set a new standard for high-fidelity reproduction—for all sizes and types of theatres.

RCA SNOWHITE AND SILVERLITE SCREENS
—more light in the seating area—excellent sound transmission.

WESTINGHOUSE LAMPS
—and fluorescent lamps, for lighting—Sterilamps, for germ-killing—Rectifiers, for bulb-type rectifiers.

DEPENDABLE ARC-LAMP POWER SUPPLIES
—Baldr Rectifiers—Westinghouse Copper-Oxide Rectifiers—Century—Roth Motor Generators.

MOHAWK "TRAFFIC-TRED" CARPETS
—smartly styled in clear, vibrant colors.

COMPLETE EQUIPMENT FOR DRIVE-IN THEATRES
—Comprehensive Planning Service—Specially Designed Equipments.

For the best in theatre equipment—for RCA Service and Replacement Parts Contract—see your RCA Theatre Supply Dealer
CHAIR COMFORT, in a theatre, is a perpetual attraction that definitely pays off at the box office. With International Chairs, delightful seating comfort is assured.

Investigate International Chairs for your theatre. Note their strong, rugged, durable construction. Built of steel, welded into strong units, fitted and locked together in braced and trussed assembly to form an integral row of seats. No exposed bolts or screws. You get many years of service with minimum maintenance expense.

Easily removed cushion seats permit side section seats to be readily exchanged with center section seats, thus equalizing wear and increasing service life. Modern styling and a choice of color patterns makes for showmanship that wins public favor.

For comfort, durability and charm in theatre seating, order International Chairs from your RCA Theatre Supply Dealer today.
Check These Features
1. All transformers and chokes "Climatite" treated.
2. Plug-in type filter condensers.
3. Calibrated step-type volume control.
4. Wide range tone control.
5. Exciter lamp balance.
6. Exciter supply voltage control.
7. Photo-electric cell voltage control.
8. Auxiliary volume control.
9. Sound change-over in photo-electric circuit.
11. Plug-type connections from chassis to cabinet.
12. Complete extra chassis available for stand-by protection.

**ROYAL**

**SOUND MASTER**

the PD50 Series Amplifier

Check the features on this Ballantyne PD-50 Series Amplifier, as shown above, and you'll quickly realize why theatres all over the world are installing Ballantyne Sound Equipment.

Every known sound engineering advance has been incorporated into the PD-50 Series to make these amplifiers literally miracles of trouble-free operation. Plug-in type filter condensers can be changed in fractions of a second . . . complete sound control at working side of projector is achieved by the remote volume control and change-over . . . workmanship is of real engineering caliber throughout. Available for immediate delivery from your independent supply dealer.

---

**About Products for the Theatre and people who make and sell them**

**ELECTRIC POWER PLANTS FOR BOTH ARC AND LIGHTING**

The coal strike, which in some sections of the country curtailed theatre operation immediately, in some cities almost to the point of total closing, sent many theatre operators out in frantic search for substitute sources of electric power. Because of the extent of this sudden demand, relatively few theatres could promptly acquire genuine power plants of sufficient output, but one leading manufacturer, the Consolidated Diesel Electric Corporation, Mount Vernon, N. Y., was able to supply 43 installations in various parts of the East and Midwest.

Consolidated equipment, which is a unit integrating a generator and Diesel engine, is readily hooked into the theatre lines for service of both lighting and equipment. Most of the plants supplied in consequence of the coal strike were of 25-30 kilowatt capacity rated at 6000 hours without major overhauling. Equipped with International Harvester Diesel engines, the plant starts on gasoline (only one gallon supply is required for this purpose), then switches to No. 2 fuel oil, with full power attained in one minute. Fuel is consumed at the rate of about 3 gallons per hour at the full 30-kilowatt capacity.

A plant of this capacity measures 5 feet high, 10 feet long and 4 feet wide. It is capable of continuous operation for 8 hours or a bit over with normal effect. A smaller plant adapted to the supply of essential lighting and projection arcs is available at half the cost of the larger type and consuming about 2½ gallons of oil per hour at capacity. It can be equipped with automatic switch for emergency standby installation. All models are equipped with voltage regulators restricting fluctuation to plus or minus 2%.

Diesel exhaust is provided with hospital type muffler and is carried to the outside of the building.

**IDEA BOOK ON LIGHTING**

A new design manual on theatre lighting has been issued by the Lamp Department of the General Electric Company, Nela Park, Cleveland. This one, entitled "Modernizing the Theatre with Light," presents a wide variety of schemes developed by C. M. Cutler, widely known specialist in the illumination of theatres and comparable buildings.

The booklet covers every public section
NEW LIGHTING IDEAS
Simple • Economical • Smart
Theater owners, managers and designers will like the wide variety of stimulating lighting ideas illustrated in this new fast-reading 24 page brochure—Modernizing The Theater With Light. Shows how lighting can help to modernize your theater—all the way from the Marquee and outer lobby to the inner foyer and auditorium!
Suggests how G-E Fluorescent Lamps and the newer G-E Slimline and Circline Fluorescent Lamps in a few basic types of fixtures can be combined to give unique pleasing patterns plus adequate general light for distinctive atmosphere and decoration! Shows how Slender G-E Slimlines can be concealed in coves, signs, wall panels, pillars, attraction panels and feature displays to make your theater more attractive! Many other "good box-office" suggestions. Ask your local G-E lamp representative or nearest G-E district office for your free copy.

Stay Brighter Longer!
G-E LAMPS
GENERAL ELECTRIC
The Chairs You Sit IN, not ON
relaxing in deep cushioned comfort as in your lounge chairs at home. They soon pay for themselves in the added business they attract, and then go on to garner further profits for you.

QUICK DELIVERY ASSURED!
Your Ideal dealer has samples

IDEAL SEATING COMPANY
GRAND RAPIDS, MICHIGAN
Export Office:
330 West 42nd Street, New York City
Attention: J. E. Robin

Use BETTER THEATRES Services — (see page 28)

The F & Y Building Service is the outstanding agency in Theatre Design and Construction in Ohio and surrounding territory.

THE F & Y BUILDING SERVICE
328 East Town Street Columbus 15, Ohio
"The Buildings We Build Build Our Business"

of the theatre, for which are offered methods applying the new slimline as well as the other fluorescent lamps, showing the former in various decorative forms to which this type is adapted. Interesting applications of filament lamps are also described. Entire areas with complete lighting provisions are shown in sketches, while details are shown in schematic drawings.

CHAIR FURTHER REFINED

Redesigning of some features of its "Bodiform" auditorium chair has been announced by the American Seating Company, Grand Rapids, Mich., affecting principally structural details and providing refinements in exterior design. One of the newly designed end standards is shown in the chair here illustrated.

This model has the basic "Bodiform" construction, with arch springs, concealed hinges, contoured seat and back, and absence of tacks, bolts and exposed screws. Both the seat, which is formed from a single steel sheet, and the back are designed for easy removal for recovering, and the self-rising feature is retained.

UTILITY WASH "FOUNTAIN"

A fountain-type wash basin, designed for small industrial requirements and adapted to the theatre for projection rooms and other staff quarters, has been marketed by the Bradley Washfountain Company, Milwaukee. It has a sprayhead instead of faucets and can serve two persons simultaneously. Control of the water is by a foot treadle, and the self-flushing bowl is deep to reduce the collection of dirt. The bowl is furnished either in stainless steel or white enameled iron, with correspond-
ONLY THE MANLEY POPCORN MACHINE HAS THESE ADVANTAGES:

- Seas-O-Matic Seasoning Ejector
- Salt-O-Meter
- Automatic Thermostat Control
- Auto-Go Thermostatic Control
- Greater Storage Space
- Easier to Housekeep
- Plate Glass Display Cabinet
- Flood-lighted Interior
- Electric-Welded Aluminum Frame

MANLEY, INC., KANSAS CITY, MO.
Put Greater Showmanship into Your Marquee with

BEVELITE

✓ Check these 7 Outstanding Features

1. DESIGNED FOR GREATER SHOWMANSHIP
2. THIRD DIMENSIONAL EFFECT
3. BUILT TO LAST
4. MAXIMUM LEGIBILITY
5. NEW RADIANT COLORS
6. EASY TO SERVICE
7. EASY TO INSTALL

NATIONAL THEATRE SUPPLY
Division of National's Simpson-Eldredge, Inc.

CONTROLLED LIGHTING
FROM "FULL BRIGHT" TO "BLACKOUT"

Electronic "Hysterset" Control of Reactance Type Dimmers; the ultimate in refinement, using small space and miniature controls.

Autotransformer "Autostrat" Dimmers; uniform flickerless dimming of any load from a 10 watt lamp up to the watt capacity of the dimmers.

Resistance "Vitrohm" Dimmers; continuous Duty, light weight, 110 step dimmers for every value of lighting load.

Motorlite and Regulite Dimming Systems, using small reversible motors and pilot controls for remote operation of resistance, auto-transformer, and reactance type dimmers.

Send for Dimmer Catalogue

WARD LEONARD RELAYS - RESISTORS - RHEOSTATS Electric control devices since 1892
WARD LEONARD ELECTRIC COMPANY, 91 South Street, Mount Vernon, N. Y. OFFICES IN PRINCIPAL CITIES

NEW DEALERS ACQUIRED

Three new authorized dealers for the complete line of projection and sound equipment manufactured by the DeVry Corporation, Chicago, have been announced by William C. DeVry, president. They are:

Quality Theatre Supply Company, Omaha, operated by Carl White.
Stanley Theatre Supply Company, Chicago, operated by Reuben and Stanley Levine.
Dayton Film, Inc., Dayton, Ohio, operated by R. F. Poorman and Stewart Sheldon.

The company also announces that its U. S. Navy commitments for 35-mm. equipment have been completed, releasing production entirely to theatre orders.

NEW GLASS PRODUCT PLANTS

Demand for glass block, and the civilian market anticipated for cellular glass insulating material, a wartime development, has caused the Pittsburgh Corning Corporation to plan construction of a plant for each of these products at Sedalia, Mo. Glass block has been manufactured only at Port Alleghany, Pa.; this plan will supply the East, while the Sedalia factory will produce primarily for the Southwest, South and Midwest.

Foamglas, which was first produced in 1941, is a glass block insulating materials containing millions of cells of inert gas, for heat insulation.

FORMICA SUPPLY INCREASED

Production of Formica materials for furniture and their architectural applications is now running at the rate of 20% of the average of the best prewar year, according to J. Roger White, vice-president of the Formica Insulation Company, Cincinnati. Mr. White also announced that thirteen solid colors are being produced in the decorative materials, with more to be added shortly. He added that the outlook for colors is good except for red, which requires pigment currently unavailable.

GLASS CLEANER PASSES TEST

Tests of the glass cleaner manufactured by the Kinner Products Company, Pataskala, Ohio, were made recently on Formica by the maker of the latter, and according to a report to R. E. Kinner, the cleaner was shown entirely safe for use on glass surfaces associated with Formica.

The Kinner product is a special cleaner for glass differing from the common domestic types; it is produced primarily for commercial and industrial applications where large amounts of glass need to be cleaned frequently, therefore rapidly and without trace of film.
The Simplex High Projection Arc Lamp delivers twice as much light as any low intensity lamp—the snow-white light that is essential to the satisfactory projection of Technicolor pictures. The original cost is lower than you'd expect and the economy in operation is such as to make them a necessity. . . . The National Tube-Type Rectifier, a companion equipment, affords the most efficient and dependable means of supplying your projection arc power requirements. . . . National Reflectors cost no more than ordinary reflectors, and are the logical choice for replacement in your lamphouse as they are manufactured by specialists.

These three items of National projection equipment assure you of the best engineering and production brains in the industry.

Distributed Exclusively by

NATIONAL
THEATRE SUPPLY
Division of National - Simplex - Guildworth, Inc.
"THERE'S A BRANCH NEAR YOU"

BETTER THEATRES, JUNE 1, 1946
The new book that shows how you can make more money

We've selected half a hundred store fronts and interiors—representing practically all kinds of business, in all parts of the country—from among thousands that have been remodeled with Pittsburgh Glass and Pittco Store Front Metal.

Photographs of these Pittsburgh fronts and interiors are reproduced in this book. With many of the pictures there is a report from the proprietor, telling how remodeling his place of business with glass attracted more customers—and boosted profits.

New trends in store front design—which show the many and varied uses of Pittsburgh Products—are also illustrated in this book. These designs were created by world-famous architects. This book will show you how to do more business, make more money. Send in the convenient coupon for your free copy of "How Eye-Appeal—Inside and Out—Increases Retail Sales," today.

Our customers helped to write this book for you.
Get it and read what they say about their new Pittsburgh Fronts and Interiors. Here are a few samples:

"Sales increased 19%" . . .
"Our business has greatly increased" . . .
"Exceeds expectations in appearance and pulling power" . . .
"The investment pays many times in returns" . . .

PITTSBURGH PLATE GLASS COMPANY
2178-6 Grant Building, Pittsburgh 19, Pa.

Please send me, without obligation, your new, illustrated booklet: "How Eye-Appeal—Inside and Out—Increases Retail Sales."

Name...........................................................
Address...........................................................
City............................................................ State..........................................................
PLANNING THE SMALL MOTION PICTURE THEATRE

A PRESENTATION OF BASIC FACTS AND ILLUSTRATIVE DRAWINGS PREPARED FOR CONCURRENT PUBLICATION IN BETTER THEATRES AND ARCHITECTURAL RECORD UNDER THE DIRECTION OF

BEN SCHLANGER, Architect
IN COLLABORATION WITH
JEDD STOW REISNER, Architect
MAX O. URBAN, Consultant
WILLIAM A. HOFFBERG, Engineer
DANIEL W. B. WARNER, Architect
EDWARD CONTENT, Acoustics Engineer
FREDERIC E. SUTTON, Mechanical Engineer

MOTION PICTURE theatres of the smallest practicable capacities—of about 400 seats, on an average—present a special problem in design, if they are to conform to good modern standards of motion picture exhibition, because of the limitations of their construction and operating costs.

In those conditions immediately related to projection and sound, the small theatre can realize the ideal most naturally, due to the small viewing and hearing distances. The problem is to develop these natural advantages and integrate them with the other factors of modern exhibition.

It is the small theatre which comes to mind first when one contemplates the possibilities of prefabrication. A motion picture theatre, however, is a highly specialized building, and prefabrication does not offer substantial advantages until the number of units produced is far greater than those required at any one time by the theatre business. Other factors adverse to prefabrication are variations in the topography of sites, lack of uniform building regulations, and differences in operating policies.

Even the small theatre needs thoughtful, informed individual planning, and one of the purposes of this presentation is to provide basic facts of theatre design, applied to the specific problems of the small operation, which permits collaboration of the exhibitor with a local architect.

SITE FACTORS

The shape and size of a small neighborhood theatre intended for a typical business zone is completely dictated by the fact
that most such districts are divided into narrow deep lots suitable for stores. Site planning, therefore, is a matter of the owner's financial ability to assemble a parcel of lots. The theatre in Business District Plan (page 21) can be built on a 40-foot lot. With an alley at the rear (as we have here assumed) an interior lot is suitable; otherwise a corner lot is necessary. An exit court must be provided, whether the plot is interior or on a corner, since most codes preclude the obstruction of sidewalks with exterior stairs, and the old-fashioned fire escape is discouraged.

A more pleasant problem is the small theatre built as a free-standing unit of a planned shopping center, or as a separate enterprise in a suburban semi-commercial zone. Here the building is visible from many angles and must be considered as a whole design. Lower land costs permit a more generous and more flexible site. Here proper attention must be paid to facilities for parking since a large portion of the patronage will come from the trade of the far-ranging motorist.

The project may be planned to include such income-producing amenities as a day nursery for the care of children during parents' attendance at the theatre and refreshment gardens. The parking lot can be arranged so that a fee could be charged for parking at certain hours of the day in order to accommodate shoppers in the neighborhood at hours when the theatre patrons did not claim all of the parking facilities.

The suburban home owner has been accustomed to think of a theatre as a large brick hulk covering 100% of its lot and equipped with a blatantly lighted front. His eagerness to keep it at arm's length, within the nearest shopping district is understandable. The Residential Area Plan (page 20) is intended to dispel such prejudices; with open site planning such theatres can be integrated in a predominantly residential zone without the usual massacre of neighboring property values.

In planning open site theatres there is an insistent problem of easy access to the box-office from both the parking lot and from the street. A straightforward solution to this is offered in Scheme B. Careful attention to provision of landscaped areas must be part of the design; upon this and upon the use of simple "domestic" materials we place great emphasis, as the best means of gaining a pleasant, unobtrusive character in the solution of the problem. Even where the theatre is to be a unit of a shopping center, planting should play an important part in establishing the character of the building.

**THE AUDITORIUM**

*Diagrams 1, 2, 3 and 4,* present an analysis of the governing factors in placing 400 chairs for viewing the motion picture. *Diagram 1* shows all of the seats placed on one level, with aisles only against each side wall. This seating plan is too elongated because of the restricted number of seats from aisle to aisle dictated by most building codes. The specified number is 14 in most instances. This seating form compels an unnecessarily large picture size for the seating capacity involved. This form is also difficult to handle acoustically.

*Diagram 2* shows an arrangement that has the disadvantage of the extra cost of mezzanine construction. The mezzanine seats, however, are very desirable for viewing the picture.

In order to devise a seating plan for 400 seats having all the seats on one floor and yet retaining a pleasing form, we introduce *Diagram 3*, in which there are more than 14 seats from aisle to aisle.

This type of plan is usable only if local laws permit such an arrangement, or if
there are no regulations governing theatre construction. This arrangement provides even greater safety in case of emergency evacuation of the theatre than a plan in which there are exit doors only at the screen end of the auditorium and a restricted back-to-back row spacing of from 32 to 34 inches. The National Board of Fire Underwriters Building Code permits a greater number of seats from aisle to aisle, as shown in this same diagram (No. 3).

The specific conditions under which this design can be used are set forth in the 1943 edition of the National Board of Fire Underwriters suggested code, under Article 13, "Places of Assembly, Theatres, Motion Picture Theatres, Assembly Halls and Garages." It is stated:

"When individual fixed seats are provided or required, no seat shall have more than six seats intervening between it and the aisle; providing that if the seats are fixed chairs with self-raising seats so spaced that when the seats are raised there is an unobstructed space of not less than 18 inches horizontal projection between the rows of seats; and doorways leading directly to exit corridors are provided not more than 5 feet apart along the sides of the auditorium, the number of seats in a row shall not be limited."

In Diagram 4, a plan for 400 seats is shown, laid out so as to reduce the objectionable depth of seating indicated in Diagram 1. This is done by placing 7 seats against each side wall and having a section of seats in the center 14 chairs wide. This arrangement conforms to most building codes. It has many disadvantages, however. The aisles are necessarily placed in areas which are otherwise most valuable for viewing positions. The number of seats which come outside of the 60° viewing angle and afford poor viewing positions are far too many compared to any of the other schemes illustrated. This shape should be avoided for this size of theatre; if local authorities permit.

**FLOOR SLOPES AND SIGHTLINES**

Unobstructed vision of the projected picture can be assured with various types of floor slopes. Steep inclinations are entirely unnecessary if a proper staggered placing of the chairs is arranged. A minimum of floor slope is always desirable. The slope of the main floor seating can vary from one that slopes downward only toward the screen end, to one that slopes partially downward and then upward. (In some special instances, it would be better to have the longest slope upward toward the screen, with a downward slope for only a few rear rows.) In any case, the amount of slope, up or down, can be limited in so small a theatre to a total of approximately 28 inches if a staggered seating arrangement is used.

The topography of the ground, or the inclusion of an upper level of seating, will determine the type of floor slope for the main floor seating. A slope downward only toward the screen end is recommended when an upper level of seating is not contemplated and when the natural ground slopes downward toward the proposed picture position is more than approximately 3 feet. Such a slope will place the exit doors in closest proximity to outside grades, thereby avoiding ramps and steps at exit doors.

Where the ground is more or less level, or slopes upward toward the screen end of the building, and where no upper level of seating is contemplated, the main floor slope should be one that is inclined partially downward and partially upward toward the picture. This again will place exit door sills at desirable levels. If, with this type of natural ground slope, an upper level of seating is contemplated, then the amount of floor slope upward toward the screen end should be as great as, or slightly greater than, the amount inclined downward toward the picture. This is advisable because it places the picture at a position which is more equally favorable to both the main level and the upper level of seating, and it also makes it possible to use minimum riser heights between seating platforms on the upper level.

Only in isolated instances is an upper level of seating to be considered along with a strong upward ground slope (4 feet or more) in a direction toward the screen end. When they do occur, however, the auditorium floor slope should be almost entirely upward toward the picture.

The bottom of the projected picture should not be more than 72 inches above the floor at the front row of seats, regardless of the floor slope design. A higher picture position creates too sharp an upward viewing angle for those seated in a number of the front rows.

**"ARRIVAL POINT OF SIGHT"**

The rate of floor slope is not constant, but varies according to sightline variation. The eye of any viewer should be on a direct line to the desirable "arrival point of sight" at or near the bottom of the picture (see explanation below of "arrival point of sight"). This line should clear the top of the head of a person seated two rows or more in front. With a properly designed slope, all heads three or more rows in front of the viewer will be cleared if heads two rows ahead are cleared.

Explanation of "arrival point of sight."

The arrival point of sight may be directly at the bottom or the projected picture, or slightly above or below this point, subject to the particular row for which sightline clearance is being calculated. For example, in the 22nd row it is desirable to have the arrival point of sight approximately 10 inches below the bottom of the picture, whereas for the 5th row the arrival point of sight can be as much as about 14 inches above the bottom of the picture. In the rows most remote from the picture, the arrival point of sight should come below the picture to provide a margin of safety, because obstruction created by a person having an above-average height when seated is more serious than it is in rows close to the pic-

Schematic drawing indicating neutral treatment of auditorium in the screen area, where surfaces should not compete with the picture for attention. Downlighting is here suggested for illumination, while corrugated areas to right and left of screen diffuse screen light. The rest of the walls should be of neutral tones, decoration being confined to the rear portions.
ture. This is so because in the more remote rows a greater part of the width of the picture is blotted out by a head than is the case in the near rows. The reason for deciding to set the arrival point of sight somewhat above the bottom of the picture in the nearest rows is that a head in this area blots out only a very narrow part of the width of the picture.

**ROW SPACING AND CHAIRS**

Spacing of rows, mostly because of building codes, used to average about 32 inches back-to-back. The tendency in recent years has been towards increasing this distance. Spacing of 33 inches is now closer to the average, with 34 inches quite common in reseating and new chair installations.

The type of seating plan that calls for more than 14 chairs from aisle to aisle would require more than 34-inch row inch unnecessarily encroaches upon the back-to-back row spacing. The seat cushion, however, requires sturdy and resilient spring construction because of the heavy pressure imposed on it.

Chair widths have been, for the most part, 18, 19, 20 and 21 inches. The 18-inch width is entirely undesirable; the 20-inch is the average. The tendency now is towards using 20 inches as a minimum, with 22 inches wherever possible. Chairs, 23 and 24 inches wide, have to be used with the smaller widths in a properly designed staggered seating arrangement.

**STAGGERED SEATING**

Most staggered seating plans have chair widths ranging from 20 to 24 inches. These varying widths help to control the position of the heads immediately in front of any particular viewer in a properly arranged staggered plan. The heads of the people immediately in front of the viewer must be on either side of the horizontal lines of sight formed from the viewer’s eyes to the extreme edges of the picture width.

The angle thereby formed is comparatively narrow for the rows most remote from the picture. It is wide, however, for the rows nearest the picture, so staggered seating usable is not called for in the forward rows. The point at which the angle narrows down sufficiently to advise the start of the staggered arrangement is determined by the width of the picture and better to devote the depth usually given over to this area to foyer space in back of the auditorium. The so-called standing viewing space would then be converted to a crossover aisle of minimum dimensions.

**UPPER LEVEL SEATING**

Upper level seating may be either balcony type, stadium type, or a type that looks like a balcony but really functions more like a stadium. A balcony is really a tier of seats on a level above the main floor seating, and partially or wholly over-
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hugs the rear rows of the main floor. A stadium upper level of seating consists of platforms on steep levels, the lowest level often being as little as 2 feet, approximately, above the level of a crossover aisle between the main floor seating and the stadium. When the stadium is set as low as this, a considerable portion of the area under it becomes waste space because of lack of headroom. There are, therefore, many examples of stadiums raised sufficiently to create headroom underneath for lobbies, foyer, toilet rooms, etc.

A further development of the stadium is the type in which the first few rows of seating overhang the crossover aisle, behind the main floor seats, thereby bringing all of the stadium seats closer to the screen. This enables reduction of the picture size and permits double use of the floor area normally devoted to a main floor crossover only. This latter scheme is one which appears to be a balcony, but actually is a modification of the stadium. (This scheme is illustrated in Diagram 2.)

Upper level seating creates more seating area on a plot of ground that is short in depth, and upper level seating schemes of the projecting stadium type create more main floor area for the lobby, foyer, lounge, etc. The extra cost of the upper tier is almost entirely offset by savings effected by not having to extend the main floor area for the various auxiliary spaces required outside the auditorium proper.

CODES AND SAFETY

Building codes and other governmental regulations applying to theatre construction must of course be borne in mind in planning; but even where there are no such local regulations, the general liability of the theatre operator for the safety of his patrons, both morally and legally, and the business significance of safety and convenience, urge certain practices.

A 400-seat theatre with all seats on one level should have at least one emergency exit on either side of the screen end of the auditorium. There should also be at least two entrance ways at the point of entry farthest from the screen. Each exit or emergency door should be at least 5 feet in clear width, measurement being taken between a pair of doors swung open at right angles to the wall in which they are set.

No exit door should obstruct any exit in swinging into the passageway. All doors should open outward toward a street or alley, or safe passageways terminating in a street or alley.

Balconies should have stairways not less than 4 feet in width, with emergency exit stairways as well as entrance stairways. Where there are 100 seats or less in the balcony, there should be at least one entrance stair and one emergency stair. Extra stairs should be added when this capacity is exceeded. All stairways should lead to the street or alley or safe passageway to a street or alley. In no case should they lead onto any part of the main floor.

SEATING AREA DIMENSIONS

The width of the projected picture is determined, for best viewing conditions, by
dividing the maximum viewing distance by the factor 5.2.

The first row of seats nearest the screen should be a distance away equal at least to the width of the picture. It is desirable, indeed, to make this distance one and a quarter times the picture width wherever possible. Unless it is required for non-cinema purposes, a platform or stage in front of the picture may well be eliminated. Sufficient space should be provided for the curtain to be drawn out of view.

OTHER PUBLIC AREA

The amount of space given over to auxiliary requirements outside of the auditorium will vary, according to budget, plot dimensions, and possibly clientele. The Business District Scheme (page 21) illustrates minimum space for auxiliary purposes (foyer, lounges, etc.), while the Residential Area Scheme (page 20) increases such areas to an amount consistent with their maximum usefulness. Space limitations are always important, and as previously demonstrated, more area on the main floor is obtainable by employing an upper level of seating. The lobby space between the first and second set of doors leading from the street can always be a minimum area because its chief function is to act as a weather lock. The foyer space beyond this area, on the other hand, should be as large as possible and, if space permits, include a portion designated as a lounge.

A ladies’ powder room for a 400-seat theatre should be, at a minimum, approximately 6 feet, 6 inches by 8 feet, 6 inches, and should be arranged to have one complete wall for mirrors and benches.

The manager’s office should, if possible, be directly connected with the ticket booth. The drinking fountain should be located in the foyer and in a space outside of the heaviest lines of circulation. Candy stands should be placed where they will be visible on entering the foyer.

TOILET ROOMS

Toilet rooms for a 400-seat theatre should be of minimum area sufficient only to accommodate properly the required number of plumbing fixtures. The minimum number of fixtures would be two water closets and one wash basin for the women and one water closet, two urinals and one wash basin for men. Ceiling height should be minimum so that the entire wall height can be tiled. Recommended water closet compartments are of the ceiling-hung type, leaving the floor completely free for washing and hosing. Toilet room floors should drain for rush cleaning.

Toilet rooms should have an independent exhaust ventilating system. Fresh air intake can be provided by making the toilet room doors 2 1/4 inches short of the saddle. Toilet room entrance doors should be off the foyer and in such position as to be away from the main lines of circulation to and from the auditorium. A view into any part of the toilet room interiors should be avoided by arranging the doors and walls in some manner so as to block such vision.

An electrical water cooler is best placed in a closet directly behind the drinking fountain and completely separate from it. This closet should be ventilated when mechanical refrigeration is used. The drinking fountain should be located in the foyer in the general vicinity of entry to the restrooms.

EXPLOITATION

The exploitation problem is entirely different for the average small residential or smalltown theatre than for city houses. Customers do not have to be picked off

(Continued on page 22)
SMALL THEATRE SCHEME FOR RESIDENTIAL AREA
SMALL THEATRE SCHEME FOR BUSINESS DISTRICT

On this and the opposite page are submitted efficient floor plans for 400-seat theatres adapted to fundamentally different requirements—those commonly found in outlying residential communities, and those typical of business sections. The residential plan calls for seating on one floor; that for a business section has a balcony (see upper floor plan above and longitudinal section below). The front sketches indicate the architectural "feeling" that might well be sought in meeting such conditions of location, in a modern manner that yet avoids gaudy "modernistic" overemphasis.
the street in competition with other theatres. A marquee extending over the sidewalk is therefore less a necessity for mounting electrical displays. The small theatre operator’s exploitation problem consists chiefly, as a rule, in keeping his community informed of the current and coming attractions, and for this he has at his disposal local newspaper advertising, film trailers, direct mail advertising, and interior and exterior poster displays.

High illuminated towers, or vertical illuminated signs, are not necessary unless the patronage is largely derived from automobile traffic on main highways. It is very doubtful whether a 400-seat theatre can usually afford such a tower.

DECORATIVE MATERIALS

The proper selection of decorative materials is becoming more and more important in progressive theatre design. Modern practice stresses simplicity of wall surfaces, floors and ceilings, and interest in surface texture. It is, therefore, important that the covering materials be honest in their application. Imitation marble walls of painted plaster and other devices to make surfaces look like something that they are not, have no rightful place in correct architectural design.

Ideas on the design of space within the theatre, and materials in that space, have changed so much in recent years that the majority of today’s theatres are outmoded in appearance. Maintenance factors in the desirability of materials has also been neglected, so that the annual upkeep of many small theatres, especially, has been greater than necessary.

The use of gilded plaster of the 1920’s, and the garish “modernistic” modern of the 1930’s are now too evidently in bad taste to form a pattern today. The small theatre has special reasons to avoid over-decoration. Use a metal moulding, for example, to cover a joint in a wall board, but not merely to satisfy a decorative urge. The small theatre budget and the better concepts of modern design, both, dictate careful selection of the material for the place and purpose. Even a material like cement-asbestos board has its place as a decorative wall covering; its mottled grey texture harmonizes with any colors used elsewhere, while its hard surface makes it easy to clean.

Hard surface, permanent finishes should be used wherever they come into contact with the public. Painted surfaces should be kept to a minimum since they require constant maintenance. Painted dado finishes, which are subject to hard usage, should be avoided.

Wherever carpets are subject to constant traffic, plain colors should be avoided unless they be in shades of earth brown or grey. A general over-all abstract pattern carefully selected as to color, and kept in scale with the size of the space in which it is used, is the most satisfactory.

Linoleum, rubber and asphalt tile, when selected with care as to color and pattern, can be used effectively as a floor covering in traffic areas within the range of a minimum budget. Care should be exercised to avoid floors which lack non-slip qualities, as a measure of public safety. This type of floor covering can be extended as a dado covering, provided proper backing and adhesives are provided.

In general, the same decorative finishes used in the lobby and lounge may be carried into the theatre auditorium. The acoustic treatment of the auditorium can form a major part of the finish, and is most effective when left in its natural manufactured state. Many acoustic materials have their own finish and need no painting. Their color should be neutral as should all other auditorium colors.

Use of very dark or very light colors in the auditorium should be avoided as they give too much contrast with the picture. Excessively strong colors distract the eye from the picture, and especially so in the case of color films. Strongest color may occur in seat upholstery, which is outside the range of sight to patrons watching the screen. Strong patterns in curtains or wall decorations are to be avoided. The public attention should be in all ways riveted on the one important element, the screen and its story.

Simplicity of the modern decorative material applies not only to the material itself, but to the wall on which it is placed. Generally speaking, the small theatre will have a lobby, foyer and restrooms of small scale; therefore, it is important that the appearance of the room be kept as large as possible. It is important to eliminate wainscot treatments, so as to let the wall material carry from floor to ceiling; thus the eye is conscious of the total ceiling height, unbroken by a change of wall material. Mirrors can be used effectively for this purpose when installed from floor to ceiling at right angles to a major decorative wall. If done this way, the color and richness of the major wall is carried on a greater distance through reflection in the mirror. A colored mirror is decorative, and the color should be in harmony with the general scheme. Mirror section sizes should be as large as possible, with joints at eye level.

BUILDING STRUCTURE

Types of roof are (A) triangular roof truss, (B) flat roof truss or long-span steel joists, (C) gabled rigid frame, (D) hipped rigid frame, and (E) arched frame. These may be fabricated of wood, steel

(Continued from page 19)
or concrete, depending on the local cost of these materials. Fundamentally, there is a choice of flat or sloping roof. Sloping roofs reduce the heights of walls and snow loading. Parapets may be omitted if roof slopes exceed 20°, but gutters for drainage are necessary. For roof slopes greater than 20°, as in the hipped frame, the visibility of the finished roofing must be considered, and an attractive material be used.

The interior ceiling treatment varies according to roof type. A suspended plaque treatment may be used except for the arched interior (E). Ventilating ducts and cove lighting are readily provided in all cases, except the arched interior, where sloping furred walls become necessary. The arched interior is not acoustically favorable.

For steel construction, there is a choice of riveted or welded trusses and frames. A typical welded knee and column base is illustrated for a steel rigid frame, which shows the simplicity of detail in welding.

Structure is a function of plan and section. The walls may be parallel or tapered in plan, but parallel walls are objectionable acoustically, especially for narrow theatres, while tapered walls raise the important cost issue of varying spans. Economy in trussed roofs is obtained only in repetition of identical trusses, and severe cost penalties result with varying spans. A great virtue of the rigid frame designs is that, with identical knee details, varying spans and column heights can be provided by changing the infilling lengths of members. This is illustrated in perspective of the gabled rigid frame (C).

The insurance ratings for various materials and assemblies should be carefully investigated with the fire underwriters, since the possible cumulative savings in premium costs may be quite important.

PREFABRICATION

Standardization possibilities for the small theatre naturally depend on a standardized auditorium plan for varying capacities and a high demand for identical units. The steel rigid frame (C), as previously described, can be economically shop fabricated, with minimum field connection. The tendency in roof material would be to use rigid panels of minimum volume and of size permitting easy transit and handling. Pre-built wall panels must have required fire rating, rigidity and successful joint treatment.

ACOUSTICS

In treating a small 400-seat theatre acoustically, we must consider four fundamental properties of the structure:

1. The relative proportion of length, width and ceiling height.
2. The reverberation time or the time required for sound to die away.
3. The elimination of standing waves and interference patterns.
4. The total characteristics of the house.

Each of these four considerations has been taken into account in the auditorium provisions discussed in this presentation.

SHAPE OF THE AUDITORIUM

In the Business Section plan, intended for a long and narrow lot, it was found advisable to provide for the proper number of seats by an overlapping design, making use of a balcony in reducing the total length of the auditorium. This has the good effect of bringing the ratio of length to width close to a value of 2 to 1. This value should never be greatly exceeded. Although the ceiling is high enough to clear all projection lines (see cross-section on page 21), it is nevertheless low enough to hold the cubical volume per seat somewhere between 110 and 140.

In a house of this size, and having upholstered seats with upholstered backs, no
additional absorbent materials are needed. The audience, carpeted aisles, and the upholstering of empty seats, provide a sufficient amount of sound absorption to reduce the time required for sound to die away. If more absorbent materials were used, the house would merely sound too “dead.”

“Standing waves” and sound interference patterns are caused by opposite parallel surfaces. By placing the walls out of parallel to even a slight degree, the wall may be dispersed so as to be no longer objectionable. This sound dispersion may be arranged for by such non-parallel arrangement in both vertically and horizontally. Care should be exercised to prevent the occurrence of concave surfaces (bowled inward), which would tend to collect reflected sound at their focal points.

The tonal response of an auditorium seating 400 may tend to be more brilliant at the higher voice and musical harmonic tones than the response in a larger house. In order to keep the sound pleasant, it may be necessary to modify the sound system by increasing the sound loss from 2 to 6 decibels at 8,000 cycles per second, over and above the 18 decibels indicated in the Recommended Frequency Characteristics of the Research Council of the Academy of Motion Picture Arts and Sciences.

**AIR SUPPLY**

The theatre must be ventilated by the introduction of outside air and the removal of a like quantity by one method or another to replace the oxygen consumed. Reduction of odors, within acceptable limits of perceptibility, must be effected by ventilation or other means. In the absence of cooling and dehumidifying equipment, ventilation must also perform the important function of removing the internally generated heat and moisture at the same rate that these are produced. [A scheme for a simple ventilating system for a small theatre was published in Better Theatres of May 4, 1946.—Ed.]

**AUDIENCE HEAT PRODUCTION**

Every adult person, seated at rest, will supply to his surroundings approximately 400 units of heat (Btu’s) per hour. About 40% of this heat is consumed by the evaporation of perspiration. This portion is referred to as latent heat. The remainder is known as sensible heat. The sum of the latent and sensible heat is the total heat of the air.

In a 400-seat theatre the total heat generated by the occupants, when the house is filled to capacity, would be equivalent to the heat emitted by 668 square feet of equivalent direct steam radiation, or 1060 square feet of hot water radiation.

This quantity of heat, in addition to that from other sources, such as lights, fan motors, sun effect, etc., is objectionable during the hot summer weather. Ventilation alone cannot be wholly satisfactory when the outside air is already too warm and humid for comfort. Air-conditioning, with
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provision for cooling and dehumidification, would then be required.

During the winter season in most of the United States, the internally generated heat and moisture is easily removed by the introduction of sufficient outside air, suitably tempered, if necessary, to produce the desired results. During cold weather the quantity of outside air should be reduced to the minimum needed for odor control. Heating of this amount of outside air will be necessary at times so that its final temperature will be such as to maintain desired conditions. It will thus be observed that heating of a theatre is actually often a process of "controlled cooling."

Prior to the admission of the first patron and during the time of small occupancy, sufficient heat must be provided to balance the net heat losses that will occur in most areas of the country in the winter time. Conventional methods of heating include the recirculation of part or all of the air handled by the ventilating system, raised to a sufficient temperature above 70°F.; or the use of direct radiation distributed strategically throughout the theatre; or by both methods simultaneously.

As the number of patrons increases, the need for heating may change to a need for cooling. This shift in requirements can be readily satisfied by the ventilating and heating systems, provided means for adjusting the quantity of outside air and heat supplied thereto has been incorporated in the design of the equipment.

**TYPE OF HEATING PLANT**

An automatically fired steam or hot water boiler will prove satisfactory for the furnishing of the necessary heat for tempering the ventilation air, as well as heat for lobbies, toilets, rest rooms, office, etc.

The use of a hot water heating system in lieu of a steam system will often prove desirable, because underfloor gravity returns are not needed for the proper operation of a hot water system. Also, it is not necessary to provide a depressed boiler room or pump pit for a hot water system. Hot water systems do not require radiator or blast coil traps; and adequate zoning of the various portions of the theatre is easily provided.

Because of the fact that heating will be required in the lobby, rest rooms, lounges, toilets, office, etc., at the same time that cooling is needed in the auditorium, adequate means for zoning are indicated. The use of forced circulated hot water with individual, thermostatically controlled, motor-operated circulators in the returns from each zone, will satisfy this requirement with a minimum investment.

**SPECIFICATIONS FOR THE PROJECTION ROOM**

The projection room of a small theatre properly does not differ essentially from that of a house of larger capacity which does not present stage performances requiring non-cinema equipment. The room should be placed at a level low enough to produce a projection angle as small as possible (not more than 10°), and high enough to prevent interference of the projection light beam by structural elements or persons walking in the auditorium.

Complete planning instructions, giving revised specifications approved by the Society of Motion Picture Engineers, were published in the Journal of the Society for September, 1942, and are available from the Society at the Hotel Pennsylvania, New York City.

A practical plan for a projection room, by John J. Safing, was published in Better Theatres of March 3, 1945. Schemes for projection lamp exhaust system and projection room port fire shutters, also by Mr. Safing, appeared in Better Theatres of April 29, 1944.

**RADIANT HEATING**

Consideration has been given to the use of radiant or panel heating in theatres. The ever increasing interest in panel heating by the building industry and prospective building owners raises the question whether this form of heating may soon displace all other forms of heating systems in use today where a high degree of comfort is desired.

The more common forms of panel heating at present are constructed of grids or sinuous pipe coils buried in the concrete floors, in plaster ceilings or walls, as required to provide sufficient heating areas. Hot water is circulated through these coils at relatively low temperatures, at varying degrees to conform to the weather conditions. Wrought iron, copper and steel pipe coils are used, depending upon the several factors entering into the design requirements.

The ability of a floor type radiant panel to change its heat output rate as rapidly as necessary in the auditorium of a theatre is questionable. Because the need for heating is greatest when a theatre is empty, and probably non-existent when filled to capacity, it would appear that the added...
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All your Service

All of the department editors of Better Theatres welcome letters from readers, either of comment or of inquiry concerning matters of theatre planning and physical operation. If the subject of an inquiry is one likely to have general interest, it may be dealt with in the proper department (without identification of the source of the inquiry should omission of the name be requested). Other inquiries will be answered by mail.

In addition to such advice, George Miller, editor of "The Needle's Eye" offers a special service concerning projection installations, as explained in his department.

No charge is ever made for service thus given to readers. Leo T. Parker, however, may properly deal only with general points of law and cases cited by him in his department.

(For advice beyond those limitations he is available at a nominal fee.)

It is to be noted, too, that construction plans for a specific theatre project are properly obtainable only from a licensed architect.

A letter may be addressed to the department editor for whom it is intended, in care of Better Theatres, Rockefeller Center, New York 20, N. Y.—or simply to the publication, in which case it will be turned over to the proper department.
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BY LEO T. PARKER, Member Ohio Bar

Charity No Defense If Admission Is Charged

IT IS WELL established law that charitable organizations are not required to use the same degree of care to safeguard patrons against injuries as the law requires of ordinary theatres operated for profit. However, according to a late higher court decision, an amusement or theatre corporation which charges admission is not a charitable organization, although it is operated without profit.

In Langheim v. Denison (21 N.W. [2d] 293), reported February, 1946, a person was injured while in a place of amusement that was organized as a corporation for pecuniary profit, but which charged admission fees from the public.

A patron was killed, and his dependents sued the amusement corporation for damages. The counsel for the corporation contended that the corporation could not be held liable because it was operated without profit for benefit of the public and that, therefore, it was a "charitable" organization.

The lower court agreed with this contention and held the amusement corporation not liable; however, the higher court reversed the decision, saying:

"One operating a place of public amusement to which an admission fee is charged is required to exercise ordinary or reasonable care to guard against injury to his patrons. . . . Upon payment of admission charges, they are in the same category as theatres, race tracks, fairs and other public amusements."

Liability for Expense Of Mortgage Service

THE HOLDER of a mortgage must pay expenses incidental to keeping the mortgage valid and effective, according to Korr v. Butz (40 Atl. [2d] 699), reported March, 1946. It was shown that the owner of a building, known as the "Earle Theatre," purchased it subject to a prior mortgage of $100,000. The mortgage was secured by bond holders. The interest rate specified in the original mortgage was 6%.

Later an agreement was entered into between the theatre owner and the various bond holders which provided for the reduction of the interest rate from 6% to 5%. The higher court held this agreement valid, and also held that the holder of the mortgage must pay commission.

City Ordinances Cannot Violate State Statutes

ALL CITY ordinances are void which contradict or violate a state law. This was interestingly illustrated in a case involving Sunday motion picture performances. (City of Harlan v. Scott, 162 S. W. [2d] 8). Here it was shown that a state law was enacted which prohibited "trades, occupations and business" on Sunday. The law further provided that the operation of a motion picture show should not be construed to be "work, labor or a trade or business".

A municipality passed an ordinance which prohibited Sunday operation of motion picture theatres. The higher court promptly held this law invalid, saying:

"A municipal ordinance prohibiting Sunday operation of picture shows is invalid since all municipal authority comes from the Legislature, and municipal ordinances must be in harmony with the general laws of the State."

ditional fees to the architect and contractor, was $61,160.70.

The owner claimed this amount as a loss "deduction" from his income tax. The higher court refused to allow this amount as a deduction, saying that it was part of the cost of the building.

Extra Building Costs No Tax Deduction

EXTRA cost of radical changes in plans of a theatre building is the "cost" of the building, and it is not deductible as "losses" for tax purposes.

For illustration, in Driscoll v. Commissioner of Internal Revenue (147 Fed. [2d] 493), it was shown that while constructing a building a part of the air-conditioning system, such as fans and motors, were removed because the owner concluded that radical changes should be made in the plans. The cost of the changes in air-conditioning and plumbing, together with ad-
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When the lamps are STRONG the picture is bright!
Method in MANAGEMENT

...in its relations to the theatre property, to the public, and to personnel

By MAUREY L. ASHMANN
Zone Manager of the Interboro Circuit in Long Island, N. Y., communities

The Good Manager and His Toughest Boss

LET’S TALK about a good manager. Let’s talk about you. Why not? No reason I know of why we need not assume that you are a darn good manager.

Let’s talk, then, about your boss—your toughest boss. Now look in the mirror, chum. Yep, that’s the boss we’re speaking of. The fellow you really answer to, for accomplishment or failure.

Whether you work for an individual exhibitor, a small circuit, or a large one with a great array of administrative officials, field executives, etc., your immediate boss has to be you. And since you are a good manager, you don’t find your other bosses half as tough as the fellow in the mirror, who knows your capabilities, your faults, your ambitions better than anyone else.

Remember the first time you were checked into a theatre? Quite a workout, wasn’t it? Your predecessor was all right, you admit—but he certainly missed up on a lot of things. You were the live wire then. And you are now, we assume. Or should it be suggested, after all, that you look back on that occasion to see if you’ve lost any glow?

Wonder what your ushers, porters, cashiers, projectionists think about you. They talk about you, of course. Not just at the theatre, but lots of other places. Do they think you are a good fellow to work under because you are easy or because you know your stuff and make them toe the line without being unreasonable?

A STAFF NEEDS LEADERSHIP

If your porter, for example, is worth his salt, he won’t think the less of you for those early inspections, your insistence on cleanliness, for your checking of the toilet tissue containers, your inventory, or your detailed instructions on the proper handling, storing and conservation of equipment and supplies. He, and your doorman, too, will respect you for the know-how and care with which you trained them to keep the lobby clean of stubs, to watch for lighting when needed—and to be alert and courteous to those grand people who buy the tickets. Yes, it’s nice to be thought a good fellow by the staff, but only if that thought is accompanied by respect.

Your staff and the building they work in reflects your personality. Were you sharp with that youngsters who ran across the floor? Some adult patron may have heard your tone. Do your telephone conversations in your office leak out into the theatre? If a patron makes a complaint, do
WHATEVER your plans for modernization, genuinely comfortable seating is an absolute “must.” Helping you arrive at a satisfactory—and profitable solution to this problem is the business of Heywood-Wakefield’s Theatre Seating Division. The seat illustrated here is designed with a truly scientific approach to comfort. In line and finish you are assured of the “modern” look and of a decorative treatment to harmonize with the distinctive features of your own interior.

In addition, our staff brings you the benefit of long practical experience in developing top-notch seating arrangements which are tailor-made to the needs of the individual house. A consultation with a Heywood-Wakefield representative will prove helpful and informative. This service is available through independent distributors or the Heywood-Wakefield sales offices in Boston, New York, Baltimore or Chicago.
you handle it where your little show can compete with the screen? And wherever you handle it, do you make the patron sorer with your own irritation?

All of the operations of your theatre will reflect your character as a business man. The good manager learns to smell out staff chicanery. The boy who distributes window cards—that is, distributes a few and junk's the rest, handing out the passes to his friends. The good manager will get suspicious of him quickly. By checking, for one thing. But maybe the idea to check is suggested by something that sort of drifts in on him through his pores,

because he is wise to the business and has developed certain special senses.

One thing more in this talk about the good manager. He likes the business. He admits that the hours are terrible, that his wife's complaints about them are not funny, that handling the public would wear out the patience of a saint, that checking up on employees is a job never finished, that there is always something—a torn carpet, a leak in an oil line, missed projection cues, etc., etc. — to spoil an otherwise perfect play. But that's show-business, says he, and he likes it. The less he is able to explain that reaction, the more likely it is that he will develop more and more as a theatre executive.

MAINTENANCE MEMORANDUM

Here is how the Interboro circuit tells its managers what is expected of them in the supervision of maintenance—in a memorandum of a few lines with much to be read between:

Managers are expected to make a complete house inspection from cellar to roof at least once a week.

A written report of your findings should be on your desk at all times. A complete check of cleanliness, ventilation, seats, carpets, motors, boiler room, front, etc.

Instruct your porters to be watchful of any deterioration of equipment, to make repairs where necessary. To watch the lights be burned while cleaning. To keep his supplies in good order. And you see to it that he co-operates with you in keeping your theatre up to the standards of our operation.

Your maintenance report is a comprehensive guide to efficient upkeep. When you prepare your report, remember it is your personal check. Do it on time, do it thoroughly.

If the condition is bad, mark it so. All the better when you correct it. It's your house—take care of it.
Focus Attention On Your Theatre

SELL EVERY ATTRACTION AS A BIG EVENT

with

WAGNER'S SENSATIONAL NEW WINDOW-TYPE MARQUEE FRAME

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Permits Billing Space of Any Height or Length!

Installed separately before the glass. Accommodates the largest letters and lifesize transparencies. Lamps, neon and glass can be cleaned or replaced without removing frames. No flimsy soldered parts. No shopwork necessary in the event of glass breakage.

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Inject the Compelling Power of Brilliant, Full Colored Photographic Realism in Marquee and Lobby Displays.

Available on all stars and in any size, to fit Wagner Transparency Frames, which in turn fit any Wagner Master Multiple Frame. Shadow boxes are available to fit any transparency frame or may be made by your sign man.

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Can be installed many places where no other display equipment can be used. White enamel finished sheet steel, drilled for mounting on top of any wood surface or fastening on the underside with the letters used in suspended position. No special wiring is necessary.

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Made of white enamel finished sheet steel in standard sections 7" high by 24", 36" and 48", which can be combined for any length. Easily installed, Wagner skotted plastic letters can be mounted on the bars in the middle, firmly held in standee positions at the top or suspended from the bottom by clips. Price per lineal foot visible opening, including frames, opal glass, sockets, wiring, wall plate, top and bottom mounting rail, but less lamps. $6. End pieces included at no extra cost on displays 8' or longer.

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He Doesn't Believe In Giving Away Our Secrets

In one of our columns we commented on the policy of the management of the St. Cloud Amusement Corporation in New Jersey, of conducting tours of inspection to the backstage and projection room portions of the theatre for the benefit of local groups of interested persons. We recommended the plan and stated certain benefits that could be gained from it. But it has been brought to our attention that, like almost everything else, there are two sides to the question. LeRoy Nile owner of the Lakeside theatre in Rangeley, Me., doesn't agree and presents his reasons very convincingly as follows:

"Last fall I ended a very pleasant association with J. Sherman Hoar, one of the pioneer motion picture men in Maine. At that time he retired after 35 years as a theatre owner and manager.

"Mr. Hoar always stuck to the principles and ideas he learned 'way back in the days of the carbide light and the hand crank; and, although some of these ideas would be considered old-fashioned by more modern theatre men, he maintained that they were the backbone of showmanship.

"One of his theories concerned the mystery of the moving picture. He always said that as long as the movie fans did not know what went on inside the booth, or what made the pictures move and talk, the moving picture would always be looked upon with awe and wonder. Every person who goes to the movies has a certain curiosity as to where the sound and music comes from and how the people can move on a piece of white cloth. Let the movie-goer find out how the projectors function and how the sound is picked up from a narrow ribbon of celluloid, and he will cease to look upon the moving picture with the same keen sense of wonderment he first had. It is this mystery that keeps the fans coming back for more.

"Mr. Hoar always said that allowing someone to enter the booth and to see all that goes on there would leave the average person a little disillusioned and that he would never look upon the moving picture again as something 'supernatural.'

"I have always clung to the ideas that Mr. Hoar gave me. My projection room is an inner sanctum to which everyone is not invited. Anyone with a sincere thirst for knowledge and a keen interest in the mechanics of the moving picture is always welcome to come in. But as for inviting groups of town officials or organizations which have absolutely no interest in the backstage workings of the theatre, this is definitely out as far as I am concerned. I believe that the projection room should be reserved for the operator, manager and theatre staff, plus any radio repair man or electrician who wants to increase his knowledge of sound and projection.

"I never lock the door on anyone who drops in, but I never volunteer any in-

FREE ADVICE CONCERNING YOUR EQUIPMENT INSTALLATION

This department is available, without charge, for appraisal of the efficiency of your present projection and sound installation, and for suggestions, if the conditions indicate them, for improving results. Since this kind of information concerns only an individual theatre, it is transmitted by mail.

In writing for this service please supply all data directly related to projection and sound reproduction—make and model of the various items of equipment, markings on lens barrels, length of throw, size of picture, size of carbons, arc amperage, etc. If you plan to replace any item of the present installation, the characteristics of the new equipment should be explained.
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Reporting a Comparative
Speaker System Test Run

In view of the interest in new models of equipment which some few manufac-
turers have so far been able to bring out, we believe many of our readers would appreciate a report on a test run we recently conducted on Altec-Lansing’s "Voice of the Theatre" horn system.

The theatre selected for the test contains 800 seats and is of average dimensions. The existing sound equipment in the theatre is a late model high-quality installation, and the theatre has sound that has been considered excellent. In order to make the test most interesting for the management of the theatre, we arranged a switch whereby we could, by pressing a button, change the sound at will from the regular theatre speaker system to the Altec-Lansing system.

Because of the use of the existing speaker system during parts of the test, the previously established amplifier frequency response was maintained for the old speakers, and equalization was changed automatically as the horns were switched. In doing this some compromise was necessary in the equalization desired by the Altec-Lansing engineers for the new horns, and the new equipment was presented at a slight disadvantage, but the Altec-Lansing engineers were willing to proceed on this basis in order to give the theatre management the benefit of the "switch-over" test.

To balance the volume in the auditorium when the sound was switched back and forth between the two systems, it was necessary to reduce the amplifier output 4 db. when using the new speakers, which confirmed the claim of Altec-Lansing that their system was more efficient. In this case the increase in efficiency was approximately 125%. In other words, it would have required an amplifier with a power output of 50 watts to obtain the same volume on the regular system that could be obtained from an amplifier of 20 watts power with the new speakers. In this particular theatre the amplifier is more than powerful enough to give excellent results with either speaker system, so the added efficiency was not of value here; but with the trend during the past few years toward more power because of changes in recording, there are probably many installations which could take advantage of this added efficiency.

A low-frequency resonance in the regular theatre system was absent from the Altec-Lansing speakers, and a difference in the high-frequency results was evident, which was favored by some of the technical observers.

One could not listen to the test without being impressed that the "Voice of the Theatre" is a very high-quality equipment. It represents advances in design and results which should greatly improve the sound in any theatre that has old obsolete speaker equipment, and should compensate for lack of power in the amplifiers of obsolete equipment where it is difficult to get a high
WHAT A DIFFERENCE HIGH INTENSITY MAKES!

- The quality of Simplified High Intensity Projection is so clearly superior, with so little difference in cost, that, soon, no theatre — large or small — will even consider operating without it.

  This is apparent when you weigh the definite effects, for example, of One-Kilowatt High Intensity Projection on your screen . . . on your audience . . . and on your box-office receipts.

  For further information, get in touch with National Carbon Company, Inc. Consult your supply house about the availability of High Intensity Lamps.

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enough volume level in the auditorium with present-day recordings and with enough to spare to cover future recordings.

These speakers are of the permanent magnet type, eliminating the need for a field supply. They are furnished in different sizes for different theatres, with two sizes being offered for any theatre—one for “commercial” performance and one for “deluxe” performance (the latter merely being over-size).

We all know that sound systems are sold with different models for different sized theatres. The circuit for which we work has always purchased the next larger size sound equipment than the one recommended by the manufacturer for each job. We think that this is a wise policy to follow, both when choosing sound equipment or when purchasing allied equipment, such as speakers.

High-Intensity Means
Brightness and Quality

Arthur Reitano of the Hudson theatre in Cold Spring, N. Y., writes to submit a question which indicates that the full significance of high-intensity projection lamps may not be fully appreciated by every theatre operator. Says Mr. Reitano: “I have a small theatre and use Simplex rear shutter projectors and low-intensity lamps. We have 30-ampere Forest rectifiers. Our throw is 60 feet and our picture is 7 by 9½ feet. It seems that the light is adequate. I have been seriously thinking of changing to high-intensity lamps as my house is open only four nights a week, and after noon and evening on Sunday, therefore the cost of operation with the high intensity lamps would not amount to very much more than the low intensity.”

It is the size of the picture, not the throw, which determines the amount of light on your screen with any given equipment. You have a very small picture, and your present equipment should give you ample light.

But there is another matter to consider, and that is the kind of light you have on your screen. With the low-intensity equipment your are getting a yellow light. If you changed to one-kilowatt high-intensity lamps you would have white light, and you would still have extremely economical operation. Your present equipment, regardless of the amount of light on your screen, is definitely obsolete. A one-kilowatt outfit would give you a picture of the same appearance as those which the finest and largest theatres project today.

As you make a picture larger, the brilliance of the picture decreases very rapidly. One-kilowatt equipment would about double your light, even if you used your present lenses and changed no other equipment; so if you wanted a larger picture you would not have to worry about having enough light for it.
We are not giving you actual figures as to how much light you now have, or would have, on your screen because we do not have such computation down to screens as small as yours; moreover, your problem is obviously the kind, not the amount, of light you are getting.

Anyone Like to Have An Edison Kinetoscope?

We have a letter from Nelson Creswell, who owns and manages the Cozy Theatre in Cedarville, Ohio. Mr. Creswell tells us that he likes our new advisory service on the purchase of new equipment and that he expects to take advantage of it soon. In the meantime he has something else on his mind; we quote from his letter:

"I have in my possession an old Edison 35-mm projector that I have kept for the last 21 years. It is in fair condition and is complete. I have kept the head well greased to prevent rust, although the legs of the stand need renickeling. The name plate states that it is on Edison Kinetoscope, with the manufacturer's serial number 3129. Do you suppose this equipment has any real value to any one?"

We have come across a couple of similar "museum pieces" in old theatres and halls in which we have worked. Recently Belvidere, N. J., one of the towns in which our employer has a theatre, celebrated its 100th anniversary, and in connection with this observance an exhibit was put on in the high school gym and featured displays representing different local industries. The theme of each exhibit was the old and the new. Our exhibit displayed a couple of projectors, a Powers 6B, and a new modern projector, which was loaned to us for the purpose by one of the supply dealers. As to the value of Mr. Creswell's equipment, we do not know, but we are publishing this in order to find out. The Kinetoscope was Mr. Edison's early peep-show venture in the commercialization of "moving pictures," the forerunner of motion pictures projected on a screen.

Free and Easy

Some advertisements offer literature on the product advertised, and often a coupon is included as a convenient means of procuring it. For additional information on other products, use the Better Theatres Catalog Bureau, which also supplies a coupon, with a system of identifying the product simply by number. On page 50.

f/2.0 means Brilliant Image

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Better Theatres, June 1, 1946
The Show Must Go On . . .
AND DOES with a

John J. Sefing's
WAYS & MEANS
in operation, installation, maintenance

John J. Sefing is a graduate mechanical engineer and has long specialized in theatre work

Construction of Roof Housing
For Generators and Rheostats

It is to be hoped that when the post-war theatre remodeling program can really get underway, some consideration will be given the motor-generator in those houses in which Mr. M. G. Set has been treated, these many years, like a tramp. We take for granted (or should we?) that in new construction, the plans will properly provide for this important equipment, if it is the intention of the owner to use this type of rectification apparatus.

Once upon a time, which isn't so long ago in the short history of the motion picture, motor-generators were stuck in any old place—in the corner of a crowded projection room, in storage rooms, on the roof and what-have-you. Now a motor-generator is a pretty tough piece of equipment, but there nevertheless are limits to the kind of treatment it can take and still stay healthy. We've been called on many a case of m.g. sickness in which the equipment had been doomed the day it was installed. This in spite of the fact that it does not come under the financial heading of miscellaneous gadgets.

A typical instance is one in which a small set (it was of design quite unlike that of today's models, of course) was giving arc trouble, with the light on the screen varying considerably. We checked the lamps, the wiring and the d.c. panel, then went looking for the m.g. set. It wasn't jammed into a corner of the little projection room in this case. We found it on the roof, where it could be reached by climbing a ladder through a trap door.

It was housed in a metal enclosure, along with ballast arc rheostats. The housing was crudely constructed of thin sheet metal with slots cut on the sides for ventilation, and had a pyramid-shaped cover. Examination of this cover showed that it did not fit the housing properly and that it rested loosely on top; leaving a large opening on one side through which dirt and rain could easily enter. It appeared that the cover was actually left a little open for the purpose of letting in enough air for ventilation.

On taking the cover off, we saw that the generator, rheostats, line switches and starter just barely "squeezed" into the enclosure. The rheostats were resting on a piece of transite supported by several bricks, and the generator was placed on 2 x 4 pieces of wood. All connections to the generator and rheostats were loose, wiring was open with the insulation brittle and cracked in many places. The equipment naturally was very dirty, and the heat was trapped within.

Improper and hazardous installation of motor-generator set and rheostats on roof.
It was a wonder that this set had not burned up many months before.

When we went back, down into the theatre, the owner was very anxious to know if the generator was "fixed-up." The report given him was that the commutator was dirty, the bars had badly worn grooves with dirt wedged between them; that a new set of brushes was needed, that the splices of the wiring, and the wires themselves, were in bad shape and needed immediate repair to avoid a short-circuit. The entire set was covered with accumulated carbon dust and other abrasive material that needed immediate removal. The resistors in the rheostats were nearly rusted through and sagging. To all of this report the owner listened with a puzzled expression. Then he said he would get hold of a local electrician who did the electrical work around the theatre. When it was explained that it would take more than a local electrician to get that generator and those rheostats in good working order, he seemed very much surprised.

"Never had any trouble before," he said, almost as though we were to blame. He was sure that if everything was explained to the electrician the equipment could be repaired "good enough," and he said that anyway he intended to replace it soon with later types.

"Going to put it in the same house?" we asked, and believe it or not, he said he was. It took a lot of discussion to get him to realize that he was throwing money away in buying new equipment, or even repairing the present installation, if it wasn't going to be better housed. The upshot of all this was that he called in the electrician and also a tinsmith to build new quarters on the roof for this equipment.

In case motor-generator equipment has to be provided for outside the building proper, as may happen particularly with very high theatres, here is the way to do it:

First, the housing has to be of ample size to allow clear working space around the equipment for servicing and also generous circulation of air and dissipation of heat; also, this housing should be of sturdy construction and weatherproof as well as fireproof.

The outer covering can be of corrugated or "standing-seam" sheet-metal material supported by a framework of angle iron, or if need be, by wood studs. All along the bottom of this housing, roofing paper or tin should be installed as a flashing, together with a curb at least 4 inches high at the door saddle to keep out the rainwater from the roof.

At the sides of this housing, louveres about 30 x 30 inches should be installed with blades of either the stationary or adjustable type. When they are of the stationary type, the blades should be set at an angle of about 45° to keep out the rain.

The location of the housing should be
as near as possible to the projection room, not only to reduce the cost of running wires and conduits, and to prevent excessive voltagedrop in the d.c. circuits, but also to prevent the possibility of any noise produced by the equipment from reaching the auditorium.

Make sure that the roof will properly support the load of the housing plus the generator rheostats, starters and mounting bases. Metal housing, 6 x 6 feet square and 6 feet high, with one generator and the auxiliary equipment will weigh about 1,600 pounds; with two generators, around 2,300 pounds.

The method of installing the equipment should always be consistent with standard practices. The shelf for the ballast arc rheostats should always be of fireproof material, such as metal or transite-asbestos, sturdily and rigidly held in place. A strong base should be installed under the generator to hold it constantly in a level, even position and to help spread the weight over the roof boards.

It is a good idea to install a metal drip pan between the feet of the generator and the base into which any leaking oil or grease from the bearing housings will be caught, otherwise it will be a fire hazard. Electrical work should be always in accordance with established electrical code regulations. All wiring from the d.c. panel in the projection room, to the rheostats and generator, should be run in rigid, approved conduit, and terminate in approved outlet boxes or fittings. The rheostat connections from the conduit outlet to the terminal posts should be made with rubber insulated wires covered over with either asbestos sleeving or asbestos tape. In this way there will be less likelihood of the insulation around the wires breaking down from the heat of the rheostats.

All rigid conduit runs to the generator and motor should terminate at least 6 inches above the roof with proper connectors installed for attaching small pieces of flexible Greenfield conduits. These flex-conduits are a necessity as they not only help reduce the strain on the wiring and conduits transmitted by the vibration of the generator, but also make it easier to have good connections and splices when the conduit wires are "out-of-line" with the connecting boxes.

A little more money spent on a well-planned installation will almost guarantee efficient operation of the equipment, year in and year out, if there is systematic main-
tenance. One way to assure this is to have a permanent cardboard maintenance chart posted in the projection room or in the manager's office on which a month-in and month-out record can be kept for ready reference. On this chart would be listed only the generator and auxiliary equipment—motor-generator, rheostats, line switch, starter, wiring and conduit and the housing if on roof. These items could be subdivided to show the date of inspection, by whom serviced, condition found, next inspection date, and any replacement needs. The form or make-up of this chart could be similar to the inspection and inventory record charts now being published monthly in Better Theatres. In this way, there would not be any guesswork as to when a check was made, or when it should be made, and the condition of the equipment.

Newer Development In Curtain Tracks

These considerations of conditions applying peculiarly to small theatres suggest another one. While lack of space at the sides of a screen platforms is not restricted to small theatres, it is likely to be a frequent condition of low-capacity houses. In our article in the March 9th issue, on curtain controls and tracks, we did not point out specifically what is available for such deficiencies.

When a theatre has a screen platform with only about 3 feet between the proscenium opening and the side wall it is possible to install track requiring only that amount for "bunching" of the curtain. It allows the curtain to turn a corner of only 4½-inch radius.

Other developments in curtain tracks is the placing of special brackets to which cables and turnbuckles can be attached to help eliminate side-strain or sway and make levelling easier, and a better method for obtaining the desired center overlap of the tracks and the curtains.

have you heard?

that a generous coating of wax over a varnished surface will increase its durability?
that shellac will dry more rapidly than varnish, but will chip and wear away faster, unless periodically covered with wax?
that paraffin poured over the bottom and sides of metal waste baskets at drinking fountains will prevent the metal from rusting and will tend to stop small leaks?

THOSE WHO BUY EQUIPMENT

Specify Vallen Track

Whether the purchase order reads New Theatre or Re-Model Job the "man who buys" is always certain that his track or control equipment is Vallen.

Vallen has always been first in the developing and manufacturing of the best in track and curtain control equipment.

Follow the trend in theatre building—Follow the buyer . . . Buy Vallen.

THE VALUE OF Vallen HAS BEEN ESTABLISHED SINCE 1915

No Strings - Snaps Into Place

FOREST

RECTIFIERS - ARC LAMPS - SCREENS

FOREST Mfg. Corp., 60 Park Pl., Newark, N.J.
## 1946 Inspection and Inventory Record

**A SERIES OF MAINTENANCE CHECKING GUIDES AND FORMS. NEXT SUBJECT: PLUMBING**

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<th>DATE INSPECTED</th>
<th>DEFECTIVE PART (UNIT OR MATERIAL) INSPECTED</th>
<th>AMOUNT IN SAME CONDITION</th>
<th>TOTAL Amt IN USE OR ON HAND</th>
<th>LOCATION (AS NECESSARY)</th>
<th>MAKE</th>
<th>PART OR STYLE NO.</th>
<th>INSTALLATION DATE</th>
<th>ORIGINAL PRICE</th>
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**BEETTER THEATRES, JUNE 1, 1946**
**SUGGESTIONS FOR CHECKING AND CORRECTION**

1. **CEMENT FLOORS**
   In checking the condition of the floor, remember that the expansion or shrinkage joints should be well defined and of proper uniform width from wall to wall. Where trouble is experienced at these expansion joints, a larger portion of the old concrete than is broken or fractured should be removed, the fill underneath be tamped solid, and a strong mixture of new concrete is poured.

2. **WOOD FLOORS**
   Where the flooring or joints are rotted, or continuously damp, the fill underneath should be made moistureproof by stopping the source of water penetration and filling in with cinders. Where the flooring has sagged, new joints should be installed, if need be, or the joists be blocked up solidly with the fill underneath.

3. **WALLS, MASONRY**
   Where cracks or fractures are found in the wall—due, as in most cases, to the settling of the building—the hole should be wetted and then filled in solidly with a mixture of one part cement and one part clean, fine sand. Where there is moisture penetration through the walls, especially at the chair rail area, which is nearest to the outside grade or ground line, the area affected should be properly treated with mastic asphalt, with no untreated seams. Where there is moisture penetration in back of a tile wainscoting, patented waterproof cement can be applied, with the defective area covered at least 2 feet beyond all around. This cement should be applied very carefully for lasting results. Where a white powdery crust appears on the outside walls (exposed to the weather), hot paraffin can be applied to overcome this condition—or some reliable patented waterproofing mixture.

4. **STANDEE RAILS**
   When the standee rail is constructed of hollow tile or terra cotta with a good plastic finish, there is very little attention and care required except for occasional touching-up of the marred surfaces. Wood-frame rails, however, need thorough checking for structural defects.

5. **PLASTERING**
   Stains appearing on the surface of the plaster can be caused by leaks from the roof or through the wall. All leaks should be repaired immediately.

6. **PAINTING**
   Nearly all paint work deteriorates very rapidly with age. The main causes are dust in the air, extreme humidity, water penetration through leaks in the walls or roof, and chemical stains from the walls and plaster. Every one of these faults should be remedied, if present, in order to have a lasting paint job.

7. **STRUCTURAL MEMBERS**
   Periodic checkups should be made of steel members supporting the gridiron over the stage, of all skylights, iron beams under the balcony, roof trusses, beams and girders. Any rust spots and scale should be removed by using a stiff-wire brush; thick and firmly stuck rust or scale can be removed with a hammer and chisel. However, care should be taken that the chisel cuts off only the rust without being allowed to dig into the steel. The turnbuckles, hanger rods, struts, gusset plates and bolts on the marquee should be also checked for rust or scale and general weakness. Every bolt and nut should be tested with a heavy wrench for holding strength. Any leakage of water will quickly rust the threads, and the constant minute vibration present in the structural members can loosen up the nuts. Periodic checkups should be made of the wires, pulleys, winches, etc., that hold in place and operate chandeliers and special displays or lights.

8. **FIRE ESCAPES**
   Practically the same checkup and maintenance should be accorded all fire escapes as suggested in Items 6 and 7. In addition, these structures should be tested regularly to see if the hinges or pivot joints, treads and support angles are in good working order.

9. **CEILINGS**
   When defects are noticed in the ceiling, the trouble may be:
   (1) There are roof leaks present. (2) The wood or steel trusses are defective or have deteriorated because of the excessive loads. (3) Some ceiling hangers are broken or are loosened. (4) The lathing is not properly latched to the plaster or is of the wrong type and size. (5) Materials are stored on the ceiling, adding to the dead load, or the composition of these materials is straining the ceiling.

10. **ROOFING**
    Check metal flashing and coping for rust and leakage, gutters and leaders for rust and cinders, insulation for punctured spots and looseness. Also examine skylight, if any, for leakage.
FRANK C. CLINE has been appointed manager of the Southwestern District of the Westinghouse Lamp Division, with headquarters in St. Louis.

F. S. HASTIE has been appointed district service supervisor, in Toronto, of the Dominion Sound Equipments, Ltd. Mr. Hastie, who will be in charge of all service and installation work in the Toronto district, replaces H. GOLDEN, who has resigned.

RONALD W. BURGESS has reopened Mu-Wa-Tu theatre in Hamilton, Ohio, and named it the Star.

LEE INSLEY, manager of the Diamond Globe Corporation in Philadelphia, Pa., has opened the Avenue theatre in Delmar, Del.

E. S. SEELEY, development and research engineer in the commercial engineering group of Altec Service Corporation, New York, has been appointed a member of the electro-acoustics committee of the Institute of Radio Engineers.

JOHN G. SCHUTZ has rejoined Research Products Corporation, Madison, Wis., manufacturers of air filters, as sales supervisor, after serving for five years in the U. S. army.

CHARLES BIERBAUER, manager for the Wilmer & Vincent-Fabian Circuit, has announced that the circuit has leased the Lyric theatre in Allentown, Pa., for the summer months. The Lyric will temporarily replace the Rialto which has been closed because of a lobby fire April 10.

NEIL HELLMAN will be general manager of the Mohawk drive-in theatre when it is opened by the Fabian Circuit shortly. The theatre, which will accommodate 1,000 automobiles, has a dance platform in front of the screen for use by the patrons before the show and during intermissions.

JOHN L. WALKER of Centerville, S. D., has purchased the State theatre at Hudson, S. D., from MARVIN RONDESS. It will be managed by WAYNE VAN DENMORE.

The Pextang theatre in suburban Philadelphia, recently sold to JOSEPH H. HEELY, by THOMAS J. DOYLE of Philadelphia for $25,000, has been sold by Mr. Doyle to MRS. RUTH G. KAHN, Melrose Park, Pa.

The Center theatre in New Orleans has been sold to MRS. HENRY LAZARUS by the BARNEY FERTEL estate, for $303,610. The present Center theatre was built about nine years ago after fire destroyed the old Newcomb-Wonderland theatre.

Among those who gave the convention of the Society of Motion Picture Engineers, in New York last month, a record attendance were these industry figures observed by our staff photographer. Upper left: John Eberson, E. A. Jones, James Frank, Jr., Paul Larsen, Cyril Foster. Upper right: Larry Strong, Allan G. Smith, Ralph Austrian, James Finn, Harry Strong. Left: Loren Ryder, Don E. Hyndman (SMPE president, Frank E. Cahill, Jr. Right: N. D., Golden, Peter Mole, Oscar Neu.
district and will make his headquarters in Barbaouville, Ky. Prior to joining the U. S. Signal Corps in 1941, he was an Altec service inspector with headquarters in Columbus, Ohio.

Melvin Fox, of the Mayfair Amusement Company, Philadelphia, will supervise the operation of a new 600-seat theatre expected to be opened in September.

Robert Wardrop has been appointed assistant manager of the glass advertising and promotion department of the Pittsburgh Plate Glass Company, it has been announced by Edward L. Patton, manager. Mr. Wardrop recently completed four years of service in Army.

Max Ratner, for many years with the RKO exchange in San Francisco, has taken over operation of the Bayshore theatre at Visitacion Valley, Cal.

Mr. and Mrs. Kenneth E. Ames, formerly theatre operators in Portland, Ore., who recently purchased the Dishman theatre near Spokane, have announced that they will shortly let contracts for the erection of a new Millwood theatre. It will have 800 seats. The new corporation, to run both theatres, will be known as Spokane Valley Theatres, Inc.

The Liberty theatre in Ridgefield, Wash., recently built at a reported cost of $35,000, by Mr. and Mrs. J. R. Hicks, has been dedicated to the memory of the son, Ensign Frank D. Hicks, who was killed on naval patrol.

William Kennedy, Jr., operator of theatres in Champlain and Rouses Point, N. Y., is building a theatre in Chazy, N. Y. The theatre is expected to open about July 1.

The Miami theatre in Morrow, Ohio, owned by Mr. & Mrs. R. H. James of Blanchester, Ohio, has been sold to Robert Hausfeld of Loveland.

Cliff Hall took over the operation of the Orvis theatre in Massena, N. Y., on May 15, from Anthony Romeo. The Orvis has been dark for several months.

Ira L. Schiffman, general manager of the National Amusement Company, has announced plans for an extensive remodeling program for the Rialto and National theatres in Harrisburg, Pa. Mr. Schiffman said that the remodeling and altera-
CATALOG BUREAU

Authentic information on equipment, furnishings and materials will be sent to theatre executives, architects and projectionists indicating their interests in the coupon below. Refer to item by number from following list whenever possible; otherwise explain in space indicated for numbers in the coupon.

ADVERTISING
101—Advertising projectors
102—Cutout devices
103—Display frames
104—Flashers
105—Lamps, incand. reflector
106—Lamps, incandescent, flood
107—Lights, changeable
108—Mirrors
109—Reflectors, round type
110—Signs, theatre name
111—Neon transformers

AIR SUPPLY
201—Air Cleaners, electrical
202—Air washers
203—Blowers & fans
204—Compressors
205—Control equipment
206—Cooling towers
208—Diffusers
209—Filters
210—Furnaces & boilers
211—Grilles, ornamental
212—Husters, gas unit
213—Humidifiers
214—Insulation
215—Motors
216—Oil burners
217—Ozone generators
218—Radiators
219—Stokers
220—Steamatic indicators
221—Wall water pumps

ARCHITECTURE & DECORATION
301—Decorating service
302—Drapes
303—Fabric, wall
304—Fiberglass, glass blocks, & tiles
305—Glass muntins
307—Leatherette for walls
308—Luminous paints
309—Mirrors
310—Paint, lacquers, etc.
311—Porcelain enamel
312—Roofing
313—Tarranzo
314—Wood veneer

GENERAL MAINTENANCE
401—Brooms & brushes
402—Carpet shampoo
403—Cleaning compounds
404—Detergents
405—Disinfectants
406—Rust remover
407—Ladders, safety
408—Perfumes
409—Polishes
410—Sand paper

FLOOR COVERINGS
501—Asphalt tile
502—Carpet
503—Carpet, fluorescent
504—Carpet lining
505—Concrete paint
506—Lino, lino
507—Mats, rubber
508—Soap, liquid
510—Vacuum cleaners
512—Soap, metal

LIGHTING
601—Bleach-light equipment
602—Cove strips & reflectors
603—Dimmers
604—Downdrafting equipment
605—Fluorescent lamps
606—Luminaire
607—Luminaries

LOUNGE FURNISHINGS
701—Bar stools
702—Chairs, sofas, tables
703—Cosmetic tables, chairs
704—Mirrors
705—Stove

OFFICE
801—Accounting systems
802—Communicating systems

PROJECTION
901—Acoustic materials
902—Acoustic service
903—Amplifiers
904—Amplifier tubes
905—Cabinets, accessory
906—Cabinets, carbon
907—Cabinets, film
908—Changemakers
909—Condenser lenses
910—Effect projectors
911—Exciter lamps
912—Fire extinguishers
913—Fire shutters
914—Hearing aids
915—Lamps, projection arc
916—Microphones
917—Motor guards
918—Motor-generators
919—Photocells
920—Projectors, standard
921—Projectors, 16-mm.
922—Projector parts
923—Projector, rear
924—Public address systems
925—Raccoli
926—Relays
927—Soap

SEATING
1001—Chair (chair back)
1002—Chairs
1003—Chair covers
1004—Chair refinishing
1005—Emphasis bolts
1006—Fastening cam
1007—Linen cushions
1008—Upholstering fabric

SERVICE & TRAFFIC
1101—Directional signs
1102—Drinking cups
1103—Drinking fountains
1104—Uniforms

STAGE
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1203—Curtain tracks
1204—Dressing equipment
1205—Rigging & hardware
1206—Stage
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BEFORE THEATRES is published every four weeks as a section of PICTURE HERALD by George Schultz, Editor. . . . Ray Gallo, Advertising Manager.

BEFORE THEATRES, JUNE 1, 1946
Blondie's Lucky Day

Columbia—Bumstead Family Comedy

In this, the 17th screen adaptation of Chic Young's comic strip "Blondie," Dagwood again runs into his usual difficulties, only to be saved as expected by the ingenuity of Blondie.

Directed by Abby Bemis, this is an original screen play by Conni Lee, this episode in the life of the Bumsteads is given the usual light comedy treatment of the series. Exhibitors who in the past have found the pictures profitable at the box office and entertaining for their audiences, can expect the same result from "Blondie" this time.

After being fired by Mr. Dithers for hiring a woman architect, Dagwood invests the family savings in his own construction company. A series of business benders on the part of Dagwood nearly ruins the financial standing of the company, but finally manages to patch up the differences between his husband and Mr. Dithers and thus saves the family bank account.

All of the regulars are on hand: Penny Singleton, Arthur Lake, Larry Simms, Marjorie Kent and Daisy the dog as members of the Bumstead family, and Jonathan Hale as Mr. Dithers. In supporting roles are Angela Orr and Robert Stanton, who lend romance to the plot.

Review

Reviewed at Loew's 42nd street theatre in New York where a mid-afternoon audience found the picture entertaining and amusing.

Reviewers' Rating: Good—George H. Spire.

It Shouldn't Happen To a Dog

20th Century-Fox—Comedy

A light-hearted film which doesn't pretend to do anything but entertain, William Girard's production does just that. It doesn't make much sense in point of plausibility, but laugh-provoking lines and situations, and the presence in the cast of a remarkable dog, named Rodney, more than offset its lack of logic. Allyn Joslyn, cast as a crime reporter who has been kicked upstairs to an editorship in the Science Department, loaned to get back on his police beat, and believes he can do so if he turns up a missing witness in a tax-evasion case. His path crosses that of Carole Landis, cast as a policewoman working on the same case.

Miss Landis is the owner of Rodney, a doberman-pincher recently discharged from the K-9 Corps. The dog is a pivotal point in the screen-play by Eugene Ling and Frank Gabrielson, based on a story by Edwin Lanham. Accused of participating in hold-ups, the dog is sought by the gang in the city. He just happens to be in the final sequences, however, by holding up a dozen gangsters at bay, and saving the principle from a watery grave in the East River.

Herbert J. Leeds' direction gets the most out of every gag. In the supporting cast, Henry Morgan and John Alexander are outstanding.

Seen at the studio. Reviewer's Rating: Good—Thalia Bell.

Valley of the Zombies

Republic—Imaginative Tale

This is aimed to bring home to the horror fans what they are supposed to like. It has a generous portion of murders and things of a creepy sort happen all around. The half alive and half-dead Zombie is that good actor, Ian Keith.

The story which is in the Zombie cycle tells of Keith getting a secret potion in the "Valley of the Zombies" which suspends him in a state between life and death. He steals human blood from a laboratory but when he finds no blood of his type, which he seems to be looking for, he kills the doctor, played by Charles Trowbridge. Robert Livingston, as a young doctor, and Adrian Booth as the nurse, attempt to locate the murderer. After trips to a graveyard and a mausoleum and after several more murders have been committed, Keith is shot by a detective.

Dorrell and Stuart McGowan are the associate producers and the authors of the screenplay. It is not a very believable story and the suspense is uneven. Philip Ford directed.

See at home office projection room.

Reviewers' Rating: Average.—M. R. Y.

Release date, May 24, 1946, running time, 56 min. PCA No. 11230. General audience classification.

PCP—Buster Crabbe Western

The long-established standbys of fist and gun fights, swift riding across the cow country, a touch of romance, the forces of justice vanquishing the parallel forces of evil, plus a few new twists provide the zest to this Buster Crabbe-Al (Fuzzy) St. John Western.

Based on an original story and screenplay by Allen Coyle, the plot concerns a band of cattle rustlers who use the land of a young couple—John Meredith and Jean Carlin—to conceal the stolen cattle. Crabbe and St. John volunteer their services to rid the country of the outlaws and eventually accomplish their mission, but only after the usual number of adventures.

The picture was produced by Sigmund Newfield, and directed by Sam Newfield, with Art Reed in charge of the photography. Others in supporting roles are Jimmy Aubrey, Charles King and Karl Hackett.

See in a projection room in New York. Reviewer's Rating: Average.—G. H. S.

Release date, June 3, 1946, running time, 56 min. PCA No. 11354. General audience classification.

Bored of Education (Para.)

Little Lulu (CD 5-3)

Little Lulu, the cartoon character, falls asleep in school and dreams of all the great events in American history and the trouble she gets into at every event as the less than god-like figure.

Release date, July 26, 1946

7 minutes

College Queen (Para.)

Musical Parade Featurette (FP 5-3)

Tom Cannon, a young tap-dancing senior at the state university, sets out to find the Col-

SHOWMEN'S REVIEWS
SHORT SUBJECTS
SERVICE DATA
SHORT SUBJECTS CHART
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.
SERVICE DATA on features

[Service Data appearing in this issue of Product Digest include the over-all performance percentage figures from final reports previously published in PICTURE GROSSES. Reference to Round Table Exploitation and Legion of Decency ratings with audience classification are also listed. Index to Service Data may be found in the Release Chart starting on page 3022.]

Abilene Town (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—February 16, '46, p. 51; March 2, '46, p. 58; March 16, '46, pp. 55, 60; April 13, '46, p. 60; May 11, '46, p. 65; May 18, '46, p. 51.

Bedlam (RKO)
Audience Classification—Adult
Length of Decency Rating—Class A-2
Round Table Exploitation—May 18, '46, p. 56.

Blue Dahlia (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 18, '46, p. 56.

Cornered (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—108.44
Round Table Exploitation—December 29, '45, p. 54; February 2, '46, p. 59; March 23, '46, p. 59; April 13, '46, p. 62; May 11, '46, p. 62.

Danger Signal (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—March 2, '46, p. 57; May 11, '46, p. 66.

Devotion (WB)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—May 25, '46, p. 65.

Easy to Wed (MGM)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—May 18, '46, p. 58.

From This Day Forward (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 4, '46, p. 52; May 18, '46, p. 58.

Gay Blades (Rep.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—May 18, '46, p. 62.

Gilda (Col.)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—April 27, '46, p. 54; May 11, '46, pp. 62, 65; May 18, '46, p. 56; May 25, '46, pp. 56, 60.

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Her Kind of Man (WB)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—May 11, '46, p. 60.

In Old Sacramento (Rep.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—May 11, '46, p. 64.

Make Mine Music (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—May 11, '46, p. 58.

The Mask of Dijon (PRC)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—May 18, '46, p. 60.

My Name Is Julia Ross (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 11, '46, p. 60.

A Night in Casablanca (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 4, '46, p. 52.

Pardon My Past (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 18, '46, p. 60.

Perilous Holiday (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 18, '46, p. 58.

So Goes My Love (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 11, '46, p. 64.

Two Sisters from Boston (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—May 18, '46, p. 58.

Weekend at the Waldorf (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—106.86%
Round Table Exploitation—September 29, '45, pp. 55, 58; October 27, '45, p. 40; November 10, '45, p. 46; November 17, '45, p. 56; December 1, '45, p. 47; December 8, '45, p. 52; December 15, '45, p. 69; December 22, '45, p. 47; December 29, '45, p. 60; January 19, '46, p. 56; January 26, '46, p. 50; February 2, '46, p. 57; February 23, '46, pp. 60, 61; March 30, '46, p. 65; April 6, '46, p. 62; April 27, '46, p. 56; May 18, '46, p. 60.

Wife of Monte Cristo (PRC)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—April 27, '46, p. 58; May 4, '46, p. 52; May 18, '46, p. 56; May 25, '46, p. 56.
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Here is my check for $2.00. Send me "THEATRE MANAGEMENT RECORD".

Name ............................ Address ..............................
City and State ........................ Theatre
Speaking of Service!

Mr. Herman Robbins, Pres.
National Screen Service Corp.
350 West 50th Street
New York 18, N. Y.

Dear Herrman:

While glancing through your last issue of "Mr. Showman" I occurred to me a direct hit on the real exhibitor. It is not long since a recent business letter from you stated the problem of the exhibitor in a concise manner. It is true that the exhibitor is the one who bears the brunt of the advertising and promotion of the picture. He is the one who is to sell the picture to the public. It is his responsibility to see that the picture is properly presented and that the public is made aware of its existence.

Now, at one fell swoop, you put within the reach of the exhibitor the services of an experienced copy writer of a first class young man expert in the field of screen advertising. This is a message for the exhibitor, to behold and say to himself, "this is it." The exhibitor will then be able to make the most of the message, whether it is a news item, a special, or any other kind of announcement. Advertising, after all, is the public relations man's way of getting the public to talkinstead of listening. It is the exhibitor's duty to assure the public that it is coming to see the picture, and that it is coming at the exhibitor's expense. This is why the exhibitor is the one who bears the brunt of the advertising and promotion of the picture. He is the one who is to sell the picture to the public. It is his responsibility to see that the picture is properly presented and that the public is made aware of its existence.

With cordial and sincere regards,

William Brandt

Thanks, Mr. Brandt!

...But really... being of service to the exhibitor is just part of the days' work to

The Prize Baby

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY
REVIEW
(In Product Digest)
Two Smart People
Anna and the King of Siam
Janie Gets Married
A Girl in a Million
Talk About a Lady
Little Mister Jim
Under Arizona Skies
(In News Section)
The Runaround

STARTING IN
THIS ISSUE
PAGES 20-21

THE NATIONAL SPOTLIGHT
IT SHOULD HAPPEN TO A DOG!

How about an Academy Award for Lassie!

The Trade Press is raving about M-G-M's NEW Technicolor Hit!

"COURAGE OF LASSIE"

This review from M. P. Daily is typical:

"The picture is the best of the Lassie jobs to date. Again in Technicolor and a supporting cast of strong names. Better than 'Son of Lassie'."

M-G-M Presents LASSIE in A New Adventure "COURAGE OF LASSIE" • In Technicolor • Elizabeth Taylor • Frank Morgan • Tom Drake • Original Screen Play by Lionel Houser • Directed by Frank M. Wilcox • Produced by Robert Sisk
WARNERS' JUNE BRIDE

STARRING
JOAN LESLIE
ROBERT HUTTON

THAT GAY JANIE GANG WITH SOME BRAND NEW MEMBERS
EDWARD ARNOLD and ANN HARDING
DOROTHY MALONE and HATTIE MCDANIEL and DICK ERDMAN and LOTS MORE!

DIRECTED BY SAM SHerman
ORIGINAL SCREEN PLAY BY MARIE JOHNSTON
BASED ON THE CHARACTERS CREATED BY
HARVEY SHUMAN and CHARLES E. WADSWORTH
IN HIS NEW STAGE PLAY "LARGO"
PRODUCED BY
ALEX GOTTLIEB

On June 22 JANIE GETS MARRIED

TWOIETH ANNIVERSARY OF TALKING PICTURES
THEY'RE LAUGHIN' LIKE MAD!

ANN SHERIDAN • DENNIS MORGAN • JACK

"O"ne M"or

WITH REGINALD GARDINER • DIRECTED BY PETER GODFRE
THEY'RE KISSIN' LIKE CRAZY!

CARSON \ ALEXIS SMITH \ JANE WYMAN

TOMORROW

SCREEN PLAY BY CHARLES HOFFMAN & CATHERINE TURNEY • ADDITIONAL DIALOGUE BY JULIUS J. AND PHILIP G. EPSTEIN • BASED ON THE PLAY BY PHILIP BARRY • MUSIC BY MAX STEINER

PRODUCED BY BENJAMIN GLAZER

IT'S A LESSON IN CARESSIN'!
IT'S A BIG NEW ONE FROM WARNERS
FACT Every high set by 20th's boxoffice history hits at the Rivoli, New York City, is being topped by the magnetic draw of Charles Boyer and Jennifer Jones making Lubitsch love in "CLUNY BROWN."

FACT Right now — right at the top of famous Hit Parade on C.B.S., two of the great songs from "CENTENNIAL SUMMER," 20th's next gross-glorifying Technicolor musical!

FACT "DRAGONWYCK" parallels performance wonders of "Leave Her to Heaven" as M. P. Herald acclaims it Boxoffice Champion!

FACT "SENTIMENTAL JOURNEY" takes its place with 20th's biggest grossers as engagement after engagement reports on its great boxoffice journey!

IT'S A FACT THE BIGGEST FIGURE IN THE INDUSTRY IS 20th CENTURY-FOX
UN and THE NEWSREELS

That ancient and enduring issue between interest and importance comes up again in a sort of dither of attention to certain remarks of Mr. Benjamin A. Cohen, chief of information for the United Nations, before the Associated Motion Picture Advertisers concerning a lack of an agreeable amount of newsreel coverage of the transactions of the UN meetings up in the Bronx.

Indubitably the UN sessions are of large importance. Also they consist of a group of somewhat mature gentlemen sitting around a table talking, day after day.

The plain fact is that those meetings constitute such an unexciting show that there has been public complaint in the New York press from officials saying they have not been able to give away seats to the public.

There is an assumption, apparently, obviously, that the motion picture industry and its screen should be doing something about everything. That assumption is mostly held by persons who have causes to plead, movements to further, campaigns to make. Those persons are always getting too much attention.

Important as the motion picture is, it is still but a medium. It is not a motivator. It can say many things with great effectiveness, but it remains an instrument of saying and showing. The public pays it to say and show the sort of material that it wants to see and hear.

Perhaps it would be helpful to consider another expression of public control in the example of the daily press. Compare the space devoted to sports, scandals, society, columnists' bistro chatter, comics and the like with the attention to significant news and reports on matters affecting human destiny. How much of the output of the printing press is dedicated to improvement of the world? Probably less than you would guess, and realize, too, that attentive readership is a decided minority. Along with that, reflect on the fact that the printed word can run down its customers one by one, while the screen must collect its patrons in audiences of hundreds or thousands at a time and place.

The United Nations proceedings as a show have somewhat the same appeal as the pages of the Congressional Record.

Meanwhile, in fairness to Mr. Cohen it may be said his remarks before the AMPA were observations rather than criticism. He is a person of film experience. The heat came out in comment on his comment.

GIVEAWAYS, AGAIN

Motion Picture exhibition, with its depression year experience with Bank Night, Bingo and free dishes behind it, can regard with puzzled interest the current inflation period mania for giveaways in the radio field and in all manner of merchandising from cereals to soap.

The Premium Advertising Association of America, fifteen hundred strong, convened in Chicago recently and forecast that by 1947 their volume would reach a billion. This year their gimcrack merchandise is in too short supply to make any records, but the forecast is to be compared with the previous high year of 1941, when the wholesale price total reached above $500,000,000.

Just now the premium goods makers are having profitable fun, since they have no retail price to be curbed by the Office of Price Administration, which is, as usual, puzzled. Profits are said to be right handsome and unrestrained.

The relaxed public seems to be much in the mood of something for nothing, and hopeful about the prize lotteries.

"THEY BEGET TROUBLE"

Once in a while some positively forthright words are spoken in this diplomatic industry. Out in Hollywood the other day Mr. Samuel Broidy of Monogram gave press audience to remark on the state of the art and invitations to censorship.

SOME REMARKS: "No matter how they are dressed up—whether in terms of psychological study or some other way—they all boil down to sex, and they all beget trouble....All responsible executives realize now that the films have gone too far....you will see a distinct swing toward cleaner pictures.

"Advertising, too, has got out of line. Ad writers are using copy and illustration which exaggerates even the material that is in the really bad pictures, and suggesting evil things in the good ones. This is worse...than the pictures themselves and will have to be stopped."

Remember—that comes from the seat of production. It promises realization of the processes of self-regulation.

BOMB-FLECKED FILM

Research finds that the first atomic bomb blast, that demonstration out on the deserts of New Mexico, shot the air of the United States full of radioactivity which came down like rain, resulting in the contamination of paper-making materials including strawboard used in packing photographic films. The radioactivity made fog spots in the emulsion. Eastman Kodak's researchers in Rochester ran the trouble down, and, despite some confused reports, it is said no motion picture film affected left the plant. Meanwhile, against possible alarms about perils ahead, it is to be observed that the metal containers used for motion picture film shield against external impact, just in case the Bikini blast reaches around the world.

The profound Associated Press has transmitted a report of a new triumph of science: to wit, that Dr. Edward Weiss of Temple University in Philadelphia has diagnosed as "psychogenic rheumatism" a condition of aches and pains, without foundation in organic ailment but because of "nursing a smoldering grudge against someone". We have known about that for a long time, often experiencing the pain, and "psychogenic" is not the real name for it, either. —Terry Ramsaye
16mm War Note
ATTENTION of the authorities to regulations governing exhibition of 16mm film in tax-supported institutions will be encouraged by the board of directors of the Kansas-Missouri Theatres Association in behalf of its members. The Kansas constitution provides that no entertainment with an admission charge can be held in a tax-supported building.

To help an exhibitor who might be embarrassed by personal opposition to such a program, the association's officers will undertake the chore of protesting.

The association is on record, however, as approving the use of pictures for any proper educational and community purpose in those tax-supported buildings where admission is not charged.

Career Ended
THE PROMISING screen career of the whiskey bottle used in "The Lost Weekend" came to an abrupt end last week, the Associated Press reports. The bottle followed "Lost Weekend" by an appearance in the forthcoming "Welcome Stranger." Then, scheduled for a big role in "The Chase," it was dropped on the floor of the Paramount prop room.

Kills Tax Plan
THE PROPOSAL for a 10 per cent admission tax in Illinois was killed Wednesday in Springfield when Governor Greene ordered that portion of a general revenue measure withdrawn. The money is being raised by the state for a bonus to ex-service men. Industry leaders were relieved by the victory, because they feared passage in Illinois would have proved a precedent for the proposal of similar legislation in other states. No announcement was made about Chicago plans for a tax, held up for the state bill.

Sunday Pother
London Bureau
THE CITIZENS of Torquay, seaside resort in Devonshire, England, have voted more than two to one in favor of Sunday shows. The actual tabulation was 10,548 for and 4,482 against.

The day-long poll, held last Tuesday, was preceded by rare and diverting ructions—characteristic of the pother Sunday openings create. Torquay's burgesses have never hitherto exercised their right to demand Sabbath openings of the town's six theatres. During the war, however, the military command under his emergency powers, ordered the cinemas to open Sunday evenings. Since the powers were on the verge of lapsing, the theatre-owners set in motion the peculiar provisions of the Sunday Entertainments Act, 1932, and the poll was held. But not before the local Nonconformist ministers ran a pretty considerable campaign of opposition.

Seven hundred people prayed throughout the Saturday night preceding the poll at one of the town's Baptist Chapels that Sunday openings might not be achieved. Tea and cakes were served to the praying congregation at appropriate intervals. The following Sunday the prayers and refreshments were resumed. Tuesday the prayers went unheeded. Said the Reverend Herbert Burgess, who led the prayer: "Torquay has touched hot metal and God alone knows what the burns will be."

Anti-Nazi Nazi
HELMUT DANTINE, best known on the screen for his portrayal of Nazi gangsters, has revealed that before coming to the U. S. eight years ago he was an anti-Nazi political leader in his native Austria—a leader of the youth movement which represented half a million anti-Nazis. Jailed when his country was invaded May 13, 1938, he managed to obtain his release after five months in prison and came to the United States. He is now an American citizen. Mr. Dantine has just returned to this country from a 10-week tour of Europe as an accredited American correspondent. His findings will appear in Look magazine.

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WARNERS taught screen to sing in the development of musicals  Page 19
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Film Festival
A PROPOSAL for the establishment in Southern California of an international film festival to give recognition to the cultural and commercial aspects of the industry as a whole was proposed to the Los Angeles Chamber of Commerce recently by producer-director Sam Wood, head of Inter-Wood Productions, Inc.

He pointed out that while almost the entire production of pictures is centered in Los Angeles and its environs, it has remained for New York City and foreign countries to give prominence to the lasting effects of pictures, other than through the annual awards of the Academy of Motion Picture Arts and Sciences.

Mr. Wood suggested the Chamber appoint a committee to study the foreign film festivals and the collection of pictures made by New York's Museum of Modern Art, which has perhaps the best collection in the country.

School Films
THE USE of educational films in Philadelphia classrooms has increased 106 per cent in the past year, and the same rate of increase is expected to continue as new films and projectors become available, local surveys indicate. Dr. John Garman, director of the visual education section of the Philadelphia Board of Education, at the same time announced that 200 reels of film had been purchased by the school district this year, making a total of 1,500 reels of 16mm sound films and 2,500 reels of silent.
Caesar Again
JAMES C. PETRILLO, czar of the American Federation of Musicians, whose periodic notes of discord usually disrupt the harmony of the broadcasting industry, let go another blast Tuesday, this time warning the United States Supreme Court that if that tribunal upholds the Lea Act he would withdraw the music for network broadcasts from New York, Chicago, and Los Angeles, thus practically eliminating the use of network theme songs originating in these key broadcasting cities.
Last week Petrillo defied the Lea Act, which forbids threats or force to compel a radio station to employ more workers than it wants, by calling a strike against WAAF in Chicago, charging the studio had failed to follow up the demands of the AFM and double the number of musicians it employs.

Chicago Tower
GLANCING over its blueprints for the shape of theatres to come, Balaban and Katz has announced it will spend approximately $1,000,000 for the construction of a new 2,600-seat Loop house with a 685-foot tower for its television station, W9XKB, a proposed FM station, and for microwave relays.

The project, on North State Street near the circuit’s Chicago theatre, will be constructed so that it can be utilized at any time as a television theatre. The tower will be the tallest structure in Chicago. Milton S. Carstens of Chicago is the architect and Frank Randall, also of Chicago, the structural engineer. Research on the project is expected to be completed in from 60 to 90 days. Construction should start in about six months with completion scheduled for eight to 10 months thereafter.

Freddi Released
Rome Bureau
LUIGI FREDDI, a top motion picture executive for the Fascist Government, has been released from prison. At various times reported missing or in hiding, it is now known he had been imprisoned on the charge of following the Fascist Government to Rome to North Italy. He will be tried for having contributed to the march on Rome in October, 1922, but it is felt here, he will almost certainly be absolved. However, if he is not convicted on that charge, he probably will be affected by the recent enacted law calling for the return to the Government of all profits made under the Fascists. Freddi, long active in politics and newspaper work, was, during the Fascist regime, vice-president of the official studios for the Italian Government and general director for cinematography at the office of the Undersecretary of State for Press and Propaganda. He also was head of the Historical Office of Exhibition of Revolution.

Purchases
HOLLYWOOD spent more than $2,026,000 this past season for the purchase of Broadway way plays, according to a recent tabulation made by the New York Times. Some of the purchases: “State of the Union,” at $300,000, plus 50 percent of the picture’s gross after cost of production has been recouped; “Dream Girl,” at $300,000, and “Oh, Brother,” at $76,000, to Paramount. “The Day Before Spring,” $275,000; “The Rich, Full Life,” $75,000 (deposit toward a ceiling of $225,000); “The Birds and the Bees,” an unproduced play, $50,000, for MGM. Twentieth Century-Fox purchased “The Late George Apley” for $275,000. Sam Bischoff bought “Are You With It?” for $200,000. Universal paid $100,000 for “Up in Central Park” and $50,000 for “Mexican Hayride.” “Beggars Are Coming to Town” went to Hal Wallis for $100,000. There were other purchases for which no price was specified, according to the Times.

Vote for Disney
WHEN the Czechoslovakian Socialists and Communists wished to attract attention to their candidates in the recent election campaign, they called upon Disney for aid—in an indirect way. It seems the political candidates found that the surest way of attracting a crowd was to screen 8mm black-and-white prewar Disney cartoons. That did it. It was the first time in six years that the Czechs had had an opportunity to see any Disney cartoons. Just how many votes Mickey Mouse drew was not reported.

Celebration
PRACTICALLY everybody who is anybody on Broadway was on hand at the old Silver Slipper Wednesday night in New York to help Jimmy Durante celebrate his 30th anniversary on Broadway and to welcome back the famous team of Clayton, Jackson and Durante, which triumphed at the Silver Slipper in the turbulent days of the 20’s before it became a dance hall. For the one-night celebration the triumvirate performed their old favorites.

PEOPLE
L. J. McGinley, Indianapolis branch manager of Universal, has been assigned to the company’s home office to handle special duties, W. A. Scully, vice-president and general sales manager, announced last week.

Walter Peterson, screen test, has accepted the chairmanship of the industry’s committee for the Emergency Food Collections to relieve starvation overseas, Henry A. Wallace, national chairman of the drive, announced over the weekend in Washington.

Fred Sandy, formerly with FRC in Washington, D. C., Monday was named manager of the Philadelphia office of the company succeeding Joseph Gans who has been transferred to Charlotte, N. C.

T. H. Westermann, since 1935 a partner in charge of sales for Willard Pictures, has resigned to become sales manager for Morey and Sutherland Productions, Hollywood producers of entertainment and business films, it was announced Monday. Mr. Westermann will make his headquarters in New York.

Mickey Komar, Warner salesman in the Winnipeg exchange, Tuesday was promoted to branch manager in St. John, succeeding L. McKenzie, resigned.

Samuel Goldwyn has concluded a lease with Lady Sylvia Stanley, the former Mrs. Douglas Fairbanks, Sr., giving him control of 50 percent of the property occupied by the Goldwyn Studio. Mary Pickford retains her interest of 50 percent in the studio site.

Veronica Lake, Paramount star, has been given an award for best performance by an actress in 1945 by Joseph Van Cott, editor of Cine Revue, Belgian fan and trade publication. Charles Chaplin received an award expressing Belgium’s appreciation for his film, “The Great Dictator.”

Kaskell Heppner of Metropolitan Photo Service and Henry Lapisdara of Comosile have been elected secretary and assistant secretary, respectively, of the Press Photographers Association of New York.

George Skoukas, national vice-president of the Greek War Relief Association, ending a tour of 39 key American cities in behalf of Greece’s need for livestock, reported in New York’s Hotel Astor Wednesday that more than 3,500 horses, cows and mules valued at $448,672 had been sold for shipment to Greece.
THE BIG UNIVERSAL national convention, its first since the war, will be held June 24-26 in New York. The planning board above, photographed at the home office in that city, comprises Fred Meyers, eastern sales manager; E. T. Gomersall, assistant general sales manager; William A. Scully, vice-president and general sales manager; A. J. O'Keefe, western sales manager, and F. J. A. McCarthy, southern and Canadian sales manager.

RECEPTION. George Pal, Paramount Puppetoon producer, met trade and news writers at a New York reception last week. Mr. Pal, center, is seen with Charles Reagan, left, Paramount vice-president in charge of sales, and Barney Balaban, president.

HAROLD R. MUNZ has been elected president of the Cooperative Theatres of Michigan, film buying group. He is vice-president of the LaSalle Garden Theatre Company.

AT PARAMOUNT'S Chicago 25-Year Club dinner, division manager James Donahue, right, presents certificates and watches to Florence Perlman, Alice Enright, Sarah Goldberg, Herman Busch and William Hamm.
MIKE ROSENBERG, Coast exhibitor, has been reelected treasurer of the Southern California Theatre Owners Association.

FIRST ANNUAL MEETING of the Southern California Theatre Owners Association in Los Angeles. Above, the directors: standing, Herman Lewis, Marco Wolf, Rube Wolf, Ned Calvi, Bernard Leavitt, Paul Williams, general counsel; William Srere, Thornton Sargent and George Bowser; seated, Gus Metzger, Mrs. Jenne Dodge and Harry Vinnicoff. At the left, in closeup, are M. A. Kurtin and Arnold Schaak. The unit voted unanimously to join the American Theatres Association.

AMERICO ABOAF, former Paramount manager in Italy and the Near East, and more recently Universal representative in Italy, Spain and Portugal, has been given an executive post in New York by Universal International Films. Mr. Aboaf is widely known in international film trade.

LAWRENCE LOWMAN, left, CBS vice-president, receives the Legion of Merit in New York from Gen. William J. Donovan, OSS wartime chief.

MAJOR JOHN CRAIG, AAF photo officer, consults in Chicago with Bell & Howell engineer B. E. Stechburt on special equipment for the Atomic Bomb tests.

THE ARKANSAS Independent Theatre Owners Association annual convention at Little Rock: In front, left to right, are W. E. Makin, Augusta; C. C. Mundo, Little Rock, reelected president; Leon Bamberger, RKO, and Ben Y. Cammack, RKO southwestern sales manager. In the back row are O. G. Wren, Little Rock; Paul Myers, McCrory; L. F. Haven, Jr., Forrest City, and Sam Kirby, Little Rock. Mr. Mundo was given the organization’s award as the Outstanding Exhibitor of 1945.
IN HOLLAND, Samuel Broidy, right, president of Monogram, on a visit of inspection, is seen with Fritz L. D. Strengolt, head of the N.V. Filmverhuur-kantoor "Nederland", Monogram distributors there. The picture was snapped by Norton Ritchey, Monogram International president.

AT MGM'S national sales convention in Chicago: the midwest group, meeting under supervision of John E. Flynn, midwestern sales manager. Seated, left to right, are Henry A. Friedel, Denver; Mr. Flynn; William H. Workman, Minneapolis; Carl P. Nedley, Salt Lake City, and John G. Kemptgen, Milwaukee. Standing are D. C. Kennedy, Des Moines; Fred Thortsen, substituting for Gerald Flynn, Omaha manager; Herbert Nusbaum, home office attorney; Harry Shumow, Milwaukee salesman, and E. Rosen, Minneapolis office manager. The divisional meetings were held at the Sherman Hotel, following the general sessions at the Drake. Sales policies were outlined and implemented and discussed and new product described.

VISIT IN LISBON. Maria Elena Marquez, Mexican film star of RKO's Mexican production, "The Pearl of the World", chats with Joaquin Gallego y Pratts of RKO and Joao de Moraes Palmeiro, Motion Picture Herald representative.

GREETINGS, by Philip Friend, new English star recently signed by David O. Selznick, to his wife, Aileen, and son, Martin, on their arrival at LaGuardia Airport, New York, from England.

E. J. YOUNG, owner-manager of Motion Picture Enterprises, Honolulu, which sells, rents and processes 8mm and 16mm film.

A PRINT, right, of the first United Nations Security Council film short for ABC television is shown by Emerson Yorke, producer, to Dr. Quo-Tai-Chi, Chinese delegate.
SOUTHEAST OWNERS TO ATA; HOLD MPTOA AFFILIATION

Jackson Succeeds Williams as President at Annual Meeting in Florida

by TERRY RAMSAYE

Through rain soaked days in sub-tropical Florida, the Southeaster Thirteen Theatres Owners Association convened in Jacksonville Satur-
day across Tuesday with a record attendance of 250 exhibitors and 150 wives and kinfolk. It was the unit's-first meeting since we went
to war. The consequences included:

1. A decision to put the organization into membership and support of the
   American Theatres Association.
2. A resolution to stay in affiliation with the Motion Picture Theatre Owners
   of America for such time as it might survive.

Mack Jackson of Alexander City, Ala., was elected on a well tabulated slate which indicated there would be no radical change for
SETOA in either policy or procedure. There were no contests.

Under the subject chairmanship of Oscar Lam of Rome, Ga., 16mm film as opportunity or menace was debated with inconclusive
results. The sense of the meeting was that producers should protect the existing theatre. It was conceded that the most important
progress in the 16mm theatre was for Negro audiences.

Checking, open and blind, came in for most candid consideration but without decision, although there was a decided opposition
to the employment of local checkers.

Politically the top event of the convention was a speech in behalf of American Theatres Association by Ted R. Gamble, with the
consequent official endorsement and resolution to join.

Should Not Tolerate "Degrading" Pictures

A pungent address was made by Fred Kent, a lawyer and vice-president of Florida State Theatres, Inc., the Paramount version of
the former Sparks Circuit. Mr. Kent's subject was preventive politics. His advice was to keep out. On industry relations, he said,
"We as exhibitors should insist that the producers and participants in motion pictures should stop washing their dirty and
sexually linen in public."

"Also that we should not tolerate the production or distribution of pictures which tend to degrade the industry in the eyes of the
customers. The censors won't stop them, but we should."

E. H. Geissler of Wil-Kin Theatre Supply represented the physical theatre on the program. He spoke for real supervision or
maintenance under present conditions.

"Where poor maintenance was once an ex-

As the SETOA convention closed Tuesday at the Roosevelt Hotel, Jacksonville, Florida, Nat Williams, left, of Thomasville, Georgia, the retiring president, poses with Mack Jackson of Alexander City, Alabama, the new president.

Interlude during the convention: Mitchell Wolfson of Wometco Theatres; David Palfreyman of the Motion Picture Association, and W. M. Richardson at Astor Pictures, Atlanta. (Continued on following page)
NO AUTHORITY TO SPEAK
FOR INDUSTRY'S FUTURE

Mitchell Wolfson of Wometco Theatres in Miami appeared for Motion Picture Theatre Owners of America at the request of Ed Kuykendall, detained by illness.

"I doubt the authority of anyone to speak for MPTOA's future or the future of any phase of the industry," said Mr. Wolfson, whose suave calm was in contrast with the fervor of his meaning. "We all are headed into uncharted seas and unpredictable developments for our world and our industry."

"It is clear, however, that come what may, we need strong, compact local exhibitor organizations. We must put in more to get out more. We need a stronger SETOA. We have room, too, for MPTOA and ATA."

"Anyway," said president Williams, as he looked down to smile on S. H. Fabian, "the ATA didn't cheat, and they sent their top men down here." Then he introduced Ted Gamble.

Mr. Gamble immediately identified himself as a second-run independent exhibitor. "I am sorry," he said, "but the reports that I'm in an undercover affiliation with the great circuit which operates in my region are incorrect. They have a magnificent operation and great theatres." 

WANTS COMBINATION FOR
COMMON INTERESTS

The speech was devoted to argument for organization of all exhibition for the service and protection of common interest. Mr. Gamble indicated that the membership of ATA, forming for that specific functioning, had reached six thousand.

With his Treasury Department War Bond selling behind him, Mr. Gamble was laden with alarming statistics and large concern about future taxation.

"I do not know, and I know no one in Washington who knows, how much a billion

Robert B. Wilby, of the Wilby-Kinecey circuit; Pauline Griffith of Charlotte, N. C., secretary-treasurer of the Theatre Owners of North and South Carolina; Ben L. Strozier of Rockhill, South Carolina, president of the Carolina unit, and Mrs. Strozier. Standing is Luke Stoin, Jacksonville exhibitor and attorney.

George Hoover, Florida States manager in Miami; Arleen Whelan (Mrs. Hugh Owen), and Claude F. Lee, Paramount public relations.
From the top of every best-seller list it comes...from 20th Century-Fox, makers of the biggest best-sellers...the top in screen entertainment!
Darryl F. Zanuck presents
IRENE DUNNE • REX HARRISON • LINDA DARNELL

ANNA and the KING of SIAM

Directed by JOHN CROMWELL, Produced by LOUIS D. LIGHTON
Darryl F. Zanuck presents
Irene Dunne, Rex Harrison, Linda Darnell
in
ANNA and the KING of SIAM

with
Lee J. Cobb, Gale Sondergaard, Mikhail Rasumny, Dennis Hoey, Tito Renoaldo, Richard Lyon

Directed by
John Cromwell, Louis D. Lighton

Screen Play by Talbot Jennings and Sally Benson • Based upon the Biography by Margaret Landon

20th Century-Fox, the Biggest Figure in the Industry, Makes the Biggest Best-Sellers

Motion Picture Herald — June 3, 1946
Warner Taught Screen to Sing

WHEN, 20 years ago, Warner Brothers produced the first picture that talked, it was freely predicted that the sound film's future lay in teaching the screen to sing. So, three years after that first successful experiment, Warners went on to a second and third first and produced the first all-talking musical, "The Desert Song," and, shortly after, the first all-talking Technicolor musical, "On With the Show."

Sitting in judgment on the latter picture, a Quigley Publications reviewer wrote: "It definitely forecasts a cycle of all-color film musicals for the coming year."

An Unending Cycle

That cycle has continued for more than 17 years and, for Warner Brothers, culminates in "Night and Day," the all-talking, all-color musical based on the life and music of Cole Porter, which the company has selected to serve as the touchstone of its Twentieth Anniversary of Sound celebration. It will be released August 6 with 250 premieres.

In 1929 the public was elated to discover that the screen could successfully recapture not only the fury but the sound of a Broadway musical. That discovery was made when Warners elected to produce the hugely-successful operetta, "The Desert Song."

That picture was received by the Quigley reviewer as a "100 per cent piece of entertainment ... an achievement in the musical-singing-talking film field."

"It demonstrates," wrote the reviewer, "the potentialities of sound pictures, opens to motion pictures the possibilities of producing successful operettas and shows that audiences can be made to forget they are viewing a picture and instead feel they are actually seeing and hearing the players on the stage."

As is proper for a musical, Warner Brothers will devote a large portion of the biggest single advertising schedule in the company's history to musically promoting the music in "Night and Day." More than 160 recordings of Cole Porter's music, either released or about to be released, will be utilized on all radio networks.

21 Publications as Media

In further promotional angles, 21 leading national publications, with an aggregate reader circulation of 150,495,560, will be used by Warners to advertise the picture. All co-sponsors with Warners in the celebration will be mentioned in the ads. These include A. T. & T., Western Electric, Bell Telephone, Eastman Kodak, RCA-Victor, Society of Motion Picture Engineers, and Thomas A. Edison, Inc.

RCA-Victor has promised one of the largest promotional campaigns in its history to help publicize the event.

Warner Brothers will give "Night and Day" 250 simultaneous premieres August 6 in celebration of the twentieth anniversary of sound. The picture, based on the life and compositions of Cole Porter, stars Cary Grant, Mary Martin and Jane Wyman shown, left to right, above.

"The Desert Song," the first all-talking musical film, was given its premiere by Warners May 1, 1929. A screen version of the popular operetta it starred John Boles and Carlotta King and featured Myrna Loy, second from left.

"On With the Show" was released by Warners shortly after "Desert Song." It was the first all-talking Technicolor musical and in addition to such lavish sets as that pictured above, it boasted a cast of 18 stage and screen favorites.
From the top of every best-seller list it comes...from 20th Century-Fox, makers of the biggest best-sellers...the top in screen entertainment!

20th Century-Fox, the Biggest Figure in the Industry, Makes the Biggest Best-Seller!

Motion Picture Herald — June 8, 1946
After four starts, halted by rain, the Mohawk Drive-In theatre on the road to Schenectady was opened. On hand from New York was a delegation of Fabian executives: Ed Fabian, son of S. H.; Nat Lapkin, and Phil Harding... The Strand and Palace plan special performances June 15 to aid Food Emergency Relief... C. J. Latta and Charles Sulkavitz, Warner's Alex Sayles and Saul Ulhman, Fabian, head the campaign... Bill Kennedy, of Rouses Point and Champlain is building a small theatre in Chazy for a July opening... John Moore, Paramount manager: Mrs. Marie B. Eddy, office manager, and Helen Doran, cashier, were initiated into the Paramount 25-Year Club by division manager Hugh Owen and district manager A. M. Kane... Ray Smith, Warner manager, is back at work after a minor operation... Steve Tarbell, former Smalley circuit booker, sailed for Brazil to enter the export-import business... Charles Osborn, former Warner chief checker, is manager of the Lake at Lake George.

The Duncan & Richard theatres will spend some $40,000 to improve their houses at Fairburn, Ga. Visitors included M. Wertheimer, vice-president of the Radiant Manufacturing Corporation, conferring with Edward Stevens of Ideal Pictures; Henry Green, Orr circuit booker in Alahahna; Herman Silverman, of the Womanco circuit in Miami; A. L. Shepherd, Grand theatre, Waynesboro, Ga.; D. E. Mayo, home office representative of National Screen Service; Fred McLendon, McLendon circuit, Union Springs, Ala.; Tommy, fifth son of O. C. Lam, Rome, Ga., to return from military service, is back home... David Katz has recovered from an eye operation.... Al Manley is back on the job after an operation at Johns Hopkins.

Mrs. Bonnie Sudan, of Film Classics, is back after several weeks of illness. James C. Cast has resigned from Film Classics and Kenneth Smith has replaced him as office manager and booker... Emmett Grimsley, Martin city manager at Monroe, Ga., has a new daughter.

Suffolk Downs, horse racing track, and Wonderland Park, dog racing, have opened. The former operates 60 days, the latter 100 nights. Theatre grosses are affected appreciably... Samuel Pinanski, of M & P Theatres, is a new trustee of Children's Hospital for the care of the crippled and handicapped. Louis Kravos is manager of the Ideal at Upland Corner after four years in the shipyards... James J. Magee was in town for a look at the Laffmobic. Tremont is closed South theatres, among other interests.... James Winn, UA division manager, is recovering rapidly from a long illness.... Captain and Mrs. Lee Ackerman are making a nationwide tour by air of state capitals to film a travelogue featuring their buildings and histories... Al Harry and Jimmy Ritz were in town visiting Mauric Wolf, John Dervin and Phil Engel—and Suffolk Downs... James Cagney and Annabella are here for the filming of "No. 13 Robe Madeleine." Sig Horowitz again is covering the Vermont-New Hampshire area for 20th-Fox... Herbert L. Sushan is back in the Maine territory... Murray Schaefer has been assigned the Rhode Island area... Carl De Viso, RKO salesman, has recovered from his long illness... Phil Berker has resigned from the E. M. Loew circuit and will move south.

Edward F. Balser, 57, has been inducted into the Paramount 25-Year Club. At a dinner in his honor he was honored by Hugh Owen, division manager... Both Buffalo drive-in theatres are operating... One was blown down during a Spring storm, but had been rebuilt... The new Midtown theatre opened Thursday evening... N. David Goldstein is manager. Other members of the corporation are Hiram Goldstein, Buffalo; A. E. Friedman, New York, and Nat A. Taylor, Toronto... Bertha C. Kemp is the new president of Local F-9, film exchange office employees. The new president of Local B-9, stage hands and inspectresses, is Mary Giallata... Exploiter Allen Weider, RKO exploitation man, was in Boston on business... At RKO, the new inspectress is Olive Ann Webster... Honored at a luncheon at the Park Lanes were A. W. Smith, Jr., division sales manager, Ray Moon, New York branch manager, and Stella Sid, Mr. Smith's secretary, all of 20th-Fox... Buffalo's Howard G. Minkey, who's still looking for a place to live in Buffalo's housing shortage, was host.

Reports from Rochester say salesmen W. C. Rowell and wife, Evelyn, have baby Ann Elizabeth born on Good Friday. Ann Elizabeth weighed a little more than three pounds and was placed in an incubator.

Holiday business dropped off the first sunny day in June... Edward Fisher, Loew's publicity director, and family vacationed at Deal, N. J. Walter Kessler was pinched. Dick Wright, Warner corner assistant zone manager, visited his family in Tennessee and Indiana... Frank di Franco's mother died suddenly. He is head shipper at Universal... Evelyn Friedl, secretary to Max LaBowsich, is back from a motor trip to Washington and Williamsburg... Frank Porosinski has bought new projection equipment for the Garfield... Richard Gross, son of Louis, of Ohio Film Carriers, marries Arveta Garner here June 22... Eddie Snell, MGM musical director, visited his sister, Mrs. Dorothy Fulheim, WJW news commentator... Mrs. Frank Anderson, organizer of the Motion Picture Council chapter, has been named to the advisory board of the National Film Council... Herbert Ochs, owner of drive-in theatres, will build two in Columbus, one in Toledo, one in Pittsburgh, and one in nearby Brook Park.

Heavy rain and hail storms during the past week took its toll of theatre patronage, with business off at the downtown first runs... This also was true for the suburban... The big grosser for the past three weeks was Columbia's "Gilda," which got $22,000 in its first at the Majestic. Despite the rain, it held up in its second week of extended run at The Tower to start a third week at that house.

Russell Morgan has joined the RKO exchange as exploitation man, replacing Charles Shaw... Henry Reeve, president of the Texas Theatre Owners Association, and newly elected director of the Texas unit of American Theatres Association, has returned to his home in Manard, Tex., after meeting with the other two directors, Sam Landrum, Dallas, and Leon Lewis, Ft. Worth, to set up working plans for the new organization locally... J. B. Underwood, division manager of Columbia Pictures in this area, was in Chicago to attend a meeting of Columbia executives.

Paul Allmeyer, Paramount booker, has a new daughter, Susan Carrol... The Paramount exchange honored 25-year employees at a Brown Palace Hotel dinner. They were Hugh Braly, district manager, 27 years; Tilly Chalk, office manager, 25 years; Fred Albin, chief booker, 18 years; Max Loeb, district manager, 25 years. Gifts included wrist watches, jeweled pins, albums... Walter Jancke, Westland Theatres city manager, Greeley, Colo., has moved to Salt Lake City... C. G. Diller is reopening the Vida, Manitou Springs, Colo., after remodeling and redecorating... Marylee Baker, booker for Atlas Theatres, was ill with pneumonia... Dave Davis, general manager of C. U. Yaeger Theatres, visited Columbia, Mo., with his wife, for the graduation of daughter Charlene Rae from Christian College.
California

The
National
Spotlight

Sunday, June 8, 1946

Indianapolis

Weekend rains are getting to be a habit here, but a sunny Decoration Day got current attractions off to a good start. . . . Joe Neger, 20th-Fox manager in Milwaukee, visited his old gang at the local office. . . . I'm giving myself sales talks," Irving Sochin, 20th-Fox office manager, said when salesman Tommy McClear was attacked by appendicitis. The other three sales members were in Europe as prize winners. . . . Whitey Wagner, MGM salesman, is in Tucson, Ariz., on sick leave. . . . Alan Usher, Chicago district manager; James J. Donahue, central district chief, and Al Kane, New England district head, visited Dick Frank, local Paramount manager. Carl Niese will lose a good cashier at the Vogue. She is his daughter, Rita, whose engagement to Fred L. Sorrells has been announced. . . . The coal strike cost 117 theatres in northern Indiana $300,000 when they were forced to reduce schedules, according to figures compiled here for the Associated Theatre Owners of Indiana by Don Rossiter, executive secretary. . . . "The Outlaw" folded suddenly at Loew's after two days of the third week.

Robert N. Scott, assistant manager of the Paramount, became assistant manager of the Indianapolis Symphony Orchestra. . . . Loew's has made the first run increase unanimous by raising five cents.

OKLAHOMA CITY

Morriss Loewenstein, president of the Theatre Owners of Oklahoma, and local theatre owner, visited Dallas for the organization's annual meeting of the ABA chapter of the ATLA. He advised his pet project for a $500,000 house in civic center seems stymied by latest building priority rulings. . . . Film folks are extending the glad hand to H. H. Martin, new Universal manager here, who replaces J. R. Partlow, moved to Atlanta. . . . Over at Tulsa there were still no ads in local newspapers for the theatres and it wasn't doing their grosses any good. . . . The British Columbia paper strike was the reason. . . . Jack Swigert is getting set with his new booking agency here. Charley Freeman replaces him as ad man with Standard theatres. . . . G. A. Alt, Republic manager, is back from an air trip to Chicago for a sales conference.

OMAHA

Outside competition will eat into local theatre attendance with horse racing starting at Ak-Sar-Ben Field and running through July 4. . . . Jerry McGlynn, MGM branch manager, who has been ill in a Des Moines hospital, is back in the city convalescing.

PHILADELPHIA

Elizabeth McCaffrey, UA head booker, is sniffing orange blossoms with John Ziegler, outdoor advertising man from Atlantic City. . . . Jack Minsky, manager of the Logan, is back after a month on the sick list. . . . Lester Sperling, Universal office manager who has been on the ailing list, has submitted his resignation. . . . William F. Brooker, Paramount exploitation man, who was chairman of the 1946 industry Salvation Army drive, reported the local quota was topped by 8.1 per cent.

Jack Beresin, Michael Felt, Earle W. Sweigert, and Ben Perlitz came back from the National Variety Guild convention with ideas for more activity locally. . . . George Skorups, of the circuit bearing his name, was in town in connection with the Greek War Relief Fund. . . . J. J. Unger, Jack Goldfarb and Paul Lazarus, Jr., of the UA office, were here in connection with "Caesar and Cleopatra." . . . Olivia De Havilland appeared at the Second Annual Musical Festival. Joseph Azzarano is out of service and back at his old job with Universal.

PORTLAND

The arrival of warm weather reduced grosses sharply, despite stage shows. The patrons took a flog at mountaintop, beach resorts, night baseball and dog races. The Annual Rose Festival helped somewhat. . . . Changes at Hammer-Evergreen nudged Russell Brown from the Liberty theatre to the home office, Bob Anderson from the Oriental to the Liberty, Frank Pratt from the Paramount to the Oriental, and Zolche Voleck from military service into his old post at the Paramount. . . . Jesse Jones, owner of the Roseway, reported robbery of $800 en route to a night depository. . . . Phil Carlin is doing some remodeling at the Taylor Street. . . . Ted R. Gamble, operating Portland and Hood River theatres, plans a $40,000 house at Coos Bay.

ST. LOUIS

The rainiest May in 10 years has failed to affect business in St. Louis, all runs above average for the most part. . . . Even though the daily's dropped ads over last weekend due to the rail strike, theatres did good business. . . . Carl Fahrenrein, out of the army after nearly five years of service, is new movie critic for the Star-Times, afternoon daily, succeeding Reed Hynds, who will confine his work to plays, art and books. . . . Margaret Ciskay, an assistant cashier for KKO Radio here, was married recently to Claude Huthcenson, employee of Southwestern Bell Telephone Company. . . . Morris Edgar, formerly of Bernardi's, has joined the St. Louis sales staff of 20th-Fox, traveling the Missouri territory.

Carson W. Rodgers, general manager of I. W. Rodgers Theatre Circuit of Southern Illinois, has returned to his home in Cairo, Ill., after a stay of two weeks in Barnes Hospital here. . . . Ray Nolan, district manager for KKO Radio, and Mrs. Nolan, are in French Lick, Ind., on vacation. . . . Joseph Ciskay, of interest cashier duties, was a recent visitor.
ON THE MARCH
by RED KANN

HOLLYWOOD's war years were "closely sequestered and happily unacquainted with the world's realities," Luigi Luraschi, pulso-keeper of foreign market drifts at the Paramount studio in Hollywood, stated the other day in London. He's overseas checking audience reactions and finds:

"If Hollywood's supremacy is to be maintained, it is necessary to get around and become acquainted with current moods arising from the austere conditions of the war's aftermath."

A few days earlier, Syros Skouras was saying in Washington: "Merely entertaining the public may have been our original function, but now there is a more meaningful horizon awaiting the forward march of motion pictures."

A few weeks earlier than both found Barney Balaban declaring Paramount was prepared to demonstrate a picture does not necessarily have to be escapist to be good entertainment.

Is there a pattern brewing?

Coming up at Columbus, Miss., on June 10, et al, is the first meeting of MPTOA's board of directors since May of '43. Coming up, too, is the association's future in view of:

The American Theatres Association which is moving along.

Allied which is on the march.

The Conference of Independent Exhibitors' Associations which is kicking up its own dust.

Exhibitor movements, never disassociated from trade politics, have known no such upheaval and upset in many years. The general state of affairs is diffused, and it also must be confusing to a lot of theatremen.

Everybody is making statements; everybody is making claims. But, as usual, there is no substitute for facts. As the facts will demonstrate in their own good time.

Charlie Einfeldt, enthusiasm bubbling clear through the transcontinental telephone from Hollywood on his and Dave Loew's distribution deal with Universal:

"We've capped it. Everything's wonderful. Everything's marvelous. Enterprise even started its first—"Ramrod"—in Utah Monday. We got under way six o'clock in the morning. That night we were half a day ahead of schedule. Boy, are we enterprising!"

Charles R. Reagan, president of the Film Council of America, is working hand in glove with the National Committee on Atomic Information to learn what pictures, and how many, are contemplated by the industry as well as educational and documentary producers on the atom bomb.

He could confer to advantage with another Reagan. The Charles R. at Paramount knows a lot about atomic bomb films. Such as "Going My Way," "The Road to Utopia" and "Monsieur Beaucaire."

With no visible signs of embarrassment, Allied States is considering production at the rate of 12 pictures annually.

Going to insist upon preferred playing time and local checkers?

Columnists are reporting Paulette Goddard and Paramount exchanging pleasant, if firm, words about future roles. Her desire: more serious parts. The studio's: comedies and tales with zing.

Look for a Compromise—Hollywood, not Missouri.

Jack Kirsch pulled a Phonetic fumble at his recent testimonial dinner in Chicago. "There are many distinguished chests here tonight," he said. Etc., etc. Among those at the dais was Carole Landis.

MYSTERY NOTE: Why 20th-Fox shot "Anna and the King of Siam" in black-and-white and "Do You Love Me?" in Technicolor.

Probably a legend, but passed along as the truth:

The reason why Ray Milland, tired and seeking a vacation, decided to step into the tough-man lead in "California" was to square himself in the eyes of his young son, Danny.

"He kept on talking about Gary Cooper and asking questions. It was self-defense," Milland is reported to have said.

Hollywood seems to be tottering on the brink of insanity, but it's only another rapidly flowering picture cycle. Like this: Enterprise—"The Snake Pit"; Eagle-Lion—"Matteawan"; Warner—"The Secret" and Rebel Without Cause."

HOUSE AD: In one week, the Herald's ever-widening circle of theatre readers broadened to include additional operating houses in:

Belgian, Brazil, China, England, Finland, France, Greece, Holland, India, Italy, Japan, Netherlands East Indies, Norway, the Philippines, Portugal, South Africa, the Soviet Union, Spain, Straits Settlements, Sweden, Syria and Turkey.

Returns from Madagascar aren't in yet.

CPA Order Hits Theatre Building, Set Construction

Motion picture theatre building and studio set construction were seriously affected last Wednesday when John D. Small, Civilian Production Administrator in Washington, directed each agency field office to reduce its dollar value of non-housing authorization by two-thirds in comparison with its rate of project approvals for the two-week period ended May 23.

This action was taken, Mr. Small said, because of the "impact of strikes on production and building materials," and because of the large volume of construction already under way or authorized.

The order will be reviewed about mid-July to determine whether it can be relaxed.

Monday Mr. Small explained that no effort was made to discriminate against the motion picture industry. "Motion pictures are simply not considered essential in the light of drastic shortages of materials. All other non-essential activities were cut, too," Mr. Small said.

Also Monday it was pointed out in Washington by M. W. Niewenbous, chief of the lumber and timber producers section of the CPA, that the film industry and other industries would begin receiving more adequate supplies of lumber for theatre and set construction by July 1. He asserted that 50 per cent of the lumber production was being maintained on a "free basis" for use by any commercial interests desiring it, despite the drastic curtailment of construction imposed by the agency.

Halt Commercial Building in Midwest for 45 Days

Complete curtailment for at least 45 days of all commercial building in the Midwest was ordered by John McGillis, regional manager of the Civilian Production Administrator, in Detroit.

Acting on a Washington directive to speed veterans' housing, Mr. McGillis said millions of dollars worth of commercial and industrial construction, including theatre and educational projects, were doomed to "indefinite postponement."

Slight relief was seen by theatre men here in the provision permitting theatre construction where such construction "will provide minimum community facilities absolutely necessary for residential areas developed for veterans' use."

Sells Photo-Stills Plant

Consolidated Film Industries has sold its Photo-Stills Division to Film Fotos, Inc., a newly organized company which will continue to operate the plant and to service the Republic Pictures account. Harold Berla, for the past several years in charge of the division, is president of Film Fotos.
This is the kind of FUN that's comin'!

HIS COAT-OF-ARMS WAS
A WOLF AND A CHISEL... and on her it looked good!

Universal Presents

GEORGE BRENT  LUCILLE BALL  VERA ZORINA

A FESSIER-PAGANO PRODUCTION

Lover Come Back

with CHARLES WINNINGER  CARL ESMOND  RAYMOND WALBURN  ELISABETH RISDON
LOUISE BEAVERS  WALLACE FORD  FRANKLIN PANGBORN

Original Screenplay Written and Produced by Michael Fessier and Ernest Pagano
Directed by WILLIAM A. SEITER  Executive Producer: HOWARD BENEDICT

A UNIVERSAL PICTURE
UNIVERSAL SETS ENTERPRISE DEAL

To Distribute Product of Einfeld - Loew Company at Rate of Six a Year

Enterprise Productions, Inc., and Universal Pictures have signed a long term contract under which Universal will distribute, nationally and worldwide, at least six Enterprise pictures each year, it was announced in New York Tuesday.

These six pictures are to be sold individually and apart from Universal's own product, and the deal calls for a minimum production expenditure of at least $1,000,000 on each picture.

Blumberg Lauds Move

Concurrent with the announcement, N. J. Blumberg, president of Universal, issued the following statement: "We believe that Universal is adding a progressive and vital producing organization to its family. The men who head Enterprise have proven their ability in every phase of the industry through their long years of experience.

He went on to explain that the company felt fortunate in obtaining the distribution of the Enterprise product, “which we will market in the most equitable manner so that all exhibitors will have the opportunity to contract for them.”

Under the terms of the contract Universal will select a sales manager to take charge of the selling and launching of Enterprise product. He will function as liaison between the Universal sales force, exhibitors and the producing organization. In this way, it was announced Enterprise product would receive individual handling and each picture would be presented to the exhibitors individually.

The six productions announced by Enterprise for the 1946-1947 season which will be released through Universal are:
1. Erich Maria Remarque’s “Arch of Triumph,” starring Ingrid Bergman and Charles Boyer. Lewis Milestone, who directed Mr. Remarque’s “All Quiet on the Western Front,” will direct “Arch of Triumph.” The picture is budgeted at $3,000,000.
2. Harry Sherman’s production of “Ramrod,” now shooting at Zion National Park in Utah. This Luke Short novel first appeared serially in the Saturday Evening Post, and the picture will star Joel McCrea, Veronica Lake and Donald Crisp. Andre De Toth is directing the film budgeted at $1,750,000.
3. Erich Maria Remarque’s latest book, to be published this autumn, “The Other Love.” The picture will go into production early in September and will star Barbara Stanwyck. Budgeted at $2,000,000, the story’s locale is Switzerland, and camera crews will leave shortly for background material.
4. “The Burning Journey,” a screen biography of the prizefighter Barney Ross, which will star John Garfield. The expected budget for this picture is $2,000,000.
5. “Maggie July,” starring Ginger Rogers, will start about November 1. Wolfgang Reinhardt will produce on a budget set at $2,400,000.
6. Joseph Kessel’s novel, “Coup de Grace,” will start production about September 1, with Anatole Litvak as producer-director. The production cost and stars have not yet been announced.

Prepare Second Group

A second group of Enterprise productions now in preparation includes: “Wild Calendar,” a novel by Libbie Block, which has been acquired as a vehicle for Ginger Rogers; “They Passed This Way,” Eugene Manlove Rhodes’ novel and Saturday Evening Post serial, which will star Joel McCrea; “The Snake Pit,” a current best selling book on life in a mental institution; and two original stories, one by Christopher Isherwood, the second by Max Trell.

David L. Loew is chairman of the board of Enterprise, Charles Einfeld is president, A. Pam Blumenthal, vice-president, and Joseph Gilpin, studio and production manager.

30 Arbitration Cases Are Filed In Six Months

For the six months beginning December 1, 1945, and ending May 29, 1946, 30 arbitration cases were filed by exhibitors with the American Arbitration Association, it was reported in New York last week. This compares with a total of 32 cases filed during the previous 12 months.

At the same time it was announced by the AAA that A. John Serino, arbitrator in the Boston tribunal, had made the following clearance award: the Capital theatre in Concord, N. H., shall continue to have 14 days' clearance over the Regal in Franklin, N. H., but should the Capital fail to play within 28 days of availability, then there shall be no clearance on such pictures. Also, the arbitrator ruled, there shall be no clearance by the Colonial, Laconia, N. H., over the Regal on any pictures with respect to which the Regal is subject to clearance by the Capital.

On product which the Regal is not subject to clearance by the Capital, the former may play 14 days after the Colonial has played them but such pictures shall become available to the Regal not later than 28 days after the Colonial's availability.

Samuel Kuson, operating the Regal, was the complainant against the five consenting companies. The Laconia Amusement Company and Concord Operating Company were intervenors.

The arbitration appeal board has modified the award of the Los Angeles tribunal in the clearance complaint of Steven Chorak, operating the San Clemente theatre, San Clemente, Cal., against the five consenting companies.

The board ruled maximum clearance of seven days over the San Clemente son product of the five consenting companies be granted to South Coast Theatres in Laguna Beach, Cal., for first run exhibition. The board further ruled clearance of theatres operated by Palomar Operating Company or Margo Operating Company in Oceanside, Cal., over the San Clemente theatre, be abolished.

Fight Telecast to Capital

By arrangement with the National Broadcasting Company, which is telecasting the Louie-Conn heavyweight championship bout at the Yankee Stadium, New York, June 19, Du Mont's Washington station W3XWT will bring the event to Washington by coaxial cable.

Goldman Acquires Seville

The William Goldman circuit has acquired another Philadelphia area theatre, the Seville, in Bryn Mawr, at an annual rental of $20,000 plus a percentage of the profits. The Seville was owned by the Harrison interests.
Universal Presents

GEORGE BRENT  LUCILLE BALL  VERA ZORINA

Lover Come Back

A FESSIER-PAGANO PRODUCTION

with CHARLES WINNINGER  CARL ESMOND  RAYMOND WALBURN  ELISABETH RISDON
LOUISE BEAVERS  WALLACE FORD  FRANKLIN PANGBORN

Original Screenplay Written and Produced by Michael Fessier and Ernest Pagano
Directed by WILLIAM A. SEITER  Executive Producer: HOWARD BENEDICT

A UNIVERSAL PICTURE
INCREASE AD EXPENDITURE; SPACE NOT A BOTTLENECK

Radio to Continue to Get Good Share; Budgets May Reach New Highs

Sharp increases in advertising expenditures by practically all companies, in some cases reaching new highs, are anticipated during the balance of this season and next. Company advertising executives have indicated that particularly in the case of high-budget pictures, promotional plans call for unusually high expenditures. Radio will continue to receive extensive attention from the companies. It has been indicated that little difficulty has been experienced in obtaining required space in magazines and newspapers for local and national advertising campaigns.

Newsprint Shortage Seen Continuing

Meanwhile, Civilian Production Administration officials in Washington warned that the newsprint shortage would continue for some time. However, they said, magazine publishers using control papers were slightly better off in that many publishing companies own their own mills, while others have long term contracts with paper distributors. With the anticipated increase in all advertising during the remainder of 1946, indications point to the fact that motion pictures will do their fair share.

Paramount has spent more money on its magazine, newspaper, trade papers, radio and direct mail advertising in the past six months than at any other time in the company's history, Curtis Mitchell, national director of advertising and publicity, said last week. With such top-budget pictures as "Unconquered," "Blue Skies," "Two Years Before the Mast," "Perils of Pauline," and others to be released within the year, it is probable that the same high advertising ratio will continue.

Paramount Advertising On Individual Basis

Mr. Mitchell noted that as far as Paramount was concerned, there is no such thing as an over-all or annual advertising budget, rather the policy of advertising product has been individualized for each picture. Some films call for large "slick" magazine coverage; other for smaller, spot advertising in lesser journals; some for more extensive radio promotion, and so on.

In the future, this method of advertising the company's product will be continued. Expenditures will follow the requirements of the picture and will be guided into the best channels of advertising for each particular release, Mr. Mitchell said.

An over-all increase in the amount of direct-mail advertising and outdoor posting may be made in the autumn. A survey of strategic outdoor billboards is being undertaken.

At the United Artists two-day sales meeting in Chicago, May 3 and 4, the company announced it would spend upwards of $500,000 for "Caesar and Cleopatra" advertising in national magazines, newspapers and radio, and a total of from $7,500,000 to $8,000,000 will be spent on campaigns for the 22 to 26 pictures for the 1946-47 season, doubling the expenditure of the current budget for which approximately $3,500,000 to $4,000,000 was appropriated.

David O. Selznick will spend $1,000,000 for advertising and publicity campaigns for his production, "Duel in the Sun," prior to its release, and plans another $1,000,000 expenditure after the picture is released, it was said.

In New York last week, S. Barrett McCormick, director of advertising and publicity for RKO Radio Pictures, said that the company's expenditures for national advertising campaigns had increased at least three or four times what it was during the pre-war years.

Special Promotion Scheduled For 14 "A" Productions

At the RKO sales meeting in Chicago May 4, company executives and sales representatives discussed the distribution plans and policies of 14 "A" pictures to be released between now and January 1, 1947.

Each picture will be backed by an extensive advertising campaign in national magazines designed to do a pre-selling job six to nine months ahead of the set release date.

The total advertising expenditure for the 14 pictures is estimated to be from $4,000,000 to $4,500,000.

Republic's advertising schedule for the past six months has increased, and the expenditure for advertising during the coming year will be doubled, Herbert J. Yates, president, said at the sales meeting in Hollywood recently.

No Problem Obtaining Space, Warners Find

Little or no difficulty has been met in acquiring all the required newspaper and magazine space for national campaigns, a Warners executive said. In recent months more money has been spent in all types of advertising, especially on the major productions.

Many forthcoming pictures in the "A" category will receive the benefit of extensive national campaigns, it was pointed out. Picture such as "One More Tomorrow," "Devotion," "Stolen Life," and two musicals, "Two Guys from Milwaukee" and "Night and Day" will be included.

In the field of radio Warners will extend its spot announcement usage. These radio announcements have gone over exceptionally well on local stations, with the company making an elaborate one-minute transmission plugging a particular picture and the exhibitor using it over his station. Most of the big pictures in the future would use this one-minute announcement, it was indicated.

In recent months PRC has inaugurated national advertising campaigns in magazines, newspapers and trade papers on a scale unprecedented in the company's history, according to Arnold Stoltz, director of advertising and publicity. Typical examples of the pictures which have received this treatment are "The Wife of Monte Cristo" and "The Enchanted Forest." In the coming year some 10 to 12 major productions will be given the benefit of national campaigns, he pointed out.

Stresses Trade Journal Value In Informing Exhibitors

For the most part radio advertising has been used only in local situations and when tied up with picture premiers at theatres. Mr. Stoltz said he believed that a national campaign for a big picture should consist of three phases. First, it should be sold to exhibitors through trade publications; second, the picture should then be sold to the public through newspaper and magazine campaigns, and finally, exhibitors should be notified through the trade press of what is being done in the way of national advertising to the public.

"You can't sell big pictures without the insurance that a national advertising, publicity and exploitation campaign provides," Mr. Stoltz said.
This is the kind of FEUDIN' that's comin'!

He claimed men were "DIFFERENT."

'Till she went "WOLFIE"
on the Town!

Universal Presents

GEORGE BRENT  LUCILLE BALL  VERA ZORINA

Lover Come Back

A FESSIER-PAGANO PRODUCTION

with CHARLES WINNINGER  CARL ESMOND  RAYMOND WALBURN  ELISABETH RISDON
LOUISE BEAVERS  WALLACE FORD  FRANKLIN PANGBORN

Original Screenplay Written and Produced by Michael Fessier and Ernest Pagano
Directed by WILLIAM A. SEITER  Executive Producer: HOWARD BENEDICT
A UNIVERSAL PICTURE
**ROMANTIC DRAMA CUSTOMER CHOICE**

**Home Companion Survey Shows Most Patrons Oppose Double Bills**

The folks who go to the "movies," Mr. and Mrs. Customer to the exhibitors of the nation, prefer romantic dramas to other types of films, and by a vast margin have no liking for the double bill. Most of the folks last year went to the theatre about as often as the previous year, and those who don’t go often cite lack of attractive films as the chief reason.

These and a heap of other film preference expressions emerge from the second annual survey of such matters conducted by the *Women's Home Companion* among 1,288 so-called Readers Reporter’s Panel, a cross-section group, varying in age and income. The group functions in an advisory capacity through a special system of questionnaires.

**Attendance Off Slightly**

A total of 38 per cent of those polled attend theatres from one to three times a month, a drop of one per cent from last year, while 25 per cent attend less than once a month, compared with 20 per cent in 1945, the report indicates. All age groups have dropped their attendance slightly but, as was the case last year, younger people go more than older ones.

Asked "Do you go to the movies more or less than you did two years ago or about the same?" the group reported that 12 per cent now go more often, 33 per cent said they attend less regularly, while 55 per cent said there was no change in their film-going habits.

The factors which are preventing more frequent attendance are almost the same as last year, but there are a few variations. For instance, the most important ones now are the choice of picture and lack of time. The cost of admission is slightly more important now than last year, the survey reveals.

**Admission a Factor**

Both in 1945 and in the current year, 54 per cent found that there are not enough pictures of preference. Last year 57 per cent could not find sufficient time, while this year the figure dropped to 54 per cent. The cost of admission was a contributing factor preventing 31 per cent from attending the theatre in 1946, a four per cent increase over last year’s figure.

Other factors listed by the readers were lack of transportation, 10 per cent; shows too long and too many double feature shows, eight per cent; need of sitter for children, eight per cent; theatres too crowded, not comfortable or modern, four per cent; and lack of company (husband dislikes movies), three per cent.

The survey further reveals that double features are not popular and their champions are decreasing each year. Last year 22 per cent said they preferred the double bills, while this year only 18 per cent voted for them. Three per cent claimed no preference.

In the voting for favorite actor and actress, Bing Crosby led the men with 16 per cent of the votes, and Greer Garson headed the actresses with 36 per cent. Runners-up in the voting for actors included: Walter Pidgeon, 15 per cent; Clark Gable, 10 per cent; Gregory Peck, nine per cent; Spencer Tracy, eight per cent; Gary Cooper, six per cent; Van Johnson, five per cent; Joseph Cotten, four per cent; Cary Grant, four per cent, and Ronald Colman, three per cent.

**Parallels Fame Poll**

Following Miss Garson’s lead other actresses were: Ingrid Bergman, 20 per cent; Bette Davis, 13 per cent; Claudette Colbert, seven per cent; Jane Wyman, four per cent; Margaret O’Brien, three per cent; June Allyson, two per cent; Joan Crawford, two per cent; Judy Garland, two per cent, and Rosalind Russell, two per cent.

These selections compare with the Motion Picture Herald-Fame exhibitors’ poll which selected the following top ten Money Making Stars of 1945: Bing Crosby, Van Johnson, Greer Garson, Betty Grable, Spencer Tracy, Humphrey Bogart and Gary Cooper tied for sixth place; Bob Hope, Judy Garland, Margaret O’Brien and Roy Rogers.

Tabulating the audience reaction and preference to types of pictures, the *Woman’s Home Companion* poll found that 34 per cent preferred romantic dramas; musicals received a vote of 48 per cent; musical comedy and historical, 42 per cent; light romance, 39; light comedy, 35; newsreels, 34; documentary, 30; mystery, 29; religious drama, 24; drama with animal theme, 13; feature cartoon, 12; war drama, six; Westerns, six; foreign films; five; travelogue, one; psychological drama, one; and biographical, one.

Concerning the length of theatre performance the readers were asked: "How long do the moving pictures you go to usually last?" and "What length program would suit you best?" Readers claimed that the average program now lasts about two hours and 35 minutes, but they would like them to last about two hours. There is a difference, however, in the answers of the fans who want double features. For them, three hours is the ideal length.

**Reviews Led to Attendance**

The questionnaire further asked what attracted the voting reporters to a particular picture, and 67 per cent claimed that reviews in magazines piqued their interest, and 64 per cent said that the star names of the picture was the attraction. Other categories included: reviews in newspapers, 34 per cent; preview of coming attractions, 32 per cent; advertisements in magazines, 18 per cent; picture title, 11 per cent; advertisements in newspapers, 11 per cent; approval of the National Board of Review, nine per cent, and billboard advertising, two per cent.


**RKO-Rank Film Begins July 15**

Production will begin July 15 at Denham on the first RKO picture to be produced in England on a 50-50 basis with J. Arthur Rank. Robert Wolff, managing director in Great Britain for RKO, now visiting New York, reported Tuesday that the picture would be a dramatization of James Hilton’s best-seller, "So Well Remembered."

Adrian Scott, the producer, who has already sailed for England, and Edward Dmytryk, the director, and a small technical crew, will follow shortly. John Mills and Patricia Roc, both British stars, will play the leads in the picture and there is a possibility that some American actors will be cast.

Mr. Wolff reported RKO would do 60 per cent of the business in films and a fine series of off-shore pictures during the first six months of this year than the first six months of 1945. Affable Mr. Wolff is currently celebrating his 25th anniversary with RKO and in honor of the occasion the Bob Wolff Silver Jubilee, patterned after the recent Ned Depinet drive, is now in progress in England.
Harley 20th-Fox European Chief

Francis L. Harley, managing director of 20th Century-Fox International in Great Britain, has been appointed managing director of the entire continent of Europe, all of Scandinavia, the Middle East and the continent of Asia, extending as far south as the Equator. It was announced in New York Wednesday by Murray Silverstone, president of 20th Century-Fox International - Inter-America Corporation.

In making the announcement, Mr. Silverstone also disclosed that Mr. Harley had been invited to become a vice-president of 20th-International and his present unexpired contract has been extended to total a period of seven years. Mr. Harley will make his headquarters in Paris.

Paris was selected, Mr. Silverstone said, because this capital must now be regarded as the pivotal center for the extensive activities which will eventuate as a result of the arrangement recently concluded between the Governments of the United States and France for the reopening of the French film market to the American industry. Mr. Silverstone also said this post was one of the most significant in relations to the company's post-war operations abroad and was in keeping with company plans to reopen many film frontiers.

Mr. Harley has been in New York for the past several weeks for conferences with Mr. Silverstone, Spyros Skouras and William C. Michel.

RKO New York Houses
To Run Cartoon Shows

Forty RKO theatres in Greater New York, Westminster and Newark, will present all-star, all-color cartoon festivals Saturday, June 15 at 9 A.M. Tickets for these cartoon houses, which are expected to reach an audience of 100,000 children and adults, were on sale May 31, with prices scaled at 25 cents for children and 35 cents for adults. The cartoon show at each theatre will offer 17 different comedies, with arrangements made so there will be no standing room. The popularity of cartoon festivals in RKO out-town theatres prompted the presentation of this special morning show at all RKO Metropolitan houses.

Forms Theatre Service Unit

Jack Krakler Associates has been formed in Philadelphia by Jack Krakler, former Philadelphia district manager for Ross Federal Service. The new unit will study conditions in theatres for better operation.

LATE REVIEW

The Runaround
Universal—Comedy-Drama

A rousing action drama, studied with some scattered bits of well-knit melodrama and romantic moods that waver between whimsy and ardoir, proves that filmgoers still find good reliable entertainment. With Rod Cameron and Ella Raines sharing the lead, the film opens on a note of brisk excitement and continues in pace and interest throughout.

The plot pivots about a prominent financier's impetuous daughter, who runs off to the west coast to marry a sailor. Cameron and his colleague, Frank McHugh, private detectives, are hired to locate the headstrong girl and bring her back unmarried. Reward is $15,000, c.o.d. for the attractive package.

Most of the film's incendiary quality is kindled when a rival detective agency with bust-up looks vies with Cameron for the privilege of returning the girl. Locating Miss Raines in San Francisco, Cameron starts the long trek back, involved in which are such assorted conveniences as an airplane, broken-down 1915 car and finally an ambulance. En route, with love slowly developing, the wealthy charge becomes a shifting game of possession between the rival sleuths. Fitted into the plot are touches of fisticuffs, as muscular, realistic and comic, as brought to the screen in a many a month.

Charles Lamont has directed with skill, making some situations sharply realistic, many another glibly笑笑ingly humorous. The screenplay by Arthur T. Horman and Sam Hellman is memorable for several of its witty bits of dialogue. From beginning to end, Joe Cameron's unpretentious production is an enjoyable and care-free film.

Seen in the home office projection room. Reviewer's Rating: Good.—M. D. Hayburg.

Release date, June 14, 1946. Running time, 86 min. PCA No. 11502. General audience classification. Kklke... Rod Cameron, Ella Raines, Broderick Crawford, Frank McHugh, Samuel S. Hinds, Jean Forbes, George Cleveland, Joe Sawyer, Nana Bryant, Dave Willock, Charles Coleman, Jack Overman.

Deutsch and Kramer West in Story Productions Deal

Armand S. Deutsch, president of Story Productions, Inc., left New York for Hollywood by plane last weekend to join Hal Horne, chairman of the board, who has been negotiating for studio space and the establishment of Hollywood offices and facilities. Story Productions' cost setup will be headed by Stanley Kramer, vice-president in charge of production, who also left for Hollywood to join discussions for production and release through International and United World of the company's first film, "This Side of Innocence."

Mr. Kramer, who will produce the film, simultaneously with conferences between Story Story Productions' executives and Leo Spitz and William Goetz of International, will set up a production staff and necessary facilities for immediate filming. Mr. Kramer has supervised the screen treatment of Taylor Caldwell's novel.

The deal with International and United World, it is understood, is a distribution and studio space arrangement, Story retaining control of actual production. Tentative budget will be $1,000,000 or better, it is understood. By the end of 1946 the company expects to have four story properties in finished screenplay form.

Rank to Produce 32-34 in Year

The Rank Organization will produce between 32 and 34 pictures between July 1, 1946, and June 30, 1947, and there is a strong possibility that two of the Rank outlets in the U. S., United World and Eagle Lion, will distribute more Rank pictures than they originally intended—eight and 10, respectively.

This was made known this week by John Woolf, joint managing director of General Film Distributors, major Rank British distributor, when he visited New York. He and Filippo Del Giudice, head of Two Cities Films, one of the Rank production companies, were to have left New York for Hollywood late this week.

While in New York, Mr. Woolf conferred with Matthew Fox, United World president. Branches for United World are now in work. Universal has begun to remodel its exchanges, beginning in Indianapolis, St. Louis and Boston, so as to provide United World with separate physical distribution facilities. In some cities new buildings will be constructed, but these must await approval from the Civilian Production Administration.

William J. Heineman, UW vice-president, has selected branch managers for the company, but announcements of the appointments will be held up for some time, it is understood.

Films of the Nations, Inc.,
Elect Five New Officers

At the annual meeting of members of Films of the Nations, Inc., last week in New York, the following officers were elected:

Maurice T. Groen, president, formerly head of the film distribution department of the Netherlands Information Bureau; H. M. Moolman, vice-president, director of the Union of South Africa Government Information Office; B. Nordholm, vice-president, director of the Swedish Travel Information bureau; H. Van Weeren-Griek, treasurer, head of the visual education department of the Netherlands Information Bureau, and William Rosenfeld, secretary, New York attorney.

At the same time the following directors were elected to constitute the executive committee: F. B. Grunzweig, director of the Czechoslovak Information Service; Knut Olsen, director of the Norwegian Travel Information Bureau, and Henry Fillichthy, general representative of the Swiss Federal Railroads.

Form Cinemart in New York

A new company, Cinemart, Inc., has been formed in New York to make 16mm films and recordings for educational, industrial and television clients. Harold Kovner is president and Varian Fry vice-president and treasurer.
This is the kind of BUSINESS that's comin'!

Universal Presents

GEORGE BRET

LUCILLE BALL

VERA ZORINA

Lover Come Back

A FESSIER-PAGANO PRODUCTION

with CHARLES WINNINGER  CARL ESMOND  RAYMOND WALBURN  ELISABETH RISDON

LOUISE BEAVERS  WALLACE FORD  FRANKLIN PANGBORN

Original Screenplay Written and Produced by Michael Fessier and Ernest Pagano

Directed by WILLIAM A. SEITER  Executive Producer: HOWARD BENEDICT

A UNIVERSAL PICTURES PRODUCTION
COLOR TELEVISION EXCITES BRITISH

Color in Newsreels Also Gets Attention; Pathe Studies New Process

by PETER BURNUP in London

The considerable behind-the-scenes activity in television was expected to come to a head here this Friday. Two small London newsreel houses, the Classic and the Agar, have indicated they intend to project BBC's first post-war television program this Friday and Saturday. On Saturday London holds its Victory Parade.

Should these theatres follow up their intentions, they will undoubtedly precipitate a ruling, yet undecided and doubtful, on whether BBC can retain a copyright on such a transient thing as a direct televised broadcast.

Rank May Show Telecast

When J. Arthur Rank hears of the Classic's and Agar's plans he may well throw a spanner in the works by the wholesale projection of the televised broadcast in his already equipped London theatres.

Aside from this specific action on television there is a considerable smoke-screen about the field in general and about the adaptation of color to newsreels and to television.

So far, however, General Film Distributors, Ltd., is the only organization which has come across with anything practicable in the way of colored newsreels. They announce that a Technicolor-three-reel "Victory" subject will be available to their customers early in the week following the parade. This is not strictly a newsreel. Castleton Knight, general manager of Gaumont-British News, started production on it many months ago; had the bulk of it in cold storage this long while. It is intended to be a sort of anthology of Britain's contribution to Victory. Presumably newsreel shots of the actual parade will be cut into it.

Pathe Studies Color

Pathe, under its newsreel chief, Howard Thomas, has been having quiet talks with a color promoter and inventor, Arthur Locan, who has an impressive record in the research field. Mr. Locan does not vouchsafe particulars of the principle on which he has been working, but demonstrations on extremely improvised apparatus show remarkable results. Mr. Locan claims that his system—he calls it Supracolor—costs far less than Technicolor, is processed in shorter time, and demands less light in projection.

The Locan interests also have devised a color television system. Mr. Locan claims that this system (which provides its own transmission system based on color pulsations of fuller color reproduction by interlocking sequences of eye reaction colors over the whole spectrum) can be used in television apparatus receiving transmission of other standards.

The Locan system derives from the combination in a new fashion of the "interlaced" television system with color transmission; rotating filters of a novel type being used at the camera and plus "twofold interlacing." At the receiver end, however, no moving parts are involved, a stationary filter being used instead. The transmission is effected on a reduced frequency band.

Uses Medium-Priced Tube

It is claimed that the system is operative on medium priced, directly-viewed Cathode ray tubes. In this case, all mechanically moving parts are absent at the receiver. Extremely high voltages, moreover, are not required. This end is achieved through the medium of a special "line grating" based on the principle of interlocking colors.

Mr. Locan maintains that—given manufacturing facilities—a convenient type of fair-priced television receiver, showing high color quality, can readily be developed on these lines. His claims excite considerable interest hereabouts, not only among radio set manufacturers, but also among promoters of wide-screen television.

Set Publicity Campaign For "Duel in the Sun"

With plans for the over-all publicity, promotion and exploitation campaign on David O. Selznick's "Duel in the Sun" almost completed, Sid Alexander, eastern advertising and publicity director, has announced the realignment of his staff. Ted Baldwin is now in charge of promotion and exploitation. Under him are James Eastman, assistant; Herb Berg, special assignments, and George Bernstein, exploitier. Joseph Roberts continues as publicity manager.

BRITISH FILMS SHOW INCREASE IN 1946

Eighty-three British features were registered in London during the year ended March 31, 1946, compared with 356 foreign features in the same period, the British Board of Trade reported Monday. This compares with 67 British and 377 foreign pictures for the previous year. British short subjects rose from 157 to 175, and foreign short subjects declined from 354 to 301, the Board reported.

Refinancing for British Lion to Pay Expansion

London Bureau

British Lion Film Corporation was to have issued Friday £200,000 ($800,000) of ordinary stock in the proposed recapitalization of the company following its purchase by Sir Alexander Korda. It is understood the stock was to be offered in one-shilling units at a price of five shillings each, this expected to yield the £1,000,000 required for the financing.

British Lion, one of the smaller distribution organizations in this, was made into an uncommonly profitable business by the late Sir Sam Smith. Holders of the previously issued £25,216 ordinary stock received no less than 50 percent dividends annually for the past three years.

Studies Included

In January last, following Mr. Smith's death, control of the company was acquired by the Korda interests. Included in the assets acquired, in addition to the flourishing distribution business which held the British franchise for Republic's films, were the Beaconsfield Studio and a half share in Worton Hall Studio, both of which plants were under Government requisition during the war.

Sir Alexander has made public ambitious production plans which demand as a minimum the delivery to British Lion of three top-ranking features before the end of 1947 and not less than six in 1948.

Because of the smallness of the acquired studios, British Lion has paid £380,000 for a 75 per cent controlling interest in the Sound City Studio which, although it has seven floors, will be considerably enlarged.

It is to finance these wide plans that the new issue is to be offered. The first step taken by the Korda interest was to create new ordinary stock to the face value of £100,500. In other words, British Lion's directors now have on their hands something like £663,000 unissued capital, comprised of £463,000 preference and £200,000 ordinary stock.

Seen as Rival to Rank

The present operation will be the first step toward setting up an immense fabric which, although it will not equal in physical dimensions the vastness of the Rank holdings, will be a serious rival to the Rank dominance in the production and distribution fields.

How soon the Korda crew will get down to the practical job of picture-making is a speculative matter. Definite long term contracts have been entered into with Herbert Wilcox, Leslie Arliss and Anthony Kimmns, Producer Edward Black also has been loaned to Korda by MGM for at least one year. Vivien Leigh, Cary Grant, Paulette Goddard and Ralph Richardson have all been signed for varying terms.
Egypt Asks Data On U. S. Imports

by JACQUES PASCAL in Cairo

The Ministry of Social Affairs has summoned all directors of American picture agencies to submit a tentative plan governing the imports of American product into Egypt. The Ministry has established a quota system to protect the local industry, but this quota seems doomed to failure because the Egyptian industry could never supply its part of the quota.

The position of American films—which have been doing rather poor business since the first of the year—has been reestablished, especially in the provinces. Many provincial cinemas had refused to exhibit English-language pictures. However, as a result of the British decision to evacuate Egypt, this position has been reversed, in so far as the American agencies are concerned. Naturally, serials and actions films will do the business.

Jean Benoit-Levy Takes Over UN Film Section

Jean Benoit-Levy, French film director, last Saturday assumed the office of director of films and visual information of the United Nations, and plans to confer with Eric A. Johnston, president of the Motion Picture Association of America, and other American and foreign film executives in order to enlist their aid in formulating and carrying out a motion picture program for the UN. Most films are to be produced by established companies, Mr. Benoit-Levy continued, and only those films which are deemed necessary, and are not made by any other available source will be made by the UN's film section.

Move for Settlement in Scophony Case Seen

With indications pointing to a new move for settlement of the pending anti-trust suit in New York Federal court brought by the Department of Justice against Scophony Corporation of America, Paramount and General Precision Equipment Corporation, the Department last Wednesday accorded to a postponement to June 11 of the hearing of a motion of Scophony Ltd., of Great Britain, another defendant, for a dismissal of the action on the ground that it is not within the jurisdiction of the U. S.

RKO Films Get Air Breaks

Two RKO pictures will be featured during the month of June on the coast-to-coast Sunday afternoon Boscil Tea show on the American Broadcasting Company network. "Heartbeat" was featured on the June 2 program and will be featured again June 9. "Without Reservations" will be featured June 16 and 23.

MPA BEACON AWARD TO FABIAN FOR ACHIEVEMENT

THE BEACON AWARD of the Motion Picture Associates, New York, is handed S. H. Fabian, left, by Fred Schwartz, MPA president, at the organization's annual dinner-dance Tuesday night at the Waldorf-Astoria, New York. Applauding, right, are Syros Skouras, president of Twentieth Century-Fox, and Morris Sanders, MPA vice-president.

Grierson Unit to Do UA Shorts

The World Today, Inc., a new producing unit, will provide United Artists three monthly series of shorts dealing with world affairs, scientific discoveries and "the common background of nature."

Heading the new unit is John Grierson, wartime head of Canada's Information Board and former commissioner of the Dominion's National Film Board. Associated with him are Stuart Legg, producer of "The World in Action" series, and Basil Wright, of London, until recently head of the British Crown Film Unit. These shorts, it was announced, would be produced in all parts of the world, a total of 39 each year.

A release by UA says: "Convinced that with the activities of a United Nations organization, the motion picture will become a powerful force in helping to forward these new-day ideals, UA has thus set under way a project by which the cinema screens of all nations will be utilized for a better knowledge and understanding among all races."

Gradwell L. Sears, UA vice-president in charge of distribution, in discussing the project, said: "As an international trader of long standing, United Artists is today impressed with the acute need of providing a film service by which the many countries in which it operates can enjoy an adequate measure of international screen attention, not least of the people of the so-called 'little nations', who are too often forgotten on the screens of the larger countries."

In the arrangement with the new unit, United Artists proposes to develop a television and 16mm circulation service in relation to the new subjects. The producing unit will maintain production organizations in New York, London and Canada.
Theatre Executives Meet To Fight Chicago Tax
Chicago theatre executives met at the Standard Club Monday in a final meeting before hearings were to resume at Springfield, Ill., Tuesday, on a proposed bonus bill calling for a 10 per cent tax on theatre admissions. At the meeting were: Jack Kirsch, national Allied president; M. J. Leonard, Balaban & Katz; Edwin Silverman, Essaness; James Coston, Warner Theatres; Arthur Schoenstadt, Schoenstadt & Sons, and Frank Smith and Col. Joseph Goetz of RKO Theatres. William Lynch, Chicago attorney, has been named to represent the theatremen at the Springfield hearings.

Columbia Holds Chicago Meeting
Columbia's district managers and the managers of the branches without district supervision met at the Ambassador East Hotel in Chicago Tuesday, in the first session of a three-day conference with home office executives. Abe Montague, general sales manager, presided.

The meetings were devoted to a complete review of the current season's sales problems, and to a discussion of the films still to be released on the 1945-46 schedule.

Home office executives at meeting were: Mr. Montague; Rube Jacker, assistant general sales manager; Louis Astor and Louis Weinberg, circuit sales executives; Maurice Grad, short subject sales manager; Leo Jaffe, assistant treasurer; George Josephs, assistant to Mr. Montague; H. C. Kaufman, manager of exchange operations; Joseph Freiberg, manager of sales accounting; Seth Raisler, manager of the contract department; Irving Sherman, assistant to Mr. Kaufman, and Vincent Borilli, assistant to the circuit sales executives.

District and branch managers included: Nat Cohn, New York division manager; S. A. Galanty, midwest division manager; Jerome Salron, western division manager; Carl Shaltt, central division manager; B. C. Marcus, midwest division manager; R. J. Logram, southeastern division manager; J. M. Underwood, southwestern division manager; H. E. Weiner, division manager for Northern Pennsylvania and Southern New Jersey; I. H. Rogovin, New England division manager; Ben Lourie, Chicago branch manager, and Oscar Ruby, Milwaukee branch manager.

Two Rank Films Are Being Revised for PCA Seal
"Wicked Lady" and "Notorious Gentleman," two of J. Arthur Rank's pictures scheduled for release in this country by Universal, will receive Production Code Administration seals following the completion of certain changes for which the PCA has asked, according to Joseph I. Breen, PCA chief in Hollywood.

Republic Weighs Sales Policy for 1946-47 Season
The contribution of men in the field to Republic's 1946-47 program was stressed by James R. Grainger, executive vice-president and general sales manager, in his concluding address at the company's sales meeting, which closed last Wednesday at the New York Athletic Club. Executives, district managers, branch managers and salesmen from the eastern, New England and central districts had met for a three-day conference.

Mr. Grainger announced a series of meetings of district sales managers was to be conducted this week at the home office, and reported the company's final 1946-47 schedule and sales policy would be determined on the basis of reports from men who attended the Hollywood, Chicago and New York sales conferences.

Discussion of the "B" picture was also highlighted in Mr. Grainger's address, and he put it up to the men whether or not Republic should maintain its current "B" picture policy. He pointed out that it was impossible to maintain the company's high quality of "B" product unless exhibitors would increase rentals.

At the same session Herbert J. Yates, president, commenting on the fact that "B" pictures were really the "bread and butter" product of many theatres and the backbone of the double feature policy and subsequent run operation, said that if exhibitors failed to support such product, the very cornerstone of the country's theatre structure would be in danger.

Allen Wilson, vice-president of the studio, spoke, and Steve Edwards, director of advertising and publicity, outlined advertising, publicity and exploitation plans for the coming season.

Coast FCC Hearings On Television End
Federal Communications Commission hearings on applications for television licenses in the Los Angeles area were concluded last week by FCC general counsel Harry M. Plotkin. Further hearings, Mr. Plotkin said, would be held in Washington June 20. Thereafter the FCC will render a temporary decision to eight applicants for the seven television channels, who then will have 20 days to file exceptions.

In Washington last week, Television Productions, Inc., of the Paramount interests, asked the FCC to withdraw its application for a television station in San Francisco. The company said it desired to withdraw in order to win a license at the talent center of Los Angeles, now pending.

The action means Paramount now desires only four wholly-owned television stations. It is reported that FCC is reluctant to grant any Paramount applications until the pending film anti-trust action is completed.

PARAMOUNT ASKS APPROVAL OF NEW CAPITAL STOCK

Paramount stockholders will be asked to approve an increase in the amount of authorized capital stock from $8,936,439 to $13,478,200 and the issuance of 4,542,851 new shares at par value of $1, in addition to the 4,457,149 shares now authorized. This procedure will be utilized should the stockholders at their annual meeting in New York June 18 refuse to authorize the retirement of the company's unissued first and second preferred stock to clear the way for a two-for-one split of its common stock, according to the company's proxy statement.

This alternative presumably would enable Paramount to effect the two-for-one split without retiring the unissued preferred, which would continue to be carried on the books.

Shareholders in addition are asked to authorize the fixing of the number of company directors at 16, instead of the present indefinite total of not less than 16 and not more than 18, and also will vote on changes in by-laws and certificate of incorporation.

16 DIRECTORS NAMED


Compensation of officers for 1945 was as follows, according to the company's proxy statement: Mr. Balaban, president, $156,000, plus $20,000 for expenses; Mr. Freeman, vice-president in charge of production, $130,000; Henry Ginsberg, vice-president in charge of studio operations, $189,083; Mr. Goldenson, vice-president in charge of theatres, $55,250; Mr. Keough, vice-president and chief counsel, $78,000; Mr. Reagan, vice-president in charge of domestic sales, $81,735; Mr. Zukor, chairman of the board, $159,400; Jacob Karp, assistant secretary, $52,000; Fred Mohrharter, comptroller, $32,130.

OTHER PAYMENTS CITED

Among other payments made in 1945, according to the statement, were $280,124 to Simpson, Thacher and Bartlett for legal services; $185,203 to Ross Federal Service between January 1 and May 5 and $454,913 to Confidential reports between May 6 and December 29, "for services in investigating ticket sales of exhibitors in connection with contracts of the corporation based on a percentage of ticket sales receipts."

Other than officers and directors, Paramount paid a total of $8,914,581 to 1,60 employees, mostly talent and production personnel, who received in excess of $20,000.

MOTION PICTURE HERALD, JUNE 8, 1946
The Stranger

The Most Deceitful Man
A Woman Ever Loved
INTERNATIONAL

EDWARD

TERRIFYING...

LORET

THRILLINGLY BEAUTIFUL

ORSO

SHOCKING... AS

the Stra

DIRECTED BY

OSSON WELLES

Story by VICTOR TRIVAS and DECLA DUNNING • Screenplay by ANTHONY VELL
BY HIS STRANGE CHARM...
BY HIS SINISTER SECRET...
BY HIS MONSTROUS DECEIT!

PICTURES presents
G. ROBINSON
MAN-HUNTER TURNED HUNTED!
TA YOUNG
TAINTED BY THE STRANGER'S TOUCH!

A. WELLES
WHO KNOWS THE STRANGER'S SECRET!

with
PHILIP MERIVALE
RICHARD LONG
BILLY HOUSE

PRODUCED BY S. P. EAGLE

INTERNATIONAL PICTURE *  Released through RKO RADIO PICTURES
We’re Introducing

the

Stranger

to the multiple-million readers
of national magazines totaling...

28,410,344 Circulation

through full page ads, most of
them in two colors, in publica-
tions such as LIFE (2 insertions)
SATURDAY EVENING POST—
COSMOPOLITAN — TRUE
STORY—LOOK—TIME—LIBERTY
and the FAN LIST

—Another top campaign
to carry the word to the
world that
“GOOD ENTERTAINMENT
IS INTERNATIONAL”
Warner in 16mm Field in Far East Latin America

The entry of Warner Brothers into the 16mm field in Latin America and the Far East was announced by the company Monday after a series of conferences among Harry M. Warner, president; Jack L. Warner, executive producer, and Wolfe Cohen, vice-president of Warner International, following the latter's return from a four-month inspection tour of India, Burma, China and other parts of the Orient.

Thus Warner Brothers becomes the sixth company to announce 16mm plans. Since V-J Day, MGM, RKO, J. Arthur Rank-Universal, Columbia and United Artists have become active in the field. Currently Paramount and 20th Century-Fox are formulating plans for joint 16mm operation which will utilize mobile units.

In order to make the 16mm service available in as many territories as possible during the celebration of Warners' 20th anniversary of talking pictures, the work of preparing 16mm prints is being started immediately. Pictures will be selected with an eye to their special suitability for the respective markets and all of them will get the special sound anniversary release, "Night and Day."

Distribution will be handled by the regular Warner branch personnel in these countries, where special facilities for the new service are now being set up. All exhibitors using 35mm will be protected to the extent that no 16mm prints will be sold for exhibition in opposition to 35mm accounts, it was announced.

Mr. Cohen, who made a survey of South America before his Far East trip, reported 16mm equipment still was comparatively scarce in all these countries. India needs at least 1,000 machines, while Ceylon requires more than 100, he said.

In the Philippines, however, considerable equipment has already been installed and is in operation.

Seidelman Leaves U. A. to Be PRC Foreign Manager

Sam L. Seidelman last week resigned from United Artists and Monday joined PRC as foreign manager, it was announced by Harry Thomas, president and general manager. Mr. Seidelman was manager of the Latin American division for United Artists since 1940. Before joining U.A. in 1931, he was with Paramount in various capacities both in the domestic and foreign fields.

Merchant Back to Altec

Major Robert S. Merchant has returned to the Altec Service Corporation and will make his headquarters in Barbourville, Ky. He entered the signal Corps in 1941 and in 1944 was assigned to work on the atomic bomb development.

Newsreel Pool Charge Denied by Clofine

In reply to a complaint against duplication in newsreels, made by the Associated Theatre Owners of Indiana in the current issue of the ATOI bulletin, M. D. Clofine, editor of News of the Day, this week asserted there had been no newsreel pools in any area except Japan, since shortly after V-J Day.

Claiming that the number of shots duplicated by the different newsreels was an all-time high, the Indiana exhibitors, through Don Rossiter, executive secretary, said, "It is high time the newsreals stopped the interchange of shots which reduces greatly the value of the newsreel to the exhibitor."

Speaking for the newsreel companies, Mr. Clofine pointed out that it was as inevitable for important news events to be duplicated on the screen as for the same story to appear in different newspapers. The current newsreel pool in Japan and the pool in the impending atom bomb test on Bikini Atoll were necessitated by the lack of adequate transportation facilities, he added.

Briton Planning Films in Prague

by J. B. KANTUREK
in Prague

Arthur C. Marshall, the British director, currently negotiating with representatives of the state monopoly for the production in Prague of a series of educational films for children, called "Magic Globe." The shorts will feature both English and Czech children and will be distributed by Gaumont British. Mr. Marshall also is considering the production of a feature in the Prague studios which would be made in English and Czech versions.

A program for a festival of British pictures is being prepared. It includes several Technicolor features, the first color films to be screened in Czechoslovakia, apart from the German color films. There have been some objections raised against including Sir Alexander Korda's "Four Feathers" on the program since it is felt here that the film describes a British imperialist war.

Acquires 16mm Rights To Universal Films

Film Highlights, Inc., New York City, has acquired 16mm rights from Universal Pictures to 50 features, four serials and a number of shorts, including musicals and cartoons, for distribution in the United States. Martin Ross, president of the firm, has announced that Jacques Kopstein will be associated with Film Highlights in a consulting capacity. Among the features are eight in Technicolor, including "Arabian Nights" and "Phantom of the Opera."

Latin America Is Best 16mm Area For MGM: Hicks

Latin America has the opportunity to become the first large world area to fully develop its market for the distribution and exhibition of MGM films in 16mm. Orton H. Hicks, head of the MGM's 16mm department of Loew's International Corporation, said Wednesday at the third day's session of MGM's week-long sales conference of its South and Central American territorial managers at the Hotel Astor in New York.

Among the company officials attending the convention are Arthur M. Loew, president of Loew's International; Morton A. Spring, first vice-president; George Muchnic, vice-president, and Sam N. Burger, regional director for Latin America. The managers attending are Elias Barberis, Dean Banker, Harry Bryman, Eugene Coen, Stuart Dunlap, Carl Heumann, Carlos Niebla, Luis A. Sarmiento, Robert Scholam, W. L. Simpson and Adolf Wallish.

Dubbing Fixed Policy

Mr. Loew announced that dubbing of Spanish dialogue for all-Spanish versions would continue intact as a fixed policy of the company. He said that dubbing had been successfully field tested in Latin America for a year and a half.

Continuing his talk on 16mm films, Mr. Hicks said that there were two reasons for Latin America's leadership. First was the fact that with 19 South and Central American countries all speaking Spanish, the problem of preparing reduction prints in 16mm is simpler than for any other territory, excluding those speaking English. Second advantage is that 16mm representatives for all Latin American territories have been trained in the United States and all are already back home, putting the plan into operation.

Elaborating on the basic points of MGM's 16mm policy, Mr. Hicks emphasized the company's system of controls prevent the narrow-gauge film from competing with the address to the convention Tuesday, Mr. Loew told the Latin American supervisors that "all the resources and technical experience gained in the United States for selling and exploiting MGM's pictures will be applied to our rapidly expanding market in Spanish-speaking countries."

Open Vast Territories

Mr. Burger developed this theme and pointed out that "audiences throughout South and Central America have enthusiastically received MGM's films in their own language and opened vast territories for the release of our pictures."

The Latin American managers will remain in New York until the weekend and then fly to Culver City to meet studio executives and production methods.
Government of Italy to Finance Industry Again

by ARCEO SANTUCCI

in Rome

The Italian industry again is being financed by the Government. The Motion Picture Financing Section of the Banca Nazionale del Lavoro, the official governmental agency, loaned the industry approximately 60,000,000 lire between the time it resumed its loans in 1945 and last February.

During the war years the bank granted loans to producers. Now, according to the vice-director of the section, the bank prefers to finance distribution, exhibition and the importation of pictures.

The competition of foreign films, particularly those from the U. S., England and France, makes the success of Italian pictures uncertain. Yet because of these imports the future of the industry is bright. There are still large profits in exhibition, despite high taxes and operating costs. Hence the bank's emphasis on loans to exhibition.

The Banca di Sicilia, also, has started to finance the industry through the Section for Credit to the Industry, established according to Government decree in December, 1944.

Paramount Pep Club to Hold 25th Anniversary Outing

The twenty-fifth anniversary outing of the Paramount Pep Club will be held June 26 at the Longshore Country Club, Westport, Conn. Between 600 and 700 members are expected to attend. Scheduled for the day's outing are a golf tournament, buffet luncheon, swimming, baseball and other events. The day will end with a dinner and dance at the country club.

300 at Salt Lake Annual Roundup

More than 300 theatre operators of the Intermountain region, including Idaho, Montana and parts of Wyoming and Nevada, gathered in Salt Lake City Monday through Thursday, for the fourth annual roundup and golf tournament of the Salt Lake City Motion Picture Club.

During the general meetings, one or more of the following executives from the American Theatre Association were to be honored guests and speakers: S. H. Fabian, president; Robert Coyne, executive director, and Ted Gamble, chairman of the board.

C. Clare Woods, an official of the Intermountain Theatre Association headquartered in Salt Lake City, was general chairman of the roundup. Hall Bache, general manager for Fox Intermountain Theatres, is president of the club, and Harry Ungerleider, treasurer.

Throughout the meetings, screenings were held. C. R. Wade was golf tournament chairman. The event was climaxed by a "Victory Dance" at the Hotel Utah.

FORM CANADIAN PRODUCER UNIT, MPA PARALLEL

Toronto Bureau

In the creation of the Canadian Film Producers Association with the head office at J. Arthur Rank's Queensway Studios, Toronto, Canada, now has a counterpart of the Motion Picture Association of America.

The mutual organization which is about to be granted formal incorporation by the Dominion Government, became essential because of the post-war growth of production in Canada. Identified with the move are 10 producers of Toronto, Regina, Vancouver, Ottawa and Montreal.

In addition to trade cooperation, the Film Producers Association will act as a group in dealing with the Canadian Association of Advertising Agencies for the production of industrial films on a code basis and in discussions with Government departments on film and equipment quotas, customs levies and import controls, as well as other regulations.

The National Film Board at Ottawa will not be a full-fledged member of the new unit but there is a promise of a cooperative relationship with organized companies on production details. The new group will not affect activities of the Canadian Moving Picture Distributors Association, which is made up of Toronto executives of exchanges.

Lawson General Manager Of Canadian Odeon

Following conferences with John Davis, executive of the Rank organization, Odeon Theatres of Canada, Friday announced the appointment of J. Earl Lawson as general manager of the Canadian branch. Lawson, who has been with the company for the previous year, was appointed president by Mr. Lawson as company president was officially confirmed.

Mr. Lawson succeeds Paul Nathanson as president and fills the post of general manager vacated by Haskell M. Masters, who resigned more than two years ago to become Canadian district manager for Warners.

Frank Fisher, head office booker and buyer, has been promoted to the new post of western division manager, and Harvey Hunt, Ontario booker, has been promoted to chief booker and buyer. C. J. Appel continues as eastern division manager, and J. H. Booth maintains his role as Columbia district manager.

NSS Promotes Carlton

Melvin L. Gold, director of advertising and publicity for National Screen Service in New York, last Friday announced the appointment of Richard Carlton as his assistant. Mr. Carlton has been in the company's advertising and publicity department for the past two months as a writer, with most of his effort devoted to the preparation of "Mister Shownam, NSS's special trailer publication."
WARNER BROS.' TRADE SHOWINGS OF  

BETTE DAVIS  
in "A STOLEN LIFE"  

with GLENN FORD • DANE CLARK  
WALTER BRENNAN • CHARLIE RUGGLES  

MONDAY, JUNE 17th, 1946

<table>
<thead>
<tr>
<th>CITY</th>
<th>PLACE OF SHOWING</th>
<th>ADDRESS</th>
<th>TIME</th>
</tr>
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<tbody>
<tr>
<td>Albany</td>
<td>Warner Screening Room</td>
<td>79 N. Pearl St.</td>
<td>2:00 P.M.</td>
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<tr>
<td>Atlanta</td>
<td>RKO Screening Room</td>
<td>191 Walton St. N.W.</td>
<td>2:30 P.M.</td>
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<tr>
<td>Boston</td>
<td>RKO Screening Room</td>
<td>122 Arlington St.</td>
<td>10:30 A.M.</td>
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<tr>
<td>Buffalo</td>
<td>20th Century-Fox Sc. Rm.</td>
<td>290 Franklin St.</td>
<td>10:00 A.M.</td>
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<tr>
<td>Charlotte</td>
<td>20th Century-Fox Sc. Rm.</td>
<td>308 S. Church St.</td>
<td>10:00 A.M.</td>
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<tr>
<td>Chicago</td>
<td>Warner Screening Room</td>
<td>1307 So. Wabash Ave.</td>
<td>11:30 P.M.</td>
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<tr>
<td>Cincinnati</td>
<td>RKO Screening Room</td>
<td>Palace Th. Bldg. E. 6th</td>
<td>8:00 P.M.</td>
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<tr>
<td>Cleveland</td>
<td>Warner Screening Room</td>
<td>2300 Payne Ave.</td>
<td>2:30 P.M.</td>
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<tr>
<td>Dallas</td>
<td>20th Century-Fox Sc. Rm.</td>
<td>1803 Wood St.</td>
<td>10:00 A.M.</td>
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<tr>
<td>Denver</td>
<td>Paramount Sc. Room</td>
<td>2100 Stout St.</td>
<td>2:30 P.M.</td>
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<tr>
<td>Des Moines</td>
<td>20th Century-Fox Sc. Rm.</td>
<td>1300 High St.</td>
<td>12:45 P.M.</td>
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<tr>
<td>Detroit</td>
<td>Film Exchange Bldg.</td>
<td>2310 Cass Ave.</td>
<td>2:00 P.M.</td>
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<tr>
<td>Indianapolis</td>
<td>Paramount Sc. Room</td>
<td>116 W. Michigan St.</td>
<td>2:00 P.M.</td>
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<tr>
<td>Kansas City</td>
<td>20th Century-Fox Sc. Rm.</td>
<td>1720 Wyandotte St.</td>
<td>1:30 P.M.</td>
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<tr>
<td>Los Angeles</td>
<td>Warner Screening Room</td>
<td>2025 S. Vermont Ave.</td>
<td>2:00 P.M.</td>
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<tr>
<td>Memphis</td>
<td>Paramount Sc. Room</td>
<td>362 S. Second St.</td>
<td>2:00 P.M.</td>
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<tr>
<td>Milwaukee</td>
<td>Warner Th. Sc. Rm.</td>
<td>212 W. Wisconsin Ave.</td>
<td>2:00 P.M.</td>
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<tr>
<td>Minneapolis</td>
<td>20th Century-Fox Sc. Rm.</td>
<td>1015 Currie Ave. N.</td>
<td>2:00 P.M.</td>
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<tr>
<td>New Haven</td>
<td>Warner Th. Proj. Rm.</td>
<td>70 College St.</td>
<td>2:00 P.M.</td>
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<tr>
<td>New Orleans</td>
<td>20th Century-Fox Sc. Rm.</td>
<td>200 S. Liberty St.</td>
<td>12:30 P.M.</td>
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<tr>
<td>New York</td>
<td>Home Office</td>
<td>321 W. 44th St.</td>
<td>2:30 P.M.</td>
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<tr>
<td>Oklahoma</td>
<td>20th Century-Fox Sc. Rm.</td>
<td>10 North Lee St.</td>
<td>1:30 P.M.</td>
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<tr>
<td>Omaha</td>
<td>20th Century-Fox Sc. Rm.</td>
<td>1502 Davenport St.</td>
<td>1:00 P.M.</td>
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<tr>
<td>Philadelphia</td>
<td>Vine St. Sc. Room</td>
<td>1220 Vine St.</td>
<td>11:00 A.M.</td>
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<tr>
<td>Pittsburgh</td>
<td>20th Century-Fox Sc. Rm.</td>
<td>1715 Blvd. of Allies</td>
<td>1:30 P.M.</td>
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<tr>
<td>Portland</td>
<td>Jewel Box Sc. Room</td>
<td>1947 N.W. Kearney St.</td>
<td>2:00 P.M.</td>
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<tr>
<td>Salt Lake</td>
<td>20th Century-Fox Sc. Rm.</td>
<td>216 East 1st South</td>
<td>2:00 P.M.</td>
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<tr>
<td>San Francisco</td>
<td>Republic Sc. Room</td>
<td>221 Golden Gate Ave.</td>
<td>1:30 P.M.</td>
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<tr>
<td>Seattle</td>
<td>Jewel Box Sc. Room</td>
<td>2318 Second Ave.</td>
<td>2:00 P.M.</td>
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<tr>
<td>St. Louis</td>
<td>S'renco Sc. Room</td>
<td>3143 Olive St.</td>
<td>1:00 P.M.</td>
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<tr>
<td>Washington</td>
<td>Earle Th. Bldg.</td>
<td>13th &amp; E Sts. N.W.</td>
<td>10:30 A.M.</td>
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</tbody>
</table>
Hollywood Bureau

Production activity was static last week, as six new films reached camera stages, five were finished, and one—Republic’s “Heldorado”—was temporarily shelved. At the weekend, there were 52 pictures in work. MGM launched a romantic drama, “The Secret Heart,” with a cast headed by Claudette Colbert, Walter Pidgeon, June Allyson and Robert Sterling. Edwin Knopf produces; Robert Z. Leonard directs. “13 Rue Madeleine,” the 20th Century-Fox double feature of the O. S. S., went before the cameras in Washington, D. C., with Henry Hathaway directing for producer Louis de Rochemont. Included in the cast are James Cagney, Annabella, Frank Lati- more, Walter Abel and Melville Cooper.

At Universal, Walter Wanger started work on “Smash-Up,” which Stuart Heisler is directing. Susan Hayward, Lee Bowman, Eddie Albert and Marsha Hunt head the cast.

Monogram Begins Second of “Joe Palooka” Series

Monogram launched the second in its “Joe Palooka” series, which Hal E. Chester produces. Titled “Gentleman Joe Palooka,” its cast includes Leon Errol, Joe Kirkwood, Elyse Knox and Guy Kibbee. Cyril Endfield is directing.

Producer Sigmund Neufeld brought “Dangerous Men,” a Western with Buster Crabbe, Al St. John and Pat Knox, before the cameras at PRC. Sam Newfield is the director.

The current Golden Gate production, which will be released through Screen Guild Productions, is “Man from Utah,” with Russell Hayden, Inez Cooper, Lyle Talbot and Douglas Fowley. William B. David produces; Breezy Eason directs.

Incidental News of Pictures-to-Come

Marlene Dietrich will return to the screen to co-star with Ray Milland in “Golden Earrings,” screen version of Yolanda Foldes’ new novel. The story deals with a British colonel who falls in with a band of gypsies, and Miss Dietrich’s role will be that of a gypsy girl. Harry Tugend is slated to produce for Paramount, and Mitchell Leisen to direct.

Humphrey Bogart will star in Columbia’s “Dead Reckoning,” which Sidney Biddell will produce and John Cromwell direct. William Prince has been signed for the juvenile lead. . . . Henry Fonda has been engaged by RKO Radio as the first member of an all-star cast to be assembled by producer John Houseman for the screen version of Willard Daniel Steele’s novel, “That Girl from Memphis.”

Charles Vidor to Direct Columbia Production

Charles Vidor has been chosen by Columbia to direct the Virginia Van Upp production, “My Empty Heart,” which will co-star Rosslind Russell and Melvyn Douglas. . . . Lesley Selander, currently directing “Last Frontier Uprising” for Republic, has been given a new one-year contract by that studio. . . . RKO has arranged to borrow Susan Hayward from Walter Wanger to co-star with Robert Young in “They Won’t Believe Me,” which Joan Harrison will produce.

“The Pursued,” an original story by Niven Busch, has been acquired by United States Pictures. Milton Sperling will produce the film, starring Theresa Wright, at the Warner studio. . . . Peggy Wood, star of the New York and London stage, will have a top role in “Magnificent Doll,” based on Irving Stone’s biography of Dolly Madison. A Skiball-Manning production for Universal release, the picture will be directed by Frank Borzage. Set for stellar roles are Ginger Rogers, David Niven and Burgess Meredith.

Harvey Parry and Richard Talmadge, co-producers of “Jeeper-Herders,” and “Detour to Danger,” in the future will head producing units of their own, each filming 16mm entertainment features for release by Planet Pictures. . . . Sol M. Wurtzel has signed James Tinning to direct “Dangerous Heritage,” which will be Wurtzel’s fourth production for 20th Century-Fox release.

Joel McCrea will be starred by Enterprise in a top-budget film version of the Saturday Evening Post serial, “They Passed This Way,” by Eugene Manlove Rhodes. The film will be the second on Harry Sherman’s production schedule. . . . John Dall, who made his screen debut opposite Bette Davis as the young Welsh coal miner in “The Corn Is Green,” has been signed to a long term contract by Vanguard Films.

Edward G. Robinson will star in “The Wayfarers,” forthcoming Paramount production based on a novel by Dan Wickenden. . . . Jeffrey Bernerd is planning to produce a remake of “Sweetheart of Sigma Chi” for Monogram. Jack Bernhard is scheduled to direct. . . . Producer William Bacher has had his 20th Century-Fox contract extended. . . . MGM has acquired the screen rights to “The Day Before Yesterday,” by the British author, Edward Holstins.

DeMille Adds to Cast of “Unconquered”, in Color

Howard da Silva has been selected by Paramount for a top role in Cecil B. DeMille’s forthcoming Technicolor production, “Unconquered,” which will costar Gary Cooper and Paulette Goddard. . . . “Ships in the River” has been set as Charles Hoffman’s next production for Warners, and will mark the American film debut of the Swedish star, Viveca Lindfors. . . . Victor Sen Young, Chinese actor recently discharged from the U. S. Air Force, has been signed to a five-year contract by Monogram.

Johnny Wiessmiller has made a new deal with Sol Lesser Productions, under the terms of which he will continue to play the Edgar Rice Burroughs character, “Tarzan,” for the next three years. His first assignment under the new contract will be “Tarzan’s Dangerous Game.”. . . Jack Carson has been selected for the romantic lead opposite Ann Sheridan in “Calamity Jane,” which Jerry Wald will produce for Warners.

Mark Stevens Given Lead In 20th-Fox Musical

Mark Stevens has been assigned the co-starring role opposite June Haver in the 20th Century-Fox musical, “I Wonder Who’s Kissing Her Now.” Cast for featured roles are Celeste Holm and Reginald Gardiner. . . . Christopher Isherwood, the well known British novelist, has been engaged by Enterprise Productions to work with producer Wolfgang Reinhardt on an original screenplay, as yet untitled.


Astor Acquires Two

Astor Pictures has acquired world distribution rights from Boris Morros for “Second Chorus” and “Flying Deuces.” The deal includes 16mm rights.
USES EXHIBITORS’ REPORTS ON PICTURES AS GUIDE POSTS

by WILLIAM R. WEAVER
Hollywood Editor

Exhibitors who write box office reports to MOTION PICTURE HERALD’s “What the Picture Did for Me” department are telling producer John Houseman what kind of pictures they and their audiences want him to make for them. It’s ancient and widespread knowledge that many another producer and director and writer take their cues from the findings of the men who meet the ultimate consumer on his home ground and hear him out at first hand, but Mr. Houseman makes no secret of the fact, indeed elaborates upon it in his sunkissed garden atop a practically private mountain overlooking Hollywood.

Exhibitors’ reports to “What the Picture Did for Me,” says Mr. Houseman, “provide the best existing evidence as to the state of audience demand and taste. I read them religiously, and feel I know some of the regular contributors almost personally. I get a tremendous lot of benefit from reading what they say, not only about my pictures, or any one company’s pictures, but about all pictures.”

Made to Measure

Producer Houseman’s last picture made to the measure of exhibitor testimony regarding audience preferences is “Blue Dahlia,” the Alan Ladd-William Bendix melodrama that is doing quite nicely (thank you) in the first run theatres. The one before that was “Miss Susie Slagle.” How well the producer interpreted the exhibitor comments from which he took guidance in producing these attractions is a matter for post-exhibition reports to attest, but while the evidence is accruing he’s busy preparing “That Girl from Memphis” for early start of production.

Among the most satisfactory of Mr. Houseman’s interpretations of “What the Picture Did for Me” reports is exhibitor confirmation of his own belief that the story is the thing that counts most in a work of fiction. By no means a film producer only—he’s background includes stage production and direction, radio production embracing two years as director of overseas radio for the Office of War Information, and some pioneering in television production—the craftsman who, with Orson Welles, created the Mercury Theatre is no believer in cycles. He is a violent dissenter from the theory that a formula found profitable at a given time should be followed again and again until the profit in it shall have run out. In witness, he points out that the three pictures named above have practically nothing in common, and declares he wishes never to have to duplicate a past work.

Change Called Vital

“Change is vital,” he says, “in pictures as in life. The world is not the same today as it was yesterday, and it will be different again tomorrow. Nobody can know for certain what kinds of stories will be wanted, but it is very certain that a good story, of whatever kind, will never lack an audience.”

The same order of things will prevail in the field of television when the experimenting is over and the novelty dies away, according to Mr. Houseman, who adds, “Television will combine essentials of the stage, the screen and the radio, ultimately, without taking anything away from any of them. Whatever format it may develop, it will finally have to tell a story, and in that field, as in all the other fields there are, a good story will succeed and a bad story will not.”

By and large, Mr. Houseman could remain freely because he is his company’s head, and around employee, the pictures of the present and recent past have not progressed in point of quality. “The golden age of pictures,” he maintained, “was that period between 1933 and about 1937, when box office returns were not so luscious as they have been since and studios were ready to invest money in novel or different subjects and treatments, in the hope of creating new interest in theatre-going. Many great pictures came out of that hope.

No New Stars Developed

“With grosses at the level they are now, there appears no financial necessity of seeking new material, exploring new paths, and studios in the main are going ahead on the economically sound enough policy of making one picture after another in the same general way. It’s nobody’s fault, and nothing can be done about it—maybe nothing should be done about it—although there are some consequences, apart from the artistic, which will have to be faced some day. For one thing, almost no new stars have been developed during the past five or six years. For the present, the established familiars meet box office requirements. Whether they will do so when attendance begins to languish is a question.”

Unlike most producers, Mr. Houseman has no inflexible conviction about the so-called “message picture,” a topic brought up by his visitor in the belief that a man who supervised OWI radio programs beamed at a world in war would have firm opinions on the subject. If a good story happens to convey a good message, he says, that is a pleasant circumstance. If it doesn’t, yet is a good story, no harm’s been done. But, and of this he’s very sure, the idea of cooking up a picture for the purpose of putting across a message for the sake of that message is preposterous.

To Use Warner Films in New Zealand Schools

Warner Bros. have presented to the Minister of Education in Wellington, New Zealand, full length 16mm prints of “The Story of Louis Pasteur” and “Dr. Ehrlich’s Magic Bullet.” The former film is to be used for educational purposes in New Zealand schools, while the latter goes to the Medical School of Otago University.
The Screen's Best Kept Secret

is destined to be the most talked-about mystery romance of the year!

The secret of the walls!
COLUMBIA PICTURES presents

THE WALLS CAME TUMBLING DOWN

starring
LEE BOWMAN · MARGUERITE CHAPMAN
with EDGAR BUCHANAN · GEORGE MACREADY

Based on Jo Eisinger's sensational novel.

LEE PATRICK · JONATHAN HALE · J. EDWARD BROMBERG · ELISABETH RISDON · MILES MANDER
Screenplay by Wilfrid H. Pettitt · Produced by ALBERT J. COHEN · Directed by LOTHAR MENDES


OUR VINES HAVE TENDER GRAPES: Edward G. Robinson, Margaret O'Brien—Good picture which will do good business. Everybody was happy. R. L. Johnson, Roxy Theatre, Nipawin, S. Can.

THEY WERE EXPENDABLE: Robert Montgomery, John Wayne—After reading the book, the picture lets one down badly. However, it is quite a good picture, if a little druggy in spots. Business average.—R. L. Johnson, Roxy Theatre, Nipawin, S. Can.


Monogram


Paramount

BLUE DAHLIA, THE: Alan Ladd, Veronica Lake—One of the year's best mystery melodramas. Although not outstanding at the box office, this did a very unusual build in business on the second day of its opening run. Played Monday, Tuesday, May 13, 14—W. F. Shelton, Louisbourg Theatre, Louisbourg, N. C.

DUFFY'S TAVERN: Ed Gardner, Bing Crosby and Guests—This was a nice party. However, it was a bit above the average price and the business was above average. Not the variety of entertainment the publicity led us to expect.—R. L. Johnson, Roxy Theatre, Nipawin, S. Can.

KITTY: Ray Milland, Paulette Goddard—Pretty good picture, but it was obviously the dirtiest in the book that drew the crowd. Business was very good.—R. L. Johnson, Roxy Theatre, Nipawin, S. Can.


VIRGINIAN, THE: Joel McCrea, Brian Donlevy—Good. I use Western in Technicolor. After seeing this picture there is none but Sonny Tufts may be come an exception. Played Tuesday, Wednesday, Thursday, May 15, 16, 17—W. F. Shelton, Louisbourg Theatre, Louisbourg, N. C.

SPRINGTIME IN THE ROCKIES: Gene Autry—Will be glad when these ancient Autry films are finished. They used to be tops for our Saturday program, but our patrons are tired of seeing the same thing over and over again. Played Saturday, May 22—A. Zoch, New Theatre, North, S. C. Small town and rural patronage.


Twentieth Century-Fox

AND THEN THERE WERE NONE: Barry Fitzgerald, Walter Huston—Very poor draw. There seems to be any logical reason why this picture was ever made. Played Wednesday, Thursday, May 5, 6—M. C. Edwards, Winema Theatre, Scoot, Calif. Small town lumber town patronage.


DOLL FACE: Carmen Miranda, Perry Como—I had a lot of soldout crowds with this one. Played Monday, Tuesday, May 20, 21—Harland Rankin, Plaza Theatre, Tillamook, Oreg. (Continued on page 48)
ON NEWSREEL assignments or production work, when lighting conditions are extremely poor, the natural choice is the high-speed Eastman Super-XX Negative Film, one of the family of Eastman Films, industry favorites for more than fifty years.

EASTMAN KODAK COMPANY, ROCHESTER 4, N. Y.
J. E. BRULATOUR, INC., Distributors
FORT LEE, CHICAGO, HOLLYWOOD

EASTMAN
SUPER-XX...when little light is available
Short Product in First Run Houses

NEW YORK—Week of June 3

ASTOR: Pluto's Kid Brother. . . . . RKO
Feature: The Kid from Brooklyn. . . . RKO
CAPITOL: Musical Masterpieces . . . . MGM
Visiting Vera Cruz . . . . . . . . . . MGM
CRITERION: Equestrian Quiz. . . . . Universal
Loose Star Padre. . . . . . . . . . Universal
Feature: Night in Paradise. . . . . Universal
GLOBE: Ten Pin Titans. . . . . . . . . RKO
Feature: Mr. Happy. . . . . . . . . . RKO
HOLLYWOOD: Snow Eagles . . . . Vitaphone
The Hair Raising Hare. . . . . . . . . Vitaphone
Feature: A Stolen Life. . . . . . . . . Warner Bros.
LOUISIANA: R-8. . . . . . . . RKO
Feature: To Each His Own. . . . . Paramount!
PALACE: In Dutch. . . . . . . . RKO
Street of Shade. . . . . . . . RKO
Feature: Heartbeat. . . . . . . . RKO

FRONTIER: Gal: Rod Cameron, Yvonne De Carlo—Used on top bill or weekend double to good business. Should go over well in all small localities. Played Monday, May 16—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

LITTLE GIANT: Abbott and Costello—Very good comedy which pleased good business. This is a show that can get off to a good start, in small towns. May 16—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Can.

MEN IN HER DIARY: Jon Hall, Louise Allbritton, Percy Kilbride—May not work as well as it should in small towns. May 23—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Can.


SO GOES MY LOVE: Myrna Loy, Don Ameche—Entertainment picture of a screwball inventor and his love for a simple country girl. Plot concerns their troubles and there are plenty of comedy situations. Pleased most of our patrons, but was plenty shy at the box office. Bob Driscoll, child actor, took the show right away from the capable Miss Loy and Don Ameche. Played Tuesday, Friday, May 23—26. W. F. Shelton, Louisburg Theatre, Louisburg, N. C.

FRONTIER: CAPTAIN: Charles Laughton, Randolph Scott—Played one day only for a better performance. Excellent picture and it deserves more playing time. Played Wednesday, May 8—Rialto Theatre, Norwalk, Ohio.


SPELLBOUND: Ingrid Bergman, Gregory Peck—It keeps one on edge all the way. Heavy drama. Some patronage is reported when it was all over. Average business. Played Thursday-Saturday, May 16-18—Rialto Theatre, Norway, Minn.

Universal


HENRY R. ARIAS
PURCHASING AGENT
Foreign and Domestic
Film Distribution
729 South Ave., A-9, N. Y. 13, N. Y.
LO.1510
Serving the Industry Since 1912. Negotiates in Any Language
CABLE: HENARIAS, N. Y.
Driving Ahead

The managers of Neighborhood Theatres, Inc., Richmond, Va., recently concluded a one-month business drive which provides some interesting statistics and an illuminating picture of the results which are obtainable in a determined and combined effort of this nature.

With quotas based on the same period of a year ago, the circuit showed an increase of 19.55 per cent in paid admissions over the previous year, an all-time high in the history of Neighborhood Theatres.

It is in the respective quotas for each of the 28 theatres that the figures indicate how much individual initiative and energy is expended when showmen are imbued with competitive rivalry, team spirit and prospects of a bonus.

All but seven of the houses exceeded 100 per cent of their goals and, of those, six ranged upward from 92 per cent. The theatre staff of the Rex Theatre, Petersburg, managed by Ben McGee, amassed a total of 71.99 per cent above its quota.

Winning theatre staffs, including ushers, cashiers, operators, etc., received cash awards for their effort. The impetus created by the Drive undoubtedly will result in an increase in business generally throughout the circuit for many weeks to come.

Neither Rain —

A publicity release from Mike Siegel of Century Theatres, New York, informs us that the circuit is undertaking to increase its program mailing list during the summer months. The move is expected to give impetus to business during the vacation period and to the next fall season.

Century has been one of the few circuits in this city to maintain mailing lists in its houses after most major and independent groups had abandoned this medium in favor of newspaper and radio advertising.

The fact that additional patrons are to be added is therefore interpreted as an indication that the circuit has found direct mail to be advantageous and profitable.

Directory programs are used exclusively, with one circular carrying the bookings of several theatres located within certain zones. Display advertisements fill some of the pages which are used to promote the big pictures or special features of the individual houses.

The circuit is represented in local or weekly newspapers exclusively and does not use radio advertising. Window cards are used where the theatre manager believes them to be beneficial. About 500 three-sheet boards are owned in Brooklyn by the company, and most of the subway three-sheet locations dropped by the Loew circuit when it discontinued posting several years ago have been acquired by Century.

Mr. Siegel, who is advertising manager for the circuit, and Joseph R. Springer, general manager, believe in the value of newspaper advertising but, because saturation coverage requires that the message be carried in all New York papers, such a project is considered too costly.

They have found an effective solution in the select list of patrons who request that a program be mailed to them.

Back in 1930 we once figured out, on an annual basis, the actual cost of getting a program into one home. The figure we arrived at was approximately 67 cents per year. Even if our program brought Mr. and Mrs. Customer to our theatre only once during the year at the current 40-cent admission, we figured we were better than even on the deal.

We remember, too, that in inclement weather it was sometimes impossible to get window cards distributed, our paper posted and handbills circularized. Somehow, however, the mail always seemed to get through. And, in spite of the depression, the theatre we have in mind showed a profit of $250,000 over a three-year period.

Maybe there is something to these mailing lists.

Last week an exploitation campaign arrived from England accompanied by a letter which recalled vividly some of the horror of the recent war. Part of the letter follows:

"May I be allowed to give you some of the details of my cinema. Situated in the center of the town, we were twice hit and put out of action by German bombs. The first time was in November, 1940, with a bomb through the stage when six patrons were killed and 75 patrons in the auditorium minus arms and legs, etc. . . . This is the largest cinema in the Midlands of England, with a seating capacity of 2,500. We have a large cafe and had a ballroom which was destroyed by bombing in 1940. We are now awaiting permit from the government to carry out repairs."

The communication was from V. H. Deacon, manager of the Gaumont Palace in Coventry.

—CHESTER FRIEDMAN
"FAIR" LOBBY ATMOSPHERE
— was provided by H. V. Deacon, manager of the Gaumont Palace Cinema, Coventry, England, to exploit "State Fair". Pennants, backgrounds and electric scooters contributed to making this an outstanding attention getter. A "State Fair" cooking contest was another feature of Deacon's campaign.

SIDEWALK STENCIL helped to promote the opening of "Two Sisters from Boston" for manager J. C. Hunter of the Orpheum theatre, Tulsa, Okla.

ESSAY CONTEST, arranged by manager Morris Rosenthal of the Loew-Poli, New Haven, for "From This Day Forward", was publicized in the store window of the cooperating merchant and on merchant's radio time. Rosenthal also promoted gift prizes.

BOTH IN SIZE and impressive effect, this facade display, right, used to exploit the London premiere of "Spellbound", was the biggest ever erected in that city. The display adorned the Tivoli, J. Hunk, manager.

TIEUP made by publicist Red King of Keith's Memorial, Boston, exploits "Dragonwyck" engagement.

SPECIAL BANNERS, designed by M. D. Cohn, manager of the Newman theatre in Kansas City, proved an excellent promotion medium. Cohn used these posters on the backs of 100 taxicabs, right, throughout the city to exploit "Kitty".
Display Ideas

— suggested by recent window tieups, fronts and lobby displays — are pictured here. Most of these are adaptable for local use by theatremen.

UNUSUAL WINDOW DISPLAY over the entrance to leading department store in Cedar Rapids was arranged by Harry Moore, manager of the Paramount theatre. Over the main entrance door, the sign remained lighted all night.

WIDE ATTENTION was focused on the current engagement of "Isle of the Dead" by P. E. McCoy, manager of the Rialto, Augusta, Ga., with this special front featuring skullheads and tombstones.

STRIKING LOBBY DISPLAY, featuring block cutout letters, focused attention on manager Frank Pratt's opening of "Bandit of Sherwood Forest" at the Paramount theatre, Portland, Ore.

TIE-UP with the Veterans' Information Center in Buffalo, N.Y., netted this excellent display which attracted comment and attention from shoppers and workers. Earl Hubbard, ad head for the Twentieth Century theatre, promoted the location for "From This Day Forward".

ORIGINAL COSTUME worn by Paulette Goddard in "Kitty" was the basis of this window tie-up, right, for the film date at the Capitol, Cincinnati, by publicist Nate Wise.

IN PORTLAND, Ore., left, Jack Matlack, of the Broadway, arranged this display featuring gowns worn in filming "Devotion".
Rosenthal Holds Beauty Contest On “Ziegfeld”

A contest to find a local “Ziegfeld Follies” girl, which was well publicized over radio station WELI, resulted in extra business for manager Morris Rosenthal’s playdate of the picture at the Poli theatre, New Haven, Conn.

Seven announcements to get girls interested in the contest were made daily over WELI starting two weeks in advance. The event was also mentioned on the daily broadcast from the theatre lobby. Station authorities played up the search for a “Ziegfeld” girl in their monthly magazine, which has a circulation of over 35,000.

Rosenthal induced Professor Quiz, who was in New Haven to arrange for a local network broadcast, to be master of ceremonies. Several stores with art were planted in the newspapers.

Miniature Doll Display

A feature of the campaign was a mammoth lobby display with miniature dolls dressed in replicas of the original costumes worn by the stars in the picture. Cards explained the history of the dresses. Some of the dolls were on a turntable. Four were stolen in advance of opening, resulting in a page one story with playdate mention.

A classified ad was run for a week for a girl to act as hostess for “Ziegfeld Follies.” Railway Express trucks were posted a month before opening. Five and 10 cent stores and downtown soda fountains featured a “Ziegfeld” sundae with large strips on mirrors and counter cards.

Full window displays were arranged with five and 10 cent stores. Souvenir programs were given away with each record sold. 5,000 heralds were inserted in New York City newspapers and fan magazines on news stands. 5,000 heralds were distributed in the lobby by a girl dressed in an evening gown. “Ziegfeld” compacts were given away in several stores. Cards were placed in hotel lobbies and art cards in downtown stores.

Lobby Display Aroused Patrons

An elaborate lobby display highlighted by a lifesize cutout of Dorothy McGuire carrying a candle drew attention to manager Matt Saunders’ engagement of “The Spiral Staircase” at the Poli theatre, Bridgeport, Conn. The display was the first assignment for art director Ben Ehrlich since his recent return to the theatre from the Army Signal Corps.

Schools Close Early for Show

By arranging with local authorities for schools to close early so that kiddies could attend a special cartoon show, manager Mearia Woods was assured maximum attendance for the event at the Princess theatre, Beardstown, Ill.

Fan Club Tieup Set Up For “Her Kind of Man”

A double tieup, involving a radio contest and the creation of a local Dane Clark Fan Club, was made by Phil Rapp, manager of Fabian’s State theatre, Schenectady, N.Y., in connection with the opening of “Her Kind of Man.”

By arrangement with Ed Flynn, program director of Station WSNY, spot announcements were made on all station programs for several days inviting listeners to write a letter to the station telling, in 25 words or less, “He’s My Kind of Man because . . .”

All entrants received an autographed picture of Dane Clark, with the twenty best also getting free tickets to “Her Kind of Man.” Participants also become members of the Dane Clark Fan Club.

O’Rear Arranges Two Tieups

Manager Jack O’Rear arranged tieups with a department store and a hosier store to exploit “One Way to Love” at the Colonial theatre, Harrisburg, Pa. He had a Max Factor tieup on Janis Carter at the cosmetic counter of the town’s largest department store, and a window display in the hosier shop.

Transmitting Dramatic Action

—portrayed in certain pictures frequently dictates the use of predominantly black tones in display advertisements. Copy in both these illustrations is set in conventional black on white with good choice of type contributing to the general effectiveness. Alice Gorkham, ad head for United Detroit theatres, created the Michigan theatre ad. Hank Harold, ad head for RKO Cleveland theatres, used the “Dragonwyck” layout.

**SAFETY DRIVE ENHANCES THEATRE PRESTIGE**

A goodwill project that received widespread support, and in consequence reacted to the benefit of the theatre, was sponsored recently by manager E. D. Harris of the El Rey theatre, Los Angeles, Calif., and the Miracle Mile Association. The project was a Junior Safety Drive which received the support of the police and fire departments, Parent and Teacher Association, churches, schools, Camp Fire Girls, Boy Scouts and Girl Scouts. A 10-day drive was initiated with a junior program at the El Rey, featuring “Son of Lassie” and a safety presentation on the stage by youngsters. Boy Scouts and Camp Fire Girls demonstrated first aid. A safety quiz was conducted for Junior Firemen and Deputy Auxiliary Police representing all the schools in the area.

Jolley Sets Newspaper Co-Op

A cooperative newspaper ad placed alongside the regular theatre ad was promoted by manager Mel Jolley for his date on “Because of Him” at the Marks theatre, Oshawa, Can. The co-op ran in the Times-Gazette and was paid for by Wilson and Lee music shop.

**MOTION PICTURE HERALD, JUNE 8, 1946**
The Quigley Awards Rules

A Silver Grand Awards Plaque and a Bronze Grand Awards Plaque are awarded annually to the two theatre managers or theatre publicity men whose exploitation and promotion campaigns are adjudged best throughout the year. Finalists for Grand Awards honors shall qualify by gaining special recognition in the Quarterly Competitions.

Every three months, a committee of judges will appraise the campaigns submitted by contestants during the preceding quarter period and select one showman to receive a Silver desk plaque for outstanding achievement. The next seven best will receive a Scroll of Honor. Citations of Merit will be awarded to other showmen whose work is outstanding.

Consistency of effort is of paramount importance. One-shot campaigns are not eligible for Awards, which are made on the premise of sustained and continued effort.

Single ideas or promotions are acceptable only when the entrant has been a consistent contributor.

No fancy entries are necessary. Costly and time-wasting "gingerbread" decorations are not encouraged. Showmanship only counts.

In addition to exploitation on feature pictures, entries may be made on short subjects, serials, stage shows, or institutional and civic promotions.

Evidence proving authenticity of each entry should be submitted, such as photos, tear-sheets, programs, heralds, etc.

The Quigley Awards makes no distinction for size of theatre, community or the availability of pictures. The Judges make full allowance for individual showmanship displayed by comparing budgets, newspaper availability and assistance from distributing companies. Everyone starts from scratch and has equal opportunity.

In addition to the Awards mentioned, special Certificates of Merit will be awarded quarterly and annually to showmen from outside the United States and Canada. The campaigns submitted by showmen from abroad, however, shall not be excluded from consideration in the regular competitions.

Address all entries to:
QUIGLEY AWARDS COMMITTEE
MANAGERS' ROUND TABLE
1270 Sixth Avenue
New York 20, New York

Quigley Awards Contenders

The men and women listed below have submitted evidence of showmanship within the past fortnight, which justifies their names being placed on the list of outstanding showmen.

IVAN ACKERY
Orpheum, Vancouver, B. C.

ELMER ADAMS, JR.
Bison, Shawnee, Okla.

JACK ALGER
Peru, Peru, Ill.

BOB BACHMAN
Indiana, East Chicago, Ind.

JOHNNY BARCROFT
RKO Grand, Columbus, Ohio

CHARLES W. BARNES, JR.
Granada, Kansas City, Kan.

WILLIAM J. BEYTAGH, JR.
Lucas, Savannah, Ga.

MEL BLIEDEN
Yogo, East Chicago, Ind.

NEAL B. BOYLE
Loew-Poli, Norwich, Conn.

WILLIAM BROWN
Bijou, New Haven, Conn.

GERTRUDE BUNCHE
Century, Baltimore, Md.

LOUIS CHARNINSKY
Rialto, Dallas, Texas

LOU COHEN
Loew-Poli, Hartford, Conn.

DAVE DALLAS
State, Manhattan, Kan.

V. H. DEACON
Gaumont Palace, Coventry, England

BERT DEVILDER
Manos, Hollidaysburg, Pa.

JOE DI PESA
State, Boston, Mass.

D. M. DILLNEBECK
Rialto, Bushnell, Ill.

MIKE EVAN
Elio, Elkhart, Ind.

DICK FELDMAN
Paramount, Syracuse, N. Y.

SAM FITZSIMMONS
Medina, Medina, Ohio

CARL FLINT
Metro Avenida, Colombia, S. A.

ARNOLD GATES
Stillman, Cleveland, Ohio

FRANCIS C. GILLON
Enquirer, Davenport, Iowa

W. RAY GINGELL
Miser, Bethesda, Md.

ALICE GORMAN
United Detroit, Detroit, Mich.

KEN GRIMES
Warner, Erie, Pa.

HANK HAROLD
RKO Palace, Cleveland, Ohio

THOR HAUSCHILD
Arcade, Cambridge, Md.

CHARLES HULBERT
Colonial, Richmond, Va.

PHIL KATZ
Kenyon, Pittsburgh, Pa.

CHARLES KIRKCONNELL
Lee, Fort Myers, Fla.

PAUL O. KLINGLER
Poli-Strand, Waterbury, Conn.

ANTON KOTT
Fox, Port, Ind.

GEORGE KRASKA
Orpheum, Boston, Mass.

KARL F. KRUEGER
Tulare, Tulare, Calif.

W. R. MCMARRICK
Roxey, La Porte, Ind.

P. E. McCOY
Miller, Augusta, Ga.

AURIEL MACFIE
Music Hall, Los Angeles, Calif.

JACK MATLOCK
Broadway, Portland, Ore.

CYRIL MEE
State, Harrisonburg, Va.

HARRY R. MOORE
Paramount, Cedar Rapids, Iowa

HAROLD C. MORPHY
Strand, Buffalo, N. Y.

GUS NESTLE
Palace, Jamestown, N. Y.

LOUIS NIEY
Hoosier, Whiting, Ind.

GEORGE J. PAIN
Gaumont, Glasgow, Scotland

FRED PERRY
Liberty, Cumberland, Md.

GEORGE PETERS
Loew's, Richmond, Va.

LESTER POLLOCK
Loew's, Rochester, N. Y.

ROY O. FRYTZ
Granada, Duluth, Minn.

PATRICK REED
Odeon, Portsmouth, England

BILL RESINGER
Loew's, Dayton, Ohio.

KEN ROCKWELL
New Babcock, Wollsville, N. Y.

HARRY ROSE
Magentic, Bridgeport, Conn.

BOB ROSEN
Loew's Sheridan, New York, N. Y.

MORRIS ROSENBAL
Loew's Poli, New Haven, Conn.

J. G. SAMARTANO
Loew's State, Providence, R. I.

WILLIS SHAFER
Fox, Atchison, Kansas

NORTON SHAPIRO
Rivoli, Ruxby, Mass.

CHARLES E. SHUTT
Telsonow, San Francisco, Calif.

SOL SORKIN
RKO Keith's, Washington, D. C.

BOYD SPARROW
Loew's, Indianapolis, Ind.

W. P. STONE
Sunset, Ashboro, N. C.

MICHAEL STRANGER
State, White Plains, N. Y.

CHARLES B. TAYLOR
Shea's, Buffalo, N. Y.

ARTHUR TURNER
Parsons, Parsons, Kan.

HELEN WADDE
Golden Gate, San Francisco, Calif.

ERIC V. WALLS
Cliffon, Birmingham, England

SEYMOUR WEISS
Drive-In, Cleveland, Ohio

BROCK WHITLOCK
Capitol, Washington, D. C.

H. F. WILSON
Capitol, Chatham, Ont., Canada

HELEN WINGEARD
Forsythe, East Chicago, Ind.

NATE WISE
RKO Palace, Cincinnati, Ohio.

JAY WREN
Adams, Newark, N. J.

CHARLES A. ZINN
State, Minneapolis, Minn.

Utilities Newspaper Headlines

Taking advantage of the opportunity to tie-in with current newspaper headlines, manager James Barnes had blowups made of a banner, "Black Market Babies," headline and a picture of a baby deserted in the Memphis bus station for a front of the theatre display to exploit the picture at the Warner theatre, Memphis, Tenn.

Awards Prizes to Local Women

In connection with his playdate of "Breakfast in Hollywood," manager Harry A. Rose awarded prizes to local women from the stage of the Majestic theatre, Bridgeport, Conn. The prizes were awarded to the winner of a "Goofiest Hat" contest, the outstanding good neighbor and a 90-year-old mother.
Brown Promotes Sinatra Contest In South Wales

Manager A. J. Brown promoted a "Frank Sinatra Impersonation Contest" at the Empire theatre and at dance halls in conjunction with his playdate on "A Thousand and One Nights" in Cardiff, South Wales, England. The dance halls carried posters and banners and ran their own heats. The finals were held on the stage of the Empire. Theatre heats were run on Monday, Tuesday, Wednesday and Thursday of the first week of playdate with the finals on Friday. Anonymity of each contestant was maintained by a gauze screen with side drapes. On the night of the finals, the four heat winners tied with the four heat winners from the dance halls.

At the end of the contest, a patron, not satisfied with the first and second placings, offered to put up five pounds to the winner of a re-match. The contest was held the following week and as a result of a newspaper break drew considerable business to the theatre. When the competition resulted in a draw, the patron added one pound to his original offer so that each contestant received £3.

Promotes Series of Ads from Hotel on "Saratoga Trunk"

A tieup with the Penn-Harris Hotel in Harrisburg, Pa., resulted in a series of seven cooperative display ads publicizing the local engagement of "Saratoga Trunk" at the State theatre, there. The promotion was arranged by Gerry Wollaston, manager of the State and involved the use of a scene still from the film production in each of the advertisements which were suggested by the Creole recipes featured in the hotel's main dining room. Each display ad measured 3 x 7 inches and included theatre credits and playdate.

Blieden Uses Awards Angle To Publicize Picture

Manager Mel Blieden concentrated on John Crawford's winning of the Academy Award and a teaser ad campaign to exploit "Mildred Pierce" at the Vogue theatre, East Chicago, Ind. A typical teaser ad read:

"Please don't tell what 'Mildred Pierce' did.

Blieden planted a three-column story with art on the Academy Awards angle in the Globe. That angle also was publicized on the front page of 5,000 programs.

Dance Contest Helps Playdate

A city-wide dance contest was held on the stage of the Poli-Palace theatre in Meriden, Conn., to exploit "Tars and Spars." Manager Mollie Stickles promoted prizes from Harry Israel for winners.

KIDDIES' SHOWS DRAW BIG FOR LEYER

Manager Wayne Leyrer of the Margate theatre, Margate, N. J., employs the reverse of the usual procedure for his Saturday afternoon Kiddies' Shows. A sign in front of the theatre reads: "Adults admitted only when accompanied by children." The Saturday matinees started as an experiment but business has been so good that Leyrer has made them a permanent feature of the theatre. On a recent Saturday the Margate police had to be called to handle the lines.

Ballyhoo Used In Colombia

A horse and jockey paraded the streets of Medellin, Colombia, S. A., to ballyhoo the playdate of "Sally O'Rourke" at the Cine Metro Avenidas theatre. The campaign was arranged by Carl Flint, supervisor for Metro-Goldwyn-Mayer theatres in Colombia.

A tieup was made with race track officials for a special award to the winning jockey of a specified race. A photo on the stunt was planted in the newspaper, El Colombiano. A full page ad also was promoted in the racing program. The special promotions were augmented by radio spot announcements, bill posting, heralds and house programs.

For "The House on 92nd Street," Flint arranged a special screening for the chiefs of the national and municipal police organizations in Medellin. A photo of the guests attending the preview broke in three local newspapers.

Ballyhoo Return Date On "Rebecca"

Giant "Reserved for Rebecca" cards were placed on benches in the New Haven, Conn., Green to exploit the return engagement of the picture at the Poli-College theatre. Sid Kleper, recently discharged from the Army, completed the campaign that was started by his predecessor, Ruth Bolton. The cards also were placed on "No Parking" signs downtown.

Extensive newspaper and radio coverage was promoted, including a song title contest over WNHC. Window displays were set with Kresge's, Center Barber Shop, Eddie Rahim's and Wilson's Flower Shop. Judds Book Store and Shartenburg's book department carried counter displays.

Five thousand candy bags were imprinted with playdate copy and distributed by five and ten-cent stores. One thousand menu blanks were used by restaurants. Cards were placed in the lobbies of the Hotel Taft and Hotel Garde.

Uses Newspapers To Sell "Song To Remember"

An extensive newspaper campaign was conducted by manager Trevor Kerridge on "A Song to Remember" in conjunction with the re-opening of the Majestic theatre, Auckland, New Zealand. The theatre had been closed 10 days for alterations. During the closing period teaser ads were run in the New Zealand Observer, Herald and the Auckland Star in addition to regular theatre ads.

As a special stunt, Kerridge had patrons photographed entering and leaving the theatre the night of opening. Celebrities were asked their impressions of the picture, which were recorded. A trailer was made from the 500 feet of film photographed. A special radio broadcast also was held at the theatre opening night.

Begg's music stores distributed 5,000 circulars tying-in with the music from the picture. A cooperative newspaper display ad was arranged with Rendells. Window displays were set with the Mercer Shop, Wise-man's, Bevege, Brown's Furniture Shop, Farmer's department store, Rendells and 20 suburban stores.

Kerridge also arranged for fifteen 24 sheets to be displayed and planted 100 banners on street cars.

Campaign Draws Attention To "Mildred Pierce"

A teaser ad campaign in the local newspaper, augmented by weekly programs, one-sheets, window tieups and press breaks attracted considerable attention to manager Leo Haney's engagement of "Mildred Pierce" at the Lido theatre, Maywood, Ill. Haney also promoted 5,000 cards from a merchant tying-in with a "Mildred Pierce" permanent wave.

For a Saturday all color cartoon show, Haney used oversize tickets and had a sell-out in advance. Starting 10 days before playdate he distributed 3,000 heralds, plant-stories in newspapers, used 40x60's in the lobby and in front of the theatre and ran a special trailer.

Stanisch Arranges Contest For "Doll Face" Date

A "Miss Doll Face" contest, which was well publicized in newspapers and over the radio, highlighted the campaign conducted by manager A. W. Stanisch for "Doll Face" at the Wisconsin theatre, Milwaukee, Wis. Besides being pretty, the contestants were required to sing a song from the picture. Over 375 girls were auditioned and of these five were selected to appear on the stage for the finals. The winner received a week's engagement with the Jack Wendover band at the Schroeder Hotel, and an appearance on station WEMP.

MOTION PICTURE HERALD, JUNE 8, 1946
Ackery Promotes Ring Giveaway For “Saratoga”

A diamond ring was promoted by manager Ivan Ackery for a lucky number drawing he staged to exploit “Saratoga Trunk” at the Orpheum theatre, Vancouver, B. C. The ring was donated by John Gordon Jewlers. For the drawing, patrons deposited stubs in a “Saratoga Trunk” set up in the lobby.

Ackery tied up with restaurants by distributing cards calling attention to “Jambalaya,” a creole dish which is featured in the picture.

A “Man on the Street” radio broadcast also was staged through a local station, in the lobby of the Orpheum for a week. Those interviewed were asked the question: “Would you marry for love or for money?” Guest tickets were awarded to persons interviewed.

The campaign was augmented with strong newspaper promotion and by radio spot announcements.

Jeep Employed to Ballyhoo Playdate on “Hargrove”

A jeep carrying cardboards heralding the playdate of “What Next, Corporal Hargrove” was used by manager Ken Grimes to exploit the picture at the Warner theatre, Erie, Pa. The jeep was obtained through a tieup with the local recruiting office. Grimes also planted several stories with art in the local press and promoted a cooperative newspaper ad with Times Farm Advertisers.

Running A Cartoon Show?

Special kiddie matinées, finding increasing popularity, get special newspaper attention from Los Pollock, manager, Loew’s, Rochester, N. Y. The shows are a complete sellout.

Evans Sells Out Cartoon Show

Tickets were sold out in advance for a special cartoon show put on by manager Michael Evan of the Elco theatre, Elkhart, Ind. The front page of the weekly program publicized the cartoon show. Five thousand programs were distributed. Three thousand heralds were passed out at schools. A special lobby display was set two weeks in advance.

For his engagement of “The Lost Weekend,” Evan’s used teaser ads starting six days in advance. Five thousand weekly programs were mailed to rural routes and distributed through newspapers. Window cards, bus cards, lobby display, and spot announcements over the radio augmented the campaign, which set the house record, according to Evan.

English Writer Stage Lecturer For “92nd St.”

The noted English lecturer and writer of spy stories, Bernard Newman, made a personal appearance on the stage of the Odeon theatre, Southend-on-Sea, England, to exploit the engagement of “The House on 92nd Street.” The campaign was arranged by manager Reginald Sowden. A “spy scare” stunt promoted in a local dance hall created a good deal of comment. Patrons of the balcony were asked to find a certain “Mr. Christopher,” who had been planted among the dancers. “Mr. Christopher” turned out to be a pretty girl, wearing a silver necklace to which was attached a small swastika. Guest tickets were awarded the winner.

A teaser ad campaign was conducted in the classified section of the Southend Standard. A typical ad read: “Apartments to let, ideal for espionage activities: only foreign agents need apply. Inspection invited at ‘The House on 92nd Street.’”

Factories Circularized

Fanphlets publicizing the picture were distributed to the 3,000 employees of EKCO, the largest of the local factories. The Thorpe Bay Laundry enclosed 1,200 slips with playdate copy in laundry bundles. The Holmes and Smith taxi company carried labels in all cabs. Two dozen pubs displayed cards. The Odeon restaurant advertised the picture on menus.

An attractive display was arranged for the lobby of the Odeon. It consisted of a window with blinds and curtains boxed in. A life-size shadow of a man with a gun was then fixed on the inside. A mechanical contrivance moved it across the window.

Uses Carriages for “ Babies”

Manager Clark Jordan had five baby carriages lined up in front of the Strand theatre, Amsterdam, N. Y., to exploit “Black Market Babies.” The carriages were bartered with playdate and theatre copy.

DESIGNS OWN SETPIECE FOR WINDOW TIEUP

An attractive setpiece of his own design was featured in a local radio and record shop by manager Eric V. Walls to exploit “Rhapsody in Blue” at the Clifton Cinema, Great Barr, Birmingham, England. The setpiece featured a cutout of a grand piano, superimposed on the right from which flowed painted lines of music and title letters. In the center was a cutout head of Robert Alda, star of the picture. Below the setpiece Gershwin records were displayed with copy reading: “The musical show of 1946.”
Murray Promotes Stories, Tieups For "92nd St."

An extensive press campaign, attractive displays in the theatre and merchant tieups, draw attention to the engagement of "The House on 92nd Street" at the Odeon theatre, Liverpool, England. The campaign was arranged by Harry Murray, general manager of the theatre.

Abundant newspaper stories were planted in the Wallasey News, Birkenhead Advertiser, St. Helens Reporter and the Preston Reporter. In addition a "Monomark" (identifying letters or numbers) contest was publicized in newspapers of Prescot, Huyton, Whiston and Knowsley.

All mirrors in the lobby were painted as house windows. Two of the windows had a "cracked with a bullet" appearance. Also suspended in the lobby were three large "weights" marked 5,000 lbs. and the word, "Suspend." A linen banner with arrows pointing to the lobby clock had copy reading: "Time is drawing nearer to see The House on 92nd Street."

Window displays were arranged with Chicks, Dolcis, Spiro, Granby Market, England, Hills, Kelly and Myers. Ten thousand imprinted candy bags were distributed. Ushers and ushertettes wore medallions with copy reading: "I Live in The House on 92nd Street!"

Original Gowns Highlight Of Display for "Kitty"

The original gowns worn by Paulette Goddard in "Kitty" were used for an elaborate window display promoted by manager Elmer Pickard to advertise the playdate of the picture at the Boyd theatre, Philadelphia. The gowns were set off against borrowed 18th century furniture in two full windows of Lousoi's dress shop. Lousoi's mentioned the display in seven days of advertising in the Philadelphia newspapers. Other window tieups were arranged with the Newman Art Galleries, and Blum's.

Ties-up with "Street" Programs

Manager Walter B. Lloyd tied up with several "Man on the Street" radio broadcasts to exploit his date on "Murder in the Music Hall" at the Allyn theatre, Hartford, Conn. Guest tickets were awarded to participants.

Showmen PERSONALS


Low, theatre manager shifts in New York to Scranton to Shubert from Idaho to Dyckman; Bob Rosen from Sheridan to 167th Street; Walter Seligman from Post Road to Sheridan; Leon Silverman from Far¬mount to Post Road; Irving Schwartz from Dyckman to Fairmount.

Henry Bergman, Empire, San Antonio, Texas; Sidney Nelson, Parkside, Brooklyn, N. Y.; Paul Stevens, Oriental, Portland, Ore.; Louis Stein, Regent, Elizabeth, N. J.; Frank Upson, Michigan, Detroit; Melvin Reynolds, Cameo, Columbus, Ohio.

Allan Platt, Fleetwood, Bronx, N. Y.; Edgar Connor, Savoy, Glace Bay, N. S.; Charles Call, Bliss, Brooklyn, N. Y.; Charles Killinger, night manager; Dorothy McCormick, day manager; Rialto, Flat, Mich.; John Radecki, Oliver, Detroit, Pa.

Hugh Hamilton, Jefferson; John Watkins, East End; Barney Clawson, East Don; Malcolm Ross, Falls Church; William Kozareen, Cinderella; all in Detroit. Bob Anderson, Liberty, Portland, Ore.; Robert Albino, Quentin, Bennington, Vt.

Assistant Managers: Al Cohen, Plaza, Detroit, Mich.; Nelson Wright, Capitol, Pittsburgh, Mass.; Ward Wilsey, Capitol, Newark, N. J.; John Campbell, Strand, Newark, N. J.; Harry Gilbert, Sunnyside; William White, Kingsway; both in Brooklyn, N. Y.

Returned Servicemen: Zollie Volcheck, Paramount, Portland, Ore.; Harold Wieden¬

born, Branford, Newark, N. J.; Murray Schatten, Beach, Bronx, N. Y.; Charles E. Kennedy, assistant manager, Loew's Ohio, Columbus. Howard Shelton, Village, Houston, Texas.

Samuel Haberman, assistant manager, Lake¬

wood, Detroit. William Gates, assistant man¬
ger, Capitol, St. John, N. B.; George Reich, student assistant manager, Strand, Portland, N. Y.; Harold Siner, student assistant manager, Strand, Pawtucket, R. I.

Junior Showmen: Margaret Ann, born May 27th, to Mr. and Mrs. Berman, Springfield, Ill. Father is manager of the Orpheum theatre there.

Howard Busey, manager of the Orpheum, Wichita, Kans., is the father of a baby boy named Phillip Lee.


wiler, Samuel F. Cunningham, Elwood E. Blanc, George E. Mooney, Joe Klein.

C. T. Spencer, Samuel Lohr, George Stores, Harold T. Teel, Harold B. Pearl, Albert Pol¬

lock, Don T. Palmer, Sidney Miller, Frederick C. Radcke, Mark E. Berkheimer, O. Beer, Paul L. Field, Paul A. Kleinerman.


merschlag, Wilbur O. Pintance.

Contest Publicizes Date On "Cinderella Jones"

Sparked by a highly publicized Cinderella contest, manager Philip Katz's campaign on "Cinderella Jones" drew exceptional business to the Kenyon theatre, Pittsburgh, Pa. Thirteen merchants sponsored the contest and contributed $50 in merchandise to the winning girl, besides exploiting the event with window displays. 15,000 jumbo circu¬
lars were distributed, one-half by air. The circulars were numbered and any person finding a complete set of 13 was entitled to visit the sponsoring stores and receive the same gifts as the contest winner. The gifts included an airplane ride over Pittsburgh and the area adjacent.

Ackery Arranges Parade For Short Feature

A parade of Junior Forest Wardens and Forest Guards highlighted the extensive promotion campaign manager Ivan Ackery arranged for the featurette, "The Forest Commandos," at the Orpheum theatre in Vancouver, B. C. A letter endorsing the picture was sent to approximately 50 execu¬
tives of the Canadian Forestry Association. A display of forest fire equipment was set up in the lobby. Frank Pratt, Orpheum, radio stations also cooperated with Ackery by special stories and programs respectively devoted to the importance of forests and the hazard of fire.

Cartoon Shows Arranged

Warner circuit houses in the Pittsburgh area are running a series of special Saturday morning performances consisting of two full hours of Bugs Bunny cartoons for the kids. Programs include seventeen cartoons, and tickets to these shows are sold in advance. A special promotion campaign has been devised by James M. Totten. Advertis¬
ing and publicity which includes special ads, trailers, heralds and lobby displays.

Co-op Ad Promotes "Adventure"

A cooperative newspaper ad and two win¬
dow tieups were arranged by manager James J. Kolbeck and Loew's publicist, Ann Bon¬
tempo, to promote the engagement of "Ad¬
venture" at the Jersey City theatre, Jersey City, N. J. The Greenville Florist paid for the co-op ad in the Journal and also used a window display. The other window tieup was with McCrory's.

Uses Elaborate Lobby Display

An elaborate lobby display was arranged by manager Ralph Phillips to exploit his en¬
gagement of "The Dolly Sisters" at the New Cross Kinema, New Cross Road, London, England. In the display, Phillips injected Mr. Chad, a mythical but nonetheless cele¬
brated for his macabre image in England by the British Army. Mr. Chad's deathful cour¬
tenance is always pictured peering over a wall as he fences each remark with: "Wot¬
но, etc., etc."
**PICTURE GROSSES**

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months period ending April 30, 1946.


INDEX: Overall performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

**THE POSTMAN ALWAYS RINGS TWICE (MGM)**

First Report:
- **Total Gross Tabulated**: $588,000
- **Comparative Average Gross**: 450,300
- **Over-all Performance**: 130.5%

**DO YOU LOVE ME? (20th-Fox)**

First Report:
- **Total Gross Tabulated**: $307,000
- **Comparative Average Gross**: 291,200
- **Over-all Performance**: 105.4%

**THE HOODLUM SAINT (MGM)**

First Report:
- **Total Gross Tabulated**: $104,000
- **Comparative Average Gross**: 90,200
- **Over-all Performance**: 115.2%

**THE WIFE OF MONTE CRISTO (PRC)**

First Report:
- **Total Gross Tabulated**: $83,300
- **Comparative Average Gross**: 78,000
- **Over-all Performance**: 106.7%

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**Eire Considers 16mm Library for Industry, Farms**

The Eire Government is giving new and serious attention to film problems. Representatives of the Department of Education have been appointed by the Government to the Executive Council of the National Film Institute, which deals primarily with sub-standard films for educational purposes. Additionally, the Institute has been given an official grant of £2,000 ($8,000) for the purpose of buying educational films.

The Minister of Education, speaking in the Dail (House of Representatives) stressed the value of building a library of instructional films concerning agricultural and industrial matters, just as the Film Institute has built up a film library for schools.

The Government is looking into the whole matter of the film industry, but obviously, to go into it on the scale some people contemplated—in serious competition with Hollywood—would take millions.

At the same time the Government could do a certain amount of production, it is felt. It could begin with films like "A Nation Once Again," which was made by the J. Arthur Rank organization for Eire, and then provide equipment for the showing of 16mm educational films throughout the country.

**Theatre Interests Divided By Montgomery and Houck**

The theatre holdings of L. C. Montgomery and Joy Houck have been divided, with the exception of the first run house now being constructed in New Orleans, which will be operated jointly when it opens in September, it was announced recently.

Mr. Montgomery's share of the properties consist of the Warner exchange building, New Orleans; the Arcadia, now under construction, and the Joy theatre, Rayne, La.; the Bienvenu and Rex theatres, St. Martinville, La.; Joy theatre, Dallas; Joy, La Rose, La.; and Film Service Corporation, an independent booking and buying agency.

Mr. Houck's share consists of the Joy, Minden, La.; Joy, Gramercy, La.; Joy, Kinder, La.; Luter, Lutcher, La.; Ola, Olla, La.; Pixon and Marine, Passacaglia, Miss.; and Film Classics Exchange, New Orleans.

Eldon Briva, with the unit for the past year, joins Mr. Montgomery as assistant general manager. S. H. Paul has been named Mr. Houck's executive assistant.

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**Thum Ansco Engineer**

Charles T. Thum has been appointed chief industrial engineer at Ansco, Birmingham, New York. Mr. Thum served in the late war as Petroleum Containers Coordinator for the Army-Navy Petroleum Board.
Legion of Decency Reviews Six New Productions

The National Legion of Decency reviewed six new productions this week, approving three. In Class A-I, objectionable for general patronage, was "O.S.S." In Class A-II, objectionable only for adults, were "Monsieur Beauce" and "The Walls Came Tumbling Down." In Class B, objectionable in part, were "One More Tomorrow," because it "reflects the acceptability of divorce"; "The Searching Wind," for the same reason, and "Portrait of a Woman," because of its "suggestiveness in dialogue and situations" and because it is "suicide in plot solution."

Mrs. Dawson Joins MPAA

Mrs. Marjorie Granger Dawson this week joined the Motion Picture Association of America in New York as associate of Arthur DeBra, director of the department of community relations. She succeeds Mrs. Jeanette Emrich, who died May 18.
Two Smart People

MGM — Love Among Thieves

John Hodiak, who makes a nice living stealing Government bonds, and Lucille Ball, who does all right selling fake oil paintings, are the principal characters in this over-long story of what happens when a couple of thieves trying to outwit each other are both outwitted by Cagney. The humor of this situation would be much more pointed if the story took less time in the telling.

Hodiak, in addition to being a slick man at thieving, is also something of a gourmet and very possibly would like to spend the $500,000 he's stolen for strawberries and cream. But there are a couple of barriers, the major one being a detective, in the person of Lloyd Nolan, who wants to arrest him. The other is Miss Ball, who wants the bonds herself. Hodiak submits to the arrest with the provision that Nolan accompany him on a five-day tour of the Mardi Gras, where they both can eat themselves silly. They start and Miss Ball follows.

Now following her is Elisha Cook, Jr., who approaches thieving on a lower level than the two principals. He eventually gets so nasty that he has to be killed. The murder-and-chase scene is done with the principals in clown and pirate costume and against a colorful Mardi Gras background which provides the highlight of the picture.

At the same time the two leads discover they are in love with one another and would like to forget all about bonds and paintings. Prison terms for both would destroy their plans.

Produced by Ralph Wheelwright, it was directed by Jules Dassin from the screenplay by Ethel Winter and Leslie Charters.


Anna and the King of Siam

20th Century-Fox —Differences Does It

Differences may turn out to be worth its weight in box office gold when this excellently produced but totally unproven story gets into distribution and becomes known about through customer conversation, for you've got to go back to the late George Arliss "The Green Goddess" to find a subject to compare it with and even that comparison requires stretching. Perhaps the expedient and effective thing for showmen playing the picture to do is to quote the praises of Irene Dunne and Rex Harrison in their performances of the title roles and stress the differences of the picture, a subject easier to discuss in generalities than in detail.

The biography is that of an English school teacher who goes to Siam in 1863 to teach the king's family the English language and wins up teaching the king how to run his country. She is in conflict with Siamese customs in the beginning, and at the end when the king's thousand wives and 65 children are to be her pupils, but she stands up to the monarch, a man of strong will, capricious by nature but fundamentally well intentioned, and the story consists chiefly of incidents in which she seeks, for the most part successfully, to guide him rightly in matters of household and state. There's a strange and strained but sincere and always honorable relationship, reaching a crisis when she fails to dissuade him from giving a runaway wife burned alive, and its climax at his deathbed, where he expresses his gratitude and his confidence that she will carry on her service.

On paper, as in the book by Margaret Landon from which Talbot Jennings and Sally Benson adapted the screenplay, the account is unimpressive. As produced by Louis D. Lighton, who declined to rely upon spectacle and kept his emphasis upon the key characters, and is directed by John Cromwell, who rejected old fashions and temptations to inject humor, it is a distinguished production. Craftsmanship is not a thing a showman can shout about on his marquee, but it's the thing that makes this picture an item of consequence in a 1946 world.

It should be noted that the matter of the king's people and of the thousand wives, the king's inclusive of designated and successive favorites, and of 65 children, is not one of the Siamese customs to which the English teacher directs her corrective or critical attention, professionally or personally, and that incidents and dialogue related to this matter are dealt with in the unemotional manner of the historian.

By and large, the attraction stacks up as professionally excellent, hard to sell in advance, but likely to be profitable if produced.


Janie Gets Married

Warners — For "Janie" Fans

Tailored directly to the likings of the customcrs who liked "Janie," and bringing back to them most of the players seen in that film, this production by Alex Gottlieb, directed by Vincent Sherman, deals with the homecoming of the lovers who were going off to war in the first picture. The period appears to be that interval between V-E Day and V-J Day, or thereafter, and the wedding of Janie (played this time by Joan Leslie) to Dick (played by Robert Hutton) gives rise to the mostly amusing and always headlong incidents in the lives of the newlyweds and their in-laws. Time in flight and not whetted the cutting edge of comedies backgrounded by the uniforming of young Americanians, but the picture got quite a collection of laughs at its Hollywood preview nevertheless, a majority of them accruing from the expert performances of the actors.

As in the previous picture, Jane is kept constantly in the center of complications, this time of a slightly more serious nature. Dick, to whom her father has given a job on his newspaper, and they get along all right until a WAC he met overseas arrives and pre-empt his time under circumstances which prompt her to seek interest in her old boy friend, Scooper, who returns home at a psychological moment. The presence of the WAC, as of all others who figure in the continuous complications which develop, are the best, but it's quite possible for viewers to forget themselves on the belief that life can run smoothly again for the young couple.

Music Christine Johnston wrote the original screenplay, based on the characters created by the writers of the Brock Pemberton stage play from which "Janie" was derived.


A Girl in a Million

Sydney Box — British Lion — Box Does It Again

This is an urban comedy, designed primarily, it would seem, to be a vehicle for the prodigal Miss Sydney Box for British consumption; although that's not to say it won't be quite successful in certain American theatres.

There's nothing flashy about its incidents. It tells a well-mannered, well-ordered tale of a young research scientist plagued with a terminally ill wife. Her only hope of curing him is to divorce and to a vow to eschew all women. In fulfillment thereof he takes a job in a lonely hallowed research station close to a wind tunnel,枯燥 and where his sole companions are excessively loquacious fellow-scientists.

In all the tale once before of the would-be misogynist. A somewhat similar fate to that of the Molliere character befalls the present specimen. The research station is invaded by a home-loving but extremely pretty young person from America, the young lady being dumb in the literal sense and not with better matters get straightened out so that life can run smoothly again for the young couple.

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SHOWMEN'S REVIEWS

ADVANCE SYNOPSIS

COMPANY CHART

THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.
Under Arizona Skies

Monograph—Western

Johnny Mack Brown handles with his usual two-fisted competence the task of wiping out a band of cattle rustlers. In his assignment of helping Brown uphold the interests of law and order, Raymond Hatton also manages to hold up the comic end. The film is patterned on the usual Western formula and is on par with others in its class.

As payback for his unsuccessful attempt to expose the outlaws, Brown finds himself behind bars. A jail break follows, succeeded by some hilarious running and shooting sequences, with the gunmen brought to book in the climax.

A slight romantic angle is woven around Reno Blair, making her screen debut in this film, and RKO.

Lambert Hillyer directed from a screenplay by J. Benton Cheney. Scott R. Dunlap produced.


Little Mister Jim

MGM—Butch Jenkins, Unassisted

MGM here offers a showcasing of the juvenile star, Butch Jenkins. In the event, it were figured that the way to make him look his best was to surround him with talent, material, plot and dialogue that would offer no challenge to his heart and get. In detail, it's like this: Albert E. Idell wrote a popular novel about people against a background of Centennial Exposition of Philadelphia in 1876. Michael Kanin did a screenplay and Otto Preminger produced and directed for MGM.

For the music, the late Jerome Kern was engaged. For the lyrics, Kern collaborated with Oscar Hammerstein II, Leo Robin and E. Y. (“Yip”) Harburg. Cast power was assembled via Jeanne Craine, William Eythe, Linda Darrell, Walter Brennan, Constance Bennett, Dorothy Gish and then supercharged with Cornell Wilde, who started to go places in “A Song to Remember” and gathered momentum with “Leaden skies of the Sherwood Forest.” A period piece, there was considerable opportunity for considerable production display and an authentic application of Technicolor. Full advantage was taken thereof.

In point of story content, “Centennial Summer” is like a stroll, and just as leisurely. Brennan, the widower, is married to Miss Gish. Their grown-up daughters are Miss Craine, who waits for her romance and learns his name is Cornell Wilde, and Miss Darrell, who finally discovers the truth about the affair with Butch Jenkins and gets out complications. The love strain breaks bounds when Miss Darrell bypasses Eythe in a play and Wilde replaces Eythe at the Centennial. Miss Crain decides to fight back and, in the end, of course wins out. This is the attempt to put him in trouble while, Brennan, who has invented a clock telling simultaneous time by zones, runs into trouble until Miss Bennett, visiting sister-in-law, interests the president of the railroad in the device. Everyone turns out to be happy in a happy way.

What makes “Centennial Summer” a delightful attraction, however, is the collection arrived at by expert interweaving of the Kern score with the slight story and the pleasant blending of Technicolor director with tones and mood. The mixture of these assets is soundly and intelligently contrived by Preminger.

The score registers and thereafter lingers nostalgically. Thematically, the chief number is “Up With the Lark,” which deserves to register as a hit and undoubtedly will. The whole enterprise on the music side, however, is reflective of Kern and caught in the atmosphere of the period. In a word, it fits snugly and eminently well.

Starring: Tony Martin, Jeanne Craine, Cornell Wilde, Constance Bennett, Dorothy Gish, Barbara Whiting, Charles Dingle, Larry Stutson, Kathie Browne, George Abbot, and J. Frank L intestra. 

(Review reprised from last week’s Herald)

ADVANCE SYNOPSIS

DANGER WOMAN

[Universal]


MELODRAMA. A college professor engages a secretary to help him develop peace for atomic energy. The fall in love. Thereupon the professor’s estranged wife returns to claim her place in the household. The lady of course attempts to steal the professor’s discoveries. The leader of the crooks is in cahoots with the professor’s wife, and when George quarrels, he accessories. The professor is thus free to marry his secretary.

BEND FOR A DAY

[Paramount]


MELODRAMA. Newspaper attacks by a return to the city’s police department for failing to solve a series of murders nearly lead to the reporter’s death. He calls in Michael Sheehan. Sheehan’s private eye. The latter discovers that the murders have been committed by a woman bent on blackmail.

SHINE ON, TEXAS MOON

[Republic]


WESTERN WITH MUSIC. A singing cowboy becomes involved in a dispute between shepherds and cattlemen. Cynical of the justice of the sheperman’s case, he throws in his lot with them, and helps win.

THE DARK HORSE

[Universal]


COMEDY-DRAMA. A returned veteran becomes involved in an argument which brings him face to face with old war pals. He is persuaded to run for alderman and, after complications, he is elected.

Talk About A Lady

Columbia—Comedy with Music

When an innocent hometown girl falls into an inheritance of two million dollars, the consequences are far from negligible. Is she the girl if the girl is pretty and the beneficiary a night club owner of dubious reputation. Jinx Falkenberg is in the lead in this situation in a film directed by Richard Weil and Ted Thomas. The result is a light-hearted comedy punctuated by musical interludes.

The plot situations are not altogether novel, the film emerges as entertaining, aided and abetted by the peculiar brand of daintiness of Joe Besser and the vocals of Miss Falkenberg. It takes a lot of exsion on her part to prove that her rags-to-riches metamorphosis involves no indirection, but by this time this is done, Forrest Tucker has already fallen in love with her, and back from the “dead” strides the wealthy benefactor, who really didn’t die, but thought the pretense would be a good gag and test of loyalties.

Stan Kenton and his orchestra are on hand with a host of tunes, including “Avocado,” “You Gotta Do Whatcha Gotta Do,” “M Is Over The Moon,” and others.

George Sherman handled the direction: Michael Kralke produced.


Little Mister Jim

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For the music, the late Jerome Kern was engaged. For the lyrics, Kern collaborated with Oscar Hammerstein II, Leo Robin and E. Y. (“Yip”) Harburg. Cast power was assembled via Jeanne Craine, William Eythe, Linda Darrell, Walter Brennan, Constance Bennett, Dorothy Gish and then supercharged with Cornell Wilde, who started to go places in “A Song to Remember” and gathered momentum with “Leaden skies of the Sherwood Forest.” A period piece, there was considerable opportunity for considerable production display and an authentic application of Technicolor. Full advantage was taken thereof.

In point of story content, “Centennial Summer” is like a stroll, and just as leisurely. Brennan, the widower, is married to Miss Gish. Their grown-up daughters are Miss Craine, who waits for her romance and learns his name is Cornell Wilde, and Miss Darrell, who finally discovers the truth about the affair with Butch Jenkins and gets out complications. The love strain breaks bounds when Miss Darrell bypasses Eythe in a play and Wilde replaces Eythe at the Centennial. Miss Crain decides to fight back and, in the end, of course wins out. This is the attempt to put him in trouble while, Brennan, who has invented a clock telling simultaneous time by zones, runs into trouble until Miss Bennett, visiting sister-in-law, interests the president of the railroad in the device. Everyone turns out to be happy in a happy way.

What makes “Centennial Summer” a delightful attraction, however, is the collection arrived at by expert interweaving of the Kern score with the slight story and the pleasant blending of Technicolor director with tones and mood. The mixture of these assets is soundly and intelligently contrived by Preminger.

The score registers and thereafter lingers nostalgically. Thematically, the chief number is “Up With the Lark,” which deserves to register as a hit and undoubtedly will. The whole enterprise on the music side, however, is reflective of Kern and caught in the atmosphere of the period. In a word, it fits snugly and eminently well.

Starring: Tony Martin, Jeanne Craine, Cornell Wilde, Constance Bennett, Dorothy Gish, Barbara Whiting, Charles Dingle, Larry Stutson, Kathie Browne, George Abbot, and J. Frank L intestra. 

(Review reprised from last week’s Herald)

ADVANCE SYNOPSIS

DANGER WOMAN

[Universal]


MELODRAMA. A college professor engages a secretary to help him develop peace for atomic energy. The fall in love. Thereupon the professor’s estranged wife returns to claim her place in the household. The lady of course attempts to steal the professor’s discoveries. The leader of the crooks is in cahoots with the professor’s wife, and when George quarrels, he accessories. The professor is thus free to marry his secretary.

BEND FOR A DAY

[Paramount]


MELODRAMA. Newspaper attacks by a return to the city’s police department for failing to solve a series of murders nearly lead to the reporter’s death. He calls in Michael Sheehan. Sheehan’s private eye. The latter discovers that the murders have been committed by a woman bent on blackmail.

SHINE ON, TEXAS MOON

[Republic]


WESTERN WITH MUSIC. A singing cowboy becomes involved in a dispute between shepherds and cattlemen. Cynical of the justice of the sheperman’s case, he throws in his lot with them, and helps win.

THE DARK HORSE

[Universal]


COMEDY-DRAMA. A returned veteran becomes involved in an argument which brings him face to face with old war pals. He is persuaded to run for alderman and, after complications, he is elected.
ADVANCE SYNOPSIS
and information

OF HUMAN BONDAGE
[Warners]
PSYCHOLOGICAL DRAMA. This is an adaptation of the Somerset Maugham novel, and concerns a young medical student, handicapped by a club foot, who becomes infatuated with a waitress. He does not succeed in breaking the spell of her attraction until she has done her utmost to ruin his career and wreck his life. However, eventually he recovers from his infatuation, and marries another girl.

OH SAY CAN YOU SING
(Universal)
MUSICAL DRAMA. Identical twins, one of them a former USO entertainer, becomes involved with two girls when they attempt to sell a television show to the father of one of the girls. After many mishaps and adventures, all ends well.

DECOY
[Monogram - B&B Productions]
MELODRAMA. A mercenary girl tries to get her hands on a cache of money which a killer has hidden, prior to his arrest. In so doing, she causes a jail-break. She has three men killed, and kills one herself. She gets the money, but before she can enjoy it, she is killed.

BLONDIE KNOWS BEST
[Columbia]
DOG STORY. A stray pup is adopted by a boy and girl living in a hotel with restrictions against animals. The children hide the dog in a vacant apartment, which he damages in a tussle with a burglar. Later the children enlist the dog in the Army K-9 Corps, and the animal distinguishes himself in the Italian campaign.

SECRETS OF A SORORITY GIRL
[PRC]
PRODUCERS: Alexander Stern. DIRECTOR: Lew Landers. PLAYERS: Mary Ware, Rick Vallin, Addison Richards, Frank Ferguson, Tony Warde, Ray Walker.
MELODRAMA. The daughter of a district attorney becomes friendly with the head of a gambling ring, with the result that several pictures are taken of her at various gambling joints, in company with the racketeer. These are used to blackmail the district attorney. The girl is then framed on a hit-and-run driving charge, but eventually she is cleared and acquitted.

TENTH AVENUE ANGEL
[MGM]
PRODUCER: Ralph Wheelwright. DIRECTOR: Roy Rowland. PLAYERS: Margaret O'Brien, George Murphy, Angela Lansbury.
HUMAN INTEREST DRAMA. A little girl, living in poverty on Tenth Avenue, becomes involved in a romance between a working girl and a bus driver, desiring to get rich quickly, plans a hold-up, but is prevented from carrying it out by the little girl, and all ends happily.

SINBAD THE SAILOR
[RKO Radio]
CLASSICAL DRAMA. Based on the famed Arabian Nights stories, this Technicolor picture relates the adventures of Sinbad, the seafaring adventurer. He rescues a sinking ship, and an adventurer tries to prevent him from retaining possession of it. Setting sail on a treasure-hunting expedition, Sinbad is reunited with his father, who knows the secret of the hidden treasure. Overpowering his enemies, Sinbad acquires the treasure, and marries the adventures who had at first opposed him.

THAT WAY WITH WOMEN
[Warners]
COMEDY-DRAMA. A retired auto magnate secretly purchases a half-interest in a gas station, going into partnership with a young veteran. Although gangsters try to ruin the business, they eventually join forces, and the veteran marries the magnate's daughter.

MY BROTHER WHO TALKED TO HORSES
[MGM]
PRODUCER: Sam Marx. DIRECTOR: Fred Zinneman. PLAYERS: Peter Lawford, Beverly Tyler, "Butch" Jenkins, Spring Byington, Charles Ruggles, Edward Arnold.
RACETRACK COMEDY. A small boy claims the power of conversing with horses and proves it by picking the winner of every race. One horse is a special friend of his and, in order to prevent him from being claimed by someone else, the little boy's brother claims the horse, only to see him break a leg. The brother, hoping to recoup his losses, takes the little boy to the races again, but the lad has lost his supernatural powers. Nevertheless, he picks the right horse and the brother makes up his losses.

DICK TRACY VERSUS CUEBALL
[RKO Radio]
MELODRAMA. A messenger for a jewelry firm is murdered and robbed of $300,000 worth of diamonds. Dick Tracy sets out to find the killer, who is one of a band of jewel-thieves. The thieves quarrel among themselves, and two more killings occur. Tracy finally recovers the diamonds, locates the killer, and catches the latter to his death under the wheels of a train.

THE MISSING LADY
[Monogram]
PRODUCER: Joe Kaufman. DIRECTOR: Phil Karlson. PLAYERS: Kane Richmond, Barbara Reed, George Chandler, Joseph Crehan.
MELODRAMA. "The Shadow" solves a series of mysterious killings which are linked together by a jade statuette of Kwan Yin, the Chinese Goddess of Mercy.

MOTION PICTURE HERALD, JUNE 8, 1946

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20TH-FOX

SPECIALS

604 Wilson ... Aug., '45
614 Leave Her to Heaven ... Jan., '48

605 A Bell for Adano ... Aug., '45
606 Junior Miss ... Aug., '45
607 The Way Ahead ... Aug., '45
608 The Footlight Waif ... Aug., '45
609 Caribbean Mystery ... Sept., '45
610 State Fair ... Oct., '45
611 Stolen City ... Nov., '45
612 Fallon Angel ... Dec., '45
613 The Spider ... Dec., '45
614 Back to Bucannon ... Dec., '45
615 Behind Green Lights ... Feb., '46
616 Colonel Effingham's Raid ... Feb., '46
617 Shock of a Century ... Feb., '46
618 Jesse James (R) ... Feb., '46
619 A Walk in the Sun ... Mar., '46
620 Sentinel's Journey ... Mar., '46
621 Dark Passage ... Mar., '46
622 Dragonwyck ... Apr., '46
623 Johnny Comes Flying Home ... Apr., '46
624 The Black Door ... Apr., '46
625 We've Lost Our Way ... May, '46
626 The Smuggler ... May, '46
627 White Shadows ... May, '46
628 Glory Brown ... June, '46
629 Somewhere in the Night ... June, '46
630 Strings Tripling ... July, '46
631 Smoky ... July, '46
632 It Shouldn't Happen to a Guy ... July, '46
633 Burning Summer ... July, '46
634 Anna and the King of Siam ... Aug., '46
635 The Story of Dr. Wassell ... Aug., '46
636 Black Beauty ... Aug., '46
637 Chicken Every Sunday ... Sept., '46
638 Charley's Aunt ... Sept., '46
639 Home Sweet Home ... Sept., '46
640 Margie ... Sept., '46
641 The Strange Journey ... Sept., '46
642 Three Little Girls in Blue ... Nov., '46
643 Waked Up and Dreamt ... Nov., '46
Wanted for Murder ... Not Set
You've For Me ... Not Set

UNIVERSAL

001 Shady Lady ... Sept., '45
012 Men In Her Diary ... Sept., '45
013 Never or Now ... Sept., '45
014 That Night With You ... Sept., '45
015 Bad Man of the Border ... Sept., '45
016 Stranger Confession ... Oct., '45
017 Senorita from the West ... Oct., '45
018 Code of the Laundress ... Oct., '45
019 The Crimson Canyon ... Nov., '45
020 The Dallas Ride Again ... Nov., '45
021 Trail to Vengeance ... Nov., '45
022 Woman of Ranchita ... Dec., '45
023 Pillow of Doom ... Dec., '45
024 Frontier Girl ... Dec., '45
025 Scarlet Street ... Dec., '45
026 Girl on the Spot ... Jan., '46
027 Gun Town ... Jan., '46
028 Barrymore ... Feb., '46
029 Smiles at Silk ... Mar., '46
030 Tanner ... Mar., '46
031 Man in Grey ... Apr., '46
032 Spider Woman Strikes Back ... Mar., '46
033 House of Horrors ... Mar., '46
034 The Dawn of the New World ... Mar., '46
035 Blonde Aflame ... Apr., '46
036 Sue Girt My Love ... Apr., '46
037 Night in Paradise ... May, '46
038 Strange Confession ... May, '46
039 The Cat Creeps ... May, '46
040 She Wrote the Book ... May, '46
041 Dressed to Kill ... June, '46
042 The Runaround ... June, '46
043 Come Back Home ... June, '46
044 Inside Job ... June, '46
045 Her Adventurous Night ... July, '46
046 Dangerous Woman ... July, '46
047 Cuteness Passage ... July, '46
048 Bad Sister ... July, '46
049 Boy Wonder ... July, '46
050 Buck Private Come Home ... July, '46
051 Cabin Pete ... July, '46
052 Down the Border ... July, '46
053 Flame of the Klandike ... July, '46
054 The Ghost Stops Out ... July, '46
055 Hallelujah ... July, '46
056 Here Wanted ... July, '46
057 Letters of Love from Man ... July, '46
058 Little Miss Big ... Not Set
059 Michigan Kid ... Not Set
060 Midnight ... Not Set
061 Oh Say Can You Sing ... Not Set
062 That's My Baby ... Not Set
063 Time Out of Mind ... Not Set
064 White Tie and Tails ... Not Set

MISCELLANEOUS

Girl Number 217 (Artkino) ... [Italian] ... Sept., '45
Birg-Berger's Daughter (American) ... [Russian] ... Sept., '45
Law on the Dole (Four Continents) ... [British] ... Oct., '45
Butterfield and'ai[ois (Russian) ... [British] ... Dec., '45
The Virgin Hand (Swedish) ... [Russian] ... Nov., '42
Thee Were Sisters (Gains.-GFD) ... Not Set
2,000 Women (Gains.-GFD) ... Not Set
Waltz Time (Natl.-Angl.) ... Not Set
The Wicked Lady (Eagle-Lion) ... Not Set
The Years Between (GFD) ... Not Set

THE SONGS OF THE NIGHT (Rusinov) ... [French] ... July, '45
Territorial War (Brown) ... [French] ... Nov., '45
Farewell to You (Frank) ... [French] ... Feb., '46
Four Hearts (Artkino) ... [Russian] ... Feb., '46
Turn of the Century (Scandia) ... [French] ... Feb., '46
Journey Together (English) ... [French] ... Mar., '48
Symphony (Alpalya) ... [French] ... Nov., '46
The Gypsy Intruder's (4 Continents) ... [British] ... Mar., '45
Dark Is the Night (Arkin) ... [Russian] ... Mar., '46
Without Money (Artkino) ... [Russian] ... Apr., '46
Portrait of a Woman (Nayer-Burinsky) ... [Swiss] ... Apr., '46
Days and Nights (Artkino) ... [Russian] ... Oct., '46
West New Fiddler (Balfon-Bell) ... [British] ... Nov., '46
Adventure for Two (Two Cities) ... [British] ... Not Set
D Русская Сердца (Nayer-Burinsky) ... [Italian] ... Not Set

WARRIOR BROTHERS

919 No Time for Comedy (R) ... Apr., '46
913 Daring in the Dark (Natr.) ... May, '46
912 Her Kind of Man ... May, '46
911 One of the Guys ... May, '46
910 Jamie Gets Married ... June, '46
931 A Stolen Life ... July, '46
932 For Honor (Artkino) ... July, '46
933 Night and Day ... Aug., '45
934 Thin Man ... Aug., '46
935 Beant with Five Finger ... Aug., '46
936 The Big Shop ... Not Set
937 Christmas Eve ... Not Set
938 Escape Me Never ... Not Set
939 The High Window ... Not Set
940 Human War ... Not Set
941 The Man I Love ... Not Set
942 Nobody Lives Forever ... Not Set
943 Nuts Pretzels ... Not Set
944 One Woman's Secret ... Not Set
945 Shadow of a Woman ... Not Set
946 That Way With Women ... Not Set
947 Time, Place and Girl ... Not Set
948 The Two Mrs. Carroll ... Not Set
949 The Verdict ... Not Set

BRITISH

The rake's Progress (Eagle-Lion) ... Dec., '45
The Agitator (Natl.-Angl.) ... Not Set
Brief Experience (GFD) ... Not Set
The Captive Heart (Artkino) ... Not Set
Gagletry George (Angl.) ... Not Set
A Girl in a Million (Br.-Angl.) ... Not Set
I Know the World (GFD) ... Not Set
I'll Be Your Sweetheart (GFD) ... Not Set
Jagging (Ealing-Eagle-Lion) ... Not Set
Libros Story (Angl.-Angl.) ... Not Set
Loyal Heart (Swedish) ... Not Set
Night Boat to Dublin (ABPC-Path) ... Not Set
Pink Starling and Beding Wax (Eagle-Lion) ... Not Set
Exile Queen (Sot) ... Not Set
Night of the Strangers (Eagle-Lion) ... Not Set
Oxen (Angl. ... Not Set
Chesterfield (Eagle-Lion) ... Not Set
THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(*) before title indicates 1944-45 product.  
(†) Indicates a Box Office Champion.

Release dates and running time are as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD. For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3020 and 3021, issue of June 1, 1946.

Feature product, including Coming Attractions, listed by company, in order of release, on pages 3032 and 3033, issue of June 8, 1946.

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<td>Ali BESSY to Have Kid Rep.</td>
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<td>ALLOTMENT Wives, Inc. Mono.</td>
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| Clark Gable-Greer Goren |
| Laurence Olivier-Penelope | 67 |
| Gary Cooper-Sigrid Gurie |
| Billy Harnell-Mary Adams |
| Sunset Carson-Peggy Stewart |
| Kay Francis-Paul Kelly |
| Ray Rogers-"Georgie" Hayes |
| Maria Cebotari-Claudio Gere |
| Bob Steele-Seyl Sylor |
| Barry Fitzgerald-Walter Huston |
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| Paul Muni-Ann Baxter |
| Irene Dunne-Rex Harrison |
| Bruce Cebot-Rosemary Kerns |
| Gail Russell-Claire Trevor |
| Wallace Beery-Margaret O'Brien |
| Randolph Scott-Ann Richards |
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| Carroll Wilde-Anita Louise |
| Sunset Carson-Peggy Stewart |
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| London Philharmonic Orchestra |
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| Deanna Durbin-Franchot Tone |
| Doris Keating-Leen B between |
| Carole Lindsy-William Gargen |
| Kane Richards-Barbara Reed |
| Gene Tierney-John Hodiak |
| Bing Crosby-Ingrid Bergman |
| Merle Oberon-David Niven |
| Humphrey Bogart-Lauren Bacall |
| Phillip Reed-Hillary Brooke |
| Mona Freeman-Richard Denning |
| Ralph Morgan-Jayne Hazard |
| Charles Starrett-Tex Harding |
| Rex Harrison-Constance Cummings |
| Tom Neal-Martha O'Driscoll |
| Hugh Beaumont-Katheryn Adams |
| Penny Singleton-Arthur Lake |
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| Alan Ladd-Virginia Lake |
| Gene Autry-Smyly Burnette |
| Bing Crosby-Fred Astaire |
| Jeanne Crain-Sir James Smith |
| Johnny Mack Brown-Raymond Hatton |
| Faye Emerson-Van Johnson |
| Jerry Hunter-Sharyn Moffett |
| James Craig-Butch Jenkins |
| Tom Brennan-Bonita Graevel |
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| Ronda Hatton-Jane Adams |
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|--------------------------------------------|-----------------|-----------|---------------------|--------------|--------------|--------------------------|------------------------|------------------------|-------------------|
| CAESAR and Cleopatra (color) (British)     | UA              |           |                     |              |              |                          |                        |                        |                   |
| Caesar                                 | Par.            |           |                     |              |              |                          |                        |                        |                   |
| California (color)                        | Par.            |           |                     |              |              |                          |                        |                        |                   |
| California Gold Rush                     | Rep.            | 565       |                     |              |              |                          |                        |                        |                   |
| Canyon Passage (color)                    | Univ.           | 540       |                     |              |              |                          |                        |                        |                   |
| Captain of the Jazz (color)               | 20th-Fox        | 605       |                     |              |              |                          |                        |                        |                   |
| Captain Tugboat Annie                    | Rep.            | 504       |                     |              |              |                          |                        |                        |                   |
| Captive Heart, The (color)                | Ealing-Eagle-Lion |         |                     |              |              |                          |                        |                        |                   |
| Caravan (British)                         | GFD             |           |                     |              |              |                          |                        |                        |                   |
| Caravan Trail, The (color)                | RKO             |           |                     |              |              |                          |                        |                        |                   |
| Caribbean Mystery                        | 20th-Fox        | 605       |                     |              |              |                          |                        |                        |                   |
| Cats and Dogs                           | Univ.           | 532       |                     |              |              |                          |                        |                        |                   |
| Catman of Paris                          | Rep.            | 514       |                     |              |              |                          |                        |                        |                   |
| Centennial Summer (color)                 | 20th-Fox        | 633       |                     |              |              |                          |                        |                        |                   |
| Charlie Flash, The                       | 20th-Fox        | 610       |                     |              |              |                          |                        |                        |                   |
| Cheyenne                                 | WB              |           |                     |              |              |                          |                        |                        |                   |
| Child of Divorce                         | RKO             |           |                     |              |              |                          |                        |                        |                   |
| Cinderella Jones                         | WB              | 513       |                     |              |              |                          |                        |                        |                   |
| City for Conquest (Raisie)               | RKO             |           |                     |              |              |                          |                        |                        |                   |
| Claudia and David                        | 20th-Fox        |           |                     |              |              |                          |                        |                        |                   |
| Clock and Dagger                        |                |           |                     |              |              |                          |                        |                        |                   |
| Close Call for Bootleg, A                |                | 703       |                     |              |              |                          |                        |                        |                   |
| Club Havana                              | RKO             |           |                     |              |              |                          |                        |                        |                   |
| Cluney Brown                             | 20th-Fox        | 628       |                     |              |              |                          |                        |                        |                   |
| Crime of the Lawless                     |                |           |                     |              |              |                          |                        |                        |                   |
| Col. Erpham's Raid                        | 20th-Fox        | 610       |                     |              |              |                          |                        |                        |                   |
| Colorado Serenade (color)                 |                |           |                     |              |              |                          |                        |                        |                   |
| Colorado Pioneers                        |                | 653       |                     |              |              |                          |                        |                        |                   |
| Come and Get It                          |                |           |                     |              |              |                          |                        |                        |                   |
| (Raisie) Film Classics                   |                |           |                     |              |              |                          |                        |                        |                   |
| Condemned to Devil's Island              |                |           |                     |              |              |                          |                        |                        |                   |
| Confidential Agent                       | WB              | 506       |                     |              |              |                          |                        |                        |                   |
| Cornered                                |                | 612       |                     |              |              |                          |                        |                        |                   |
| Course of Lassie (color) [Bl.17] MGM     | (formerly "Blue Sierra") |   |                     |              |              |                          |                        |                        |                   |
| Crash-Up                                 | RKO             | 627       |                     |              |              |                          |                        |                        |                   |
| Crime Doctor's Warning, The              |                | 703       |                     |              |              |                          |                        |                        |                   |
| Crime of the Century                     |                |           |                     |              |              |                          |                        |                        |                   |
| Criminal Court                          |                |           |                     |              |              |                          |                        |                        |                   |
| Crimson Cany.                            |                | 509       |                     |              |              |                          |                        |                        |                   |
| Crimson Heart                            |                |           |                     |              |              |                          |                        |                        |                   |
| DAKOTA                                   |                | 505       |                     |              |              |                          |                        |                        |                   |
| Dalton's Ride Again                      | Univ.           | 510       |                     |              |              |                          |                        |                        |                   |
| Dangerous Business                       |                |           |                     |              |              |                          |                        |                        |                   |
| Dangerous Partners (Block 13) MGM        |                | 504       |                     |              |              |                          |                        |                        |                   |
| Dangerous Men                            | RKO             |           |                     |              |              |                          |                        |                        |                   |
| Dangerous Signal                         | WB              | 508       |                     |              |              |                          |                        |                        |                   |
| Dangerous Street                         |                |           |                     |              |              |                          |                        |                        |                   |
| Danger Woman                             |                | 539       |                     |              |              |                          |                        |                        |                   |
| Danny Boy                                | RKO             |           |                     |              |              |                          |                        |                        |                   |
| Dark Alibi                               |                | 519       |                     |              |              |                          |                        |                        |                   |
| Dark Command                            |                |           |                     |              |              |                          |                        |                        |                   |
| Dark Horse, The                          |                |           |                     |              |              |                          |                        |                        |                   |
| Dark Is the Night (Russian) Artino       |                |           |                     |              |              |                          |                        |                        |                   |
| Dark Mirror, The                         |                |           |                     |              |              |                          |                        |                        |                   |
| Dark Victory                             |                |           |                     |              |              |                          |                        |                        |                   |
| Days of Buffalo Bill                      | Rep.            | 554       |                     |              |              |                          |                        |                        |                   |
| Deadline of Dawn                         | RKO             | 617       |                     |              |              |                          |                        |                        |                   |
| Defenders of the West                    |                |           |                     |              |              |                          |                        |                        |                   |
| Dear Octopus (British)                   |                |           |                     |              |              |                          |                        |                        |                   |
| Decoy                                     |                |           |                     |              |              |                          |                        |                        |                   |
| Detour                                    | RKO             |           |                     |              |              |                          |                        |                        |                   |
| Devil's Half-Sister                      |                |           |                     |              |              |                          |                        |                        |                   |
| Devil's Mask, The                        |                | 7026      |                     |              |              |                          |                        |                        |                   |
| Devotion                                  | WB              | 517       |                     |              |              |                          |                        |                        |                   |
| Devil's Chambermaid                      |                |           |                     |              |              |                          |                        |                        |                   |
| Dick Tracy                                | RKO             | 613       |                     |              |              |                          |                        |                        |                   |
| Dick Tracy Varsus Cueball                | RKO             |           |                     |              |              |                          |                        |                        |                   |
| Dick Tracy Williams                      |                |           |                     |              |              |                          |                        |                        |                   |
| Dodsworth (reissue)                      |                |           |                     |              |              |                          |                        |                        |                   |
| Doll Face                                 |                |           |                     |              |              |                          |                        |                        |                   |
| Don't Gamble With Strangers, Mo.         |                |           |                     |              |              |                          |                        |                        |                   |
| Do You Love Me?                          |                | 626       |                     |              |              |                          |                        |                        |                   |
| Down Missouri Way                        |                |           |                     |              |              |                          |                        |                        |                   |
| Dragonwyck                               | 20th-Fox        | 623       |                     |              |              |                          |                        |                        |                   |
| Dressed to Kill                          | Univ.           | 534       |                     |              |              |                          |                        |                        |                   |
| Drifted Along                            |                | 452       |                     |              |              |                          |                        |                        |                   |
| Duel in the Sun (color)                   | UA              |           |                     |              |              |                          |                        |                        |                   |
| Duffy's Tavern (Block 1)                 |                | 4501      |                     |              |              |                          |                        |                        |                   |
| EARL Carroll Sketchbook                  | Easy to Wed (color) [Special] |   |                     |              |              |                          |                        |                        |                   |
| El Pato                                 |                | 565       |                     |              |              |                          |                        |                        |                   |
| Enchanted Forest, The (color)            |                |           |                     |              |              |                          |                        |                        |                   |
| Escape Me Never                          |                |           |                     |              |              |                          |                        |                        |                   |

The list continues with more entries. For the complete list, please refer to the original source.
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Com party

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FABULOUS
My

Faithful in

Mono.

Fashion

17)

(Bl

Fallen

RKO
RKO

in San Francisco
Angel

Fandango

20th-Fox
Univ.

(color)

Mono.

Fear

Yank

RKO

Tokyo

Into

Follow That Woman (Bloc kl)
Four Hearts (Russian)
Freddie Steps Out
French Key, The
This

Gal (color)

Frontier

Gunlaw

George

(British)

4504

Barbara Britt*n-Rudy Vallao
John Carradine-Claudia Drak*

Tom Drake-Donna Reed
Tom Conway-Rita Corday
lorn Conway-Rita Corday
Alice Fayo-Dana Andrews
Yvonne do Carlo-Brian Donlevy
Warren William-Peter Cookson
Louise Ferida-Amedeo Nazzari

Tom Neal-Barbara Hale
George Zucco-Hope Kramer
William Gargan-Nancy Kelly

RKO

515
519
616

Valentino Serova-Eugene Samoilov
Freddie Stewart-June Prelsser
Albert Dekker-Evelyn Ankers
Joan Fontaine-Mark Stevens

Univ.

513

Rod Cameron-Yvonne De Carlo

Col.

7204

Charles Starrett-Jean Stevens

Geo. King

....

Richard Sreene-Ann Todd
Glenn Ford-Janet Blair

Artkino

Mono.
Rep.

Day Forward

Frontier

GAIETY

Para.

Stars

Esther Williams-Ricardo Montalban

607

PRC

Flying Serpent

From

507

MGM

(color)

Fiesta

629
603
612

Variety

Fedora (Italian)
First

528

MGM

Falcon's Alibi, The

Falcon

Number

Rep.

Suianne
Face of Marble

Col.

Gallant Journey

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s

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P.
I

N*t Set
Feb. 2, "46
Aug.,'46
Block 6
Block
1

Dec.,'45

2926

72m

Jan.26,'46

2SIS

63m
65m
97m

Apr. 20, '46
Oct. 27,'45

2950
2626
2693

68m
95m

Jan. 5, '46
Jan. I9,'46

2785
2806

8,'45

Dec. 8.'45
Feb. 9.'46

2638
2818
2639
2882
3017
3006
2869
2746
2837

May

2974

2951
July 2 {,'45

Not Set
Mar.

2,'46

Jan. I4,'46
Not Set
Block 2
Feb. 20,'46
Dec. 14, '45
Feb. 23. '46

June

8, '46

May

I8,'46

Block 4

Dec. 2 {,'45
Jan.3l.'46

82 m

59m
70m
80m
75m
67m
95m
85m
60m

Sept.

Jan.26,'46

Aug. 25,'45
Mar. 9,'46
June l,'46

May 25,'46
Mar. 2,'46

Not Set
Not Set

98m

Apr. 25,'46
Block 4

54m
72m
67m
65m

Dec.
Apr.

6.'46

3006
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2925

84m

Mar.30,'46

2917

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2366
2454
2884
2598
2939
2366
2670
2543

2798
....

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2861

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2686

3018
2975

2939

(formerly The Great Highway)

Mono.

7207
619
509
529

Four Continents

....

Mono.

562

Col.

7034

PRC

....

Galloping Thunder
Game of Death, A

Gay
Gay
Gay

Col.

RKO
Rep.

Blades
Cavalier, The

The

Intruders,

Charles StarreH-Smiley Burnefte

John Loder-Audrey Long
Allan Lane-Jean Rogers
Gilbert Roland-Martin Garralaga

Mar.30,'46

Godfrey Tearle-Jaanne de Casalis
Johnny Mack Brown-Claudia Drake

Mar.
June

Osa Massen-Robert Stanton
Buster Crabbe-AI "Fuzzy" St. John

Mar. 27,'46

Joan Davis-Jack Haley
Dennis O'Keefe-Marie McDonald

Nov. 30,'45

Jan. 25, '46

May25,'46
I, '45

2778
2384
2784
2963

2810
3018

(British)

Gentleman from Texas, The

I5,'46
8, '46

2963

(formerly Fighting Texan)

Gentleman Misbehaves, The
Gentlemen with Guns
George White's Scandals
Getting Gertie's Garter
Ghost Goes Wild, The

Girl

(Br.

Univ.
Col.
British Lion
Artkino
Col.
Univ.

"

No. 217 (Russian)

Girl of the Limberlost

Girl

on the Spot

Girls of the Big House
Glass Alibi
Gold Mine in the Sky (R.)

Rep.
Rep.
Rep.

MGM

Green Years, The (Special)
Gunning for Vengeance
Gun Town
Guy Could Change, A

HARVEY

t

Girls,

....
....

PRC

Gilda

A

602

UA
Rep.

Ghost of Hidden Valley
Ghost Steps Out, The
Girl in a Million,

RKO

Col.
Univ.

7001
....
....

7029
515
502
516
5308
....

7206

Rep.

1104
508

MGM

611

Mono.
Haunted Mine, The
RKO
Heartbeat
Henry the Fifth (British) (color) UA
Univ.
Her Adventurous Night
Her Highness and the Bellboy (Block 13)

Her Kind of Man
Hidden Eye. The

(Block 13)
Hit the Hay
Hold That Blonde (Block 2)

MGM
WB
MGM
Col.
Para.

566
662
538
603
518
601

7018
4506

MGM

Holiday in Mexico (color)
Home on the Range (color)
Rep.
Home Sweet Homicide
20th-Fox

Honeymoon
Hoodlum Saint (Block
Hot Cargo (Block 5)

t

Para.

Hotel Reserve (British)

RKO
Univ.
Univ.

(Re

IDEA
1

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I'm

Going

Univ.

518

(Brit.)

Company

Old Sacramente
Job
Ring Door BsUs
Isfe of the Dead
1

3036

....
....

ln«ide

All

PRC

....

In

)t

20th-Fox

WB

Be Your Sweetheart (Br.)
Imperfect Lady
Fast

Came

511

Film Classics

I'll

In

618
4523
615
525
608

Girl

Know Where

....

RKO

MGM

16)

House of Dracula
House of Horrors
House on 92nd Street, The
How Do You Do?
Humoresque
Hurric

5501

True (Reissue)

Rep.
Unhf.

510
517
537

PRC

RKO

WB

Hedy Lamarr-Robert Walker
Zachary Scott-Janis Paige
Edward Arnold-Frances Rafferty
Judy Ca nova-Ross Hunter
Eddie Bracken-Veronica Lake
Walter Pidgeon-llona Massey
Monte Hale-Adrian Booth
Lynn Bari-Randolph Scott
Shirley Temple-Guy Madison
William Powell-Esther Williams
William Gargan-Philip Reed
James Mason-Lucie Mannheim
Lon Chaney-Lionel Atwil!
Robert Lowery-Virginia Grey
William Eythe-Lloyd Nolan

608
503

Not Set
Apr. 25,'46
Not Set

107m

Mar.
June

23, '46

2907
3029
2646
2686
2795
2717
2974

2670
2467
2467
2792

Jan. 26.'46

2893
2962
2906
2818

2883
2784
2744
2543

5,'46

2785

2354

Apr. 6,'46
Apr. 27. "46
Dec. 2,'44

2926
296!

2792
2883

5, '46

86m
94m
60m
75m
68m
68m
60m

July,'46

128m

M«r.2l,'46
Jan. I8,'46
Jan. 27, '46

53m
57m
65m

Jan.-Feb.,'46

104m

I, '45

Jan.

1

Mar. 2,'46

51m

Special
Not Set
July 5,'46

lOlm

Oct.,'45

May

II, '46

Sept..'45

Nov. 29,'45
Nov. 23,'45

67m

8,'46

Sept. I5,'45

Oct. 20,'45
Jan. I2,'46
Nov. I7.'45

May

4,'46

Mar.

16,'46

Apr. 27,'46
Mar. 23,'46

Jan.

1

m

July I4,'45

78m
70m
62m
76m

Apr. 27,'46
July28,'45

2565

Oct. 13,45

2679

'55m

Apr. I3,'46

2938

1

1

2631
2961

93 m

Feb.

9,'46

2837

June 28,'46

57m
79m
67m
66m
88m
80m

Mar. I6,'46
Mar. 9,'46

2894

8,'45

2746

Mar. 9,'46

2881

Sept. I5,'45

2645
2709

Oct.,'45

8,'46

lOlm

60m
91m

Not Set
Not Set
Not Set

104m

June 22, '46

63 m

May

89m

31, '46

Doc.

Nov.

I0,'45

Nov.

I3.'37

Feb. 9,'46
Dec. I5,'45
July 21, '45

2838
2758
2554

May
May

2986
2973

II, '46
4, '46

2810
3018

2670
2850
2499
2655
2786

2975

28i6

2898

2764

2870
2972
2987

Feb. 25.'46

64 m

BWlc2

72m
97m

6.'45

2259
2838
2353
2662
2259
2764
2926
2939
2939
2830
2870

2881

Jane 28,'46

Oct.

2975

3007

Apr.-May,'46

Mar. 29,'46

3018

2626

Not Sat
Not Set

Block 3
Dec. 7,'45

2939
2776

Julyl6,'38

NotSst
Apr. I8,'46

2663
2975

2972
3017

Feb.

Karloff-Ellen Drew
Ann Sheridan-Jeffrey Lynn-H. Bogart

2366

i,'46

Jess Barker-Julie Bishop
Hiller-Roger Livesey

Bwris

I, '45

June

Dec. 24,'45
Not Set
Jan. IS,'46

Leo Gorcey-Huntz Hall
William Elliott-Belle Malone
Preston Foster-Ann Rutherford
Robert Shayne-Ann Gwynne

4,'45

Dec.

56 m

Gordon-Harry Von Zell
Joan Crawford-John Garfield
Dorothy Lamour-Jon Hall
Bert

Margaret Lockwood-Vic Oliver
Teresa Wright-Ray Milland

Para.

Mono.

Johnny Mack Brown-Linda Johnson
Ginger Rogers-Jean Pierre Aumont
Laurence Olivier-Robert Newton
Dennis O'Keefe-Helen Walker

Aug.

3,'46

Oct. II, '45
Jan. Il,'46
Nov. 2, '45
Apr. 27,'46

Lynne Roberts-Richard Powers
Paul Kelly-Anne Gwynne
Gene Autry-Smiley Burnette
Charles Coburn-Tom Drake
Charles Starrett-Phylist Adair
Kirby Grant-Fuzzy Knight
Allan Lane-Jane Frazee

2792

2906
2627
2734

Mar. 23,'46

Not Set
June

Sept.

Lois Collier-Jess Barker

74m
52m
95m
72m

I

Ruth Nelson-Loren Tindall

Wendy

GFD
GFD

Block

Elena Kuzmina-Vladimir Vladislovsky

Judy Garland-John Hodiak

The (color)

(Block 15)

James Elison-Anne Gwynne
Buster Crabbe-AI "Fuzzy" St. John
Bud Abbott-Lou Costello
Rita Hayworth-Glenn Ford
Hugh Williams-Joan Greenwood

Feb. 28,'46

Jan. 5.'46
Sept. 8. '45

Apr.

2786

%38

2216

6, '40

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1946


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Product

Advance

Service

Kjiipning

Herald

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M.
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Numbtr

NAVAJO

Wl
Never Sey Goedkye
WB
Night and Day (color)
Night Boat to Dublin (Brit.) A.B.P.C.-Pathe
Col.
Night Editor
UA
Night in Casablanca, A
Univ.
Night in Paradise. A (color)
Rep.
Night Train to Memphii

7023
529

WB

WB

516

RKO

Notorious
Notorious Lone Wolf

Human Bondage

Say Can You Sing
Once There Was a Girl Russ.)

Oh

Col.

7028

WB

522

Univ.

Artklno
Rep.

(

One Exciting Week
One More Tomorrow
One Way to Love
Open City (Italian)

*

WB

521

519
7012

Robert Newton-Raymond Level!
WiHiam Gargan-Janis Carter
Collier

Merle Oberon-Turhan Bey
Roy Acuff-Adele Mara
John Garfield-Geraldine Fitzgerald
Van Johnson-Mario Wilson
Ann Sheridan-Kent Smith

James Stewart-Rosalind Russell
Ingrid Bergman-Cary Grant
Gerald Mehr-Janis Carter
Paul Henreld-Eleanor Parker
Sheila Ryan-Fred Brady

Nina Ivanava-Natasha Zashiplna
Al Pearce-Arline Harris

Ann Sheridan-Dennis Morgan

Para.

4526

Janis Carter-Chester Morris
Aldo Fabrizi-Anna Magnani
Alan Ladd-Geraldine Fitzgerald

Para,

4522

Gail

Col.

Mayer-Burstyn

O.S.S. (Block 6)

Ftynn-Eleanor Parlter

Cary Grant-Alexis Smith

Marx Brothers-Lois

MGM

Prentiss

(formerly The Sentence)
No Time for Comedy (Reissue)

OF

Errol

523

WB

Nobody Lives Forever
No Leave, No Love
Nora

B«k SfeeU-Caren Maroh

MIC

KUI

Stars

Nov.2l,'4S

P.

Q&a.

{.'45

2734

Feb.

2,'46

2836
2925
2949
2937

N«tSet
Aug. 3, '46
Not Sat

28M
lOOm

67m
85m
84m

Apr. 6, '46
Apr. 20.'46
Apr. I3.'46

Apr. I3,'46

99m

Sept.

Special
Fab. I4.'46

64'm

Ma'r.'i6.'46

Apr. I8,'46

May
May

I0,'46
3,'46

Not
Not
Not
Not

Set
Set
Set
Set

ijn
3031
3031

Dec. 22,'45

72m

Jan. I2,'46

2793

89m
83m

May

I8,'46

Jan.

5,'46

8, '46
I, '46

July 26,'46

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2870
2894

Not Set

Dee. 20,'45
Not Set

2895
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2748
2830
2818
2883

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June
June

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2B2t

lOOm
107m

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May

I8,'46

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2454

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Our Hearts Were Growing Up
(Blocks)

Our Vines Have Tender Grapes
(Block 13)
Outlaw, The
Out of the Depths

t

PARDON

My

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MGM
Col.

7035

Col.

7005

RKO

People Are Funny (Block 2)
Perfect Marriage, The
Perilous Holiday

Para.

Rep.
Para.
Col.
Para,

Thief,

Pillow of

Rep.

The

Death
and Sealing

Pink String

625
518
4508
7008

Wax

Col.
Univ.
Eagle-Lion

Margaret O'Brlon-Hdw. G. Robir
Jack Buetel-Jane Rutseil
Jim Bannon-Ross Huntor

June

14,

83m

46

561
703!

S*pt.,'45
8,'46

Feb.

103m
llm

1

Dae. 27,'4S

61m

Fred MacMurray-Marguerito Chapman Dec. 25,'45
Oct. I9,'45
Constance Bennett-Gracie Fields
Block 5
Pamela Blake-John James
May ,'46
Stephanie Bachelor-Kane Richmond
Jan. 1, '46
Jack Haley-Helen Walker
Not Set
Loretta Young-David Niven
Mar. 2 1, '46
Pat O'Brien-Ruth Warrick
Not Set
Betty Hutton-John Lund

87m
97m
76m
58m

1

1

93 m

1

Anita Louise-Michael Duane

Col.

rersona lity Kid
Phantom of the Plains

Phantom

600

UA

Partners In Time
Passkey to Danger

Perils of Pauline (color)

Lynn

'

UA

Paris-Underground

Russell-Diana

"Wild"

Elliott-Bobby Blake
Chester Morris-Jeff Doniiell
Bill

512

Lon Chaney-Brenda Joyce
Mervyn Johns-Mary Merrall

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Disney Feature Cartoon
Dolores Del Rio-Pedro Armendariz

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89m

May

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obm
66m
95m

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Dec. I5,'45

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2757

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Sept.

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2467
2926
2454

(British)

Portrait of

Maria

Portrait of a

RKO

(Reissue)

Pinocchio (color)

(Mex.)

(Bl. 15)

Woman

MGM

612

MGM

(Block 16)

Francois* Rosay-Henry Guitol

Pride of the Marines
Prison Ship
Pursuit to Algiers

OUEEN

WB

sbi

Col.
Univ.

7036
507

(British)

t

627
7003

WB

502

Riverboat Rhythm

RKO

620

River

Gang

Univ.

Road

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503
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Rhapsody

Romance

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Blue

(Special)

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West

(color)

Rough Riders of Cheyenne
Runaround, The

SAILOR

San Antonio (color)
t Saratoga Trunk
Sc«ndal In Paris, A

t

Sc«rl«t Stree*

Scotlaid Yard Idvestlaator
oearc hlng Wild, Tie (Block 6)
Secrets of a Sorority Girl
Senorrta from the West

3038

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80m

Apr. 20.'46

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Nov. 7,'45

Il3m

Mar.
Nov.
Aug.

2893
2703
2639
2758
2693

3006

Feb.

3, '40

2930

PRC
Rep.
Univ.

Nina Foch-Robert Lowery
Basil Rathbone-Nigal Bruce

552
535

Wally Brown-Alan Carney
Roy Rogers-Dale Evans
Rex Harrison-Lili Palmer
Laurence Olivier-Joan Fontaine
Sidney Toler-Benson Fong
William Gargan-Marie Palmer
Eddie Albert-Faye Marlowe
Evelyn Keyes-Willard Parker

Henry Fonda-Gene Tierney
Ted Donaldson-Barbara Wooddell
Joan Leslie-Robert Alda
Leon Errol-Glenn Vernon
Gloria Jean-John Qualen
Bing Crosby-Bob Hope-D. Lamour
Charles Starrett-Smiley Burnette
Eddie Dean-Joan Barton
Sunset Carson-Peggy Stewart
Ella

Raines-Rod Cameron

56m

I6,'46
3,'45

Sept.

I, '45

120m

Nov.

I5,'45

60m

Oct. 26.'45

65 m

Dec. I5,'45
Oct. 27,'45

July 24, '46
Not Set

Vo'm

May 25.'46

69m
65m

Aug.

4. '45

2631

May

II, '46

2986
2777

Block

May

I

llOm
125m

Dec. 29,'45

May

4,'46

2765
2974

I3,'46

87 m

May25,'46

3005

Feb.,'46

94m

Dec. 22,'45

Aug.

2951
3031

2776

I7,'40

3007

June 27,'46
Sept. 22,'45
Block 4
Sept. 2 1, '45
Mar. 22,'46

2883

Mar. 30,'40

64m
70m

June

2738

2987

9,'46

Dec. 7.'45
Apr. 26,'46
Feb. 2,'46
May,'46
Not Set

II, '45

2883
2670
2250
2670
2628

r39m

June 30,'45

65m
64m
90m
56m
58m
56m

Feb. I6,'46
Sept. I5,'45
Dec. 8,'45

Fab. I4,'46

Mar. 20,'46
Nov. I, '45
June 14,'46

Mar.

9,'46

Feb.

9,'46

Nov.

I0,'45

Jan.

5,'46

2626
2849
2645
2745
2882
2838
2709

1530

2279
2744
2543
2792
2686
2987

2930

2975

Takes a Wife

(Block 15)

t

513

619

Roaring Rangers

t

605
448

20th-Fox
Col.

Return of Rusty, The

Lana Turner-John Garfield
Buster Crabbe-AI "Fuzzy" St. John
John Garfield-Eleanor Parker

Evelyn Ankers-Carleton Young
Derek Farr-Frank Celller

PRC
ASP

of Burlesque

RKO
RADIO Start on Parade
• Rainbow Over Texas
Rep.
Rake's Progress, The (Brit.)
Eagle-Lion
Rebecca (Reissue)
UA
Red Dragon
Mono.
Rendezvous 24
20th-Fox
Rendezvous With Annie
Rep.
Renegades (color)
Col.
Return of Frank James, The (Re-issue)

t

620

PRC

Rustlers

Quiet Weekend

85m
76m

Special

(Swiss)

Mayer-Burstyn
Postman Always Rings Twice, The
Prairie

Jan.-Feb.,'46

MGM
WB
Wl

615
509
514

IJK
Univ.

514

Rep.
Paca.

4i27

PRC
Univ.

Robert Walker-June Allyson
Jan.-Fab.,'46
Errol Flynn-Alexis Smith
Dae. 29,'45
Gary Cooper-lngrid Bergman
Mar. 30, '46
George Sanders-Signe Hasso
July 19, '46
Edw. &. RobIn**R-Jaan Bennett
Dee. 2t,'4S
Sir Aubrey Smith-Erich von Streheim
Sept. 30,'4S
Robert Young-Ann Richards
Aaf. 9,'44

Mary Ware-Rick
506

Vallin

Allan Jones-Bonlta GranviHe

Aug.

92 m
1

12m
135m

IMm
68n
Il8m

Nov. 24,'45
Nov. 24,'45

2786
2725
2725

II, '46

2777
2677
2985

Oct. 20,'45

2685

De«.29,'4«
Oet. 13, "45

May

1431

2764
2662
2467
2884

2898
2930
2975
2898

3031

I, '44

Oct. I2,'45

2555
2216

63m

2418

PRODUCT DIGEST SECTION, JUNE

8,

1946


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**TALK**

| About a Lady                       | Col.       | 7016   |       |              |              |      |                   |                        |                          |                          |
| Tanger                            | Univ.      | 522    |       |              |              |      |                   |                        |                          |                          |
| Tarzan                            | Univ.      | 507    |       |              |              |      |                   |                        |                          |                          |
| Tarzan and the Leopard Woman      | RKO        | 618    |       |              |              |      |                   |                        |                          |                          |
| Tenth Avenue Angel                | MGM        | 517    |       |              |              |      |                   |                        |                          |                          |
| Terror on Horseback               | RKO        | 517    |       |              |              |      |                   |                        |                          |                          |
| Texas Panhandle                    | Col.       | 7203   |       |              |              |      |                   |                        |                          |                          |
| That Night With You               | Univ.      | 504    |       |              |              |      |                   |                        |                          |                          |
| That Texas Jambores                | Univ.      | 7222   |       |              |              |      |                   |                        |                          |                          |
| That Way With Women                | WB         |        |       |              |              |      |                   |                        |                          |                          |
| These Three (Reiuse) Film Classics |            |        |       |              |              |      |                   |                        |                          |                          |
| These Three Were a Killer (BL 44) |            |        |       |              |              |      |                   |                        |                          |                          |
| They Who Wanted Us                 | RKO        | 609    |       |              |              |      |                   |                        |                          |                          |
| They Who Were Exploited (BL 14)   | MGM        | 609    |       |              |              |      |                   |                        |                          |                          |
| They Were Sisters (Brit.)          | UA         |        |       |              |              |      |                   |                        |                          |                          |
| This Happy Family (Brit.) (color)  | Univ.      | 508    |       |              |              |      |                   |                        |                          |                          |

**Little Girls in Blue**

| (color)                            |            |        |       |              |              |      |                   |                        |                          |                          |
| They're in the News                | 20th-Fox   | 511    |       |              |              |      |                   |                        |                          |                          |
| Three Wise Fools (Block 17)        | MGM        |        |       |              |              |      |                   |                        |                          |                          |
| Throw a Saddle on a Star           | Col.       | 7221   |       |              |              |      |                   |                        |                          |                          |

**MOTION PICTURE HERALD, JUNE 8, 1946**

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<td>Tokyo Rose</td>
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<td>Tomorrow Is Forever</td>
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<td>Two Smart People (formerly E</td>
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<td>Arthur Lake, James Cagney</td>
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<td>Two Years Before the Mast</td>
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<td>UNDER Arizona Skies</td>
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<td>Undercover Woman</td>
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<td>Way Out West</td>
<td>MGM</td>
<td>630</td>
<td>Rand Brooks, George Murphy</td>
<td>Apr. 15, '46</td>
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<td>VACATION from Marriage</td>
<td>RKO</td>
<td>510</td>
<td>John Garfield, Claire Trevor</td>
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<td>Virginia, The (color) (Bl. 4)</td>
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<td>630</td>
<td>Virginia Weidler, Don Ameche</td>
<td>Apr. 15, '46</td>
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<td>Voice of the Whistle</td>
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<td>520</td>
<td>Virginia Weidler, Don Ameche</td>
<td>Apr. 15, '46</td>
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<td>Without Reservations</td>
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† ZIEGFELD Follies of 1946 (color) (Special) MGM 617 MGM Contract Stars Mar. '46 110m Aug. 25,'46 2638 1913 2976
YOU try to foresee everything before the cameras roll.

You've checked the script, the direction, the props, your lights and lenses . . .

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KEEP YOUR EYE ON ANSCO—FIRST WITH THE FINEST
COLUMBIA PICTURES presents

Evelyn KEYES · Willard PARKER
Larry PARKS · Edgar BUCHANAN

Screenplay by Melvin Levy and Francis Edwards Faragoh
Produced by MICHEL KRAIKE · Directed by GEORGE SHERMAN

SHARING AN OUTLAW'S PERILS
...AN OUTLAW'S KISSES

... in one of the most powerfully exciting of all outdoor adventure spectacles!
REVIEW'S
(In Product Digest)
Till the End of Time
Smoky
Bedelia
The Gay Cavalier
Appointment With Crime
Colorado Serenade
Faithful in My Fashion
One Exciting Week
Sun Valley Cyclone
Two-Fisted Stranger
Meet the Navy
(In News Section)
Three Wise Fools
Lover, Come Back
Bamboo Blonde
Crack-up

U. S. VERDICT
COMPLETE TEXT IN THIS ISSUE

Single Sales at Auction
Cancellation after Trade Show
No Fixing of Admissions
Clearance via Consent Decree
Arbitration stands
No Pooling
Divorcement under 95%

VOL. 163, NO. 11; JUNE 15, 1946

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IT CAN'T BE JUST LUCK!

There has never been a period in film annals when any company has delivered such a continuous flow of big pictures as M-G-M.


When “Three Wise Fools” had its first Theatre Preview in California,
M-G-M was elated by the reports. The audience laughed and wept and sat enthralled. Hollywood acclaimed a new sensation.

The picture had a heart, they said. They loved the story of the little Irish-girl-with-a-brogue (played by Margaret O’Brien) who brought sunshine into the lives of three hard-bitten bachelors. They predicted that it was the sure-fire stuff to pour gold into the coffers of theatres.

Now the print has come East. We previewed the picture in a typical neighborhood theatre, Loew’s 72nd Street in New York City.

Gentlemen, it was simply thrilling to watch those average folks enjoy our picture. Time will confirm what we tell you now, but mark this prophecy: “‘Three Wise Fools’ will be one of the most beloved pictures of our time—beloved by you for the business it will do—beloved for the joy it will bring to millions of Americans in every corner of the land.”
The whole wide country fell in love with Janie and so

Janie Gets on Broadway
"JANIE GETS MARRIED" JOAN LESLIE • ROBERT HUTTON
AND THAT GAY JANIE GANG WITH SOME BRAND NEW MEMBERS
EDWARD ARNOLD • ANN HARDING • DOROTHY MALONE • HATTIE McDANIEL • DICK ERDMAN
WRITTEN BY VINCENT SHERMAN • MUSIC BY HERBERT WILCOX
BASED ON THE CHARACTERS CREATED BY BENTHAM AND HEBSCHEL WILLIAMS
PRODUCED BY ALEX GOTTLIEB
FILM DAILY REVIEWS OF NEW PICTURES

"Anna and the King of Siam"
with Irene Dunne, Rex Harrison, Linda Darnell
20th-Fox 128 Mins.
ZANUCK DELIVERS ONE OF GREATEST PRODUCTIONS IN 20TH-Fox HISTORY; SMASHING GROSSES ARE ASSURED.

Designation of "Anna and the King of Siam" as a Darryl F. Zanuck production is a tip-off on the quality of the screen transcription of the Margaret Landon book, being an accepted fact in the industry by now that only the cream of the 20th-Fox product carries the imprimatur of the company's head of production.

In this film Zanuck once more presents a candidate for the year's top honors. By every possible test a superior picture, "Anna and the King of Siam" emerges under his loving guidance as one of the finest offerings in the company's history. Verily a blue-ribbon film, it should win the recognition of being one of the smash grossers of the industry.

Representing incomparable entertainment, the picture has the power to fascinate any audience with its charm, the unusualness of its story, its spectacle, its amazing opulence and its exotic appeal.

The studio has been sparing of nothing to make the production something to set the public talking about.

The picture, produced painstakingly with a wealth of detail that beggars description and set in a frame of great pictorial beauty, relates the intriguing tale of an Englishwoman and the influence exerted by her on the King of Siam, a nation interested in the modernization and progress of his country. Much warmth and feeling have gone into the telling of an arresting story that is absolutely off the beaten path. The woman's battle of wits with the king is productive of delicious moments of humor besides big drama that is extraordinary. No emotional facet is left untouched as the tale unfurls under the superb and knowing direction of John Cromwell.

The story picks up our heroine in the 1860's when she arrives in Siam to serve as tutor to the many children of the polygamous king and leaves her at the enthronement of the ruler's eldest son upon the death of the monarch. In between she marries Joel Day, a Tom Lehrer Jennings and Sally Benson crowds a tremendous amount of material, all of it of a high and interesting order.

The emotional force of the story mounts to a point at the end where the easily affected will find it impossible to contain their tears.

Audiences will be impressed by the size of the production. A person could indeed wax ecstatic over the physical excellences of the film, for which great credit goes to the camera work of Arthur Miller, the art direction of Lyle Wheeler and William Darling and the set decorations of Thomas Little and Frank E. Hughes, all of whom have helped to make the picture an artistic triumph. Another notable attribute of the production is the score of Bernard Herrmann. The film is the supreme achievement of Zanuck as a producer.

The film has been loaded with a ticket-selling cast of high caliber. Irene Dunne ex-...
THE OUTLOOK

WITH so much of uncertainty, unrest and speculation in the atmosphere of the motion picture, it may be of interest to consider some of the uncertainties, as they appear now. Foremost is the fact that the screen stands, and promises to continue to stand, dominant among the entertainments of the people. That is because it has achieved the capacity to deliver more entertainment at the price, or any price, than other mediums. It is substantially certain, too, to continue that capacity for efficiency.

The cost of the motion picture is not established by inherent qualities but by competitions of its producers, distributors and exhibitors in their pursuit of the box office customers. The motion picture can and will be produced, distributed and exhibited at a profit within the buying power of the customers, whether that buying power rises or falls.

Let the political economists piffle as they will, the control of prices is solely in what the traffic will bear. Parenthetically, we are having a demonstration of that right now in the experience of the nationwide black market situation in the face of what the Office of Price Administration is striving to do.

In the larger sense, price is decided by the willingness of the customer to pay. It is within the capacity of the motion picture to adjust to that, either up or down, with considerably more facility than most other industries. That is because the price of so much that it buys and sells is so directly conditioned by a state of mind. It is clear enough, for example, that many of the components of cost, such as story materials and special skills of writers, directors and players, are established by competitions for box office attention, the price the customer is induced to pay.

In mind at the moment is an excellent actor who a few years ago, appearing in stage plays, drew a top of $500 a week. Today he rates about $3,000 a week in Hollywood. He is not six times as good an actor as he was on Broadway, and he does not work as hard. He has merely moved into a bigger market, and it is the size of the market opportunity that decides his price.

The basic certainty is the customer. The principal variable is his buying power.

The realm of the uncertainties is inevitably getting the most of current attention. Some of them were enumerated by Mr. Mitchell Wolfson, Miami exhibitor, in a Jacksonville speech the other day, among them: The outcome of the Government suit; the impending flood of new theatre construction said to be around the corner, when controls are relaxed; the development of 16mm exhibition. To that must be added the question of maintained customer buying power, when war savings and unemployment relief are spent. After that it will be a question of payrolls in industrial production.

The issues of today add to the uncertainties of normal destiny the artificial whimsies of the planned economy exponents who write their formulae for today's peace-making without the authority of a state of war.

One is to be reminded again of that phrase, "bootstraps economy", of a dozen years ago. The endeavour is still being made. Fiat does not grow wheat, build homes, but it does make money—of a sort.

There will, however, always be a motion picture and a motion picture theatre, and it will take whatever is being used for money at the time.

READING Mr. Sherwin Kane's dispatch to Motion Picture Daily from Columbus, "this somnolent Mississippi town", Mr. Francis Harmon, earnest southerner, is romantically reminded that it was there that our national Memorial Day was born. After the War Between the States, Father Ryan wrote his now classic, "The Blue and The Grey", which inspired Columbus to decorate the military cemetery there, founding what the South calls Decoration Day. Down there it is April 26, because that is when their roses bloom.

LITTLE whispers are to be heard here and there to indicate a possibility that there just might be an end to some of the inflationary madnesses of the war-end sellers' market, at least here and there. Some dealers are finding no market, even in New York, for new radio sets of unknown name. Reports in various trade journals indicate that some of the out-of-town department store buyers are getting right "picky" about goods. It is said that a Pennsylvania dealer followed up about two thousand so-called "back orders" for electric water heaters and closed only thirty-five sales in a week. There are reports of truck tires at a discount in some cities. The Wall Street Journal looking about finds: "There is the first fluttering of failures among business enterprises founded by veterans", operating on Government-guaranteed loans.

KNEE-DEEP IN JUNE is strawberry time in the valley of the Silvermine, and time for strawberry shortcake. You'll remember that pious sage who said: "Doubtless, God could have made a better berry but, doubtless, He never did." As much might be said for the great classic, American shortcake. There would be no point in improving it. That, to be sure, assumes that it be made to perfection. The cake component can be none of those unhappy substitutes of yellow dough or brittle biscuits common to restaurants and commerce. It must be made unsweetened, but rich with pure shortening, somewhere between a perfect biscuit inside and a perfect piece crust outside. It is to be split and spread inside with fresh butter and put back in the oven for a moment, then removed and laded within and without with the chopped and sugared berries, doad ripe when picked, and allowed to stand in their juice at room temperature for an hour or two. It is to be served in a big soup plate and over-all goes a generous pouring of heavy Jersey cream. Preferably the cream should come from a heavy stone pitcher, beady with the coolness of a spring house where the clear water gurges between the stones. So made and served, a strawberry shortcake is an act of righteousness. Any deviation makes it both a cardinal sin and an expression of the barbarism of ignorance.

—Terry Ramsaye
**Documentary**

A NAME from the film industry emerged this week from Canada's spy trials; it was that of John Grierson, documentary film producer, and former head of the National Film Board of that country. Igor Gouzenko, former employee of the Soviet Embassy at Ottawa, and the Government's star witness, swore that Mr. Grierson had been asked by a Russian emissary to transfer a female employee to a position where she could be more efficient as a Soviet spy. Mr. Gouzenko's testimony was taken last September. It was disclosed at the trial last week of one of several Soviet agents tried by Canada—Fred Rose, Communist member of Parliament.

National Film Board employees contributed to a fund for the legal defense of civil servants implicated in the case, Gordon K. Foster, Parliament member, charged at Ottawa last week.

A board spokesman denied that such a fund was collected on the premises or with the knowledge of the board, but said it might have been collected privately.

**Horrid Vandalism**

London Bureau

THAT OLD BOGEY, the Vandal of Holly-
wood, casts his sinister shadow hereabouts again—England's intellectuals getting all bothered because, so it's rumored, some American companies propose buying certain French films lock, stock and barrel, for the purpose of making them over again in the Hollywood mode.

The intellectuals were stirred when Holly-
wood bought the English "Gaslight" and made it again; the suggestion being that some masterpiece of cinematic art was thereby lost irretrievably to posterity.

The films now concerned are French—"Le Jour se Leve" and "Erie Frac," both pleasant excursions into Gallic fantasy. Anthony Asquith, president of the Association of Cine Technicians, has written Eric A. Johnston, president of the Motion Pic-
ture Association, complaining it's horrid vandalism for an American company to pur-
chase "Le Jour" and destroy the original and all available copies. Says Mr. Asquith to Mr. Johnston: "We cannot condemn too strongly the deliberate destruction of mas-
terpieces of cinema." Says Mr. Asquith to the French Film Technicians' Union: "Exert pressure to prevent this wretched vandalism."

**Pity the Art**

EGYPTIAN pictures are beginning to re-
ceive bad press notices in Syria and Lebanon. An important Arabic newspaper published in Damascus, Al Doria, strongly criticized Egyptian films, saying they have not pity for the public and still less for the art. The article continues by saying that Arabic-lan-
guage pictures show low grosses at the box office and concludes by saying: "Leaders of Egypt, rid us of stupid films. We fear to make such a suggestion to our Government for fear of spoiling the relations between our two countries. You owners of cinemas, bring back foreign films through pity of the art." This, according to Jacques Pascal, Cairo correspondent for Motion Picture Herald, "indicates more than a speech could that the American films are held in high esteem by the countries of the Middle East and that this market could be further culti-
vated."

**Gene's Back**

GENE AUTRY is riding the range again for Republic as of old. The singing cowboy, one of the box office stars before he entered the Army in 1942, began work this week in "Sioux City Sue," under a new agreement with Republic, by which he will appear in four pictures this year and possibly four next year.

**Birdwell Out**

RUSSELL BIRDWELL and Associates, the public relations firm which has been han-
dling the Howard Hughes account, has been dropped by Mr. Hughes in favor of Carl Byoir and Associates, according to an an-nouncement from Mr. Birdwell, who says: "It was Birdwell who made a national issue of 'The Outlaw.'"

**Novelty**

WELL, at least in one place juveniles are getting less "delinquent." It is in Columbus, Ohio, where Police Captain Charles Berry said last week that since the war his men have arrested fewer minors. He thinks this is why: more mothers have come home from war plants; more fathers are home from the services; more civic groups are attempting to educate the youngsters; the police them-
selves are more active.

In 1944, Columbus police arrested 2,152 juveniles, he said; in 1945, they arrested 1,647; and, to date, they've arrested only 479.
Sedition?

JAMES CAESAR PETRILLO has been getting the action he requested. Florida State Attorney Chester B. McMullen last week investigated Mr. Petrillo's speech to the American Federation of Musicians convention at St. Petersburg. Last week, Mr. Petrillo assailed radio networks and said he would order the musicians, who he is president, out of radio stations in key cities if the Lea law is held constitutional. The measure, recently enacted by Congress, forbids the union to force membership of more musicians than deemed necessary by radio stations.

Mr. McMullen said Mr. Petrillo might have violated a Florida sedition law. State Attorney General Tom Watson said that "if any man in this country ever has challenged the constitutional authorities in his attitude, that's the guy."

Meanwhile, in Chicago, Federal Bureau of Investigation agents are checking the strike of three record librarians at station WAAR, for possible violation of the Lea Act. At that station, the AFM had asked that twice as many librarians be employed.

Reconverted

THE Post theatre at Fort DuPont, Delaware City, formerly an Army post theatre, has been converted for civilian operation and is now open to the public under the same management as the Earle theatre in New Castle, Del. This is believed to be the first Army theatre turned over to civilian interests.

Price of Victory

VALUES change in relation to time and territory. Two American pictures which during the war scored heavily in American theatres this week were barred from Berlin. They are "Destination Tokyo," and "Thirty Seconds Over Tokyo." The United States Film Control withdrew them, after newspapers there said the films "glorified militarism."

One newspaper critic wrote: "It becomes increasingly difficult to find new explanations why Allied war pictures are different from ours."

The Business

THE Yugoslav government, which runs a parcel of enterprises, is in the film business. It feels that competition may be inconsistent, or unprofitable. Tuesday, it barred

Lew Cass, Paramount news-cameraman, from the Belgrade court room where General Draja Mikhailovich is being tried for alleged collaboration with the Germans. It explained to Mr. Cass that it had decided to transfer exclusive filming rights from Paramount to its own film agency. It did offer to pay $10,000 for loss of the rights.

Labor Market

London Bureau

GEORGE ELVIN, secretary of the Associated Cinema Technicians, speaking at the 45th annual labor conference in Bournemouth, Monday, urged that the Labor Party's publicity machinery be overhauled so that a greater use of films would be incorporated in the party's publicity program. He also expressed the view that major newsworthy companies could have been persuaded to cover the labor meeting, whereas March of Time was the only American company represented. It was also decided to discuss alleged antigovernment activities by the newsreels sometime this week.

Personal Approach

JIM BARNES, manager of the Warner theatre, Memphis, wasn't going to let the local newspaper advertising space shortage lick him. Last week, unable to advertise to the extent he wished, he put a crew of girls on the telephones.

From A to Z in the telephone directory they called the Memphis public, greeting them thus: "Hello; this is the Warner theatre—due to the newspaper shortage we are calling you to inform you of the most outstanding pictures of the year..."

UA's Cleopatras

GABRIEL PASCAL'S production of George Bernard Shaw's "Caesar and Cleopatra" demonstrates rather conclusively the selling powers of a woman. Taking a broad hint from the picture, United Artists has hired a couple of feminine fatales of its own and will send a pair of Powers models trekking through the country as part of its national pre-release campaign for the picture.

Accompanying the girls on their six-week tour will be a valuable collection of Egyptian jewels. And accompanying the jewels will be a pair of Pinkerton men. The tour starts Monday with Miss Laura Wells appearing in Syracuse and Miss Nancy Hartung in Baltimore.

P E O P L E

Eric A. Johnston, president of the Motion Picture Association of America, who arrived in Hollywood last weekend, was to deliver the commencement address at the University of California Saturday.

J. Edward Shugrue, formerly associated with the War Finance Division of the S. & S. Treasury, this week was appointed public relations director for the American Theatres Association. He will make his headquarters in New York, and will work under the direction of Arthur Mayer, ATA counsel on public relations.

Clarence Derwent has been elected president of Actors Equity in New York, succeeding Bert Lyle. Other officers named were Augustin Duncan, Cornelius Otis Skinner, Dudley Digges and William Harrison, vice-presidents; Paul Dullez, treasurer, and John Beat, recording secretary.

Henry R. Muntz, of the Century theatre in Detroit, has been elected president of the Cooperative Theatres of Michigan. He has served as director and secretary-treasurer of that organization.

Alec Moss, director of exploitation for Paramount, last week received the Certificate of Appreciation from the Greater New York Council, Boys and Scouts of America, for his work on behalf of the recent Boy Scout campaign.

Harry Goldberg, national advertising director for the Warner Brothers Theatre Circuit, was reelected to the board of directors of the Philadelphia Jewish Community Relations Council, at a meeting Monday night.

Laurence Olivier, British actor, Monday received word from Picture Goer in London that he has been awarded that publication's gold medal award for the year for his performance in "Henry V." This picture is now being road-showed.


Leroy G. Phelps has been engaged as "pool" photographer by the six major television broadcasters participating in a joint tele-coverage of the atomic bomb test in July.

T. Keith Glennan, manager, Administrative Services Company, of the Anasco division of General Aniline and Film Corporation, has been awarded the Navy Medal for Merit.
THIS WEEK the Camera reports:

VISITING MANAGERS of Loew's International territories in Latin-America this week are inspecting the MGM Culver City Studio. Last week they were in business session in New York, where the picture above was made. Standing, Carl Heurman, Venezuela; Robert Scholam, Cuba; W. L. Simpson, Canal Zone; Stuart Dunlap, Argentina; Carlos Niebla, Mexico; Dean Banker, Colombia, and Harry Bryman of the home office. Seated, David Blum and Richard Brenner, home office; William F. Rodgers, MGM vice-president and sales manager; Morton Spring and Sam Burger, home office, and Adolph Wallfish, Uruguay. In front, Elias Barberis, Chile; Luis Sarmiento, Peru, and Eugene Coen, Puerto Rico.

RECEPTION for Republic Pictures' skating star, Vera Hruba Ralston. It was held Friday, June 7, at the Sherry Netherland Hotel, New York. Top company executives and trade and news writers attended. Above, James R. Greininger, vice-president and general sales manager; Miss Ralston and Herbert J. Yates, president.

VISITING the United States and Canada: David Coplan, United Artists managing director for Great Britain. Mr. Coplan this week is in Canada, his former territory, on a fishing expedition.

VARIETY IN TEXAS: as the Dallas Tent's swimming pool in Sullivan Park, south side, opened for its sixth season. Pictured above, with some of the children who benefit from the club's numerous charitable activities, are bakers C. C. Ezell, William Underwood, Charles Daren and Frank Starz and pool directors Roy Nizwonger and Stanley Thomas.

VARIETY IN MARYLAND—at the Baltimore Tent's raffle: Mark Silver and Fred Schanberger, Jr., raffle committee co-chairmen; Sophie Tucker and William K. Saxton, chief Barker.
CAROLE LANDIS IN CINCINNATI. The star of Arnold Pressburger's "A Scandal in Paris", as she played hostess at a United Artists reception. Left to right, Jack Finberger, branch manager; Arthur Frudenberg, RKO division manager; Miss Landis; Hardie Meakin, RKO assistant division manager, and Nathan Wise, RKO publicity.


GEORGE SKOURAS, standing, was speaker at a Greek War Relief Association press luncheon in New York last week. Seated is George Generalis, Twentieth Century-Fox foreign publicity. Mr. Skouras is Skouras Theatres president.

GORDON HALES, film editor for Sydney Box, British producer, is in Hollywood studying American production.

WHEN AARON PINES, Columbia manager in Trinidad, received notice of his transfer to New York, his film row associates tendered him a farewell luncheon in Port of Spain. At the function, in usual order, are Saul Jacobs, Universal; Harold Winston, who replaced Mr. Pines; L. Millan, Twentieth Century-Fox; Jack Tilden, MGM; James Raymond, United Artists; Mr. Pines; Everest C. Telfer, RKO; Donald Hunter, Paramount, and H. Fletcher, Warner Bros. Mr. Winston was formerly publicity director of the Ramos Cobian circuit.
The first decision rendered in the Government's eight-year-long Sherman Act case against the majors of this industry was rendered by the special statutory court sitting in the Southern District of New York Tuesday afternoon. Twenty-four hours later, on the hour, it was indicated in Washington that the Department of Justice may take appeal. That piled uncertainty upon the uncertainties created by the decision.

The findings of the judges, if sustained, would supplant the Consent Decree and are calculated to extend, amplify and particularize a continuing Government supervision of the motion picture and its trade practices.

Either that, or the attitude indicated by the reported possibility the Department of Justice may appeal, would make certain that the motion picture is to continue a while in the courts.

**Defendants Study Verdict, With Varied Evaluations**

The Consent Decree was an interim document. Tuesday's document is a judgment, but open for further action.

The defendant companies and their counsel went into consideration of the complex consequences, with a marked variance of evaluations of the situation and the consequences of the tomorrows.

Clear indeed it was that many long established practices would be subjected to revision.

The decision, pending since the close of the trial, arrived with a certain dramatic unexpectedness, when an emissary of the court walked into the office of the clerk of the court at the U. S. Court House in New York's Foley Square just after 3 o'clock, dropping a lone copy softly into the record, without flourish.

Written by Circuit Judge Augustus N. Hand, the decision was approved by District Judges Henry W. Goddard and John Bright.

The court refused the Government's plea for full divestiture, but ordered complete ownership for distributor theatres. The theatres may be retained if the distributors have or acquire 95 per cent or more ownership. If they own less than that percentage and more than five per cent, they must either buy from or sell to the co-owners. Partnership arrangements with independent exhibitors, therefore, will be broken up.

Joint ownership of theatres by any of the defendants—Paramount, Loew's, 20th-Fox, RKO and Warner—with one another is forbidden. Minimum price provisions, either tacit or formal, are forbidden on the ground that the practice constitutes price-fixing. Maintenance of clearance systems by concerted action is outlawed, and no clearance shall be granted "in excess of what is reasonably necessary to protect the licensees in the run granted."

Formula deals, master agreements, and franchises are declared illegal. Distributors may exhibit their own pictures in their own theatres "on such terms as to admission prices and clearances and on such runs as they see fit."

Distributors must offer pictures to other exhibitors on an "auction block" basis, licensing them to the highest bidder qualified financially and with adequate facilities to present them on the terms asked. Licenses are to be "solely upon the merits and without discrimination in favor of affiliates, old customers, or any person whatever."

"Each license shall be offered and taken theatre by theatre and picture by picture."

Single-picture sales are mandatory. Block selling will be permitted "provided the licensee shall have had the opportunity to bid for each feature separately and shall have made the best bid for each picture so included."

Pictures may be licensed in groups before trade showings. The exhibitor, however, may cancel a percentage of such features, to be fixed by the decree, within 10 days after an opportunity to view them.

Pooling arrangements, and all understandings pertaining thereto are banned.

Circuit expansion is denied the distributor, except by the purchase of co-owner interests, and then only after court approval. Theatres may be acquired to protect investments or enter a competitive market only upon application to an approval by the court.

Distributors shall not book or buy for their theatres through an agent who also acts in such matters for any other affiliated or independent exhibitor.

Arbitration is to continue of disputes "as to bids, clearances, runs, and any other subjects appropriate for arbitration" on a voluntary basis. The appeal board will be continued.

Notice of 10 days will be given principals for action on the settlement of the decree. Proceedings are to be stayed pending appeal "or for the purpose of enabling the parties to adjust their business without an unfair burden."

An invitation is extended to the parties for findings for the assistance of the court.

A spokesman for the Justice Department said in Washington the divestiture provisions apparently did not entirely fulfill "the Department's mission," and that if this proved to be so the Government would appeal. He said the curbs placed on booking were satisfactory, but that the partial divestiture clause might encourage circuit distributor combines by forcing companies to buy 100 per cent control of theatres.

It was generally assumed by the Department that the majors would appeal, thereby making a demand for a re-trial and clearance to a higher court a joint action.

In refusing the Government's plea for divestiture, the court commented at length.
The decision of the special statutory court in the Government’s anti-trust suit against the majors arrived in sudden, unprecedented fashion Tuesday, to produce a commotion and confusion extraordinary in the motion picture community of New York, and in sequel across the nation.

It was just a trifle after 3 o’clock in the afternoon when an enigma of the special court walked into room 601 of the United States Court House in downtown New York’s Foley Square to file the document of decision with the clerk of the United States District Court for the Southern District of New York. It was formal, official and routine.

A single copy was filed. One other copy was made available to the press room, No. 12 on the first floor.

By 4 o’clock the word was spreading through the offices of the lawyers for the defendant picture companies, and there was great wonderment about the content and purport of the court’s findings.

Eighteen reporters for the daily press and the wire services went pawing over the press room copy and presently one was delegated to read the thirty thousand words to the listless exhibitors. Meanwhile junior lawyers and law clerks poured into the courthouse. There was rampant haste to get copies for office study. Court reporters were employed to take the decision down from a reading of the file copy by a lawyer, transcribing in relays and delivering a page at a time. The carbons were dispatched by messengers to the waiting law offices. Meanwhile up on the fifteenth floor at the photo-stat plant of the Federal Bureau of Investigation, pressed into service, other copies by that process were coming a page at a time, while more lawyers, more law clerks, awaited in the corridor.

Two hours after the filing the motion picture industry was still wondering what the decision was.

By 6 o’clock a reasonably complete survey in first hasty pursuit had been achieved and as far up as Times Square and Radio City there was more than a slight inclination of the nature of the story.

Far into the night the lights burned in the big law offices. Some studied with the new milestone document in the enduring litigation of government control. The long distance telephone was busy through the night to Hollywood and key cities, giving the news to the interested and concerned theatres and theatre partners.

Meanwhile, when dawn came, the treatment of a confused metropolitan lay press arrived to firm up the confusions of confused reporters to the scene. By mid-day Wednesday a Motion Picture Daily special supplement delivered the full text of the decision to the motion picture offices of New York.

competitors and the general public and to abate practices that are unlawful."

Holding the distributors to be guilty of price-fixing in connection with minimum admission requirements, the court said the defendants "have agreed with their licensees to a system which determines minimum admission prices in all theatres where motion pictures licensed by them are exhibited. In this way are controlled the prices to be charged."

Says Distributors Guilty Of Price Fixing

The licenses are in effect "price-fixing arrangements among all the distributor-defendants, as well as between such defendants individually and their various exhibitors," the ruling held. "Such combinations we hold to be forbidden by the Sherman Act." It further charged that the effect was to give the prior run "as near a monopoly as possible" by narrowing the price differential between them and the sub licensee.

The right of one theatre to reasonable clearance over another was upheld. "It seems to us," said the court, "that a grant of clearance, when not accompanied by a fixing of minimum prices or not unduly extended as to area or duration, affords a fair protection to the interest of the licensee without unreasonably interfering with the interests of the public."

It was suggested that the decision of local controversies over clearance might be settled by "local suits in the area concerned, or, even more appropriately, to litigation be-

(Continued on following page)
Decision Ends Lengthy "Battle of Foley Square"

The Battle of Foley Square is in its final phases, but there have been many. The decision Tuesday is one of many in that court. There have been many briefs, many arguments, much preparation; and there were three years of a well-known Consent Decree.

Seven years after filing in New York's Federal Court, the Government's anti-trust suit against Paramount Pictures, Inc., et al, defendants, came to trial in the same court. The date was the eighth of October, 1945. There had been a "trial" previously. That was June 3, 1940. It was three days for the record. That was when the Consent Decree came.

The judges of Tuesday's decision were Augustus Noble Hand, Henry Warren Goddard, John Bright. Judges Hand and Bright are somewhat later in their acquaintance with the situation. Judge Goddard was there in 1940.

Suit Filed in 1938

The suit was first filed July 20, 1938. It asked divestiture of production from distribution; free access by exhibitors to all product; injunctions against talent pools not available to independent producers; abandonment of block booking, forcing of short subjects and newsreels, arbitrary designation of playdates, protection of overbuying, double billets, the levying of store charges, and the designation of minimum admissions. It asked for a permanent injunction, trustees, and a court order "to all contracts violating those objects."

What the Government has achieved, after its unremitting struggle, may be gathered by a comparison of these objectives with the decision of this week.

All through the court appearances the major companies denied the existence of monopoly. Three of them were dropped—Columbia, United Artists and Universal—and then rejoined as defendants in the 1940 trial. Paul Williams, chief Government counsel in that trial, asked they be included on the ground they had joined with the producer-exhibitor companies by making their product available first to affiliates, although they may be reluctant participants to these practices."

Decree Set Trade Practices

That 1940 trial ground after three days to an armistice, punctuated by 13 postponements, and then the Consent Decree, in October, the same year.

The Decree for three years held in abeyance the "divestiture" issue: established maximum five picture block selling; banned forcing of non-features; put under an arbitration system, the American Arbitration Association (establishing boards in key cities), the issues of protection, clearance, discriminatory film rentals; and established the following conditions:

That the distributor must give some run if certain conditions were fulfilled, that trade shows must be held within the exchange district before leasing, that cancellations may be exercised for cause, that films must be rented in the districts where they are to be shown, that unreasonable withholding of prints be barred.

And, also, that changes in theatre holdings must be reported, and that no general expansion of theatre holdings might be made within the three years.

Sought New Decree in 1943

Negotiations for a new Decree began September, 1943, the companies continuing to observe generally its provisions, and the arbitration boards continuing to keep open their lists to exhibitor complainants.

The Government, from whose Department of Justice staff Thurman Wesley Arnold, articulate foe of monopoly, had gone, to become an Appeals Judge, continued a mass of evidence to support its early contentions that the industry's practices were proper targets for the Department's anti-trust division; and in August, 1944, it moved for a trial.

It was led in the anti-trust film division this time by Robert L. Wright, assistant attorney general, who for 20 days presented a prima facie case. Its case was one of documents, laboriously obtained through all the years, and hurled at the court in 300 different documents, embracing everything from angry exhibitor letters to an FBI investigation of 300 towns of less than 25,000 population.

It concentrated on "divestiture." It did not press charges of monopoly; but it did not erase them.

Film Leaders Testify

Among those who testified in the trial were Adolph Zukor, Paramount board chairman, who said his company's circuit assured the company's survival; William F. Rodgers, MGM vice president and general sales manager, who testified he sold product to Loew theatres on the same basis as to others; Y. Frank Freeman, Paramount vice-president in charge of production, who described the fierce and essential competition in obtaining talent and story material; Charles M. Reagan, the same company's vice-president in charge of sales, who denied conspiracy in distribution and affirmed that minimum admissions and clearance arrangements were necessary to protect product.

The Great Case was filed in 1938, on July 20. It was postponed by the Consent Decree in 1940, on November 20. It lasted, in its final phases, 20 days. It ended in 1945, on November 20. Decision came June 11.
THE unbridled and generally unexpected arrival of the verdict in the Government case spread through the offices of Manhattan Tuesday afternoon in a wave of bewilderment and set up a secondary wave of rumors and conjectures. The findings of the court were still under the first swift examination when attorneys for the defendants prepared an interim statement of summary on how it looked. It follows.

A crystallized charter of trade practices was written for the motion picture industry today by the U. S. District-Court composed of three judges in the antitrust action brought by the Government against the major motion picture companies.

The Court held that the motion picture companies owning theatres may retain such ownership provided that in each case they have a 95% or more interest in the theatre.

Clearance or provision for time lapse in the showing of motion pictures in a competitive area was upheld as necessary to the distribution and exhibition of motion pictures, provided that the provisions in such respect were reasonable within the criteria for reasonableness set up in the existing Consent Decree between the companies and the Government.

The motion picture companies must hereafter sell pictures on what amounts to auction sales to the highest bidder, without discrimination, in each area.

The fixing of admission prices by agreement between distributor and exhibitor is held invalid.

Joint ownership of theatres between distributors of motion pictures is held invalid and so-called pools are dissolved.

The existing arbitration system is maintained by the decision of the District Court.

Motion pictures may be licensed to exhibitors prior to their production and trade showing, but an exhibitor is given the right to cancel a motion picture after its trade showing. Exhibitors may bid and obtain the rights to license more than one picture at a time in their competitive bids for the motion pictures of the defendant distributors.

While the decision brings about some changes in the existing structure and trade practice methods of the industry, it falls far short of the drastic relief of divestment demanded in the Government complaint.

Final reactions indicate that the major companies in the industry may, without too much disruption, accommodate themselves within the period which will be allowed by the Court for such accommodation to the changes in the present practices and system required by the Court.

FULL TEXT OF DECISION
IN U. S. SUIT VS. MAJORS

UNITED STATES DISTRICT COURT
SOUTHERN DISTRICT OF NEW YORK

UNITED STATES OF AMERICA, Plaintiff,

against

PARAMOUNT PICTURES, INC.; PARAMOUNT FILM DISTRIBUTING CORPORATION; LOEW'S, INCORPORATED; RADIO-KEITH-ORPHEUM CORPORATION; RKO RADIO PICTURES, INC.; KEITH-ALBEE-ORPHEUM CORPORATION; RKO PROCTOR CORPORATION; RKO MIDWEST CORPORATION; WARNER BROS. PICTURES, INC.; VITAGRAPH, INC.; WARNER BROS. CIRCUIT MANAGEMENT CORPORATION; TWENTIETH CENTURY-FOX FILM CORPORATION; NATIONAL THEATRES CORPORATION; COLUMBIA PICTURES CORPORATION; SCREEN GEMS, INC.; COLUMBIA PICTURES OF LOUISIANA, INC.; UNIVERSAL CORPORATION; UNIVERSAL PICTURES COMPANY, INC.; UNIVERSAL FILM EXCHANGE, INC.; BIG U FILM EXCHANGE, INC.; and UNITED ARTISTS CORPORATION,

Defendants.

Equity No. 87-273

Before:

AUGUSTUS N. HAND, Circuit Judge, HENRY T. MERRILL and JOHN BRIGHT, District Judges.

This is a suit to secure equitable relief against the alleged domination and control by the defendants and their affiliates of the motion picture industry in contravention of Sections 1 and 2 of the Sherman Anti-Trust Act. Decree granting partial relief to plaintiffs.

Wendell Berge, Assistant Attorney General; Robert L. Wright, Philip Marcus, Elliott H. Mayne and John R. Niesley, Special Assistants to the Attorney General; Frank W. Gaines, Jr., Gerald A. Herrick, Robert B. Hummel, Harold Lasser and Horace T. Murgatroyd, Attorneys, for United States of America.


Dwight, Harris, Koegel & Casky, Attorneys for Twentieth Century-Fox Film Corporation and National Theatres Corporation, Defendants; John F. Casky and Frederick W. R. Pride, Counsel.


AUGUSTUS N. HAND, Circuit Judge:

The United States brought suit under Section 4 of the Act of Congress of July 2, 1890, entitled "An Act to Protect Trade and Commerce against Unlawful Restraints and Monop- oly," commonly known as the Sherman Act, in order to prevent alleged violations by the defendants of Sections 1 and 2 of that Act.

The following is a general description of the defendants:

1. (a) Paramount Pictures, Inc., is a corporation organized and existing under the laws of the State of New York, with its principal place of business at 1501 Broadway, New York, New York, and is engaged in the business of producing, distributing, and exhibiting motion pictures, either directly or through subsidiary or associated companies, in various parts of the United States and in foreign countries.

(b) Paramount Film Distributing Corporation, a wholly owned subsidiary of Paramount Pictures, Inc., is a corporation organized and existing under the laws of the State of Delaware, with a place of business at 1501 Broadway, New York, New York, and is engaged in the distribution branch of the industry.

2. Loew's, Incorporated, is a corporation organized and existing under the laws of the State of Delaware, with its principal place of business at 1540 Broadway, New York, New York, and is engaged in the business of producing, distributing, and exhibiting motion pictures, either directly or through subsidiary or associated companies, in various parts of the United States and in foreign countries.

3. (a) Radio-Keith-Orpheum Corporation is a corporation organized and existing under the laws of the State of Delaware, with its principal place of business at 1270 Sixth Avenue, New York, New York, and is engaged in the business of producing, distributing, and exhibiting motion pictures, either directly or through subsidiary or associated corporations, in various parts of the United States and in foreign countries.

(b) RKO Radio Pictures, Inc., a wholly owned subsidiary of Radio-Keith-Orpheum Corporation, is a corporation organized and existing under the laws of the State of Delaware, with a place of business at 1270 Sixth Avenue, New York, New York, and is engaged in the production and distribution branch of the industry.

(c) Keith-Albee-Orpheum Corporation is a
corporation organized and existing under the laws of the State of Delaware, with a principal place of business at 1250 Sixth Avenue, New York, New York, and is engaged in the business of producing and distributing motion pictures, and other distribution activities of associated corporations, in various parts of the United States and in foreign countries.

(b) Universal Pictures Company, Inc., a subsidiary organized by Universal Corporation, is a corporation organized and existing under the laws of the State of Delaware, with a place of business at 729 Seventh Avenue, New York, New York, and is engaged in the business of producing motion pictures.

(c) United Pictures Exchanges, Inc., a wholly owned subsidiary of Universal Pictures Company, Inc., is a corporation organized and existing under the laws of the State of New York, with a place of business at 1250 Sixth Avenue, New York, New York, and is engaged in the business of distributing motion pictures.

4. (a) Warner Bros. Pictures, Inc., is a corporation organized and existing under the laws of the State of New York, having its principal place of business at 729 Seventh Avenue, New York, New York, and is engaged in the business of producing, distributing, and exhibiting motion pictures, either directly or through subsidiary companies or associated companies, in various parts of the United States and in foreign countries.

(b) National Theatres Corporation is a corporation organized and existing under the laws of the State of Delaware, with a principal place of business at 729 Seventh Avenue, New York, New York, and is engaged in the business of producing, distributing, and exhibiting motion pictures, either directly or through subsidiary companies or associated companies, in various parts of the United States and in foreign countries.

(c) Columbia Pictures Corporation is a corporation organized and existing under the laws of the State of New York, with its principal place of business at 729 Seventh Avenue, New York, New York, and is engaged in the business of producing, distributing, and exhibiting motion pictures, either directly or through subsidiary companies or associated companies, in various parts of the United States and in foreign countries.

5. (a) Twentieth Century-Fox Film Corporation is a corporation organized and existing under the laws of the State of Delaware, having its principal place of business at 20th Century-Fox Studios, Inc., 1100 Century Plaza, Century City, California, and is a holding company for the theatre interests of the said Twentieth Century-Fox Film Corporation.

6. (a) Columbia Pictures Corporation is a corporation organized and existing under the laws of the State of California, with its principal place of business at 7000 Sunset Boulevard, Hollywood, California, and is engaged in the business of producing motion pictures.

(b) Columbia Pictures Corporation, Inc., a wholly owned subsidiary of Columbia Pictures Corporation, is a corporation organized and existing under the laws of the State of California, with a place of business at 150 South Liberty Street, New Orleans, Louisiana, and is engaged in the business of distributing motion pictures.

7. (a) Universal Corporation is a corporation organized and existing under the laws of the State of Delaware, having its principal place of business at 1250 Sixth Avenue, New York, New York, and is engaged in the business of producing and distributing motion pictures, and other distribution activities of associated corporations, in various parts of the United States and in foreign countries.

(b) Universal Pictures Corporation, a subsidiary organized by Universal Corporation, is a corporation organized and existing under the laws of the State of Delaware, with a place of business at 729 Seventh Avenue, New York, New York, and is engaged in the business of producing motion pictures.

(c) United Theatres, Inc., a wholly owned subsidiary of Universal Pictures Corporation, is a corporation organized and existing under the laws of the State of New York, having its principal place of business at 1250 Sixth Avenue, New York, New York, and is engaged in the business of producing motion pictures.

It is further charged by the plaintiff that the defendants, and each of them, with intent to combine and conspire with each other: (1) by conditioning the licensing of pictures to be exhibited in a theatre to the consent of the defendants or their agents or employees to the showing of films distributed by the latter in the theatres operated by them; (2) by excluding competitors in the business of showing and distributing films licensed by the defendants or their agents or employees; (3) by unreasonably, though not per se illegal, attempting to control the film supply, runs, clearances, and admission prices of competitors; (4) by attempting to control distribution and exhibition of pictures; (5) by refusing or withholding exhibitors from entering into agreements to license films to use the theatres of the defendants or their agents or employees; (6) by refusing to license pictures, or by increasing the terms of license agreements, or by other means, to induce exhibition or distribution of pictures, or to exert any influence, with or without any understanding, in the decision of exhibitors of films to show or not to show such films; (7) by conditions of exclusive dealing, or establishing non-competing theatres; (8) by creating and controlling agreements among the defendants and with other persons to the prejudice of independent theatres; (9) by conditioning the consent to the showing of pictures to the consent of the defendants or their agents or employees to the showing of films distributed by the latter in the theatres operated by them or in other theatres operated by them; or (10) by any other means in restraint of trade or commerce in motion pictures.
hibitor's theatre on some runs may be designated by the parties and conditions fixed by the distributor, if the exhibitor can satisfy reasonable standards of theatre and its locale, or in the event of a breach of the contract, will subsequently have the right to demand the return of the run to the theatre, (b) that the exhibitor is charged with the full run which the exhibitor's theatre is located. Controversies arising from a complaint by an exhibitor for violation of the foregoing provisions shall be settled by submission to the arbitrator, and upon terms fixed by the distributor, which are not calculated to defeat the purposes of such a clause.

(5) Controversies arising from the complaint of an exhibitor that a feature licensed by a distributor for first-run exhibition in a particular theatre is generally offensive in the locality on moral, religious, or racial grounds shall be subject to arbitration, and, if the fact be found to be true, shall be made cancelling the license in so far as it relates to the exhibition of the feature in said theatre.

(6) Controversies arising upon the complaint of an exhibitor that the clearance applicable to his theatre is unreasonable and should be subject to arbitration. Reasonable clearance as to time and area was stipulated and held by the consent decree to be essential to the distribution of exhibition. If it appears on a particular date that a clearance is unreasonable the arbitrator should consider the historical development of the area and the present situation as to the admission price of the theatre involved; their character, location, and type of entertainment; the rentals, license and admission fees paid by the same to the theatre company in which they compete for patronage, and other business considerations except affiliation of the theatre with a definite or undefined group of theatres. If the clearance be found unreasonable, the award shall fix the maximum clearance between the theatres involved and, if licencing is to be done by the distributor, to whom the award is entered by the distributor who is party to the arbitration. The award may also fix, subject to the provisions of Section XVII of the consent decree, such maximum clearance under any existing franchise, i.e., licensing agreements, or a series of licensing agreements, covering a specified number of pictures and covering the exhibition of pictures released by the distributor during the entire period of the award. If any award on appeal or in a division, nor any award in arbitration, shall restrict the exhibitor's right to license any theatre even as to three years after the date of the entry for any modification thereof.

(7) The three minor defendants and their subsidiaries did not consent to the decree of November 30, 1940, presumably because of their opposition to the provisions requiring trade-showing and prohibiting unreasonable licence fees from exhibitors of films. The consent decree was in fact not entered by the defendant and accordingly the second provision of the consent decree requiring block-exhibiting and block-booking has lapsed. Nevertheless, according to the testimony, the consenting defendants have continued to comply with them.

The following are definitions of terms used in this opinion:

Block-bookings—The practice of lending, or offering for license, one feature, or group of features, upon condition that the exhibitor shall also license another feature or group of features released by the distributor during a given period.

Clearance—The period of time, usually stipulated in contracts to run for a period of five years, during which the same picture within a particular area or in specified theatres.

Exchange District—An area in which an office is maintained by a distributor for the purpose of soliciting license agreements for the exhibition of its pictures, the territory served by the exchange and for the physical distribution of such films throughout this territory.

Feats—A set of points, such as the length of the film, is measured for the circuit as a whole by a specified percentage of the picture's national gross.

Formula Deal—A licensing agreement with a circuit of theatres providing that a specified percentage of box office receipts from films is measured for the circuit as a whole by a specified percentage of the picture's national gross.

Frank lineage—The practice of issuing a series of licensing agreements, entered into as part of the same transaction, in successive pictures, with the same theatre or with other theatres, covering the picture season and covering the exhibition of pictures released by the distributor at the conclusion of the agreement.

Independent—A producer, distributor, or exhibitor, as the context requires, which is not a defendant in this action or a subsidiary or affiliate of a defendant.

Master Agreement—A licensing agreement, also known as a "blanket deal," covering the exhibition of films for a season, usually comprising a circuit.

Motion Picture Season—A one-year period beginning about September 1 of each year.

-read show—A public exhibition of a motion picture in a general number of theatres in advance of its general release, at admission prices higher than those contemplated by the consent decree, the points at which they are located.

Release—Successive exhibitions of a motion picture in a given area, first-run being the first exhibition in that area, second-run being the next subsequent, and so on.

Trade-showing—A private exhibition of a film prior to its release for exhibition, as required by Section III of the consent decree.

Counsel for the five major defendants and their subsidiaries contend that the consent decree has, in some respects, produced the effect of a final judgment which may not be modified. But we cannot see how such a position is consistent with the language of Section XXIII (4), which permitted the defendants to apply to the Court at any time more than three years after the date of the entry of the decree for any modification thereof. That period has expired, and therefore everything relating to rights under and remedies for violation of the Sherman Act is, therefore, open for consideration were such grounds shown. As the earlier decision has not been overruled and certainly nothing has hitherto been decided which affected the non-consenting parties. It would seem unfair to hold that non-consenting parties should be subjected to the arbitration board or the system of appeals set up in aid of it without their consent, even though we may regard the desire to determine the value and the view of its demonstrated usefulness, should be continued in aid of the decree which we propose to enforce.

The evidence has established various infractions of the Sherman Act on the part of each of the defendants which we shall proceed to discuss.

Price-fixing

The defendants who have granted moving picture licenses have fixed minimum admission prices at 80%, plus cost of goods, in the cases of pictures for which the exhibitors do not at their discretion, higher irrespective of whether it is to pay a flat rental or a percentage of the theatre receipts. It is said that the defendants act under provisions in the licenses which are in general only those currently charged by the exhibitors and that they are placed in the leases in order to assure the distributor of a minimum admission price, and also to protect the percentage basis, and also to assure a continuance of the conditions which moved it to grant a price lower than the basket price. As a result, the various licensing defendants have agreed with their licensees to a system which determines minimum admission prices in all theatres where the films are exhibited, either by an agreement of the defendants, within the United States, that the eight defendants distribute most of the pictures and are to be charged for them. The defendants distribute most of the pictures and are to be charged for them, even though the distributors are not affected by the consent decree.
The licenses are in effect price-fixing arrangements among all the distributor-defendants, as well as between such defendants individually and their various exhibitors. Such combinations we hold illegal by the Sherman Act.

The exhibitors submitted in this case contain numerous express agreements between the various distributing defendants and their respective exhibitors. It is customary in such cases, as was stated in the joint brief filed on behalf of Loew's, Paramount, Warner, RKO and Twentieth Century-Fox that the admission prices included in licenses of the various distributor-defendants are in general uniform, being the usual admission prices currently charged by the exhibitors. At page 39 of the joint brief it is stated:

"The testimony shows that it is the general practice of all the distributors, whether dealing through independent exhibitors or affiliated ones, to include a provision in the license agreement that the exhibitor shall not charge less than a specified minimum admission price, during the exhibition of the particular picture or pictures licensed."

The minimum admission price included in the license was the same as the price at which the distributor dictates, but is the usual admission price currently charged by the exhibitor. (R. 433, 719, 778, 9918, 9919.) It is the practice of exhibitors to charge the same scale of admission prices over a period of time and not to change them according to whose pictures were exhibited or according to any fluctuations in the type of picture."

A similar statement is made at page 16 of the brief of Columbia. In the brief of the Publicists Union and Universal appears to argue on the same assumption at pages 24-39.

It does not seem important whether in the case of Universal Studios and Artists and Universal appears to argue on the same assumption at pages 24-39.

The prices charged and even when licensing for a flat rental was intended the minimum prices to be charged for subsequent runs which they might license on a percentage basis. Likewise all of the five major defendants had a definite interest in keeping up prices in any given territory in which they owned theaters, and this interest they were safeguarding by fixing minimum admission prices. In the instance of those defendants who did not distribute their films to independent exhibitors in those areas. Even if the licenses were at a flat rate, a failure to prevent licenses for fixed prices would leave them free by lowering pictures at those prices; but if he expected to play the picture at that time, he would have to charge such admission price.

"Q. Would you be interested in the minimum admission price for the admission price charged for the exhibitor in connection with determining what run you would pay for a license?" A. Because the admission price that he charges determines the film rental that I get."

See also testimony of Kupper in charge of distribution organization of RKO. Record, p. 1084.

The witness John Fried, president of Minnesota Amusement Company—the stock of which is owned by A. R. Fried—spoke substantially the same as those here, except that Universe was interested in distributing the pictures for the exhibition of the admission price with the distributor? A. That has come up on several occasions, especially when something like 'Footlight Lantern', and several other pictures, they were not distributed alone but were released by the distributors as road show attractions, and in those cases the customers interested in road show prices, and it was the option of the purchaser, or the theatre, to buy or not to buy those pictures.

The current charge to decrease through competition the income in the neighborhood. The whole system presupposed a fixing of prices by all parties concerned in all competitive areas.

The similarity of specified minimum prices prescribed for the same theaters in the distributor-defendants' contracts of license is shown by the following table collated from exhibits in evidence. The exhibits used to prepare the table contained answers of the defendants to plaintiff's interrogatories showing the prices and types of films licensed for the 1933-14 season by each of the defendants. The symbol "x" is used to indicate that no license of that distributor for that particular theatre was in evidence.
the five major distributor defendants, and about the first five pictures licensed to the defendants for the 1943-44 season. We find that the practice of the defendants of not obtaining licenses for or about that picture of each defendant which during the season received the most bookings in the United States.

The single and most voluminous argument of defendants was that there was great similarity and in many cases identity in the minimum prices fixed for the same theatre in the same territory by the defendants. We find that there was a marked difference in price, as for example in the admissions specified by RKO, Columbia and Universal, in a theatre in Charleston, South Carolina, to the same picture. This showing of a picture of a different class from the others, or upon a different run, makes the practice of defendants a deliberately unlawful system, the existence of which is not dispelled by the testimony of interested witnesses that one distributor does not know what another distributor is doing; and we can, in our opinion, be no reasonable inference that the defendants are not all planning to fix minimum prices to which their licenses must adhere. See Record p. 1322.

In addition, several of the exhibits disclose operating agreements between the five distributor-defendants who are also theatre owners, or between them and independent theatre owners in which joint operation of the theatres covered by the agreements was stipulated. Minimum admission prices to be charged are either stated therein, or are to be jointly determined by other methods. In such agreements, the defendants do not agree to waive the defendant's minimum prices or to not involve the three minor defendants or their subsidiaries. For example, in Plaintiff's Exh. 220 there are agreements between Defendants' theatres in Cincinnati, in the area of the theatre, and the theatre-owner, stipulating the minimum price that should be charged, as for example, in the admissions specified by RKO, Columbia and Universal, in a theatre in Charleston, South Carolina, to the same picture. This showing of a picture of a different class from the others, or upon a different run, makes the practice of defendants a deliberately unlawful system, the existence of which is not dispelled by the testimony of interested witnesses that one distributor does not know what another distributor is doing; and we can, in our opinion, be no reasonable inference that the defendants are not all planning to fix minimum prices to which their licenses must adhere. See Record p. 1322.

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Clearance and Run

Among provisions common to the licensing contracts is the provision that the distributor-defendants, or those by which the licensor agrees not to exhibit or grant a license to exhibit a certain motion picture before a specified number of days after the last date of the exhibit therein licensed. This so-called period of "clearance" or "protection" is stated in the various licenses in terms of number of days following the termination of a running contract or between designated runs, as for example in the Chicago area, Plaintiff's Exhibit No. 369, see Bigelow v. Bausch & Lomb Co., 324 U. S. 293 (1945); Cooper v. United States, 327 U. S. 87 (1945) (C.C.A. 7), affirmed 326 U. S. (February 25, 1945), and as in Washington and New York, Plaintiff's Exhibit No. 211. The running contracts in terms of admission prices charged by competing exhibitors are confined, as "20 days over 30 night shows, 28 days over 25 night shows," Plaintiff's Exhibit No. 57, 173, 178, 189; in terms of a given period of clearance from the time of a specifically named theatre, Plaintiff's Exhibit 94, 181, 242, 253, 259; in terms of so many days' clearance over specified areas or towns, Plaintiff's Exhibit 126, 175, 182, 182A, 183, 194, 244, 250, 255, 470, 476; in terms of clearances as to other exhibitors, Plaintiff's Exhibits 188, 417; or in terms of combinations of all these formula.

It appears to be plaintiff's contention that clearance of this type, granted validly either under the law or an understanding between parties, produces unreasonable restrictions of competition among theatres and are therefore per se violative of the Sherman Act. With this we do not agree, for it seems to us that a grant of clearance, when not accompanied by a fixing of minimum prices or not unduly extended as to area or duration, does not curtail the interests of the licensor without unreasonable interfering with the interests of the public. At common law a contract of exclusion or boycotting, producing a monopoly which may validly confine contracts by the owner of property purchased, Cincinnati, Portsmouth, Big Sandy and Fomerly Packet Co. v. Bay, 200 U. S. 179; see Rogers v. Parry, 2 Cro. 352 (K. R. 1613); United States v. Addyston Pipe & Steel Co., 85 Fed. 271 (C.C.A. 6). It is true that licenses of property rather than sales are here concerned and that the distributors' contracts with exhibitors are confidential, but the balance is not to be placed so as to make these restrictions reasonably necessary to protect the licensor's property purchased. Cincinnati, Portsmouth, Big Sandy and Fomerly Packet Co. v. Bay, 200 U. S. 179; see Rogers v. Parry, 2 Cro. 352 (K. R. 1613); United States v. Addyston Pipe & Steel Co., 85 Fed. 271 (C.C.A. 6). It is true that licenses of property rather than sales are here concerned and that the distributors' contracts with exhibitors are confidential, but the balance is not to be placed so as to make these restrictions reasonably necessary to protect the licensor's property purchased. Cincinnati, Portsmouth, Big Sandy and Fomerly Packet Co. v. Bay, 200 U. S. 179; see Rogers v. Parry, 2 Cro. 352 (K. R. 1613); United States v. Addyston Pipe & Steel Co., 85 Fed. 271 (C.C.A. 6).

Nevertheless, we believe these are not differences which call for a different application of the Sherman Act. In the instant case, in which clearances are no more than safeguards against concurrent or subsequent licenses in the same area, it is not true that the licensor, or the distributee, has had a chance to exhibit the pictures licensed without invasion by a subsequent exhibitor at a lower price. It seems nothing more than a protection of the common right to use the place where the plaintiff has the right to restrict subsequent exhibitions for a reasonable time within a reasonable area. While clearance may affect admission prices, it does not fix them and, we believe, a reasonable restraint permitted by the Sherman Act. Standard Oil Co. v. United States, 221 U. S. 1; United States v. American Tobacco Co., 221 U. S. 106; Westway Theatre, Inc. v. Twentieth Century-Fox Film Corp., 30 F. Supp. 830, affirmed 149 F.2d 934 (2d Cir. 1945) (C.C.A. 2); see state v. United States Masonite Corp., 316 U. S. 265; Ethyl Gasoline Corp. v. United States, 306 U. S. 256.

The costs of each black and white print is from $150 to $300, and of a technicolor print is from $900 to $800. Many of the bookings are for long runs, and it seems clear that each of the concurrent exhibitors would be confined to the higher priced theatres unless a system of successive runs with the same book is not adopted in the way of clearance.

In Section VIII of the Consent Decree, moreover, there is the explicit statement to which all parties agreed that if prior bookings were made the plaintiff's showmanship contract price would be reduced by approximately 15 per cent. The line to be drawn is indeed distinct, but its existence is no less real.

In determining whether any clearance provisions of the contracts are per se violative of the Sherman Act, the question has arisen whether the monitorial system of distribution which the exhibitor leases, and the manner in which the licences are granted, and the price and time controls guaranteed, is in effect, a price fixing, and if so, whether it is reasonable, or unreasonable, and unreasonable is always a relative term, and, whether the public interest is benefited or injured thereby. The public interest must be considered in the light of all the circumstances of the particular case. The necessity for a given admission prices may therefore be charged for the purpose of keeping on its property, or to raise the price of those who have it, or to keep the price of other property down. The necessity for a given admission prices may therefore be charged for the purpose of keeping on its property, or to raise the price of those who have it, or to keep the price of other property down.

(1) The admission prices, as set by the exhibitors, of the theatres involved were fixed by the exhi in the C.C.A. 7), affirmed 326 U. S. (February 25, 1945); Goldman v. Loew's, 150 F. 2d 778 (C.C.A. 3); United States v. Schine Chain Theatres, Inc., 63 F. Supp. 229 (W. N. Y.). While we cannot find sufficient clearances or other control of independent circuits and perhaps even of affiliates. The decision of such controversies as may arise over clearances should be left to local parts in the area concerned, or, even more appropriately, to litigation before an Arbitration Board composed of men versed in the complexities of this.
This we find to be the case and hold to be in violation of the law.

The following testimony warrants the inference that the defendants, as we found to be the case in the fixing of admission prices, have acted in concert with each other and have conspired. William F. Rodgers, general sales manager and vice-president of Loew's, testified that the field manager was authorized to license films to the distributor, that he has been authorized to license to exhibit on a first or on a subsequent run, that the clearance of a given theatre is more or less historical, except for the fact that the theatre may not have shown a very little change in clearance over a period of years. Record pp. 542-3. Prior to 1943-44 Loew's licen
ged each film a clearances, and that the clearance granted therein should apply to any theatre thereafter opened. Record p. 556.

Charles M. Reagan, vice-president of Para
digm, the owning corporation which operates a group of New England theatres affiliated with Paramount, said that clearance is gener
al practice to license each film a clearance, and that he has made a license contract is more or less customary. Record pp. 710-11. There is a difference between a distributor's and an exhibitor's inter
terest in the period of clearance granted. The dis
tributor wants to get the most possible film rent during a period of clearance. He wants the exhibitor to pay for much clearance over a succeeding run as possible, because he has no interest in any succeed
ing run. The distributor, however, has a definite interest in making a sale, and he would like to have such agreements as apply to all pictures regardless of their quality. Record p. 715.

Martin J. Mullen, vice-president of M & P The
dealing corporation which operates a group of New England theatres affiliated with Paramount, said that clearance is gener
dally negotiated, each time a license contract is made, and that he is actually carried along from year to year and generally understood when once established; that originally, before his time, clearance was given usually on the length of individual negotia
tions and followed along the same lines as they were with some changes. Record p. 968. All defendants, in referring to the clearance to the same theatre. Record p. 977.

John J. Fried, president and general manager of the Minnesota Amusement Company, a wholly-own subsidiary of Paramount, said that he generally got from the various distributors the same clearance for the particular theatre for which he was negotiating; that while clearance is negotiated with each license, it generally remains the same, and that the clearance is granted by distrib
tutors to non-teachers alike. Record p. 1003; that clearance is established, and it is definitely followed in all cases. Record p. 1013.

Paul N. Lazarus, manager of the contract department of United Artists, testified that clearances are "generally understood, and they follow along their established custom." Record p. 1347. Where his company grants clearance to one theatre over another, it usually follows the pattern followed by the other major distributors as well as those which are not majors. He usually does not make any independent decision, and at times it is unreasonable. He said that it was sometimes necessary to make it a strong enough to change it. Record pp. 1376-7.

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Formula Deals, Master Agreements, and Franchises.

Formula deals, certain master agreements, and franchises have tended to restrain trade in the motion picture industry. These agreements contain certain restrictions and clauses which are intended to control the exhibition of pictures and the distribution of motion picture business in the United States. The Supreme Court has held that these agreements are per se illegal because they violate the antitrust laws.

Block-Booking and Blind-Selling.

For many years the distributor-defendants licensed their films in "blocks," or indivisible groups, before they had actually produced. Later, in 1924, a new concept was introduced into the industry. Instead of individual licenses for each picture, the distributor would give a theater a license to exhibit a certain number of pictures and a specified percentage of the pictures which the distributor owned. This method of licensing was known as "block-booking." It was held by the Supreme Court in United States v. Paramount Pictures, Inc., 359 U.S. 300 (1959), that block-booking was illegal under the antitrust laws.

Blind-Selling.

This practice involves a license being issued to a theater, without the theater's knowledge as to the specific films included in the license. The distributor would provide a list of the films included in the license, and the theater would be required to exhibit all films on the list at the price stated in the license, regardless of whether the theater actually wished to exhibit any of them.

This practice was also held illegal by the Supreme Court in United States v. Paramount Pictures, Inc., 359 U.S. 300 (1959), where the Court held that blind-selling was an illegal tying arrangement.

In both cases, the Supreme Court held that the practice of block-booking and blind-selling was illegal under the antitrust laws because it restricted competition and tended to fix prices at supra-competitive levels. The Court also held that the practice of block-booking and blind-selling was an illegal restraint of trade because it tended to suppress competition and to eliminate the free play of economic forces in the motion picture industry.
to follow Federal Trade Commission v. Paramount Famous-Lasky Corp., 313 U.S. 128, 61 S. Ct. 292, 85 L. Ed. 126, which has given and particularly of recent decisions of the Supreme Court. As Stone, C. J., said in Ethyl Gasoline Corp. v. United States, 309 U.S. 411, 450, "when dealing with the use of one patent to exploit another:

** * * * It [Ethyl Gasoline] has chosen to exploit its patents by manufacturing and selling that fluid to refiners for use in the manufacture of motor fuel. Such benefits as result to independent refiners from marketing the treated fluid by the jobbers accrue primarily to the refiners and indirectly to the owner, only in the enjoyment of its monopoly of the market under another patent. The licensing conditions are thus not used as a means of stimulating the commercial development of the business of the refiners and the exploitation of a second patent monopoly not embraced in the first. The patent monopoly of one invention may no more be enlarged for the exploitation of another than the Standard Sanitary Mfg. Co. v. United States, supra, than for the exploitation of an agreement among exhibitors. Motion Picture Co. v. United States, supra; Carice Corporation v. American Patents Corp., supra; Leitch vs. Strand Co., American Lecithin Co. v. Warfield Co., 105 F. 2d 207, or for the exploitation or promotion of a business not embraced within the patented system. See, United States v. Continental Oil Co., 330 U.S. 261, 700; Merck Co. v. Minneapolis-Honeywell Regulator Co., 330 U.S. 680, 686; United States v. Masonite Corp., 316 U.S. 267, 287-8; Interstate Circuit, Inc. v. United States, 306 U.S. 208, 227-30; Stokes & Smith Co. v. Transparent-Wrap Machine Corp., decided by Second Circuit Court of Appeals May 1, 1946.

We, however, declare illegal only that aspect of block-booking which makes the licensing of one patent depend upon an agreement to accept a license of one or more other copyrights. A distributor may license an exhibitor if he wishes to, but the distributor may not constitute groups of pictures which it refuses to license to an exhibitor. As of course of not license his pictures at all, but if he does license them, he must do so severally and, in accordance with the bidding procedure previously described, may license the exhibitor or exhibitors who are qualified and offer the best terms for the various runs.

It should be noted that the practice of block-booking is inherently restrictive of competition as block-booking, although it is capable of some abuse. By this practice a distributor could promise a picture of good quality that may not exist or may not be available when produced might prove to be of poor quality or of another type—a competing distributor might offer more pictures of good quality than the one in question and in the end losing its outlets for future pictures. The evidence indicates that trade-shows, which are not given by the defendants and should be afforded whenever licenced, are poorly attended by exhibitors. Record pp. 1176-9. Accordingly, exhibitors who choose to obtain their films for exhibitions in quantities, not individually, and under agreements by being given an option to reject a certain percentage of their blind-licensed pictures with no prejudice to their contracts with other distributors, as they well has become available for inspection. Such right of rejection has been incorporated in numerous limitations on the defendants and should be afforded whenever license for uncopyrighted films and films not trade-shown are secured by an exhibitor who has made the best competitive bid for them.

The only group licencing we are prepared to

sanction is licensing by which the group is not based on the quality of pictures but which will take all the pictures included in it, or none, but in which the pictures are separately priced, and each picture is to be sold to the highest bidder. We express no opinion as to whether this is a legitimate and legal exercise of the rights. This is the subject of discussion in the formula deals, master agreements, and franchises, the offering of pictures should be thereby rendered feasible, and if more than one picture is included in a license agreement, it will be only because of business convenience and to the extent that each picture so included has received the best bid.

** "Pooling" Agreements

It is claimed by plaintiff that the theatre-owning defendants have combined with each other and with independent theatre-owners by "pooling" the various agreements, leases, joint stock ownership of theatre-operating corporations, or through joint ownership of theatres in fact. We are asked to determine the validity of the various means of joining interests.

By far the most numerous type of agreement in evidence is the combination of the interests of two or more exhibitors, normally in competition with each other, are operated as a unit or most of their business policies collectively determined by the affiliated exhibitors, and by which profits of the "pooled" theatres are divided among the owners according to the plan of distribution exhibited in Plaintiff's Exhibits 9, 100, 206, 213, 218, 220-1 223, 225, 226A, 232. Some of the agreements provide that the parties thereto may not acquire additional theatres in the competitive vicinity without first offering them for inclusion in the pool. See, e.g., Plaintiff's Exhibits 201, 203-6, 247-9

These operating agreements we hold to be in clear conflict with the Sherman Act, for through them a defendant-exhibitor reduces to a minimum the competitive effects of his own independent theatre in the "pool." Cooperation, rather than competition, characterizes their operation, and in view of the exhibitor-defendants' financial strength, control of first-class film distribution, ownership of concentrated numbers of first-run theatres, and especially their combination to repress competition by means of systems of price-fixing and clearances, such restraints as these agreements impose upon free commerce and trade are unreasonable. The result is to eliminate competition pro tanto both in exhibition and in distribution of films to the theatre owners to the theatres in the earnings of which they have a joint interest.

Other forms of operating agreements are between major defendants and independent exhibitors or rather than between major defendants, see, e.g., Plaintiff's Exhibits 97, 118, 206, 238-9, 358, but we are not of the opinion that this renders them legal. The effect is to ally two or more theatres of different ownership into a coalition for the nullification of competition between them and for more effective competition against theatres not members of the "pool." Even if the parties to such combinations were merely mutual aids and mutual exchanges, but were all wholly independent exhibitors, such agreements might often be regarded as beyond the reasonable limits of restraint allowable under the Sherman Act. This rule would apply when some of the parties are of major stature in the movie industry and have in other ways acquired a position which would be found to be the case upon the record before us. In certain other cases the operating agreements are accomplished by leases of theatres, the rent concessions being generally accumulated or percentage of profits earned by the "pooled" theatres, see, e.g., Plaintiff's Exhibits 9, 106, 118, 204. This is the practice of re-renting over to the defendant without raising the objection discussed above. While a theatre-owner may of course remove itself from the business of operating theatres if it has not been a monopoly by its by its

hinition is not thereby achieved by the lease, any competitor will not be excluded. The theatres in this case allis its theatres with those of a competing exhibitor, independent or affiliated, and yet itself remains in the trade of exhibition and distribution. The interest in the profits earned by the allied theatres is unlawful under the anti-trust acts. It has been held that the corporations owning them, are held jointly by one or more of the exhibitor-defendants, in some cases in conjunction with independents. See, e.g., Plaintiff's Exhibits 106, 107, 265-6, 383-4; 395, 470-2; granting rights to the classification of features for their exclusive benefit, and especially, discrimination in film rentals, clearances, and minimum admission prices, see Plaintiff's Brief pp. 56-70, 75-85.

These provisions are found most frequently in

Discrimination Among Licensees

The amended and supplemental complaint alleges that in licensing films each of the distributor-defendants has discriminated against small independent exhibitors and affiliated and unaffiliated circuits. Of the various contract provisions by which such discriminations are said to have been accomplished, plaintiff sets forth the following in its brief: suspending the terms of a given contract, if a circuit theatre remains closed for more than eight weeks, and reinstating it without balance due upon re-opening, Plaintiff's Exhibits 188, 265-6, 383-4, 472-3; allowing large privileges in the selection and elimination of films, Plaintiff's Exhibits 172, 177, 192, 263-6, 383-4, 472; allowing deductions in film rentals if double bills are played, Plaintiff's Exhibits 183-4, 190, 199, 242, 254, 264, 383-4, 472; granting moveovers and extended runs, Plaintiff's Exhibits 182-2a, 199, 260, 262, 265, 267, 272, 383-4, 472; granting moveovers and privileges, Plaintiff's Exhibits 187-8, 199, 232, 263-6, 383-4, 472; allowing overage and under-age, Plaintiff's Exhibits 190-1, 194, 259, 265, 381-3; allowing unlimited playing time, Plaintiff's Exhibits 241, 267, 269, 471; excluding foreign pictures and those of independent producers, Plaintiff's Exhibits 190-1, 232, 262, 263-6, 272a, 383-4, 395, 470-2; granting rights to question the classification of features for their exclusive benefit, and especially, discrimination in film rentals, clearances, and minimum admission prices, see Plaintiff's Brief pp. 56-70, 75-85.

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franchises and master agreements, which are made with the larger circuits of affiliated and unaffiliated theatres. Record pp. 1423-3; Columbia's Exhibitor's Exhibit 91; Motion Picture Herald pp. 195, 108, 259, 261, 265-65., 384, 396, 470-3. Small independents are usually licensed, however, upon the standard forms of contracts the defendants have entered into. Record pp. 1432-3; Plaintiff's Exhibits 275-90. The competitive advantages of these provisions are so many and powerful that the larger circuits constitute an unreasonable discrimination against small competitors in violation of the antitrust laws. It seems unnecessary to say whether the record before us justifies a reasonable inference that the distributor-defendants have conspired among themselves to discriminate against independents, for even non-existing contract constitutes a conspiracy between the licensee and licensor, Interstate Circuit Inc. v. United States, 386 U. S. 206; United States v. Crescent Amusement Co., 323 U. S. 173.

The defendants argue that these privileges granted to the circuits flow from their negotiations with the individual theatre-owners rather than from a standard policy of discrimination deliberately made. This, however, is the same result the bar is the same whether the receiving power of the large exhibitors forces upon the distributors a discriminatory policy, or whether the exhibitors carry such a policy into effect. Acquiescence in an unreasonable restraint, as well as the creation of such a restraint, is a violation of law. In the independent-theatre bidding system we are requiring such discriminations would appear impossible. These provisions which are not contractible with the character of the independent theatre business are, in the nature of the case, the result of independent action and are necessarily unreasonable, such as a provision for clearance between theatres where there is no substantial competition which would be induced in licenses, as mentioned elsewhere, but otherwise the bids will compete for licensing contracts on an inadequate profit basis. The foregoing is not to be construed, however, as indicating that the distributor-defendants have discriminated among their licensees with respect to film rentals, clearances, or minimum admission prices. They have perhaps done so, but we are without sufficient knowledge of the many factors entering into the determination of these provisions such as the character of specific communities, the nature of the different theatre business, the rate of competition, policies, locations, and responsibility of operators. In the absence of such facts, we are unable to infer that the distributor-defendants have violated the Sherman Act. In this particular regard, but any discriminations in the other ways noted above, the circumscribed independent and outside the Antitrust Division. The only practices that the present sole exhibitors in such localities could control would be their own, and they can always exhibit freely in their own theatres.

In about 60 per cent of the 92 cities having populations of over 100,000 on which the government has alleged that the defendants and or among the major exhibitors in competition with those of the major defendants except so far as it may be restricted by the trade practices we have criticized. In about 91 per cent of these cities there is competition in first runs between independents and some of the major defendants or among the major defendants themselves, except so far as it may be restricted by the above trade practices. If the bidding system was used and admission prices in licenses eliminated, and the other restrictive agreements which we have discussed terminated, it is our opinion that adequate competition would exist. Indeed in all of 92 cities, even where there is no present competition in first runs there is always competition in some run.

Moreover, there is substantial proof that although the corporate defendants have been formed or has been maintained for the purpose of achieving a national monopoly, as was the case in the great Oil Co. v. U. S., 221 U. S. 106, and United States v. Aluminum Co. of America, 148 F. 2d 416 (C.C.A. 2). The power of the defendants cannot be treated defen- sively so as to establish claims of general monopolization in exhibition. They can only be restrained from the practice of fixing minimum prices, obtaining unreasonable clearances, block-booking, and other things we have criticized.

In certain localities there is ownership by a single defendant of all the first-run theatres, there is no sufficient proof that it has been for the purpose of creating a monopoly and has not restrained from the practice of fixing minimum prices, obtaining unreasonable clearances, block-booking, and other things we have criticized.

If there is only one store in a town at which every one trades, that fact does not itself constitute a monopoly in the legal sense. It is only when the merchant maintains his position in such a way as to control everyone to trade with him exclusively that the situation becomes legally objectionable.

In the case at bar, as we have reiterated, many of the objections are to the trade practices we have alluded to, and not to the ownership of theatres either by the major defendants or by their wholly-owned subsidiaries. If those theatres were all owned by entirely independent corporations, the circuit defendants, if not in competition in the distribution of their films, would control competition in the exhibition business by maintaining the distribution of the most of the best pictures in the United States and imposing restrictions upon their use. The root of the difficulties we have discovered lies not in the ownership of many or most of the best theatres by the pro- ducer-distributors, but in price-fixing, non-competing granting of runs and clearances, unreasonable clearances, formula deals, master agreements, franchises, block-booking, pooling agreements and certain discriminations among licensees between defendants and independents. On these practices, if employed in the future, in favor of powerful independents would effect all of the inducements which result from the fact that the five major defendants and their subsidiaries have owned or controlled numerous theatres in different communities and have exhibited there. Such an ex- hibition. That such would be the case seems amply demonstrated by the decisions where powerful independent circuits were involved. United States v. Paramount Pictures, 359 U. S. 173; Interstate Circuit Inc. v. United States, 306 U. S. 208. If the objectionable trade practices were eliminated, the only difference between such an assumed situation in which the defendants owned no theatres and the present would be the inability of the major defendants to influence over their own público circuits.

The percentage of pictures on the market which any of the five major defendants could play in its own theatres would be relatively small and in
**General Considerations**

It may be said that such restrictions in commercial dealings as we would impose will interfere with the methods of doing business which defendants choose their customers or contract for the disposition of his own property. The answer is that no such absolute right exists where it exercise unfettered discretion in the matter of disposing of his own property.

The modifying the restrictions in practice we have indicated will relieve conditions which exist at the present time. Indeed, however, we cannot escape the conclusion that in various ways the system stifles competition and violates the law and that business conditions are so adjusted in view of the necessities of the business are so adjusted that in view of the necessities of the

**The Decree**

A decree is granted in accordance with the views expressed in the foregoing opinion to be set on ten days' notice. It should provide for the dismissal of all claims asserted by the plaintiff and to contain an order enjoining the defendants, so far as they may be parties, from using the privileges now in their possession as such or as dealers in motion pictures and for the dismissal of claims against any other defendant in such capacity as well as to the defendants and not accomplish any useful purpose at the present time.

**Of the above theaters jointly owned with independent, the following numbers will not be affected by the decree, each owning independent owns less than a 3% interest:**

- Paramount: 177
- RKO: 32
- Loew's: 10

Total: 209 Theaters

**Totals affected by the decree according to RKO's Exhibit 11, 1,292 Theaters**

- HMC...: 100%
- JSS without "Western"...: 100%

There has been the possibility of competition in exhibition by the five major defendants through the purchase of stock of one another or if their interest be more than five percent per cent where jointly held with independent stockholders. The laws call for a divestiture of such interests whether such partial interest is in fee or through stock ownership or otherwise.

There is no evidence that in a city such as Cincinnati, in which a major defendant owns all of the first-run theaters, other exhibitors, affiliated or unaffiliated, have been prevented from also owning theaters for exhibition on first-run and there consequently is no monopoly in the legal sense, see United States v. Pullman Company, 312 U.S. 421, 61No. 126. The following states for a divestiture of such interests whether such partial interest is in fee or through stock ownership or otherwise.

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picture by picture. No contracts for exhibition shall be entered into, or if already outstanding shall be amended, by which the license to exhibit one feature is conditioned upon an agreement of the licensee to take a license of one or more other features. Nothing in this section shall be interpreted as to require that any one feature may be included in a single instrument provided the licensee shall have had the opportunity to purchase such feature, and the terms of such license shall provide that the best bid for such feature shall be the license to be offered by the licensor.

6. All defendants and their licensees shall be entitled to an enabling decree for the purpose of acquiring a controlling interest in one company and to prevent any change of ownership therein unless such defendant’s interest is ninety-five per cent or more; and where the interest of such defendant is more than fifty per cent and less than ninety-five per cent, such interest shall be dissolved either by a sale to, or by a purchase from, such owner or co-owners. Rearrangement of the defendants, including such co-owners, may be made, if necessary.

7. Every such defendant, if by purchase, shall, however, be subject to the direction of this court so that their effectuation may promote competition in the exhibition of motion pictures. Where a defendant owns a ninety-five or greater per cent interest in any theatre, such theatre may be considered as the defendant’s theatre and the defendant’s interest in the theatre to be entered herein are concerned. Each of the defendants shall be enjoined from expanding its theatre holding, except for the purpose of acquiring a controlling interest in jointly owned theatres, and this only in cases where the court shall permit such acquisition, instead of requiring an outright sale of the undivided interest of the defendant in question. The foregoing provision as to divestiture of partial interests in this case shall apply both to interests held in fee and beneficially and to those represented by shares of stock. But it shall not prevent a defendant from acquiring theatres or interests therein in order to protect its investments, or in order to enter a competitive field; if in the latter case, this court or other competent authority shall adjudge such acquisition upon termination of the application is made therefor.

8. Each defendant shall be enjoined from operating, booking or buying through any agent who is also an agent or employee of any other exhibitor, independent or affiliated.

9. The decree shall also provide for arbitration of disputes as to bids, clearances, runs, and any other subjects appropriate for arbitration in respect to all parties who may consent to the creation of such tribunals for adjustment of such disputes. It shall also provide for an appeal board generally similar to the one created by the consent decree as to any parties consenting thereto. It shall make such disposition of the provisions of the existing consent decree signed November 30, 1946, as may be necessary in view of the foregoing opinions. In order to secure compliance with the decree to be entered, duly authorized representatives of the Department of Justice shall have the written request of the Attorney General or the Assistant Attorney General in charge of antitrust matters, and on reasonable notice to the defendant or defendants affected, be permitted reasonable access to all books and papers of the defendants and reasonable opportunity to interview their officers or employees as may be provided in Section XVIII of the Consent Decree.

Proceedings under the decree to be entered shall be stayed during the pendency of the appeal of enabling the parties to adjust their business without an unfair burden or as practice may require upon such terms as the decree shall provide.

Jurisdiction of this case should be retained for the purpose of enabling any of the parties to the decree to apply to the court at any time for such orders or directions as may be necessary or appropriate for the construction or carrying out of the same, for the enforcement of compliance therewith, and for the punishment of violations thereof, or for other or further relief.

Filing should be proposed by the parties for the assistance of the court, but such proposed findings will form no part of the record. Dated June 11, 1946.

AUGUSTUS N. HAND
U. S. Circuit Judge.
HENRY W. GODDARD
U. S. District Judge.
JOHN BRIGHT
U. S. District Judge.

Study Skouras Arbitration Plan

Officials of the Motion Picture Theatre Owners of America and Allied States Association of Motion Picture Exhibitors have been giving consideration to the suggestion by Spyros Skouras, 20th Century-Fox president, that exhibitors offer their ideas of arbitration changes. Fox has advanced his “invitation” at the testimonial dinner to Jack Kirsch in Chicago, May 25.

“The desirability of discussions by exhibitor and distributor could be very beneficial to all if done in fairness,” Ed Kuykendall, MPTOA president, declared. “Trade practice discussions must always prevail where the exhibitor is concerned. The average exhibitor is so busy he has no time to talk in present-day arbitration.”

Abram F. Myers, Allied general counsel and board chairman, took the position that “the law is in control.” He said it would be a “cold—even foolhardy—group that would undertake to set up or reform an industry arbitration system until Old Doc Lorena has had a chance.”

Mr. Myers said that “if the court should by its decision open the way for amending and strengthening the system, it goes without saying that Allied will have suggestions to offer.” He said it probably would seek to offer them directly to the court “by brief or intervention.”

Columbia Sets Next Sales Meeting for June 17

At the conclusion last Thursday of the Columbia Chicago three-day meeting of home office executives and exhibitors, Abe Montague, general sales manager, announced a second meeting would be held June 17 at the Drake Hotel in Chicago. The meeting will be attended by home office executives of the sales force, the district managers, and all of the branch managers from the Columbia offices throughout the country. It is expected that all will reveal the reason for its having notified all branches last Thursday to stop selling the organization’s 1946-47 product until further notice.

RKO To Distribute Films Of Louis-Conn Fight

Arrangements have been made by RKO Radio to film and distribute the Louis-Conn championship boxing bout to be held in New York’s Yankee Stadium June 19. Harry J. Michelson, short subjects sales manager, has announced that prints will be released in New York and most eastern areas June 20, and elsewhere throughout the U. S. and Canada June 21. Worldwide distribution is also planned.

Release Air Force Film

“The Last Bomb,” two-reel Technicolor subject produced under the supervision of Frank Lloyd and in cooperation with the U. S. Air Force, will be distributed by Warner Bros.

Navy to Use 16mm Prints in Future

After using 35mm prints of the major distributors for years for the entertainment of personnel, the United States Navy last week announced it was negotiating with individual distributors for 16mm prints, to be paid for on a percentage arrangement. All 35mm prints, in the past, have been purchased outright. The change to narrow-gauge film is in line with the Navy’s expectations that its 35mm equipment overseas and on ships will give way to 16mm by the end of the year.

In the past year the Army has taken the opposite move. During the war years 16mm was used almost exclusively in all Army overseas areas but recently the Army turned to 35mm for entertaining occupation forces.
When Claudette boards a train
WITHOUT RESERVATIONS

And John starts his romancing
WITHOUT RESERVATIONS

You'll know you're playing a box-office sensation
WITHOUT RESERVATIONS
JESSE L. LASKY and WALTER MacEWEN
Present

CLAUDETTE COLBERT

JOHN WAYNE

in MERVYN LeROY'S production of

Without Reservations

with DON DeFORE

ANNE TRIOLA and Miss LOUELLA PARSONS

Produced by JESSE L. LASKY

Screen Play by ANDREW SOLT

RKO RADIO PICTURES
OF A WAYWARD IMPULSE!

— and the warmest romantic comedy ever to delight record crowds! The startling adventures of a girl in a Pullman predicament — and of her two-man rescue party, including the handsome stranger of such amazing amatory action!
Ads like these-

IN 28 NATIONAL MAGAZINES TOTALING 46,161,076 CIRCULATION

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MPTOA STREAMLINES FOR ACTION; NEUTRAL ON ATA

Wehrenberg New President; Directors Map Program of Revitalization

The board of directors of the Motion Picture Theatre Owners of America meeting Monday and Tuesday of this week in the reasonably cool living room of the Columbus, Mississippi, home of Ed Kuykendall, president for the past 14 years, adopted a reconversion program calling for revitalization and action. It was their first meeting in four years.

Court Decision Reaches Meeting as Climax

In a dramatic climax to the sessions, a news bulletin from New York telling of the Federal Court's decision there in the case in equity of U. S. vs. Paramount et al., arrived Tuesday before the last few directors had departed the spacious parlor of the Kuykendall home, heavy with the scent of fresh cut garden color and bowls of cape jasmine (gardienia to you Northerners), where partly closed blinds barred the 94 degree June heat of this Deep South city of 15,000 population (8,000 white). Immediately those members who could be rounded up in the Coca Cola and Dr. Pepper bars of the business section (Mississippi is a dry State) hurried back into the residential neighborhood to hear and to endeavor to analyze the news and its manifold implications.

Before that, the board had elected Fred Wehrenberg of St. Louis, its former chairman, as MPTOA president. Mr. Kuykendall was named president emeritus and Lewen Pizar, of Philadelphia, chairman of the board. J. J. O'Leary of Scranton, Pennsylvania, was elected treasurer, succeeding the veteran Walter Vincent of New York, who, like Mr. Kuykendall, has been ordered by his physician to relax. Morris Lowenstein of Oklahoma City was reelected secretary and the following vice-presidents were reelected: Frank C. Walker, New York; Mitchell Wolfson, Miami; E. C. Beatty, Detroit; and M. A. Lightman of Memphis. Herman Levy of New Haven, MPTOA counsel, was named general counsel, and the post henceforth will be a salaried one.

Full-Time Secretary Retained at Salary

As part of MPTOA's program of revitalization, the Executive Committee will retain an executive secretary, who will exercise considerable authority and will devote full time to the salaried position. The executive committee will meet in New York with its selectee and will devise a program of activities concerning trade practices and problems, public relations and expansion of MPTOA membership, most of which will be administered by the executive secretary. The salary mentioned for the assignment is $7,000 a year, although an actual amount remains to be set by the committee.

Apart from dispelling rumors that MPTOA would close up shop, widespread in the trade following action by MPTOA's affiliated circuit members in joining the new American Theatres Association, the board meeting resulted in the following:

1. Adoption of a resolution (which carefully avoided mention of ATA) reaffirming MPTOA's established policy of cooperating with any branch of the industry for discussion and action on questions relating to the welfare of the industry.

2. Condemnation of the use of local checkers at theatres playing percentage pictures and disapproval of the manner in which checking is currently being conducted.

3. Authorization of the appointment of a committee of 3 to meet with distributors in an effort to obtain changes in checking practices.

4. Approval of one annual audience collection in theatres.

Earning less formal attention from the board were "unfair" film playing terms: alleged forcing of shorts and Westerns; competition from and regulation of 16mm films; advertising contained in features and shorts; use of the screens for exhibition of Governmental "propaganda" films; Federal, State and municipal theatre taxes; publication of industry salaries, earnings, reports and box office grosses, which some exhibitors complained are used against them at tax hearings.

Somewhat to the surprise of several of those present, there was in this category the invitation to exhibitors to take the initiative in obtaining changes in arbitration and other trade activities with which they are displeased, which was issued by Spyros Skouras at the testimonial dinner in Chicago to Jack Kirsch, president of the rival Allied States.

While numerous directors hailed the Skouras proposal, the board made no expression on the subject.

Cole Present As Observer

For Allied States

The interchange of observers at meetings of exhibitor organizations, as initiated this spring, was approved in discussion meetings. Col. H. A. Cole of Dallas, Allied vice-president, attended all open sessions of the meeting here. Mr. Wehrenberg had been MPTOA's observer at the meetings of the Allied board and Conference of Independent Exhibitors Association in Chicago a few weeks before.

Individual expressions favorable to both Allied and CIEA were to be heard in the discussions. Consensus was that there might be matters on which MPTOA would work with the other organizations but they remained unnamed and unresolved by the lack of subsequent action by the board.

One of the interesting facts gleaned at the meeting was that Warner Bros. theatres, which relinquished membership in MPTOA last year, have reentered the organization's ranks by remitting their current dues. Previously, the other three national circuit members, Paramount, Loew's national theatres and RKO, had paid current dues and continued their MPTOA memberships thereby.

No Formal Opposition

By MPTOA to ATA

Robert Wilby of Atlanta, Mr. Lightman, Henry Reeves of Menard, Texas, and Mr. Wolfson individually and together as champions of ATA, undoubtedly were responsible for preventing not only formal opposition to ATA by MPTOA but even an outright attack. Such was the mood of by far a majority of the directors present at the outset but, following extensive discussion of the new organization, its aims and its constituency, with explanation and replies from the quarter named, the antagonistic mood was dispelled to a large extent and the board contented itself with adoption of its resolution reaffirming a policy of cooperating with agencies working for the good of the industry and with no mention of ATA.

The effect of the resolution is to leave to individual MPTOA affiliates the decision whether or not to join ATA, and to leave national MPTOA free to decide on what matters it will or will not cooperate with ATA, as they arise.
Five From RKO!
Music Hall - “BELLS OF ST. MARY’S”

Astor - “THE KID FROM BROOKLYN”
    In Technicolor

Globe - “MAKE MINE MUSIC”
    In Technicolor

Winter Garden - “TOMORROW IS FOREVER”

Palace - “CORNERED”
THREE DAYS of good fellowship is how western exhibitors summed up the Salt Lake City Round-Up and Golf Tournament last week, sponsored by that city's Motion Picture Club. The exhibitors, who with their wives attended 300 strong, are members of the Intermountain Theatres Association, including exhibitor associations in Utah, Idaho and Montana. Their business session heard Utah Attorney General Grover A. Giles; Robert J. O'Donnell, national Variety Clubs chief Barker; and others. There were screenings, the tournament, Calcutta, in which Hi Knudson, Montana exhibitor, won $1,600, a buffet dinner and afternoon tea for the women, and a Victory dinner at the Hotel Utah, at which tournament prizes were awarded. Mrs. Tracy Barham, Mrs. Gifford Davison and Mrs. Roy Pickrell handled women's events. Sam L. Gillette, president of the Intermountain Theatres Association for the past four years, presided over its sessions.

Photos by Nick's Photo Service
EXHIBITOR UNITS TAKE FIELD
FOR SHOWDOWN BATTLE

Triangular Warfare Starts
for National Leadership;
MPTOA Is Revived
by WILLIAM G. FORMBY

The politics of exhibition took strong wing this week with assurances that three scrapping national associations would make a last ditch bid for support in the field. The prospects of a trans-continental wrestling match, lumber camp style, increased hourly as reports came in from the rival camps.

Tossing defiance to experts who had counted it out, the Motion Picture Theatre Owners of America came back in Columbus, Miss., when the directors rehabilitated it with a paid slate of executives and a modernized program to fit the rugged modern manner that has lately become exhibition's way of life.

ATA Moves Ahead to Consolidate Gains

The American Theatres Association, expanding in spite of frontal and flanking attacks, became a formal corporation and set about the job of entrenching itself and consolidating its gains.

Allied States Association of Motion Picture Exhibitors and its ally, the Conference of Independent Exhibitors Association, began to carry out the mandate of the Chicago board meeting last month. They blocked formation of an ATA unit in Philadelphia, issued a ringing denunciation on the Pacific Coast, and turned to have a look at the goings on in Mississippi. That mandate was opposition to ATA wherever it attempted to form, plus early organization of units where Allied was not represented.

While the dove of peace was taking a beating, its olive branch fleshened a bit under a watering of kind words in Columbus. Ed Kuykendall, for 14 years president of MPTOA, made a friendly passes at CIEA. One small gesture, indeed, included Allied. He suggested that MPTOA might be able to work in committee harmony with CIEA, and observed that Allied simply did things differently from his association.

Study Corporate Setup
Of ATA in Capital

Exhibitor leaders generally studied the formal corporate setup of ATA. The papers were filed last week incorporating it in the District of Columbia. The resident agent was designated as the Corporation Trust Company, in Room 559 of the Munsey Building, 1329-37 E St., N.W., Washington. The principal office was recorded at the same address.

Especially under study was the specific provision for "the first year" of 21 directors, empowered "to make by-laws for the government of the corporation and to alter, change or amend the same." The understanding at the St. Louis organization meeting was that two directors would be named from each state, for a total of 96. ATA officials explained that for the first year the smaller number was necessary to conform with technicalities of the law relating to corporations in the District of Columbia.

The ATA budget was set officially at $200,000 for the year from April, 1946, to March of next year.

Regional associations began coming into the ATA fold. Following the affiliation of the Theatre Owners of North and South Carolina, new members were the Intermountain Theatres Association, at Salt Lake City, and the Southeastern Theatre Owners Association, at Jacksonville. The latter organization embraces state units in Georgia, Florida and Alabama.

Other associations shied away. The trustees of the Pacific Coast Conference of Independent Exhibitors, composed of four regional units, voted against participation in a meeting in Seattle. They ratified the action of the CIEA in condemning the ATA at its meeting last month in Chicago.

The PCCITO declaration pointed the organization to "actively resist the extension of ATA membership among the independent exhibitors of the territories represented by the individual unit members of PCCITO."

Meanwhile, Allied opposition stepped a movement to organize an ATA unit in Philadelphia. Jay Emanuel, chairman of the committee named to consider the proposition, announced there would be no ATA unit for the present. The committee decided that the Allied stand made such a group impossible. Thus, Allied drew its first victory in its announced program of opposition.

IEA of Rhode Island
Votes Against ATA

The Independent Exhibitors Association of Rhode Island also voted against ATA affiliation. The meeting last Thursday endorsed the CIEA resolution against ATA without a dissenting vote.

Credit where credit is due became an item of controversy. The day following the withdrawal of a proposal in Illinois for a 10 per cent admission tax, Ted R. Gamble, ATA president, issued a statement praising the activities of Edward G. Zorn, president of the United Theatre Owners of Illinois, and ATA regional vice-president. He point-

From Public Relations to Ad Copy Cleanup, ATA States Aims

Thirteen objectives were listed by the American Theatres Association in its application for incorporation in the District of Columbia. In the language of the application, they were:

7. To promote friendly understanding and united action among its members.

13. To discourage the use of objectionable or misleading advertising, descriptions and titles.

8. To advise with persons in the industry regarding national and local legislation affecting the industry.

9. To promote reforms in the law relating to or affecting the industry.

10. To inquire into, advise and assist in all activities generally affecting motion picture exhibitors except matters pertaining to the sale and delivery of motion picture films.

11. To encourage and assist the conduct of business.

12. To acquire, own, sell or lease real and personal property for the conduct of its business.

13. To do any and all other acts or things which may be found necessary or convenient in carrying out any of the here-before mentioned objects or in promoting or furthering its interest or the interests of its members."

(Continued on following page, column 3)
ON THE MARCH
by RED KANN

"We, as exhibitors, should insist that the producers and participants in motion picture should stop washing their dirty and sexy linen in public. Also that we should not tolerate the production or distribution of pictures which tend to degrade the industry in the eyes of the customers. The censors won't stop them, but we should."

This was Fred Kent, lawyer and vice-president of Florida State Theatres, Inc., a Paramount theatre subsidiary, talking at the SETOA convention in Jacksonville.

Both of these viewpoints are valid. But, where Kent says "we should," he would have served the objective better if he had outlined "how."

There are highly important questions involved here, not to be dismissed casually. No one can justify the existence of films which tend to degrade the industry in the eyes of the customers." Yet clashing the exhibitor with a personal privilege of censorship is fraught with many dangers.

The sincere theatre man in Bangor may hold one view and his opposite number in Birmingham another. Each may be able to support his position, yet conceivably pinioned between opposing viewpoints may be a film, or films, whose the general body of exhibitors may be entirely willing to play.

There must be considered as well the less sincere exhibitor who may use self-censorship as a blind to rid himself of percentage pictures or to improve his terms.

Moreover, the industry as such properly pursues a policy of discouraging, not encouraging, censorship. But of one exhibitor is given laundry rights, such rights cannot be denied another. The logical conclusion inevitably will lead to as many censors in the United States as there are theatre operators. The situation obviously would only befuddle, confuse and encourage chaos.

The business of dry cleaning the product belongs at the source where it was set up in business when the Production Code Administration began to function. It is the one satisfactory method which the industry has been able to evolve. It operating history down through the years has demonstrated efficiency. Responsible executives of the industry are for it without exception. They know the trouble that has been averted. Conversely, they know the trouble they could not have averted if the state of affairs was otherwise. They are for the code because it is good business to be for it.

This is all the reasons tied into one why the vigil must be maintained and why infractions, conscious or careless, are shortsighted and difficult.

There have been mistakes and they are on current display in theatres around the country. They explain why Eric Johnston on June 19 is expected to reiterate the need for rigid enforcement, why he probably will point out any one company's error is serious enough to harm the whole industry, why the highest of standards must be maintained without divergence.

The source—Hollywood—is the place, not ten thousand communities scattered from Maine to Oregon.

Not every film made by the J. Arthur Rank organization in Britain will see American daylight. United World will have first crack up to eight. Eagle Lion will pick up thereafter on another ten although it is possible both companies will raise their numerical sights. But when Rank's representatives, visiting in America, state the determining yardstick will be suitability for this market, they state the current case precisely.

Suitability can vary according to the appraisal of those calling the shots, quite naturally. Yet Rank is believed prepared to allow those charged with the selling to do the selecting. He figures they know best.

It's a smart calculation. Those American distributors who dump their complete programs wherever there's a free foreign market might ponder this well.

What does this mean? And that, the lawyers, and no doubt the courts, will be interpreting unclear phases of that decision finally handed down in New York late Tuesday for weeks to come. Perhaps months.

Meanwhile, quick reaction—subject to change with no notice whatsoever—puts the majors on the outwardly calm side. Maybe they've been conditioning themselves. The Department of Justice, however, is less than satisfied and on Wednesday was talking about an appeal.

Anyway, what is clear is that the whole story is not yet in. The Supreme Court meets again, beginning with fall.

Irresistible Margaret O'Brien keeps on referring to the Greek amphitheatre in "Three Wise Fools" as a "theatre for the Greeks." Speros, Charlie and George already have a theatre.


Hollywood quote has Grad Sears predicting "The Outlaw" eventually will gross $10,000,000 domestically.

Why, Mr. Sears?
LATE FEATURE REVIEWS

Three Wise Fools
Metro-Goldwyn-Mayer—Drama and Comedy

Every one in a while Hollywood breaks out with a departure from movie formula. Of such stuff is made the progress of the art—the widening of the screen's horizon. In the natural order some of these worthy efforts do not quite come off when subjected to the exacting test of serving the tastes of the miscellaneous millions who are the movie picture's audience. But MGM's "Three Wise Fools," which is well off the beaten sound and image track, is not of experimental character. While those responsible for it have attempted to alter the proven wisdom with pathos and flashing humor which showmen instinctively associate with happy days at the box office.

"Three Wise Fools" is a brilliant setting for the talents of that angelic genius, Margaret O'Brien. These talents are out in open competition in the acting part with such master performers as Lionel Barrymore, Lewis Stone, Edward Arnold, Thomas Mitchell and Jane Darwell and each of these finds it necessary to offer his very best in order to avoid being dimmed behind the tiny shadow of little Margaret.

The story is an adaptation of the Austin Strong novel which was a noted Broadway success as staged by Winchell Smith and produced by John Golden. It was written for the screen by May Robson and Garson Kanin. O'Brien comes to us as a witty and imaginative tale in which Margaret comes from Ireland to live with the father and prosperous bachelors of the town, the bachelors being Barrymore, Stone and Arnold. Margaret is the granddaughter of a girl who had been the object of the affections of all three but had rejected their suits and gone off to Ireland with a great and poetic character, The O'Monahan.

Here are surprise sequences about the "little people"—the fairies and the leprechauns. There is realistic drama and broad flourishes of humor but it is all played against a background of fantasy and make-believe. Margaret makes heart-warming use of a lifting Irish brogue and she reads with artistry lines which are of poetic beauty when, as sometimes happens, they are not overshadowed with Gaelic gags. Thomas Mitchell as the little girl's awkward and do- gooder father has been one of his best characters but it becomes something more as handled by this competent performer.

It is a pleasing joke to tell the audience that only the artists and the magic of the motion picture can give it. It is an appealing and delightful change of screen fare which becometh to young and old and people of all kinds with promises of novelty, charm and—altogether—a happy time.

Produced by William H. Wright and directed by Edward Buzzell, it evidences throughout a high order of craftsmanship, exemplified in many ways, especially in the handling of difficult story elements.

Seen at sneek preview at a New York theater. Reviewer's Rating: Excellent. —MARTIN QUIGLEY


Lover Come Back
Universal—Comedy Concerning Divorce

Producer-directors Michael Fessier and Ernest Pagano dipp deep into the book of Broadway fare for this sophisticated comedy dealing fast and loosely with divorce and the ingredients thereof. The film is directed by the dependable William A. Seiter, the picture supplies a showman with plenty of exploitation ammunition, doubtless to be supplemented by advertising copy in the recently tivated "hot" vein, since the dialogue contains many lines appropriate to that use. It's a polished job, pretentiously and geniously handled and is immediately shown to have disposed itself romantically, with a large number of girls, including his journalistic associate. Brent, as the husband, attempts to carry off the situation with some explanations defending of the double standard of morals, but objects strenuously to what he interprets as similar departure on wife's part.

After many complicating incidents, some bordering on the risque and others invading it,slowly, in the manner of Las Vegas, the first comes to an end. It followed not only by her husband but also by her most persistent suitor, the husband's girl associate and ultimately her mother. It's quite a while before the producer-writers manage to wrangle a reconciliation between husband and wife, but they manage it.

The picture is correctly placed in the Broadway meaning of the term, the picture provides considerable amusement. Unlike most films in general kind, however, it succeeds in its conclusion that what have appeared to be infidelities were not infidelities in fact, and by this neglect it achieves the effect of being a smiling but positive statement of the case for the double standard.

Previewed at the Panathie theatre, Hollywood, on opening day. A Universal production, and the plot structure is of the distance but once encountered a stretch of apathy in the final minutes. Reviewer's Rating: Good. —DRAKE W. WATSON


The Bamboo Blonde
RKO Radio—Musical

Frances Langford in the title role, supported by half-a-dozen sterling players, makes of this minor musical a mighty pleasant hour. The film is cleverly plotted and directed, a vehicle for the singer-sympathetic, the category for which it was designed.

Produced some time back by Herman Schlom, under the executive supervision of Sid Rogell, it has a war background which, fortunately, is not so stressed as to impair the picture's entertainment value. The hero is a lieutenant in the Air Force, and the plot structure includes a Bond-selling tour, as well as scenes in the South Pacific. But these circumstances are kept in the background.

In the foreground there's Miss Langford, looking very lovely and singing in satin-smooth style. There's Russell Wade, and Iris Adrian, Herbert Marshall, Harpo Marx, among the supporting cast. Miss Langford clearly made of the course of true love even rougher than it is generally reputed to be. She is unsuccessful of course, and after the usual number of misunderstandings, Miss Langford wins the wealthy young Army officer.

Anthony Mann directed, Oliver Cooper and Lawrence Kimble wrote the screenplay, based on a story by Wayne Whittaker.

Seen at the Alexander theatre, Glendale, rear. All audience classification. Reviewer's Rating: Average—THALIA BELL.


Gambl Buys Three Houses

Ted R. Gambl has purchased three Oregon houses which he will add to his circuit. They are the Egyptian and Noble in Coos Bay and the Liberty at North Bend. They were purchased from Robert Marsden.
WARNER 6-MONTH NET $9,125,000

Compares to $4,605,000
in Previous Year; Term Bank Loan Reduced

Warner Brothers Pictures and subsidiary companies last week reported net profit for the six months ending March 2, 1946 of $9,125,000, equivalent to $2.46 a share. For the six months ended February 24, 1945, net profit was reported of $4,605,000, or $1.24 a share.

The 1946 figure was reached after provision of $8,630,000 for Federal income taxes and after a provision of $900,000 for contingencies. The 1945 figure was after provision of $8,200,000 for Federal income taxes and a provision of $170,000 for contingencies. In 1946 there were 3,701,090 shares of common stock outstanding.

The profit and loss statement for six months follows:

INCOME:
- Film rental income, theatre admissions, sales and miscellaneous income
- Rent from tenants and royalties
- Sales of films

COST OF SALES AND EXPENSES:
- Amortization of film costs
- Royalties on foreign sales
- Interest expense
- Provision for contingencies
- Provision for goodwill purchased
- Minority interests share of profits

NET INCOME before items shown below

DEDUCT:
- Interest and dividend expense
- Dividends received
- Profit on sales of securities
- Miscellaneous credit

PROFIT before losses shown below

ADD:
- Interest and dividend earned
- Dividends received
- Profit on sales of securities
- Miscellaneous credit

PROFIT before losses and before Federal taxes on income

DEDUCT—Losses shown on statements of fixed assets

PROFIT before providing for Federal taxes on income

PROFIT for the six months ending March 2, 1946, carried to earned surplus

EARNED SURPLUS August 31, 1945

DEDUCT—Dividends paid or payable

EARNED SURPLUS March 2, 1946, carried to Balance Sheet

The gross income, after eliminating intercompany transactions for the six months ending March 2, 1946, amounted to $79,458,900, as compared with $68,228,000 for the corresponding period one year ago.

Since March 2, 1946, the company has reduced its term bank loan by paying the installment due May 1, 1946, and by prepaying the installments due November 1, 1946; November 1, 1954, and May 1, 1955, each in the principal amount of $1,591,000. These payments have reduced the term bank loan to $23,865,000.

A formal call for a stockholders' meeting will be mailed shortly to the stockholders for a special meeting to be held August 1. The meeting will consider proposals to cancel treasury stock, to increase the authorized capital stock and to split the stock on a two-for-one basis.

The board of directors has not completed its study of an employee pension plan and consequently no such plan will be submitted to that meeting.

RKO Directors Reelect
All Company Officers

All officers of the Radio-Keith-Orpheum Corp., were reelected Tuesday at meeting of the board of directors in New York. Those reelected were: Lloyd B. Odlum, chairman of the board; N. Peter Rathvon, president; Ned E. Depinet, vice-chairman of the board and executive vice-president; Malcolm Kingsberg, vice-president; J. M. Whittaker, vice-president; Gordon E. Youngman, vice-president and general counsel; William H. Clark, treasurer; J. Miller Walker, secretary, and Garrett Van Wagner, comptroller. At the same time the board elected A. E. Reoch as assistant treasurer.

At a stockholders' meeting June 5 at Dover, Del., the following nine directors were reelected: Mr. Depinet, Mr. Rathvon, Harry M. Durning, Frederick L. Ehman, L. Lawrence Green, L. Boyd Hatch, Mr. Odlum, George H. Shaw and Mr. Walker.

Price, Waterhouse and Company was appointed auditor for RKO.

U.A. Stockholders Elect
Board of Directors

At the United Artists annual stockholders meeting in New York Tuesday, eight board members were reelected and one member was elected to represent Charles Chaplin, Mary Pickford and Vanguard Films for the coming year. Charles Schwartz, Isaac A. Pennypacker and Milton A. Kramer were reelected to represent Mr. Chaplin; Edvard C. Raftery and E. Claude Mills were reelected, Herbert P. Jacoby, replacing Sidney Chaplin, was elected to represent Miss Pickford; and Niel Agnew, Mr. Kramer and Leonard R. Case were reelected to represent Vanguard. A meeting of board members was to be held Thursday to elect officers.

UNIVERSAL 6-MONTH PROFIT $2,576,405

Universal Pictures Company, Inc., Tuesday, announced consolidated net profit of the company for the 26 weeks ended May 4, 1946, aggregated $2,576,405 after all charges, including Federal taxes based on income. This compares with $2,064,175 for the corresponding period of the preceding fiscal year.

Monogram Net
Up to $254,510

Monogram Pictures Corporation and its subsidiaries, in its report for the 39 weeks ended March 30, 1946, shows consolidated net profits after all charges, including provisions for Federal income and excess profits taxes, of $254,510, Sam Brody, president, announced Tuesday. This compares with $121,089 for the same period in the previous year, adjusted to a comparable basis.

Net profits after all charges, but before provision for Federal income and excess profits taxes, amounted to $153,510, compared to $294,895 for the same period last year.

The consolidated net profit for the 44 weeks ended May 4, 1946, after all charges including provision for Federal income and excess profits taxes amounted to $318,824, compared with $154,405 for the same period the previous year.

In making public the company's financial report, Mr. Brody said that volume from both the domestic as well as the foreign fields had increased substantially and that for the 39 weeks ended March 30, 1946, the increased volume amounted to 22.52 per cent over the same period last year. Mr. Brody further announced that for the five-week period subsequent to March 30, income and profits were at the highest level in the company's history.

Oversubscribe Korda Stock

The $4,000,000 stock issue placed on the London stock market by Sir Alexander Korda's British Lion Film Corporation, Ltd., June 7, was oversubscribed eight times by public subscription within a few minutes following the announcement.

Loew's Sets Dividend

Directors of Loew's Inc., Monday declared a quarterly dividend of 37½ cents per share on the company's common stock, payable June 29 to stockholders of record June 18.

New Studio for Cairo

Salomon Salama of Cairo, Egypt, soon will begin construction on a new studio in that city. Planned are three stages.
Screen Guild Productions, with exchanges everywhere, includes among its officers, directors and franchise holders proven showmen with theatre interests of importance and outstanding records in the world of entertainment.

Only such practical showmanship could deliver an initial program of pictures designed to register solidly at the box office. Conclusive proof of this fact is set forth in the pages of this announcement...
"Flight to Nowhere"

Alan CURTIS · Evelyn ANKERS
Jack HOLT · Micheline CHEIREL
Jerome Cowan · Roland Varno · John Craven · Inez Cooper

Presented by GOLDEN GATE PICTURES
WM. B. DAVID, EXECUTIVE PRODUCER
DIRECTED BY WILLIAM ROWLAND

Battling Against Terrific Odds to Save the World from DISASTER!
A DYNAMIC STORY OF GREED...
LOVE...AND GOLD (AT THE BOX OFFICE)

DEATH VALLEY

Photographed in IN COLOR in Death Valley

ROBERT LOWERY • HELEN GILBERT
Nat PENDLETON • Sterling HOLLOWAY
Russell SIMPSON • Barbara REED

Directed by LEW LANDERS
Produced by WM. B. DAVID

Presented by GOLDEN GATE PICTURES
His Love turns a snarling wolf into an obedient pet
... and a great protector!

GOLDEN GATE PICTURES
presents
"MY DOG SHEP"

A POWERFUL, HUMAN STORY OF A BOY AND HIS DOG!

Adapted for the Screen by
GERTRUDE WALKER
from Her Original Story
"WOLF PACK"

OCTOBER RELEASE

SPINE-SHATTERING SHIVERS!

Terror Reaches Out from Dead Eyes that Won’t Stay Closed!

BELA LUGOSI in
"Scared to Death"

IN COLOR

GEORGE ZUCCO • NAT PENDLETON
DOUGLAS FOWLEY • JOYCE COMPTON
ROLAND VARNO • MOLLY LAMONT
ANGELO ROSSITTO • GLADYS BLAKE

Presented by
GOLDEN GATE PICTURES

W.M. B. DAVID, EXECUTIVE PRODUCER
CHRISTY CABANNE, DIRECTOR
BLAZING GUNS . . . . . IN THE NORTHWEST WILDERNESS

BRING YOU

RUSSELL HAYDEN

starring in
"RANSON of the MOUNTED"
and
"NEATH CANADIAN SKIES"
(temporary shooting titles)

Presented by GOLDEN GATE PICTURES

JAMES OLIVER CURWOOD
STREAMLINERS

Directed by REEVES (BREEZY) EASON

70 MINUTES OF ACTION
and story packed into 3/4 hour
features chock full of box office
power!

NOVEMBER RELEASE

PUNCH!
POWER!
PULL AT THE BOX OFFICE!

MAX BRAND'S

ILLAR MOUNTAIN

with

GREG McCLURE
("The Great John L."

and a Top Notch Cast in a Fast Moving Drama

PRESENTED BY GOLDEN GATE PICTURES

DECEMBER RELEASE

LOVE . . .
DANGER . . .
ACTION!

GOLDEN GATE PICTURES
presents

YOSEMITE
Photographed in Cinecolor!

against the thunderous background of Nature's Magnificent Setting!
HOPALONG CASSIDY RETURNS
William Boyd, Gabby Hayes, Gail Sheridan, Evelyn Brent

TRAIL DUST
William Boyd, James Ellison, Gabby Hayes, Stephen Morris

HOPALONG RIDES AGAIN
William Boyd, Russell Hayden, Gabby Hayes, William Duncan

BORDERLAND
William Boyd, James Ellison, Gabby Hayes, Stephen Morris

HILLS OF OLD WYOMING
William Boyd, Gabby Hayes, Russell Hayden, Gail Sheridan

NORTH OF THE RIO GRANDE
William Boyd, Gabby Hayes, Russell Hayden, Stephen Morris

RUSTLER'S VALLEY
William Boyd, Gabby Hayes, Russell Hayden, Stephen Morris

TEXAS TRAIL
William Boyd, Russell Hayden, Gabby Hayes, Judith Allen

PARTNERS OF THE PLAINS
William Boyd, Harvey Clark, Russell Hayden, Gaven Gaze

CASSIDY OF BAR-20
William Boyd, Russell Hayden, Frank Darien, Nora Lane

HEART OF ARIZONA
William Boyd, Gabby Hayes, Russell Hayden, John Elliott

BAR-20 JUSTICE
William Boyd, Russell Hayden, Gabby Hayes, Paul Sutton
ITALY APPROVES U.S. AGREEMENT

French Producers Score American Deal; RKO To Make Films in Paris

The industry's important foreign problems came to the front again this week in reports from five countries:

1. The Italian Government has formally accepted the new film agreement with the eight major U.S. companies.
2. Henry W. Kahn, representative in Holland for the Motion Picture Export Association, arrived in New York to confer with officials.
3. French producers denounced the recently concluded Franco-American agreement. As an aside, RKO announced that it would utilize its frozen French credits by making a series of pictures in Paris.
4. The problem of getting remittances from China was publicly and privately discussed.
5. Charles Mayer, former Far Eastern representative for Twentieth Century-Fox, sailed to represent the MPEA in Japan and Korea. In these countries, the State Department reports, the MPEA's program is moving along successfully.

While an agreement between the Italian Government and eight American companies had been reported, this week's announcement from Rome that the Italian Government has accepted the pact is the first formal word on the subject. The agreement calls for American companies to exercise discretion in the number of pictures shipped to Italy. All money made by the Americans in Italy must be left there. It may, however, be used for a phase of the industry, including the purchase of Italian theatres, it was reported.

MPA officials reported Tuesday they had not yet seen the agreement, but that it was understood the State Department was now working at decoding the document.

Mr. Kahn arrived in New York by plane from Amsterdam Friday and has conferred with Francis Harmon, MPA vice-president; Carl E. Milliken, head of MPA's international department; Irving Maas, vice-president and general manager of the MPEA; Gerald Mayer, assistant to Mr. Milliken, and Capt. Robert E. Vining, assistant to Eric Johnston, MPA president.

American Films Tied Up

While there was no official word from either the MPA or the MPEA concerning the discussions, it is believed that Mr. Kahn reported upon the situation in Holland now that the American distributors and the Biocorp find themselves at odds.

Mr. Kahn did report, however, that 72 cases of American films have been tied up in the Rotterdam harbor since May 13 as a result of a strike at the large port. When this product from the eight member MPEA companies is released it will have to be censored before being distributed.

From Paris last week came a strong condemnation of the recently-concluded American-French picture importing agreement—called "a death blow to French motion pictures."

Jacques F. Frogeries, president of the Syndicate of French Film Producers, warned that "the French film industry could not survive the unequal competition of increased imports from the U.S." and called upon the French Government to revoke the agreement.

Under the agreement signed in Washington by Leon Blum, by July 1 the screen quota for French productions shall be four weeks of each quarter. This quota is then broken down over a period of time and is finally abolished altogether.

"Golden Silence" First

RKO's announcement of production in Paris in conjunction with Pathé Cinema came from west coast officials. The first of the pictures will be "Golden Silence," starring Raimu, star of "The Baker's Wife." Rene Clair, now in Hollywood, will direct. The second film will be "Pears of the Crown." The pictures will be produced with French dialogue.

The American companies received their last remittances from China in July, 1945. At that time a special arrangement was made for the industry and an exchange ratio of $20 to $1 was established. Because of skyrocketing inflation in China this ratio has been abolished.

In Japan there is one of the "industry's greatest opportunities for development of a post-war market," according to an MPA spokesman. MPEA's operations in Japan and Korea are already moving along successfully and are expected to be given impetus when Mr. Mayer assumes his duties for the MPEA in those countries at the end of this month.

American product, handled independently of Army authority, is already in the country and credit is to be given to the MPEA for all rentals, it was reported. Since the U.S., as the occupying authority, stands behind the Japanese yen exchange for pictures, the credit is of considerable value even though it cannot be converted into dollars as yet.

Bolle 20th-Fox British Head

The appointment of Otto W. Bolle as managing director in Great Britain for Twentieth Century-Fox International-Inter-America Corporations, was announced Wednesday by Murray Silverstone, president. Mr. Bolle has been the company's supervisor of Australasia, South Africa and the Far East. He succeeds Francis L. Harley, now managing director of Europe, Scandinavia, the Middle East and Africa. Mr. Bolle's headquarters will be in London.

Mr. Silverstone said it was felt Mr. Bolle was eminently fitted for the London post, having been associated with foreign operations for the company for several years in countries of the British Empire. This, Mr. Silverstone said, has given him a broad international viewpoint. Mr. Bolle also will become managing director of British Movietonews Ltd.

Next August Mr. Bolle will round out 10 years with the company. His first assignment was in South Africa where he opened a branch office in Johannesburg. Later he became home office representative for Australia, New Zealand and South Africa, operating from Sydney. On his annual visit to New York about a year ago he was named supervisor of these territories and the Far East.

MPEA Names Louis Kanturek As Czech Representative

The Motion Picture Export Association has named Louis Kanturek, Twentieth Century-Fox International representative in Central Europe, as its representative for Czechoslovakia. He is expected to leave New York for Prague as soon as transportation is available. It is reported that eight American pictures already have been selected for exhibition and that additional pictures will be selected under terms of a tentative agreement arrived at by Mr. Kanturek, George Hummel, Motion Picture Association representative in Paris, and the Czech Government film monopoly.
ALBANY

Local exchanges are operating on a five-day week with a skeleton force on Saturday, pursuant to the strike at the distributors with the exchange union. . . . William M. Shirley, former Albany and Schenectady exhibitor, was in the territory from Detroit for exploitation of "Gilda." The Paramount, Hellman-owned neighborhood house, had a "Carnival Festival" Saturday morning. Twenty cartoons for a quarter. . . . It is reported that Harold Strassman may take over the long-dark Bradley at Port Edward. He operates the State in Glen Falls for a New York City group.

Morris Shulman will open the Gaiety, at Inlet, late this month. He also has the theatre at Clarks Mills. . . . Joseph Steven Holt, New York City lawyer, filed plans for a $25,000 repair job for the Colonial here, closed since a fire in February. No drapes or wall fabrics are to be used. Mr. Holt has the house, a three-floor structure, from William Bernstein Enterprises.

ATLANTA

William Richardson, Astor Pictures, is back from a trip through Florida. . . . Mrs. Stella Defoor, Mrs. Christine Banks, and Bill Lubson were elected as delegates from local B-49 IATSE, to the Chicago national convention. . . . Jimmy Wilson is back from his vacation. . . . Mrs. Bertha Delk is back from her honeymoon at Myrtle Beach, S. C. . . . Harry Paul, branch manager of Wilkin Theatre Supply Company, is back at his desk after a trip to Florida. . . . Mr. and Mrs. A. M. Ruthledge, formerly with Monogram, are in Hawaii on a new honeymoon. . . . O. S. Barnett, booking manager for Monogram, is off for a vacation to Daytona Beach. . . . Ward Morehouse, the dramatic critic of the New York Sun, paid a short visit to Atlanta. He was at one time a reporter on the Atlanta Journal. . . . T. J. Nash, Liberty theatre, Chicagham, Tenn., sold his theatre to Independent Theatres of Chattanooga, Tenn. Tony Brady, special representative for MGM, is now in the Charlotte branch.

A Regional Meeting of the Martin theatres was held at Dalton, Georgia . . . The Variety Club football classic will be held here in September between the Miami Sea-hawks and the Brooklyn Dodgers.

BOSTON

Good beach weather and the excitement at the local race tracks continue to affect grosses, particularly the matinees. . . . Royalty was entertained over the past weekend, when the Archduke Franz Josef and Duchess Martha came down from their summer place to visit with Mrs. E. M. (Sonia) Locy, wife of the theatre magnate. . . . Lou Richmond, E. M. Locy circuit, reports that a new drive-in theatre is being built in Newington, Conn., and will be ready by the middle of July. . . . Terry Turner and Harry W. Reiners of the New York RKO office, Allan Wieder of Buffalo, and Bucky Harris of Albany were all in town last week to assist with the awarding of the RKO points at the first contest on Boston Common.

Film rowers were saddened to hear of the death of John Downing's mother. He is RKO manager. . . . Gloria Swanson was guest commentator at Coleman's Fashion post with Columbia. . . . Herbie Lyon, R&K publicity man who doubles as publicist for the circuit's television station, has returned from a Hollywood vacation.

Back from recent New York treks are Irv Mack, Jim Hulker, and Al Siegel. The latter has denied reports that Essaness had made a tieup with United World. . . . Faye Emerson will accompany hubby Elliott Roosevelt when he speaks here for the B'nai B'rith Cinema Lodge.

Cleveland

Norman Levin has been appointed local Republic branch manager. He was Universal salesman . . . Ray Brown, Warner theatre district manager, got the first 1946 "Chevy" in Springfield. Marvin Samuelson, out of the Marines, is back as Warner theatre booker. . . . Eddie Miller, Hippodrome manager, and Pete Bathory, RKO exploiter, were responsible for the pajama giveaway, getting an estimate "Bad Man's Territory." . . . Harry Reiners, RKO publicity supervisor, was in town . . . Frank Arlinghaus, Modern Talking Pictures president, was here to see the new branch office of his company at 2375 Hennepin Ave.

DALLAS

A week of cool, sunny weather brought out a lot of theatre patrons. . . . Grosses rose from a rainy weather slump. . . . "The Postman Always Rings Twice" hit a new high for a picture without a stage show at the Majestic, getting an estimated $25,000. . . . "The Bride Wore Boots" got over $11,000 at the Palace. William Lansburg, who comes here from Kansas City, has been appointed exploitation man for the Paramount exchange, replacing Allen Glenn, taking over on July 1. . . . Hugh Braly, Paramount district manager in Denver, who is co-chairman of the Paramount sales drive, and J. J. Donohue, New York Paramount division manager, will be here June 20 to attend the dinner the company is giving in honor of four 25-year employees of the Dallas exchange, Miss Louise Kay, and Mmes. Willie Simmons, Julia Purvis and Leuty Taylor.

DENVER

Even though the weather was fine for picnics and mountain trips theatres are doing good to fine. . . . Robert Hill, Columbia manager, went to Chicago to attend a national sales meeting . . . Gordon Le Sueur, Salt Lake City, has bought the Standard Pictures franchise in Denver and Salt Lake City territories. With Fred Walker, he came to Denver to arrange with Nat Wolfe of Commercial Film exchange to handle the product for Denver territory. . . . Mr. and Mrs. Fred Curtis, Tepee theatre owners, Thurman and Mildred, are parents of a girl, Ann Covert, born June 7.

Max Kugelman has bought the Pecos at Santa Rosa, N. M., from W. J. Flannery. . . . Irving Jacobs, New York stage pro-

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ducer, former Denver film man, was seen on film row. . . . Douglas F. Jussel, former Plaza manager, is out of the army and into the electrical business. . . . J. J. Goodstein, former theatre and film man, is in the building contracting business. . . . Theatre folk from out of town seen on film row: Albert Stanford, Gallup, N. M.; Marie Goodhead, K. F. F. Flover, Estes Park, Colo.; Jas. T. O’Neill, Spearfish, S. D.; Tom Poulos, Paonia, Colo.; J. T. Shelton, Dawson, N. M.; Mr. and Mrs. Leon H. Couler, Loveland, Colo., and Ray Bartlett, Artesia, N. M.

DETROIT

Jack Stewart, formerly Universal salesman, replaces Fred Pennell as manager of Allied Theatres of Michigan, under Ray Branch, president. He will have charge of the Detroit headquarters. Mr. Pennell will devote his full attention to operating his own theatre. . . . Howard Crac, theatre designer, was at Fort Shelby a few days before proceeding to England. . . . Arvid Cantor and his Variety Club mates are still hunting for a name for the Detroit Lions football game. Another week the proceeds will go to the club coffers for charity purposes.

Kim Sigler’s scheduled appearance at the new Michigan Independent Theatre Owners meeting last week was called off. Mr. Sigler, outed Grand Jury investigator, is running for Governor and is naming names. . . . Fred Bonnen, formerly of the Universal theatre, has gone to Saginaw where he has bought two theatres. He calls it “retirement.” . . . Earl J. Hudson is serving on Adcraft Club Movies and the Theatres Committee of the Community Chest campaign.

INDIANAPOLIS

Two hollovers and the advent of June pulled film grosses down from last week’s level, record high for the year. . . . Theatres are feeling the effect of outdoor competition for the first time this season, with all amusement parks, fairs, etc., in full swing. . . . Harry Katz of New York and Fred Dolle of Louisville were in town Monday to confer with Ken Collins, their city manager, on joint local theatre interests. . . . Truman Rembush, president of the Associated Theatre Owners of Indiana, is vacationing in Canada. C. E. MacCaughy, owner of the Dream and Mars, is another early bird, taking his holiday in Florida.

Ted L. Mendenhall, arriving on assignment as Universal branch manager, inherited a half-finished plant expansion, planned to accommodate the nation’s biggest move in small towns. John Goldstein has replaced Sol Greenberg as office manager at Warners. Mr. Greenberg now is with Film Classics. . . . Bill Sobel, field representative for Midwest Drive-In, is running the Drive-In here while Manager Sidney Sagetta takes a vacation.

MILWAUKEE

Warm weather is sending people into the countryside, and the motormouths, with sound closing and graduation linked with the indirect effects of local strikes, cut into box office grosses considerably. John KempTank, MGM manager, called on exhibitors in the Upper Peninsula. John O. Demoenberg, National Screen Service official is spending much time here arranging remodeling of the local branch. A new salesman has been added to the United Artists sales force, Eddie Gavini, recently with Universal. . . . Lucile Forbes, Merrill, Wis., exhibitor, was around town. . . . Alfred Kvoed, Warner Theatres executive, managed to tour the golf links.

William Benjamin is managing the new Screen Guild Productions offices just opened here. . . . William G. Geegan, assistant to Harold J. Fitzgerald, head of Fox-Wisconsin Amusement Corporation, is busy with duties as public relations director for the 1948 Corporation. . . . Dave Sherman, Douglas theatre, Racine, was a visitor. . . . Ray Smith, head of the theatrical equipment concern, was married.

OMAHA

Tri-States Theatres here is operating a sliding scale on stage shows—70 cents top on average bills, 80 cents on the sure bell ringers. . . . G. E. Gleyon, Metro branch manager, now spends part days at the office on his recovery from a recent illness. . . . Omaha branch managers turned out for a special party during the two-day Cooper Theatres convention at Lincoln. Pat McRae, general manager, and Ralph Ayre, his assistant, issued the invitations. . . . Joseph Ehner was in to open the Vail theatre at Vail, Ia., Friday . . . . Fred Anderson, Clay Centre (Neb.) exhibitor, made one of his infrequent visits and reported he will close the Clay theatre for four or five weeks while he rests up in Denver.

Opening date for the Utica theatre, Utica, Neb., is June 22 under operation of William White. It has been closed since the death in April of H. D. Ragan. . . . Herbert Johnson has purchased A. E. Thacker’s Sun theatre at Walthill, Neb. Mr. Thacker still owns his Smith Sioux City houses. . . . Leo McKeeney, Tri-States treasurer from Des Moines, visited here . . . . P. L. Burge has installed complete new equipment in his Anselmo theatre, Anselmo, Neb. . . . Vivian Starck, a 20th-Fox inspector for Mae Withauer, who broke her arm.

Hans Nelson and Lesley Bierhaus are now running the theatre at Campbell, Neb. The birth of a girl to Joyce Ballantyne Augustine, in Chicago, makes it a second grandchild for R. Scott Ballantyne, theatre equipment company owner here. . . . Ira Adams is remodeling the front of his Rialto at Nel- son, Neb. . . . After a two-week rainy period, Omaha is enjoying fair and warmer weather.

PHILADELPHIA

Marine Sgt. Al Schmidt’s amazing golf game will be the subject of a Pete Smith short. He’s the decorated blind Marine who was the hero of “Pride of the Marines.” . . . Orlando Lucid, decorator for Warnors, has a new son. . . . The industry’s Cancer drive, almost over, has collected $100,000 locally and expects to get $30,000 more, which will put the total over expectations.

The new amusement tax, it has been announced, will be one cent on 10 cents or any fraction thereof, which would make it two cents on 11-cent admissions. . . . Chester Morris, in town for a vaudeville date at Warner’s Earle, was kept plenty busy by Columbia’s office in his off time . . . . Janet Hallard, UA booker, was wed to Charles Lewis, ex-marine and Navy Yard conscient. . . . Maxie Bronov, Universal booker, celebrated his seventh wedding anniversary. . . . Joe Engel, Republic branch manager, received the sympathies of his friends on the death of his mother-in-law, Mrs. Finkelstein.

Charles Kaselman, MGM booker, entertained his staff in his new home in the Wyndham, seeing a screening of an RKO program on Thursday evening. . . . Owen’s Motion Picture Equipment Company announces acquisition of expanded quarters to handle new lines. . . . Art Adamson, small chain operator, has opened his new theatre, the Park Rose. . . . Earl Hunt, following some 15 years with the UA exchange, and the “branch office” of the promotion department, has started a syndicated admittance service. . . . There was a capacity crowd for Paramount’s “Quarter-Century Party” at the Benson hotel.

PORTLAND

Fifty thousand visitors to the Annual Rose Festival drove grosses to a record high. . . . Whiteside Brothers, pioneer theatre operators at Corvallis, announce construction of a $120,000 theatre. . . . Bob Blair, exploitation chief for Paramount covering Oregon spots, with Rufus Blair, M.C.’s for Bob Hope and Multnomah Stadium show stage. . . . Owen’s Motion Picture Equipment Company announces acquisition of expanded quarters to handle new lines. . . . Art Adamson, small chain operator, has opened his new theatre, the Park Rose. . . . Earl Hunt, following some 15 years with the UA exchange, and the “branch office” of the promotion department, has started a syndicated admittance service. . . . There was a capacity crowd for Paramount’s “Quarter-Century Party” at the Benson hotel.

ST. LOUIS

Rainy and almost autumn-like weather last week diverted traffic from the customary outdoor events to the theatre last week. . . . Jack Balch, motion picture critic for the St. Louis Post-Dispatch, wrote and directed a one-act play, “A, D., E., Theatregoers” put on by the St. Louis Community House.

Jimmy Frisina of Springfield, Ill., associated with the Frisina Amusement Company, and Tony Faluso, manager of Fauchon & Marco’s Fox theatre, were among the participants in the Western Open Golf Championship held at Sunset Country Club here recently. Neither was in the top brackets. The Brad theatre at Bradford, Ill., has been taken over by William Johnson, who also operates a theatre in Harvard, Ill. Mr. and Mrs. F. B. Winters will continue as managers of the Brad.

The St. Louis Municipal Opera opened its 1946 season June 6 with a capacity crowd of 10,000. The attraction was "The Desert Song."
MGM TO DUB FOR
LATIN AMERICA

Says Decision Is Based on High Grosses During Test of Technique

Metro-Goldwyn-Mayer, long on the "yes" side of Does Dubbing Pay? this week came out with the flat statement that "all-Spanish versions of MGM pictures are responsible for an unprecedented rise in the volume of business that Loew's International Corporation has done in Latin America during the past 17 months."

Gleefully elaborating on the subject, the company asserted: "In at least two situations, the rise has been as much as 300 per cent over revenue produced by MGM pictures with English track and Spanish subtitles that were shown during a 17-month period immediately preceding."

Decision Reached at Meeting

Decision by the company to discard all titled versions in Latin America and distribute only Spanish-dubbed pictures was formalized last week following an all-day conference of the company's Latin American managers at the Hotel Astor, New York.

Following the meeting, Arthur M. Loew, president, said: "What was an experiment is now a fact. Our all-Spanish policy has been field-tested for nearly a year and a half. The public, the ultimate judge, has endorsed it at the only place where it counts—the box office. We will continue the policy intact."

During the meeting, each of the Latin American managers submitted figures to back up the individual reports of increased receipts and while it was conceded that the business in Latin America generally was up, the rise was not sufficient to explain, says the company, "the resounding box office success of MGM pictures."

Weekly Grosses Cited

Listed below are some of the comparative weekly grosses that led to the decision to abandon subtitles: Santiago, Chile, 127,616 pesos during the 17 months of dubbing as against 90,772 pesos for the 17 months of titling; Bogota, Colombia, 4,894 pesos against 3,224; Havana, 5,752 pesos against 4,404; Mexico City, 39,705 pesos against 32,899; Lima, Peru, 11,730 soles against 9,158; Montevideo, Uruguay, 5,072 pesos against 3,826; Caracas, Venezuela, 13,630 bolivares against 9,323; and Buenos Aires, called the toughest market to break, 20,079 pesos against 20,334.

There have been and still are many differences of opinion over dubbing, some of the companies being more reluctant than others to concede dubbing is of value. The private opinion of Raoul de Leon, a freelance director of dubbed versions, is that all the companies eventually will release practically all pictures in dubbed versions.

"Dubbing is almost perfect today," Mr. de Leon reports, and one of the major achievements of dubbing is that a middle-ground language has been found which is acceptable to most Latin Americans. Mr. de Leon, now at work in New York, said that pictures originally were dubbed in Castilian Spanish for the Latin American audience, but this, he said, did not prove popular.

Seek Voices to Match Stars'

Directors of dubbed versions are now concentrating more on finding voices to match those of the American stars. Also, Mr. de Leon reports, there is more latitude for expression in present methods of dubbing, which do not call for literal translations of American scripts.

With the success of dubbing proved in Latin America, Mr. de Leon believes that more pictures will be dubbed for the European markets.

MGM has in the talking stage a plan for releasing abroad "narrative versions" of features. These features would record the voice of a narrator explaining the action and the story. The sound volume on the original track would be lowered to enable the narrator to speak above the dialogue.

Weitman Honored at Jewish Appeal Lunch

Robert M. Weitman, managing director of the New York and Brooklyn Paramount theatres, was to have been honored Thursday by the musicians' division of the United Jewish Appeal's 1946 fund drive at a luncheon at the Hotel Park Central, New York. He was to have been presented with a certificate of honor for his aid to UJA activities for many years. William Feinberg, of the American Federation of Musicians, Local No. 802, is chairman of the division "Billy Rose, theatrical producer and chairman of the amusement division of the drive, was to have been one of the principal speakers.

RCA Producing New Speaker For Drive-In Theatres

A weatherproof in-car speaker, terminal box, and speaker receptacle unit for drive-in theatres, designed for permanent location on the parking ramps, is now in production and ready for distribution, it was announced by the RCA Engineering Products Department in Camden, N. J., this week. Designed to withstand all kinds of weather, the new speakers are mounted in brackets, one at either end of the terminal box to be installed between two ramps, within easy reach of patrons from their car windows.

Uruguay Likes Dubbing After Initial Protest

by PAUL BODO
in Montevideo

After getting off to a very poor start, Spanish-dubbed pictures are rapidly being accepted in Uruguay.

Last season, a few days after the premiere of the first picture dubbed in Spanish, MGM's "Gaslight," hundreds of buildings on Montevideo's main streets were covered with inscriptions reading "Dobla je, No! No dubbing!"

Notwithstanding all this, "Gaslight," and successive dubbed pictures, played thrice daily before capacity audiences in Cine Metro and broke records.

In direct opposition to this boom, there was outspoken condemnation of dubbing in general. Criticism ranged from the dissent of intellectuals who termed it an artistic fake, down to a mild technical reserve towards its shortcoming.

Poll Held on Issue

To find out the exact position of public opinion, "Mundo Uruguayo," the leading Uruguayan weekly, held a poll under the supervision of your correspondent which showed that almost 89 per cent of those who answered the poll pronounced dubbing undesirable. There was still no explanation of the conflict between box office grosses and public opinion.

Most of those who said they were against dubbing said they could follow the original language. Others were disturbed by the fact that dialogue directors had not managed to achieve uniformity of accents. Contrary to general belief in the U. S., Spanish is not uniformly spoken in all Latin American countries. In the same picture and in the same theatre, the leading man spoke a genuine European Spanish, the villain spoke with a Mexican accent, and the leading lady with another accent.

Then, a few months later, another poll was taken. Dubbed pictures were playing the suburban theatres about that time. Hostile propaganda in the papers and over the radio had dimmed. While the second poll confirmed the results of the first, the number of those opposing dubbing had decreased.

Note Recent Improvement

Lately dubbing has experienced positive improvements. The latest MGM picture presented here, "Our Vines Have Tender Grapes," was dubbed so successfully that the severest critics of dubbing recognized the quality of craftsmanship.

As the latest reports on downtown theatres filter in showing dubbed pictures grossing above anything else (equalled, perhaps, only by some of the better Argentine productions) some of the film managers of American companies are seriously considering a swift comeback for dubbing.
WILL JAMES' Smoky
IN TECHNICOLOR

There's a glorious new boxoffice light in the West........
in the tradition of the West of OLD!

Sky Color

and Introducing
The Singing Troubadour

BURL IVES

DIRECTED BY LOUIS KING · PRODUCED BY ROBERT BASSLER

20th CENTURY-FOX
DENVER—June 18    SALT LAKE CITY—June 19
leading off the 103-date celebration in honor of the magnificent outdoor Technicolor hit showmen have been waiting for since the memorable boxoffice performance of 20th's "My Friend Flicka" and "Thunderhead, Son of Flicka!"
**Skouras Offers Circuit Aid for Warner Event**

Characterizing the introduction of sound as "the most important development in the industry since its beginning," Charles P. Skouras, president of National Theatres, has written to Harry M. Warner, president of Warner Brothers, offering full circuit cooperation in marking the twentieth anniversary of sound "an historic and everlasting remembrance."

"It is most fitting," Mr. Skouras wrote, "that the twentieth anniversary of sound in the motion picture industry should be observed in tribute to your brothers and yourself, because it was your faith in the future of talking pictures that helped develop and fulfill the greater entertainment and cultural possibilities of motion pictures.

"Jack, Albert, your late beloved brother Sam, and you, and all those associated with you have been outstanding in your leadership in the most important development in the industry since its beginning.

"Your first all-talking picture, 'Lights of New York,' was the beginning of a new era in the world of entertainment, which has been monumental in its significance. . . ."

Meanwhile, the first step in theatre participation in the anniversary got underway this week. A special leader is being attached to all Warner feature releases from now until August 6. This leader reads: "August, 1926-August, 1946. Twenty years ago Warner Brothers made the first motion pictures to talk and sing. This is a Twentieth Anniversary presentation."

The first of a series of lobby displays, a large blowup of the Warner anniversary advertisement that will appear in 21 leading magazines in July and August, is going into theatre lobbies throughout the country.

**Roosevelt to Speak at Cinema Lodge Meeting**

Elliot Roosevelt will be the principal speaker at the installation of officers of the new Chicago Cinema Lodge of the B'nai B'rith, which will be held at the Continental Hotel, June 19. His subject will be "Leaders of Tomorrow." Some 1,200 are expected at the dinner, at which a complete initial slate of officers, headed by Jack Kirsch, president of the Allied States Association of Motion Picture Exibitors will be installed.

**Stengel Named Manager of Warner Insurance Unit**

The promotion of Fred Stengel as manager of Warner Bros. insurance department has been announced by the company. He succeeds the late Frank L. Gates. Mr. Stengel, in the insurance business for the past 28 years, joined the Warner insurance department two years ago and until recently was assistant to Mr. Gates.

**Raise Admission Prices in Indianapolis and Cleveland**

The admission price increase trend has spread to two more cities. In Indianapolis the Katz-Dole Circuit has jumped admissions from 35 cents-55 cents to 40 cents-sixty cents at the Indiana, Circle and Lyric theatres. In Cleveland first run theatres have increased their their top price from 65 cents to 70 cents. The theatres affected are Warners' Hippodrome and Lake, RKO's Allen and Palace, and Loew's State, Stillman and Ohio.

**New York Court Revokes Miami Theatre License**

The Miami theatre in New York was fined $500 and lost its license in Manhattan Special Sessions Court, Monday, for showing indecent motion pictures, and its owner, Benjamin Brodie, will be tried September 23 on the same charge. The charge involves scenes in the film, "Guilty Parents." Complaints received by License Commissioner Benjamin Fielding resulted in a investigation and the suspension of the theatre's license May 15. Commissioner Fielding said this was the first conviction in the history of the city for the showing of indecent films in a licensed theatre. Under the court's ruling the theatre may not again be licensed unless the Supreme Court reverses the decision.

**Equipment Manufacturers Accept New Members**

Oscar F. Neu, president of the Theatre Equipment and Supply Manufacturers Association, has announced the board of governors has approved acceptance of the following new applications for membership: Aero Metal Products Corp.; National Carbon Co., Inc.; the Holmes Brougher Co.; Capitol Stage Lighting Co.; LaVezi Machine Works; International Seat Corp.; DaLite Screen Co.; Brenkert Light Corp.; Compco Corp.; J. E. Robin, Inc. Roy Boomer, secretary-treasurer, reports that the National Equipment Exhibit to be held in conjunction with the Theatre Equipment Dealers Protective Association at their annual autumn convention this year, is responsible for the success of the membership drive. The Theatre Equipment and Supply Manufacturers Association was formed 13 years ago.

**Industry Contributes $58,950 To New York Fund**

Spyros P. Skouras, president of 20th Century-Fox Film Corporation, announced Tuesday that the committee of motion picture industry leaders for the Greater New York Fund 1946 Appeal of which he is chairman, had already obtained contributions totalling $86,950, or 75 per cent of its $78,600 quota.

This year the Fund seeks from the business world in New York City $5,900,000, which is 25 per cent more than was contributed in 1945.

**Johnston Studies Hollywood Labor And Policies**

**Hollywood Bureau**

Arriving last Sunday in Hollywood for a fortnight's stay and his first official visit since relinquishing the presidency of the U. S. Chamber of Commerce, Eric Johnston, president of the Motion Picture Association, denied himself to the press and by midweek was understood to be devoting himself to a first-hand study of conditions and procedures in the production community in preparation for taking active part in its affairs.

On the list of Mr. Johnston's activities for the fortnight was a meeting of the board of directors of the Association of Motion Picture Producers on a day not immediately designated; an address to the graduating class of the University of California June 15, another to be delivered at the twenty-fifth anniversary banquet of the American Society of Cinematographers June 17; and still another to be made to the presidents of the member companies of the AMP on June 19, this last as a sort of opening gun in a series of meetings to run on through the rest of that week.

**Conferred with Price**

This week Monday Mr. Johnston breakfasted with Louis B. Mayer at the MGM studio, visited his office in the AMP headquarters briefly, and made no news for Tuesday's newspapers. Tuesday he conferred with Byron Price, vice-president of the MPA, on a diversity of subjects related to the state of the industry in Hollywood, and with Pat Casey, veteran AMP labor contact, who returned to Hollywood from New York that day. In the afternoon he attended a meeting of the directorate of the Bank of America, of which he had become a member of since accepting the MPA presidency. He was attending that meeting when word of the decision in the Government's suit reached Hollywood, and he declined to comment on this event.

**Telegrams from Labor**

On Monday from the Motion Picture Stewards council, composed of studio unit leaders of a purported majority of craft unions, came the text of a 600-word telegram urging the MPA "president to familiarize himself with studio labor policy and asserting that, if he did so, 'you still agree that labor-management relations in this industry are the opposite of those you advocate.'"

And from the International Association of Machinists on Tuesday came excerpts from a telegram of similar dimensions which charged violation of the directive by which last year's studio strike was settled, and asserted that unless negotiations looking toward rectification were begun immediately "we will take steps."
Start 'Magnificent Doll' At Universal; 51 Films In Work at Studios

Hollywood Bureau

The shooting index slipped one notch last week to reach a total of 51 pictures in work. Seven films were completed during the week, and six were started. Production activity was most marked at Universal. Two films were brought before the cameras on the home lot, and a third, an Enterprise production for Universal release, went into work on location at Zion National Park.

"The Magnificent Doll," co-starring Ginger Rogers, David Niven and Burgess Meredith, with Peggy Wood, and directed by Frank Borzage, is the most ambitious picture so far undertaken by the Skirball-Manning production unit at Universal. Based on an original story by Irving Stone, it is a film biography of Dolly Madison, wife of President James Madison.

"Swell Guy," an adaptation of the Broadway play, "The Hero," is a Mark Hellinger production co-starring Sonny Tufts, Ann Blyth and Ruth Warrick. Frank Tuttle is directing.

The initial Enterprise production is Harry Sherman's "Ramrod," a top-budget Western starring Joel McCrea, Veronica Lake, Donald Crisp and Don DeFore, with Preston Foster and Arleen Whelan.

Chaplin Launches "Comedy Of Murders" for U. A.

Charles Chaplin launched "Comedy of Murders" for United Artists release. Chaplin is functioning as producer, director and star of the picture, which marks his first appearance on the screen since "The Great Dictator."

The second of Hal Rouch's features comedies, "Here Comes Trouble," went into work with Fred Guiol producing and directing. The picture, which will be filmed in Cinecolor, presents William Tracy, Joe Sawyer, Beverly Lord, Joan Woodbury, Betty Compton, Margaret Roach and Patti Morgan.

Producer Sigmund Neufeld brought an untitled Western, starring Buster Crabbe and Al St. John, before the cameras at PRC. Sam Newfield is directing.

Henry King will direct and Tyrone Power will star in the 20th-Century-Fox version of Samuel Shellabarger's best seller, "Captain from Castile." Lamar Trotti is currently preparing the screenplay, and the studio intends the film to be one of the most ambitious productions on its 1946-47 program....

Edna Ferber's novel, "Great Son," will form the basis of Michael Todd's first motion picture production to be released through Universal.

Mike Frankovich has been placed in charge of Republic's serial program, the post formerly held by Ron Davidson. Frankovich will produce three serials a year, the first of which will be "Jesse James," to be followed by "The Black Widow" and "G-Men Never Forget." Jeffrey Bernhard has acquired the film rights to "The Maze," a novel by Maurice Samuel, and will produce it for Monogram. The story is a mystery based on the legend of the famous yew tree maze at Craven Castle in Scotland.

Concord Productions, a newly-formed organization headed by Paul Lamesh, John C. Nelson and James Wright, will produce at least 12 full length 16mm films annually for release through Planet Pictures. Currently, the new company is preparing to make "The Long Road Home," a comedy-drama, to be filmed in Kodachrome.

"Fool's Gold," an original screenplay by Doris Schroeder, will be the second in the new series of "Hopalong Cassidy" Westerns starring William Boyd. George Archainbaud, who directed the first of the series, has been signed to direct three more, of which "Fool's Gold" will be one.

Jeanne Crain and Mature to Co-Star in 20th-Fox Film

Jeanne Crain and Victor Mature are set for co-starring roles in "No Wedding Ring," a story by Gene Markey, which the latter will produce for 20th-Century-Fox. Robert Hutton has been assigned a top role in "Remember the Hour," romantic post-war drama which William Jacobs will produce for Warners.... Mark Hellinger has acquired the screen rights to Don Tracy's novel, "Criss-Cross," and will produce it for Universal. Jerry Fairbanks has signed Bob Burns to start in a feature to go into work soon.

Priscilla Lane, after three years of retirement, will return to the screen in a co-starring role opposite Eddie Bracken in Andrew Stone's next United Artists production, "Strange Bedfellows." Gregory Peck has been selected as the star of "Foxes of Harrow," a novel by Frank Yerby recently purchased by 20th Century-Fox. "Millionaires for a Day," an original story by Ernest Lehman and Gasa Herozeg, has been acquired by Republic, and assigned to Alfred Santell, who will produce and direct the screen adaptation of the story.

Charles Barton to Direct Comedy for Universal

Charles Barton is slated to direct "White Tie and Tails," forthcoming Universal comedy, which will co-star Dan Duryea, Elia Kazan and William Bendix. "Paid in Full," a factual article by Dr. Frederick Loomis, which appeared in a recent issue of the Reader's Digest, has been purchased by Hal Wallis Productions to form the basis of a film for Paramount release. Phillip Perry has been engaged by RKO Radio for the romantic lead opposite Frances Langford in "Beat the Band," screen adaptation of the George Abbott musical in which Gene Kru- pa, Ralph Edwards and June Clayworth have top roles.

Sol Lesser has engaged Kurt Neumann as associate producer and also to direct "Tarzan's Dangerous Game," which will star Johnny Weissmuller, Brenda Joyce and Johnny Sheffield. Lillian Wells has had her Columbia contract extended. Ray Enright has been signed by RKO Radio to direct "Trail Street," screen version of a novel by William Corcoran, which will be produced by Nat Holt as a top-budget outdoor drama with Randolph Scott in the leading role.

Roberts Named Producer For Enterprise

R. T. Roberts has joined Enterprise as producer, and is currently preparing the first film in which John Garfield will appear for Enterprise, "The Burning Journey," based on the life of Barney Ross. Cornell Wilde has been chosen for the lead role in "The Black Rose," film version of John B. Co- stain's novel which Louis D. Lighton will produce for 20th Century-Fox. Gail Russel has had her Paramount contract extended.

The critical boxoffice reception afforded Republic's series of Trucolor musical Westerns starring Monte Hale has led the studio to add two more of these films to its 1946-47 program, thus expanding the total to six. Gerald Mohr, Broadway stage actor, has been signed by Columbia to make two pictures a year. His first will be "The Lone Wolf's Invitation to Murder," which Ted Richmond is slated to produce. Henry Wilcoxon has been engaged by Cecil B. DeMille for a top role in his next Paramount production, which has been titled "Unconquered."
SCOTCH FALSE REPORT MPA CAN BAN CYCLE OF FILMS

by WILLIAM R. WEAVER
Hollywood Editor

Once a top producer read Harriet Beecher Stowe’s “Uncle Tom’s Cabin” and realized the picture versions he’d seen had been derived from the stage version, which hadn’t been very good in the first place, wherefore this noted piece of American literature actually was virgin timber. So he instructed his publicity man to circulate the news that he was going to produce “Uncle Tom’s Cabin” directly from the book. It took about 48 hours for the publicity man to get the news out but it took only 24 for the telegrams to start arriving, the letters to begin flowing in, after which came the delegations. He was advised forcibly that nobody wished to have “Uncle Tom’s Cabin” produced upon the screen. It was pointed out to him that the representation of the period and conditions dealt with by Miss Stowe could not possibly result in bettering the lot of any minority and probably would worsen it. The telegrams, letters and delegations were augmented by telephone calls from industry associates, and so he took a long vacation in order that time and forgetfulness could operate, which they did.

Report Spreads Confusion

The incident is related in an endeavor to come to the root of the confusion spread last week by radio commentators and newspaper columnists who took as whole cloth an uninformed headline in a local Hollywood publication and broadcast the misinformation that “the Johnston office” or “the Breen office” has banned “cycle” pictures. Exhibitors whose customers, victimized by this misreporting, may see fit to confront them with questions, are correct in informing them that “cycle” was a headline writer’s bad choice of word and there was and could be no banning. The simple and routine thing which happened was a passing of the information, from the staff members of the Production Code Administration to the individual producers whom they meet and deal with regularly that the stream of story material tendered for PCA opinion had displayed a monotony of subject matter which, by precedent, boded an ultimate monotony of pictures on the screen and a tapering off of public interest in screen entertainment. It was pointed out, too, but quite incidentally insofar as officialdom is concerned, that the subject matter coming up lately in monotonous similarity is of the kind that was used in the four or five pictures which ran into censorship in some parts of the country.

Cannot Prevent Purchase

Exhibitors answering customers made inquisitive by irresponsible reportings of the variety circulated last week are on firm ground in telling them that neither the staff members of the Production Code Administration to the individual producers whom they meet and deal with regularly that the stream of story material tendered for PCA opinion had displayed a monotony of subject matter which, by precedent, boded an ultimate monotony of pictures on the screen and a tapering off of public interest in screen entertainment. It was pointed out, too, but quite incidentally insofar as officialdom is concerned, that the subject matter coming up lately in monotonous similarity is of the kind that was used in the four or five pictures which ran into censorship in some parts of the country.

This conveyance of basic information to exhibitors for transmission to customers is undertaken here for the singular reason that it is ancient custom for newspaper columnists and radio reporters operating from Hollywood to regard the PCA as a sort of dictatorship throttling on the screen the freedom of speech they enjoy in print and on the air.

Because the PCA purpose and function does not include publicity for itself, a vast ignorance of its nature and work prevails among Hollywood’s otherwise well informed journalists. Perhaps the most practicable preventive against recurrence or repetition of the present wave of loose reporting on the PCA concerns here would be the extension of PCA Administrator Joseph I. Breen’s recent “refreshers course” of lectures, to include the press.

Bernhard Plans Six Features

A schedule of six productions for distribution through Warner Bros. in 1946-47 has been announced by Joseph Bernhard, president, and Milton Sperling, vice-president, of United States Pictures.

In addition to “Cloak and Dagger,” starring Gary Cooper, now nearing completion, the list includes: “Pursued,” original by Niven Busch, starring Teresa Wright, to be made in Technicolor; starting about July 15; “So Goes the Nation,” original by Clarence Green and Russel Rouse; “Distant Drums,” from the Broadway play by Dan Totherhich, who is doing the screenplay; “Golden City,” original by Ted Allan on modern life in America, and “Gentle Sin.”

Concord Signs with Planet

Concord Productions, a 16mm producing company in Hollywood, has signed a contract to produce 12 features annually for release through Planet Pictures.
Pathe Eagle-Lion Plans 10 Major Films, Says Foy

At least 10 pictures of major caliber will be produced by Pathe Eagle-Lion in Hollywood during the 1946-47 product season, Bryan Foy, newly-appointed executive producer, said in New York this week. Mr. Foy has been in New York for the past two weeks on studio business and was scheduled to leave Thursday for Hollywood, where he will begin work immediately on the first of the company's productions.

Under the terms of the reciprocal distribution deal with British Eagle-Lion, Mr. Foy pointed out, each picture to be made in Hollywood will have to be produced at a minimum expenditure of $750,000 each, but many will cost considerably more.

The first picture to go before the cameras will be "It's a Joke, Son," starring Benny Delmar in the role of "Senator Claghorn" of the Fred Allen radio show. A month later "Repeat Performance," starring Franchot Tone, will go into production, followed by "Dan Juan Marrieta," with Arturo De Cordova. All three of these pictures probably will cost more than $1,000,000 each, Mr. Foy said.

Upon his return to Hollywood Mr. Foy will continue negotiations for the acquisition of Roddy McDowell to star in an animal picture, tentatively titled "The Pooh." According to present plans this will be a high-budget production to be made in color with the same cast which appeared with the star in "Flicka" and "Thunderhead."

The only affiliation Eagle-Lion will have with PRC Pictures, Mr. Foy said, is in connection with PRC's distribution facilities. Each of the two companies will have individual sales, advertising, publicity and other departments. Eagle-Lion is currently remodeling its studios at a cost of $1,000,000, Mr. Foy added.

Meanwhile, Robert Benjamin, Eagle-Lion counsel, said the company would be ready to announce the names of its president and sales manager in about a week.

"Cabrini" Rights Acquired

The American distribution rights to "The Life and Miracles of Mother Cabrini" have been acquired by George Elliott. The picture, filmed in Rome, Chicago and New York, has been produced in Polish, Italian and English. The latter version by the Rev. Cletus McCarthy will open at the Ambassador in New York on June 29.

Lawson Managing Director Of Canada Odeon Circuit

J. Earl Lawson, president of General Theatres Corporation and Odeon Theatres of Canada, Ltd., has been appointed to the additional post of managing director, it was announced in Toronto this week. The complete board of directors has also been re-elected.

The board includes Mr. Lawson, T. J. Bragg, vice-president; D. C. Coleman, J. S. Duncan, John Davis, L. W. Brockington, Paul J. Nathanson and George H. Beeston. The board has announced a series of executive promotions within the Canadian organization. George Peters assumes the present position of executive assistant to the president, in addition to retaining the secretaryship of the organization.

Court Delays Chicago Writ

Judge Michael Igoe in Chicago Federal Court last Friday temporarily tabled the Jackson Park theatre injunction which, if granted, could upset the entire Chicago clearance system.

Thomas C. McConnell, attorney for Jackson Park, contended that under the Supreme Court damage suit award to Jackson Park the defendants were guilty of conspiracy. Mr. McConnell has asked for an injunction, and giving the Jackson Park theatre the right to bid for product on the basis of its ability to pay. Mr. McConnell accused the defendants of delaying tactics purely for profit motives.

Miles Seelley, spokesman for the defendants, requested that extra evidence bearing on the case be introduced before a ruling on an injunction is made.

At the conclusion of the hearing, Mr. McConnell requested and was granted fifteen days in which to present a supplementary brief. Judge Igoe rendered no verdict, saying he would do so after studying briefs and arguments of both sides.

United Newsreel To Suspense with June 18 Issue

After six months of operation of the United Newsreel by the industry as a service to the Government, the United Newsreel will be suspended with the June 18 issue. It has been an interim project to bridge the gap between the Office of War Information overseas newsreels and the resumption of commercial showings by RKO Pathe News, Universal Newsreel, Fox Movietone, Paramount News and the MGM News of the Day.

In Germany, Japan and Korea, the U. S. Army will obtain footage from all five newsreels for editing and showing in occupied areas.

The Motion Picture Export Association will continue to distribute foreign language versions of a newsreel in the countries where English language versions are not adequate.

Paris, it is reported, is again becoming a center of continental newsreel activity for newsreels showing in the Near East and other French-speaking regions. Local production of a Greek newsreel already has begun.

In Italy an Italian-language reel is being produced for the continent and for Italian areas in Africa and the Near East. Whether a Chinese newsreel will be produced is one of the problems still to be determined by John Beggs, in charge of film activities for the State Department.

It was the decision of Eric Johnston, president of the Motion Picture Association, last autumn, that industry rather than Government should produce the interim newsreel to fill the gap created by withdrawal of Government funds for OWI films. On behalf of the presidents of distributing companies and international corporations, he placed the services of their newsreel editors and staffs at the disposal of the Department of State.

At a meeting last Friday of the five newsreel editors, Michael D. Clofine of News of the Day was elected chairman of the newsreel committee of the MPAA. During the war the newsreels functioned as a division of the War Activities Committee, presided over by Walton Ament of Pathé.

Theatre Carpeting Control Is Seen for Another Year

The supply of theatre and other commercial carpeting is still inadequate to meet requirements, and therefore price controls will be necessary for at least another year, according to Martin B. Hartman, chief of the Office of Price Administration's floor covering section. There is at present a shortage of yarn and skilled personnel. Certain revisions giving some relief to manufacturers of carpeting who sell on a contract basis to the industry are likely, Mr. Hartman said.

Republic Will Make 34 Westerns in 1946-47

Republic Pictures will produce five series of Western pictures, totaling 34 features, during the 1946-47 product season. The announcement was made Monday in Hollywood by Allen Wilson, vice-president in charge of studio operations.

Toronto Variety Club Inducts 140 Members

Toronto Tent No. 28 became the largest unit of the Variety Clubs of America June 6, when 140 members were inducted at the inaugural dinner of the new organization in Toronto. J. J. Fitzsimmons, chief banker, and other officers, were installed by William McCraw of Texas, national coordinator, during a ceremony attended by 150.

MOTION PICTURE HERALD, JUNE 15, 1946
The red-blooded story of a red-headed girl...
in Technicolor

RENE
GADDS

Love made that red-headed girl an outlaw...
riding with the Dembows...the West's most notorious renegade band!
COLUMBIA PICTURES presents

RENEGADES

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EVELYN KEYES • WILLARD PARKER
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Screenplay by Melvin Levy and Francis Edwards Faragoh

Produced by MICHEL KRAIKE • Directed by GEORGE SHERMAN

Advertised with full pages in AMERICAN WEEKLY • LIFE • PARADE and 52 other national publications
Rank Answer to March of Time Nearly Ready

London Bureau

J. Arthur Rank's long-projected answer to "March of Time" is almost ready for distribution. It is called "This Modern Age.

Don Smith, co-ordinator-in-chief of the series, has almost completed the first part of the series, dealing with the post-war crime wave.

Arthur films roots concerned permanency part, Government 484,190 bill it State "This costs exceeding the ordering. In expected educational relation collect, Don re-

the is carried Hollywood 222,434 at edited Schaefer V Smith, The the to total foreign gets of this year. This compares come of development.

The film's makers have been permitted to work in the Yard's innermost sanctums. General thesis of the piece will be that the considerable outbreak in post-war crime is attributable to the black market, which, in turn, has its roots in the dire shortage of consumer goods.

Yet back of it all is the reminder that Scotland Yard always—or nearly always—gets its man.

For the sake of the record, here is the complete breakdown of statistics of films registered under the Cinematograph Films Act 1938—the so-called Quota Act—for the year ended March 31, 1946:

British long films: 83, or 484,190 feet; foreign long films: 156, or 2,524,593 feet; British short films: 175, or 222,434 feet; foreign short films, 301, or 312,016 feet.

The footage figures required to be adjusted, in the case of British long films, by reason of the provisions of the Act which allow films whose labor costs exceed given amounts to rank for double or triple Quota.

Adjusted in this way, Renters' Quota become 693,892 feet instead of 484,190. This compares with a total of 766,741 feet in the previous year.

The statutory minimum Quota of British films required of distributors is 20 per cent. This year distributors attained a registration of 21.56 per cent against 22.37 per cent last year.

New Color Research Plan Under Study by U. S.

The Department of Commerce may consider providing for additional research into the German color film process by letting a research contract with an interested educational institution, it was indicated in Washington last week. Beginning July 1, the Department will have special funds with which to encourage research by educational organizations. Several projects are under discussion in addition to the AGFA color development.

FCC Paramount Hearing Ordered for June 20

The Federal Communications Commission's Paramount hearing, to begin in Washington June 20, will include, it is reported, study of the organization's Scopophony connections. The commission, under the Communications Act, has power to cancel Paramount's existing licenses and deny further applications, because of the company's connection with a Government anti-trust suit.

Other questions expected to be decided at the hearing are whether a company's minority interest in television applications comes under the multiple ownership rules of the commission, and if so, how extensive must that minority interest be. Paramount has a minority interest in at least a dozen applications.

The FCC also will hear testimony of Howard Hughes and Thomas Lee, owner of the Don Lee Broadcasting Company, both of whom have television applications in Los Angeles. They will not, however, testify during the Paramount inquiry.

Loop Theatres Lauded By Fire Inspectors

After a series of nightly fire checks following the disastrous La Salle Hotel fire in Chicago last week, a spokesman for the Fire Prevention Bureau there said film theatres had cooperated 100 per cent. The inspections disclosed only a few minor violations of the fire laws, which the theatre owners immediately remedied. John Penn, bureau head, said that to his knowledge no film theatres were violating the fire laws at the present time. Leo Schauer, office manager of Twentieth Century-Fox, held a detailed fire drill, and inspectors gave approval to the exchange center, where some 50,000,000 feet of film are stored in fireproof vaults.

Legion of Decency Reviews Seven New Productions

The National Legion of Decency reviewed seven new productions this week, approving all but one. In Class A-I, unobjectionable for general patronage, were: "Anna and the King of Siam," "Galloping Thunder," "The Gentleman from Texas," "Joe Palooka, Champ" and "That Texas Jamboree." In Class A-II, unobjectionable for adults, was "Specter of the Rose." "Janie Gets Married" was placed in Class B, objectionable in part, because it "contains implication against the permanency of the marriage bond."

Schaefer and Stephens Schedule Two Films

George J. Schaefer will enter the field of production in association with William Stephens, it was announced in Hollywood last week, and will make "Miracle at Midnight," a color film starring Rin-Tin-Tin the third, and "Shady Angel," starring William Bendix. Both films will be financed by Equity Capital Corporation, of which Mr. Schaefer is president.
First 16mm House In Puerto Rico Opened to Public

by REUBEN D. SANCHEZ
in San Juan

The first modern 16mm motion picture theatre in Puerto Rico has been opened at Comandante Castaner, one of Puerto Rico's rural resettlement projects. Three shows are offered every two months. Films are rented from MGM's San Juan exchange and prices are 25 cents for adults and 15 cents for children.

There are 11 towns in Puerto Rico without theatres. All are possibilities for 16mm operation, according to MGM's representatives.

Ferdinand Oller, former manager for Columbia in Puerto Rico, has been transferred to Peru. Edgar H. Kerner has replaced Mr. Oller.

The total footage of pictures imported into Puerto Rico during 1945 was 6,410,629, against 6,105,961 in 1944. Hollywood product accounted for more than half of the footage.

Three new companies have been incorporated recently in San Juan which deal either directly or indirectly with the motion picture industry. One of the most recent is Air Reservations, Inc., which will carry on a general tourist and amusement enterprise, including motion pictures. Another is the Caribe Radio Corporation of American to engage in broadcasting "to promote friendship, goodwill and mutual understanding between the nations of the Western Hemisphere." Fernando Hijos has filed incorporation papers for a company which will hire, rent, sub-rent, purchase and transfer motion picture films in Puerto Rico and foreign countries.

Academy Sponsors Plan For Talent Schools

Talent potentials for films would be increased and motion picture appreciation possibly heightened under a program sponsored by the Academy of Motion Picture Arts and Sciences for establishing a "circuit" of film "schools" in colleges and universities throughout the country. The schools would be patterned somewhat after courses already in existence at New York University and at the University of Southern California in Los Angeles, Jean Hersholt, Academy president, is visiting numerous schools to discuss their participation, and it is understood that eight key institutions already have evidenced interest. The basic idea would confine the teaching to talent only—potential writers, directors, producers and players.

IN NEWSREELS

MOVIETONE NEWS—Vol. 25, No. 81—Fred Vinton and John Synder Presidential appointees; New British Ambassador to Washington; New Soviet envoy to U. S.; Hearings on Air Bill; Chicago hotel fire; New Jay cabinet. Rome gives thanks. Graduation at West Point and Annapolis; Army Air Force. 1 Auto jujubes; Devon horse show. Sweepstakes winners.

MOVIETONE NEWS—Vol. 25, No. 82—Britain celebriates Victory Day; U. S. Army recovers stolen crown jewels; General Chiang K'ai-shek moves headquarters to Nanking; Aviation news; paratroopers at West Point, push-button plane, ejector seats; President's photo. NEWS OF THE DAY—Vol. 17, No. 279—Fifty cent die as fine rape hotel. Auto jujubes; Atom bomb shadow. Personalities in the news of Washington; Romance marks graduation of Middles and Gailes.

NEWS OF THE DAY—Vol. 17, No. 280—Vamps in Britain's Victory parade; D-Day tribute to Americans overseas. Army recovers stolen jewels; Chiang back to Nanking. Featuring the "Jumping Gypsies." English Derby.

PARAMOUNT NEWS—No. 12—France votes. Italy votes. President appoints Vinson and Snyder. Auto jujubes; Chicago fire. Poland—the good luck; West Point and Annapolis graduations.

PARAMOUNT NEWS—No. 13—Air age gadgets. $1,500,000 jewel robbery; Torpedo—San Francisco's close call revealed. London's Victory parade.


 Paramount Drops Plan For Fight Telecast

Paramount is reported to have dropped its plans for a theatre telecast of the Louis-Corn match that was to be held at Yankee Stadium, New York, June 19. The possibility of establishing a precedent in separating television rights from actual telecasting rights, which in this instance had been sold to National Broadcasting Company for a sponsor, is understood to have been a factor in the decision. Other questions understood to have arisen concern which IATSE unions have jurisdiction over the handling of Paramount equipment, and the control of film rights by RKO.

Schreiber Joins Century

Edward Schreiber has resigned from Richard Condon, Inc., to join Century Circuit, where he will be active in the formation of Century's new research and survey department. Before joining Condon he was with the War Activities Committee.

Park Reopens in Avon

The Park theatre in Avon, N. Y., has reopened after remodeling and redecorating, it has been announced by George Sweet, manager. The theatre is one of the Kallet circuit in western New York.

Mexican Banks Want Industry More Stabilized

by LUIS BECERRA CELIS
in Mexico City

While the banks here have cooled toward financing production, it seems that they have not lost interest entirely in that field of investment. It is indicated they are interested in putting production on what they consider a business basis. Reports in production circles are that the banks intend soon to make the smaller producers the proposition that they merge into one or two large companies.

Miguel Aleman, candidate of the Government's party, the Party of Revolutionary Institutions, for the 1946-52 presidential term, will confer soon with leaders of the industry, including producers, actors, directors and writers. These people will petition the candidate that if and when he is elected to the presidency he enact legislation for the greater protection of the industry at home and abroad. They will also ask that the Government provide greater financing for the industry.

General Cinematografica, a new production company, is completing its studies here. They are to be finished about the end of the month and production is scheduled for July 15. General is the only company in Mexico to have studies for its own exclusive use.

Cines Panamericanos has been organized here by Enrique J. Cervantes to work in all branches of the industry.

Arturo de Cordoba is reported to have declined an offer by J. Arthur Rank to play in a picture in London. He declined the offer, it is understood, because he has contracted to play in five pictures to be made in Mexico.

MGM's "Cradle of a Nation" Opens in Lexington, Va.

"Cradle of a Nation," an MGM Fitz-Patrick Travelsalk featuring historical shrine and educational institutions of Virginia, had its world premiere Tuesday evening at Warner's State theater in Lexington. The Virginia Institute alumni, Washington Lee University alumni and the Virginia Chamber of Commerce cooperated in presenting the world premiere.

Television Service Is Resumed in England

The regular television service of the British Broadcasting Corporation was reopened last Friday for daily three-hour programs. The service had been suspended since the beginning of the war.

50
MOTION PICTURE HERALD, JUNE 15, 1946
KEEP POSTED ON PROFITS!

"Imagine! In one single issue!"

HEADLINES!
(All from June 5th Issue of Variety)

"POSTMAN SMASH IN MILD PITT"
"POSTMAN BRISK IN MILDISH BALTO"
"POSTMAN TALL IN 2 BOSTON SPOTS"
"POSTMAN BIG IN K. C."
"POSTMAN RINGS BELL IN BUFFALO"
"POSTMAN HEFTY INDIANAPOLIS."
"POSTMAN RECORD IN PROV."
"POSTMAN FANCY L'VILLE"
"POSTMAN WHAM WASH."

Book it! Promote it! Hold it!

"THE POSTMAN ALWAYS RINGS TWICE"  M-G-M of course!
Columbia

BANDIT OF SHERWOOD FOREST: Cornel Wilde, Anita Louise—Bring on some more like this. A splendid show. The dominant theme of the old Douglas Fairbanks pictures of years ago. Played Sunday, Monday.—Robert H. Gates, Garlock Theatre, Castor, S. D.

BANDIT OF SHERWOOD FOREST: Cornel Wilde, Anita Louise—Did the best business for me in many months. A cool, rainy Sunday, which is ideal "movie" weather for my town, helped out a lot. Seemed to please young and old. Played Thursday, Sunday, Monday, May 36, 27.—Arthur E. Phifield, Park Theatre, South Berwick, Me.

GIRL OF THE LIMBERLOST: Ruth Nelson, Loren Timdal—This was a very pleasant show. It will be a big surprise to you. Here is a box office natural. The Warner Jr. Palace Theatre, Grand Falls, Me.


LIFE WITH BLONDE: Penny Singleton, Arthur Lake—A grand series for us, and the customers loved it. Played three days, Monday, April 14—A. J. Simmons, Plaza Theatre, Laramie, Wyo.

RHYTHMROUND: Ken Curtis, Cheryl Walker— Recommended this with "Dangerous Partners" to good business. For solid entertainment your weekend paper can do no better. Played Friday, Saturday, May 24—Dob B. Summers, Royal Theatre, Berwick, Me.

THAT JAMAICAN BORE: Ken Curtis, Jeff Donnell—All the Columbia musicals are all right for Saturday-Tuesday, May 18—Dob B. Summers, Royal Theatre, Unionville, Me.

SNAP!: Nanette Parks, Robert Benchley— Plesasurably surprised on this one. A little weak against average business. Expected to be a flop. The title was clever and it was a fairly good picture. Played Tuesday-Thursday, May 7—Carl M. Hubert, Gem Theatre, Cornwall, Wn.

TARS AND SPARS: Alfred Drake, Janet Blair, Mary Platt—A little outdated but a good musical. If you have it, don't expect too much at the box office, but it pleased Friday-Wednesday, May 21—Carl M. Hubert, Roya1 Theatre, Unionville, Me.

VACATION FROM MARRIAGE: Robert Donat, Deborah Kerr—Jerry May was well just after reading reports on this. Satisfactory on a double bill. Played Wednesday-Thursday—Hobart H. Gates, Garlock Theatre, Castor, S. D.


WHAT NEXT, CORPORAL HARGROVE?: Robert Walker and Marion Mathematical—Did excellent business but probably it was because our patrons had seen enough of Robert Walker the week before. However, he was very good in both pictures. Keenan Wynn did a good job in this. Played Sunday, Monday, May 3, 27—Carl M. Hubert, Gem Theatre, Cornwall, Wn.

... the original exhibitors' reports department, established October 14, 1916. In it the theatremen serve one another with information about the box office performance of a provider—such as the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.


LOVE LETTERS: Jennifer Jones, Joseph Cotten—A good picture for top dates. It will stand alone and make a fine show that will please. Played Sunday, Monday, May 5, 6—Dob B. Summers, Royal Theatre, Unionville, Me.

MUSQUERADE IN MEXICO: Dorothy Lamour, Artie Aiken, Gower Champion—Didn't think this one was very well done. Miss Lamour O.K. but didn't care for do, especially the song "Pata Pata" quite unsuccessful. Recommended "Pia Bello" on Ship as second attraction, which is just a programmer. No trouble only for two days. Recommended for drawing children Saturday matinees. Played Saturday, May 11—George O. Wiggles, Maplewood Theatre, Malden, Mass.

NORTHWEST MOUNTED POLICE: Gary Cooper, Madeleine Carroll—Played this releasing to good weekend business. Outdoor Technicolor show. I know it didn't have the extras for rural and small town trade. Played Friday-Saturday, May 6—Roger O. Gaddy, Rocky Theatre, Northwood, N. D.

PARDON MY PAST: Fred MacMurray, Margaret Cheatham—Recommended this comedy which should have played on Sunday. Played Friday, Saturday.—Hobart H. Gates, Garlock Theatre, Castor, S. D.

PEOPLE ARE FUNNY: Jack Haley, Helen Walker—The comedy was surely lacking in this. Consequently, the few customers who were watching people are funny. Put this on the lower shelf of a double bill. Played Friday, Saturday.—Hobart H. Gates, Garlock Theatre, Castor, S. D.

ROAD TO UTOPIA: Bing Crosby, Bob Hope, Dorothy Lamour—I thought this would do better than it did. Played above average business. Played Sunday, Monday, Tuesday, May 27—Harland Rankin, Plaza Theatre, Altoona, Ont. Can.

VIRGINIAN, THE: Joel McCrea, Brian Donlevy—The reviews may be poor but it may not be as good as the previous versions in black and white. Played on the Technicolor Western will pack them in, that is. Recommended for Monday-Saturday, May 18-20—Ritz Amusement, Inc., Park Theatre, North Vernon, Ind.

YOU CAME ALONG: Robert Cummings, Lizbeth Scott—Recommended to people who are in the mood for a good story. Played Sunday, Monday, May 6—Ben Brinck, West Point Theatre, West Point, Iowa.

(Continued on following page)
what I swell to some kind
Who weekend The a fair comedy, Superman this good Simmons, always Small it 18.— last Small J.
3.— don't fair Small has better 1946 25.— This June any double Carson 20.— swell as bad The pack Small Played Small special, Played a "Madonna's again."

SONG CORNERED: George Crosby—Having a Man HAVING A MAN

RKO Radio

ALONG CAME JONES: Gary Cooper, Loretta Young, Virginia Weidler, and a good box office picture. Please, too. Played Sunday, Monday, May 20.—Dow B. Summers, Royal Theatre, Unionville, N. D.

BANDIT TANG: Tim Holt—These old Tim Holt Westerns are always good, and worth bringing back. Played Friday, Saturday, April 27—Nick Raspa, State Theatre, Riverside, W. Va. Small town patronage.

SOUND OF OLD WEST: Eddie Dean—The color improved. We will use better stories to make a permanent series. Played Thursday—Saturday, May 4—L. Woody, Jr., Palace Theatre, Golden City, Mo.

LADY CONFESSIONS, THE: Mary Beth Hughes, Hugh Beaumont—A very good murder-mystery that is well made. Nice dance. We think this picture will draw. Played Friday, Saturday, Saturday, April 30.—N. Raspa, State Theatre, River- ville, W. Va. Small town patronage.

SING YOUR WAY HOME: Jack Haley, Alice Faye—Not a bad musical, but not quite strong enough to be a big hit. Played five weeks, but nice picture for a double feature. It is not too long. It is 72 minutes. Played Tuesday, Wednesday, Thursday, Friday, May 28—Stanley Lea, New Stanley Theatre, Galena, Ill.

TOM TOWN'S SCHOOLDAYS: Bob Mitchum, Barbara Hale—Here is a real Western picture. Played Sat- urday night.—Dow B. Summers, Royal Theatre, Unionville, Mo.


BELL OF ST. MARIE'S, THE: Ingrid Bergman, Bing Crosby—We played this before all our competition and took a beating on it. The opening night at the State Theatre, Riverside, W. Va., was a business pick-up on Sunday and we did a fair business for the next four days. Played Tuesday—Saturday, May 10—14.—Carl M. Hulbert, Gem Theatre, Cornel, Wis.

BELL OF ST. MARIE'S, THE: Ingrid Bergman, Bing Crosby—Played this in "B" house due to terms and it ran four days. Played Wednesday—Sunday, May 20.—RKO Amusements, Inc., Ritz Theatre, North Vernon, Ind.


CORNERED: Dick Powell, Micheline Cheryl—This picture is not half as good as "Muder, My Sweet." It is very bad and it has no cast or maybe because it hasn't the "Giant" in it. Business below average. Played Friday—Saturday, Sunday, May 21—22.—Nick Raspa, State Theatre, Riverside, W. Va. Small town patronage.

CORNERED: Dick Powell, Micheline Cheryl—It's rough stuff. It's a job. It is very bad and we can't even stamp it so bad. Played Thursday, Friday, May 30—31.—RKO Amusements, Inc., Ritz Theatre, North Vernon, Ind.

GEORGE WHITE'S SCANDALS: Joan Davis, Jack Haley—Here is a very good music-comedy show that has a cast and songs. The thing that put the show over was Joan Davis' daughter, Boy. She was great. We would like to see her in a musical. She was as good as her mother, Played Sunday, Monday, May 12—13.—RKO Amusements, Inc., Ritz Theatre, Riverside, W. Va. Small town patronage.

HAVING WONDERFUL CRIME: Pat O'Brien, Paul Henreid—Another good picture. We enjoyed it and I think it has no cast or maybe because it hasn't the "Giant" in it. Business below average. Played Thursday—Saturday, Sunday, May 21—22.—Stanley Lea, New Stanley Theatre, Galena, Ill.

MAN ALIVE: Pat O'Brien, Ellen Drew—Nothing to this picture at all. It is a poor picture. We do not know what got into RKO after they put out such good product recently. We think it is a one-night picture. Off. Played Sunday, Monday, April 28—29.—Nick Raspa, State Theatre, Riverside, W. Va. Small town patronage.

PINOCHIO: Disney Feature Cartoon—We did well above average on this release. Everyone likes these cartoons. They are well done and should do well among the best. Played Tuesday—Thursday, May 26—28.—RKO Amusements, Inc., Ritz Theatre, North Vernon, Ind.

RADIO STARS ON PARADE: Wally Brown, Alan Carney—A very good comedy-musical, but it hasn't got drawing power. Business only fair. The jokes are clever and some are good. Played Tuesday, Wednesday, Thursday, Friday, May 30.—April 30.—N. Raspa, State Theatre, Riverside, W. Va. Small town patronage.

TOMORROW IS FOREVER: Claudette Colbert, Orson Welles, George Raft—Excellent picture. One of the best of the year. Has a strong extra drawing power. Held it an extra day and business held up fine. Miss Colbert and Welles especially did fine work. One of those sure features. Played Tuesday—Sunday, May 26—28.—L. Woody, Jr., Palace Theatre, Golden City, Mo.

WEST OF THE PACOS: Bob Mitchum, Barbara Hale—Here is a real Western picture. Played Sat- urday night.—Dow B. Summers, Royal Theatre, Unionville, Mo.

Republic

BLUE MONTANA SKIES: Gene Autry, Smiley Burnette—Well, as I always said time after time, it takes a lot of gas to make a good picture. We don't as old barking as some others and it has some nice songs. Played Thursday, Friday, Saturday, Sunday, May 17—18—19.—Nick Raspa, State Theatre, Riverside, W. Va.

DAKOTA: John Wayne, Vera Hrube Raspen—Sup- posed to be a special, but it was not. Fair box-office receipts. Picture mediocre. Played Friday, May 8—9—10.—erry L. Thayer, Raymond Theatre, Raymond, N. H. Small town patronage.

GOLD MINE IN THE SKY: Gene Autry, Carol Hughes, Bing Crosby—If you want a real Western, they play them three or four times, they click.—A. J. Sim- mons, Plaza Theatre, Lancaster, Mo.

DON'T FENCE ME IN: Roy Rogers, Dale Evans—Roy 'Ro's pictures continue to pack them in for us. This one was similar to all the others. Just sim- ple, good entertainment. It seems that it is what the audience wants. Played Friday, May 24—25—erry L. Thayer, Raymond Theatre, Raymond, N. H. Small town patronage.


MEXICAN: Tito Guizar, Virginia Bruce—What on earth happened, Mr. Yates. You used to make the best for small towns; now it is vice versa. Please look into your productions, Mr. Yates, please. Played Thursday,May 7.—A. J. Simmons, Plaza Theatre, Lancaster, Mo.

ROUGH RIDERS OF CHEYENNE: Sunset Car- ton, Peggy Stewart—Used on second half of weekend double bill. Carson should be featured in a superman costume. Played Thursday—Friday—Saturday, May 14.—Curtis Willard, State Line Theatre, State Line, Miss.


Universal

ARABIAN NIGHTS: Maria Montez, Sahy, Jon Hall—Brought this back to fair business. This kind of picture is not always possible; you won't regret it. Played Tuesday, Wednesday, April 24—25.—Nick Raspa, State Theatre, River ville, W. Va. Small town patronage.

BECAUSE OF HIM: Deanna Durbin, Frankie Tate—Lay off this one. Our audience walked out because they thought the picture was too bad to watch. As a reader this picture was excellent but why have her play opposite such old men. I don't know what Deanna's singing was worth in this picture. Played Thursday, May 7—9.—George O. Wiggin, Maplewood Theatre, Malden, Mass.


SPELBOUND: Ingrid Bergman, Gregory Peck—The picture was not popular in my small town. This would not play a second time unless we close them down or continue it entertainment. Played Sunday, Monday.—Hobart H. Gare, Garlock Theatre, Custer, S. D.
Nowhere else.

STORIES BY...

Pictorial Review
covering almost 6 million families in 10 major markets through the Sunday Issues of:

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can you find in one package this parade of all-star artists and writers! Names everybody knows, stories everybody reads, drawings everybody enjoys . . . ALL in Pictorial Review . . . EVERY week.
NEW YORK—Week of June 10

ASTOR: Pluto’s Kid Brother. . . . RKO Feature: The Kid from Brooklyn. . . .

CAPITOL: The Milky Way. . . . MGM Treasures from Trash. . . .

GLOBE: Ten Pin Titans. . . . RKO Feature: Make Mine Music

CRITERION: Equestrian Quiz. . . . MGM Lone Star Padre. . . . Universal

HOLLYWOOD: Snow Eagles. . . . Vitaphone The Hair Raising Hare. . . . Vitaphone Feature: A Stolen Life

PALACE: 2,000 Rooms. . . . Feature: Without Reservations. . . . RKO

MY REPUBLI: Barbara Stanwyck, George Brent—Very well acted picture with a nice story and enjoyed by all patrons. Didn’t draw as well as expected during initial day as business dropped off. Used “Behind Green Lights” as second hit. Played Tuesday-Tuesday. Monday, Tuesday—George O. Gackley, Maplewood Theatre, Malden, Mass.

Rhapsody in Blue: Robert Alda, Joan Leslie.—A very fine musical biography which failed to draw even after extensive exploitation. It helps the prestige of RKO Pictures. Helped the theatre book. Played Wednesday, Tuesday, May 15, 16. . . . Roger Gackley, Roxy Theatre, Northwood, N. D.

Rhapsody in Blue: Robert Alda, Joan Leslie—Did not go over so well for me. Below average business and too long drawn out, causing a number of walkouts. Much of the music was over my head, even though I intended this to be a musical. Played Sunday, Monday, May 19, 20. . . . Arthur E. Philfield, Park Theatre, South Berwick, Me.

San Antonio: Errol Flynn, Alexis Smith—Swell Western which did the business expected. A small town natural, if I have ever seen one. Played Sunday, Monday, May 19, 20. . . . Roger Gackley, Roxy Theatre, Northwood, N. D.

Warner Bros.

BURMA VICTORY: War Documentary.—An excellent war documentary film as far as photography was concerned, but outdated now. Half the audience walked out. It killed a good Gene Autry feature. “Melody Ranch. It should have been a great film, English narration terrible. What the hell is it? Didn’t draw. Played Wednesday, Thursday, May 30—Harland Rankin, Plaza Theatre, Tifton, Ga.

CHRISTMAS IN CONNECTICUT: Dennis Morgan, Barbara Stanwyck.—Just the type that goes over O.K. here. Played to a house of the week. Never laughed at the humorous jokes and was satisfied with the picture. Played Wednesday, Thursday, May 15, 16. . . . Joe Drury, Wells Theatre, St. Marys, Ga. Small town small patronage.

CINERELLA JONES: Joan Leslie, Robert Alda.–Very silly comedy that did average business. Played Tuesday-Thursday, May 21-23—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind.

CINERELLA JONES: Joan Leslie, Robert Alda.—This picture is something terribly wrong with this picture. It couldn’t get the audience interested. Too much bubble blowing. The part ruined Alda’s hopes and such a good part. Played in Blum’s, Played Friday, Saturday—E. J. Rumell, Cris Theatre, Loveland, Ohio. Rural and small town patronage.

DANGEROUS SIGNAL: Paye Emerson, Zachary Scott—This picture did pretty well, but not as well as expected, although the town wanted it. Played during rain weather. Played Wednesday, Thursday, May 22, 23. . . . Joe Drury, Wells Theatre, St. Marys, Ga. Small town and rural patronage.


MAKE YOUR OWN BED: Jack Carson, Jane Wyman—This is a good picture, played to average business. Played Tuesday-Thursday, Sunday, May 14-16—L. Brail, Jr., New Theatre, Beaunit, Ark.

MY REPUTATION: Barbara Stanwyck, George Brent.—This was a good picture. Played to average business. Played Friday, Saturday, Sunday, May 14-16—L. Brail, Jr., New Theatre, Beaunit, Ark.

WORLD WITH BABY: March of Time—This was quite academic. I have played every issue of this series since its inception, but find my patrons don’t care for it and more than average person in a small town cares little about “The Palestine Problem” and “American Bureaucracy.”—Hubert H. Gates, Garlock Theatre, Center, S. D.

REPORT ON GREECE: March of Time—Interesting news to those interested in the old world affairs of today. Patrons’ comments favorable.—George O. Wiggin, Maplewood Theatre, Malden, Mass.

PARAMOUNT: The Lonesome Stranger—Popular Suee, No. 5.—Paramount Together in the Weather—Paramount Feature: The Bride Wore Boots—Paramount

RIALTO: Cured Duck . . . . RKO Feature: Shadow of a Doubt—Universal

RIYOL: Throwing the Bull. . . . 20th-Century-Fox Feature: Clun Boy—20th-Century-Fox

ROXY: Golden Horses. . . . 20th-Century-Fox Feature: Somewhere in the Night—20th-Century-Fox


WINTER GARDEN: Picture Pioneer. . . . Universal Banquet of Melody—Universal Feature: The Runaround—Universal

Universal

MAESTRO OF THE COMICS: Person-Oddities—This is about the persons who draw the funny things. How sure it should go over.—Nick Raspa, State Theatre, Riverside, W. Va.


SCHOOL FOR MERMAIDS: Person-Oddities which is all right.—Nick Raspa, State Theatre, Riverside, W. Va.

FRONTIER DAYS: Santa Fe Trail Westerns—These primitive Westerns are all good. They have everything the people want.—Nick Raspa, State Theatre, Riverside, W. Va.

ORDERS FROM TOKYO: Technicolor Special—This is very good, but my patrons have seen enough war films to make many more. Warner Bros. You can really make them.—Nick Raspa, State Theatre, Riverside, W. Va.


Publicists Get Wage Rise In Retrospective Pact

The minimum pay for senior studio publicists will be increased from $109.80 a week to $125.05 retroactive to October 9, 1943, with lesser classifications increased proportionately, under terms of a contract offered by the producers to a committee of the Screen Publicists Guild, which is expected to be signed shortly.

The new pact covers the period from the above date to January 1, 1946, during which time the publicists worked under terms of a previous pact with the understanding that the pay rise now agreed upon would be retroactive.

Negotiation of a contract to start from the beginning of 1946 awaits the outcome of a jurisdictional dispute between SPG and the newly-formed Studio Motion Picture Publicists. Meanwhile the new levels will go into effect, with the terms of whatever contract may be negotiated to be made retroactive to last January. It is estimated that back pay to the publicists under the agreement now reached will total in excess of $50,000. No date has been set as yet for the opening of new negotiations.
"One of the Best Murder Mysteries Ever Produced in Hollywood"

SHOWMEN'S TRADE REVIEW

"Audiences Loved 'The Glass Alibi'"
Hollywood Motion Picture Review

"Tense Melodrama"
Hollywood Reporter

"Novel Plot"
Motion Picture Herald

It's a Suspenseful Yarn Intelligently Filmed, Skillfully Cast and Well Directed"
N. Y. Daily News

"A Murder Thriller...Suspenseful Script"
N. Y. Post

THE GLASS ALIBI
Starring
PAUL KELLY - DOUGLAS FOWLEY - ANNE GWYNNE
MARIS WRIXON and JACK CONRAD
Produced and Directed by
W. LEE WILDER

A REPUBLIC PICTURE
A statistical compilation and comparison of Box Office Performance in first run theatres

Production in India Leaps with Restrictions Off

By Bombay Correspondence

The relaxation of the licensing system for production in India of features and shorts which prevailed during the war came to an end last year. This has given a fillip to production and more than 100 new producing companies—most of them with limited capital—have been floated. There is, therefore, a great demand for raw film as well as for equipment.

This demand has given rise to black market operations. The black market price of 1,000 feet of negative is about five times the officially quoted price. At the present time raw stock made by Eastman and duPont is available. It is expected that Gevart of Belgium will soon introduce its product here.

Although Indian film men look to the U.S. for raw stock, equipment is still only trickling in. This adds to the difficulties in the expansion of the industry in both production and exhibition, particularly the latter. In recent months the restrictions on building materials have been eased. However, materials and wages are still three times higher than pre-war prices.

Since last month the import duty on raw and exposed films has been increased. Compared with the old rate, the import duty on raw stock has been increased by about 130 per cent, while it has been increased on exposed film by about 27.5 per cent. Although India produces on an average of 150 features a year, about 250 films are imported from abroad, the majority of them from the U.S.

Central Cine Corporation, Bombay, has acquired from the Government of India the production and distribution rights to Indian News Parade and Information Films of India. A. J. Patel, in charge of Central Cine, has reported that the Parade newreels will get under way immediately, but that work on the documentaries will be delayed for several weeks. Newsreel cameramen have been appointed and distribution centers have been established for Indian News Parade.

Protest Early Sunday Sale Of Baseball Tickets

Philadelphia theatre owners are protesting the sale of Sunday tickets by the American and National League Baseball Clubs, which are placed on sale as early as 10:30 A.M. The Sunday blue laws prohibit the sale of amusement tickets before 2 P.M., and the film men have obeyed this law since its passage by the legislature. The protesting group is making a study of the situation to determine how the clubs can open their parks in the morning without meeting legal opposition.
Get 'em In, Out and Back

Business falling off in the Broadway cinemas should remind house managers that there's more than one way of skinning a cat. The over-all picture shows that, while attendance has dipped, there are capacity crowds seeking admissions at certain peak hours.

During these peak periods, considerable loss of revenue results because service staffs and supervisory personnel have not yet recovered our pre-war efficiency in refilling vacant seats.

One of the important theatres has long been noted for its street and lobby waits. Invariably, after the patron has inched his way forward until he reaches the auditorium, he is able to discern numerous unoccupied seats scattered throughout the center area and in bulk quantity along the sides.

A similar pattern of operation is apparent in other downtown theatres.

The task of getting people to come to our theatres is becoming increasingly difficult. When they do come, let's make every effort to get them into seats as quickly as possible, lest we drive them across the street to the opposition or discourage them from coming downtown altogether.

\[\Delta \Delta \Delta\]

A Reel Party

Something new has been added to theatre tie-ups with local organizations in connection with theatre parties. Kenneth Elmore, manager of the Howard theatre, Monon, Ind., is the showman who is responsible and we predict that his ingenious idea will be carried out by other theatremen.

When the Band Parents Organization wanted to raise funds recently, they approached Mr. Elmore and suggested a theatre party. Realizing that the group might not garner a sufficient amount from a percentage on the sale of advance tickets, they suggested that they solicit the businessmen for a cooperative newspaper ad.

The theatre and the current attraction came in for top prominence in a two-page spread which merchants subscribed for. The Parents group collected enough on the advertisements to give them a tidy profit in excess of the amount collected from their share of the ticket sales.

Short Changed

Unable to get newspaper advertising space in Memphis last week, manager Jim Barnes of the Warner theatre recruited a number of girls and put them to work with telephone directories, phoning subscribers.

"Hello," was the stock message, "This is the Warner theatre. Due to the newspaper shortage, we are calling to inform you... We hope we shall have the pleasure of seeing you..."

A patron with a sense of humor received the message and decided to acknowledge the call. "Hello, Warner theatre," said the cashier.

"Hello," came the voice over the wire. "Due to a shortage of money, I'll be unable to attend your theatre. Good-bye."

\[\Delta \Delta \Delta\]

Up in Smoke

Something new also has been added to showmanship lore by the advertising and publicity department of Twentieth Century-Fox, headed by Charles Schlafly.

When "Smoky" makes its world premiere in Denver and Salt Lake City during the coming week, residents of those two cities will get their first view of Technicolor sky writing.

For the first time in connection with the exploitation of a film production, airplanes will weave their way through the blue skies, writing out the picture title in pink and white smoke. "Smoky", incidentally, is filmed in Technicolor.

\[\Delta \Delta \Delta\]

Yo-Yo Climbing

The increasing popularity of Yo-Yo is again established throughout the New England states, with alert theatre managers registering extra ticket sales by promoting contests for skilled manipulators.

Some of the kids acquire an amazing dexterity, looping and barrel rolling the grooved doorknobs.

Next time you're in New York, come up and we'll teach you the Immelman super-de-luxe rotor spin with a double under-the-leg pitch climb.

—CHESTER FRIEDMAN
Dressed in gingham gowns with parasols, carrying copy exploiting "Two Sisters from Boston", this stunt attracted plenty of attention for manager Arthur Egberts of Loew's Ohio theatre in Columbus.

Economical, this barrel device, right, helped manager M. R. Blair to promote "Gilda" at the Regent, Cedar Falls, Iowa. Within the barrel were stills and picture copy.

At left, street lamp-posts placarded to exploit "From This Day Forward" was arranged by publicist Helen Wabbe of the RKO Golden Gate, San Francisco.

Willis E. Shaffer, manager of the Royal theatre, Atchison, Kansas, recently played "The Good Old Days". Reminiscent of the styles worn back in the Nineties, this street ballyhoo attracted considerable attention to the playdate in advance of the opening.

Appropriately outfitted, this attractive lass, right, did a swell job ballyhooing "The Well Groomed Bride" at the Midwest, Oklahoma City, for manager R. A. Hynes.

Window tie-up, left, with downtown department store in Davenport, Iowa, put strong accent on coming Esquire theatre attractions for manager Francis C. Gillon.
SHOWMANSHIP paid off for C. W. Barnes, Jr., of the Granada theatre, Kansas City, Mo., when he recently booked the short subject, "Golden Horses". Film, produced only 30 miles from the city, was overlooked by the first-run houses. Barnes tied up with Starlane Farms which loaned the theatre the attractive ballyhoo above which toured the city. At evening performances the horse and his trainer entertained the audience from the stage. At right is the Granada box office which Barnes converted into a stall from odds-and-ends collected around the theatre. Cost was practically nothing.

Manager Jerry Schur, right, collected 1,000 cans of food and $100 in cash from children who attended regular Saturday matinee at his Laconia theatre in the Bronx, New York. Each can was good for one ticket on a drawing for prizes.

Special box office, left, helped Sol Sorokin, manager of Keith's, Washington, D. C., promote advance sale of tickets for cartoon show.

In the outside lobby of the Victoria theatre, New York City, this attractive display is drawing attention to manager Maurice Maurer's current engagement of "Badman's Territory".

Ten days in advance of the opening of "Kitty" at the Paramount, Cedar Rapids, Iowa, city manager Harry R. Moore erected this massive setpiece measuring 15 x 12 feet.
Exploiting the New Pictures

How the recent pictures are being sold at the first run and pre-release date showings

A NIGHT IN CASABLANCA

Taking his cue from the many zany night club scenes in "A Night in Casablanca," manager Walter Kessler spotted 1,000 table tent cards in downtown restaurants to exploit the picture at Loew's theatre in Canton, Ohio. Copy read: "Reserved for the Marx Brothers." Night clubs in Canton featured the hit song revival from the film, "Who's Sorry Now," with band leaders giving picture and playdate credits.

A four-day cooperative newspaper ad campaign with total lineage running over 2,000 lines was promoted. This excluded the theatre's regular ad budget. Two-column art breaks were planted two days in advance in local papers and also on opening day. Radio spot announcements were used extensively on WHBC to ballyhoo the opening.

Songstress Lisette Verca was the subject for window displays at Arnold's Beauty Salon, Nussbaum's Jewelry Shop, Kresge's and the Finney Drug Company with blowups of stills being used in most cases. Lois Collier, who plays one of the feminine leads, also was brought in on exploitation tieups. The Gertzman Hat Shop featured Lois in a counter display, while the Stern-Mann Company included scene stills of Miss Collier in a sportswear window display.

Street Ballyhoo in Boston

Publicists George Kraska and Joe DiPesa used a street ballyhoo to promote the playdate at Loew's State and Orpheum theatres, Boston. A man dressed as Groucho Marx roamed the streets in the theatrical center for several hours each day in advance of opening with a card on his back reading: "If you think I'm looney wait till you see the Marx Brothers in 'A Night in Casablanca.'"

Special cards were printed for merchant distribution in advance of playdate. The cards were silk-screened and measured 11 x 14, with appropriate copy reading: "We're all spending 'A Night in Casablanca.' See us in the morning."

Cooperative newspaper ads were arranged with Rogers Jewelry Company, Washington Jewel Company and Elsie Parker Beauty Parlor. Window displays were set with Jordan Marsh Company and R. H. White Company featuring stills of Lisette Verca and Lois Collier. Tieups were made with music and tobacco shops for counter and window displays.

In Hartford, Conn., manager Lou Cohen promoted a "Goofy" contest sponsored by the local newspaper. The following story was planted:

"The Marx Brothers have a 'goofy night' here's an economical stunt which attracted attention to the "Young Widow" date at the Loew theatre in Dayton. Usher seated in chair admiring photo of Jane Russell, and large sign tell the story.

in Casablanca, which is coming to Loew's Poli theatre. The management is asking moviegoers to write about their 'goofy nights,' an unusual event, maybe an embarrassing or nightmarish or just plain 'goofy.' For the best letters received by the contest editor at Loew's Poli, the management offers three cash awards of $10, $3, and $2, and 10 pair of guest tickets to 'A Night in Casablanca.'"

DO YOU LOVE ME?

For the opening of "Do You Love Me?" in Hartford, Conn., a joint theatre campaign was conducted by managers Lou Cohen and Fred R. Greenway of the Poli and Palace, respectively.

Topping the campaign was a "Harry James Trumpet Contest," announced through the local newspaper and by theatre trailers. Prizes were promoted from local merchants for winners. Runners-up received guest tickets and photos of James, who is featured in the picture.

Sets Record Tieup

A tieup was arranged with the Connecticut distributor of Columbia Records for the distribution of 22x28 stenciled window cards. The record company also ran cooperative newspaper ads and used counter displays. Another record tieup was made with G. Fox and Company, one of the largest department stores in the East, with mention of Dick Haymes in co-op newspaper ads, and with window displays.

"A Spot the Singer" radio show was promoted over a local station. Winners on the quiz show received guest tickets. Participants on a "Man on the Street" broadcast discussed the picture, stars, etc. Joe Girard, local disc-jockey, gave guest tickets to the first 25 listeners who listed the most recordings by different artists of title tunes.

Beauty salons, furniture stores and movie shops ran co-op ads tying-in with the picture. Hit tunes from the production were played at theatre intermissions at both theatres for a month in advance. Night club and hotel band leaders were contacted to plug the music from the picture. A joke box (playing Harry James and Dick Haymes recordings) was set up in the lobby of the Poli.

Imprinted record bags were distributed by downtown Hartford music shops. Window displays were arranged at grocery stores. Stationery stores used window tieups on the Dick Haymes and Maureen O'Hara endorsement of Shafer's Ink.

ONE MORE TOMORROW

Due to the rationing of newspaper space, radio was used extensively to advertise "One More Tomorrow" playdates in Dallas and Memphis.

In Dallas, manager Dick Foy of the Palace theatre arranged several radio tieups. Carol Weaver, star of the radio show, "Sweetest Story Ever Told," sang "One More Tomorrow" as the feature song of the program, giving theatre and playdate credit. A 100-word plug was promoted on the Lone Star Gas Company radio show over WFAA.

Walter Kuehn, director of recorded song programs for both WFAA and KGKO, used plugs twice daily on the two stations for a week. Roy George, program director for KLRL, played the title song on the "Battle of Hiss" broadcast with screen credit. Alta Faye reviewed the picture on her weekly program over WRR. The Louise Record Shop's program used a 100-word plug for five days.

Good News Breaks

Newspaper breaks included a two-column feature on Ann Sheridan in the News; two-column cut in the amusement section, and a fashion feature on the women's page of the Times Herald; two-column cut on the front page of Bill's Bugle and a two-column cut in the SMU Campus.

Window displays were arranged with Lone Star Gas, Melody Shop, Grand-Silver, Harris Record Shop and The Record Shop. An elaborate theatre front was devised to emphasize the five-star angle.

Manager Jim Barnes of the Warner theatre, Memphis, also faced with a shortage of (Continued on opposite page)
available newspaper space, took the initiative by buying all "news" spots on the air to publicize "One More Tomorrow." Barnes followed this up by purchasing all available heralds found locally. An additional 5,000 were printed. 2,000 imprinted postal cards were sent to prominent merchants as well as the general public.

For street ballyhoo a converted jeep with six sheets on either side was driven around the main streets of the town during rush hours and the entire Loop district during the slack hours.

Starting three days in advance Barnes had girls using the telephone to inform people that "one of the most outstanding pictures of the year" was coming to the Warner.

In Hartford, Conn., manager Jim McCarthy of Warners' Strand emphasized the fact that Ann Sheridan was named "America's Best Dressed Woman in 1945," obtaining several newspaper breaks on both the amusement and fashion pages of the local press.

Co-op Ads Arranged

Several newspaper cooperative ads were promoted with beauty shops, all featuring photos of Miss Sheridan. Downtown music and record shops carried window displays. Local disc-jockeys plugged the film on Hartford's four radio stations. McCarthy also used spot announcements and newspaper teaser ads.

The orchestra on the Ohio River boat, The Island Queen, which carries close to 10,000 persons weekly from the city of Cincinnati to the nearby Coney Island and back, played the title song from "One More Tomorrow" and plugged the opening of the picture at the Albee theatre for a full week in advance.

Tieups arranged under the direction of manager Joseph Alexander also included four downtown music shops, which put on window and counter displays; a large florist shop window; cooperative newspaper ads with two stores, and a special fashion feature in the Times-Star.

Robert Hynes' campaign for the picture's opening at the Midwest, Oklahoma City, featured tieups with juke boxes and hotels.

Ten music companies supplying music by direct wire to cafes, bars, etc., permitted the operators to plug the picture's theme song. Posters and placards were spotted in hotel lobbies and the picture received a 15 minute radio plug on Helen Rogers' "Women's Gossip" program over KOMA.

The Campbell Soup tieup resulted in additional radio publicity and counter displays in grocery stores.

YOUNG WIDOW

A key stunt, which appears likely to be adopted for all playdates of "Young Widow," was used by manager Bill Reisinger to exploit the opening of the picture at Loew's theatre in Dayton, Ohio.

Reisinger planted a stooge in front of the theatre, with a two-way sign reading: "I've waited five years to see Jane Russell, so I'm first in line to see 'Young Widow'." The man, seated in a chair next to the box-office, attracted the attention of passers-by, who stopped to read the copy.

The appearance of Jane Russell in the picture was stressed in all media of promotion, publicity, advertising and exploitation. The Home Store featured the star in a full page cooperative newspaper ad on cosmetics. The Sporlein Beauty Salon used four one-column ads, and Spencer's Jewelry Store plugged the song from the picture, "My Heart Sings," in a three-column co-op ad.

Sets Royal Crown Tieup

Art and feature stories were above average as the News, Herald and Journal gave space to Marie Wilson, Penny Singleton, Louis Hayward and Miss Russell, all members of the cast. Radio broadcasts featured a sidewalk interview of the stooge used in the box-office stunt over station WING. Spot announcements were used on both WING and WHIO.

Royal Crown Cola trucks were banded with copy reading: "World's Most Exciting Brunette" and "World's Most Enjoyable Drink."

Press, Programs and Tieups Sell Haney Playdates

Newspapers, weekly programs and window tieups were used by manager Leo Haney to exploit his playdate on "Leave Her to Heaven" at the Lido Theatre, Maywood, Ill. Haney tied in with the anniversary of the weekly newspaper, the Herald, by announcing the picture as an anniversary hit. 1,000 weekly programs were distributed. A total of 10 window tieups were arranged.

Newspaper Contest Sells "Sisters"

Harvey Anderson, manager of the Apollo, Atlantic City, ran a newspaper contest recently in which he told the public that "Two Sisters from Boston" were at large in the city. Photos of Kathryn Grayson and June Allyson were planted in various mid-city spots, and clues furnished daily in the advertisements. Cash prizes were offered to the persons who found the photographs.

Groom Promotes Contests, Co-Op for "Ziegfeld"

A coloring contest on the Petty "Ziegfeld Girl," which was publicized in a full page cooperative newspaper ad, gave impetus to manager Arthur Groom's engagement of "Ziegfeld Follies" at Loew's theatre, Evansville, Ind. Cash prizes and guest tickets were awarded winners of the contest. The full page ad appeared in the Sunday Courier and Press and was paid for by 11 merchants.

Abundant stories with art were planted in the local newspapers, topped by a large photo of Lucille Ball, star of the picture, in the Courier and Press. Radio also was extensively used. The picture was plugged on the "Pass the Bucks" quiz show, broadcast from the lobby of the theatre. A two-minute synopsis of the film was carried on "Entertainment Hints" over WEOA. The Royal Crown program used hit tunes from the picture, starting a week in advance.

Distributes Circulars, Heralds

A special advance lobby display (cut-out of three-sheet Petty Girl) mounted on a 6 ft. by 24 in. wide board was used three weeks in advance. The display was hung behind the doorman and attracted a good deal of attention.

Three thousands heralds were distributed two days in advance, as follows: 1,000 at Cole Brothers Circus; 500 after wrestling match at Evansville Coliseum, and 500 each at three local high schools.

In addition 3,000 hand bills were distributed on important shopping days. 200 "Ziegfeld Follies" souvenir books were planted in downtown waiting rooms of barber shops, beauty shops and doctors' and dentists' offices. 100 more of the souvenir books were passed out by Schear's department store.

Window displays were arranged with Woolworth's and Scheir's. The latter used a 30x40 color enlargement of Kathryn Grayson in the ladies' apparel window with theatre and playdate credit. Lobby displays were set in Hohls McCurdy, Vendome and Sonntag.

TIEUP WITH U.S.E.S. IS GOODWILL BUILDER

A goodwill gesture that reaped a harvest of newspaper publicity was promoted recently by manager Lou S. Hart when he opened a branch office of the United States Employment Service in the lobby of the Glove theatre, Gloveville, N. Y.

The branch was opened in conjunction with the playdate of "From This Day Forward" as a convenience to veterans. The results were gratifying. At least 40 persons a day were interviewed.
The Selling Approach
ON NEW PRODUCT

ONE MORE TOMORROW (Warner Brothers): This is a gay romantic comedy in which Ann Sheridan, the star, is a photographer on a photo magazine. About two weeks in advance of opening a tieup could be arranged with the local newspaper to run a camera contest. Readers could be invited to submit pictures of scenes typical of a day in your town. These might include street scenes, men at work, children at school or at play, night life, political events, etc. From the photos submitted the newspaper could prepare a full page layout, naming one of the pictures for first prize.

Cue the title for a poster campaign around town designed to aid the city's drive against reckless driving. Copy could read: "Our kids look forward to 'One More Tomorrow'... drive carefully." This copy may be used for signs, for cards posted on poles and billboards, or on small cards to be distributed to drivers through gasoline service stations throughout town. Cards should also carry theatre copy.

"The Bantam" is the picture magazine around which much of the incident in "One More Tomorrow" revolves. This suggests a tie-in with your schools' regular publication staffs offering a premium prize for the best special issue of a school "Bantam" published during your playdate. These issues could be devoted to "The Motion Picture as a Force in Education" and could feature reviews of the picture.

The statuesque beauty of Alexis Smith, a star of the picture, suggests a model contest staged by a local department store or fashion emporium. Tieups on the hit tune, "One More Tomorrow," also are suggested with window and counter displays, cooperative newspaper ads, imprinted heralds to their mailing lists or as counter giveaways and package inserts. Contact the local radio station for song renditions on musical programs. Also in night clubs and dance halls.

A SCANDAL IN PARIS (United Artists): The story here is about a 19th Century master-crook, a waterfront cafe singer and the daughter of the Paris police chief, respectively played by George Sanders, Carole Landis and Signe Hasso. The important stress placed in the picture on the function and activity of the police department suggests a whole series of angles which may be worked through your local department.

Invite the local chief of police and some of his aides to a special screening. Have a newspaper reporter interview the chief following the screening for a human interest story. Interest the local police department in holding an exhibit of modern equipment contrasted with that used in the 1800's. A contest could be set up among school children on the subject, "The greatest detective and why I think so." Arrange newspaper coverage of the event.

Conduct a "Perfect Leg" contest based on the report of Hollywood authorities that Carole Landis has perfect leg measurements. If possible promote nylon hose from merchants for awards. In the picture Mts Landis does a dance in silhouette. Use a lobby display featuring a lifesize cut-out of the star behind a large hoop covered with thin material and a strong light. The silhouette also can be used for a newspaper drawing contest using the angle, "Make the silhouette come to life!"

Katw Promotes Merchandise
For Monday Night Show

Manager Philip Katz has built up quite a following for his Monday evening "Lucky Night" show since the introduction of "Merchants' Surprise" at the Kenyon theatre, Pittsburgh, Pa. Following the usual awards for "Lucky Night," additional games are played for the merchandise and services donated by a dozen enterprising merchants in the Northside area. They include a laundary offering free service, candy company, garage, shoe store, optician, beauty shop, tobacco shop, photographer and a bakery.

Children's Matinees Swell
Attendance for "Henry V"

Special Morning Matinees for school children arranged by manager L. A. Stanley Landis drew considerable extra business for the playdate of "Henry V" at the Em-
WEISS OUTLINES PROBLEMS OF DRIVE-IN MANAGEMENT

During the coming months, many new Drive-In theatres are scheduled to open around the country. Seymour Weiss, manager of the Westside Drive-In theatre in Cleveland, offers a few suggestions for theatre managers who may be assigned to such operations.

Mr. Weiss started his theatre career at the Bronx Opera House in New York. He has been connected with the Interboro circuit in New York and with Skouras theatres in Jersey City. His Drive-In experience, with two years at the Eastside in Cleveland, one year at the Eastside in Detroit, and the past three years at his present location, qualifies him to speak with authority.—C. F.

by SEYMOUR WEISS

The prevailing opinion among theatre managers that there is nothing to Drive-In theatre management is totally unfounded. There are many maintenance problems involved which Mr. Average Manager is altogether unfamiliar with, such as drainage and road upkeep, as well as over 150 individual speaker units which must be kept constantly in good repair.

One obvious sore spot is the impression given in one of the trade papers some months ago that Drive-In theatres are merely licensed lovers lanes, and that if it weren’t for the concessions, Drive-Ins would fold up their tents. Drive-Ins get their share of petters, of course, but so do indoor theatres. However, like any neighborhood theatre, the backbone of our Drive-In business is the family trade—Momm and Poppa and the kids. If this were not true, we would all have been out of business during the war years due to the fact that the younger element were all away in service.

Family Trade Our Bulwark

In regard to the family trade, we have one distinct advantage. Momm and Poppa may like to go out of an evening to see a show, but frequently are unable to find someone to stay with the baby and the rest of the kids. That’s where we come in. They pack the kids in the back seat of the car, with Baby suspended from his hammock, drive out to our place and spend the whole evening assured that Junior is safe within earshot. This works out very economically on the family budget.

Of course, there are other advantages, since the customer can dress as he pleases, his parking problem is eliminated, he can smoke, talk and take refreshments without disturbing others.

Our enterprise also appeals to many shut-ins and invalids, who shun going to indoor theatres where they are embarrassed by their handicaps or disturbed by people entering and leaving seats in the same row they are seated in. At our Eastside Drive-In, for instance, one of our steady patrons is an invalid who arrives in a specially equipped car that permits a cot to be slid out from the rear of the vehicle, the cot then being inclined to allow him to view the picture in comfort.

Where the average theatre manager can, at best, hope to draw patrons from within a limited radius of his theatre, the Drive-In can draw from many parts of the city and from towns ten or more miles distant. These facts have a direct bearing on advertising and exploitation connected with our Drive-Ins.

The daily newspapers are our best bet for reaching the greatest number of people. In the display ads, the address should always be easily and quickly readable. This is especially important to a new theatre because if they don’t know where you are located, the patrons just won’t show up.

Passes Make Friends

In this connection, I have always found it advantageous to leave a few passes with gas station attendants as far as ten miles away from the theatre. These attendants can be very helpful in directing people or when asked where the Drive-In is and how to get there.

Returning to newspaper ads, even in the smaller conventional advertisements there should always be a reverse slug or a small panel for some institutional copy. When you sell a particular picture, it just means increased revenue for one night, but when you sell someone on the uniqueness of your type of theatre, you’re building repeat business.

Many people who drive past the theatre frequently are not curious enough to make their first visit. These are the people to whom a direct effort must be made through provocative attraction signs.

It will be remembered that most Drive-In theatres usually play a late run of pictures. For this reason, exploitation and promotion must necessarily be directed at the institutional novelty of the enterprise rather than the pictures themselves.

We have found it extremely advantageous to use programs listing our coming theatre attractions, which are distributed to patrons at the time they purchase their tickets.

Twins Admitted Free to Exploit "Wonder Man"

Guest tickets were given to all twins of East Chicago, Ind., who attended the showing of "Wonder Man" at the Forsythe theatre. Manager Helen Wingard arranged the promotion. A story on the stunt was planted in the Globe. A window display was promoted with a confectionery store tying in a "wonder brick" of ice cream with the picture. 50 cards were placed in store windows.
Street Ballyhoo
Sells "Abilene"
In New Haven

Two cowboys, a cowgirl, a chuck wagon and three horses were promoted by manager William Brown from a local ranch and used for a novel and highly effective street ballyhoo to exploit "Abilene Town" at the Poli-Bijou theatre, New Haven, Conn. The tieup was made with the HM Ranch of East Haven.

Brown arranged a tieup with the Eli Skating Club whereby the picture was plugged on the club's public address system. Special prizes were given for handicap races. A western song quiz contest was conducted over radio station WNH'C a week in advance. Guest tickets were awarded to participants correctly answering the questions.

Several window and counter tieups were arranged. The window displays included United-Whelan Stores, Shartenberg's, Louis Army and Navy store, Bond's Clothes and the David Dean Smith Radio shops. Counter displays were had at the Music Corner, Kirby's Jewelry store and Shartenberg's.

A lobby display was placed in the New Haven Public Library. 1,500 bookmarks imprinted with playdate copy were used by the Library and six branches. 50 window cards were distributed in all sections of the city.

Harvey Arranges Extensive Campaign for "Utopia"

Extensive press publicity, cooperative newspaper display ads, radio announcements and a quiz contest were promoted by manager Robert Harvey to exploit "Road to Utopia" at the Broadway theatre, Timmins, Ont., Can. Contestants for the quiz, on the stage, were the Canadian Young People's Club members. Harvey garnered a good deal of publicity from a full page co-op ad in the Daily Press, paid for by 14 merchants. Another co-op ad arranged with C. A. Reamus Jewel store featured a 10½ inch photo of Dorothy Lamour. Window tieups, cards on juke boxes and in restaurants, plus arrows on the main street imprinted with playdate copy, augmented the campaign.

Screening Publicizes "Steel"

A special screening for steel executives was arranged by manager Frank Bradley on the short subject "Steel" at the Regent theatre, Sheffield, Yorkshire, England. The event was well publicized in the press of Sheffield. Britain's steel center.

DILEMMA OF A VACUUM CLEANER SALESMAN

Jim McCarthy of Warner's Strand, Hartford, Conn., instilled the idea that "Little Giant" is a screen story of a vacuum cleaner's activities into the minds of local newspaper readers, by planting the following item on an amusement page:

"TWO TOLD TALES. Going the rounds these days is the story of the vacuum cleaner salesman who, despite protests of the lady of the household, gained admittance and at once spread his cleaner attachments before her in a neat display. Then he rounded up wastebaskets and sodden ashes from the fireplace and tossed the mass on the floor, grinding it in with his heel."

"He calmed the astonished woman's fears by telling her the vacuum cleaner would clean it up without leaving a trace. But, without another word, the prospect went to the kitchen and returned with a shotgun."

"What's that for?" cried the uneasy salesman.

"No electricity, was the laconic reply."

Buffalo Trucks, Cabs and Buses
Sell "Devotion"

"Devotion" received thorough exploitation via Buffalo's transportation facilities during its engagement at Shea's Buffalo theatre, by Charles B. Taylor, publicity manager.

The campaign included 100 taxi bumper strips, 75 delivery truck bumper strips, 125 bus cards on Greyhound Bus Lines, and card displays in various terminals.

Other promotional activities included distribution of book marks in all Buffalo public libraries; spotting of 75 newstand cards, 60 frame cards for hotels, drug stores and other good locations; 7,500 printed bags for Beck's shoe store, 2,500 printed coasters for leading cafes, 150 cards for barber and beauty shops, 150 cards for the Rector News Trucks carrying Red Book story, and more than a dozen window displays.

Whelan Gets Utility Tieup

In the advance campaign on "One More Tomorrow" at the RKO Orpheum theatre, Minneapolis, a tieup was made by manager Bob Whelan with the Minneapolis Gas & Light Company. Servel distributors, to mail out 60,000 card inserts to customers calling attention to the picture's playdate. The cards, sent out with gas and electric bills, carried a still of Jane Wyman, with the line, "Goodbye, noise and trouble. We're changing to a Servel!" Other picture and theatre credits also were included.

Mills Promotes Railway Tieup on Short Subject

Arnold Mills, manager of the Newsreel theatre, Portland, Ore., lined up the five biggest railroad lines of Oregon into that city to help exploit the two-color Technicolor short, "All Aboard!" The lines included Union Pacific, Northern Pacific, Great Northern, Southern Pacific, and Chicago, Milwaukee, St. Paul & Pacific.

The railway executives put displays on their downtown ticket offices and 7,500 printed slips announcing the picture's engagement were distributed with pay-checks to company employees.

Follow-up letters were sent to all officials urging cooperation by permitting the theatre to use the employees' bulletin boards for reminder copy. The railroad unions were notified and they responded with announcements at union meetings, as well as cards on their bulletin boards.

Morales Plants Newspaper Stories in Havana

An avalanche of stories and art was planted in newspapers and magazines by manager Rafael Morales to exploit the playdate of "Kiss and Tell" at the Encanto theatre, Havana, Cuba. To augment the press campaign, Morales arranged an attractive lobby display and promoted several window and counter tieups.
Campbell Alternated Between Defense and Theatre Business

Jack Campbell, manager of the Scala cinema, Runcorn, Cheshire, England, traces his theatre career back to 1934 when he was a re-wind boy. Five years later he joined the Army and was discharged after 18 months service as chief projectionist. He became associated with Gaumont British Picture Corporation as assistant manager at the Capitol theatre, Edinburgh, later serving in the same capacity at the New Savoy in Glasgow and the Picture House in that city. From 1940 until 1943 he was engaged in war work, joining Odeon Theatres later to become manager at West Hartlepool. After a brief spell with Raymond Stross Theatres, Ltd., he took his present assignment.

Jack promises to become an active contributor to the Round Table. He was born in Scotland, April, 1916, and is married.

Schwartz with Balaban & Katz Circuit Since 1937

While completing his last year at high school, almost ten years ago, Norton Schwartz took a job as usher with the B. & K. circuit in Chicago in order to strengthen his financial position. He later became doorman and chief of staff, and after completing his education at the University of Illinois, enlisted in the U.S. Army Air Corps in 1942. Upon his discharge four years later, he rejoined the circuit as assistant manager at the State Lake theatre. Norton is married and is 25 years old.

Mitchell Is Schine House Manager

Jack N. Mitchell, one of the latest theatre men to join the Round Table, is house manager of the Kentucky theatre in Lexington, Ky. Prior to this assignment he was assistant manager of the Strand theatre, also operated by the Schine circuit in that city. Jack was born on November 3rd, 1918, in Paris, Ky. He is married and has one child.

L. C. Dyttrmier Back at Varsity

L. C. Dyttrmier, recently discharged from the U.S. Army after four years service, has returned to Varsity’s Varsity theatre, Buffalo, N.Y., and resumes his former post as manager. Dyttrmier is 27 years old. He entered theatre business as an usher at the Jefferson theatre, moving along to the post of assistant manager at the Apollo in 1941.


Assistant Managers: Frank Manante, Loew-College, New Haven, Conn. Charles M. Dacus, Beach, Miami Beach, Fla. Humbert Rodolzits, Loew’s State, Newark, N. J. James Stavron, Cameo, South Orange, N. J. Charles Richards, student assistant, Loew’s Ohio, Columbus, Charles Updyke, Palace, Jamestown, N. Y. Nat Hems, relief assistant, Capitol, Union City, N. J.

Returned Servicemen: Audrey Couch, Riviera, Knoxville, Tenn. L. C. Dyttrmier, Basil’s Varsity, Buffalo, N. Y. John A. Kane, Rialto, York, Penna. Edward Force, assistant manager, RKO Proctor’s, Newark, N. J. F. G. Doney, assistant manager, Capitol, Halifax, N. S.


Co-Op Ads and Contest Boost "Spellbound"

A highly effective newspaper ad campaign augmented by several attractive cooperative display ads and a beauty contest resulted in extra business for "Spellbound" at the State theatre in Boston. Publicist George Kraska arranged the campaign.

Stories were planted in the American, Post and Globe to publicize the "Miss Spellbound of Boston" contest. The winner, who was chosen by audience acclaim from the stage, received a week’s engagement at the Club Mayfair and gifts.

Kraska arranged two cooperative newspaper display ads each with Jordan Marsh department store and R. H. White’s. Other co-ops were set with Plotkin Bros. and Andrew J. Lloyd.

REVISED DATES ON M-G-M TRADE SHOWINGS

“THREE WISE FOOLS”

<table>
<thead>
<tr>
<th>CITY</th>
<th>THEATRE</th>
<th>SCREEN ROOM</th>
<th>DATE</th>
<th>TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>ALBANY</td>
<td>20th-Fox Screen</td>
<td>1052 Broadway</td>
<td>TUES. 6/18</td>
<td>8 P.M.</td>
</tr>
<tr>
<td>ATLANTA</td>
<td>20th-Fox Screen</td>
<td>197 Walon St., N. W.</td>
<td>TUES. 6/18</td>
<td>10 A.M.</td>
</tr>
<tr>
<td>BOSTON</td>
<td>M-G-M Screen Room, 46 Church Street</td>
<td>TUES. 6/18</td>
<td>10:30 A.M. &amp; 2:15 P.M.</td>
<td></td>
</tr>
<tr>
<td>BUFFALO</td>
<td>20th-Fox Screen Room, 290 Franklin Street</td>
<td>TUES. 6/18</td>
<td>2:30 P.M.</td>
<td></td>
</tr>
<tr>
<td>CHARLOTTE</td>
<td>20th-Fox Screen Room, 309 South Church Street</td>
<td>TUES. 6/18</td>
<td>1:30 P.M.</td>
<td></td>
</tr>
<tr>
<td>CHICAGO</td>
<td>H. C. Igel's Screen Room, 1301 South Wabash Ave.</td>
<td>TUES. 6/18</td>
<td>1 P.M.</td>
<td></td>
</tr>
<tr>
<td>CINCINNATI</td>
<td>RKO Screen Room, 16 East Sixth Street</td>
<td>TUES. 6/18</td>
<td>8 P.M.</td>
<td></td>
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<tr>
<td>CLEVELAND</td>
<td>20th-Fox Screen Room, 2219 Payne Avenue</td>
<td>TUES. 6/18</td>
<td>1 P.M.</td>
<td></td>
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<tr>
<td>DETROIT</td>
<td>Max Blumenthal's Screen Room, 2310 Cass Ave.</td>
<td>TUES. 6/18</td>
<td>1:30 P.M.</td>
<td></td>
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<td>INDIANAPOLIS</td>
<td>20th-Fox Screen Room, 226 North Illinois Ave.</td>
<td>TUES. 6/18</td>
<td>2 P.M.</td>
<td></td>
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<tr>
<td>MILWAUKEE</td>
<td>Warner Screen Room, 212 W. Wisconsin Ave.</td>
<td>WED. 6/19</td>
<td>1:30 P.M.</td>
<td></td>
</tr>
<tr>
<td>NEW HAVEN</td>
<td>20th-Fox Screen Room, 40 Whiting Street</td>
<td>TUES. 6/18</td>
<td>2:30 P.M.</td>
<td></td>
</tr>
<tr>
<td>PHILADELPHIA</td>
<td>M-G-M Screen Room, 1423 Blvd. of Allies</td>
<td>TUES. 6/18</td>
<td>11 A.M.</td>
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<td>M-G-M Screen Room, 1423 Blvd. of Allies</td>
<td>TUES. 6/18</td>
<td>2 P.M.</td>
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<td>WASHINGTON</td>
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This picture has already been trade-shown in other territories.
New Popcorn Machine Displayed by Capitol

The new popcorn machine designed and manufactured by Manley, Inc., of Kansas City, Mo., specifically, it is pointed out, "for use in the finest theaters," has been placed on display in the showroom of the Capitol Motion Picture Supply Corporation, in the New York Film Center Building, 630 Ninth Avenue. The new machine eliminates oil spillage and other causes of objectionable odors, the announcement declares. Other features cited are large kettle capacity, built-in exhaust blower, and an automatic seasoning ejector.

Soviet Musical at Stanley

"Hello, Moscow," a new Soviet musical, was to open at the Stanley theater June 15. Directed by Sergei Yutkevitch, Stalin Prize Laureate, the picture's leading roles are played by prize-winning music students.

MacGowan Gets Teaching Post

Kenneth MacGowan, Paramount producer and writer on theatre subjects, has been appointed professor of theatre arts at the University of California, it has been announced by Robert G. Sproul, president. Mr. MacGowan will retire from production to devote all of his time to education.

In announcing the appointment, Mr. Sproul said a committee appointed by Provost Clarence A. Dykstra, including faculty members and representatives from the Academy of Motion Picture Arts and Sciences, had recommended to him:

1. That the University expand its theatre department to include instruction and research in motion pictures, radio, television and educational films.
2. That a Department of Theatre Arts be established.
3. That a theatre, including a workshop and stage, be provided to house the department.
4. That research be directed toward a greater utilization of motion pictures, radio and television as an educational medium.
5. That the university cooperate with the Academy of Motion Picture Arts and Sciences, the four major radio broadcasting networks and the Associated Committee on Television in developing the curriculum of the department.

Fleckes, Pioneer Executive, Dies in Hollywood at 74

Funeral services were held in Hollywood last Friday for Maurice Fleckes, 74, pioneer film executive, who died June 5, following a stroke. Mr. Fleckes, who retired nine years ago, managed film exchanges for the late Carl Laemmle, in Chicago and elsewhere, early in the latter's career, and married Anna Laemmle, sister of Carl, in 1906. Interment was in the Home of Peace Cemetery.

John Wolford

Funeral services for John Wolford, 62, partner of the Fox West Coast circuit, who died June 6, were held June 5 at Ontario, Cal.

E. R. Toorpe


To Appeal Ban on Sunday Shows in Greenville

Greenville, S. C., amusement interests, it is reported, will appeal to the South Carolina Supreme Court a ruling by Judge J. Robert Martin which prevents Sunday shows in Greenville. His ruling denied a permanent injunction restraining law enforcement officers from interfering with motion picture shows and baseball games on Sunday.
Till the End of Time

RKO Radio—Post-War Problems

The first serious treatment of the problem of youth’s readjustment to civilian life after three years of war, Dore Schary’s production comes off with complete success. Highly emotional in mood and content, directed suavely by Edward Dmytryk, and adorned by such players as Dorothy McGuire, Guy Madison, Robert Mitchum and Bill Williams, it cannot fail to reap a rich harvest at the box office. It will appeal, primarily, to women, and to that Bobby-sox crowd which already has awarded its accolade to Madison and Williams.

Allen Rivkin’s screenplay, based on the Niven Busch novel as "The Dream of Home," opens with some extremely interesting and effective sequences depicting the discharge of Marine Corps veterans. The story switches swiftly to treat in detail the readjustment problems of three of these veterans, and of those encountered by Guy Madison in particular.

Sound of wind and limb, he returns to his family in far better shape than do his companions: Robert Mitchum, who has a metal plate in his skull, and Bill Williams, who has lost both legs. Madison, however, returns in a state of mental and spiritual disorientation, due to the fact that he left home a college freshman and returns, in some ways, a man grown, and in others still a college boy.

He doesn’t want to go back to college; he doesn’t want to go to work. He doesn’t, as he himself makes clear at one point, want to do anything but lie on the beach and loaf, an attitude at once understandable and irritating to his friends and his family.

His first meeting with Dorothy McGuire gives him, at last, an objective, for it’s a case of love at first sight on the lad’s part. But Miss McGuire, cast as a young war widow, has her own readjustment problem, as poignant as his own. Having married, after a whirlwind romance, a young flyer, she has built her life and dreams around his coming, and consequently loses her moorings when he is shot down over France. Like the young men in the story, she is living at once in the past and the present, a confused and chaotic period of time, the way out of which is not quite clear.

Incidents which advance the story, intertwining as they do the lives of the three young men and the girl, are handled with superb skill, and reach their climax in a burst of action which constitutes the perfect release for the emotion evoked by preceding sequences. It’s a barroom brawl, a prison escape and a barroom brawl as ever was filmed in a Western.

The three veterans, set upon by a group of fascist-minded political organizers, find themselves fighting side by side once more in defense of those ideals and principles they had previously fought for on Guadalcanal. The battle clears away the accumulation of doubt and confusion in the minds of all of them, and the indicated happy ending is both satisfactory and believable.

Performance by the principals are uniformly excellent, and Miss McGuire once more demon¬strates that she is one the finest young actresses on the screen today. In the supporting cast, Jean Porter, pert, petite and pretty, lends a spark to a usually dull role.

An extremely effective musical score by Leigh Harline, directed by G. Bakualeimooh, adds greatly to the picture’s impact.

Screened at the Ambassador Theatre, Los Angeles, where a selected preview audience responded with audible emotion. Reviewer’s Rating: Excellent.—THALIA BELL


Smoky

20th Century Fox—A Man and a Horse

Showmen reaped a golden harvest from such films as "My Friend Flicka," and "Thunderhead, Son of Flicka," produced by the same studio, can book "Smoky" with entire confidence, for it’s the same kind of picture, and as beautifully photographed in Technicolor.

Furthermore, there’s Fred MacMurray for marquee billing as well as Anne Baxter, Bruce Cabot and Burt Ives, that sweet-voiced singer whose delivery of western songs is tops. And there’s added value in the fact that the Will Rogers novel on which the film is based has been known and loved for many years.

It’s the story of a man’s love for a horse, and the screenplay by Lillie Hayward, Dwight Cummins and Dorothy Yost, the romantic and dramatic elements have been subordinated to the emotional, which is as it should be in this type of picture.

"Smoky," real star of the piece, is shown first as a three-year-old, a wild horse who has never known rope or saddle. A roving cowhand, attracted by the beautiful stallion, sets out to break him. The man succeeds only partially, for although he wins the animal’s affection, the half-tamed horse will allow no one else to come near him. When the horse is brutally abused by the cowhand’s no-good brother, "Smoky" reverts to type, tramples his tormentor to death, and makes a break for freedom. He is eventually picked up by strangers who exploit him on the Rodeo Circuit, and when a fall incapacitates him, he is sold to a junkman and appears doomed to end his days ingloriously pulling a cart.

The cowhand, however, has not ceased to search for him. After a period of years he runs across “Smoky” and purchases him and puts him out to pasture on the self-same ranch where the wild horse was foaled.

Guy Madison’s production is at once spacious and life-like. Louis King directed with a hand as gentle and sure as that of a horse-trainer.

It’s a natural.

SHOWMEN’S REVIEWS
SHORT SUBJECTS
SHORT SUBJECTS CHART
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Bedelia

John Corfield: G.F.D.—Medici Murders

Margaret Lockwood—easily Britain’s top distaff-side star (as is confirmed in Motion Pic¬ ture Herald’s poll)—herein once more rides the Wicked Lady’s road; poisoning her hus¬ band, leaves him alive and then marries the Medici-gal act with cunning, not to say calculated, costuming of the next intended victim. It’s not Miss Lockwood’s fault that when she’s around on the screen the piece just fails, by the tiniest degree, to convince. The lady shouldn’t have been cast in such a role; particularly when she is required to stand up to samples of accomplished acting such as are submitted here by Ian Hunter and Barry K. Barnes. What is more, Miss Lockwood’s legion of fans (in Britain at least) will become ex¬ cessively restless if the gentle, politely prim, odalisque of their sentimental adoration persists in her representation of conjugal wickedness.

That is the major—almost the only—criticism to be levelled at the film from the showman’s angle. Vera Caspary, author, put all her “Laurea” ingredients into the tale. Producer Isadore Goldsmith packed up the loose ends neatly in the recent fashionable fable for psy¬ chological murder. Director Lance Confort rounded it all off with well-worn, presentation of nice people, people portraying themselves in the nicest possible surrounding, e.g., pre¬ war Monte Carlo and Britain’s much-favoured Yorkshire Dales.

Mr. Hunter plays a comfortable, adoring, nevertheless satisfying, husband married to the Borgia- mised wench (Miss Lockwood). Mr. Barnes is a detective chartered by a lady insur-
One Exciting Week

Republie—Al Pearce Comedy

Al Pearce entertains in typical manner with emphasis on stagy comedy. Claude Cowan and Shemp Howard are cast as comic rackets. This group highjacks Pearce and makes him the center of a scheme to make some easy money. Pearce suffers from amnesia and plays along with the three con-men. There are several laugh-provoking incidents, especially when Pearce's fiancée, played by Mary Treen, arrives and Pearce does not recognize her. Pearce recovers his memory and aids the police in nailing the criminals.

The radio audience that receives Pearce's pranks over the airways will be interested in this new appearance. There are several swing musical numbers including, "Heave Ho! My Lads, Heave Ho!" and "I'll Be a Brother with a Solid Four," played by The Teen-Ager Band from the Hoagy Carmichael Radio Show.

Howard D. Brown was the associate producer and Norman Beauchamp did the original screenplay. Directed by Jack Towsley and John K. Butler based on an original story by Dennis Murray.

Sene at the home office projection room. Reviewer's Rating: Fair—M. R. Y.

Release date, June 8, 1946. Running time, 69 min. 
PG. No. 1440.

—Al Pearce

Sickly .......................... Pinky Lee

—Shemp Howard

—Earline Harris, Mary Treen, Loraine George, Maury Dexter, Will Wright, Arthur Loft, Chester Clute.

Sun Valley Cyclone

Republie—Horse Story

This semi-final release in the long succession of films released by Bill Elliott comes with regrettable close with the star's decision to appear henceforth in major features exclusively, is a horse story in the complete sense of the term and among the best Westerns made in recent years. Anybody who likes horses—and anybody who doesn't isn't a true Western fan—will want to get a good look at some of the horse Thunder, and the laddies are in for a particular treat.

In Earle Snell's original screenplay, smoothly directed by R. G. Springsteen for associate producer Sidney Picker, Elliott is the only man who can ride Thunder, a horse widely believed to be a killer, and thus comes to the attention of the late Teddy Roosevelt, who's out here in Sun Valley in quest of mounts for his Rough Riders. There is a really wild horse at large in the community, and also a band of rustlers, and it comes about, in ways that look better on the screen than on paper, that Thunder puts the wild horse out of commission and does some work for the horses, and thwarts the rustlers in the bargain.

The picture's among the best of the Red Ryder, and more of the same is a suggestion with interest for Mr. Elliott's fans. Expected to join.


—William R. Weaver

Release date, May 10, 1946. Running time, 56 min. 
PG. No. 1250.

—Alan Reef
—Jiffy Compton
—Tom Drake

—Edward Everett Horton
—Milo Swanston.

—Sure Thing

PROarie 3042

PRODUCT DIGEST SECTION. JUNE 15, 1946
Two-Fisted Stranger
Columbia—Western
Charles Starrett, who rides the range as a humble cowhand, as well as “Durango,” avenger of the innocent, falls in with a group of ingénue women in a wild adventure. These sharpies have salted the local mines with industrial diamonds, and are about to trim the honest clench finger of a pretty piece of change when “Durango” moves in and spoils their game.

There’s plenty of riding and fighting, as well as a romantic intrigue in which Doris Howek is the protagonist, before the crooks are punished, and the glibul ranchers, whose knowledge of geology is apparently slight, are proved to be inexperienced in the worthless mines. There’s comedy, too, contributed by Smiley Burnette, and kept where it should be: subordinate to the action. 

To summarize, Charles Starrett’s production fulfills, in every respect, the demands of the Western audience. Robert Lee Johnson’s screenplay, based on a story which he wrote in collaboration with Peter Whitehead, sticks to the sure-fire formula, and nowhere misses its mark. Ray Nazarro’s direction keeps matters moving at a merry clip.


Since the release of this film, Charles Starrett, Smiley Burnette, Doris Howek, Charles Murray, Lane Chandler, Monty Banks, George Chesebro, Jack Rockwell, Harmon Mack.

Meet the Navy
British National— Anglo-American—Musical
What the producers of this one didn’t understand—maybe they know better now—is that unless a musical is a very good one it’s apt to be just the reverse. The piece sets out to recount the adventures of an amiable troupe of sailors drafted from the Canadian Navy for the diversion of their shipmates during the war and which ultimately rated a showing at the London Hippodrome, one of this town’s noted stage-revue houses.

The plaudits it then earned were due in part to wartime London’s warm-hearted appreciation of anything that puts a song into their lives. But few of them were men and mostly it’s the girls. It would be pleasant to record that similar circumstances will attend the screen version of the affair. But that simply won’t be the case.

Countless of young women disport themselves in all kinds of naval occasions and gowns; countless of the men are dandier than they ever were. They are dressed full of material; there are a maze of not very memorable tunes; also a Technicolor finale which glows oddly with the opening monochromed screen.

The unspoiled unphilistinism may like it, or the sentimentalist with determinant nostalgia for those boys but not so many days of London in war.

See at the London tradeshow. Reviewer’s Rating: Fair.—P. B.

The Runaround
Universal—Comedy-Drama
A rousing action drama, studded with some scattered bits of well-knit melodrama and romantic methods that swear between whimsy and arid, proves a blend of things that make for good reliable entertainment. With Rod Cameron and Ella Raines sharing the lead, the film opens on a beach with a crash and continues in pace and interest throughout.

The plot revolves about a prominent financier’s innocent daughter, who runs off to the west coast to marry Charles Clarke in and his colleague, Frank McGuck, private detectives, are hired to locate the headstrong girl and bring her back unmurdered. Reward is $15,000, c.o.d. for the attractive package.

Most of the film’s incendiary quality is kindled when a rival detective agency with fast methods vie for the privilege of returning the girl. Locating Miss Raines in San Francisco, Cameron starts the long trek towards Los Angeles, in which association conveyances as an airplane, broken-down 1915 car and finally an ambulance. The route, with love scenes skillfully developed, is a wealth of change involving a shifting pawn in serio-comic game of possession between the rival sleuths. Fitted into the plot are touches of fisticuffs, as muscular, realistic and convincing any brought to the screen in many a month.

Charles Lamont has directed with skill, making some of the settings sharply realistic, many of the other, glowingly humorous. The screenplay by Arthur P. Horner and Sam Hellman is memorable for several of its witty bits of dialogue.

From beginning to end, Joe Gershenson’s unpretentious production is an enjoyable and care-free film.

See at the home office projection room. Reviewer’s Rating: Good.—Mandell Herrman
Release date, June 14, 1946. Running time, 86 min. Eagle Lion No.192. Classification: B.
Kildane +... Rod Cameron
Idahlen +.... Ella Raines
Murphy +.... Edward Keane
Raines +.... Broderick Crawford, Frank McHugh, Samuel S. Hinds, James Knowles, Frank Reicher, Sana Bryan, Dave Willock, Charles Coleman, Jack Overman.

(Review reprinted from last week’s Herald)

SHORT SUBJECTS

PROBLEM DRINKERS (20th-Fox)
March of Time (V-12-11)
“Problem Drinkers” is an instructive and informative subject dealing with the age-old question of alcoholism and its effects on the individual and society. Particular note is taken of the vital work of an organization known as Alcoholics Anonymous. It is said that this group has gathered a number and is helping alcoholics who fully appreciate the difficulties of the inebriate drinkers. There are interested scenes which tell of a “Fred Lane,” a drunkard, who through the help of Alcoholics Anonymous regains his self-respect and is able to turn to help other alcoholics conquer the vice. The picture story is accompanied by an interesting and well-recited commentary. The subject is well done and its theme is of social and educational value. It is very likely to attract and hold the attention of audiences everywhere.
Release date, June 14, 1946 19 minutes

THE RIDING HANNEFORDS (WB)
Sports Parade (2509)
A day under the big top is spent with the Hanneford Family, whose riding tradition goes back a long way. They range in age from compered Poodles all the way up to Grandma Hanneford, who’s 73. There are thrills and laughs as the family goes through the hazardous gyrations of the profession.
Release date, June 29, 1946 10 minutes

THE CRIMSON GHOST (Rep.)
Serial
Starring Charles Quigley and Linda Stirling, the plot of this chapter special concerns a counter-atomic device called the Cyclotrode and the attempts of the Crimson Ghost to get it and its secrets. The Cyclotrode is finally stolen and the remainder of the serial concerns the attempts made to recover it.
Release date, not set 12 episodes

AQUA QUEENS (RKO Pathé)
Sports/3401
Demonstrating how swimming and diving titles are won, this chapter special concerns four of the nation’s “Aqua Queens” perform for the film audience in the La Quinta pool near Palm Springs, Calif. The women champions are Marilyn Sanner, free-style; Marion庞西格, backstroke; Brenda Helser, free-style, and Crenloko, diving champion.
Release date, May 17, 1946 8 minutes

SWINGIN’ DOWN THE SCALE (Univ.)
Name Bond Musical (1310)
Starring Alvino Rey’s orchestra and the King Sisters, this musical short opens with “Should I Recall” and goes from there to “Somehow Over the Rainbow,” “Whispering,” “Farewell Blues” and “I’ve Got a Feelin’ there’s a little story with this music, of course. It’s about a jam session in an apartment and about how the landlord doesn’t appreciate said session.
Release date, June 24, 1946 15 minutes

TOGETHER IN THE WEATHER (Para.)
George Pal Puppets (US-4)
Just a 4 minute adventure, sets out to lure Punchy. Her technique is to wea a variety of seductive clothes and use fragrant perfume. To make them man and wife, however, it takes an electric storm, in which Punchy rescues her.
Release date, May 24, 1946 7 minutes

DIVING DANDIES (20th-Fox)
Sports Review (6355)
Diving form that goes into the making of a champion is displayed in this subject. A group of famous divers together and exhibit their talents in clear water of Wakulla Springs. In Technicolor.
Release date, March 15, 1946 8 minutes

WHO’S COOKING WHO? (Univ.)
Lantz Color Carture (1325)
Woody Woodpecker has a horrible dream about the ants and the grasshoppers—all the grasshoppers and the ants gather food for the winter months. In the dream, Woody wakes up under a blanket of snow and has nothing to eat. He hears a wolf hooting at his door. He wants to eat the wolf and the wolf wants to eat him. But it’s all a dream.
Release date, June 24, 1946 7 minutes

SEA SIRENS (20th-Fox)
Sports Review (6354)
Produced by Edmund Reck the Technicolor camera takes the audience on a tour of Silver Springs, Florida, and reveals the aquatic precision of the Fairbrothers Sisters. Other scenes include fins and the graceful swimming of the Tarpon Club.
Release date, May 10, 1946 8 minutes

SQUATTER’S RIGHTS (RKO)
Walt Disney cartoon (6410)
The Adventures of two chinmunks who have established residence in the stove of Mickey Mouse’s Hunting Lodge provide the story for this Disney cartoon. Mickey and Pluto attempt to dislodge the visitors but their efforts are defeated and the chinmunks retain their home.
Release date, June 7, 1946 7 minutes

HAWAIIAN MEMORIES (WB)
Technicolor Special (2006)
This is a complete tour of Hawaii in which the camera captures all the wondrous sights of this land. There are exciting shots of surf-boarding at Waikiki Beach, colorful, native feasts, hazardous underwater spear fishing and body-surfing in 20-foot breakers.
Release date, June 15, 1946 20 minutes

JOHNNY SMITH AND POKER HUNTERS (WB)
Blue Ribbon Hit Parade (2311)
Johnny Smith, perched on the deck of the Mayflower, sights America, but it seems to resemble Conen Island more than the virgin land of yesteryear. Indians, riding around in cars with their masking devices, make things a little tough for Johnny, who, as history relates, is finally rescued by Poker Hunter—but not before a car crash.
Release date, June 22, 1946 7 minutes

MOTION PICTURE HERALD, JUNE 15, 1946
## THE RELEASE CHART

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Short Subjects Chart with Synopsis Index can be found on pages 3044 and 3045, issue of June 15, 1946.

Feature product, including Coming Attractions, listed by Company, in order of release, on pages 3032 and 3033, issue of June 8, 1946.
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**Feature Product, including Coming Attractions, listed by Company in Company by Company in Order of Release on pages 3032 and 3033.**

**PRODUCT DIGEST SECTION, JUNE 15, 1946**
It's not the secret of the Atom Bomb he's seeking... The PRIZE BABY is cookin' up a formula for profit!... First, he takes a Motion Picture... then he adds trailers and accessories... to give this formula selling power and patron appeal... He's been using this formula for over Twenty-Five years... and he's proved that it results in bigger grosses... but he keeps on... trying to make this formula better and better... and he succeeds... because he continues to add more and more of the secret ingredient... that's part of this great combination... that very potent and elusive element... so vital to show business... "The Magic Touch of Showmanship".

National Screen Service
PRIZE BABY OF THE INDUSTRY
REVIEWs
(In Product Digest)
Man from Rainbow Valley
Inside Job
Deadline for Murder
The Phantom Thief
My Pal Trigger
Beware

HOW TO SELL 'EM?

New Season Sales Wait While
Lawyers Analyze U. S. Decision

ATA Decides to Stay Clear
Of Trade Practice Argument

ITOA Calls for Nationwide
Meeting on Trade Practices

COURT REFUSES HUGHES' "OUTLAW"
INJUNCTION; REBUKES PROCEDURE

REPUBLIC ANNOUNCES 58 COSTING $25,000,000; STRESSES COLOR
"SOUND PIONEERS IN EXHIBITION"—A SERIES OF REMINISCENCES

VOL. 163, NO. 12; JUNE 22, 1946

Entered at second-class matter, January 12, 1931, at the Post Office, at New York City, U.S.A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 50 cents. All contents copyright 1946 by Quigley Publishing Company.
M-G-M's
"TWO SISTERS FROM BOSTON"

"Sure-fire hit. Funniest you've ever seen." — MIRROR

"Whale of a wonderful time." — TELEGRAPH

"Best of the lavish musical comedies." — WORLD-TELEGRAM

"Superior show." — HERALD TRIBUNE

"Wonderful generous show." — PM

"Happy entertainment." — NEWS

"Audience had thoroughly good time." — SUN

"Joyous, melodic, romantic." — TIMES

ANOTHER FEATHER IN HIS CAP!

(And another CAPitol (N. Y.) smash hit, repeating its nationwide triumph!)

"TWO SISTERS FROM BOSTON"  "THE GREEN YEARS"  "ZIEGFELD FOLLIES OF 1946" (Technicolor)  "THE POSTMAN ALWAYS RINGS TWICE"  "EASY TO WEED" (Technicolor)  "THREE WISE FOOLS"

M-G-M FEATHERS YOUR NEST!
JANIE GETS MARRIED" 04 TIMES THIS WEEK!

The Nation's Joy-Girl is getting a big National send-off!

"JANIE GETS MARRIED" STARRING
JOAN LESLIE · ROBERT HUTTON
AND THAT GAY JANIE GANG WITH SOME BRAND NEW MEMBERS
EDWARD ARNOLD · ANN HARDING · DOROTHY MALONE · HATTIE MCDANIEL · DICK ERDMAN
DIRECTED BY VINCENT SHERMAN
ORIGINAL SCREEN PLAY BY ANGELESE CHRISTIE JOHNSON · BASED ON THE CHARACTERS CREATED BY JOSEPHINE BONTEI · MUSICAL DIRECTED BY WALTER WAGNER · MUSIC BY ALEX GOTTIEB · ARRANGED BY VINCENT SHERMAN · PRODUCTION DESIGN BY JOSEPH HAHN, NOYES.
NIGHT AND DAY YOU ARE THE

→ IT'S CARY GRANT AS COLE PORTER!
On July 25th New York will see that THE NO. 1 MUSICAL OF OUR DAY IS CARY GRANT AND ALEXIS SMITH IN NIGHT AND DAY IN TECHNICOLOR WITH MONTY WOOLLEY, GINNY SIMMS, JANE WYMAN, EVE ARDEN, CARLOS RAMIREZ, DONALD WOODS, AND MARY MARTIN.

Directed By MICHAEL CURTIZ • Produced By ARTHUR SCHWARTZ
SCREEN PLAY BY CHARLES HOFFMAN • LEO TOWNSEND • WILLIAM BOWERS • ADAPTATION BY JACK MOFFITT • BASED ON THE CAREER OF COLE PORTER • ORCHESTRAL ARRANGEMENTS BY RAY HSIEH

WARNERS
TENTIETH ANNIVERSARY OF TALKING PICTURES
Loveliest newcomer now to be seen in "Somewhere in the Night," combines the qualities of Lauren Bacall and Elizabeth Scott, with overtones all her own.

John Hodiak - Nancy Guild in "Somewhere in the Night" with Lloyd Nolan • Richard Conte
and Josephine Hutchinson • Fritz Kortner • Margo Woode • Sheldon Leonard • Lou Nova
Directed by Joseph L. Mankiewicz • Produced by Anderson Lawler • Screen Play by
Howard Dimsdale and Joseph L. Mankiewicz • Adapted by Lee Strasberg • From a Story by Marvin Borowsky

Century-FOX
THE U. S. DECISION

The decision of last week in the Federal Case becomes a bench mark of reference for what is yet to be evolved in the adjustment of the industry to government regulation. It is after eight years, an arrival at a new level of negotiation on the progression which must one day come to finality in the United States Supreme Court.

The industry might about now post a notice: "Business as usual during alterations."

The fact is that such adjustments as might be made, in several directions, especially with respect to sales policies for the new season, were this week already in formulation.

The exhaustive decision handed down in New York by the statutory court of the three judges, Augustus N. Hand, Henry W. Goddard and John Bright, is a document laden with awareness of the great import of the issues and the decided complexity and diversity of interests to be served and conserved.

In the carefully worded decision there is a decided recognition of the court that "the defendants have built up a great business in a popular field", and there are words appreciative of the skill with which exhibition interests involved have developed a great amusement mechanism for the service of the people.

There is a philosophic touch in the observation of the decision that: "A suit in the district court for violation of the Sherman Act is doubtless an awkward way to cure such ills as have arisen, but it is the best remedy now available to the government. There surely are evils in the existing system, and the Sherman Act provides a mode of correction which is lawfully invoked. At all events, that which is written, written, and is controlling on us."

"HENRY V"

With the New York opening of "Henry V", British-made Two Cities production, it becomes increasingly apparent that United Artists Corporation has made a wise election to give this remarkable picture a series of special metropolitan road presentations. Distribution beyond such highly selective engagements has not been contemplated. Sponsorship by the Theatre Guild is in itself indicative of the production's position as a motion picture.

Reviews in New York's daily press are as variant and multi-colored as the content of the picture itself. Mr. Howard Barnes of the Herald Tribune sees only perfection: "England has sent a superlative motion picture to these shores."

Mr. Bosley Crowther in the Times finds it "stunningly brilliant", but containing some matter held to be "obviously non-essential" and "grotesque". Miss Kate Cameron in the Daily News, perhaps surprisingly, gives it her accolade of four stars.

It remained for Mr. Lee Mortimer of the Daily Mirror to bluntly record: "The highbrows and the longhairs, both sincere and phony, are wild about the film. But we peasants are puzzled and disturbed. We know the picture will click with an important but definitely limited audience."

The fact is that the picture, a very long picture, contains blithe and sometimes impressive sequences, which are recordings of the London stage and its tradition-bound craftsmanship, made with the camera, but not in motion pictures. Mr. Laurence Olivier, in the title role, and director, is so faithful to Shakespeare and the art of the yesterdays that he makes but an unprofessional use of the film medium.

"OUTLAW" SEAL

Signal opportunity is now afforded the Motion Picture Association to stand forth before the industry and the public with a decision in behalf of decency of the screen made conspicuous against the background of the malodorous "The Outlaw".

The Association has before it action to be taken with reference to Mr. Howard Hughes and his picture, in sequel to his spectacular defeat in the United States District Court in New York in his quest of an injunction aimed to hold the Production Code seal which was issued to "The Outlaw" in a complex of circumstances.

The MPA and Mr. Hughes have been at odds over his advertising of the picture in which he has persisted, with arrogance, over the disapproval of the Advertising Code authority of the Association.

Compliance with the decency code for advertising was a condition of the agreement under which the seal was somewhat reluctantly, and by compromise, issued to the picture.

The possession of the seal is essential to Mr. Hughes' distribution contract with United Artists Corporation. If the seal goes off the picture must go out — to become a renegade product.

Judge John Bright holds that the Hughes Tool Company's contract was as binding upon him as upon the MPA and that he must comply.

As recorded in the news pages, Judge Bright laid about him with great vigour in discussion of the publicity-seeking nature of the assorted campaigns for "The Outlaw" and the innuendo that "fussle with Russell" and horizontal suggestions of the advertising at issue. The judge was not trying the moral issues, but he found occasions to observe them in most relevant fashion while he discussed the contract and the law.

It would appear the while that the board of MPA must have before it the challenge of the fact that the Hughes contract has been irrevocably broken.

The picture's standing, as affected by the violation of the advertising code and the violation of the contract conditions for the issuance of the seal, is stamped into the public consciousness.

Regardless of nuances of negotiation and litigation, continued acceptance of "The Outlaw" by the MPA under any conditions, could only be regarded by the public, and by the industry, as "standing for it". That would be tantamount to approval — costly indeed to the screen.

The interest of the motion picture, the theatre and the public can be served only by wiping the slate.

The labour of years and the repute of the industry are at stake.

—Terry Ramsaye
Whistle Stop

THEATRES generally escaped the tornado which struck River Rouge, Detroit, and parts of Windsor, Ont., Monday night. The Lancaster, however, lost half its roof. "Whistle Stop" was showing, when the walls began to shake, and patrons in the theater's 1,800 seats began to leave. Shortly thereafter the roof left, and also the air vents, fans, and portions of the screen. None was injured. The crowd was orderly. Mrs. Marie Jeffrey, manager, waived "pass-out" checks.

Tuesday morning, when she and Associated Theatres executives examined the property, they found the marquee and front twisted warfare.

Other theaters in the area closed early when power failed. Power lines were broken and destroyed by the tornado and accompanying floods.

Saving

NOW that the Senate has ratified the double taxation treaty with Great Britain, American distributors in that country will save approximately $40,000,000 annually, the Motion Picture Association has reported from Washington. The saving comes from a 50 per cent reduction of the remittance tax paid by distributors.

Politicians Wanted

WILL H. HAYS in a by-line article in a recent issue of the New York World-Telegram, calls for "millions and millions of politicians," for, he says, "only if vast numbers of men and women now indifferent to politics become politically conscious and active will self-government for which we have fought be translated into living reality." The former president of the Motion Picture Producers and Distributors of America asserts that "the fact that a large part of our citizen body fails to vote on Election Day is notorious... The abstinence, so vast and persistent..." he wrote, "is a boycott of democracy..." Politics must cease to be the private concern of a relative few. It must become the year-round responsibility of all Americans.

Criticism

Washington Bureau

DISTRIBUTORS are still "sitting on their hands" with regard to assisting in the exhibition of government and other educational types of pictures, William Wells, UNRRA film chief, said Tuesday.

He pointed to the adoption of a resolution pledging support by the American Theatres Association. "At first, distributors asserted that they would gladly handle our pictures, but that exhibitors would not book them. Now, ATA proves that this statement by the distributors is incorrect," he said.

The UNRRA film officer added that he had seen no statement from the distributors offering support and actual assistance to the distribution of pictures.

Early Show

ONE OF the most peculiar ways to attract country residents to theaters in Puerto Rico has been inaugurated by Rafael Quinones Rivera, president of the Exhibitors Association of Puerto Rico and owner of a circuit of theaters in the Western part of the island. At 5:30 AM on Sundays, when the country dwellers of San German come to town to sell their products, Rivera opens one of his theaters—to a full house.

83rd Birthday

"THE DEAN" as he is known among theatrical producers, is 83 years old. He celebrated the occasion Wednesday, in New York, by staying quietly at home. He is William Augustin Brady, and he is still trying to find a good play; one in which he could, of course, feature his wife and favorite actress, Grace George. Mr. Brady, of course, has produced plays, some of them good, to the number of 253.

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ATA decides to stay clear of trade practice argument

MAJORS remake sales policies in light of trust suit verdict

ITOA in New York asks nationwide parley on trade practices

U. S. Court denies Hughes plea for injunction on "Outlaw"

On the March—Red Kann in tight and serious industry comment

REPUBLIC plans 58 to cost $25,000,000 for the new season

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PASCAL will go to Italy, he says, where workers have spirit

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SINGLE united labor group in British film industry seen near

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Chico

CHICO, a small California town 119 miles north of San Francisco, and with two theaters, on Wednesday began collecting from them an exclusively local tax of three cents per ticket.

The town has been one of the first of the many in the post-war era attempting to tax theaters. It hopes to collect between $20,000 and $30,000 annually.

However, the public will pay. The T. and T. and D., Jr. Enterprises, owning the theaters, the Senator and the American, will raise their admissions ten cents, pending a Federal ruling on the tax.

Wired for Art

NOW they're going to televise art exhibitions. Francis Henry Taylor, director of New York's Metropolitan Museum of Art, declared at a recent fund-raising meeting that television can be expected to play a "great educational function" in the broadcasting of art exhibitions. He reported that the museum had been experimenting for three years in the field and that these test broadcasts had "demonstrated to our own satisfaction" that broadcasts of a statue by Rodin or a painting by Rembrandt are feasible. None of the experiments have concerned color television, he said. Mr. Taylor believes that it will be five years before such broadcasts are put into general use.
Not for Home Use

CHARLIE CHAPLIN’S "The Great Dictator" will not be shown in Berlin—it's home grounds—the United Press reported this week. The film, which caricatures Hitler, had been scheduled for a round of showings in Germany, much to the consternation of the powers that be. However, information-control officials have reported that Chaplin is “unwilling to show the film to Germans at any time.”

Board

AN ACTOR who has been 28 months in Army service in Europe has returned with a suggestion to the industry in which he will resume his career. It is to establish a board of review, so that pictures shipped abroad will be representative of the American way. The actor is Captain Jeffrey Lynn, who Monday received his discharge at the Fort Dix, New Jersey, separation center. Mr. Lynn was attached to the Twelfth Air Force, in Italy and Corsica.

Advice

THE old library outlook "is over and done with." Libraries should use radio, films, and television. They should join the crusade for the "internationalization of men's minds." This is what John Grierson, documentary film producer and chairman of the board of International Film Associates, told the American Library Association at Buffalo, June 17. He spoke at the opening session of the annual conference attended by 2,500 delegates.

First Choice

ODEON PROPERTIES, LTD., a Rank holding company in England, owning 100 theaters, has announced a new issue of four and one-half million pounds. The offering will be on the market the first week of July. J. Arthur Rank has specified that Odeon employees must be given preference in subscribing. The new issue comprises three and one-half million pounds of debenture stock and three and one-half per cent, and one million pounds of cumulative preference shares and four and one-half per cent.

Park Avenue

AN EXCLUSIVE theatre for an exclusive neighborhood opens on New York’s Park Avenue October 1 on a reserved-seat, subscription-rate basis. For a total of from $124.80 to $187.20 annually the patron may attend the Park Avenue theatre twice-weekly and, says the brochure addressed "To Our Prospective Patrons," "it will not be necessary for you to attend any other theatre. The great New York at anytime throughout the year as every picture of merit will be shown at these premises." The attractions will be changed twice a week and will include foreign films as well as major product. The theatre, under the direction of Walter Reade, features, according to the brochure again, "cosmetic rooms and lounges in embellishments and decoration beyond any expression which can be put in printer's ink."

Edgars

THE writers of the mysteries have their own festive and symbolic awards—"Edgars"—to be presented this week in radio ceremonies, by the Mystery Writers of America, Inc., "Edgar" goes to RKO Radio Pictures for "Murder, My Sweet," to Dick Powell, for his portrayal of a detective, in that picture; to Edward Dmytryk, for his direction; to Adrian Scott, for writing the screen play; and to Raymond Chandler, author of the book. "Edgars" are copies of a special edition of "The Portable Poe," published by Viking.

Picture Aid

THE STATE DEPARTMENT, it is reported from Washington, is using the disposal of surplus property to foreign government as a means of bettering motion picture practices. It works this way: The Foreign Liquidation Commission sells its surpluses abroad with the understanding that in repayment for American credits the receiving countries will encourage the use of motion pictures and other information media. William Benton and William Clayton, Assistant Secretaries of State, are reported working on the project with various governments as the chance arises.

New Record

"THE FILM WEEKLY," Australian trade journal, reports a theatre record that "will stand forever." Seems that a Melbourne theatre, during an intermediate session, attracted not one single solitary patron. "There wasn't," says the magazine, "even a carry-over customer." So the managers and the boys in the booth decided to take advantage of the lull and look at a new film they had in storage.

PEOPLE

FRANCIS L. HARLEY, 20th-International's managing director of Europe, was guest of honor at a dinner at the 21 Club in New York last Wednesday night given by Spyros Skouras, president of 20th-Century-Fox, and Murray Silverstone, president of 20th-International.

CAPTAIN HAROLD AUTEN, executive vice-president of the J. Arthur Rank Organization in New York, has been formally notified that President Harry Truman has approved the award to him of the Legion of Merit, for war service as British Routing Officer and British Naval Liaison Officer.

GORDON SPERLING, production supervisor of Associated Screen News, Ltd., Montreal, was made a Member of the Order of the British Empire in the recent King's Birthday Honours List. Major Sperling commanded the Canadian Army Film and Photo Unit No. 1. During the war with headquarters in London.

EDWARD C. RAFTERY, president of United Artists, was to be married Saturday at St. Gregory's Catholic Church, Los Angeles, to Miss Rae Madelle Thetford, of Grossbeck, Texas. Mr. Raftery is 48. His fiancé's age was given as 27. The pair obtained a license Tuesday in Los Angeles. Mr. Thetford is the daughter of a Texas oil executive.

MESSMORE KENDALL, lawyer and builder of the Capitol theatre in New York, has completed a book on reminiscences, entitled "Never Let Weather Interfere," which will be published by Farrar, Straus on September 16.

LAURENCE OLIVIER, British actor, Sunday received an honorary Master of Arts degree at the Tulane University commencement in Medford, Mass., for his current interpretations of William Shakespeare.

JOCK LAWRENCE, vice-president and public relations head for the J. Arthur Rank Organizations in this country, was to leave New York Friday by air for London to attend film conferences with other Rank executives.

COMMANDER ARTHUR JARRATT, RNVR, deputy chairman and managing director of British Lion, was made a knight in the King's Birthday Honours List for his work during the war as liaison officer for the Royal Naval Film Corp.

FRANK SOULE, for the past 14 years with Republic in an executive capacity, has been appointed manager of branch operations for United World Pictures, it was announced in New York, Monday.

MOTION PICTURE HERALD, JUNE 22, 1946
THIS WEEK

the Camera reports:

THE SOCIAL SIDE of the Pacific Coast Conference of Independent Theatre Owners, at Seattle: some of the delegates and their wives. Left to right, Mr. and Mrs. Banjo Miller, George Dimas, Mr. and Mrs. L. O. Lukan, and Mr. and Mrs. Abe Blumenfeld. The PCCITO rejected affiliation with the ATA.

WILLIAM DOZIER, former production assistant to the late Charles Koerner, RKO production chief, has been named vice-president and director of International Pictures. He will take his post July 15.

SID ALEXANDER this week became eastern advertising and publicity director for Vanguard Films, and the Selznick enterprises. He was Columbia advertising manager from 1942 until his recent resignation.

PARAMOUNT'S 25-YEAR CLUBS continue celebrating. Above, a scene from the inaugural dinner at Montreal's Mount Royal Hotel. Inductee Saul Levitt shows his wrist watch gift to George Genetakis of United Amusement Corp. Gordon Lightstone, Paramount Canadian manager, is at left. In line thereafter are Thomas Dowbiggin, branch manager; Mrs. Levitt, and, right, Miss Saint Jacques.

AND IN PORTLAND, ORE., left, the company's 25-Year Club also met at dinner. Charles M. Reagan, Paramount vice-president and general sales manager, cuts the celebration cake, with Lucille Bishop, chief accountant, as spectator.

E. J. SMITH has rejoined RKO Radio Pictures as assistant secretary-treasurer. He was a major in the Army.

Motors

By The Herald

C. A. Barbier

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GREGORY GEORGOUSSY, RKO manager for the Near East, in New York now for the annual sales convention, reports Arabic pictures and unsettled economic and political conditions threatening American markets there.

CONSTANTIN POTZIOS, general manager of Minerva Films, producers and distributors in Italy, is on a business trip here, and will also visit Mexico and South America to extend distribution of "Open City" and others produced by Minerva and Scalera.

HARRY M. POPKIN, president of Cardinal Pictures, as he arrived in New York this week to confer on plans for three productions in the 1946-47 season. They will be from the properties "Sheila", "Impact" and "Whirlwind". Mr. Popkin is seeing Broadway plays on which he has obtained options and will survey Manhattan backgrounds to be used in "Impact".


EARL COLLINS, Republic's new Pacific Coast district salesman.

THIS SALESMAN uses a plane. Barry Goldman, with cap, Baltimore Monogram salesman, is greeted at Glenburnie, Md., by Harry Welch, manager of the Glen and New Glen theatres.

AMONG THE APPOINTMENTS in the major companies' field staffs recently was that of Mickey Komar. He had been salesman in St. John, New Brunswick. He is now Warner branch manager.
OFFICERS STUDY U. S. DECISION AT NEW YORK MEETING BUT VOTE NOT TO ACT

The American Theatres Association this week faced developments designed to alter the structure of exhibition and distribution, and resisted pressures to extend its canopy over intra-industry trade practices.

The specific item for consideration was the decision of the U. S. District Court in the industry anti-trust case. The officers, including the regional vice-presidents, had been called into emergency session Tuesday by Ted R. Gamble, board chairman, and S. H. Fabian, president.

They gathered at ATA headquarters in the Paramount Building in New York from both coasts, from the Gulf to Boston, in response to the hurried summons. At 2:00 P. M. Tuesday they went into executive session in the seventh-floor air-cooled Paramount Board room borrowed for the occasion.

APPROVE RESOLUTION TO TAKE NO ACTION

Then, if ever, was the time for official recognition of and attention to problems relating to the buying and selling of motion pictures, the conference agreed. Voices were raised pro and con, proceeding to the following resolution released to the press:

"Be it resolved that the officers of the American Theatres Association authorize no action by this Association with reference to the decision of the Special Statutory Court in the matter of the United States of America versus the major film producers and distributors, inasmuch as this decision involves intra-industry trade practices such as were excluded from the jurisdiction of the American Theatres Association by the St. Louis Convention."

The decision, it was announced by Robert H. Coyne, executive director, "reflected the unopposed opinion of the officers." It was understood, however, that the action was not unanimous. One or more of the distributor-exhibitor representatives were reported to have attended but declined participation on the ground that they were defendants in the Government case under discussion.

URGE MEMBERS UNITE TO MAKE DECISION

An indirect official interest in the matter was indicated, however, "Be it resolved, however," the resolution continued, "that all exhibitor organizations concerning themselves with trade practices be urged to study the import of this decision to the end that they may present their views in whatever form is deemed appropriate in the exercise of their rights as exhibitors."

Thus did ATA serve notice that although it would not deal officially with intra-industry trade affairs it would be aware of their existence and could urge member regional units to take some form of action. It also released individual members who belong to another association from restrictions the overruled the resolution continued upon ATA as a national organization.

A trio of attorneys discussed with the officers point of law and ramifications directly concerning exhibition contained in the court's decision. One hand were Arthur Schwartz and Herbert Jacoby, of counsel for Columbia, and Frederick W. Pride, of Paramount counsel.

The action was seen as defeat of a movement pointed up by Mr. Gamble at the meeting last week of the Independent Theatres Owners Association of New York. He announced the special ATA meeting, and observed that a policy would be decided on the question of participation in an attempt to settle industry problems within the industry. He advocated a joint discussion among all factions, and questioned the benefits exhibition might derive from the court decision.

The suggestion to issue a call for a conference of representatives from distribution and exhibition with a view to settlement of trade differences and adoption of a code of fair practice was discussed at length but no action was taken.

The meeting ratified the incorporation of the Association under the laws of the District of Columbia, and heard from Mr. Fabian a report on organization progress.


DEFENDANTS FILE REPLIES IN SCHENNSTADT CASE

Defendants in the Schoenstadt $6,750,000 anti-trust suit in Chicago Federal Court Tuesday filed replies to an amended injunction complaint, repeating denials made previously, and also contending that the amendment, asking damages, set up a new case. They argued in their briefs that no damages may be recovered for a period longer than five years preceding an amendment.

MOTION PICTURE HERALD, JUNE 22, 1946
MAJORS REMAKE POLICY IN LIGHT OF TRUST VERDICT

Seek Distribution Method to Conform to Decision; “Little Three” Anxious

by William G. Formby

SUPREME COURT has required special provision by decree to its own decision in the anti-trust case, U. S. v. Paramount, et al, against the majors began this week to remake the sales policies and practices of distribution.

According to the nature of the restrictions which must one day be finally approved by the U. S. Supreme Court, it was clear the industry would continue under Government regulation. Hence, legal and sales departments began to plan a fighting conformity.

License of 1946-47 Product Halted; Formula Sought

License of 1946-47 product by those companies that had long advanced, been halted. Sales executives and attorneys were casting about for a formula that would meet the major points of the decision.

Says Many Paramount Houses Not Affected

Many of the most important Paramount theatres are owned outright by the company and the court ruling in the anti-trust case does not affect these interests, Barney Balaban, president, told the annual stockholders meeting Tuesday in New York.

Mr. Balaban cited theatres in New York, Brooklyn, Boston, Chicago and Salt Lake City, as well as all units in the wholly owned Minnesota Amusement Company and the Intermountain Theatres circuit.

He said that considerable cash would be required to effect the changes suggested in the decision if they prevailed in any final decree; that possibly Paramount may have to borrow money to bring them about.

The meeting is reported on page 18 of this issue.

was pointed out that although the decision was a long way from finality, it had the effect of being in effect the moment it was handed down.

The stakes are too high and the chances for mistakes too great, it was admitted, to ignore the implications of the decision and conduct business as usual. Economically, therefore, the distributors feel required to recognize the constraints potentially as law and arrange their business policies accordingly.

That is why liberalization of long-disputed trade practices is an early probability; why pictures probably soon will be sold singly on a more competitive basis by the “Big Five,” and singly in groups with an undetermined cancellation privilege by the “Little Three.”

Threat of Other Litigation Hangs Over Industry

The threat of other litigation, too, hangs heavy over the scene. Exhibitors who insist upon licensing in conformity with the decision can cause trouble later if the distributors should persist against concessions. Although the court has issued no formal order to desist, it has termed certain practices illegal. Attorneys point to the advantage an exhibitor would have in court proceedings that might ensue from arguments. They believe the current is running too strong for an upstream fight.

No immediate change, however, was anticipated in theatre holdings. Both the distributors and their partners are expected to await final action by the Supreme Court on the matter of divestiture.

The Government will insist on full divestiture, upon distributors distributing and exhibitors exhibiting. The defense will fight to retain at least the partial victory the District Court decision gave them.

See Need for Approval of Court as Handicap

Here is where the case of nerves attacks the “Little Three.” They feel the decision has handed the “Big Five” a long lever for bargaining. The interpretation is that although the present distributor-exhibitors are permitted to retain their theatre holdings, Columbia, United Artists and Universal may not acquire theatres if they are needed to protect film revenue.

The provision in the decision for court approval is considered an impractical solution in the rugged business of getting the motion picture to the public at a profit. By the time court approval could be obtained of each deal in the shifting fortunes of exhibition the opportunity would have vanished, the reasoning goes.

The decision had slight effect on stock quotations of the defendant companies. June 10, the day preceding the court’s action, 25,- 100 shares changed hands at an average quotation of $51 per share. The following day, late selling after the decision became known about an hour before the market closed pushed the volume to 55,200 shares with average quotation steady at $51. A day later, the average dropped to $50 when 41,100 shares were moved. Tuesday, a week after the decision, the volume was 50,700 shares at an average of $50. The trend in film stocks, therefore, was steady, the average drop running about one-fourth of a point.

The decision, meanwhile, was being used as precedent in Chicago. There, Thomas C. McConnell, counsel for the Jackson Park theatre, filed copies with Judge Michael F. Igoe of the U. S. District Court. The court is considering application by the theatre for an injunction against operation of the clearance and zoning system, as well as a couple of actions for damages.

Decision Reserved But Schine Judge Annoyed

Decision was reserved in Federal Court in Buffalo on two motions by the Schine circuit. One was to stay dissolution proceedings pending the result of an appeal to the Supreme Court. The other was for appointment of a special master to take additional testimony. Judge John Knight was irritated. “The Schine case has been pending for seven years and it is time it was settled,” he said.

Motion Picture Herald, June 22, 1946
ITOAS ASKS TRADE PRACTICE PARLEY

Brandt Also Would Set Up New Independent Unit on National Scale

A demand for a conference of exhibitors and distributors to develop a code of fair trade practices was coupled with a call by Harry Brandt, president of the Independent Theatre Owners Association of New York, for a new national independent exhibitors organization at the induction of ITOA officers at a luncheon last Thursday at the Astor.

Speakers from outside the trade included Mrs. Franklin D. Roosevelt, Mrs. Anna Rosenberg and James J. Walker, master of ceremonies. An address on the aims of the American Theatres Association was delivered by Ted R. Gamble, board chairman.

For “Internal Settlement”

The purpose of the conference, Mr. Brandt said, would be to settle the problems of the industry without airing them in public or in the courts or the halls of Congress.

"For our own salvation," he declared, "our internal differences should remain internal. With the proper amount of vision, sportsmanship and fair dealing, they can all eventually be peaceably adjusted. But they never will be unless the distributors and the exhibitors unbend. A stiff-necked, arbitrary attitude can only prolong the strife."

Commenting on the decision of the U. S. District Court in the Consent Decree case, Mr. Brandt said it "confirmed what this association has always maintained—that regardless of what the decision stated, exhibitors and distributors would still have to work out their own differences and, by their own means, narrow the barrier that is now separating them."

Sees Unity Need Urgent

The decision, however, did not lessen "in any manner or degree the need of the industry for unity and understanding," he said.

Mr. Gamble, outlining the objectives of ATA, announced the association would decide immediately to what extent it would concern itself with the over-all national application of trade practices. Pointing to the court decision, he said that the only practical solution of trade problems was settlement at the conference table. He announced the meeting of the ATA board this Tuesday for "development of a policy that will attempt the peaceful settlement of trade differences."

Mrs. Roosevelt praised the industry for its war record. She observed that it faced "a great responsibility" in conditioning the public to the need for leadership in attaining peace and preserving it. She urged specific attention to the job of "keeping up the public spirit that won the war for us."

Mrs. Rosenberg, who held many appointments when the motion picture had "a great and continuing obligation to entertain and inform the public." She said a worldwide "hungry audience waits to be entertained," and urged that in the process the industry "face the truth" and tell it to the people.

Mr. Walker denounced some radio programs and their effect upon children. He called for a Legion of Decency to apply to the air as well as to the screen.

Among others on the dais were Nicholas M. Schenck, Spyros Skouras, Ned Depinet, Jack Cohn, Charles C. Moskowitz, William F. Rodgers, Malcolm Kingsberg, Joseph R. Vogel, William Kupper, Francis Harmon, S. H. Fabian, Robert Covic, Robert Mochrie, Richard F. Walsh and Benjamin Fielding.

ITOA officers installed besides Mr. Brandt were: David Weinstock, first vice-president and chairman of the board; Max A. Cohen, second vice-president; Leon Rosenblatt, treasurer; J. Joshua Goldberg, secretary, and John C. Bolte, sergeant-at-arms.

Members of the ITOA board installed were Leo Brecher, A. H. Eisenstadt, Lou Feld, Sam Friedman, Isidore Gottlieb, Emanuel Hertzig, Murray Le Boss, Abe Leff, Al Margules, Lou Mazze, Irving Renner, Ray Rhomheimer, Rudy Sanders, Abe Schenck, Henry Siegel and Charles Steiner.
Judge Bright Calls Case Effort to Get Publicity in Promoting Picture

Judge John D. Bright of the United States District Court in New York, last Friday denied Howard Hughes' request for a temporary injunction seeking to restrain the Motion Picture Association of America from revoking its seal of approval on "The Outlaw." A restraining order issued late in April by Judge Vincent Leibell was vacated by Judge Bright's decision.

Trust Suit Against MPA Still Pending

The ruling was on the motion for an injunction only and did not bear directly on Mr. Hughes' Federal anti-trust suit against the MPA, but Judge Bright ruled that the motion and the suit "an effort on the part of the plaintiff (Hughes) to add this case and its peregrinations through the courts as additional publicity and advertising in promotion of the picture."

In the suit, filed April 22 by Mr. Hughes, and still pending in the U. S. District Court in New York, he asked $1,000,000 damages for the alleged interference on the part of the MPA with his advertising and promotional program for the film, and $5,000,000 for alleged violation of the Sherman Anti-Trust Act for threatening to remove the Production Code Administration's seal of approval, which, Mr. Hughes claimed, would prevent the distribution of the picture to more than 90 per cent of the nation's theaters.

Judge Bright based his decision on two arguments:

1. That the plaintiff's agreement with the MPA specifically provides for revocation of the seal if certain conditions are violated;
2. In the absence of any proof that the contract is illegal the plaintiff must abide by it.

The Judge added that in his opinion Mr. Hughes had clearly violated the Production Code conditions in his advertising.

"This entire controversy has been precipitated by the act of the plaintiff," the decision said. "It has not only violated the terms under which it obtained the seal, both before and since the submission of the disputed advertising to the defendant, but it claims the right to do so, even though it requires the recognition of another part of the contract it is violating. An examination of the various exhibits persuades me that the whole matter is a trivial one, a tempest in a teapot. In fact, it seems more an effort on the part of the plaintiff to add this case and its peregrinations through the courts as additional publicity and advertising in promotion of the picture."

The motion for an injunction was based on the producer's plea that since the picture was now in distribution he would suffer material damage if the MPA revoked its seal, and in answering this argument Judge Bright said:

"If the seal will not be required at the end of this litigation, why is it required now? The conclusion to be drawn is obvious. Plaintiff obviously wants to prolong the present status until its picture has run its life; it will have received the profit from its exhibition, and will no longer require the seal; and this in opposition to defendant, under its seal of approval, and in violation of its contract. That is too naive. If plaintiff wishes to retain the seal of approval, it must comply with its agreement and with the conditions upon which the seal was granted."

Quotes Conditional Granting of Approval Certificate

Judge Bright outlined the history of "The Outlaw" and then quoted the conditions upon which a Code seal was granted on May 23, 1941, following an agreement to eliminate certain scenes. The letter follows:

"Dear Mr. Hughes:" "The attached certificate of approval is issued, upon the condition that its acceptance by you, binds you, as producer, and/or your distributor, and any and all other agents of yours, and your assigns, and successors, to the following terms and conditions: * * *"

"(3) That any and all advertising and publicity matter, including material for press books, still photographs, poster and lobby card designs, and trailers, used in any manner in connection with the advertising and exploitation of this picture, shall be submitted for approval to the Advertising Advisory Council of the Motion Picture Producers and Distributors of America, Inc., and that only such advertising or publicity material or trailers, approved by such council shall be used in advertising and exploiting the picture hereby approved, and"

"(4) That, in addition to any other applicable penalties, the Production Code Administration reserves the right to void this Certificate, at any time hereafter, for any violation of the conditions set forth herein and/or of the violation of any of the rules and regulations promulgated by the Board of Directors of the Motion Picture Producers & Distributors of America, Inc."

"The advertising now in controversy," Judge Bright continued, "consists of pictures, cut and lithographs of the lady 'Rip' (Jane Russell), featuring more her breasts, legs and positions than the saga of Billy the Kid, and using the words 'Exactly as it was filmed—Not a Scene Cut.' As to the use of the words 'Exactly as it was filmed—Not a Scene Cut,' I can see no fair reason for interfering with their rejection. They are not true."

 Upholds Purpose of Code Administration

"It is not necessary for determination of this motion that I pass upon whether or not the rejections of advertisements because of the exposures of too much anatomy, or because of the use of the expression mentioned, were wrong or otherwise. They certainly were not arbitrary or discriminatory. Clandoned, one of the purposes for which the defendant (MPA) was organized was to establish and maintain the highest possible moral and artistic standards in motion picture production. . . . I shall not interfere with the carrying out of that purpose, particularly in favor of one whose sole objection is a selfish one."

The decision examined in detail the disputed advertising material including the incident of the sky-writing airplane over Pasadena which wrote "The Outlaw" and "then made two enormous circles with a dot in the middle of each. . . ." This and the other rejected matter, some of which was used, Judge Bright pointed out, in defiance of the rejection order, the ruling said was in direct violation of the plaintiff's contract.

JUSTICE DEPT. SEES FAILURE OF SUIT

Washington Bureau

Howard Hughes' anti-trust suit against the Motion Picture Association will not stand up because the MPA is a volunteer membership organization, a Department of Justice spokesman said Wednesday. He pointed out that the New York court's "straightforward" ruling exposed beyond doubt that on the facts the suit could not succeed.

Judge Bright found that "no evidence of discrimination against Hughes" was proved, and the spokesman observed that whatever discrimination did exist had been "asked for" by Hughes when he agreed to uphold the code. "He would have a difficult time proving that an association which he joined for his own protection had formed a trust to hamper his business," the spokesman commented.

MOTION PICTURE HERALD, JUNE 22, 1946
"BOYS, LET ME REVIEW M-G-M's THREE WISE FOOLS!"

That's what Publisher Martin Quigley said to his staff!

And when the Boss becomes Reviewer, it's an important occasion.

Read every word of it!
Three Wise Fools

Metro-Goldwyn-Mayer—Drama and Comedy

Every once in a while Hollywood breaks out with a departure from movie formula. Of such stuff is made the progress of the art—the widening of the screen’s horizon. In the natural order some of these worthy efforts do not quite come off when subjected to the exacting test of serving the tastes of the miscellaneous millions who are the motion picture’s audience. But MGM’s “Three Wise Fools,” which is well off the beaten sound and image track, is not of experimental character. While those responsible for it dared to be different they made ample provision for that human warmth, pathos and flashing humor which showmen instinctively associate with happy days at the box office.

“Three Wise Fools” is a brilliant setting for the talents of that angelic genius, Margaret O’Brien. These talents are out in open competition in the acting part with such master performers as Lionel Barrymore, Lewis Stone, Edward Arnold, Thomas Mitchell and Jane Darwell and each of these finds it necessary to offer his very best in order to avoid being dimmed behind the tiny shadow of little Margaret.

The story is an adaptation of the Austin Strong play which was a noted Broadway success as staged by Winchell Smith and produced by John Golden. It was written for the screen by John McDermott and James O’Hanlon. It comes to us as a witty and imaginative tale in which Margaret comes from Ireland to live with three great and prosperous bachelors of the town, the bachelors being Barrymore, Stone and Arnold. Margaret is the granddaughter of a girl who had been the object of the affections of all three but had rejected their suits and gone off to Ireland with a great and poetic character, The O’Monahan.

There are recurring sequences about the “little people”—the fairies and the leprechauns. There is realistic drama and broad flourishes of humor but it is all played against a background of fantasy and make-believe. Margaret makes heart-warming use of a lifting Irish brogue and she reads with artistry lines which are of poetic beauty when, as sometimes happens, they are not showered over with Gaelic bull. Thomas Mitchell as the little girl’s awkward and devoted manservant might have been a cartoon character but it becomes something more as handled by this competent performer.

It is a story that needs the telling that only the artists and the magic of the motion picture can give it. It is an appealing and delightful change of screen fare which beckons to young and old and people of all kinds with promises of novelty, charm and—altogether—a happy time.

Produced by William H. Wright and directed by Edward Buzzell, it evidences throughout a high order of craftsmanship, exemplified in many ways, especially in the handling of difficult story elements.

Seen at sneak preview at a New York theatre. Reviewer’s Rating: Excellent.—Martin Quigley.


THE PICTURE WITH A HEART OF GOLD!
THOSE who flatter out close to the ground so that they can catch rumblings as they reverberate say the tempo is giving out in greater volume these days. They refer to the increasing number of deals under which important talent-producer, director and star, and principally the latter—is being cut in on profits. It isn't always salary against net, either, but commonly salary plus profit.

By way of justification or not, advocates of the drift, which is getting ever closer to tidal wave proportions, fall back on the history of the legitimate theatre as the original from which today's carbon copy is drawn. They emphasize that older day when control of theatres fortified the brick-and-mortar men with the outlets without which a show could not get very far. It made possible a hard deal from the creative point of view and profits without conscience, they also argue, for those who held control. But in the day of day whatever pie is around is being cut up in all sorts of directions. The essential factors get their royalties, or profits if you prefer, under a system of splits now recognized as standard practice.

There is sufficient evidence on hand to indicate more than circumspectly that this system is reaching broadly into Hollywood. Profit-sharing contracts are on display all over the place. This can be taken to mean that, in Hollywood where patterns establish themselves easily, such a plan as this will grow, not diminish. There are reasons, moreover.

One traces, of course, to the tax structure and the advantages gained by spreading the load over a period of years. As important, and some believe more so, is the desire to build equity values. Perhaps as convincing to talent as either is a determination to be "in on the show." This is merely a reflection of talent's opinion the traffic can bear more than it now gives up. When theatre business enters its inevitable period of readjustment and a condition approximating normal is reached, the answers—all of them may be something else again. But that time has not yet arrived.

Insofar as the producers are concerned, their competitive scramble for top names maintains the field day on a perpetual basis for the creators. As long as this policy pays off at the box office, no one may be expected to become genuinely concerned.

As one topmost level executive was re-marking the other day—and he represents part of a trend, at least:

"I've learned two things all the years I've been in this business. One is that I'm better off owning 50 per cent of a sure bet than 100 per cent of a flop. The other is that the exhibitor, somehow or other, and despite the yelling and the clamoring, will always find time for a picture good enough for him to play."

And, as the Treasury Department reported out of Washington, D. C., last weekend, Leo McCarey was the nation's highest wage earner in 1944. Salary for producing and directing "Going My Way": $75,000. Earnings on stock and an interest in the film: $1,113,035.

See what we mean?

HISTORICAL ROLLOBACK: Although Warners' acquisition of Brunswick-Balke-Collender back in '30 for purposes of rounding out the musical corners of their sound picture development later was regarded by some as a dubious venture, actually it proved a blessing copiously disguised. How and why:

Attorney for Brunswick was Willis H. Taylor, later patent counsel for Warner in the famous Tri-Ergon patents case. After Tri-Ergon had won rulings up to and including the U. S. Supreme Court, it was Taylor who played a leading part in preparing the petition which caused the highest tribunal to reverse and to hear the case again. That procedure on the part of the supreme bench, in itself, was decidedly unusual. The result was a victory for Warner. Now. If the Tri-Ergon patents had not been held invalid, the probability is Warner and other film companies would have had to pay out fantastic millions in damages as well as royalties. The question, perhaps never to be conclusively answered now, is how many companies could have survived. Maybe including Warner, too.

Brunswick to Warner meant Taylor to Warner. The petition, the reversal, the saving of the day—that was the blessing.

Monday, Paramount paid $2,500,000 in notes due three to five years hence, thereby freeing itself of all funded indebtedness aside from $2,000,000 in company notes, due 1951, which are convertible into common stock. Thus a 10-year financial program was met in five.

It was in this connection several weeks ago that the major part which Barney Balaban played in this achievement in corporate management was noted.

Tuesday Stanton Griffis, who is chairman of the company's executive committee, gave formal recognition to Balaban's role at the annual meeting of stockholders. "It was 10 years ago that the stockholders met under different circumstances. The company owed $100,000,000, the meeting lasted 10 hours and not a kind word was spoken by anybody," he said, then observing "the genius who was largely responsible" for Paramount's debt-clear condition was Balaban.

Long and loud applause recorded the stockholders' approval.

Balaban Cites Theatres Not Hit By U. S. Decision

"Paramount has interests of over 95 per cent in a large number of its principal theatres which are among the best in their respective communities, and the court ruling does not affect these interests," Barney Balaban, president of Paramount, told the annual meeting of stockholders in New York Tuesday as he outlined the court's decision in the Government's anti-trust action against the major companies, handed down last week.

Among these interests are the Paramount theatres in New York and Brooklyn; the Metropolitan and Paramount in Boston, Chicago and Salt Lake City, and others of the Balaban and Katz Circuit, in addition to such wholly owned subsidiaries as the Minnesota Amusement Company and Intermountain Theatres.

Too Early to Forecast

"It is also too early to forecast the effect of the decision on the company's business when the court's decree has been settled. Careful study is being given to the decision and the situation which may result from it," Mr. Balaban said. "I am confident that the problems presented will be successfully solved."

Paramount also hopes to commence operations during the current year in the 16mm foreign field, Mr. Balaban revealed.

Mr. Balaban also said that the results achieved in foreign business since the end of the war, on the whole, were satisfactory, although the company had made no progress in the countries dominated by Russia. At the meetings the stockholders reelected as directors for one year Mr. Balaban, Stephen Callaghan, Y. Frank Freeman, Harvey D. Gibson, Leonard H. Goldenson, A. Con- ger Goodyear, Stanton Griffis, Duncan G. Harris, John D. Hertz, Austin C. Keough, Earl I. McClintock, Maurice Newton, Charles M. Reagan, E. V. Richards, Edwin L. Weisel and Adolph Zaker.

Approve Dropping Preferred

They also approved the elimination of 44,211 shares of authorized but unissued first preferred stock and 5,819 shares of authorized but unissued second preferred stock and 1,349 shares of common stock to be held in the treasury.

They further approved the increase of the authorized common stock to 9,000,000 shares of par of $1 per share to provide sufficient shares to effect a stock split on a two-for-one basis.

There are outstanding 3,752,136 shares of common stock. After the split 7,504,272 will be outstanding, and 1,495,728 will be authorized but unissued. The board of directors has no present plans in respect to the 1,495,728 figure of authorized but un-issued common stock.
A NEW HIGH IN M-G-MUSICALS!

Van
Johnson
Lucille
Ball
Esther
Williams
Lucille
Keenan
Ball
Wynn

in
"Easy To Wed"

Cecil Kellaway
Carlos Ramirez
Ben Blue

Ethel Smith at the Organ
Adapted by Dorothy Kingsley • From the Screenplay
"Libeled Lady" by Maurine Watkins, Howard Emmett
Rogers and George Oppenheimer
Directed by Edward Buzzell
Produced by Jack Cummings
A Metro-Goldwyn-Mayer Picture
Yates Cites New Demand for Color; Plan 16 Films in Trucolor Process

Republic will release 58 features budgeted at $25,500,000 during the 1946-47 season, it was announced in New York this week by Herbert J. Yates, Sr., president.

"The world is waiting for color," he declared, and so 16 of Republic's features will be filmed in Trucolor.

The main points of the product announcement are:
1. Thirty-two features.
2. Twenty-six outdoor action dramas and Westerns and four serials.
3. Elimination of smaller-budgeted "B" pictures and a group of eight Westerns.

Reports Good Reaction to Trucolor Process

Reporting enthusiastic reaction to the newly-announced Trucolor process, Mr. Yates declared that the switch from black-and-white to color production was analogous to the change from silent to sound films. He pointed out that experimentation and research at the Consolidated Film Industries' laboratories had resulted in a process ready to meet an ever-increasing demand for color.

He emphasized that plants in New York and Hollywood would be geared by July 1 to handle a potential 100,000,000 feet of color film a year. He stated further that worldwide distribution of Republic films in Trucolor would be implemented by a policy of establishing an up-to-date release schedule for the foreign market.

Republic will expand in other directions, too. A total of $2,000,000 has been allocated for continued studio expansion and $3,500,000 for the company's promotional activities, according to the Yates announcement.

Two Roy Rogers Pictures Will Be in Color

The 16 Trucolor pictures will include a group of four features to be known as the Major group, two Roy Rogers productions and 10 All-Star outdoor subjects, four of which already have been produced.

The four Majors, two special Frank Borzage productions and 10 Deluxe productions head the 1946-47 listing, which includes 16 pictures in a newly-established Variety group, the two Rogers Trucolors, six Roy Rogers outdoor specials, four big-budget outdoor films starring Gene Autry, six All-Star Trucolor outdoor subjects, eight Red Ryder Westerns starring Allan Lane, and four serials.


Under the studio's expansion plans, additional permanent sets already have been completed, including a second Western street, and the music facilities of the studio have received special attention.

The $3,500,000 appropriation for advertising, publicity and exploitation is a record for the company, it was stated. At least $1,000,000 of that total will be spent on the Trucolor pictures. An appropriation of $500,000 has been set for advertising and exploiting "I've Always Loved You," which is the company's traditional Technicolor picture, starring Philip Dorn, and with a piano score recorded by Artur Rubinstein.

Frank Borzage to Produce Two in Own Unit

Mr. Borzage, who is producing in an autonomous unit at the studio, will produce Steve Fisher's story, "The Gallant Man," and has prepared a race-horse story starring Catherine McLeod and William Carter.


John Wayne is both producer and star of "Angel and the Outlaw," to be directed by James Grant from his own story.

Joseph Kane, associate producer-director of "Dakota," and the current "In Old Sacramento," will produce and direct "Wyoming," in which Vera Ralston and William Elliott will star. "Crime Passionelle," starring Catherine McLeod and William Carter, is also on his schedule.

Santell to Produce and Direct "Millionaires"


Edmund Grainger will produce "The Fabulous Texan," with a star yet to be announced; Robert North will produce two musicals, "Hit Parade," starring Joan Edwards and Constance Moore, and "Rio de Janeiro," with Tito Guizar and Constance Moore.

Mr. Yates reported that increased budgets would be reflected in the 16 pictures in the Variety group. The change in company policy which called for the elimination of the lesser-budgeted pictures was determined upon following through a study of reports from men in the field. The establishment of the new Variety group, he said, was precipitated upon a policy of increased costs and added star and entertainment values.

Allan Lane Takes Title Role in Ryder Group

The All-Star series in Trucolor features Monte Hale and Adrian Booth. Allan Lane takes over the title role in the Red Ryder group of eight Westerns, following the graduation of William Elliott to top-budget features. A special promotional campaign is planned for Lane.

The four serials, which will complete the program, are to be of 13 episodes each, making up a complete 32-week chapter-play schedule.

Grover Parsons Joins PRC As Division Manager

Grover Parsons, for the past four years Atlanta manager of Paramount, has been named divisional sales manager for PRC Pictures, it was announced Monday by Harry H. Thomas, president and general sales manager. Mr. Parsons will have supervision over the territory included in the Atlanta-Little Rock - New Orleans - Dallas - Oklahoma City branches.
McCary Tops Salary List with $1,113,035 Going His Way in '44

LEO MCCAREY

Thinking of a career? If you can't get to Hollywood, try the motor companies or the soap or the grocery companies. But Hollywood is best. Hollywood in 1944, as it did in previous years, offered the best salaries. Leo McCary, producer of "Going My Way," led the recently published list of persons receiving income of more than $75,000 for 1944 with an income of $1,113,035. Of that, $75,000 was salary, the rest "other compensation" from Paramount. And another industry figure, Carmen Miranda, led all the women money-makers with a salary of $201,458.

Further statistics? Seven industry figures were among the top 25 wage-earners: 11 made more than $200,000 during 1944.

Going into detail: Charles P. Skouras, National Theatres, $263,000; Darryl F. Zanuck, Twentieth Century-Fox, $200,833; Spyros F. Skouras, 20th-Fox, $255,908; Ray Milland, Paramount, $243,333; William Bendix, Hal Roach Studios, $234,204; Charles Boyer, Warner Brothers, $207,500; George B. DeSylva, Paramount, $204,758; Michael Curtiz, Warners, $203,759, and Fred MacMurray, who was in fourth place in 1943 with $419,166, $213,333 for 1944. Incidentally, tax on a $1,000,000 income amounts to $900,000.

Warner Staff to Meet in August

Executives from abroad will attend the Warner Brothers sales convention August 5-7 at the Ambassador Hotel, Atlantic City.

Max Milder, president of Warner International and managing director for the company in Great Britain, will attend from London, while Joseph Hummel, vice-president of Warner International in charge of Continental Europe and adjacent countries will arrive from his Paris headquarters.

Wolf Cohen, international vice-president, who makes his headquarters in the home office, will attend, as will vice-president Karl MacDonald and J. J. Glynn.

Due from the Latin American field are Arthur S. Abeles, Jr., managing director for Argentina and supervisor for Chile and Uruguay; Peter Coll, supervisor for Cuba, Puerto Rico, Santo Domingo, Trinidad, Venezuela, Panama and Central America; Ary Lima, managing director for Brazil; Armando Trucios, managing director for Peru and supervisor for Colombia, Bolivia and Ecuador, and Michael Sokol, general manager for Mexico.

Ben Kalhenson, Warner Brothers vice-president and general sales manager, will preside. After the meeting the Latin American supervisors will visit the home office, where detailed plans for Warners' 16mm program for the Latin countries will be outlined.

Favorite Sells Franchises For 19 Film Exchanges

Favorite Films Corporation, New York, is developing a nationwide, state rights distribution setup, and already has sold franchises to 18 key city exchanges in this country and one in Canada, according to More Kerman, president. Distribution will begin shortly on 12 reissues acquired by the company, he said. Mr. Kerman also announced that the company had opened a special 16mm and foreign department.

Majors to Limit French Imports To 124 in Year

Following the signing of the recent French-American agreement, the eight majors, members of the Motion Picture Export Association, have agreed voluntarily not to release more than 124 dubbed features in France during the year commencing July 1. The agreement did not include an import quota.

To calm various and vigorous protests from French producers about American pictures "flooding the market," Eric A. Johnston, MPA president, has cabled this week to the continental managers of U. S. companies in France that the American industry has neither the desire nor the intention of releasing in France more pictures than that country can absorb.

Pledges Cooperation

Wrote Mr. Johnston: "We welcome the opportunity again to release outstanding American productions through French theaters to French patrons. We desire also to help the French film industry and for this purpose have voluntarily arranged to limit our releases to a figure substantially less than the prewar annual total. Also, the 124 total is substantially below the number of American features the same eight companies are currently releasing in other European countries."

MPA figures indicate that the eight companies involved released an average of 179 features annually in France during the three years prior to the war.

M. Fourre Commeray, general director of the French film industry, has replied to the recent French attacks on the Franco-American agreement and says that it is much less unfavorable to France than producers have contended. Speaking to French film critics, he explained France's film problem was not that of competition with the U. S., but one of reconstruction and modernization of the industry.

From Washington came word that there can be no elimination of the French capital tax requiring operating companies to pay five per cent tax on all capital held within that country.

Abolish Dual Taxation

However, the State Department has announced that a new tax treaty between the U. S. and France has been drafted which would abolish double taxation and provides that royalties paid in France to an American are exempt from taxation in France, provided that the individual does not live there.

Universal has announced that it will produce in France. Joseph H. Seidelman, president of Universal International, reported in New York this week that Universal was initiating a project to produce in Paris in association with Transcontinental Films of France, headed by Paul Graetz.
WARNER BROS.' TRADE SHOWINGS OF
W. SOMERSET MAUGHAM'S

"OF HUMAN BONDAGE"

Starring
PAUL ELEANOR ALEXIS
HENREID • PARKER • SMITH

MONDAY, JULY 1st, 1946

<table>
<thead>
<tr>
<th>CITY</th>
<th>PLACE OF SHOWING</th>
<th>ADDRESS</th>
<th>TIME</th>
</tr>
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<tbody>
<tr>
<td>Albany</td>
<td>Warner Screening Room</td>
<td>79 N. Pearl St.</td>
<td>2:00 P.M.</td>
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<tr>
<td>Atlanta</td>
<td>RKO Screening Room</td>
<td>191 Walton St. N.W.</td>
<td>2:30 P.M.</td>
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<tr>
<td>Boston</td>
<td>RKO Screening Room</td>
<td>122 Arlington St.</td>
<td>2:30 P.M.</td>
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<tr>
<td>Buffalo</td>
<td>20th Century-Fox Sc. Rm.</td>
<td>290 Franklin St.</td>
<td>2:00 P.M.</td>
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<tr>
<td>Charlotte</td>
<td>20th Century-Fox Sc. Rm.</td>
<td>308 S. Church St.</td>
<td>10:00 A.M.</td>
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<tr>
<td>Chicago</td>
<td>Warner Screening Room</td>
<td>1307 So. Wabash Ave.</td>
<td>1:30 P.M.</td>
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<tr>
<td>Cincinnati</td>
<td>RKO Screening Room</td>
<td>Palace Th. Bldg. E. 6th</td>
<td>8:00 P.M.</td>
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<tr>
<td>Cleveland</td>
<td>Warner Screening Room</td>
<td>2300 Payne Ave.</td>
<td>2:30 P.M.</td>
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<tr>
<td>Dallas</td>
<td>20th Century-Fox Sc. Rm.</td>
<td>1803 Wood St.</td>
<td>10:00 A.M.</td>
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<tr>
<td>Denver</td>
<td>Paramount Sc. Room</td>
<td>2100 Stout St.</td>
<td>2:30 P.M.</td>
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<tr>
<td>Des Moines</td>
<td>20th Century-Fox Sc. Rm.</td>
<td>1300 High St.</td>
<td>11:00 A.M.</td>
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<tr>
<td>Detroit</td>
<td>Film Exchange Bldg.</td>
<td>2310 Cass Ave.</td>
<td>2:00 P.M.</td>
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<tr>
<td>Indianapolis</td>
<td>Paramount Sc. Room</td>
<td>116 W. Michigan St.</td>
<td>2:00 P.M.</td>
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<tr>
<td>Kansas City</td>
<td>20th Century-Fox Sc. Rm.</td>
<td>1720 Wyandotte St.</td>
<td>1:30 P.M.</td>
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<tr>
<td>Los Angeles</td>
<td>Warner Screening Room</td>
<td>2025 S. Vermont Ave.</td>
<td>2:00 P.M.</td>
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<tr>
<td>Memphis</td>
<td>Paramount Sc. Room</td>
<td>362 S. Second St.</td>
<td>2:00 P.M.</td>
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<tr>
<td>Milwaukee</td>
<td>Warner Th. Sc. Rm.</td>
<td>212 W. Wisconsin Ave.</td>
<td>2:00 P.M.</td>
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<tr>
<td>Minneapolis</td>
<td>20th Century-Fox Sc. Rm.</td>
<td>1015 Currie Ave, N.</td>
<td>2:00 P.M.</td>
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<tr>
<td>New Haven</td>
<td>Warner Th. Proj. Rm.</td>
<td>70 College St.</td>
<td>2:00 P.M.</td>
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<tr>
<td>New Orleans</td>
<td>20th Century-Fox Sc. Rm.</td>
<td>200 S. Liberty St.</td>
<td>12:30 P.M.</td>
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<tr>
<td>New York</td>
<td>Home Office</td>
<td>321 W. 44th St.</td>
<td>2:30 P.M.</td>
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<tr>
<td>Oklahoma</td>
<td>20th Century-Fox Sc. Rm.</td>
<td>10 North Lee St.</td>
<td>1:30 P.M.</td>
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<tr>
<td>Omaha</td>
<td>20th Century-Fox Sc. Rm.</td>
<td>1502 Davenport St.</td>
<td>1:00 P.M.</td>
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<tr>
<td>Philadelphia</td>
<td>Vine St. Sc. Room</td>
<td>1220 Vine St.</td>
<td>11:00 A.M.</td>
</tr>
<tr>
<td>Pittsburgh</td>
<td>20th Century-Fox Sc. Rm.</td>
<td>1715 Blvd. of Allies</td>
<td>1:30 P.M.</td>
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<tr>
<td>Portland</td>
<td>Jewel Box Sc. Room</td>
<td>1947 N.W. Kearney St.</td>
<td>2:00 P.M.</td>
</tr>
<tr>
<td>Salt Lake</td>
<td>20th Century-Fox Sc. Rm.</td>
<td>216 East 1st South</td>
<td>1:30 P.M.</td>
</tr>
<tr>
<td>San Francisco</td>
<td>Republic Sc. Room</td>
<td>221 Golden Gate Ave.</td>
<td>2:00 P.M.</td>
</tr>
<tr>
<td>Seattle</td>
<td>Jewel Box Sc. Room</td>
<td>2318 Second Ave.</td>
<td>2:00 P.M.</td>
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<tr>
<td>St. Louis</td>
<td>S'renco Sc. Room</td>
<td>3143 Olive St.</td>
<td>1:00 P.M.</td>
</tr>
<tr>
<td>Washington</td>
<td>Earle Th. Bldg.</td>
<td>13th &amp; E Sts. N.W.</td>
<td>10:30 A.M.</td>
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Sound Pioneers in

Twenty years ago come August 6 the motion picture became a world of adventure. After thirty years of evolution as an art of pantomime, with piano and pipe organ accompaniment, it found its voice in words and music of its own, by grace of Warner Brothers enterprise and daring. It was evolution with revolutionary impact.

When Al Jolson spoke those first words of the screen: "You ain't heard nothing yet," he was saying more than he spoke.

Then began departures extraordinary and enterprises anew for the whole field of exhibition, along with the swift changes in production and its product.

The first two years in which sound pictures, sound equipment, and the new problems of showmanship all the way from the box office to the acoustics of the house brought unprecedented experience to many enterprising showmen—the sound pioneers of exhibition.

Starting in this issue Motion Picture Herald will periodically present these sound pioneers in exhibition and record some of their experiences and adventures in the reborn art.

Sid Grauman, a most cautious exhibitor, met Vitaphone with a loaded gun—not to keep it out of Hollywood, but to protect it.

Shortly after the premiere showing of Warner Brothers' "Don Juan" with its synchronized score, in New York, August 6, 1926, it was agreed that Grauman's Egyptian theatre in Hollywood should have the first showing of the sound film in Hollywood.

The date was set tentatively for some time in October. Then the business of shipping and installing the necessary machinery became overly complicated and the nerves of all concerned reached the breaking point. Thus, when the railroad notified the showman that the equipment had arrived, it seemed like the perfectly natural thing to do to swarm over to the freight house armed to the teeth. But neither Warner studio officials nor Mr. Grauman were called upon to use their guns.

Yet, to be doubly sure, an armed guard was thrown about the theatre and kept on 24-hour duty throughout the two or three weeks required for installation of the Vitaphone equipment.

The Greenberg brothers, Harry, Albert and Max, presented the first all-talking picture, Warners' "Lights of New York," in their Cosmo theatre, New York City, in 1927. Shortly thereafter they booked the picture into three other of their theatres, the Daly, Metro and Congress. They have been in exhibition for more than 27 years, but they remember the sound picture as a "great event."

Harry C. Arthur, Jr., general manager of Fanchon and Marco, reports that "in 1926, those of us in the industry felt that we had come a long way, and we had, when we look at the product of that year compared with 1903. Then, in August of 1926, the atomic bombshell of that era struck in our industry and 'talking pictures' made their bow to the theatre-going public. . . ."

"It is only fitting and proper," Mr. Arthur has written Warners, "that a salute be in order to the Brothers Warner. Harry, Jack, Albert and the late Sam. To these men, who..."
Exhibition

Arthur, 1926, the had private turnover. "The Jolson; single the in silent McLaughlin, a synchronized had the had McLaughlin, to determine that talking pictures were no passing novelty but had come to stay. All he had to do, he explains, was watch the audience reactions at any show.

For one thing the audience was glued to its seats and it was difficult to get any kind of a turnover. The mother scene in "The Jazz Singer," which contained a large portion of dialogue, brought the tears much quicker than had previous sentimental silent scenes. And nobody, Mr. McLaughlin remembers, was likely to go to sleep.

"The spoken word added the one impact that the screen needed to make it completely satisfying," he reports. "The picture is a very important thing, but the picture, plus the spoken word, carried three times as much emotional punch."

William J. McLaughlin, first Brooklyn theatre to install sound.

Nathan Yamins, New England exhibitor leader, has written to Warner Brothers that the company's anniversary "carried me back to the memorable night of August 6, 1926, when I had the privilege of seeing, as your guest, the first public showing of "Don Juan," a silent picture with a synchronized musical score. . . . I was so thrilled by the performance and so impressed with the possibilities of sound that I immediately contracted for the installation of sound in the Bijou theatre, Fall River, which actually was the second sound theatre in New England. . . ."

"For having pioneered this great development (of sound film) you deserve the congratulations of everyone in and out of the industry. You contributed more to the development of the motion picture industry and more to the entertainment of the public than any other person or company since the inception of our industry."
LEADING EXHIBITORS SAY:

Walter Reade, Jr., Walter Reade Theatres—"Our circuit is going to play 'Don't Be A Sucker' on the 4th of July in every town in which we have theatres."

Harry M. Warren, Central States Circuit—"We are most happy to have the opportunity to run this subject in all of the theatres."

Earl J. Hudson, United Detroit Theatres—"This is an extremely important subject and... we should all exert ourselves to have it seen by the greatest possible number of people."

Kermit C. Stengel, Rockwood Amusements—"I wish to assure you that 'Don't Be A Sucker' will be booked in our theatres."

NATIONAL LEADERS SAY:

J. Edgar Hoover—"'Don't Be A Sucker' has a lesson of vital concern to the preservation of the American way of life."

Rear Admiral W. N. Thomas—"I was deeply impressed with the masterly way in which it presented the truth that I consider vital to our national life."

Henry A. Wallace—"This picture proves more graphically than articles or speeches that the people of the United States are... neighbors and friends and not members of antagonistic groups."

Major Gen. Lewis B. Hershey—"The penalty paid for intolerance has seldom been portrayed with such dramatic force."

LEADING TRADE PAPERS SAY:

M. P. Daily—"Carries an impact that should register strongly with theatre audiences."

Film Daily—"Film houses throughout the nation should show this one."

The Exhibitor—"A swell two-reeler... of the highest calibre."

M. P. Herald—"It is highly effective, dramatic and educational."

With PAUL LUKAS, FELIX BRESSART
Commentary spoken by LLOYD NOLAN
Produced by U. S. Army Signal Corps
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PARAMOUNT
ON'T BE A CKER"

THE SAKE OF A SAFE AND SANE AMERICA, THOUSANDS ARE SHOWING ENSATIONAL SHORT JULY 4th, OR LATER. WON'T YOU JOIN THEM?
PASCAL TO ITALY WHERE WORKERS HAVE “SPIRIT”

Gabriel Pascal will make pictures on the Continent. The producer of “Caesar and Cleopatra” and good friend of George Bernard Shaw has reacted strongly to the criticism in the English press. He will produce “Snow Goose” for J. Arthur Rank, beginning August 4, and others; and may produce “Candida” here. But after that, the Continent, with workers who have “spirit.”

“I prefer Italy,” he said, at an interview last week in the United Artists board room in New York. “In two years, the Italian studios will be fully equipped. The situation there is very healthy. The workers love their work.

“Picture making cannot be done by regulations; I must look for an inspired unit.”

Not Pleased with Labor

Mr. Pascal is not precisely pleased with the English labor attitude, mentioned in passing but with emphasis. When he began “Caesar and Cleopatra,” he had eight plasterers, and when he ended he had 147.

In Rome, he will do the pictures he wants to do, without wrangling about the market destination, he implied.

Referring again to the difficulties of making “Caesar and Cleopatra” and to the criticisms which he took pains to answer, he said that one delay was waiting six to eight weeks for a Technicolor camera, which was being employed on “Blithe Spirit.” That, emphatically, was not his fault.

“All the accusations are personal vindictiveness and nothing else,” he said. Any charges that labor in England has made or will make are based on his publicized desire to transfer his picture making to Italy, he added.

Mr. Pascal pleaded for the international attitude in the making of pictures. Said he: “There are only good and bad pictures—nothing else; I am an international producer.”

“In my opinion, you cannot plan pictures and say they are going here or there and that this people or that people will like them. How many times have you seen Hollywood’s ‘B’ pictures become tremendous uproars, or its pictures which were shelved taken off the shelf and then become great hits?“If the show business were so wise, it would command audience reactions—and we’d all be millionaires.”

Unpopularity may well be the price of a retiring and simple nature, Mr. Pascal indicated.

“The whole civilization is rotten anyhow,” he said; “I have as little to do with it as possible.”

The tendency in England, he said, is also to attack Mr. Shaw. Mr. Shaw has displeased the press by refusing interviews. But to Mr. Pascal he is “not difficult at all.” He is uncompromising only on adjustment of principles in relation to the box office. Even so, with reasonable handling, according to Mr. Pascal, he now sees more than previously the show-business viewpoint.

Mr. Pascal decried another “tendency in England,” not to work for the international market. “Caesar and Cleopatra,” he said, in its box office records is refuting its critics.

Hollywood Praised Highly

Hollywood was praised highly by Mr. Pascal. I recognize its superiority. Whatever we do in other countries, Hollywood will be ahead of us,” he said. “However, I am very proud of my colleagues now that they don’t copy Hollywood. In England, we have at least found our own style.”

Mr. Pascal is under contract to J. Arthur Rank. Despite his announcement he would produce on the Continent, he also said he would produce in this country. The pictures he would make here would be “Devil’s Discipline,” “The Showing Up of Blanco Posnet,” and perhaps “Candida.” And despite his references to English production, he said he also would produce “Doctor’s Dilemma” and “Arms and the Men” there.

They are all Shaw plays. Mr. Shaw advises him, Mr. Pascal said. “I never do anything in my life now without his advice,” he added. “Mr. Shaw made the deal for me with Rank on ‘Caesar and Cleopatra.’ He advises me always right.”

Charles Moss Forms New Producing Company

Charles B. Moss, New York exhibitor and son of B. S. Moss, theatre owner, Tuesday announced the formation of his own producing company, to be known as Moss Productions.

The new organization plans to produce three features during the next two years, confining itself to high budget productions, with a total expenditure of $4,000,000.

Believing the general public prefers pictures based on books and plays by popular authors and on popular air shows, Mr. Moss in his announcement said that the new company would specialize in producing pictures which will have the advantage of these pre-sold audiences.

Mr. Moss already has contracted with Fannie Hurst to acquire an option to the screen rights to “The Hands of Veronica.”

Allied of Eastern, Pa., Will Buy and Book

Allied of Eastern Pennsylvania will buy and book for its members. The Governors, meeting Monday in Philadelphia, authorized formation of a service. Members will be advised when it is ready to operate. In announcing the move, Sidney Samuelson, general manager, said it “is the logical development of Allied activities.”

Monogram to Produce 44 for New Season

Monogram announced this week that it would produce 32 features and 12 Westerns for the 1946-47 season. The same number of pictures in each group are being released by the company during the current season.

Ayres Joins Flores, Inc.

Thomas J. Ayres, for the past three years a lieutenant commander in the Navy in charge of the film section of the Special Services Division, last week joined Flores, Inc., to take charge of the production program of promotional and educational films.
Raftery, Again
UA President,
Sees Big Year

"United Artists has just finished the biggest year in its history and is looking forward to an even bigger year for the 1946-47 season," Edward C. Raftery, president, said last Thursday following his re-election to that office.

Mr. Raftery has been company president since 1941. Also re-elected by the board of directors at a meeting in New York last Thursday, were: Gladwell L. Sears and George Bagwall, vice-presidents; Loyd Wright, secretary; Harry J. Muller, treasurer; Paul D. O'Brien, Mr. Muller, Harry D. Buckley and Charles E. Millikan, assistant secretaries, and Herbert E. Wiener, assistant treasurer.

In his announcement on current and coming product Mr. Raftery said the company had ready for release 10 completed pictures and 15 others either actually shooting or in preparation, all scheduled for release during the 1946-47 season.

Among others, there are such outstanding features, Mr. Raftery said, as "Henry V," "Abie's Irish Rose," "Sin of Harold Diddlebock," "The Short Happy Life of Francis Macomber" and "The Chase.

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Three Named to MPEA
Staff in New York

Three new aides have been named to the Motion Picture Export Association to work under Irving Maas, general manager, on behalf of the eight member companies. Alfred F. Corwin, formerly with the international publicity department of Twentieth Century-Fox, is publicity and advertising manager. William F. Laffan, former controller for Mike Todd, stage producer, is controller in charge of accounting. Irving M. Ecelstein is in charge of sales control. He formerly held a similar post in the international department of United Artists.

Springfield Admission Tax
Under Consideration

An amusement tax covering motion picture theatres and other entertainment in Springfield, Mo., is under consideration by the City Council as a possible means of increasing the revenue fund of the city. A levy of five per cent on the price of each admission ticket is being considered as well as a 20 per cent tax on theatres exclusively. Estimates are that the latter would bring in approximately $138,000.

W. A. (AL) STEFFEES, in New York on a visit in 1942.

OPA Lifts Lid on Theatre Seats

Permanent theatre seating equipment was removed from price control Monday in Washington by the Office of Price Administration, with notifications dispatched to manufacturers warning that the agency intended to keep a close eye to prevent inflation.

Only theatre seats which are attached to the floor and are considered permanent have been removed from the control list, the OPA said, and all temporary seating equipment will remain under price regulation for some time.

Manufacturers are required, under the new decontrol regulation, to send catalogues and price changes to the OPA. If irregularities are noted by the agency, steps will be taken to correct high prices, it was said.

"We are keeping our finger on seating equipment and if prices shoot up we shall take immediate steps to place seats back under price control," a spokesman for the OPA said.

Theatre seating equipment is the last major type of theatre equipment to be exempted from control. Carpeting will remain under price control for several months, according to the OPA.

Army Acquires Right to
Use Technical Footage

A request from the Surgeon General of the Army for clearances of copyrighted scenes and music for eight technical short subjects has been granted by seven member companies of the Motion Picture Association of America and by United Artists. This will permit the films to be shown to medical staffs in Army hospitals and to medical groups assisting in the treatment of wounded veterans.

Steffes, Leader Of Allied, Dies
In Minneapolis

W. A. (Al) Steffes, 59, long importantly linked with exhibitor organizations, died Wednesday, June 19, in Minneapolis University Hospital, Minneapolis, Minn. A veteran northwestern independent exhibitor, Mr. Steffes was one of the founders and long-time president of the national Allied States Association of Motion Picture Exhibitors, and was for 20 years president of Northwestern Allied Theatres Association, now Northcentral Allied.

Mr. Steffes had been comparatively inactive both in business and in exhibitor affairs since 1940, when he suffered a heart attack. Following that, he spent most of his time in Florida. He did, however, retain ownership of the World theatre in Minneapolis and a partnership with Benjamin Berger in the World at St. Paul. He built another World theatre in Chicago about 10 years ago and sold it shortly thereafter.

Known as "Fighting Al," he was most active in the cause of theatre divestment, and staged attacks via the North Dakota legislature against distributor ownership of theatres. He also took the lead in many other trade discussions.

Mr. Steffes was credited with having secured the services of Abram F. Myers, of the Federal Trade Commission, as general counsel of national Allied.

As an Allied leader, he participated in the historic conferences on industry trade practice codes, starting with the 5-5-5 conference. He was active in the Minneapolis Variety Club, and was its president for two years.

Funeral services were to be held Saturday in Minneapolis at St. Joseph's Roman Catholic Church.

Belgium's 983 Theatres
Had Gross of $501,538

During the third quarter of 1945 there were 983 theatres operating in Belgium, according to Foreign Commerce Weekly of the U. S. Department of Commerce. Total receipts for that period were $2,379,710 francs (about $501,538). Approximately 65 per cent of the films shown were produced in the U. S., 23 per cent in France, eight per cent in England and four per cent in other countries. There were 104 theatres operating in Brussels during the quarter, and 56 in Antwerp.

Brewster to Young America

James R. Brewster, formerly a production associate of Encyclopedia Britannica Films, has been appointed assistant editor of Young American Films, Inc., New York. He will aid Godfrey Elliott, editor, in developing the company's film program for schools.
"ROUSING ACTION"

"FAST MOVING...GOOD, CLEAN FUN!" — Daily V.

"MADCAP ROMANTIC MERRIMEN CAN STAND ON ITS OWN!" — Variety

"A ROUGH-AND-TUMBLE COMEDY!"
— Showmen's Trade Review

"IT'S FAST AND FURIOUS!" — Film Daily

Universal Presents

Ella RAINES
Rod CAMERON

The RUNAROUND

with

BRODERICK CRAWFORD FRANK McHUGH GEORGE CLEVELAND
NANA BRYANT JOAN FULTON

Screenplay by Arthur T. Horman and Sam Hellman
Original Story by Arthur T. Horman and Walter Wos
Directed by CHARLES LAMONT Produced by JOE GERSHENSON
BE SURE TO SCREEN THIS FAST MOVING COMEDY... AND YOU'LL AGREE WITH

The World-Telegram, which said:
“IT’S A SPIRITED AND LIVELY ENTERTAINMENT!”

and the New York Sun:
“THE PICTURE IS OUT FOR LAUGHS!”

and PM:
“IT CRACKLES SPONTANEOUSLY!”

and the Daily News:
“IT’S FAST AND FURIOUS ENTERTAINMENT!”
Production Activity Up With 55 Shooting; Start "Emperor Waltz"

Hollywood Bureau

Production activity in Hollywood increased somewhat last week, as 12 films reached camera stages, and eight went to the cutting rooms. At the weekend, the number of pictures in work totaled 55, as compared with the previous week's level of 51.

Paramount launched "Emperor Waltz," a Technicolor musical, laid in pre-war Vienna. It is currently shooting on location at Jasper National Park, Canada, with Charles Brackett producing and Billy Wilder directing. Heading the cast are Bing Crosby, Joan Fontaine, Oscar Karlweis, Roland Culver, Lucile Watson, Sig Ruman and Aline Macrorie.

At Warners, work started on "The Secret," starring Joan Crawford and Van Heflin. It's a psychological drama concerning a girl with a dual personality. Jerry Wald produces; Curtis Bernhardt directs.

Columbia Starts Two, One with Bogart

Columbia trained cameras on two: "Dead Reckoning," and "Big Bend Badmen." The first is a melodrama starring Humphrey Bogart and Elizabeth Scott, with John Cromwell at the directorial helm, and Sidney Biddle producing. The second is a Western, featuring Charles Starrett, Smiley Burnette and Helen Mowery. Colbert Clark produces; Derwin Abrahams directs.

RKO Radio's two entries of the week are "Rifflaff" and "Beat the Band." The first is a story of murder, intrigue and romance, laid in the tropics, and the cast includes Pat O'Brien, Anne Jeffreys and Walter Slezak. Ben Holt is the producer, and the picture is Ted Tetzlaff's initial directorial assignment for the studio.

"Beat the Band" is a musical with Frances Langford, Gene Krupa, Ralph Edwards, June Clayworth and Phillip Terry. Michel Kraske is the producer; John Auer the director.

Universal's new venture is "White Tie and Tails," which Howard Benedict is producing and Charles Barton directing. Heading the cast are Dan Duryea, Ella Raines and William Bendix.

Republic launched two musical Westerns, "Sioux City Sue" and "Home in Oklahoma." The latter marks Gene Autry's return to the screen, and has a supporting cast composed of Lynne Roberts, the Cass County Boys, and Sterling Holloway, Armand Schaefer produces; Frank McDonald directs.

"Home in Oklahoma" has Roy Rogers, Dale Evans, George "Gabby" Hayes and the Sons of the Pioneers. Edward White is the producer; William Whitney the director.

Monogram also trained cameras on two: a "Charlie Chan" mystery-drama, and a Western. The first, titled "Hot Money," features Sidney Toler, Victor Sen Young and Willie Best, James Burdette is producing; Terry Morse directing. The Western, which features Johnny Mack Brown, Raymond Hatton and Jennifer Holt, is titled "Trigger Finger." Charles Bigelow is the supervisor, and Lambert Hillyer is directing.

Golden Gate launched "Neath Canadian Skies," which will be released through Screen Guild Productions. Russell Hayden, Inez Cooper, Cliff Nazarro and Douglas Fairbanks head the cast. William David is the producer; Breezy Eason the director.

SIMPP Ratifies Nelson Policies

by WILLIAM R. WEAVER

Hollywood Editor

The Society of Independent Motion Picture Producers, meeting in Hollywood Tuesday night, gave a unanimous vote of confidence to the policies instituted by Donald M. Nelson during the year he has been president. Members indicated at the meeting that Mr. Nelson's contract would be renewed when it expires July 1.

Affiliation with the Motion Picture Association collectively, or by any member, was rejected at the meeting, definitely ending pressure from some quarters for such affiliation.

In an interview earlier this week, Mr. Nelson reviewed with satisfaction what had been accomplished during the year.

"I'm an expansionist," he told the press at large on his arrival in Hollywood July 1, 1945, and today he tells this inquirer, "Expansionism is a fundamental principle of democracy, and the motion picture is the most effective implement of expansion that ever has been devised."

The man who headed the War Production Board during the war, and whose book on that subject, "The Arsenal of Democracy," is fresh off Harcourt & Brace presses and on its way to the bookstalls, accepted the SIMPP presidency on a year's contract and, he says, with more confidence in the motion picture industry than knowledge of its make-up and method.

"While some of the problems facing independent producers are identical with those confronting the majors, others are quite different," explains the man who told President Truman the Government's suit against the majors should be sent to trial because in no other way could it be determined fairly whether abuses assessed to the industry were real and needful of abatement or imaginary and therefore unwarrantedly damaging in their reiteration.

Some Problems Different

While in this instance the independents and the majors were in obvious conflict, he points out, he has championed in his talks with Sen. Robert Wagner and Cabinet members the same views with respect to the opening of foreign markets and the granting of loans to foreign nations that have been advanced by MPA president Eric Johnston.

"Individually, an independent producer is small, in comparison with a major producer," the former executive vice-president of Screen Producers' Cabinet observes, "but collectively he is big. Individually, an independent, operating on a basis of making one picture at a time, cannot maintain all of the departments and services available to a major studio. But collectively, as for instance in the case of maintaining a library of stock shots, independents can match or even surpass the largest studio. In our next year we will stress the building up of this type of resources."

Cites Difference in Position

Sharply different, too, is the position of the independent producers with respect to labor relations. Although SIMPP president Nelson joined with MPA president Johnston in the conferences which resulted in the settlement of last year's prolonged studio strike, which had begun as an action against the majors and spread to include the independents, the basic difference between the two labor organizations of the independent and the major makes it impractical for the two organizations to deal in concert on labor contracts.

Broadly, union contracts made with major studios contemplate year-around employment, whereas contracts made with independent producers contemplate, with few exceptions, employment for relatively short periods at long intervals.

The Nelson method for handling labor re-
lations—the SIMPP conducts negotiations for its members and makes recommendations, but does not sign contracts—is a derivative of the War Production Board experience in which more than 2,500 labor-management committees were set up in American industries.

It continues, "The motion picture is our best trade emissary to all the markets of the world. To illustrate, when a picture in which a leading Hollywood star drove a Ford car was released in Brazil the Ford company received such a volume of orders from that country there could be no question about what had happened. No other medium can accomplish such a result."

**Selznick Lauds Production Code**

*Hollywood Bureau*

The Production Code puts the American producer under some measure of disadvantage in certain areas of the world, such as South America, but the advantage it gives him in the American market more than offsets this, David O. Selznick said in two separate references to the instrumentality of extending the trade press conference at his Culver City studio last Thursday evening.

First mention of the Code came in connection with a discussion of the competition between foreign films, such as the French, and American pictures in those Latin American zones where neither the French nor English language is generally understood. "Foreign producers have no Code to restrict them in their choice of subject matter," he said, "and they therefore can present some material we cannot. This may give them some advantage in those areas."

Second mention of the Code was made in reply to the question, "Do you still feel, as you were reported to some months ago, that the Code should be revised?"

He said, "I was asked that in New York, too, but I have no quarrel with the Code. There's more advantage than disadvantage in it. I simply feel that any set of regulations, whether we set them up for ourselves or somebody else does, ought to be accompanied by a mechanism of some kind for keeping them up to date with the times. While it's doubtless true that essential morals don't change, still there are changes in customs and circumstances which ought to be taken into consideration."

**Sees No Disadvantage**

Asked whether he thought the adherence of American producers to the Code would place them at a disadvantage in the domestic market if foreign films produced without Code regulation came into wide exhibition in this country, he said, "No—if foreign pictures become known for that kind of subject matter, our pictures will benefit."

The foreign market, present and future, was the subject uppermost in the two-hour discussion, on record and off, of just about everything to which a producer now engaged in cutting 10 minutes out of a $5,250,000 picture is obliged to give his attention. That's the investment in "Duel in the Sun" as of June 13, he said, with an item of $750,000 for Technicolor prints and their distribution and an allocation of $1,000,000 for advertising and exploitation scheduled for expenditure before the attraction goes on the screen, about next November, for pre-release exhibition at advanced prices. The ultimate financial success not only of this picture, but of all high-budget attractions, depends in extraordinary degree upon the keeping of the world's screens open to American films, he said, mentioning as most important of these screens those in the British Empire and adding, "If the loan to Britain isn't granted—and I'm not one of those who think there's no danger of its being refused—I don't like to think about what will happen to the American industry."

"So long as there is world freedom of the screen," he said, "American producers have nothing to fear. Producers in other countries are imposing their product tremendously—they're doing some things even better than we commonly do them—but this is a healthy development. It will jar Hollywood out of its smug complacency, and start us doing things to widen our horizon. Such a picture as 'Henry V,' for instance, proves what a good many of us have wanted to have proved for years—that a special kind of picture can be produced for a special audience. That's progress."

Producer Selznick said he is by no means opposed to the increased exhibition of British-made pictures in the United States. It's true, he said, that they do deprive some American pictures of playing time, but it is in the nature of things that it is the inferior American pictures which are deprived. Independent pictures stand to lose no more playing time than others, he said, explaining, "Some independent producers are inclined to attribute exclusion of their product from the screen to all kinds of external reasons, whereas the fact often is that their pictures just aren't good enough to command playing time. I believe no set of conditions, short of outright trade barriers set up in other countries, has ever kept a really good picture from getting its merited share of the exhibition dollar, or ever will."

**One More Film for U. A.**

Queried on his distribution plans for the future, which had been the subject of printed speculation, Producer Selznick said he was committed to deliver "Duel in the Sun" and one more picture to United Artists, after which he would be free to make other arrangements if he chose to do so, although this would require him to sell to that company the stock he shall have bought.

"Decision about that needn't be made until next year some time, though," he said, "and we'll deal with it when the time comes. What with the British loan still in the air, and nobody ready to make a guess yet about the effect of the decision in the Government suit, it would be folly to predict the conditions that will prevail a year from now, much less to decide now how to meet them."

**MOTION PICTURE HERALD, JUNE 22, 1946**
MINERVA

.. following the phenomenal success of

NOW ANNOUNCES COMPLETION
OF TWO NEW PRODUCTIONS

Before Him All Rome Trembled
MUSICAL DRAMA INCORPORATING PUCCINI'S "TOSCA"

featuring Anna Magnani
- star of "OPEN CITY"

AN EXCELSA PRODUCTION
Directed by CARMINE GALLONE

World rights of all three MINERVA FILM
ILMS at the World Theatre in New York, where it opened February 25th and is still running.

Eugenie Grandet

A BRILLIANT ADAPTATION OF BALZAC'S CELEBRATED NOVEL

starring Alida Valli

- Italy's leading screen player

A SAVOIA PRODUCTION

Directed by MARIO SOLDATI

Productions controlled by

COMPANY

45 Via Palestro, Rome, Italy
ALBANY

Film row is a-buzz with predictions of terrific business in the summer situations—the Catskills and the Adirondacks. It is predicted the take will exceed that of the best pre-war year. Of the circuits, Kallet conducts the greatest number of resort situations. Schine and Smalley each have a few.

The Strand theatre, Carthage, which was practically leveled by a fire in February, 1945, is scheduled to reopen soon. The Schine circuit has completely rebuilt it. The town has been pictureless in the interim.

. . . Max Eustabbe, RKO manager, is recovering from an illness which overtook him while on a business trip to Saratoga. Joe Grand, owner of the Eagle in Albany, has been named anew buyer for Upstate Theatres, 12 independent houses combined for cooperative buying and booking. Mr. Grand succeeded John Gardner, of the Colony in Schenectady, who served the usual term. Owner of the Eagle for the past two years, Mr. Grand has been district manager for Tri-State Automatic Candy Company for 10 years.

ATLANTA

Danny Demetry, former owner of several theatres here, will open a night club July 3. Tom Giumman, special representative of PRC, is back from a trip to the Charlotte branch. Grover C. Parsons, for the past three years Paramount manager, resigned to become PRC south-southwest manager.

William Richardson, head of Astor Pictures here, is back from a trip through Florida.

. . . John K. Jenkins, Astor Pictures, of Dallas, was a visitor. Hal Jordan, special sales representative of Monogram Southwestern, is back after a two-week vacation in Florida. Elmo Chapman, manager of the theatre in Sarke, Fla., was killed in a plane crash at Daytona Beach.

William B. Zoellner, former branch manager, in-aid of one—the Brattle Hall in Cambridge and Boston Summer Theatre here—June 24. . . . Paul Cohen is back in the advertising department at M & P theatres after serving three and a half years overseas. Ralph Snider has booked Joe E. Lewis for the Bradford Roof in July.

. . . Boston's Vaughn Munroe is financially interested in the new Marshald venture, The Meadows, soon to open on the Worchester turnpike.

BUFFALO

The Police Department here is engaged in a survey of theatres and film exchanges in an effort to compile figures on the amount of damage caused in recent months by vandalism. Property damage is reported to have been extremely high. . . . Doing top business this week is “Cluny Brown” at the Buffalo . . . Jerry Colonna will appear in a Hollywood Jama-Boree the night of June 25 at Memorial Auditorium. The next Schine anti-trust case hearing is scheduled for June 27 before Federal Judge John Knight . . . Of unusual interest to theatre-goers here was “Our Old Car,” MGM's short at the Great Lakes, marking the golden jubilee of the automotive industry . . . Arrival of warmer weather has brought business at drive-ins into its own.

CHICAGO

Jim Booth, one of the Essaness old-timers, will leave the circuit June 28 and will take a month's vacation out west. He will join one of his sons on a vacation trip to Hollywood. Joe Weiss, long-time aide for Jack Kirsch, has set up offices as a theatrical broker. . . . Jack Frank, who recently resigned as midwest publicity director for 20th Century-Fox, is handling a new promotional item and is in Hollywood conferring with west coast advertising heads.

Warner division manager Roy Haines had so little time in Chicago he had to confer with district manager Harry Seed in the Blackstone Hotel barber shop . . . Dick Brill is working with Lucia Perrigo on Warner publicity, while Frank Casey, formerly in the Navy handling public relations, has been appointed aide to M. Weinberg in the Warner Theatres publicity staff . . . Chicago Herald-American film critic Ann Marsters is doubling as a radio commentator. Her new “Cine Notebook” show is broadcast five days weekly over WGN . . . Archie Herzoff was presented luggage as a going-away gift. He’ll handle advertising out on the west coast for Frank Rosenberg at Columbia Pictures. Harry Savage had the scores of well-wishers bowing with his farewell talk at the Herzoff shindig held at the Variety Clubrooms June 14. . . . Proceeding Mr. Herzoff as Chicago theatre publicist will be Eddie Segurin, who is being shifted from other loop theatre publicity to handle the ace R&K house.

Don McNeill is celebrating his 15th year as toastmaster of ABC “Breakfast Club.” P. T. Kelly, onetime theatre assistant manager at the RKO-Palace, and now assistant manager of the circuit’s Orpheum in Kansas City, came through town with his bride on route east on a honeymoon. She is Florence Schinwell, daughter of the Albert Whittman Publishing Co. here. Jack Rose says he expects 300 at the next Variety Club golf tournament which will be held at Hickory Hills on August 22. . . . Art Patzloff has resigned as office manager at the Warner Bros. exchange to devote full-time to his private business. Johnny Sokoly is the new office manager.

COLUMBUS

John Hardgrove, former manager of the Southern, is the newly-appointed supervisor of the six-theatre Academy circuit . . . F. & Y. Building Service officials report “satisfactory” progress on the new Empire and University theatres, units seven and eight of the expanding Academy theatres . . . Charles MacDowell, owner of the Southern, York, Pa., was greeting Columbus friends last week. He was stationed at Port Columbus with the Navy during the war.

New members of the Variety Club include Harold Schwartz and Frank Yassenoff, partners in the Riverside and Eastside auto theatres . . . Joe Breslin and Ralph Walker, former head usher at Neth's State, is the new assistant manager of the Southern.

DENVER

Business at first runs is steady. . . . More than 400 have been invited to the reception following the wedding of Suzanne Bell, daughter of Mr. and Mrs. Earl Bell (his WB exchange manager) to Michael J.
MINNEAPOLIS

Jerome Weisfeldt has left for New York and assignment to a foreign film office after a 90-day reindoctrination course at 20th Century-Fox district office. He expects to be sent to Central or South America. . . Erwin Ewart, general manager for Home Theatre Company, announced appointment of Chester Raasch as manager of the Paramount managed theatre theatres in Brainerd, Minn. Raasch is a former high school principal.

Among out-of-town theatre managers who were guests at Minnesota Amusement Company's convention in Minneapolis were Harvey Buchanan, Frank Buckley and Larry Dauelpulse of Superior, Wis.; Joseph Ryan, Madison, S. D.; L. J. Ludwig, Jamestown, N. D., and Mrs. Percil Stevenson, Fairmont, Minn. . . . A group of sales executives, en route to Canada on a fishing trip, stopped in Minneapolis long enough to be entertained at dinner by E. H. Ruben, head of Welworth theatres. They were Tom Conners, New York, 20th Century-Fox; Jack Flynn and Sam Shirlee, Chicago, MGM; Ralph Brandon and Myron Blank, Des Moines, Tri-State theatres; Walter Jenner, Chicago, Broadmoor and Katz; James Costen, Chicago, Warner Brothers.

Recent weekend guests were Arthur Abel, manager of the Lake theatre, Devils Lake, N. D., and his family. . . . Mischa Kohn has opened a week's run at Carley's theatre cafe. . . . Six Goldwyn girls came to the city to ballyho "The Kid From Brooklyn" and were taken on a tour of lakes and parkways by newsmen and Gene Gaudet, RKO public relations.

OMAHA

Jess McBride, Paramount branch manager, performed the miraculous as chairman of registrations for the district Optimist Club convention here. Out of the more than 600 visitors not one went without a place to sleep. . . . Linoma Beach June 30 will be the site of the MGM picnic. . . . Mr. and Mrs. Leonard Epstein celebrated a 35th wedding anniversary Saturday night. The circuit owner staged a party at the Fontenele, with Film Row well represented. . . . Mrs. Roger McCready, daughter of United Artists branch manager Don V. McManus, gave birth to a girl, Marcia Ann. It's Don's first grandchild.

Jim Grady and Jack Bloom from the 20th-Fox home office, and M. A. Levy, district manager from Minneapolis, were here for a company sales drive meeting. . . . The Arnold Johnsons, owners of the theatre at Onawa, la., have a second child, Judy. . . . John Ash, Metro auditor, is in Omaha. . . . Tom Mammott and Walter Birdsall, Wally Kemp, Grand Island, Jim Pickett, Hastings; and Jim Redmond, Falls City.

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RKO Theatres held a meeting for Iowa managers here under John Redmond, division manager from Minneapolis, were here for a company sales drive meeting. . . . The Arnold Johnsons, owners of the theatre at Onawa, la., have a second child, Judy. . . . John Ash, Metro auditor, is in Omaha. . . . Tom Mammott and Walter Birdsall, Wally Kemp, Grand Island, Jim Pickett, Hastings; and Jim Redmond, Falls City.

THE NATIONAL SPOTLIGHT

Torrid weekend, scattered rains, a wide-open racetrack on the edge of town, a giant boxing show at the U. D. Stadium, plus the exodus of thousands of automobile workers who get paid vacations this year for the first time, combined to hurt grosses here. . . . Bob Salter, back at the Riviera after 21 months in the Navy, believes "good old-fashioned theatre management must continue to hold its own this summer if we expect to keep houses full." . . . Alice Gorham, advertising executive at United Detroit, is vacationing in New Orleans; Marie Myer takes over in her absence. George W. Tredell has been named vice-chairman of the Huron-Clinton Metropolitan authority.

Walt Morris' Regent theatre, Grand Rapids, was robbed by a man with a souvenir Italian pistol. A second oflice and sheriff's deputies chased the bandit as he fled along a narrow third-story ledge of a downtown building in the best Wild West manner. The loot of $1,257 was recovered. . . . Al Weis- chut and John Finlayson are now doing by-line stories on new film offerings for the Detroit News.

United Detroit managers, assistant managers, and office executives held their first post-war meeting this past week at Maple Golf Club. Bill Kozaren of the Cinderella theatre was low scorer. Other prize winners were Gil Green and Charles Krueger. The highlight of the day was the presentation of a scroll of sterling to Eleanor Stanton, of the Bloomfield theatre, who is soon to be married.

INDIANAPOLIS

Fair weather and a change of programs all around have revived film business at the downtown spots this week after the usual dip caused by the first onslaught of summer, business running from average to better. . . . Ken Collins, city manager for the Katz-Dolle theatre, announced several personnel changes after the bosses came to town last week. Walter Wolverton, transferred from Akron, succeeds George Pappas as manager at the Circle. Tom Newcomb moves from the Circle to the Indiana as assistant manager to Joe Eserman. Rush Williams, formerly assistant at Loew's, is new Frank Paul's No. One deputy at the Lyric. . . . George Landis, Laddie Hancock and Frank Warren of Fox, who went to Europe as sales contest winners, have returned. . . . Mrs. Evelyn Marshall, wife of Harold Marshall, MGM exploiter, presented him a daughter June 12. . . . Ernie Miller's Cinema was robbed of $100 by a pair of teen-age bandits last week. . . . The Variety Club will hold its annual golf tournament at the Broadmoor September 16. . . . Don Rossiter, secretary of the Associated Theatre Owners of Indiana, reports 99 reservations already on hand for the convention at Lake Wawasee June 25, 26, 27. . . . Six Goldwyn Girls, escorted by Edward Manson, ballyhooed "The Kid From Brooklyn" here Monday. . . . Bill Shirley, Columbia exploiter, is in town on Gilda, trying to make people believe he'll be her next birthday.

MILWAUKEE

Summer finally arrived and high temperatures sent many regular theatre patrons out doors. Whithal, houses featuring air conditioning pulled good grosses. . . . John Adler, Marshfield, Wisconsin exhibitor, returned from Atlantic City. . . . Ben Marcus, Oshkosh, head of the Sand M Theatres Circuit, was in town. . . . Henry Kohn, home office National Screen executive, was around town. . . . Mrs. I. E. Goldberg is the new chairman of PTA and Home and School Committee for Saturday children's movies. . . . Alfred D. Kwool, Warner Theatres executive, presided at the meeting of city and state managers.

John Mednikow, National Screen branch manager, was in Chicago for a meeting with company representatives there. . . . Jimmie Boden of the Grand theatre in South Milwaukwe was lining up new product. . . . Joe Neger, 20th-Fox branch manager, returned from Indianapolis. . . . Rumors continue that the Miller theatre goes first run before long. This downtown house inaugurated vaudeville here many years back. . . . RKO publicity man Jack Douglas was in Minneapolis aiding the "Badman's Territory" date there.

(Continued on following page)
THE SPOTLIGHT
(Continued from preceding page)

district manager, was in town. . . Melina Da-
Gosta, Paramount contract clerk, will marry
Tony Culotta June 30. . . Robert Hoff, of
the Ballantine Company, is off for a month's
trip to a dozen eastern cities. Mrs. Hoff will
accompany him.

PHILADELPHIA

Bill Brooker, Paramount exploiter, is
working upstate for a while on some of the
company's newer releases. . . Harry Brill-
man, office manager of Film Classics, an-
nounced that the name will be Screen Cin-
ema within the next month. . . William
G. Mansell and Robert Smeltzer, Warner's
branch and district managers, respectively,
visited in Scranton. . . Fred Sandy, new
branch manager for P.R.C., is in the middle
of a sales drive. . . Sandy is getting ready
for the marriage of his daughter, Ferle, to
Herbert Cator.

Eddie O'Donnell, Warner booker, has a
new son. . . The new William Goldman
center city offices is expected to open some
next month. . . Mort Blumenstock, Warner
vice-president in charge of advertising
and publicity, was a visitor at local sales
department offices to set arrangements for
Warners' 75th anniversary celebration of
talking pictures, to be held at the convention
in Atlantic City. . . Leon Brandt, United
Artists special representative, is in town in
behalf of "Breakfast in Hollywood."

MGM local exchange offices are being
extensively renovated. . . Current talk is that
the Earle theatre will be moved to a new
site, which at present includes the Family
theatre in the old Wayne theatre, owned by
the Felt interests, has just been sold to Art
Silbert. . . Mort Magill, director of the rec-
cent cancer drive in this territory, reported
that over $125,000 had been collected by
participating theatres.

PORTLAND

Another stellar holdover week for the first
runs, "Kitty" Playhouse, sixth week; "Do
You Love Me?" Paramount, second week;
"Two Sisters from Boston," third week. A
heavy opening was recorded for "The Vir-
ginitian" at the Orpheum-Oriental. Wal-
ter Wanger and Governor Earl Snell of
Oregon are working out plans for the pre-
miere of "Canyon Passage" July 10 at the
Broadway. "Breakfast in Hollywood," again
general manager of the Hamrick-Even
ter theatre, is seriously ill in a Seattle hospital.
. . . Harold Hunt, drama editor of the Ore-
gon Journal, entertained Bill Denneset and
his wife on a tour to Ketchikan, Alaska.
Capacity crowds opened two new drive ins,
"The Motor-In" and "Auto Vue Theatre," at
Spokane. . . Mrs. Sue Bates, head inspect-
ress in Seattle, was initiated into the 25-
Year-Club of Paramount.

ST. LOUIS

A three-game night series between the Cardinals and Dodgers, and the first week
of the outdoor Municipal Opera in St. Louis
cut into box office receipts at first runs. The
Card-Dodger series attracted 90,000 persons
in three nights, while the opera had capacity
crowds of 10,000 each night. . . Promoters of
a seven-week walkathon in nearby O'Fallon
are reported to have netted $40,000. . .
A. D. Magarian, owner of the Deluxe and
Gatly theatres in East St. Louis, is back
home after a nervous illness that hospitalized
him. . . Mrs. Bess Schuller, owner of the
Columbia Roxy theatres in the South side,
is a patient in Deaconess Hospital.

Otto Fautbaum, former manager of the
Plaza at M. Wanger, Ill., has been named
manager of the Capitol in the same town.
. . . Leo F. Keeler, owner of the Columbia
Amusement Company at Paducah, Ky., is
enjoying a California vacation. . . The
Missouri Chamber of Commerce published
a list of 1,725 business openings in 178 rural
communities and cited motion picture theatres
among the community needs. . . The Or-
pheum, a unit of Fox Midwest Circuit at
Marion, III., is being remodeled. . . The
International Association of Showmen has
purchased a downtown building for $27,500.

Friedell Initiates
Welfare Plans

John J. Friedell, president of the Minnes-
ta Amusement Company, Minneapolis, last
Thursday announced the company would
institute a welfare plan for all its em-
ployees and their families. The announce-
ment was made following a convention of
more than 100 managers and home office em-
ployees.

The plan will provide financial assistance
in time of need, such as sickness, death,
home buying and other emergencies.

Mr. Friedell also announced that all em-
ployees, henceforth, would receive a quar-
terly bonus of 15 per cent of their salaries.
The company operates 82 theatres in Minne-
sota, North and South Dakota and Wiscon-
sin.

Plans for expansion of Paramount Pic-
tures, of which Minnesota Amusement is an
affiliate, into foreign territory were de-
scribed at the meeting by Leonard Golden-
son, president, Marion Amusement Service Cor-
poration and vice-president of Paramount Pictures.
He also disclosed that theatre managers
would be eligible for foreign service upon
application.

Among guests at the convention were
company partners, including Harvey Buch-
aman, Frank Buckley and Larry Dauplaise,
Superior, Wis.; Joseph Ryan, Madison,
S.D.; L. J. Ludwig, Jamestown, N.D. and
Mrs. Percil Stevenson, Fairmont, Minn.

Joseph Justman Acquires
Schaefer Studio Stock

George J. Schaefer's stock interest in the
new studio under construction on Calhoun
Boulevard, Hollywood, which he held in
partnership with Jack Schwartz, has been ac-
quired by Joseph Justman, industrialist, it
was announced Monday. Mr. Justman will
become president of the company, to be
known as Producing Artists Studio, Inc.,
with Mr. Schwartz vice-president and trea-
ursor.

France to Make
Basic Industry
Of the Screen

by MAURICE BESSY
in Paris

A decree is expected to be issued here
shortly making the cinema a "basic indus-
tory," on the same level as steel, coal and
agriculture. This Government decision is
important because henceforth the cin-
ema will be included in the official plans for
the reconstruction of France.

The Nazi occupation of France resulted in
the loss of 2,500,000,000 francs to the
French cinema, according to industry ob-
servers. Prior to the war, France ranked third
in world film production, but in 1945
only 70 pictures could be made, under very
difficult circumstances.

During the occupation, "authorizations"
were required for every producing company
and for each film. Due to lack of supplies
and power, film production slumped from 94
in 1941-42 to 40 in 1943-44. All short films
were used by the Germans for propaganda
purposes. Altogether, the four major stu-
dios suffered a loss of 500,000,000 francs.

Under the German order of May 21, 1941,
90 per cent of the films in France were
turned over to the Germans and a large
number of theatres were requisitioned. The
destruction of theatres during the war repre-
sented a loss of 600,000,000 francs. Fur-
thermore, during each year of the war,
France lost a potential earning from film ex-
ports of about 100,000,000 francs.

All manufacturing of technical equipment,
including the manufacture of photographic
material, was controlled by the Germans.

An International Film Festival will be
held in Cannes in September under the aus-
perases of the Association Francaise d'Action
Artistic and the sponsorship of the Minis-
tries of Foreign Affairs, National Education
and Information. As a result of the recent
French-American agreement, American
companies are expected to participate.

"Pinocchio," admirably dubbed in French,
has been shown in Paris and accorded a
great reception.

M. Fourre-Cormier, director general of
the Cinematographie Francaise, has been
named Knight of the Legion of Honor and
has received the Medal of the French
Resistance.

Alexander with Vanguard

Sid Alexander, formerly with Columbia
Pictures, Monday assumed his new duties
as eastern advertising and publicity director
for Vanguard Films, Inc., and Selznick
Enterprises under the direction of Paul Mc-
Namara, managing director of advertising,
promotion and exploitation.
OVER-ALL BRITISH LABOR UNIT NEAR

Trades Union Congress Hits Elvin's Tactics in Distribution Strike

by PETER BURNUP in London

That much hoped for labor organization with authority to negotiate with employers on an all-industry basis is nearer to actuality now that the Trades Union Congress Disputes Committee has administered a sharp rebuff to George Elvin’s Association of Cine-Technicians.

The country’s paramount labor body—parent institution to which all trades-unions owe a firm allegiance—did not mince words dealing with the disingenuous behavior of ACT in calling a strike of distributors’ dispatch workers just when the Cinematograph Renters’ Society had agreed to resume negotiations (suspended for the period of the war) with Tom O’Brien’s National Association of Theatrical and Kinene Employees.

**Called No Coincidence**

“We do not accept as a coincidence,” said the Disputes Committee in its findings, “the fact that ACT deliberately extended their organizing activity amongst the workers in question just after the date of the resumption of negotiations between the NATKE and the Cinematograph Renters’ Society.

“For a union to commence organizing activities in the circumstances of the present case is a course which cannot be condoned.”

That wholehearted rebuke by a judicial body—one, nevertheless, completely outside the industry’s ambit—was greeted with gaudy applause by all save Mr. Elvin’s stiff-necked adherents; with a hope also that a halt might now be called to the persistent bickering between the rival unions which lately has beset the industry.

**O’Brien Staking Claim**

Mr. O’Brien is busily staking out his union’s claim to recognition as the one authorized negotiating body for the entire trade. Following the Disputes Committee’s decision, he forthwith sent a demand to the KRS for a resumption of discussion which will lead to a nationwide agreement on the wages and working conditions of all distributors’ employees. It is anticipated that a preliminary meeting of the two sides will be held shortly.

Similar discussions are well advanced between Mr. O’Brien and the Producers and the CEA, respectively.

There are those who profess to discern the all-industry union just over the horizon. But the matter is not so simple as all that. For one thing, there is the extreme recalcitrance of Elvin’s people still smarting under their setback. For another, there is the circumstance that Mr. Elvin has recruited to his ranks several classes of higher-grade professional workers who, under the old trades-union setup, would never at any time belong to a union.

It is significant in this regard that at the recent ACT annual conference a resolution was proposed—and adroitly by-passed by the executive committee—demanding an investigation into the position of ACT members with financial holdings or directorates in film companies.

**Demarcation a Problem**

No one disputes that such persons have a right to their own craft association. Trouble is where the line of demarcation should be drawn between the membership of a trades-union and that of a craft-association.

Most useful suggestion to date is that there should be a sort of Film Workers’ Parliament with over-riding authority over both the trade-union and the craft-association; each of these bodies maintaining its autonomy in everyday affairs. Advocates of this plan point out that there is the nucleus of such an institution in the Film Industry Employees’ Council, a body formed some long time since with Mr. O’Brien as president and Mr. Elvin as general secretary. Doubtless due to the acrimony which hitherto has persisted between those two leaders, the Council is virtually moribund. Say many in the industry, it would be a good thing if it were given new life once the present disputes are ironed out.

**Associated British Pays 25 Per Cent Dividends**

Final dividend of 17½ per cent, less tax, on ordinary stock was recommended to the annual general meeting of Associated British Pictures, Ltd., by the board of directors in London last Thursday. Including the interim dividend, this would make a total distribution of 25 per cent, less tax, for the year ended March 31, 1946. Last year’s distribution amounted to 20 per cent.

**Atlas Will Sell 650,000 Shares of RKO Holdings**

Atlas Corporation has announced that, in line with its policy of moving funds out of situations which it considers to be well in hand, it will dispose of 650,000 shares of Radio-Keith-Orpheum Corporation about July 6. Despite this sale, Atlas will, however, continue as the principal RKO stockholder. Floyd Odlum, president of Atlas, reported that his company would retain $18,000,000 securities in RKO and an “active interest” in its affairs.
Council Urges Better Flow of Teaching Films

Sweeping recommendations for a better flow of educational motion pictures were made at the weekend audio-visual conference sponsored by the Film Council of America and the Office of Education in Washington, D.C.

Urging that emphasis be placed on the production of international pictures by more than one producer, the conference recommended that the American delegate on the United Nations Educational Scientific and Cultural Organization ask member delegates to form a worldwide pool of films to be used for the creation of "greater understanding between nations."

In its formal list of recommendations, the group said the UNESCO should make a study which would disclose to what extent language was a barrier for pictures abroad, and requested the international agency encourage private producers to make films, as well as Government agencies. A recommendation was adopted for the formation of a treaty excluding educational pictures from duties and quota restrictions.

In a resolution directed to the Senate Foreign Relations Committee, the group urged immediate adoption of a resolution which would make the United States a permanent member of the UNESCO. The bill has already passed the House of Representatives.

Addressing the convention, William Wells, film chief of the United Nations Relief and Rehabilitation Administration, said: "Newsreels are the only type of information media affected by barriers and tax laws throughout the world." He asserted that the UNESCO should act to remedy this situation.

However, the conference did not adopt Mr. Wells' appeal on the ground that it did not "directly touch upon educational and cultural films."

Variety Banquet Held

Members of the Variety Club of Texas held a banquet June 11 at the College Inn, Houston, Texas, with R. J. O'Donnell, national chief Barker, as the principal speaker. Proceeds of the banquet went for use of Texas Boys' Ranch, one of the organization's welfare projects.

Taplinger to Paramount

Robert S. Taplinger will join Paramount next week upon completion of his current activities for Walter Wanger Pictures, Inc. He will concentrate on the development and production of specially created properties.

Alexander Sets Dividend

The board of directors of Alexander Film Company, Colorado Springs, has declared a dividend of $2 a share on the common stock and has appropriated $50,000 for a profit-sharing bonus to be paid to employees.

RKO, Tri-States Circuits Hold Meetings in Omaha

Two circuits, RKO and Tri-States, operating in the Omaha territory, held meetings there last week. John K. Redmond, RKO division manager, called all Iowa managers of that circuit for a meeting, including Jerry Bloeden, of the Orpheum, Des Moines; John Dostal, Orpheum, Davenport; Andy Talbot, Iowa, Cedar Rapids; Russell Bench, Orpheum, Waterloo; Harry Bearimin, Strand, Marshalltown, and Milton Trowler, Orpheum, Sioux City. District manager William Miskell met with the following Tri-States city managers: Wally Kemp, Grand Island; James Redmond, Falls City; Ira Crane, Fairbury; James Pickett, Hastings, and L. E. Davidson, Sioux City.

Eastman Kodak Reopening Far Eastern Branches

World conditions gradually are permitting the reopening of Eastman Kodak's Far Eastern properties, Richard B. De Mallie, export sales manager, said last week in Rochester, N. Y. At the same time it was announced William F. Lane had been named manager of the Far Eastern branches including Hawaii, with headquarters in Rochester. Robert M. Gordon, manager for Kodak in Hawaii during the war, will supervise the Shanghai office, and Gordon E. Frisque, now en route to Hong Kong, will have charge there beginning July 1.

Columbia District Heads Hold Chicago Meeting

Columbia district and branch managers met at the Drake Hotel, Chicago, Monday for a three-day conference with home office executives. Abe Montague, general sales manager, president. Home office executive and department heads attending the session were Mr. Montague, Rube Jackson, Louis Astor, Louis Weinberg, Maurice Grad, Leo Jaffe, George Josephs, H. C. Kaufman, Joseph Freiberg, Seth Raisler, Irving Moross, Irving Sherman, and Vincent Borelli.

British Movietone Takes Over New Territories

Upon his return to London from the New York conferences of 20th Century-Fox and Movietone executives, Sir Gordon Craig, general manager of British Movietone, announced last Thursday that the British company would serve territories heretofore handled from the United States. The new territories include the Far and Near East, India, all Africa except French Africa, and many British mandates.

"Amok" Appeal Filed

Distinguished Films, Inc., New York, headed by William Brandt, last Thursday filed an appeal with the State Board of Regents on a ruling of the film division of the New York State Department of Education, which directed more extensive deletions from the French film "Amok," than the censors had demanded in Boston.

All Exhibitors in Montevideo Face Strike of Staffs

by PAUL BODO

Montevideo exhibitors are threatened with a general strike of all their personnel and may possibly have to close their theatres. The exhibitors' organization, "Centro Cinematografico del Uruguay," declares in an extensive statement issued to the press that the syndicate of cinematographic workers refused to accept the increased pay rate proposed and submitted to an arbitration committee. Exhibitors claim to be unable to pay any higher wages than those proposed to the committee, since it is impossible for them to increase admissions.

However, there is some hope that a last minute arrangement will avoid the outbreak of conflict between exhibitors and employees whose mutual goodwill and understanding have previously prevented difficulties.

During the war, French films, always very popular here, were exhibited over and over again with audiences frequently filling to capacity second run houses exhibiting high quality French films as much as 10 years old. Although the French newsreel arrives with the utmost regularity, new French product up to now rarely has been available. The first shipment of important new French product has arrived, having been imported by Boris J. Goldfield, who has spent almost a year in France renewing his business.

20th-Fox to Release Five In July and August

William J. Kupper, general sales manager of Twentieth Century-Fox, announced in New York Tuesday that "Smoky" and "It Shouldn't Happen to a Dog" would be released by the company during July, and three films in August, "Centennial Summer," "Anna and the King of Siam" and "Deadline for Murder."

Bader Buys Paper

David A. Bader, former Twentieth Century-Fox publicist, has acquired complete control of the 16 mm Reporter, factual films and 16mm trade publication. Mr. Bader, who founded the periodical, is currently completing a book on documentary and factual films and plans to resume publication of the Reporter in the autumn.

Schwartz Book Published

Charles Schwartz, secretary of Columbia Pictures and head of the film industry law firm of Schwartz and Frohlich, and his wife, Bertie G. Schwartz, are the authors of a new book, "Faith Through Reason, a Modern Interpretation of Judaism," published by the Macmillan Company.
The Splendor of its Boxoffice Power Will Match the Splendor of its Spectacle!
Monogram


Paramount


INCENDIARY BLONDE: Betty Hutton, Arlene de Cardenas—Exceptionally fine entertainment in Technicolor. Betty Hutton is a born comedian and this film was a dull moment all through the length of this feature. The stars and robot numbers were especially entertaining. Must congratulate Paramount on this splendid release. It is quite a chance to be able to give a good report on product. Why don't the companies release more pictures of this caliber, instead of wasting a lot of money on pictures that nobody wants to see. They certainly must know these things. The public might like this release are worth 20 mediocre ones. Play this. Played Saturday, May 18—A. D. Brooks, Jr., Cherry Theatre, Havelock, N.C. Small town patronage.


PEOPLE ARE FUNNY: Jack Haley, Helen Walker—too silly and not even half-way good laughstic comedy. Picture has all the ingredients for a good show, but it doesn't show a poor picture the patrons shout from the roof tops. Trade for some good show like "Union Pacific" or "Forest Rangers." Played Thursday, Friday, May 20—H. D. Arrington, Dutch Mill Theatre, Hollander, S. Small town and rural patronage.


WIN NIGHTS: 2,000 Dollars Pledged by the People—A very good picture and an excellent business. Played Tuesday, May 25—H. D. Arrington, Dutch Mill Theatre, Hollander, S. Small town and rural patronage.

WORLD'S FAIR, THE: Walter Pidgeon, Grace Moore—Another exceptionally good release from Paramount. This is an outdoor Western in Technicolor. It is a story of the big bronze statue which is being made for the Western prairie. Entertaining to both rural and urban patrons. A double bill and excellent business. Played Thursday, Saturday, Sunday, May 27, 29—H. D. Arrington, Dutch Mill Theatre, Hollander, S. Small town and rural patronage.


Wildfire—Rob Steele, Sterling Holloway—The picture isn't anything to sing about, but on a big draw business was just normal. Played Tuesday, Thursday, Saturday, May 25, 27—J. B. Riley, State Theatre, Riverside, W. Va. Small town patronage.


I'M FROM ARKANSAS: Slim Summervelle El Brendel—This is a good picture with hillbilly music. Business above average. I hope PRC makes some more like this. Played Friday, Saturday, May 30—June 1—A. L. Kirkwood, Mirage Theatre, Kirkwood, Ark.

MAN OF COURAGE: Burton McCallan, Charlotte Wynsters—Not so good. Did not click on our Sunday and Monday double bill. Played Thursday, Friday, Saturday, Sunday, May 6—9—Harland Rankin, Plaza Theatre, Tilbury, Ont.

NORTHWEST TRAIL: Bob Steele, John Litel—"The Cowboy in Me" is to excellent business. Just a fair picture; not for single billing. Played Thursday, May 30—E. M. Rankin, Plaza Theatre, Bareford, Sask.


STAGECOACH OUTLAWS: Butler Crabbe, Al St. John—Bob Steele is bringing the people and the laughs. I don't see why PRC doesn't star John instead of Butler Crabbe, because he is the one who brings them in. Business average. Played Friday, Saturday May 3—4—Nick Raspa, State Theatre, Riverside, W. Va. Small town patronage.

RCO Radio

BELLS OF ST. MARY'S, THE: Ingrid Bergman, Donald Crisp—Excellent production at their best. Held up for the entire run. Terms a little high, but worth it. Played Monday-Wednesday, June 5—7—A. D. Brooks, Jr., Cherry Theatre, Havelock, N.C.

CORNERED: Dick Powell, Micheline Cheirot—Not such a bad show but Dick Powell has no drawing power better than 25. Played Tuesday—Thursday, June 7—8—K. Wishaw, Broadway Theatre, Broadway, Sask. Can. Small town patronage.


DICK TRACY: Morgan Conway, Anne Jeffreys—Played on double bill with Western. Business not bad.
DOLL FACE: Carmen Miranda, Perry Como—This is the biggest gag of any film I have seen on Sun-
day and Monday dates. Miss Blaine is O.K. but she
needs help from a name cast to pull it up here. Business
off 50 per cent. Not too good. With a half a house I
was in no mood to judge the merits of the picture.
Played Sunday, Monday, May 26, 27—Charles L.
Jones, Elma Theatre, Elma, Iowa. Small town and rural patronage.

DOLL FACE: Carmen Miranda, Perry Como—
Phrased those who came, but business was off. C.
L. Niles, Niles Theatre, Anamosa, Iowa.

DRAGONWYCK: Gene Tierney, Vincent Price—Not
a small town picture. Maybe I played it too soon.
Played Sunday, Monday, April 20, 21—George McMil-
lan, Hollywood Theatre, McVey, N. D.

FALLEN ANGEL: Dana Andrews, Alice Faye, Linda.
Darnell—Holiday date made this too unseemly.
Business well. Dana Andrews does a good job. Played
Wednesday, Thursday, May 20-21—Charles L.
Jones, Elma Theatre, Elma, Iowa. Small town and rural
patronage.

HOUSE ON 22nd STREET: William Eythe, Lloyd
Nolan—A good story, some like it and some didn’t.
Played Monday, May 23—Elma, Iowa. Small town and rural
patronage.

JESSE JAMES: Tyrone Power, Nancy Kelly—The
reviews really bring them out. Didn’t think it would do it
when I bought it. Business above average. Played
Wednesday, Thursday, May 29, 30—Stegemir & Fieder, Grand
Theatre, Java, S. D.

LEAVE HER TO HEAVEN: Gene Tierney, Cornell
Willei—Easy one of the best pictures of the year.
They rated it above. Hit school programs on play-
dates, but did well anyway. Greatest Technicolor photo-
graphy I’ve ever seen. Great picture which pleased
100 per cent. Played Sunday, Monday, May 19, 20—
Charles L. Jones, Elma Theatre, Elma, Iowa. Small town and rural
patronage.

LEAVE HER TO HEAVEN: Gene Tierney, Dana
Andrews—An excellent picture with beautiful scenery.
Played Saturday-Monday, May 25-27—George McMil-
lan-Haven, Howard, Iowa.

LEAVE HER TO HEAVEN: Gene Tierney, Cornell
Willei—A very good Technicolor picture that has re-
ericed a tremendous amount of publicity. National
Screen Service has a very good trailer on this. It
starts out by saying “This is the eighth deadly sin!”
This is what women go for, thinking they are going to
learn something. This picture is good for any type
patronage. I think the public should be reminded that
the picture should have been entitled “Law and Order.
Little money, fellows. Played Sunday, Monday, May
5, 6—L. D. Arrington, Dutch Mill Theatre, Holland,
Texas. Small town and rural patronage.

SENTIMENTAL JOURNEY: John Payne, Maureen
O’Hara—Did a good number on this picture, although
it is a test-jerk. Played Sunday, Monday, May 26, 27.

STATE FAIR: Dana Andrews, Jeane Crain, Dick
Haymes—A natural for small town patronage. You
will have no regrets playing this one. Played Thurs-
day and Sunday, May 23, 25—K. Walshaw, Broad-

WALK IN THE SUN, A: Dana Andrews, Huntz
Hall—Good picture and good business. I thought
people were tired of war pictures but they came out to look
at this one, even if there were no women in the cast.
Played Sunday, Monday, June 2, 3—E. M. Freiburger,

United Artists

BREAKFAST IN HOLLYWOOD: Tom Breneman,
Bonita Granville—It must be the radio show that made
them come in at the box office. Was enjoyed by the
young and old. Average business. Played Saturday,
Sunday, Sunday, June 1, 2—Stegemir & Fieder, Grand Thea-
tre, Java, S. D.

OUTLAW, THE: Jack Boettel, Jane Russell—The
biggest gross in the history of our town. Couldn’t see
why the picture was being so many places as it wasn’t
near as bad as other features that have passed the
screens. Played Sunday-Tuesday, May 26-28—H.
& Henley Smith, Imperial Theatre, Pocahontas, Ark.

PARIS UNDERGROUND: Constance Bennett, Grace
Fields—Nothing to this feature and business was poor.
Better leave it on the shelf or hide somewhere when
you play it—Barris & Haeley Smith, Imperial Theatre,
Pocahontas, Ark.

Universal

DALLAS RIDE AGAIN, THE: Alan Curtis, Kent
Taylor—A swell Western picture with a different slant
that was well received by a handful of people who saw it.
Billing was killed by co-billing a "mansion" picture
from which we had the usual letdown. Farmers and
rural show-goers shy away from these murder pic-
tures. The previews always hamp on the worst part of
all these pictures. Why? Played Friday, Saturday, May 31, June 1—M. E. (Jack) Hammond, Hart Thea-
tre, Ferrisal, Cal.

FRONTIER GAL: Rod Cameron, Yvonne De Carlo—
One of the best Little Technicolor pictures ever put
out. Business O.K. Played Thursday, Friday, April
25, 26—A. D. Brooks, Jr., Cherry Theatre, Havelock,
N. C.

FRONTIER GAL: Rod Cameron, Yvonne De Carlo—
A good color picture that was well received by a
handful of people who saw it. Played Thursday, Friday,
April 25, 26—A. D. Brooks, Jr., Cherry Theatre, Havelock,
N. C.

HOUSE OF HORRORS: Robert Lowery, Virginia
Garrity—A good vehicle for average business.
Routine stuff. Played Tuesday, June 4—E. M. Frei-
burger, Paramount Theatre, Dewey, Okla. Small town
patronage.

LITTLE GIANT: Bud Abbott, Lou Costello—These
guys should slow down. It seems to be the same old
gags every time, only expressed differently. Business
just fair. Played Thursday, Friday, May 5, 6—A. D.
Brooks, Jr., Cherry Theatre, Havelock, N. C.

NIGHT IN PARADISE, A: Merle Oberon, Turhan
Bev—Another weak sister at the box office but per-
sonally I thought the picture entertaining although
a bit corny in spots. Color was magnificent. Played
Thursday, Friday, May 31, June 1—W. F. Shelton, Louis-
burg Theatre, Louisburg, N. C.

RIVER GANG: Gloria Jean, John Qualen—Fair mys-
tery adventure played to fair business doubled with a
Western.—William G. Clark, Alamo Theatre, Pine
Bluff, Ark.

SCARLET STREET: Edward G. Robinson, Joan
Bennett—Business just fair. Think "perfect crime"
calling runs picture. Played Thursday, Friday, May
31.—A. D. Brooks, Jr., Cherry Theatre, Havelock,
N. C.

SCARLET STREET: Edward G. Robinson, Joan
Bennett—This is another picture that we do not ap-
preciate showing to our family trade. Such pictures
should not be made. Business poor. Too much adverse
Edwards, Wisema Theatre, Scotia, Cal. Small lumber
town patronage.

SENRITA FROM THE WEST: Alan Jones, Bonita
Granville—Used on weekend double bill. Audience re-
action good. Business poor. Played Friday, Saturday,
May 31, June 1—A. C. Edwards, Wisema Theatre,
Sturgis, S. D. Small town patronage.

THIS LOVE OF OURS: Merle Oberon, Claude Rains—
Business way off. Picture very druggy despite its emotional ending. Played Thursday, Friday, June 30, 31.—A. D. Brooks, Jr., Cherry Theatre, Havelock, N.
C.

THIS LOVE OF OURS: Merle Oberon, Claude Rains—
They just don’t go for love in Tilbury. I guess they ate
the cold carrot. Audience got wise at the box office,
which was pretty poor. Played Wednesday, Thursday,
June 5—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

THIS LOVE OF OURS: Merle Oberon, Claude Rains—
A very good picture and wonderful acting, but watch out
for this because it is not a small town picture. If your patrons like this kind of picture, play it.
Small town patronage.

THIS LOVE OF OURS: Merle Oberon, Claude Rains—
Good love story. Average business.—William G.
Clarke, Alamo Theatre, Pine Bluff, Ark.

TWILIGHT ON THE PRAIRIE: Eddie Quillan,
Vivian Austin—A good little hillbilly picture which
hit above average business on Friday and Saturday.
Just the right kind of a show for a small town. Played
May 31, June 1—E. M. Freiburger, Paramount Thea-
tre, Dewey, Okla.

Warner Bros.

NO TIME FOR COMEDY: James Stewart, Rosalind
(Continued on following page)
Short Product in First Run Houses

NEW YORK—Week of June 17

**ASTOR:** Pluto's Kid Brother—RKO
Feature: The Kid from Brooklyn—RKO

**CAPITOL:** The Milky Way—MGM
Treasures from Trash—MGM

**CRITERION:** Bikini—Atom Island—MGM
Feature: Lover, Come Back—Universal

**GLOBE:** Ten Pin Titans—RKO
Feature: Make Mine Music—RKO

**HOLLYWOOD:** Snow Eagles—Vitaphone
The Hair Raising Hare—Vitaphone
Feature: A Stolen Life—Warner Bros.

**PALACE:** 2,000 Rooms—RKO
Feature: Without Reservations—RKO

**PARAMOUNT:** The Lonesome Stranger—Paramount

**FRESH FISH:** Blue Ribbon Hit Parade—Good color cartoon.

**JAN SAVITT AND HIS BAND:** Melody Master Bands—Good musical reel.

**LISTEN TO THE BANDS:** Melody Master Bands—
I could tell this was made up of old musicals, but it was all right for 10 minutes.—Nick Raspa, State Theatre, Riverside, Va.

**SMART AS A FOX:** Vitaphone Varieties—Entertaining animal reel. The wild animals will please the children.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**WICKED WOLF:** Merrie Melodies Cartoons—A good cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Serials

**COLUMBIA**

**THE MONSTER AND THE APE:** 15 Episodes—This is a fair serial about a mechanical man, a crooked scientific experiment, and the perils he encounters in the last few chapters.—William G. Clark, Alamo Theatre, Pine Bluff, Ark.

**REPUBLIC**

**THE MASKED MARVEL:** 12 Episodes—A fair serial with plenty of fighting and average drawing power.
There certainly is a need for some improvement in the serial field.—William G. Clark, Alamo Theatre, Pine Bluff, Ark.

All-Scope Pictures to Make Business and School Films

Papers of incorporation have been filed in Sacramento, Cal., for the organization of All-Scope Pictures, Inc., to produce educational and industrial films, Gordon S. Mitchel, formerly manager of the Research Council of the Academy of Motion Picture Arts and Sciences, is president of the new company.
Other officers include Bernard F. McVey, vice-president in charge of production; E. Z. Walters, vice-president and treasurer; and Ernest Maples, secretary and assistant treasurer. G. L. Carrington is chairman of the board of directors.
All-Scope Pictures will produce at the Occidental Boulevard Studios, with whom the new company has contracted for production facilities. Pending completion of new office space for the company, All-Scope is in the Altex Suite in the Tait Building in Hollywood.

**FASHFUL BUZZARD:** Merrie Melodies Cartoons—This was funny all the way to the end. This Buzzard is almost as good as the one we've seen. Nick Raspa, State Theatre, Riverside, Va.

**WARNER-VITAPHONE**

**ROXY:** Golden Horses—20th Century-Fox
In My Old Kentucky Home—20th Century-Fox

**STAND:** Hush My Mouth—Vitaphone
Down Singapore Way—Vitaphone
Smart as a Fox—Vitaphone
Feature: Janie Gets Married—Warner Bros.

**WINTER GARDEN:** Picture Pioneer—Universal
Banquet of Melody—Universal
Feature: The Runaround—Universal

**GRIFFITH CHAIRMAN OF FREEDOM OF SCREEN UNIT**

Richard Griffith, executive secretary of the National Board of Review, has been named chairman of a Freedom of the Screen Committee, recently organized by the Film Council of the General Federation of Women's Clubs. Invited to serve with Mr. Griffith are Ted R. Gamble, chairman of the American Theatres Association; Roger Albright, head of Teaching Film Custodians, Motion Picture Association; George Addes, secretary-treasurer, UAW-CIO; John Connors, Workers Education Bureau; Bosley Crowther, New York Times motion picture critic and chairman of the films division of the Independent Citizens Committee; Edgar Dale, chairman of the Audio-Visual Committee, National Congress of Parents and Teachers; Paul Howard, director, National Relations Board; American Library Association; William F. Kruse, secretary, Allied Non-Theatrical Film Association; L. C. Larson, Educational Film Library Association; and John McDonald, Fortune magazine.

**OKO CHICAGO UNION HEAD**

William Oke, stagehand in the Balaban and Katz Chicago theatre, has been elected president of local No. 2, Theatrical Stage Employees Union (AFL) to succeed Larry Cassidy. Arthur Morrison was reelected vice-president, and James Ryan, secretary-treasurer. Fred Mason, Frank Conner, Manny Brenner and William Laise were elected to the executive board, and Grant Johnson, Charles Howard and Bert Coleman were named trustees. Archie Bernard was reelected sergeant-at-arms.

**CHAMBER NAMES POPPELE**

J. R. Poppele, president of the Television Broadcasters Association, Inc., has been appointed by William Jackson, president of the U. S. Chamber of Commerce, as a member of the committee of the domestic distribution department. Will Balth, secretary-treasurer of TBA, has been designated by Mr. Poppele as his alternate.
A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre name represent percentage of tabulated grosses to average weekly business based on the six months’ period ending April 30, 1946.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

TWO SISTERS FROM BOSTON (MGM)
First Report:
Total Gross Tabulated $340,400
Comparative Average Gross 273,100
Over-all Performance 124.0%

CINCINNATI—RKO Capitol, 1st week 162.6%
CINCINNATI—RKO Capitol, 2nd week 92.4%
CLEVELAND—Loew’s State, 1st week 133.5%
CLEVELAND—Loew’s State, 2nd week 87.2%
LOS ANGELES—Egyptian 120.0%
LOS ANGELES—Fox Wilshire 193.8%
LOS ANGELES—Fox Wilshire 124.0%
LOS ANGELES—Ritz 82.4%
NEW YORK—Capitol (SA) Ritz Brothers 171.7%
PHILADELPHIA—Stanley, 1st week 102.3%
PHILADELPHIA—Stanley, 2nd week 98.4%
PHILADELPHIA—Stanley, 3rd week 72.6%

GILDA (Col.)
Final Report:
Total Gross Tabulated $1,283,200
Comparative Average Gross 1,159,500
Over-all Performance 110.8%

Baltimore—Hippodrome, 1st week 101.4%
(SA) Vaudeville
Baltimore—Hippodrome, 2nd week 89.9%
(SA) Vaudeville
BOSTON—Orpheum, 1st week 111.7%
BOSTON—Orpheum, 2nd week 62.2%
BOSTON—Orpheum, 3rd week 107.6%
BOSTON—State, 1st week 102.4%
BOSTON—State, 2nd week 107.3%
BUFFALO—Lafayette, 1st week 142.1%
(Db) A Close Call for Boston Blackie (Col.)

BUFFALO—Lafayette, 2nd week 122.9%
(Db) Just Before the Dawn (Col.) 86.7%
(Db) Out of the Depths (Col.) 80.9%
(Db) Notorious Lone Wolf (Col.) 118.1%
CHICAGO—United Artists 136.0%
CINCINNATI—RKO Albee 138.8%
CINCINNATI—RKO Grand, MO 1st week 97.5%
CINCINNATI—RKO Stokes, MO 2nd week 125.4%
CINCINNATI—RKO Lyric, MO 4th week 97.7%
CLEVELAND—RKO Palace, 1st week 120.5%
CLEVELAND—RKO Palace, 2nd week 103.1%
CLEVELAND—RKO Allen, MO 1st week 92.1%
CLEVELAND—RKO Allen, 2nd week 102.5%
DENVER—Beaver (DB) Night Editor (Col.) 105.6%
DENVER—Examiner (DB) Night Editor (Col.) 71.4%
DENVER—Examiner (DB) Night Editor (Col.) 62.5%
DENVER—Aladdin, MO 2nd week 88.2%
(Db) Night Editor (Col.)
DENVER—Rialto, MO 2nd week 111.5%
(Db) Night Editor (Col.)
LOS ANGELES—Hillstreet, 1st week 179.9%
LOS ANGELES—Hillstreet, 2nd week 124.7%
LOS ANGELES—Hillstreet, 3rd week 66.9%
LOS ANGELES—Hillstreet, 4th week 64.5%
LOS ANGELES—Pantages, 1st week 134.8%
LOS ANGELES—Pantages, 2nd week 120.1%
LOS ANGELES—Pantages, 3rd week 103.6%
LOS ANGELES—Pantages, 4th week 90.6%
NEW YORK—Music Hall, 1st week 104.0%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 2nd week 101.2%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 3rd week 95.8%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 4th week 101.6%
PHILADELPHIA—Boyland, 1st week 152.8%
PHILADELPHIA—Boyland, 2nd week 145.3%
PHILADELPHIA—Bordy, 3rd week 119.3%
PITTSBURGH—J. P. Harris, 1st week 107.7%

PITTSBURGH—J. P. Harris, 2nd week 129.7%
PITTSBURGH—Sensor, MO 1st week 144.4%
PITTSBURGH—Sensor, MO 2nd week 130.4%
PROVIDENCE—State, 1st week 117.3%
PROVIDENCE—State, 2nd week 113.2%
PROVIDENCE—Calton, MO 1st week 133.5%
SALT LAKE CITY—Centre 104.9%
SALT LAKE CITY—Centre 157.7%
SAN FRANCISCO—Orpheum, 1st week 156.9%
SAN FRANCISCO—Orpheum, 2nd week 159.4%
SAN FRANCISCO—Orpheum, 4th week 94.1%
ST. LOUIS—Loew’s State 107.4%

ABLEINE TOWN (U.A.)
Final Report:
Total Gross Tabulated $441,500
Comparative Average Gross 476,500
Over-all Performance 92.8%

Baltimore—Century 80.1%
BUFFALO—Buffalo 94.9%
(SA) Takes Rose (Par.) 141.3%
CHICAGO—Ortland, 1st week 130.2%
(SA) Vaudeville
CHICAGO—Ortland, 2nd week 83.3%
(SA) Vaudeville
(SA) Vaudeville
(SA) Vaudeville 106.7%
(Db) The Madonna’s Secret (Rep.) 88.6%
(Db) The Madonna’s Secret (Rep.) 83.3%
(Db) The Madonna’s Secret (Rep.) 83.3%
(Db) Blonde’s Lucky Day (Col.) 126.6%
(Db) Meet Me on Broadway (Col.) 83.3%
LOS ANGELES—Music Hall Beverly Hills 100.1%
LOS ANGELES—Music Hall Beverly Hills 104.1%
LOS ANGELES—Music Hall Beverly Hills 54.2%
LOS ANGELES—Music Hall Downtown, 1st week 171.9%
LOS ANGELES—Music Hall Downtown, 2nd week 99.3%
LOS ANGELES—Music Hall Downtown, 2nd week 67.1%
LOS ANGELES—Music Hall Hawaii, 1st week 122.1%
LOS ANGELES—Music Hall Hawaii, 2nd week 79.1%
LOS ANGELES—Music Hall Hawaii, 3rd week 50.6%
LOS ANGELES—Music Hall Hollywood, 1st week 145.1%
LOS ANGELES—Music Hall Hollywood, 2nd week 105.9%
LOS ANGELES—Music Hall Hollywood, 2nd week 54.9%
MINNEAPOLIS—State 76.6%
MONTREAL—Pantages (MO) 100.0%
(Db) Dick Tracy (RKO) 144.3%
PHILADELPHIA—Stanley, 2nd week 79.0%
PROVIDENCE—State 84.5%
SAN FRANCISCO—United Artists, 1st week 116.4%
SAN FRANCISCO—United Artists, 2nd week 87.6%
SAN FRANCISCO—United Artists, 3rd week 77.9%
(Db) Life With Blondie (Col.)
ST. LOUIS—Loew’s State 112.9%
(Db) Captain Kidd (UA)

FILMED BIGGER THAN ANY BEST-SELLER EVER FILMED!

ANNA AND THE KING OF Siam
20th CENTURY-FOX TRIUMPH!

Lee J. Cobb • Gale Sondergaard • Mikhail Rasumny • Dennis Hoey • Tito Renoaldo • Richard Lyon
Directed by JOHN CROMWELL • Produced by LOUIS D. LIGHTON
Screen Play by Talbot Jennings and Sally Benson
* Based upon the Biography by Margaret Landon

MOTION PICTURE HERALD, JUNE 22, 1946
Give Television Awards for 1945 Achievements

Awards in 13 categories for 1945-46 were presented by the American Television Society last Wednesday evening at a meeting at the DuMont John Wannamaker studios in New York.

In recognition of the year's outstanding contribution to the development of television commercially, the American Broadcasting Company and DuMont television station WABD were presented the television "Oscars." Paul Morey, chief of television operations for ABC, was specially cited for his work in commercial television.

Other awards were:
- For technical excellence in television production, Columbia Broadcasting System's station WCBW in New York; and NBC's WNBT, New York. James McNaughton, art director of WCBW, was cited for work in scenic design and staging; WNBT for camera work; RCA for the image-orthicon camera.
- For effort in developing television commercials: Ruthrauff & Ryan, Inc., and Lever Brothers Company.
- Sports programming: NBC, WNBT and WPTZ, Philadelphia.
- Educational programming: WBKB, Chicago, and WCBW.
- Outstanding programs: WRGB, the General Electric Company station, in Schenectady, N. Y.
- News programs: WCBW.
- Outstanding production: WNBT.
- Outstanding direction: Edward Sobel and Ernest Colling, both with NBC's WNBT.
- Experimental demonstration, color: RCA and CBS.
- Ralph Rockafellow, of Buchanan & Company, and editor of the Society's publications, was given a special award in recognition of his service to the Society.
- Officers inducted at the meeting were: George T. Shupert, of Paramount, president; Mr. Rockafellow, vice-president; Dian Dincin, of Metropolitan Television, Inc., secretary, and Archibald U. Brauntield, treasurer. Members of this year's board include Charles Alcloate, Edward E. Cole, Frederick A. Kille, Don McGue, David Hale Halpern, Alice Penthouse and Richard Maiville.

Brady Confers on Famine

William Brady, southern 16mm division manager of Southeastern Theatre Equipment Company, Atlanta, Ga., last week conferred with Clinton P. Anderson, Secretary of Agriculture, on a film program to aid famine stricken countries of Europe. Mr. Brady was named to the government liaison committee at the recent Allied Non-Theatrical Film Association Convention in New York.

Petrillo Withholds Plea On Lea Bill Violation

James C. Petrillo, president of the American Federation of Musicians, surrendered in Federal District Court in Chicago last Friday to answer charges of violating the Lea law in calling a strike of three librarians at Station WABA May 28. By agreement with the court and United States Attorney, Petrillo was allowed to withhold a plea to the charge. He posted $1,000 bond. Judge Walter J. Luhay allowed Joseph Padway, counsel for the union, until July 15 to file the motions and to August 5 to file briefs in support of the motions. The Government was given until September 9 to file reply briefs.

Raise Ticket Tax In Transvaal

by R. N. BARRETT
in Johannesburg

Entertainment taxes in the Transvaal province of the Union of South Africa have been raised. The government has announced the additional tax measure will yield an extra £350,000 a year. This would bring the total entertainment tax up to £200,000 a year for the Transvaal and will bring the province into line with other provinces—Natal, the Orange Free State, and the Cape Province.

Jack Painter of the Twentieth Century-Fox organization and chief cameraman of Movietone's "Magic Carpet," has left South Africa after filming in color a sketch of General J. C. Smuts, Prime Minister of South Africa.

The first of Metro-Goldwyn-Mayer's "international" pictures, "The Last Chance," was shown in South Africa recently at the Metro theatre in Johannesburg. It had a successful premiere.

Legion of Decency Reviews Seven New Productions

The National Legion of Decency reviewed seven new productions this week, approving all but one. In Class A-I, unobjectionable for general patronage, were "Dangerous Business," "Faithful in My Fashion," "The Man from Rainbow Valley" and "Smoky." In Class A-II, objectionable for adults, were "One Exciting Week" and "The Runaround." "Undercover Woman" was placed in Class B, objectionable in part, because it "reflects the acceptability of divorce."

SPG, SOPEG Dance Set

"Cinemantics of '46," dance and entertainment, sponsored jointly by the Screen Publications' Guild and the Screen Office and Professional Employees Guild, CIO, will be held at the City Center Casino in New York, Friday night, June 28.

Television Gets Big Chance with Louis-Conn Bout

Television had its greatest public demonstration Wednesday night when the heavy-weight championship fight between Joe Louis and Billy Conn in the Yankee Stadium was transmitted by the National Broadcasting Company to viewers in New York and New Jersey, and cabled for retransmission in Philadelphia and Washington, D. C.

Between Schenectady and Washington, 7,500 persons saw the fight on television receivers, NBC estimated. In the New York area alone, 5,000 watched the television screens. About 500 of them were writers and other personalities invited by NBC and crowded into its studio.

Theatre-goers all over the world will get a chance to see the bout in films under arrangements made by RKO Radio. The company is shipping prints via air express to every possible point of the globe. Special air-expressing arrangements have been made by Harry Elrath, service manager for RKO's foreign division covering Europe, South America and the Antilles.

While the American Broadcasting Company brought the event to radio audiences in the United States through a network of 205 stations, it was being rebroadcast for G.I.'s all over the world by the Armed Forces Network. In England, the British Broadcasting Company carried the broadcast, while in Canada it was handled by the Canadian Broadcasting Company.

Since RKO Radio had exclusive film rights, the newscasts, while they showed the fighters in training, presented no shots of the actual bout.

Cinecolor Increases Stock To One Million Shares

At the annual stockholders meeting held in Hollywood last week, Cinecolor Corporation increased the amount of its stock from 750,000 to 1,000,000 shares at $1 par value.

At the same time a motion was passed to increase the number of board members from five to seven. W. T. Crespinel, Alan Gundelfinger, William Loss, Graham Sterling and A. Pam Blumenthal were reelected to the board of directors. Joseph J. Rathert, representing midwest interests, was elected as the sixth director and the seventh post temporarily was left vacant. Mr. Loss, vice-president of the company, outlined future plans and said Cinecolor would process about 100,000,000 feet by January, 1948.

Kruger Joins Goldwyn

Arthur Sachs, general sales manager for Samuel Goldwyn Productions, has appointed Saul J. Krugman special field sales representative for the eastern states. He will headquarter in Philadelphia and cover that city and Washington, Pittsburgh, Cleveland, Cincinnati and Indianapolis.
Check-Up

Laws governing hostleries and places of public assembly have again been coming under the scrutiny of public officials since the recent hotel fires in Chicago and Dubuque. Local inspectors are more critical during their visits these days.

Fire Prevention Week is observed as an annual event throughout the country. To the theatre manager, fire prevention is one of the important routine functions on the daily agenda.

Safety devices should be checked with meticulous regularity. Standpipe systems, hoses, extinguishers and other safety devices should be examined carefully.

A piece of torn carpeting; rubbish or a ladder carelessly left in an alleyway; a burned out lamp in a dark corner or on a stairway; faulty panic locks on exit doors; defective or temporary wiring, an overloaded circuit or insulation which has dried out with age; these or any slight defect carelessly overlooked is frequently the margin between a casual fire of slight consequence and dread catastrophe.

△ △ △

Who's Promoting Whom?

Tieups are a necessary and important part of the theatreman's stock-in-trade. They are important because they help to attract people to our theatres. They are frequently necessary because of limited budget allowances. They contribute to the general showmanship and showmanship tactics which have played a large share in building theatre business to the stature it enjoys today.

All tieups which are made by a theatreman denote his interest and devotion to his job. Most theatre tieups are good ones. Few are bad. And more often than not, the bad ones are the result of circumstances rather than lack of effort.

During the past week, three photographs reached our desk from as many theatre managers. In substance, each manager effected the same tieup. Actually, only one of the photographs shows that the theatre may have received the full benefit of the tieup.

Each photograph shows a theatre front. Each marquee shows a 24-sheet cutout of a popular movie star holding a popular soft drink bottle. One manager went to the trouble of snipping the figure with the name of the star's latest picture and the playdate. The other two managers assumed that the patrons would guess the information. To the casual observer and to the pedestrian passing across the street, the latter two managers were providing no more than an advertisement for the soda pop.

We can appreciate that the theatreman, anxious to take advantage of the national tieup with his local distributor by way of advertising on trucks, windows and in newspapers, would want to cooperate in turn. The manager undoubtedly persuaded the soda distributor to carry the name of the theatre and playdate through the promotion. Is this information of no consequence, then, around the theatre?

Some showmen are going to argue that the theatre marquee should never be given over to the display of advertising for products other than our own. Maybe they are right. Advertisers of tangibles have found that tying in with the glamour of Hollywood and the motion picture promotes the sale of their products. But so far no one has proved that patrons attend theatres because Max Makeshift, star of Wonder Pictures, takes Svetulin or because actress Zilda Zoftick drinks Maxwell House Coffee.

The 24-sheet cost the theatre nothing. But the loss of prestige may well indicate that it would have been more advantageous to spend a couple of dollars for a regular 24-sheet if the manager felt it would bring in extra business.

As desirous as we may be to cash in with cooperative tieups, let's remember that we invariably have more to offer than we usually hope to get. A few more soda pop signs on our marquee may be an open invitation to every merchant and advertiser in town to make a billboard out of our beautiful and costly fronts.

And let us remember that even if we did develop exploitation, there are other industries which are not far behind us in using the technique to promote their own wares. If there is any doubt, just tune in on any of the current radio programs where free prizes and gifts are offered to participants. For a watch, a set of luggage or a perfume set, it is possible to get a nation-wide plug for the manufacturer where a paid commercial would likely cost thousands of dollars.

There is nothing wrong with tieups. The Round Table has for many years been instrumental in encouraging showmen in widespread use of the device to promote pictures and the theatre. Promotional advertising can serve a more useful purpose, however, if we do not promote ourselves into a spot where others can do the promoting on us.

—CHESTER FRIEDMAN
To exploit the opening of "Badman's Territory" at the RKO in Boston, publicist Red King arranged a parade with cowboys, ponies and stage coaches. Demonstration took place on Boston Commons.


Manager J. Odendahl finds this lobby display a real eye-catcher at the Telenews theatre in Chicago. Odendahl exploits his coming short subjects.

In England, Jack Campbell, manager of the Scala cinema, Runcorn, Cheshire, tied up with the local gas company, engaging the use of their main window to exploit "Along Came Jones".

Attractive lobby display for "Kitty" at the Bardavon, Poughkeepsie, N. Y., designed by manager David J. Walsh, executed by A. W. Heim.

An effective street ballyhoo, right, put on by manager M. Fox of the Orpheum, Seattle, to promote "Saratoga Trunk". Usher with portable public address system delivered spiel to pedestrians.

"Follies" front, left, created by Jack Austin, Carolina theatre, Charlotte.
BALLYHOO IDEAS

Walking book ballyhoo, left, proved an effective method of exploiting "The Postman Rings Twice" for J. G. Samartano, manager of the State theatre, Providence, R. I. The device was moved about through the downtown area by two ushers.

Before "Do You Love Me?" opened at the Harris in Pittsburgh, Jim Lindsey, publicity assistant to Ken Hoel of Harris Amusements, arranged this street ballyhoo. Vocalist and accompanist featured song hits from the film.

During manager Mollie Stickles' vacation, assistant Mike Piccirillo of the Palace, Meriden, Conn., padded this usher's shoulders and provided him with a sign, reading: "I laughed my head off . . . ", etc.

This full window display with the leading music store in Melbourne, Australia, was arranged by J. Gavegan, manager of the Metro theatre, to promote his date on "Anchors Aweigh".

The city of Sudbury, Ontario, proclaimed Safety Week coincident with the engagement of "Whistle Stop" at the Regent theatre. Max Phillips, manager of the Regent, took full advantage, getting street signs and placards at all important intersections.

P. O. Klingler, manager of the Strand, Waterbury, Conn., posted this 6-sheet to the lobby floor, thereby attracting considerable attention to "The Wife of Monte Cristo".

MANAGERS' ROUND TABLE, JUNE 22, 1946
The Selling Approach
ON NEW PRODUCT

[The material below reflects pressbooks now in preparation and represents the point of view of the distributors' exploiters on selling points and special merit of these pictures.]

RENEGADES (Columbia): This picture in Technicolor is being advertised as the red-blooded story of a red-headed girl. This suggests a contest to find the most beautiful horsewoman in town. Have all entrants appear in riding clothes and invite newspaper fashion editors and prominent merchants to judge the contest. Promote merchandise to be used as prizes for winners.

For a lobby stunt a girl in riding attire could be employed as the subject of a weight-guessing contest. In this game male patrons lift the girl in order to estimate her weight. Patrons leave their names and addresses and their guesses as to the girl's weight. Guest tickets could be awarded to the ten closest guessers. Plug the event as the "Renegades Weight-Guessing Contest".

Here is an idea to start the campaign: Well in advance of playdate, advertise for an old stage coach, preferably one with a history. The advertisement itself can be turned into a news item; discovery of such a stage coach also is news. Picture and playdate credit should figure prominently in any news story.

Another contest suggestion is one where children under 10 years of age submit drawings of horses. The best drawings could be displayed in the lobby with the names and addresses of the children. Guest tickets could be awarded as prizes.

JANIE GETS MARRIED (Warner Brothers): Successor to the "Janie" of a couple of seasons back, the title indicates the theme of the picture. The bridegroom is a returned G.I. Play up the housing problem by promoting a contest to name the honeymoon house of the newlyweds. A cooperating department store could offer suitable prizes of house furnishings for the best names submitted.

For a single angle arrange with a department store or a group of stores to advertise a free trousseau for the lucky "Janie" to be selected as follows: For three weeks in advance of opening, cooperating stores advertise that all girls purchasing articles for their trousseaus will be given entry slips to be deposited at the theatre. On opening night a winning slip is drawn and the lucky "Janie" will have the cost of her purchases refunded.

A huge six-tier wedding cake, topped by the traditional figures of bride and groom, is shown in the picture. This lends itself for window display tieups with local bakeshops. A display cake could be promoted for the lobby of the theatre. Other tieups could be arranged with florists.

Personal Appearance Draws Big in Sheffield, England

The personal appearance of Glennis Lorimer, "The Gainsborough Lady," at the Regent theatre, Sheffield, England. The portrait of Glennis Lorimer presages all Gainsborough films. She appeared on the stage for a week. The promotion was arranged by Frank Bradley, manager, and R. T. Rea, Gaumont-British divisional publicity manager. In conjunction with Miss Lorimer's appearance a series of tea parties, visits to newspaper offices and other events were promoted, resulting in additional press publicity.

Newspapers Boost Hongkong Playdate of "Cover Girl"

Stories on the Silver Jubilee of Columbia Pictures, tying-in with the engagement of "Cover Girl" were planted in the South China Morning Post and the Hongkong Telegraph to exploit the picture at the Lee theatre in Hongkong. Manager Yuen also devised attractive ads in both the English and Chinese press. A special box office was set up in the Alexandra Building to facilitate handling the crowds.

Files Reviews for Future Use

Manager Andrew G. Nickols clips film reviews in four Chinese daily newspapers and files them away against the day when he can use review highlights in blowups to exploit his playdates at the Windsor theatre.

Co-ops Publicize "Adventure"

Loew's publicist, Ann Bontempo, promoted cooperative newspaper display ads with Kresge's, Ward Motors and Wolf's to publicize the playdate of "Spellbound" at the State theatre, Newark, N. J.

MANAGER DAVE DALLAS NOW AN EDITOR

Ex-soldier Dave Dallas, city manager of the H. J. Griffith theatres in Manhattan, Kansas, recently was appointed editor of the Post, official publication for the Pearce-Keller post of the American Legion. In this extra-curricular activity, Dave sees the opportunity to serve the community and the theatres with mutual advantage.

Exploit Drive-in Opening with Army Truck

A huge army recruiting sound truck and a staff of 25 uniformed soldiers were used to ballyhoo the opening of the new Drive-In theatre, Albany, N. Y. The promotional campaign was under the direction of Larry Cowen, publicity director for Fabian Upstate theatres.

Daily stories were planted in Albany, Schenectady and Troy newspapers. Cooperative full page ads ran in the Albany Times Union and the Schenectady Gazette.

The mayors of the three cities attended the opening, proclaiming it a great civic improvement. Mayor Ahern of Troy said that the new Drive-In was his idea of the finest way of eliminating the parked car menace.

Decoration Day parades were taken advantage of and heralds announcing the opening were distributed to crowds along the line of march in the three cities. 1,000 three-sheets were placed on the highway from Schenectady to Albany. They were paid for by a local gauge station.

The opening was broadcast over the General Electric station, WGY, and by the "Roving Reporter" over WOKO.

Ushers Wear Army Uniforms To Exploit "Hargrove"

By outfitting his staff in Army uniforms and distributing several hundred oil cloth chevrons to boys, manager Charles B. Barnes, Jr., realized higher grosses for "What Next, Corporal Hargrove?" at the Granada theatre, Kansas City, Kans. The uniforms were supplied by assistant manager Bob Hackson, late of the Army Air Corps. To tie-in the ushers' Army dress with the picture, title cards were taped to the backs of auditorium seats.

Teschner Arranges Co-ops For "Adventure" Date

Cooperative newspaper display ads, window tieups and newspaper breaks were promoted by manager Ted Teschner to exploit his date on "Adventure" at the Valentine theatre, Toledo, Ohio. Basch's Jewelers ran a four-column by 20-in. deep co-op ad in the Sunday Times and Blade. Another co-op ad was set with Leo Marks. Teschner planted a still of Greer Garson and Clark Gable in the rotogravure section of the Sunday Times. Two window tieups were devoted to a display of books while a third used a perfume display tying in with the picture.

Bachman Sells Out Midnight Show

Tickets were sold out in advance for a Saturday midnight twin horror bill program manager Bob Bachman arranged at the Indiana theatre, Indiana Harbor, Ind. Bachman publicized the event in an eight-page program and a teaser ad campaign.

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MOTION PICTURE HERALD, JUNE 22, 1946
Cohen Promotes Beauty Contest For "Ziegfeld"

A "Ziegfeld Girl" contest that received a good deal of local recognition and several outstanding newspaper breaks gave impetus to the playdate of "Ziegfeld Follies" at the Poli theatre in Hartford, Conn. The campaign was conducted by manager Lou Cohen and assistant manager Sam Horwitz.

A two-column photo of girls participating in the contest was placed in the Times a week in advance. The paper carried a follow-up story calling attention to the deadline for entering the contest. The Times, Courant and Sunday Herald carried photos on the winner of the contest. Charlie Niles, columnist, used an item about the contest.

In addition, other breaks were obtained in all local newspapers on the picture and playdate.

A five-column cooperative newspaper display ad was placed with Sage Allen and Company, tying-in with the "Ziegfeld Girl" compact. Also, three beauty co-op ads were arranged, featured by photos of Lucille Ball and Esther Williams, stars of the picture.

Strong Radio Coverage

Extensive radio coverage was had. Horwitz participated in a local "Man on the Street" radio program and managed to get in several good plugs for the picture. Bill James, radio reporter, boosted the contest and the picture five days in advance.

Joe Girard, disc jockey, plugged the contest on his daily record program. Roy Hansen publicized the playdate on his "Shoppers Special" program.

Audra Hawkins, first prize winner, and Horwitz, were interviewed on a record program on opening day. Guest tickets were given to participants of the "Kay-O-Quiz" program.

Five thousand heralds were distributed in music and grocery store bags and at busy downtown corners. 5,000 booklet-shaped circulars were passed out at the theatre. 1,000 souvenir programs were distributed; 500 at doctors' and dentists' offices, and 500 to first patrons on opening day.

The winner of the contest received a complete modeling course promoted with a local charm and poise school. Runners-up received nylon and guest tickets.

Special Kid Shows Boost Attendance on "Bandit"

Special shows for kids in the first week of the playdate on "Bandit of Sherwood Forest" helped manager Ernie Warren set the house record at the Elgin theatre, Ottawa, Ont., Can. Warren also used an effective 11x14 card with the word "WANTED" over a picture of Cornell Wilde in 140 street cars. 75 of the cards were distributed to stores to be used in windows.

Hat Auction Is Set by Hendley For "Breakfast"

A well publicized hat auction was arranged by W. D. Hendley, publicity director for the Georgia Theatre Company, to exploit the playdate of "Breakfast in Hollywood" at the Bradley theatre, Columbus, Ga.

A special trailer announcing the auction was run in five local theatres, owned by the circuit, a week in advance. A story on Tom Breneman hats was placed in both local newspapers a week in advance. Daily newspaper ads also mentioned the hat auction.

2,000 heralds, imprinted with auction and playdate copy, were distributed to patrons leaving the theatre.

Sixteen free spot announcements were arranged with radio station WDAK. The auction was broadcast by the same station from the stage of the theatre. The hats were displayed in prominent department store windows before the auction. An orchid was given to the highest bidder and nylon hose to the next highest, with all the proceeds going to the Braille Institute for the Blind.

Chambermaid Feted, Dined To Exploit "Diary" for Israel

A chambermaid from the Ben Franklin Hotel in Philadelphia was chosen Cinderella for a day to exploit manager Bill Israel's playdate of "Diary of a Chambermaid," at the Earl theatre. She was squired around the city and all her activities were recorded by Lenore Bushman, film critic of the Daily News. The chambermaid was completely outfitted at Frank and Sedar department store and dined at the Latin Casino night club by Max Baer and Maxie Rosenboom.

The News ran a full page of pictures accompanied by Lenore Bushman's featured article.

Ziegfeld Man Boosts Playdate

Manager Homer McCallon was quick to take advantage of a natural exploitation stunt for his engagement of "Ziegfeld Follies" at the State theatre, Houston, Tex. McCallon's stage manager, Jim Sheridan, worked as a stage hand in just about all of Ziegfeld's shows, so Homer arranged to have Jim appear on Paul Hochuli's radio program to tell of his experiences. The conversation drifted around to some comparisons with the current screen version, which helped to publicize the playdate.

HENRY R. ARIAS
PURCHASING AGENT
Foreign and Domestic Film Distribution
729 Sevenths Ave., N.Y., N.Y., L-0-3-1510
Serving the Industry Since 1913, Negotiates in Any Language. CABLE: "SEMANTIC" N.Y.
Quigley Awards Contenders

The men and women listed below have submitted evidence of showmanship within the past fortnight, which justifies their names being placed on the list of outstanding showmen.

IVAN ACKERY
Orpheum, Vancouver, B. C.

EMLER ADAMS, JR.
Bison, Shawnee, Okla.

CHARLES W. BARNES, JR.
Granada, Kansas City, Mo.

RUSS BARRETT
Capitol, Willimantic, Conn.

MIRIAM BELICK
Ritz, Brooklyn, N. Y.

WILLIAM J. BETYAGH, JR.
Lucas, Savannah, Ga.

MERLE R. BLAIR
Regent, Cedar Falls, Iowa

MEL BLEDEN
Voge, East Chicago, Ind.

EDDIE BREMMER
Majestic, Houston, Texas

GERTRUDE BUNCHEZ
Century, Baltimore, Md.

JACK CAMPBELL
Scala, Runcorn, Cheshire, England

LOUIE CHARNINSKY
Rialto, Dallas, Texas

LOU COHEN
Loew-Poli, Hartford, Conn.

M. D. COHN
Newman, Kansas City, Mo.

MICHAEL CROWLEY
Exchange, Northampton, England

TOM DELBRIDGE
Vondome, Nashville, Tenn.

TOM EDWARDS
Ozark, El Dorado, Ark.

KENNETH ELMORE
Howard, Monon, Ind.

HOPE G. ESTERHUIZEN
Astor, Brakpan, South Africa

MILDRED FITZGIBBONS
Roosevelt, flushing, N. Y.

ED FITZPATRICK
Poli, Waterbury, Conn.

SAM FITZSIMMONS
Medina, Medina, Ohio

CHARLES J. FREEMAN
Midwest, Oklahoma City, Okla.

ARNOLD GATES
Stillman, Cleveland, Ohio

JOHN GAVEGAN
Metro, Melbourne, Australia

FRANCIS D. GILLON
Esquire, Davenport, Iowa

W. RAY GINGELL
Hiser, Bethesda, Md.

HANK HAROLD
RKo Palace, Cleveland, Ohio

THOR HAUSCHILD
Arcade, Cambridge, Md.

JOHN HEFLINGER
Park, Pasadena, Calif.

ALBERT W. HEIM
Bardstown, Roughsedge, N. Y.

W. D. HENDLEY
Bradley, Columbus, Ga.

ROBERT A. HYNES
Midwest, Oklahoma City, Okla.

MEL JOLLEY
Marks, Oshawa, Ont., Canada

PHILIP KATZ
Kenyon, Pittsburgh, Pa.

SID KLEPER
Poli-College, New Haven, Conn.

PAUL O. KLINGLER
Poli-Strand, Waterbury, Conn.

ANTON KOTT
Fox, La Porte, Ind.

LARRY LEVY
Colonial, Reading, Pa.

ABE LUDACER
Loew's Park, Cleveland, Ohio

JIMMY LYNTON
Palace, Sidney, Willistsburg, England

HAROLD B. LYON
Des Moines, Des Moines, Iowa

W. R. McCORMACK
Roxy, Le Porte, Ind.

P. E. McCLOY
Miller, Augusta, Ga.

FLO MAYO
Capital, Whiting, Ind.

CARY MEE
State, Harrisonburg, Va.

E. D. MILLER
Orpheum, Elkhart, Ind.

JOHN MISAVICE
Ritz, Berwyn, Ill.

HARRY MOORE
Paramount, Cedar Rapids, Iowa

FRANCISCO MORALES
Encanto, Havana, Cuba

BILL MORTON
RKo Albee, Providence, R. I.

ARTHUR S. MURCH, JR.
North Shore, Gloucester, Mass.

GUS NESTLE
Palace, Jamestown, N. Y.

LOUIS NYE
Hoosier, Whiting, Ind.

A. G. PAINTER
Center, Oak Ridge, Tenn.

FRED PERRY
Liberty, Cumberland, Md.

GEORGE PETERS
Loew's, Richmond, Va.

MAX PHILLIPS
Regent, Sudbury, Ont., Canada

LESTER POLLOCK
Loew's, Rochester, N. Y.

ED PYNE
Keith's 105th St., Cleveland, O.

BILL REISINGER
Loew's, Dayton, Ohio

KEN ROCKWELL
N. Bubcock, Wellesville, N. Y.

HARRY ROSE
Majestic, Bridgeport, Conn.

MORRIS ROSETHAL
Loew-Poli, New Haven, Conn.

JOE SAMARTANO
State, Providence, R. I.

JERRY SCHUR
Laconia, Bronx, N. Y.

WILLIS SHAFFER
Royal, Atchison, Kansas

NORTON SHAPIRO
Rivoli, Reuburn, Mass.

CHARLES E. SHUTT
Telenews, San Francisco, Calif.

SOL SORKIN
RKo Keith's, Washington, D. C.

MOLLIE STICKLES
Palace, Meriden, Conn.

MICHAEL STRANGER
State, White Plains, N. Y.

EVAN THOMPSON
Strand, Plainfield, N. J.

FORREST THOMPSON
Majestic, Dallas, Texas

ARTHUR TURNER
Parsons, Parsons, Kan.

HELEN WABBE
Golden Gate, San Francisco, Calif.

ERIC V. WALLS
Clifton, Great Barr, Birmingham, England

SEYMOUR WEISS
Drive-In, Cleveland, Ohio

BROCK WHITLOCK
Capital, Washington, D. C.

HELEN WINGEARD
Forsythe, East Chicago, Ind.

NATE WISE
RKo Palace, Cincinnati, Ohio

The Quigley Awards Rules

A Silver Grand Awards Plaque and a Bronze Grand Awards Plaque are awarded annually to the two theatre managers or theatre publicity men whose exploitation and promotion campaigns are adjudged best throughout the year. Finalists for Grand Awards honors shall qualify by gaining special recognition in the Quarterly Competitions.

Every three months, a committee of judges will appraise the campaigns submitted by contestants during the preceding quarter period and select one showman to receive a Silver desk Plaque for outstanding achievement. The next seven best will receive a Scroll of Honor. Citations of Merit will be awarded to other theatre men whose work is outstanding.

Consistency of effort is of paramount importance. One-shot campaigns are not eligible for Awards, which are made on the premise of sustained and continued effort.

Single ideas or promotions are acceptable only when the entrant has been a consistent contributor.

No fancy entries are necessary. Costly and time-wasting "gingerbread" decorations are not encouraged. Showmanship only counts.

In addition to exploitation on feature pictures, entries may be made on short subjects, serials, stage shows, or institutional and civic promotions.

Evidence proving authenticity of each entry should be submitted, such as photos, tear-sheets, programs, heralds, etc.

The Quigley Awards makes no distinction for size of theatre, community or the availability of pictures. The Judges make full allowance for individual showmanship displayed by comparing budgets, newspaper facilities and assistance from distributing companies. Everyone starts from scratch and has equal opportunity.

In addition to the Awards mentioned, special Certificates of Merit will be awarded quarterly and annually to showmen from outside the United States and Canada. The campaigns submitted by theatre men from abroad, however, shall not be excluded from consideration in the regular competitions.

Address all entries to: QUIGLEY AWARDS COMMITTEE MANAGERS' ROUND TABLE 1270 Sixth Avenue New York 20, New York

MOTION PICTURE HERALD, JUNE 22, 1946

Teaser Ads Used for "Utopia"

Teaser ads were placed in the New Castle News, Ellwood City Ledger, the New Wilmington Globe and the Westminster College paper by manager James Bell for "Road to Utopia" at the Penn, New Castle, Pa.
Barcroft Plants Feature Stories For "Saratoga"

Considerable advance and current feature stories were planted in all the local newspapers by John L. Barcroft, director of publicity for RKO Columbus, Ohio, theatres, to exploit the date on "Saratoga Trunk" at the Gran.

A large trunk was placed in front of the theatre two weeks in advance beamed with the lines: "Saratoga Trunk Opening Soon." Barcroft arranged a tie-up with the George X. Volk photography studio for the distribution of 10,000 heralds.

All of the Kroger Grocery stores in Columbus used front window streamers publicizing the giveaway of "Saratoga Trunk" Shrimp Creole" recipe. 50,000 recipes were distributed by the stores. Kroger's also used 15 banners inside the stores.

A contest was held over WCOL's "RKO Matinee" program for the most original story of 50 words or less. Two records of songs featured in the picture, guest tickets and Revlon face powder were awarded to the winner. Free radio time was promoted over WBNS, WHKC and WCOL.

The 75,000th patron to attend the showing of the picture was awarded a birthstone ring, a guest ticket, dinner at the Variety Club and two pairs of nylon.

Extensive Campaign Used For "Life With Baby"

Cooperative newspaper ads, a diaper service tie-in and trick lobby displays were used by manager Gerry Wollaston in an extensive campaign for the March of Time short subject, "Life With Baby," at the State theatre, Harrisburg, Pa. A line of diapers was strung across the front of the theatre, with the title of the picture printed on each diaper. In the lobby patrons tried to guess the number of clothes pins in a large jar, the winner receiving free diaper service for one year.

Promotes Newspaper Space For Cinderella Contest

Manager Charles A. Zinn garnered considerable space in the Minneapolis Star-Journal to promote a Cinderella contest he arranged for the engagement of "Cinderella Jones" at the State theatre. The newspaper breaks were topped by a pictorial layout showing the winner of the contest visiting various points in the city. Zinn promoted a wardrobe for the winner from the John W. Thomas Company.

Lands Full Page Co-Op Ad

Nine merchants paid for a full page cooperative newspaper ad to publicize manager Wannie Tyers' playdate on "Spellbound" at the Capitol theatre, Niagara Falls, Ont. The ad ran in the Evening Review.

OPEN HOUSE

Three days of open house to the public was the gesture made by manager T. H. Tomter of Highmore, S. D., to celebrate his 30th year in theatre business. Tomter advertised this unusual offer in the local newspaper, to wit: "We now have operated the Grand theatre for 30 years and we have a feeling that we ought to make an event of it. So, in appreciation of your very loyal and friendly patronage, we sincerely invite every one of you to come and have a show on us. We have endeavored to select a program that is all entertainment and fun, and believe we have a good one for you, and we hope you get much enjoyment from it." The program consisted of "The Stark Club" and "Flicker Flashbacks".

Delbridge Promotes Co-Op For "Ziegfeld" Date

Manager Tom Delbridge promoted two 3-column cooperative display ads in the Tennessee to exploit his date on "Ziegfeld Follies" at Loew's Nashville theatre. Chaykin's paid for one of the ads, which featured a picture of Esther Williams, while the other was placed by the Cain-Sloan Company. In addition, Strobel's Music Store mailed sample program heralds to their customers, and a local five and ten cent store distributed folder type heralds with each purchase.

PRACTICAL NEWSPAPER ADS

Program Booklet, Kiddie Show Aid To Fitzgibbons

Special events and promotions were arranged by manager Mildred A. Fitzgibbons to increase attendance for "Manager's Week" at the Roosevelt theatre, Flushing, N. Y.

An Easter program booklet was promoted and turned out to be a highly successful venture as 76 local merchants were represented by ads. In addition to the booklet, the names of subscribers were alphabetically listed on a 80x100 display board in the lobby of the theatre. The board attracted considerable attention.

For a Saturday kiddies' matinee, Mildred promoted free candy for all children attending the show. The candy was donated by the Blue Mill Diner. Children also are encouraged to join a Birthday Fun Club and make up parties on the Saturday of their birthday week. A "Happy Birthday" card to be used as a guest ticket is sent to a member on his or her birth date.

A letter of welcome and two passes were sent to each returning veteran from a list obtained from local draft boards. Many appreciative letters have been received at the theatre from veterans.

The theatre was given a "face-lifting" for "Manager's Week." Stair rails, corridors, comfort rooms, office floor and the telephone booth were painted. A Spring effect was created in the lobby with window boxes of flowers promoted from a florist.

MANAGERS' ROUND TABLE, JUNE 22, 1946
SHOWMEN PERSONALS


Winston Paquette, acting manager, Wellesley Island, N. Y. John Vining, the Strand, Marblehead, Ohio. Charles Richards, student assistant manager, Loew's Ohio, Columbus.

Wedding Bells: Richard A. Hayman, manager of the Strand and Cataract theatres, Niagara Falls, to Dorothy J. Hicks of Monterey, Calif.


Clever Display Attracts Attention to "Spirit"

A "Laugh-O-Meter" cabinet set up in the lobby drew considerable attention to the showing of "Blithe Spirit" at the Hamilton theatre, Lancaster, Pa. Manager Herb Thacher arranged the display, which consisted of a cabinet with two side panels and a front, facing a full size mirror. On one side of the cabinet was a large meter with a hand that swung back and forth to the following inscriptions: "Dizzy Spirit," "Happy Spirit," "Joyful Spirit," "Blithe Spirit" and "Goofy Spirit." This supposedly registered the type of spirit of each girl who looked into the cabinet. On the back of the front panel inside the cabinet was a life size picture of the star of the film. When a girl looked into the opening, her face and the figure of Kay Hammond, the star, were reflected as one.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE
1270 Sixth Avenue, New York 20, N. Y.

Name ..................................................
Position ............................................
Theatre .............................................
Address ............................................
City ..................................................
State .............................................
Circuit .............................................

Absolutely No Dues or Fees

Newspapers Help Stranger Date on "Adventure"

Extensive coverage in eight Westchester County newspapers and a tieup with a letter-writing contest heralded manager Michael Stranger's engagement of "Adventure" at Loew's State theatre, White Plains, N. Y. The contest was conducted by the Westchester Woman, weekly shopping guide.

The two-column mat feature, "It's True," by Wiley Padan, was placed in five newspapers. Stranger spots this feature each week in a number of dailies and weeklies. 5,000 autographed Clark Cable photos were distributed.

A free 15 minute radio quiz with audience participation was promoted to plug the playdate. A 24-sheet was placed on the main street. Window displays were arranged with Woolworth's, W. T. Grant's and Walker's drug store. In addition, teaser trailers and all the regular and extra lobby frames and standee material were used.

Special Display Arranged for "Saratoga Trunk"

For the engagement of "Saratoga Trunk," manager William J. Beytagh, Jr., converted a lounge room adjoining the theatre building into a display room to exploit the picture at the Lucas theatre, Savannah, Ga. The display consisted of cut-out discs of Ingrid Bergman in the window against a black velveteen curtain cloth. An old trunk was placed in the center.

Beytagh received several letters to the effect that the trunk in the picture's title refers to a railroad line and not a clothes trunk. The letters were added to the display with a sign reading: "Could we get a railroad in a window?"

To publicize his date on "The Virginian," Beytagh had telephone slips distributed to all hotels in Savannah. The slips contained a personal message from "The Virginian." For another stunt, an usher paget "The Virginian" at the various hotels three times a day. Guest tickets were given to anyone who stopped the usher and asked who "The Virginian" was.

Merchants Pay for Herald

Twenty-two local merchants paid for the printing and distribution of heralds designed by manager Arthur K. Deme to publicize the start of a new serial, "King of the Forest Rangers," at the Palace, Penacook, N. H.

Shapiro Uses Imprinted Napkins

Two thousand imprinted napkins were distributed to restaurants, ice cream parlors and drug stores by manager Norton Shapiro to publicize "The Spiral Staircase" and "Parson My Past" at the Rivoli theatre, Roxbury, Mass.

Perry Promotes Full Page Ad

A full page cooperative newspaper display ad was promoted by manager Fred Perry to advertise his playdate on "Madonna of the Seven Moons" at the Liberty theatre, Cumberland, Md. Five merchants paid for the ad, which ran in the News.
**Major Bowes, 71, Noted Showman Long Ill, Dies**

A Solemn Pontifical Requiem Mass for Major Edward Bowes, known to millions for his “Amateur Hour” radio program, was celebrated last Monday by his Eminence, Francis Cardinal Spellman, at St. Patrick’s Cathedral, New York City. Death came to the showman June 13, on the eve of his seventy-second birthday, at his estate at Rumson, N. J. Major Bowes was a vice-president and a director of the Moreland Realty Corporation, owner of the Capitol theatre, New York, and managing director of that theatre from its opening in 1918 until 1941.

Earlier he had made his home in San Francisco, operating exclusively in real estate. In 1905 he retired from business, but the San Francisco fire of 1906 wiped out his fortune and he was forced to begin again.

In association with John Cort and Peter McCourt, he acquired and operated the Cort theatre in New York and the Park Square in Boston.

In 1918, in association with Messmore Kendall, he built the Capitol, supervising the designing and construction.

In the early days of radio when theatre managers considered the new invention a threat to their business, Major Bowes startled his associates by putting the Capitol stage show on the air in 1922. This feature, “Major Bowes’ Capitol Family,” remained an outstanding Sunday morning program over CBS until May, 1941. At that time it was the oldest network program on the air.

**Program Extremely Popular**

While a vice-president of Metro-Goldwyn-Mayer, Major Bowes managed radio station WHM, a local New York station. It was on this station that the “Original Amateur Hour” had its first airing.

Surviving are a sister, Mrs. Ethel Bowes Smith, and her daughter, Mrs. Harry Byrne, Jr.


**Machinists Again Threaten Coast Work Stoppage**

The continued dispute over which Hollywood machinists can do what work boiled up this week to threaten another work stoppage. Both Painters Local 644 and Carpenters Local 946 have notified the major producers that they will refuse to work on sets to be used in film photographed by Technicolor cameras serviced by machinists who are not members of the International Association of Machinists, Local 1185.

On the other hand, the International Alliance of Theatrical Stage Employees has notified Columbia that if any Local 1185 machinists continue to be employed in the company’s laboratory then IATSE locals will cease to perform laboratory work.

The machinists have been the focal point of dispute ever since Local 1185 parted company with the American Federation of Labor. The Conference of Studio Unions holds that the local has the right to work on the lots; the IATSE claims that the local lost its right to work when it lost its AFL membership.

Added to this, CSU locals have addressed demands to company presidents for immediate increases. Board members of the Association of Motion Picture Producers have been meeting on the coast and are believed to be discussing production problems in light of the machinists’ dispute and the increases sought.

**Baird, Led British Television Field**

John L. Baird, 58, British television pioneer, died at his home in Bexhill, Sussex, England, last Friday.

Known as “the father of television,” Mr. Baird was one of the outstanding inventors of the present generation and produced one of the first practical pieces of television apparatus for instantaneous transmission of scenes over a distance by wire or wireless. Director of his own company, he was actively engaged in research when he became ill last February.

Mr. Baird gave the first demonstration of true television in Britain at the Royal Institution in January, 1926, and the British Broadcasting Corporation began its television service with the Baird system in September, 1929. Since 1941 he had been consulting technical adviser to Cable and Wireless, Ltd.

**Stanley Hanson**

Stanley Hanson, 42, manager of two motion picture theatres at Grants Pass, Oregon, died of a heart attack June 11. He was prominent in independent theatre groups.
Monogram Sets Big Tieup Campaign for "Suspense"

With its $100,000 to spend for a national advertising campaign, Monogram has arranged an extensive tie-up campaign for its biggest picture to date, "Suspense." Particular stress has been placed on the star of the picture, Belita. Deals involve Gauntner swim suits, Royal Crown Cola, United-Redall Drug Company, and Lux, with ads featuring Belita to appear in most large newspapers and in the national magazines. National advertising includes a four-color layout in Metropolitan Comics, a four-color page in American Weekly and two-color full pages in a group of magazines with a total circulation of 21,687,000.

Show "Night and Day" July 8

The national tradeshowing of Warner Brothers' "Night and Day" has been set for Monday, July 8.

Film Imports
In Puerto Rico

by REUBEN D. SANCHEZ
in San Juan

Puerto Rico imported 2,804,269 feet of film, chiefly from the U. S., during the first quarter of 1946, an increase of 942,406 over imports during the same period of 1945, according to official figures just released. Imports during the first quarter of 1945 were 1,879,863 feet.

Some of the major Hollywood companies and foreign film exchanges in San Juan report 

Big Portuguese Film in Work
by JOAO DE MORAES PALMEIRO
in Lisbon

The Portuguese production, "Camoins," considered to be the most outstanding sound production yet made in this country, will have its premiere next season. In the meantime, arrangements are under way to sell the picture in North and South America.

Effective exploitation for RKO's "The Spanish Main" resulted in six weeks of continuous runs at Lisbon's Politeama and a three-week run in Oporto's S. Joao. The picture has had the longest local run of any picture yet shown this year.

Man from Rainbow Valley

Republic—Western in Color

In this offering Republic presents a unusual blend of cinema fare, combining the pounding excitement of a Western, plus the touching story of a horse and the effect its fortunes have on the lives of several people. It is the type of story that kids go for eagerly, and, a Magna-color production, plus the advantage of beautiful scenery caught in vivid hues.

With leisurely simplicity, the picture unfolds the story of Outlaw, a wild horse that looks after the masses and colts that make up its family. Also used as source material for a comic strip creation of Monte Hale, the magnificent animal suffers some from a lack of marquee names. Of the principal players, Paul Kelly, Kent Taylor and Sheila Ryan, Kent, as chief of the homicides, is most convincing. Irving Cummings, Jr., wrote both story and screenplay. It deals with the theft of a document pertaining to oilfields in Central Europe, the murderers which follow fast upon the theft, and the manner in which the document is recovered, chiefly through the efforts of Kent and Taylor, cast as a gambler and amateur detective.

Nowhere does the story vary from formula. James Tinling directed.

Deadline for Murder

20th Century-Fox — Melodrama

Sol M. Wurtzel's latest production for 20th Century-Fox release is standard melodramatic fare, with the requisite number of murders, and the usual amount of confusion which causes some from a lack of marquee names. Of the principal players, Paul Kelly, Kent Taylor and Sheila Ryan, Kent, as chief of the homicides, is most convincing. Irving Cummings, Jr., wrote both story and screenplay. It deals with the theft of a document pertaining to oilfields in Central Europe, the murderers which follow fast upon the theft, and the manner in which the document is recovered, chiefly through the efforts of Kent and Taylor, cast as a gambler and amateur detective.

Nowhere does the story vary from formula. James Tinling directed.

Inside Job

Universal — Melodrama

Preston Foster, Alan Curtis and Ann Rutherford are cast in the leading parts in this melodrama of larceny and intrigue. The screenplay by George Bricker and Jerry Warner, based on an original story by Tod Browning and Garrett Fort, is well told and sustains interest. The film is designed for the devotees of swift moving melodrama and provides an attention-getting attraction.

Foster, as a suave racketeer, remembers that Curtis had a prison record and plans that he should help rob a department store. At first Curtis is unwilling, but when Foster threatens to expose him as an ex-criminal and have him discharged from his position, Curtis decides to go along. His wife, played by Ann Rutherford, assists Curtis. They doublecross Foster, but he locates the young couple and the stolen loot.

The Phantom Thief

Columbia—Murder Mystery

Boston Blackie invades the realm of spiritualism in his latest mystery adventure in the Columbia series. As usual, Chester Morris plays the lead as a likeable, quick-talking rogue who dabbles in sleuthing, with George E. Stone trailing along as pal and helpermate. Richard Lane also is on hand again as Inspector Farraday, and as usual, he finds Blackie the perfect suspect.

The screenplay by Richard Wormser and Richard Weil has Blackie trading wits with a crafty spiritualist whose specialty is blackmail and murder mixed with the occult. Blackie, trying to help his pal recover some jewels, gets involved in the homicidal doings with the result he finds himself saddled with the job of finding the real criminal in order to clear himself.

My Pal Trigger

Republic — Roy and Trigger

Displaying its new trademark emblem of the American eagle for the first time, Republic again presents Roy Rogers and Trigger in a wholesome, entertaining story, which instead of focusing mainly on formula skulduggery, concerns itself mostly with the devotion of a cowboy to his horse and the vicissitudes which overtake their partnership. Among the screen stars are George "Gabby" Hayes, contributing his touches of awkward comedy; Dale Evans in the lead; and Jack Holt as the smooth, menacing villain.

Roy finds the going pretty tough in this one, when, through conspiracy, he is accused of shooting a prize-winning horse, and has to leave town. Hardships follow in a flood. His mare, Lady, after giving birth to a colt named Trigger, is attacked by a mountain lion, and, in a touching scene, Roy is forced to shoot the horse. Then Trigger is taken away and auctioned.

A number of novel plot twists are involved as the story moves to its climax, when, Roy proves his innocence and regains Trigger.

Of the several musical numbers, one of the more memorable is "Old Faithful," sung by Roy as he rides out of town during a rain. Frank McDonald directed from a screenplay by Jack Townley and John K. Butler. Armand Schaefer was associate producer.

SHOWMEN'S REVIEWS
SHORT SUBJECTS
ADVANCE SYNOPSES
COMPANY CHART
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

MOTION PICTURE HERALD, JUNE 22, 1946 3053
Beware

Astor — Swing Musical

An all-Negro cast performs this feature length musical starring Louis Jordan and His Tympani Five. It is a jazz musical presented in the jive style by Louis Jordan and his boys. Followers of modern swing will be pleased to note the presence of smooth "jumpin' and livin'" times. There is a typical musical review story by John E. Gordon which is set in a college town. The college is in financial difficulties and Jordan, a graduate, solves the difficulties by putting on a dance and show. Frank Wilson as Professor Drury and Emory Richardson as Dean Hargraves give serious portrayals. Valerie Black is the educational director on the faculty. She and Jordan renew an old romance.

Produced by David S. 2. The executive producer of this feature, first produced by Astor Pictures. Bud Pollard produced and directed. There is an unevenness in the production and some of the dialogue is on the stilted side. In localities where swing music is in high favor and this type of film is acceptable, it offers much to please. Outstanding musical numbers are "Beware Brother, Beware," "Long Legged Lizzie" and "You've Got to Have A Beat."


The Bamboo Blonde

RKO Radio — Musical

Frances Langford in the title role, supported by half-a-dozen sterling players, makes of this minor musical a mighty pleasant hour. The film fills a niche in the current musical picture market, the category for which it was designed.

Produced some time back by Herman Schlom, under the executive supervision of Sid Rogell, it has a war background which, fortunately, is not so stressed as to impair the picture's entertainment value. The hero is a lieutenant in the army who finds himself on a Bond-selling tour, as well as some scenes in the South Pacific. But these circumstances are kept strictly in the background of its main interest, and the category for which it was designed.

In the foreground there's Miss Langford, looking very lovely and singing in satin-smooth style. There's Russell Wade, and Iris Adrian, both contributing comedy in the roles of a night club-entrepreneur and his fiancée. Villainesses of the piece—and lending villainy an unexpected glamour—is Jane Greer, who does her best to make the course of true love even rougher than it is generally reputed to be. She is unsatisfactory, often in character, but her Bacchus of misunderstandings, Miss Langford wins the wealthy, young Army officer. Anthony Mann directed, Olive Cooper and Leo McCarey co-wrote the screenplay, based on a story by Wayne Whittaker.

*See at sneak preview at a New York theatre.*

Reviewer's Rating: Average — Thalita Bell

Lover Come Back

Universal — Comedy Concerning Divorce

Producer-writers Michael Fessier and Ernest Pagano dipped deep into the book of Broadway farce for this sophisticated comedy dealing fast and beller with divorce and the inevitable complications thereof, all treated lightly and in the manner customarily referred to as adult.

The two leads are Don Ameche, Vera Zorina and Charles Winninger in the top roles, and directed by the dependable William A. Seiter. The picture supplies a showman with plenty of exploitation ammunition, doubtless to be supplemented by advertising copy in the recently cultivated "hot" vein, since the dialogue contains many lines appropriate to that use. It's a polished, high-class comedy with a meaty, folksy, good-guy count of gall in its Hollywood preview run, but it is strictly not for kiddies and may encounter objections from adults who do not think divorce is funny.

Miss Ball, the central character, is a fashion-conscious business woman, a ward correspondent, arrives home after two years overseas and is immediately shown to have dispensed himself romantically, with a large number of girls, including heroines, and has even adopted a daughter, a social worker, as the husband, attempts to carry off the situation with some explanations implying defense of the foolish wife. It is strenuously to us what he interprets as similar deportment on his wife's part.

This is a comedy concerning incidents, some bordering the farcical and others invading it, she goes to Las Vegas to get a divorce, is followed not only by her husband but also by her last persistent suitor, the husband's girl associate, and ultimately his father and mother. It's quite a while before the producer-writers manage to wangle a reconciliation between husband and wife, and they manage it.

Taken strictly as farce, in the Broadway meaning of the term, the picture provides considerables entertainment, but it becomes sober in general kind, however, it neglects to establish in its conclusion that what has appeared to be infidelity was not carried out by this neglect it achieves the effect of being a smiling but positive statement of the case for the double standard.

Preceded at the Pantages theatre, Hollywood, where it was relatively well received, for the distance but encountered a stretch of apology in the *New York Times,* Reviewer's Rating: Good — William R. Weaver.

Crack-Up

RKO — Surprise Package

Art forgeries and murder are common enough ingredients in mystery melodramas, but as put together by director Irving Ries, they make in "Crack-Up" a surprisingly suspenseful melodrama that will attract their share of viewers.

Writers John Paxton, Ben Bengal and Ray Spencer have taken a rather familiar outline for plot: an art lover steals the originals from a set of Thomas Ries, an art forger,代替他 forgeries for them, destroys the forgeries and says they were real, and then commits murder to cover up his tracks.

But the story time and time again deviates from the expected—both in plot and in character studies—so that interest is kept at a high pitch throughout. Ries, known for his direction of certain of the "Falcon" series, plays each story twist to theilt, underscores every point effectively.

R. O'Brien, playing the role of the terrorized victim of the art lover and murderer, turns in a solid performance that ranks with his very best. In support, Claire Trevor, Herbert Marshall and Ray Collins all contribute their best.

The picture gets off to an exciting start when O'Brien, in a seemingly crazed condition, breaks into the museum in which he is a lecturer and insists that he has been in a train wreck. The flashback of the supposed accident and the immediate efforts of the police to precence the accident are staged in breath-taking style. The whole thing—the subsequent chase through the city and the escape from the police—is done in such a realistic and crisp manner that even the cops-and-robbers flash finale is acceptable. Once a audience sees "Crack-Up," it's

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PRODUCT DIGEST SECTION, JUNE 22, 1946
bound to be a self-advertising picture. It should disappoint no one.

Seized at the home office, Reviewer’s Rating: Good—D.M. Lyle. In this fable, it’s time to wind the clock and put the cat out. On this particularly cold and snowy night, however, Porky Pig, who has four kittens, finds himself with some unexpected company.
Release date, June 14, 1946. Running time, 91 min.
PCA No. 4138. General audience classification.

SHORT SUBJECTS

KITTY KORNERED (WB)
Merrie Melodies Cartoons (2701)
An advertisement for the West, this fable, it’s time to wind the clock and put the cat out. On this particularly cold and snowy night, however, Porky Pig, who has four kittens, finds himself with some unexpected company.
Release date, June 8, 1946 7 minutes

THE FORTUNE HUNTERS (20th-Fox)
Terrytoons (6311)
Gandy the Goose dreams of inheriting a country estate. With Sergeant Cat, Gandy finds that it is a haunted house and their adventures begin. With Gandy being killed off a ghost of the haunted house, Gandy awakes to find the cat actually receiving the bowers.
Release date, February 8, 1946 7 minutes

SCIENTIFICALLY STUNG (Univ.)
Pepsi-Odity (1360)
A doctor utilizes bee-stinging therapy as a remedy for rheumatism. — Arthur Steinhow collects matches boxes. — Paul Wily has a collection of 2,000 penny banks. — Thomas Sherrill is scalded by a bee.
Release date, May 14, 1946 9 minutes

KLONDIKE CASANOVA (Para.)
Popeye Cartoons (US-3)
In a Klondike setting, the villain in this one impresses Popeye and kidnaps Olive Oyl. With the aid of his spinach, Popeye manages to escape his trap, rescue Olive and go on to a terrific mountain-top battle with the villain.
Release date, May 31, 1946 8 minutes

JASPER’S DERBY (Para.)
Puppetoon (5-5)
Jasper, the last of the Derby, in all its color and pageantry, is the scene of “Jasper’s Derby.” Jasper befriends an old racehorse and provides a violin playing cat to win the race.
Release date, June 14, 1946 9 minutes

HOLLYWOOD DAFFY (WB)
Merrie Melodies (2702)
Daffy Duck arrives in Hollywood, bent on entering the annual Warner Bros. Studio. A studio cop, however, doesn’t see things Daffy’s way, and as a matter of fact, sees through Daffy’s masquerade as Betty Davis, Johnny Weissmuller and Angela Lansbury. As fast as Daffy proves too wily for the studio cop.
Release date, June 22, 1946 7 minutes

ACROBATY BUNNY (WB)
Bugs Bunny Special (2722)
The circus comes to town and camps right over Bugs’ underground apartment. Coming up to investigate matters, Bugs goes right into shrewdness pitted against the lion, it’s Bugs’ shrewdness pitted against the lion.
Release date, June 22, 1946 7 minutes

SOUTH OF MONTERREY (WB)
Technicolor Special (2065)
The subject was filme along the route of the new Pan American Highway, which one day will link Fairbanks, Alaska and Buenos Aires, 14,000 miles away. As the camera travels it captures spectacular shots of metropolis and fields.
Release date, June 1, 1946 20 minutes

ADVANCE SYNOPSIS

SING WHILE YOU DANCE (Columbia)
MUSICAL COMEDY. Wishing to establish herself as a song-plugger, a young woman tries to obtain a second song from an unknown writer, after his first proves a hit. In so doing, she falls in love with a lan, and eventually ends up with the song, the job, and the man.

TRAFFIC IN CRIME (Republic)
MELODRAMMA. A newspaperman is depu as the chief of a police of a gangster-ridden town to clean up the crime element. He needs the town’s two leading crooks, a girl and a racketeering policeman, into creating deathtraps into which the traps destroy them and their rackets with them.

DESERT HORSEMAN (Columbia)
WESTERN. The “Durango Kid,” having been falsely accused of robbing an Army paymaster, has been court-martialed. Knowing that his only chance to clear his name is to find the real robbers, he escapes from the guardhouse. With the help of his orderly he tracks down the robber and forces him to confess.

THE UNKNOWN (Columbia)
MELODRAMA. A girl marries against the wishes of her parents, who, when they learn the fact, engage in a scuffle in which the father is killed. The girl loses her mind, and the mother pretends she is dead. Years later, the daughter of the insane woman returns to the family homestead, and after a number of misterious happenings, discovers that her uncle is a killer. The mad woman recovers her sanity, while her mother dies of shock.

PRAIRIE BAD MEN (PRC)
WESTERN. The owner of a medicine show is possession of a map indicating the location of a cache of gold. Instead of recovering the treasure, rather than returning it to the express company to which it rightfully belongs. The son steals the map, and is in turn set upon by bandits who wret it from him. Two cowboys, however, arrive on the scene in time to save him. They get the map back, and restore the treasure to its proper owners.

COWBOY BLUES (Columbia)
MUSICAL WESTERN. Believing her father to be a rich ranch owner, a young girl goes to visit him, accompanied by her wealthy fiancé. It develop that her father, instead of owning the place, is actually one of the ranch hands. The girl is to the court, and the cowboys and other ranch hands engage in a conspiracy to prevent the girl, her fiancé and her aunt from finding out the truth. The girl, however, fails in love with a cowboy, and when all is revealed she marries him.

THE KILLERS (Universal-Mark Hellinger)
MELODRAMMA. When a dead gangster is found in a rooming-house in a small New Jer sey town, local police reason that all parties to the killing came from out of town. An insurance adjuster, however, thinks otherwise, and after investigation discovers that the dead man had belonged to a gang which had staged a successful payroll robbery some years previously. With the help of a girl, he has then double-crossed the rest of the gang and made off with the loot. Armed with these facts, the insurance adjuster tracks down the killers.

TWO YEARS BEFORE THE MAST (Paramount)
DRAMA. This is a sea tale based on the Richard Henry Dana novel of the same title. It concerns the brig “Pilgrim” and its trip around the world, to California. On the voyage stirring adventure, coupled with terrible hardships and an appealing love story, combine to produce the story with romance, action and suspense.

CROSS MY HEART (Paramount)
COMEDY-DRAMA. A chorus girl who is a habitual liar confesses to the murder of the producer of the show in which she is working. She does this so that the man she loves, a crimin al lawyer, will be able to make the case by defending her in court. He does so, and the girl is acquitted. When he discovers, however, that the girl’s confession was a lie, he is so incensed that he quarrils with her. The two are reconciled after the girl has uncovered the real murderer.

NOCTURNE (RKO Radio)
MELODRAMA. A detective convinced that the songwriter did not commit suicide, according to the coroner’s verdict, but was murdered, quizzes all the songwriter’s girl friends. Eventually, he finds the murderer.

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**COLUMBIA**

<table>
<thead>
<tr>
<th>Prod. No.</th>
<th>Title</th>
<th>Release Date</th>
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<tbody>
<tr>
<td>7001</td>
<td>Kiss and Tell</td>
<td>Oct, 44</td>
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**BLUES**

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<tr>
<td>3833</td>
<td>Adventures of Don Juan</td>
<td>May, 46</td>
</tr>
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<td>3834</td>
<td>Ziegfeld Folies of 1946</td>
<td>June, 46</td>
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<tr>
<td>3835</td>
<td>The Green Years</td>
<td>July, 46</td>
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**BLOCK 13**

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<tr>
<td>6001</td>
<td>Don Vissars Teenager</td>
<td>Sept, 46</td>
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<tr>
<td>6002</td>
<td>The Hidden Eye</td>
<td>Sept, 46</td>
</tr>
<tr>
<td>6003</td>
<td>Abbott and Costello in Hollywood</td>
<td>Oct, 46</td>
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<tr>
<td>6004</td>
<td>Har Highways and the Bollwy</td>
<td>Oct, 46</td>
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**BLOCK 14**

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<tr>
<td>6005</td>
<td>What Next, Corporal Haynes, Nov-Dec</td>
<td>Jan, 47</td>
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<tr>
<td>6006</td>
<td>She Went to the Races</td>
<td>Nov-Des</td>
</tr>
<tr>
<td>6007</td>
<td>Vacatures from Marriage</td>
<td>Nov-Des</td>
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<tr>
<td>6008</td>
<td>They Were Expendable</td>
<td>Nov-Des</td>
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**PARAMOUNT**

**SPECIALS**

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<tr>
<td>4521</td>
<td>Road to Utopia</td>
<td>Mar, 46</td>
</tr>
<tr>
<td>4522</td>
<td>Monsieur Besancon</td>
<td>Aug, 47</td>
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**BLOCK 3**

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<tr>
<td>4531</td>
<td>Duffy's Tavern</td>
<td>Sept, 45</td>
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<tr>
<td>4532</td>
<td>Love Letters</td>
<td>Oct, 45</td>
</tr>
<tr>
<td>4533</td>
<td>Two Years Before the Mast</td>
<td>Nov, 45</td>
</tr>
<tr>
<td>4534</td>
<td>Fellow That Woman</td>
<td>Dec, 45</td>
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<tr>
<td>4560</td>
<td>Hold That Blonde</td>
<td>Nov, 45</td>
</tr>
<tr>
<td>4561</td>
<td>Star Club</td>
<td>Dec, 45</td>
</tr>
<tr>
<td>4562</td>
<td>Two Sisters from Boston</td>
<td>Jan, 46</td>
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**MONOGRAM**

**SPECIAL**

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<tbody>
<tr>
<td>690</td>
<td>Son of a Paleface</td>
<td>Sept, 45</td>
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**FILM CLASSICS**

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<td>Kid Millions</td>
<td>Nov, 45</td>
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<td>3544</td>
<td>Lady of Fortune</td>
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<td>Adventures of Don Juan</td>
<td>Nov, 45</td>
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<tr>
<td>3546</td>
<td>The Unknown</td>
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**RKO**

**SPECIALS**

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<td>Mississippi</td>
<td>Nov, 45</td>
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<tr>
<td>6902</td>
<td>Heartbeat</td>
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<tr>
<td>6903</td>
<td>Strange</td>
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<td>O'Shaughnessy's</td>
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<tr>
<td>4530</td>
<td>Love Letters</td>
<td>Oct, 45</td>
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**COMPLETE**

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**BILLBOARD**

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**PDC PICTURES**

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**SHOWS**

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**RELEASE CHART**

By Companies

For Stars, Running Time, Review and other Service Data references, turn to the alphabetical Release Chart accompanying this Volume. Complete listing of 1944-45 Features, by Company, In order of release, may be found on pages 3062 and 3073 of this volume in the August 25, 1945, issue. Pictures in production are recorded in the Hollywood Scene in this issue.
## THE RELEASE CHART

### Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(*): before the title indicates 1944-45 product.  
(†): Indicates a Box Office Champion.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

Advance numbers on this chart refer to the similar entries in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD. For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3044 and 3045, issue of June 15, 1946.

Feature product, including Coming Attractions, listed in box, in order of release, on pages 3056 and 3057, issue of June 22, 1946.

<table>
<thead>
<tr>
<th>Title</th>
<th>Company</th>
<th>Prod. Number</th>
<th>Stars</th>
<th>Release Date</th>
<th>Running Time</th>
<th>M. P. Herald Issue</th>
<th>Product Digest Page</th>
<th>Advance Date</th>
<th>Service Date</th>
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<tbody>
<tr>
<td>ABBOTT and Costello in Hollywood (Block 13)</td>
<td>MGM</td>
<td>602</td>
<td>Bud Abbott-Lou Costello</td>
<td>Oct.,'45</td>
<td>84m</td>
<td>Nov.,'45</td>
<td>1946</td>
<td>Nov.,'45</td>
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*CAESAR and Cleopatra [color] (British) — British release date is May 24, 1946.*

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**Citation:**

For the full context and to understand the data presented, please refer to the full page of the document. The data includes film titles, their companies, production numbers, release dates, running times, and more detailed information. The table is a comprehensive list for film releases in 1946.
<table>
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<th>Title</th>
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| Night Boat to Dublin (Brit.) A.B.C.P. | Path 
*              |           |          | Robert Newton-Raymond Lovell               | Not Set           |      |
| Night in Casablanca, A               | UA               | 7023      | William G. de Forest-Ann Sothern           | Apr. 18,'46       | 67m  |
| Night in Paradise, A (color)         | Univ.            | 529       | Mary Astor-John Hodi-\* \*                 | Not Set           |      |
| Night Angel                         | RKO              |           | John Garfield-Geraldine Fitzgerald         | Not Set           |      |
| Nobody Lives Forever                | RKO              |           | George Raft-Lynn Bari                     | Not Set           |      |
| No Name, No Love                    | MGM              |           | Van Johnson-Marie Wilson                   | Not Set           |      |
| Nora Prentiss (WB)                   |                 |           | Ann Sheridan-Kent Smith                    | Not Set           |      |
| No Time for Comedy (Reissue)         | WB               | 516       | James Stewart-Rosalind Russell             | Apr. 13,'46       | 99m  |
| Not the Man Who Published Ourselves  | RKO              |           | Ingrid Bergman-Cary Grant                  | Feb. 14,'46       | 64m  |
| Notorious Loner Wolf                 | Col.             | 7023      | Gerald Murl-Man-Janet Carter              | Feb. 14,'46       | 64m  |
| ONE Man Bondage                      | WB               | 522       | Paul Henreid-Eleanor Parker                | July 20,'46       | 105m |
| Oh Say Can You Sing                 | Univ.            |           | Sheila Ryan-Fred Brady                     | Not Set           |      |
| Once There Was a Girl (Russ. Antio  | Rep.             |           | Nina Ivanova-Natalia Zasipina             | Dec. 22,'46       | 72m  |
| One Exciting Week                    | RKO              | 521       | Al Pearce-Helen Harris                     | June 8,'46        | 69m  |
| One More Tomorrow                    | WB               | 519       | Ann Sheridan-Dennis Morgan                 | June 1,'46        | 89m  |
| One Way to Love                      | Col.             | 7012      | Jack Carter-Chester Morris                 | Dec. 20,'46       | 83m  |
| Open City (Italian)                 | RKO              |           | Aldo Fabrizi-Anna Magnani                  | Not Set           |      |
| O.S.S. (Block 6)                     | Par.             | 4526      | Alan Ladd-Geraldine Fitzgerald             | July 26,'46       | 107m |

**Our Hearts Were Growing Up**

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**Postman Always Rings Twice, The**

| Block 16 | MGM | 620 |
| Prairie Bad Men                         | RKO | 630 |
| Prairie Bad Man                         | RKO | 573 |
| Pride of the Marines                    | WB | 501 |
| Prison Ship                             | Univ. | 7036 |
| Pursuit to Algiers                      | Univ. | 5077 |

**Queen of Burlesque**

| RKO | 605 |

**Radio Stars on Pardus**

| Rep. | 448 |
| Rake's Progress, The (Eagle) Lion      | Rep. | 448 |
| Rebecca (Raisie)                       | UA | 531 |
| Red Diamond (color)                     | RKO | 513 |
| Red River Renegades                    | Rep. | 557 |
| Rendezvous 24                         | 20th-Fox | 627 |
| Rendezvous With Annie                  | Rep. | 4527 |
| Renegades (color)                      | Col. | 7003 |
| Return of Frank James, The (Re-issue)  | 20th-Fox | 619 |
| Return of Rusty, The                   | Col. | 7003 |
| Rapids in Blue                         | RKO | 620 |
| Riverboat Rhythm                        | RKO | 630 |
| River Games                            | Univ. | 503 |
| Road to Utopia (Special)                | RKO | 4531 |
| Roaring Rangers                        | Col. | 7026 |
| Rounds Trip to the West (color)        | RKO | 552 |
| Rough Riders of Cheyenne               | Par. | 552 |
| Runaround                              | Univ. | 535 |

**SAILOR Takes a Wife**

| Block 15 | MGM | 615 |
| Sandal in Blue                           | RKO | 599 |
| Saragosa Trunk                          | WB | 514 |
| Scandal in Paris, A                      | UA | 514 |
| Scars of the City (color)                | RKO | 501 |
| Searching Wind, The (Block 6)            | Par. | 4527 |
| Secret of a Sorority Girl                | RKO | 552 |
| Senorita from the West                   | Univ. | 506 |

| REVIEWED |
|------------------|-----------|------|
| Resilience Date  | Running Time | Product Digest | Advance Synopsis |
| Date             | Time       | Date      | Date       |

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**ZIEGFIELD Follies of 1946**

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<th>Title</th>
<th>Company</th>
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<th>Stars</th>
<th>Release Date</th>
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Feature Product, including Coming Attractions, listed Company by Company in Order of Release on pages 3056 and 3057.
Now Available Again!

THE FINEST ACCOUNTING BOOK
EVER COMPILED FOR MOTION
PICTURE THEATRE OWNERS

NOTICE THE UTTER SIMPLICITY OF THESE SAMPLE PAGES

YOUR MONEY WILL BE IMMEDIATELY REFUNDED IF YOU DON'T FIND THIS TO BE
A PRACTICAL, SIMPLIFIED BOOKKEEPING SYSTEM

$2.00 MAIL COUPON NOW

QUIGLEY BOOKSHOP, ROCKEFELLER CENTER, NEW YORK
Here is my check for $2.00. Send me "THEATRE MANAGEMENT RECORD".

Name ................................................................. Address .................................................................
City and State ......................................................... Theatre
COLUMBIA PICTURES presents
RENEGADES

with
EVELYN KEYES - WILLARD PARKER
LARRY PARKS - EDGAR BUCHANAN

Screenplay by Melvin Levy and
Francis Edwards Faragoh
Produced by MICHEL KRAIKE
Directed by GEORGE SHERMAN

Suggest you check success of picture!
MOTION PICTURE HERALD

REVIEWS
(In Product Digest)
Conquest of Cheyenne
Her Adventurous Night
The Man Who Dared
A Boy, A Girl and A Dog
Alias Billy the Kid

GOVERNMENT
No Decree before October
But Majors Agree to Act
On Expansion, Franchises,
Pooling and Single Sales

EXHIBITORS
New Jersey Allied to Ask
Voice in Decree; Regional
Units Meet in Indiana,
Iowa, Memphis, New Mexico

SALES MEETINGS
Universal Meets in New York;
Monogram Announces Product

Better Theatres
An Estimate of
The Manager's Job
Management and
Union Relations
Two Front Designs

VOL. 163, NO. 13; JUNE 29, 1946
"ZIEGFELD FOLLIES of 1946"
Technicolor

"POSTMAN ALWAYS RINGS TWICE"

"TWO SISTERS FROM BOSTON"

"EASY TO WED"
Technicolor

"THREE WISE FOOLS"
Technicolor

"HOLIDAY IN MEXICO"
AGAIN M-G-M IS RIGHT ON THE BUTTON!

Every Opening Rings The Bell!

CINCINNATI
ATLANTA
RICHMOND
ST. LOUIS
HOUSTON
WASHINGTON
BOSTON

Confirming all predictions during its record-breaking 7 weeks at Music Hall

"The Green Years is a Wonderful Motion Picture!"
Comes now the FIREWORKS!!!

Starts July 4th
Bette Davis

doubly box-office in her Double Role in

"A Stolen Life"

with

GLEN FORD
DANE CLARK
WALTER BRENNAN
CHARLIE RUGGLES

Screen Play by Catherine Turney. Adapted by Margaret Baur. 
From a Novel by Mary J. Brown. Score by Max Steiner. 
Directed by CURTIS BERNHARDT

(New York pre-release climbs into month #3!)
20th dominates Broadway with ANNA AND THE KING OF SIAM at Radio City Music Hall — SMOKY in Technicolor at the Roxy — CLUNY BROWN at the Rivoli!

20th takes over Chicago with DARK CORNER at the Garrick — CLUNY BROWN at the Apollo — DO YOU LOVE ME in Technicolor at the Chicago!

SMOKY in Technicolor outpacing "Flicka" and "Thunderhead" — all dates!

CENTENNIAL SUMMER in Technicolor — World Premiere July 10th, Philadelphia!

SOMEBODY IN THE NIGHT "will go down in history as the picture that introduced Nancy Guild!" says the N.Y. Mirror!
"OUTLAW" WAITS

Due to delays in a meeting of the board of the Motion Picture Association, incident to Hollywood production conferences, action is yet to be had in the matter of the intransigent Mr. Howard Hughes, impresario of "The Outlaw."

Mr. Hughes has renewed his defiance, subsequent to his defeat in an injunction action against the MPA's impending discipline concerning his offending advertising of the picture. He reiterates his refusal to conform to the agreement under which a Production Code seal was so unfortunately, and by compromise, issued to "The Outlaw."

It is obvious enough that the compromise by which the seal was issued, against the judgment of the Production Code Administration, should not have been made—that if it was made for the avoidance of controversy and litigation it has failed, because Mr. Hughes' anti-trust action persists in court.

Meanwhile delay serves but to give survival to the error and impression of error in the public mind, to the invasion of the status of the motion picture industry. The opportunity, the necessity, for clean cut, decisive action, is before the industry and its Association.

GOVERNMENT CASE

That draft of a decree which the Department of Justice has submitted to the court in the anti-trust case makes clear a complete design to become a bureau to control in detail the distribution of the motion picture.

Clear, too, is the pressure for early action, this in notable contrast to the leisurely approach in some earlier phases of the case.

The communications of the Department also interestingly indicate that it is the intent to go to the United States Supreme Court on appeal even if the court of first instance were to sign the decree as drafted by the Government.

The legislative designs of the Department could not be made more explicit.

TELEVISION FORECAST

The television industry had better be starting all over again about now, in the opinion of Mr. E. F. McDonald, Jr., president of the Zenith Radio Corporation. He has done a remarkably forthright article for Collier's in which he says the industry "has consistently followed a blind alley of illusion instead of studying and finding solutions for the full scope of television's problems."

After much consideration of what television can and cannot do, Mr. McDonald arrives at the conclusion that it will not be supported, can not be supported, as radio is, by advertisers. It must, he says, be sold to the consumers on a subscription basis, maybe like telephone service. To achieve that, he urges, television must make vast investment in the development of the art to the point where the consumers will want it enough to become paying customers.

Most especially does Mr. McDonald warn of impending costs. He estimates that: "If there were five stations in one city, the cost of providing each with four hours of daily entertainment produced to motion picture standards would be two billion seven hundred million dollars per year."

"There is," remarks the president of Zenith, "nothing wrong with television that money won't cure." He considers that it will be taking a lot of that.

WILLIAM S. HART

With the passing of Mr. William S. Hart goes a founder of great romantic tradition in our world of the motion picture. He came in a horseback under the direction of his friend and stage associate, the late Mr. Thomas H. Ince in a two-reeeler, "Two Gun Hicks." He rode to fame and fortune in the first feature dramas of the big west, typified by "On the Night Stage." He became a living classic, in pictures of formative influence for his era and leaving their impress down into today. His pictures carried the saga of the American West around the world. He was one of those who brought over to the early development of the screen drama important contribution from the roadshow stage of the day.

In the department of the departed, it is fitting to take notice of the going of Mr. William Alvin Steffes, picaresque belligerent in the founding of Allied States Association, and so long a figure in the national scene of exhibitor relations. He will be remembered, too, by those who knew him best as a lusty fellow full of the spirit of living, demanding in the taking and generous in the giving. The vigorous spirit of the big Northwest controlled him. He knew what success was for and used it. Also he was an able fisherman, a friend at the campfire, wise in the ways of the woods and waters. He was a strong man of his era in this industry.

IN RECEIVERSHIP

Said Mr. Eric Johnston, speaking to the graduating class of the University of Southern California: "I am not going to tell you that hard work, thrift and virtue are all that's necessary to success . . . they are not enough."

Probably that is correct, especially in the light of what goes for success. But being correct does not make it right. Work, thrift and virtue ought to be enough—and the forces which make them less than "enough" are the anti-social forces behind the woes of yesterday, today and tomorrow. The troubles of the day are the products of might, not the fruits of right.

Continued Mr. Johnston: "We have a bankrupt world. . . ." That says it, but it does complicate the question of who pays the fees of the receivership.

—Terry Ramsaye
Location Trek

OFFICIALS of International Pictures, in addition to their other duties, are having their hands full these days obtaining complicated permits and visas so that they may send a camera unit to Aleppo, near the Syrian-Turkish border, one of the world's current hot spots, to get background for "Ashenden." The visas and permits have to be obtained from the U.S. State Department and the several nations of the Near East that will be traversed before the unit can proceed to Syria in early autumn. "Ashenden" is the film version of the Somerset Maugham story of wartime exploits of British agents, based upon Mr. Maugham's own World War I experiences.

No Time for Movies

THERE has been a change in the White House motion picture habits. The Navy Department still maintains the projectionist crew and equipment assigned early in the first term of the late President Roosevelt but they don't have much business these days. White House spokesmen say President Truman doesn't have time to watch feature pictures and confines his entertainment to newsreels. While cruising on his yacht Williamsburg, the President occasionally has a feature screened on board for himself and his guests.

Yonkers Next Stop

RUSSELL BIRDWELL, whose publicity agency was responsible for the four-year campaign concerning "The Outlaw," next will tell the world about Yonkers, N. Y. A release from a Tercentennial Commission for that Westchester County city said last week that Mr. Birdwell had been engaged for that specific purpose. He was replaced last week on the Howard Hughes account by Carl Byoir Associates.

What Price Festival?

THE SITUATION in re international Film Festivals is confusing. There's going to be one. But where? In France? In Italy? In Belgium?

Louis Queviveux, the Herald's Brussels correspondent, writes that U. S. film personalities have approached the Belgian journalists with the suggestion that Brussels might be chosen to succeed Venice as the site for the festival. But, according to Argeo Santucci, the Herald's Rome man, it's all set for a cinema exhibition in Venice from August 31 to September 15.

However, Paramount plans to participate in a festival at Cannes, France, which opens September 20. The first American company to make up its mind about such festival matters, Paramount say that the Cannes festival will include films from England, Russia, Argentina, Canada, Poland, Mexico, Sweden, Czechoslovakia, Switzerland and Denmark.

Soap

WHAT happens when human hair is washed with soap? The answer is more easily seen and explained by the motion picture camera, put on the job by the Proctor and Gamble Company, soap manufacturers. The company has made photomicrographic motion pictures, using the optical system of a microscope and a Bell and Howell Filmo Autoload 16mm camera operated at 16 and 24 frames per second.

Safety

DETROIT'S Department of Building Safety has cautioned theatre owners to check their houses to prevent repetition of mishaps which caused injury to four patrons of the Lakewood recently when a section of ceiling crashed into the audience during the evening performance. The four who were hit were removed to a hospital with minor injuries. Prompt action by Grant Hawkins, manager, who had the house lights on seconds after the incident, kept the small crowd orderly.

SERVICE DEPARTMENTS

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**Jap Soap**

"THE IIDA FAMILY" is Japan's first soap opera. Broadcast by the American-supervised Broadcasting Corporation of Japan, "The Iida Family," according to the New York Herald Tribune, is written by Mrs. Yoshiho Shibaki, the author of four novels, and is built on the trials and difficulties faced by the average Japanese family. Injected into the program are situations and dialogue intended to discredit the feudalistic Japanese family system. The Japanese have pronounced the program a "natural."

**Preise**

TO take advantage of the wide "preise pictures market" in the United States believed to have been tapped by "Henry V," a specially selected list of British films will receive road-show "preise picture" distribution in this country, Robert S. Benjamin, president of the J. Arthur Rank Organization, announced in New York last week. Lawrence J. McGinty, formerly with Universal, on Monday joined the Rank Organization to handle the "Preise Picture Program."

And for the record, "Henry V" playing at the New York City Center, played to 21,021 persons during its first week. During that same period the advance sale of reserved seat tickets climbed to $85,000.
Summer Schedule

AT LEAST six regional meetings designed to set up exhibitor units where the American Theatres Association has not yet obtained affiliates are being planned for the Summer, according to Robert W. Coyne, executive secretary, who returned to New York Wednesday from a convention in Des Moines. Convention spots have been discussed for New Jersey, Northern California, Boston, Connecticut, Minnesota and Nebraska.

Silver

A “CAMPAIGN” by western Congressmen to increase the price of silver may cause a famine in raw stock and other photographic commodities, leaders of the photographic industry warned this week. Robert Howse, president of the National Association of Photographic Manufacturers, and of Argus, Inc., issued a statement from Ann Arbor, Mich., home office of the latter company, thus:

“aroon the supply of the photographic and allied industries has been stopped by the prolonged crusade of certain western senators for a so-called ‘monetary’ price of $1.29 an ounce on silver, to be established by law.

... This would mean a 75¢ to 80¢ advance.

... Since House leaders are reported as sturdy opponents as silver bloc Senators are determined to get it, unfortunately it seems likely that silver nitrate stocks will be exhausted—and, a Hollywood holiday becomes a definite possibility.”

A similar warning was given last week in Atlantic City by H. A. Schumacher, NAPM director.

In New York Wednesday, Donald Hyndman, manager of the East Coast division of the Eastman Kodak Company’s motion picture film department, said he knew of no raw stock shortages or price increases pending, and that the company was manufacturing more film than ever.

Haberdashers, Inc.

SKEPTICAL of the news stories that predict an early letup in the current clothing shortage, three Hollywood figures, Barry Sullivan, Merle Oberon and Gil Lamb, have purchased one of Beverly Hills’ smarter sportswear shops. At the moment the partners are having trouble getting enough clothing to sell over the counter, but they are at least assured of their own wardrobes.

BRANDT TO SETTLE WITH 20th-FOX FOR $237,000

Harry Brandt is committed to pay Twentieth Century-Fox $237,000 by an award under the New York arbitration statute, rendered against him and the Brandt Theatre Circuit deciding issues over the accounting on percentage pictures played, covering a period of about two years.

This is the result of exhaustive accounting researches and an arbitration proceeding culminating last week. Spyros Skouras, president of the complaining company, became the arbiter at the request of Mr. Brandt. Twentieth-Fox was represented by Louis Nizer, who also represents other distributors with like claims.

Since last October Twentieth Century-Fox has refused to sell to Brandt houses and the issues have been under attention since. About fifty pictures were involved, with playdates in more than eighty of the hundred or more theatres of the Brandt operation. Mr. Brandt, in addition to operating a circuit, is head of a booking combine, and is also organizer and continuous president of the Independent Theatre Owners Association of New York. When approached for an expression on the Twentieth-Fox award, he refused to discuss it.

The development is related to the general movement begun more than a year ago to revise practices and the enforcement of picture sales contracts and collections under those agreements. Estimates of national totals involving as much as twenty million dollars a year have been made by the industry’s experts engaged in examination of the field.

As has been recorded from week to week, an array of suits for collection are before the courts in several states, many of the actions running to large sums.

PEOPLE

WALTER TRUMBULL, assistant to Will H. Hays for the past 11 years of the latter’s MPDA presidency, and since then a New York staff member of the MPAA, has resigned from the organization, effective July 1. Following a vacation Mr. Trumbull will announce a new affiliation.

ALEXANDER and ISADORE JUTKOVITZ were guests of honor at a luncheon at the Waldorf-Astoria in New York last Friday given by RKO Theatres in honor of their 25-year partnership in the operation of the Strand and Columbia theatres, Far Rockaway, L. I., N. Y.

JAMES LAWRENCE FLY, former chairman of the FCC, William C. FITTS, Jr., formerly general counsel for the TVA, and PETER SHUEBRUK, formerly assistant to the general counsel of the FCC, have formed the law firm of Fly, Fitts and Shuebruk.

DON L. BROSIE, film producer and director, active in New York from 1929, has returned to Hollywood where he has been for some years.

T. R. THOMPSON, formerly district manager for United Artists in the midwest, last week joined the sales supervisory staff of Walt Disney Productions, augmenting the activities of the Disney New York office.

JAMES STEWART, sound director for David O. Selznick, last Friday was appointed to the newly created position of technical supervisor of all Selznick International and Vanguard Film activities.

HARRY GOLDBERG, Warner Theatre’s national advertising director, has been re-elected to the board of directors of Philadelphia’s Jewish Community Relations Council.

MICHAEL ZALA, supervisor of the Eighth Street Playhouse, the Art theatre, and Sutton Cinema in New York, has resigned from the Roget and Becker Circuit, operators of the theatres.

RED SANDY, formerly of Washington, D. C., on Monday took over his new post as manager of PRC Pictures’ Philadelphia exchange.

MAX RATNER and H. BRADFISH, former salesmen for RKO Radio in San Francisco, over the weekend left the exchange to operate theatres. Mr. Ratner has taken over the Bayshore theatre in that city, while Mr. Bradfish will operate a theatre in Clovis.

JOHN ERBLSCH, manager of the Grant theatre in Philadelphia, has been selected by the Pennsylvania Department of the Jewish War Veterans to receive their annual award for patriotic service in war drives.

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LLOYD BACON on Monday observed his 25th year as a director. On June 24, 1921, he graduated from a career as "heavy" in Lloyd Hamilton two-reelers. Last year, he was designated by Fame as No. 3 champion of champions director.

ROYALTY at the Radio City Music Hall. His Royal Highness, Prince Vivat, left, Siam’s Minister of Finance, is seen on a visit the other day with Hugh D. Gibson, former Ambassador to Belgium. They were guests of the New York theatre’s managing director, G. S. Eyssell. The picture playing, by the way, was "Anna and the King of Siam".

ON THE SET of Republic's big-budget "That Brennan Girl", Mona Freeman, one of its stars, meets a visitor from Down Under. Robert Kerridge, left, managing director of the Kerridge Theatre, Wellington, New Zealand, Alfred Sanfell, who is producing and directing the picture, watches.

BRITAIN’S NUMBER ONE STAR signs, right, Margaret Lockwood puts her signature on a new long term agreement with J. Arthur Rank. It means, a London caption said, that she will stay in British pictures.

E. C. GRAINGER’s contract as president of the Shea Enterprises, New York, has been extended five years. It is the second such extension. He succeeded the late Mort Shea in 1940.

JACK STEWART, former Universal salesman in Detroit, new general manager for Allied Theatres of Michigan.

ENTERTAINMENT of troops in Europe by films is not what it was, and morale is suffering. Jack Hamilton, former manager of the Army’s Capitol in Marseilles, reported in New York this week. On Wednesday, in Washington, he presented recommendations to Governmental executives. The Army’s film service, he said, lacks good pictures, and enough mobile equipment. The troops do not even get "the better westerns which many of the men want."
AT THE American Society of Cinematographers 25th anniversary banquet, Hollywood, in left to right order: seated, Leon Shamroy, first vice-president; Leo McCarey, and David Butler, who supervised the entertainment. Standing, Arthur Edeson, cinematographer; and Charles Rosher, vice-president, and one of the organizers of the ASC.

PARAMOUNT'S studio and stars welcomed eastern executives the other day. Above, Louis Lipstone, music department chief; Virginia Field, actress; David Rose, British managing director; and Henry Ginsberg, studio head. Right, Betty Hutton, actress; Barney Balaban, president; and Ted Briskin, Miss Hutton's husband.

HONORS FOR EARLE SWEIGERT

IN PHILADELPHIA, Film Row boys gathered Monday night, to honor one of their own, Earl Sweigert, former Paramount district manager, now mideastern division manager. The banquet by the Variety Club and the Motion Picture Associates, was in the Hotel Bellevue Stratford grand ballroom and drew 400. On the dais were local industry and political notables and many from New York and elsewhere.

(Photos by the Herald)

Foreground, Jack Greenberg, chief barker; Jack Beresin, Nat Levy, and Joe Egan.

Fred Kogod, Morton Thalhimer, Herman Rubin, William Crockett.

Mr. Sweigert and Henry Randel.


Leon Weinrott, Judge Byron Milnor, A. R. Boyd.

C. E. Peppiatt and Claude Lee

Clint Weyer, Mike Felt, Judge N. S. Winnet, James Clark, Harry Chasin, and Harry Waxman.
NEW JERSEY ALLIED DEMANDS EXHIBITION VOICE IN DECREE

Will Seek Official Status from Court; May Urge Trade Reforms Now

by WILLIAM G. FORMBY

Independent exhibitors, who heretofore have been excluded from official participation in the Government’s anti-trust case against the major distributors, will continue to insist on being heard, it became apparent June 20 and 21 at the 27th annual convention of Allied Theatres of New Jersey in the Chelsea Hotel at Atlantic City.

(The Department of Justice has no objections to suggestions by independent exhibitor associations for the formulation of the final decree in the industry anti-trust case, it was indicated Tuesday in Washington. The Department expects the court to permit such suggestions in the absence of Government objections.)

The consensus appeared to be that further restrictions would be necessary if complete relief was to be obtained, an attitude indicating support of the Department of Justice in its announced intention to appeal. It was generally believed that at least a year would be required for entry of a final judgment by the lower court, a belief sustained in part by the delay to September 15 granted the distributors Tuesday.

Regardless of the court’s decision on intervention, it was obvious the exhibitors expected to move upon the distributors with demands for reforms. These would include reduced or eliminated clearance, abolition of minimum prices, liberalization of licensing restrictions, and other practices cited by the court as in need of change.

Legal Action Hinted Over Practices Under Fire

Consideration of legal action to force more liberal practices, was asked in a resolution directed to national Allied. The body was urged to study the advisability of filing suits for treble damages on trade practices outlawed in the decision. Percentage was called typical of alleged trust violations.

Edward Lachman, Boonton, N. J., was named president to succeed Harry Lowenstein, long-time chief who earlier announced his intention of retiring. Other officers selected were Simon Myers, Moorestown, and Sam Frank, Hamlonton, vice-president; Haskell Block, Newark, secretary; David Snaper, New Brunswick, treasurer; Morris Fogelson, Dover, assistant treasurer, and Joseph Siccardi, Plainfield, sergeant-at-arms.

Directors were named as follows: Louis Gold, Newark; Ralph Wilkins, Pitman; Wilbur Snaper, South River; John Harwan, Mt. Ephraim, and Mr. Siccardi.

AT THE OPEN FORUM, when distributors’ representatives spoke to the Allied exhibitors:
Haskell Block, secretary; Henderson Richey, M-G-M; Harry Lowenstein, retiring president.

David Snaper, treasurer; Wilbur Snaper, director; Edward Lachman, new president.

David Silverman, Meyer Leventhal, Sam Frank, Si Myers, Herbert Lubin and Bert Sanford.

Sidney Samuelson and E. Thornton Kelley, William Sussman and Jesse Stern.
MPTOA OPPOSES DECISION; WANTS MODIFIED DECREE

Condemns “Auction Block” Sales; Upholds Right of Old Customers

Dissatisfied with the industry’s anti-trust suit decision, the executive committee of Motion Picture Theatre Owners of America will submit proposals for its modification in the final decree. The action was authorized Wednesday in New York at a special meeting of the committee at the Commodore Hotel.

Specific objections were directed against the licensing of films to the highest bidder, elimination of the rights of established customers, and the method of determining eligibility of run.

Says Bidding Procedure Would “Skyrocket” Prices

The auction plan, according to the committee, would “skyrocket rentals of films to a point where admission prices will have to increase accordingly, so that the Sherman Act . . . would work to the detriment of the public by virtue of increased admission prices.”

The system of bidding suggested by the court, the committee held, “may very well result in the ruin of independent theatre owners with years of creditable performance in their communities by competition from ruthless ‘big money’ sources.”

Other factors that should determine acquisition of product were described by the committee as the exhibitor’s “reputation for fair dealing, the theatre’s service to its community, and its value in the industry.” The committee declared that it “should not be legally sanctioned that the most money may force to the wall an exhibitor of long standing.”

It was further suggested that there should be a penalty for over-buying, and that such over-buying should be a matter for arbitration.

Urges Extended Tests in Determining Runs

In determining runs, the committee suggested that the distributors and the arbitrators should “apply the same seven tests named by the Court to be used in determining reasonable clearance, in addition to reputation, community service, industry value and established customer rights.”

Herman M. Levy, general counsel, was designated to prepare a statement setting forth for the Court, the Department of Justice and the defendants the committee’s suggestions. A meeting of the entire board, the executive committee and local representatives of all member units may be called later in the summer for ratification of the text.

It will be determined later, perhaps at the summer meeting, whether MPTOA will seek to appear as amicus curiae at the hearing of the appeal in the U. S. Supreme Court.

WESTERN PA.

A resolution opposing affiliation with the American Theatres Association was adopted in Pittsburgh last week by the board of Allied Motion Picture Theatre Owners of Western Pennsylvania, meeting at the William Penn Hotel. The action was an endorsement of the national Allied resolution adopted May 25 in Chicago.

NORTH-CENTRAL ALLIED

Unless the U. S. Supreme Court divests the distributors of theatre interest on appeal from the U. S. District Court decision, legislation will be introduced in Minnesota, North and South Dakota to order divorce, according to Benjamin Berger, president of North-Central Allied Theatres.

ATO OF IOWA

Members of the Allied Theatre Owners of Iowa and Nebraska adjourned their two-day convention in Des Moines Tuesday without taking action on the question of aligning their organization with the ATO. A committee was appointed to consider the matter.

The convention passed two resolutions opposing forced percentage pictures, and opposing audience collections except in the case of national emergency.

Plans were made for another convention in Des Moines, October 14 and 15. Elected at the Tuesday session were the following officers: Howard Brookings, president; George March, vice-president; T. J. Evans, executive secretary and acting treasurer, and Leo Wolcott, chairman of the board. Elected to the board were Harold Klingman, John Ludue, Oscar Hanson, Rudy Raudus, Herman Fields, Charles Niles, Neal Munkres, and Ben Brinc.

NEW MEXICO

Organization of the New Mexico Theatres Association was completed last week at a three-day meeting in Albuquerque. The new organization, following an outline of plans by Paul Williams, general manager and counsel of Southern California Theatre Owners Association, voted to join the American Theatres Association. Other speakers were Charles Gilmour, of Gibraltar Enterprises, and Harold Rice, Fox-Intermountain Theatres.

Miles Hurley, Tucumcari, was named president. Other officers are: Edward Ward, Silver City, first vice-president; J. P. Brandonburg, Taos, second vice-president; Wayne Patterson, Hobbs, secretary and treasurer. Directors are: George L. Tucker, Albuquerque; Mike Zalesney, Las Vegas; Russell Hardwick, Clovis; Martin Butler, Albuquerque; C. W. Bartlett, Artesia; Lloyd Franklin, Clovis; Mrs. J. W. Allen, Ft. Sumner; Russell Allen, Farmington; Tom Murphy, Raton.

TRI-STATE MPTO

The directors will decide whether the Motion Picture Theatre Owners of Mississippi, Arkansas and Tennessee will affiliate with the American Theatres Association. The board was so empowered Tuesday at the convention in Memphis. James West, president, was expected to call the board into session this week.
Distributors Given Time to File Proposals; U. S. Plan Already Offered

Immediate execution of some of the trade reforms recommended by the U. S. District Court in the industry anti-trust case was promised by defense counsel Tuesday in New York when the distributors won an extension to September 15 for the submission to the Justice Department of findings of fact and proposals for a final decree.

Both the Government, which already has filed its findings and proposals, and the defendants have been advised to be ready for oral hearing October 7 on the documents. The date is just short of a year from the start of the case before Judges Augustus N. Hand, Henry Warren Goddard and John Bright.

To Forego Expansion, Study Single Sales

The distributors told the Department of Justice, according to a plaintiff spokesman, that the companies would forego theatre expansion, make no new franchise deals, dissolve as many theatre pools as possible, and “look into” licensing films singly.

Counsel for Columbia, United Artists and Universal said that the “Little Three” could not commit themselves on trade practice forms at present.

June 20, nine days following the decision, the Department filed its proposed decree and findings of fact. It is expected now to amend its suggestions, having reserved that right.

The Government indicated a tighter design to the plans for division of control of the industry. It asked for the right to impose objections to distributor plans to buy or sell partnership theatres, for reports on each transaction contemplated, and for the right to “police” enforcement.

A demand was advanced for reports of future purchase plans within 90 days, and for reports on progress of these plans and any new ones developed each quarter thereafter; for notice and chance to approve any distributor theatre purchase to protect investments or enter new competitive fields.

July 1 Asked as Final Date For Distributor Briefs

It is agreeable to the Government if the court wants to enter the decree and final judgment without oral hearings, and July 1 was asked as the final date for presentation of briefs by the three critics.

Immediate injunction against continuing or making franchise, formula and master agreement deals is asked. A "substantial delay" is approved for adjusting clearance, prices, block booking, and auction selling.
20th Century-Fox has set a celebrated Best-Seller to Jerome Kern's music -set for top grosses! -set for long runs!
Centennial Summer

JEANNE CRAIN • CORNEL WALTER BRENNAN

PRODUCED AND DIRECTED BY OTTO PREMINGER
20th Century-Fox
the studio of wonderful musicals, presents
the wonders of its most wonderful show!

JEROME KERN SONGS
— never so glorious!

7 TOP-NAME STARS
— of top boxoffice power!

BEST-SELLING NOVEL
— of that joyous summer!

TECHNICOLOR
— enchantingly beautiful!

... and the marvelous, marvelous

CENTENNIAL FAIR!
All through America, "ALL THROUGH THE DAY" is the nation's No. 1 Hit Song! (Lyrics by Oscar Hammerstein II)

and

"IN LOVE IN VAIN" is on the way to the top! While all America is singing and dancing to "Railroad Song," "The Right Romance," "Up With the Lark," "Centennial," "Long Live Our Free America" (Lyrics by Leo Robin) and "Cinderella Sue" (Lyrics by E. Y. Harburg)

JEROME KERN'S enduring genius shines in Centennial Summer in TECHNICOLOR

—from 20 Century-Fox
pending adjustments "to the novel conditions which these provisions impose."

The Department makes the point, however, that all the provisions relating to buying and selling of product should become effective in the industry not later than January 1, 1947.

Imposing restraint against distributor theatre partnerships and expansion is asked on the ground that the manifest purpose of such restrictions is "to maintain the status quo." The court is asked to order quick breaking up of such arrangements where the distributor owns more than five per cent and less than 95 per cent.

The proposed decree asks further that the distributors be enjoined from establishing minimum prices, concertedly agreeing to a system of clearances, granting clearance between non-competitive theatres, granting any clearance of an unreasonable nature, forcing one feature with another, and booking film for their theatres through an agent who books for someone else. Other restrictions likewise follow the suggestion of the Court in its opinion.

Would Have Right to See Private Records

The Department, under its demands, would have the right to examine the books and other private records of the corporations on request "for the purpose of securing compliance with this decree, and for no other purpose."

Arbitration would be continued by Court order for the voluntary settlement of differences concerning bids, clearances, runs, "and any other subject appropriate to arbitration."
The defendants would submit to the Court within 90 days their proposals "as to the method of effectuating such arbitration and appeal board machinery," subject to approval by the Government.

The present arbitration machinery, along with all other provisions of the consent decree drafted in 1940, would be without force and effect except as applied to arbitration proceedings now pending in the various arbitration tribunals.

Such cases now pending would be supported until final disposition, the Government suggests. "Existing awards and those made pursuant to pending proceedings shall continue to be enforceable to the extent that they are consistent with the provisions of this decree," the petition asks.

Cancellation of 25% Cited as Equitable

A cancellation privilege of 25 per cent for pictures licensed in groups before they are tradeshown is suggested as an equitable arrangement. This is not deemed important by the Government, on the ground that the new system of selling would make cancellation safeguards a minor matter.

In a letter to the court, Wendell Berge, Assistant Attorney General in charge of the anti-trust division, urged especial attention to arbitration. He pointed to the court's opinion that such system could apply only to the extent consented to by the parties. "We believe," said Mr. Berge, "that a period of 90 days from the entry of this judgment would be an appropriate one in which the Court and the plaintiff should be told what kind of enforcement the defendants are willing to agree to.

Mr. Berge expressed the hope that "the American Arbitration Association and the present Appeal Board would be available to administer the system of arbitration which may be embodied in the new decree."

Speed in handling the case was asked by Mr. Berge. "We believe that the opinion presents certain issues which may deserve early consideration by the Supreme Court, and would, therefore, like to aid the court in expediting the entry of a judgment which will have finality for appellate purposes, while at the same time giving careful consideration of the views of all parties as to its form."

Defense and prosecution counsel met Tuesday with the court for a discussion of procedures.

Denver Theatre Trust Suit

Names Three Majors

A $1,000,000 anti-trust suit has been filed in the United States District Court in Delaware by Cinema Amusements, Inc., against Loew's, RKO Radio and 20th Century-Fox, according to Thurman Arnold and Abe Fortas of Washington, D. C., counsel for the plaintiff. The complaint alleges a conspiracy to deny a desirable run to the Broadway theatre in Denver, Col., it was said.

TEXT OF U. S. PROPOSALS

It is hereby ordered, adjudged and decreed as follows:

I

1. The complaint is dismissed as to the defendants Screen Gems, Inc., and Universal Pictures Corporation, Inc. The complaint is also dismissed as to the claims made against the remaining defendants herein based upon their acts as producers, whether as individuals or in conjunction with others.

II

1. Each of the defendants, Paramount Pictures, Inc.; Paramount Film Distributing Corporation; Loew's Inc.; Warner Bros. Pictures, Inc.; Vitaphone, Inc.; Twentieth Century-Fox Film Corporation; Columbia Pictures Corporation; Columbia Pictures of Louisiana, Inc.; Universal Corporation; Universal Film Exchanges, Inc., Big U Film Exchange, Inc., and United Artists Corporation are hereby enjoined:

1. From granting any license in which minimum prices for admission to a theatre are fixed by the parties, either in writing or through a committee, or through arbitration or upon the happening of any event, or in any other wise.

2. From concertedly agreeing to maintain a system of clearances among these defendants, their exhibition affiliates, or with other exhibitors.

3. From granting any clearance between theatres not in substantial competition.

4. From granting any clearance against the acceptance of substantially competitive with the theatre receiving the license for exhibition in excess of what is reasonably necessary to protect the licensees and the public interest, with an agreement to grant or continue an existing clearance to the extent of such excess.

In determining what is a reasonable clearance the following factors should be taken into consideration:

(a) The admission prices of the theatres involved, as set by the exhibitor;

(b) The character and location of the theatres involved, including size, type of entertainment, appointments, transit facilities, etc.;

(c) The policy of operation of the theatres involved, such as the showing of double features, gift nights, give-aways, premiums, curtail tickets, lotteries, etc.;

(d) These provisions similar to provisions already in effect in the Schine and Crescent suits. We believe that a substantial stay might well be made as to paragraphs 5 and 6 of Section II in order to give the defendants time to adjust to the novel conditions which these provisions impose. However, we feel that they should become effective, in any event, not later than Jan. 1, 1947. We do not think there should be any stay in enforcing the provisions of Section III of the decree, the judgment of which is normally resulting from the supplemental proceedings and orders necessary to make it effective. The preliminary injunction for the recovery of plaintiff's costs has been added as Section VII.

No Provision for Stay

"This judgment makes no provision for any stay pending appeal, since that question could better be determined at the time an appealable judgment is entered. However, we may say now that we think no stay of paragraph 6 of Sections VI and VII is warranted under any circumstances. Since its manifest purpose is to maintain the status quo pending the granting of full relief, we believe that we would have been entitled to have such a provision become effective merely upon proof of prima facie violations by these defendants at a preliminary hearing and are clearly entitled to it after violations have been found as a result of a full trial on the merits."

"We believe that the opinion presents certain issues which may deserve early consideration by the Supreme Court, and would, therefore, like to aid the Court in expediting the entry of a judgment which will have finality for appellate purposes, while at the same time giving careful consideration of the views of all parties as to its form. If the Court desires to enter a final judgment upon consideration of memoranda submitted without oral argument, that procedure is agreeable to us."

(Continued on following page)
7. From performing or entering into any license in which the license to exhibit one feature is conditioned upon the licensee's taking one or more other features, licenses to exhibit more than one feature may be included in a single instrument provided the licensee shall have the opportunity to bid for each feature separately and shall have made the best bid for each picture so included. To the extent that any of the pictures not bid upon shall have been traded prior to the granting of the license for more than a single picture, the licensee shall be given, by the licensor, the right to reject 25 per cent of such pictures not trade shown prior to the granting of the license, such right of rejection to be exercised within 10 days after there has been an opportunity afforded to the licensee to inspect it.

8. From offering films for license in the future for exhibition in any theater not its own, in the following manner:

(a) A license to exhibit each film released for public exhibition shall be first offered at a minimum price as fixed by the operator of each theater within the competitive area of the offer made;
(b) The license desired shall be such that the exhibitor responsible for having a theater (of size and equipment) adequate to show the picture upon the terms offered;
(c) The license shall be granted solely upon the merits and without discrimination in favor of past or present old customers, or any person whatever; and
(d) Each license shall be offered and taken theater by theater and picture by picture.

The defendants Paramount Pictures, Inc.; Loew's, Incorporated; Radio-Keith-Orpheum Corporation; Keith-Albee-Orpheum Corporation; World-Wide Corporation; Warner Bros. Pictures, Inc.; Warner Bros. Circuit Management Corporation; Twentieth Century-Fox Film Corporation, any other party or parties, are hereby enjoined and restrained:

1. From continuing to perform any agreements referred to in paragraphs 5 or 6 of the foregoing Section II hereof to which it may be a party.
2. From making or continuing to perform pooling agreements whereby given theaters of two or more exhibitors normally in competition are operated as a unit or whereby the beneficiaries of such exhibition are collectively determined by a joint committee or by one of the exhibitors whereby profits of the "pooling" theaters are divided among the owners according to preranged percentages.
3. From making or continuing to perform agreements whereby given other theaters in a competitive area where the pool operates without first offering them for inclusion in the defendant's showing agreements.
4. From making or continuing leases of theaters under which it leases any of its theaters to persons other than defendants having a legitimate interest in operating a theater in the same competitive area in return for a share of the profits.
5. From continuing to own or acquiring any beneficial interest in any theater, whether by lease in fee or in shares of stock or otherwise, in conjunction with another exhibitor and continuing to own or acquiring such an interest in conjunction with an independent where such interest shall be greater than five per cent or more. The existing relationships which violate this provision shall be terminated within 30 years of the effective date, and defendants and independents which violate this provision shall be dissolved by a sale to or a purchase from such non-defendants.
6. Where such interest of a co-owner may be purchased by a defendant unless this Court shall first find that such purchase will promote competition in excess of the provisions of this section and that the control of such defendant, relating to any of the matters contained in this decree, and (2) subject to the reasonable consideration to which such defendant, and without restraint or interference from it, be permitted to extend its officers or employees regarding such matters, at which interview counsel for the officer or employee interviewed and counsel for the company may be present.

Information obtained pursuant to the provisions of this section shall not be divulged by any representative of the Department of Justice to any person other than a duly authorized representative of the Department of Justice, except in the course of legal proceedings to which the information shall be a party, or as otherwise required by law.

Paragraphs 1 of this decree shall not become effective until June 1, 1946.

V

Jurisdiction of this case is retained for the purpose of enforcing any of the parties to the decree to apply to the Court at any time for such further or other order or other action as the Court shall deem necessary or proper for the construction of carrying out the same, for the enforcement of compliance therewith, and for the punishment of violations thereof, or for other or further relief.

VIII

Plaintiff shall recover, jointly and severally, from the defendants enjoined herein, its costs.

Whenever a defendant is enjoined herein the In

formation shall also apply to its corporate successors, such individuals as undertake to act on its behalf within the meaning of this decree, to other companies in which it owns a stock interest of 30 per cent or more.

1 The term "clearance" as used herein means the period of time, usually stipulated in license contracts, during which such a film is made available to corporations in which it owns a stock interest of 30 per cent or more.

2 The term "independent" as used in this provision refers, disregarding any price structures, as the context requires, to any defendant in action or a subsidiary or affiliate of a defendant.

3 The term "franchise" as used herein means a licensing agreement or series of licensing agreements, entered into as part of the same transaction, in effect for more than one motion picture season and covering the exhibition of pictures released by one distributor during the entire period of agreement.

4 The term "formula deal" as used herein means a licensing agreement with a circuit of theaters in which the rental price of a picture is measured for the circuit as a whole by a specified percentage of the pictures national gross.

5 The term "master agreement" as used herein means a licensing agreement, also known as a "blanket deal," covering the exhibition of films in a number of theaters, usually comprising a circuit.

6 The term "feature" as used herein means any motion picture, regardless of topic, the length of the pictures being over one hour.

7 A theater is not a defendant's own theater for the purposes of this decree unless it owns therein a beneficial interest of 50 per cent or more, either directly or through subsidiaries.

8 The term "run" as used herein means one of a series of engagements of a picture in a given area, first run being the first exhibition in the series, including any subsequent run in the same area.

9 As here used the term "independent" means any person not a party to this suit.
JOHNSTON ASKS EAST—WEST UNITY ON CODE AND LABOR

Moves to Unify MPA and AMPP; Sees Increase in Foreign Grosses

by WILLIAM R. WEAVER

Hollywood Editor

Eric Johnston, president of the Motion Picture Association of America, went to Hollywood last week, accompanied by his chief officers, for full dress conferences with studio executives on matters ranging from the industry’s private labor problems to the very much public Production Code. Results were had in four agreements of record:

1. That the Motion Picture Association and the Association of Motion Picture Producers require unification. Steps to this end were taken.

2. That labor relations come under the general heading of studio management. Provisions for leaving them there were made.

3. That the Production Code must be respected not only in letter but in spirit. The forthright declaration of this attitude reflected unmistakably an agreement to abandon the long-maintained policy of reticence with regard to the Code.

4. That foreign rental revenue now accounts for 45 per cent of the U.S. film industry’s income. Mr. Johnston hopes to increase this to 50 per cent.

The unification of the MPA and the AMPP was a concrete fulfillment of a generality enunciated by Mr. Johnston at the outset of his administration. It was an early Johnston observation that the existing liaison between the New York and Hollywood organizations was inadequate to serve the mutual need.

As a first step toward remedying this, President Johnston installed MPA vice-president Byron Price in Hollywood permanently as executive vice-president of the AMPP. Last week the AMPP board of directors, in a joint meeting with company presidents, took necessary steps to elect Mr. Johnston to that presidency and to create the post of board chairman for Mr. Price.

Agree on Labor Problems After Two Sessions

The agreement re labor relations was arrived at in two joint sessions of the company presidents and studio heads which were held, so to speak, under fire.

Studio unions, locked again in a struggle for power, had built up tension deliberately in anticipation of the company presidents’ arrival. The two competing factions, for completely opposed reasons, were desirous of thrusting their controversy upon the attention of the New York executives and Mr. Johnston, who had figured large in the settlement of last year’s studio strike.

It was the feeling of Conference of Studio Unions’ leaders that Mr. Johnston would function in a manner favorable to their case if he could be induced to take part in the settlement of the current conflict.

A directly opposite attitude had been expressed by leaders of International Alliance of Theatrical Stage Employees locals and others.

A formal statement issued following the second joint session on the labor problem included the announcement that “the handling of all labor relations will continue to be the responsibility of the labor committee.”

Union leaders on both sides of the current controversy interpreted this as notification that neither Mr. Johnston nor the company presidents—are to interest themselves officially in studio labor matters.

Screen Must Hold to Tenets Of Decency at All Times

On Code matters Mr. Johnston had much to say at last Saturday’s press conference prior to leaving Hollywood by plane for Spokane.

He declared, “With the whole world slipping down Laxity Lane, the screen must hold fast to its standards of decency and good taste.

“America’s great industrial expansion,” he said, “has brought us into an era of group society. The rise of big corporations, big labor organizations, agricultural comunes and cooperatives, trade associations—all this has entailed some yielding up of individual, personal sovereignty.

“If we stay within the boundaries of the Production Code we need have no fear that our freedom of expression will be curtailed, but if we do not do so there is no question at all that we will have censorship—Federal censorship—thrust upon us.”

He added, “The pictures now in exhibition, without exception, were produced or were well along in preparation before I came into the business. I do not hold anybody responsible for them. However, our course from now on is very clear. During my stay in Hollywood I have not found a single individual who is not in agreement with it.”

Donald Nelson, president of the Society of Independent Motion Picture Producers, insisted at last Wednesday’s meeting at a banquet in the Beverly Hills Hotel that “the Production Code is the most forward-looking instrumentality I have observed during my career in American business. We must give it not only technical observance, but we must abide by the spirit of the Code as well... We have the responsibility of preparing proper entertainments for 140,000,000 people in this country and other millions throughout the world. In doing so we must uphold the tenets of good taste which are fundamental in the American way of life.”

Production Code Praised

By Chadwick Also

These utterances came first in the matter of public interest in the four-day meetings. I. E. Chadwick of the Independent Motion Picture Producers Association, also extolled the Production Code.

“We independents,” he said at the banquet, “might be termed the heartiest supporters of the Code, because we are voluntary supporters. In our relations with the Production Code Administration we have been treated as a younger brother by a big brother, and the treatment has been eminently fair. It is the best insurance the industry has against censorship,” he concluded.

Mr. Johnston’s statement that 45 per cent of the trade’s income was now coming from foreign sources was made at a press conference last Saturday.

Can Build Foreign Gross to 50%, Says Johnston

Confident he can build that figure up to 50 per cent, Mr. Johnston reported that he intends to visit 13 nations abroad which now bar American motion pictures or else admit them under severe restrictions.

“I will talk with the heads of those nations, if possible,” he told the press, “seeking changes in regulations which will give American product an even break.”

“I do not ask or will seek advantages for our pictures,” he declared, “but only a basis for fair competition. If we are dealt with on a basis of fairness, we have no doubts regarding the outcome.”

MOTION PICTURE HERALD, JUNE 29, 1946
ON THE MARCH
by RED KANN

Addressing company presidents and
studio executives in Hollywood on the
Production Code, Eric Johnston got to talking
about ideas. "[They] are the most active
revolutionists in the world, and the
screen is the most potent instrument for
conveying ideas across the boundary lines
of geography," he said. And later, "The
motion picture can sell anything. It can
sell tolerance, charity, the brotherhood of
man and I believe you can sell the world
on peace."

In New York about the same time, Bar-
ney Balaban was explaining to stock-
holders Paramount's distribution plans in the
16mm field oversca and made this signifi-
cant statement, "I believe the program is . . .
of first importance from the standpoint
of its ability to introduce a picture of Ameri-
can and American life into many communi-
ties which have had no direct contact with
that life through our motion pictures here-
tofore."

These two approaches are joined by no
known connecting link although there may
be one. Nevertheless, they flow through the
same channel. Moreover, this happens to
be the second time in recent months that
Balaban has gone beyond the commercial
routines of film making and selling to en-
vision a larger area in which the medium
can function. As this column has been re-
porting, too, Spyros Skouras subscribes to the
same general approach. For Johnston,
as head of the Motion Picture Association,
to focus on a broader horizon is to be ex-
pected, but at least it is satisfying to note
the vision is registered.

In the consuming job of operating a
business, time does not always allow the
chance to ponder what else there is oppor-
tunity to do. If the primary function of mo-
tion pictures is to entertain—which is the
fact surely this does not necessarily close
out the potentialities. Memory seems to
recall it was Harry Warner who declared he
did not want to be remembered as head of
a company which turned out the best musi-
cal in time of war. In that period, he saw
something beyond and so it was that he
backed up his conviction with a fine mea-
ure of service devoted to the issue then
at hand.

In the uncertain post-war period there
are other problems and different issues—
all of them the more difficult because the
front is no longer one. Consequently, where
this industry, or any of its representative
constituents, can make a proper contribu-
tion, it serves itself well. But, as impor-
tantly, it serves the public interest well.
Reputation is enhanced thereby, stature is
added and maturity approached.

A lasting institution requires such brawn
and muscle.

Posters, pressbook and, in fact, Metro's
entire campaign on "The Postman Always
Rings Twice" had cleared the Advertising
Code. Then this took place:
All accessories were hauled in, over-
hauled and redone. It was a voluntary
move on the part of the company where
an appreciative awareness of the fuss being
kicked up by "The Outlaw" was strongly
in evidence. The step was undertaken to
surround an expensive negative with added
protection, of course. But it was also
done with the industry's reputation in
mind.

There's a difference between publicity
and public relations. This episode illus-
trates that difference.

Hughes in the news—source, Motion Pic-
ture Daily:
Moscow, June 12.—"The Outlaw," slated
for the State Theatre, dropped. Church groups
protested.
New York, June 12.—Temporary injunction
granted Howard Hughes against Motion Pic-
ture Association re: "The Outlaw" vacated in
Federal court.
Washington, June 19.—Howard Hughes's an-
titrust action against MPA not likely to reach
successful court conclusion, Dept of Justice
spokesman observes.
New York, June 23.—Terry Ramsaye, in
Motion Picture Herald, editorial, calls upon
MPA to withdraw Production Code seal, de-
claring "the interest of the motion picture,
the theatre and the public can be served only by
wiping the slate." 
New Orleans, June 23.—Judge Gus Voltz,
Alexandria, La., brands "The Outlaw" as "ob-
scene, indecent, lurid and unfit for showing":
fines theatre manager J. W. Sassar $100, orders
film withdrawn.
Chicago, June 24.—B. and K.'s Marbro, show-
ing "The Outlaw," picketed by Chicago West
Side Catholic churches.
Chicago, June 24.—B. and K. pull "The Out-
law." Alec Halperin, Warner Theatre booker,
says circuit in his area refused to buy film
four weeks ago. Manta and Rose circuit not
playing it.
Albany, N. Y., June 24.—Official publica-
tion of Albany Catholic Diocese, The Evan-
gelist, again on record opposing the film.

Statistical bombshell, but friendly, from
Charlie Einfeld to the Universal sales con-
vention:
National income up 129 per cent between
1939 and '46. Theatre grosses up 47 per
cent. Hollywood spent $165,000,000 in
production in '39, but $402,000,000 in '45.
Increase: 143 per cent as against that
measurably 47 per upgoage in grosses.
His criticism: That the industry has kept
itself under wraps by self-imposed ceilings
on grosses.
His conclusion: "We must and will
find a way to meet these increased produc-
tion costs."
His method: Better handling leading to
better grosses to better return for producer
and distributor.

Name Ayres New
Warner Division
Head for South

Norman Ayres, former eastern district
manager, has been promoted to the newly-
created post of southern division sales man-
ger in the new alignment of the
Warner sales de-
partment executive
taff, it was an-
nounced this week
by Ben Kahanen,
vice-president and
general sales man-
ger. Warner Broth-
ners formerly divided
the field only into the
east and west divi-
sions, headed res-
pectively, by Jules
Lapidus and Roy
Haines. The new setup, with three divi-
sions, becomes effective July 15.

Mr. Lapidus, continuing as eastern divi-
sion sales manager, will supervise Metro-
politain New York, Albany, New Haven,
Boston, Buffalo, Cleveland, Pittsburgh, Cin-
cinnati and Indianapolis, as well as Canada.
Mr. Haines, western division sales man-
ger, will supervise Detroit, Chicago, Mil-
waukee, Minneapolis, Omaha, Des Moines,
Kansas City, St. Louis, Denver, Salt Lake
City, Los Angeles, San Francisco, Seattle
and Portland exchanges.

Mr. Ayers will handle Philadelphia, Wash-
ington, Charlotte, Atlanta, New Orleans,
Memphis, Dallas and Oklahoma City.
He will be succeeded in the eastern post
by Sam Letkowitz, who joins Warners
Monday.

Republic To Release Six
Cartoons in Trucolor

Six Trucolor cartoon subjects, to be pro-
duced by the newly-formed Bob Clampett
Productions, will be released by Republic.
Associated with Mr. Clampett, who severed
his connection with Warners a year ago,
are Walter W. Arnold, former Midwest ex-
hibitor, and Roydon Vosburg.

Chrisman Named Columbia
Memphis Branch Head

Herman A. Chrisman has been named
manager of Columbia's Memphis branch,
succeeding E. J. Rogers, resigned. Mr.
Chrisman joined Columbia in 1931 as office
manager and booker in the Memphis Branch.

Universal Sets Dividend

Universal Pictures Company has declared
a regular quarterly dividend of 50 cents a
share on the common stock of the company,
payable July 31, 1946, to stockholders of
record July 15.
Claudette gets the wrong train
(WITHOUT RESERVATIONS)

John gets the right girl
(WITHOUT RESERVATIONS)

...And you get a box-office hit
("WITHOUT RESERVATIONS")
The Candid Love Story of a Stranded Lady!

WITH DON DeFORE ANNE TRIOLA AND MISS LOUELLA PARSONS
—told in the show that promises top grosses everywhere! ... Claudette on a Pullman without a ticket—he-man Wayne aboard without a care! ... Atom-power setting for the screen's most brilliant gem of exciting amatory adventure!

JESSE L. LASKY and WALTER MACEWEN

PRESENT

CLAUDETTE COLBERT * JOHN WAYNE

in

MERVYN LE ROY'S PRODUCTION OF

RESERVATIONS

Produced by JESSE L. LASKY Screen Play by ANDREW SOLT
46,161,076

COPIES OF

28 NATIONAL MAGAZINES

—are carrying ads on this great attraction—publications like LIFE
(3 insertions) — WOMAN'S HOME COMPANION (3 insertions) —
COLLIER'S — GOOD HOUSEKEEPING — TRUE STORY — LOOK —
REDBOOK — LIBERTY — The FAN LIST and Canadian Magazines.

"THE SHOWMANSHIP COMPANY"

R.K.O. RADIO PICTURES
UNIVERSAL SETS 34 OF OWN;
PLUS ELEVEN FROM OUTSIDE

Includes 5 of Enterprise;
Sales Meeting Hears of
Four Million Ad Budget

Universal Pictures will release 34 features of its own, six outside productions and five more from Enterprise Productions during the 1946-47 season, it was announced Wednesday by W. A. Scully, vice-president and general sales manager, at the company's national sales convention at the Waldorf-Astoria in New York.

In making the announcement of the new season's product, Mr. Scully also discussed sales policy as affected by the recent court decision. He said: "Until the decree is signed by the court everything is in the state of flux and therefore our policies remain flexible."

Eight of Season's Films Will Be in Color

The six outside productions will include three from the Jack H. Skirball-Bruce Manning organization, and one each from Walter Wanger, Michael Todd and Diana Productions. Of the complete product for the season six pictures will be made in Technicolor and two in Cinecolor.

The convention opened Monday and continued through Thursday with more than 225 in attendance, including company executives, sales managers, salesmen and bookers.

The welcoming address to the delegates was given by Mr. Scully, who outlined the company's training program to develop student bookers and student salesmen. Following Mr. Scully, J. Cheever Cowdin, chairman of the board, told those present that "beneath the Hollywood glamour of the industry there is found a basic stability which is one of the reasons why it is one of the last industries to feel the effects of a depression."

Blumberg Address Cites the Human Equation

The human equation was emphasized in an address by N. J. Blumberg, president of Universal. He said that achievement in the motion picture business depends essentially upon human resources and human relationships.

During the second day's meeting, the delegates were informed that the company's advertising budget for the new year would reach an all-time high of $4,000,000.

Joseph Seidelman, president of Universal International, spoke of bright prospects in the foreign market.

At the opening day's session, Mr. Cowdin dealt at length with the company's financial growth and pointed out the progress made in the 10 years since the present administration took over.

"In 1936," he said, "Universal had approximately 7,500 domestic accounts; today it has more than 12,000. Comparable results have been achieved for our foreign sales department. In the past 5 years our weekly billings have increased 300 per cent. In the same space of time our inventories have jumped more than 300 per cent."

In discussing the recent deals of Universal with other companies, Mr. Cowdin informed the convention "just for the record Universal does not contemplate any financial interest in the production of British pictures." He added, however, "the coupling of top American and British pictures in the world markets has many distinct advantages. It is not generally realized, for example, that in Great Britain and the Dominions, today top British pictures outgross top American pictures on the average by one-third. As we all know," Mr. Cowdin concluded, "the reverse is true in this country. The advantages to Universal under these arrangements are obvious."

A ten year plan dedicated to the development of manpower and the building of an even stronger organization was outlined by Mr. Scully.

"We are looking ahead," Mr. Scully said, "not to tomorrow or next month or next year, but 10 years. It is our hope, beginning immediately, to develop student bookers and student salesmen. It is of utmost importance all of us give these students every cooperation so they will be in position some day to take advantage of opportunities as they present themselves."

Achievement in the motion picture business depends essentially upon human resources and human relationships, Mr. Blumberg told the delegates at the opening session of the convention.

"This convention is more than a sales meeting or business conclave," he said. "It (Continued on following page)
is a tribute to each and every man in this room. We have a down-to-earth family spirit. We honestly admit to ourselves that our business is constantly beset by problems and we honestly set about to solve them."

Mr. Bumberg said the company's position in the world market had been greatly enhanced by the participation in the United World Pictures Company and the recent deal whereby Universal will release Enterprise Productions pictures.

Discussing the foreign market, Mr. Seidman said that Universal's percentage of foreign business was the largest in the industry and the future is even brighter.

John Joseph, national director of advertising and publicity of Universal, and Maurice Bergman, eastern director, outlined an augmented advertising campaign for the 1946-47 season during Tuesday's sessions.

Mr. Joseph and Mr. Bergman announced the company had allotted a budget of $4,000,000, the largest sum in its history, to advertise all the product it will release. The advertising, the delegates were advised, will be concentrated in newspapers and the industry's trade papers.

Tuesday's meetings were concluded with the awarding of checks to the winners of the recently completed Scully Sales Drive. Fred Meyers won the sales managers award. C. J. Feldman, Los Angeles, won the district manager's prize, with Dave Miller, Cleveland, and Pete Rostin, Cincinnati, second and third, respectively.

Says Industry Losing Millions of Dollars

S. Charles Einfield, president of Enterprise Productions, told the delegates the motion picture industry had been losing millions of dollars annually by failing to grasp its full share of the increased national income. The national income, he said, has enjoyed a rate of increase nearly three times that of motion picture grosses during the past six years.

Enterprise product for the 1946-47 season will include:

Erich Marra Remarque's "Arch of Triumph," starring Ingrid Bergman and Charles Boyer. The picture will go into production July 8 under the direction of Lewis Milestone.

Harry Sherman's production of "Ramrod" now shooting on location, starring Joel McCrea and Veronica Lake.

"The Other Love," a second novel by Mr. Remarque which will star Barbara Stanwyck. The picture is budgeted at $2,000,000.

The Burning Journey," starring John Garfield in the role of Barney Ross the prizefighter.

A Ginger Rogers picture, "Maggie July," to be produced by Wolfgang Reinhardt on a budget set at $2,400,000.

"Coup De Grace," a novel by Joseph Kessel with Anatole Litvak producing and directing the picture.

In announcing the product for the 1946-47 season, Mr. Joseph pointed out that the "Coup De Grace" combination would produce "Magnificent Doll," starring Ginger Rogers, David Niven and Burgess Meredith. Frank Borzage will direct and the story is by Irving Stone. They also will make "Portrait in Black," which will be directed by Carol Reed, British director of "Night and the City," and "Sunny River," to come from the Skirball-Manning team will be "Sunny River," and will be made in Technicolor, with lyrics by Oscar Hammerstein II and music by Sigmund Romberg.

"Great Son," from a novel by the brilliant Edna Ferber, will be Mr. Todd's first motion picture production.


Diana Productions to Film "Secret Beyond the Door"

Diana Productions will deliver "The Secret Beyond the Door," starring Joan Bennett, Fritz Lang, who produced and directed "Scarlet Street" and "Woman in the Window," will act in the picture.

Another of the independent pictures Universal will release is "Swell Guy," a Mark Hellinger production, which stars Sonny Tufts, Ann Blyth and Ruth Warwick. Frank Tuttle will direct, and the story was written by Richard Brooks.

Two Deanna Durbin pictures will be produced by Felix Jackson. The first is "I'll Be Yours," based on a comedy by Ferenc Molnar. Morris Ryskind is writing the screenplay, and William Seiter will direct. The second Durbin vehicle will be the Broadway musical which ran for two years in New York, "Up in Central Park." Sigmund Romberg wrote the music. This will also be made in Technicolor.

There will be two Bud Abbott and Lou Costello comedies, "Mexican Hayride," another Michael Todd Broadway hit, with music by Cole Porter, will be their first, and the second, "Bucket of Blood." These Technicolor productions starring Yvonne deCarlo, "Sharazad," in which she stars with Brian Donlevy and Jean Pierre Aumont, followed by Karslovak's musical numbers, and "Flame of Tripoli," to be written and produced by Fessier and Pagano.

Marina Montez will be starred in a pair of Technicolor pictures. Rod Cameron will be with her in "Pirates of Monterey," which Alfred Worker directs. The other is "Algerian Nights."

Phyllis Calvert, stage and screen star of England, will make her debut in "Time Out of Mind," from Rachel Field's book, Jane Murfin will produce, with Robert Siodmak directing.

Donald O'Conner, who recently returned from the armed services, will be featured in two pictures. The Christopher Morley best seller, "Kathleen," will be his first, to be followed by another, announcement of which will come later.

"White Tie and Tails"

With Duryea, Raines

"White Tie and Tails" has three prominent personalities in Duryea, Ella Raines and William Bendix.

"Knave of Diamonds" will headline four well-known picture stars - Duryea, Ella Raines, Edmond O'Brien and Louise Allbritton.

"The Michigan Kid," a Rex Beach story, will be made in Cinecolor, with Jon Hall, Victor McLaglen, Andy Devine and Robert Nye. Beverly Simmons will direct and the story is by "Frontier Gal," is starred in "Little Miss Big."

Peggy Ryan will be starred in "The Flirt," from a story by Terence Riggs. "Hell's Kitchen" will be a star vehicle for Broderick Crawford, with Lois Collier and Tommy Gomez.

Three J. Arthur Rank productions will be released during the 1946-47 season, "Notorious Gentlemen," starring Rex Harrison and Lilli Palmer, "They Were Actors" stars James Mason, and "Dead of Night."

Seven Westerns Will Star

Grant and Knight

Universal also will produce seven Westerns, starring Kirby Grant with Fuzzy Knight. Four serials are scheduled, "The Mysterious Mule," "The Yukon Sky," "Scarlet Horsemen Rides Again," "The Evil Eye."

The short subjects program consists of 104 issues of Universal's release, released twice weekly. This also has 13 Walter Lantz cartoons in Technicolor, featuring his well-known characters, Andy Pandy, Woody Woodpecker, Walter Lantz, and Tom and Jerry. There will be 13 name band musicals, two special features and two series, "Sing and Be Happy" and "The Answer Man."

At the convention, Walter Lantz announced that he had added a new series of four Cartunes. These will be "Mama Knows the Facts," "Overture to William Tell," "Zacchaeus Meets Christ," and his initial effort in this field, "The Poet and the Peasant."

Some of the company in attendance in addition to the speakers were: Charles D. Fruzuman, vice-president and general counsel; Joseph O'Connor, vice-president and executive assistant to the president, and Adolph Schimmel, secretary to the company and attorney.

Among the sales executives were: E. T. Gomulka, assistant general sales manager; Fred Meyers, eastern sales manager; A. J. O'Keefe, western sales manager; F. J. A. McCarthy, southern and Canadian sales manager; E. L. McCrooy, short subjects sales manager; A. W. Perry, president and general manager, northeast and southeast; W. W. Bosworth, Canadian, and M. Isuman, assistant to A. W. Perry.

Universal International executives who attended included: D. A. Bixby, in charge of sales; Charles Kirby, secretary and assistant to the general managers; G. N. Albrecht, manager of Brazilian Films; Enrique Aguilera, manager of Spain, and Frank Romont, manager of Italian Films; local managers attending were: Salem Applegate, Canada; Fred Wsocki, Toronto; J. S. Garretson, Kansas City; M. M. Gottlieb, Chicago; H. H. Seiter, St. Louis; B. Scollay, Dave Miller, Cleveland; P. P. Rossin, Cincinnati, and J. M. Johnson, Boston.

Others from the home office included Tom Mead, editor of Universal News; F. T. Murray, branch operations manager; James J. Jordan, contract-playdate department; A. J. Sharick, studio sales contact, and Morris Ahn, editor of Progress, Universal's house organ.

Publicity and advertising executives in attendance were: John Joseph, national director of advertising and publicity; Maurice Ginter, eastern advertising and publicity director; Al Horwitz, eastern publicity manager, and Hank Limet, eastern advertising manager. The Eastern publicity and advertising men attending were: Ben Katz, Chicago; Harry Keller, Cincinnati; Perry Spencer, Atlanta; Bob U stedler, Philadelphia; studio theatre contact for C. K. Shubert division; and Charles Simp nell of Universal house office special events.

The branch managers include Eugene Vogel, Albany; J. R. Partlow, Athens; E. Myer Felt, Boise, Idaho; L. B. Poindexter, Portland; W. J. Decker, Seattle, acting manager, Charlotte; Edward Heiser, Chicago; George DeLancey, Cincinnati; Robert Friedman, E. S. Osmohl, Dallas; Mayer H. Marks, Denver; Charles Raben, Hartford, Conn.; R. E. Mandelbaum, Indianapolis; Jack Langen, Kansas City; Foster M. Blake, Los Angeles; J. J. Pierson, Minneapolis; F. J. Miller, Minneapolis; H. J. Martin, New Haven; E. L. O'Neill, New York; H. Martin, Milwaukee; H. A. Johnson, Omaha; G. E. Schwartz, Philadelphia; F. T. Dana, Minneapolis; R. C. Worley, Chicago; J. Louis; C. J. Wade, Salt Lake City; A. W. Connelly, San Francisco; and Max Cohen, Washington, D.C.
### WARNER BROS’ TRADE SHOWINGS OF CARY GRANT - ALEXIS SMITH IN “NIGHT AND DAY” IN TECHNICOLOR

WITH MONTY WOOLLEY

GINNY SIMMS • JANE WYMAN

EVE ARDEN • CARLOS RAMIREZ • DONALD WOODS

AND MARY MARTIN

MONDAY, JULY 8th, 1946

<table>
<thead>
<tr>
<th>CITY</th>
<th>PLACE OF SHOWING</th>
<th>ADDRESS</th>
<th>TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>Albany</td>
<td>Warner Screening Room</td>
<td>79 N. Pearl St.</td>
<td>2:00 P.M.</td>
</tr>
<tr>
<td>Atlanta</td>
<td>RKO Screening Room</td>
<td>191 Walton St. N.W.</td>
<td>2:30 P.M.</td>
</tr>
<tr>
<td>Boston</td>
<td>RKO Screening Room</td>
<td>122 Arlington St.</td>
<td>2:00 P.M.</td>
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<tr>
<td>Buffalo</td>
<td>20th Century-Fox Sc. Rm.</td>
<td>290 Franklin St.</td>
<td>10:00 A.M.</td>
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<tr>
<td>Charlotte</td>
<td>20th Century-Fox Sc. Rm.</td>
<td>308 S. Church St.</td>
<td>1:30 P.M.</td>
</tr>
<tr>
<td>Chicago</td>
<td>Warner Screening Room</td>
<td>1307 So. Wabash Ave.</td>
<td>8:00 P.M.</td>
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<tr>
<td>Cincinnati</td>
<td>RKO Screening Room</td>
<td>Palace Th. Bldg. E. 6th</td>
<td>2:00 P.M.</td>
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<tr>
<td>Cleveland</td>
<td>Warner Screening Room</td>
<td>2300 Payne Ave.</td>
<td>10:00 A.M.</td>
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<tr>
<td>Dallas</td>
<td>20th Century-Fox Sc. Rm.</td>
<td>1803 Wood St.</td>
<td>2:00 P.M.</td>
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<tr>
<td>Denver</td>
<td>Paramount Sc. Room</td>
<td>2100 Stout St.</td>
<td>12:45 P.M.</td>
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<tr>
<td>Des Moines</td>
<td>20th Century-Fox Sc. Rm.</td>
<td>1300 High St.</td>
<td>2:00 P.M.</td>
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<tr>
<td>Detroit</td>
<td>Film Exchange Bldg.</td>
<td>2310 Cass Ave.</td>
<td>2:00 P.M.</td>
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<tr>
<td>Indianapolis</td>
<td>Paramount Sc. Room</td>
<td>116 W. Michigan St.</td>
<td>2:00 P.M.</td>
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<tr>
<td>Kansas City</td>
<td>20th Century-Fox Sc. Rm.</td>
<td>1720 Wyandotte St.</td>
<td>1:30 P.M.</td>
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<tr>
<td>Los Angeles</td>
<td>Warner Screening Room</td>
<td>2025 S. Vermont Ave.</td>
<td>2:00 P.M.</td>
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<tr>
<td>Memphis</td>
<td>Paramount Sc. Room</td>
<td>362 S. Second St.</td>
<td>2:00 P.M.</td>
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<tr>
<td>Milwaukee</td>
<td>Warner Th. Sc. Rm.</td>
<td>212 W. Wisconsin Ave.</td>
<td>2:00 P.M.</td>
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<tr>
<td>Minneapolis</td>
<td>20th Century-Fox Sc. Rm.</td>
<td>1015 Currie Ave. N.</td>
<td>2:00 P.M.</td>
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<tr>
<td>New Haven</td>
<td>Warner Th. Proj. Rm.</td>
<td>70 College St.</td>
<td>2:00 P.M.</td>
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<tr>
<td>New Orleans</td>
<td>20th Century-Fox Sc. Rm.</td>
<td>200 S. Liberty St.</td>
<td>12:30 P.M.</td>
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<tr>
<td>New York</td>
<td>Home Office</td>
<td>321 W. 44th St.</td>
<td>2:30 P.M.</td>
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<tr>
<td>Oklahoma</td>
<td>20th Century-Fox Sc. Rm.</td>
<td>10 North Lee St.</td>
<td>1:30 P.M.</td>
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<tr>
<td>Omaha</td>
<td>20th Century-Fox Sc. Rm.</td>
<td>1502 Davenport St.</td>
<td>1:00 P.M.</td>
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<tr>
<td>Philadelphia</td>
<td>Vine St. Sc. Room</td>
<td>1220 Vine St.</td>
<td>11:00 A.M.</td>
</tr>
<tr>
<td>Pittsburgh</td>
<td>20th Century-Fox Sc. Rm.</td>
<td>1715 Blvd. of Allies</td>
<td>1:30 P.M.</td>
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<tr>
<td>Portland</td>
<td>Jewel Box Sc. Room</td>
<td>1947 N.W. Kearney St.</td>
<td>2:00 P.M.</td>
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<tr>
<td>Salt Lake</td>
<td>20th Century-Fox Sc. Rm.</td>
<td>216 East 1st South</td>
<td>2:00 P.M.</td>
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<tr>
<td>San Francisco</td>
<td>Republic Sc. Room</td>
<td>221 Golden Gate Ave.</td>
<td>1:30 P.M.</td>
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<tr>
<td>Seattle</td>
<td>Jewel Box Sc. Room</td>
<td>2318 Second Ave.</td>
<td>2:00 P.M.</td>
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Box Office Champions for The Month of May

GILDA
(Columbia)

KITTEN
(Paramount)

THE SEVENTH VEIL
(Universal)

MISS SUSIE SLAGLE'S
(Paramount)

SARATOGA TRUNK
(Warner Brothers)

THE VIRGINIAN
(Paramount)

Belgium May Get Film Festival

by LOUIS QUIEVREUX
in Brussels

The Belgium Cabinet is expected to approve a plan for an international film festival in Brussels and may shortly announce a grant of $200,000 to stage the first festival.

Some weeks ago several personalities of the American industry suggested to Belgian journalists that Brussels might be chosen to succeed Venice as the seat of an international film festival. Since then, written offers have been sent by American companies to the Association of the Belgian Film Press which has decided to discuss the question with the Prime Minister, Achille Van Ackere, and his Cabinet.

It is now unofficially stated that several ministers are in favor of a yearly festival. Important prizes to victors in the festival would be offered by the Belgian Government, the City of Brussels and other towns.

Eckman Is Named Director Of Loew's International

Sam Eckman, Jr., now chairman and managing director of MGM Pictures, Ltd., in England, has been elected a member of the board of directors of Loew's International Corporation, it was announced in New York this week on the advice of Mr. Eckman's departure for London. During his two-month stay in the U. S., he visited the coast and was "pleased to note that British films are increasing in popularity in the United States." Before sailing, he reported that MGM Pictures was increasing its activities in England and that Metro News, begun several months ago in England, is now servicing 12 continental countries.

Venice Festival Opens August 31; U. S. May Join

by ARCEO SANTUCCI
in Rome

After strong polemics between French and Italian papers about whether an international film festival would be held in Cannes or in Venice, it has finally been announced that, regardless, the International Cinema Exhibition will take place in Venice August 31 to September 15.

Those countries which produce more than 300 films a year will be permitted to exhibit eight features and five shorts; those producing more than 200, six features and four shorts, and so on proportionately.

The Cup of the City of Venice will be presented for the picture which best gives evidence of real progress in motion pictures from the artistic, intellectual, scientific and educational points of view. Other prizes will be awarded to the best director, writer, composer, actor, actress, cameraman and documentary film.

The Warner representative in Italy is said to look with favor on the exhibition and it is possible that a day of the exhibition will be set aside for Warners' twentieth anniversary of sound celebration. No decisions have been made by the other American companies.

William W. Murray, an RKO Pathe News representative, was in Rome recently selecting cameramen to record Italian news events for the company.

The Lux Film Company will release four pictures shortly. These are: "Moon Hotel, Route 34," a musical melodrama; "The Outlaw," a story of a war veteran who rejects society; "The School Porter" and "Rebellion."

The importing of American newsreels to Italy has been authorized under the condition that American companies will import in exchange an equal length of Italian news films.

Bowen Succeeds Conroe as New York State Censor

Dr. Ward Bowen, for some years head of the Bureau of Visual Aids of the New York State Education Department, has succeeded Dr. Irwin Conroe as acting director of the division of motion pictures (censor board). Dr. Conroe resigned because of the pressure of other duties as assistant commissioner for higher education.

Dr. Conroe assumed the position of acting director of the motion picture section in the spring of 1945 when Irwin Esmond retired at 70. Dr. Bowen's appointment is said to have no connection with the dispute between the Education Department and governors of the Civil Service Commission on the kind of examination and qualifications required for a permanent director.

MOTION PICTURE HERALD, JUNE 29, 1946
Convention Told Two to Be in Color; Two Others to Cost $1,000,000 Each

Monogram will release 48 features during the 1946-47 season, it was announced Friday by Samuel Brody, president, at the fifteenth annual national sales convention at the Drake Hotel in Chicago.

These features include: two million-dollar productions, which will be sold separately; 32 straight features, two of which will be filmed in color, and 14 Westerns.

Roy Del Ruth Will Produce And Direct $1,000,000 Film

Heading the list are "It Happened on Fifth Avenue," the first picture to be produced and directed for Monogram by Roy Del Ruth, and "The Hunted," a King Brothers production of the Steve Fisher novel, starring Belita and Barry Sullivan. "Fifth Avenue," now in production, stars Victor Moore, Ann Harding and Gale Storm. Each has been budgeted at $1,000,000.

Nearly 200 delegates gathered in the Drake's large ballroom Thursday for the three-day convention. It was Monogram's first international gathering. Home office and key city executives attended, as well as Monogram's entire roster of producers.

The new season will mark Monogram's first excursion into the field of color. The two pictures getting the color treatment are "Black Gold," a story of the Kentucky Derby, with the Chinese boy actor, Ducky Louie, as the jockey, and "Trail to Alaska," based on a story by Jack London, to be produced by Scott R. Dunlap. Jeffrey Bernard will produce "Black Gold."

"High Conquest," adapted from the novel by James Ranseley Willman, will be filmed in Switzerland, with Louis Appleton as producer-director and the mountain climber, Harry Hays Morgan, playing a prominent role.

"Sweethart of Sigma Chi" To Be Elaborate Musical

One of the company's most elaborate musicals will be "Sweethart of Sigma Chi," inspired by the well known song, and starring Phil Regan, Bonita Granville and Phil Brito. Frankie Carle's orchestra will be featured, and Mr. Bernard produces.

Also in the group of 32 features are: "In the Fog," based on the novel by Richard Harding Davis and produced by Walter Mirisch; "The Maze," from the novel by Maurice Sandoz, produced by Mr. Bernard; "One Way Street," from the story by Corn- well Woolrich, for production by Mr. Mirisch; "Wife Wanted," an expose of the matrimonial racket with Kay Francis and Paul Cavanaugh, to be produced jointly by Miss Francis and Mr. Bernard.

Also: "Louisiana," with an unnamed star; "Decoy," a drama starring Jean Gille and Edward Norris; "Ginger," a dog story to be produced by Lindsay Parsons, and "Dangerous Alibi," starring Jean Gille, to be produced by Jack Bernhard and Bernard Brandt.

Two Features Released Based on Comic Strips

Two of the releases will be based on comic strips.


Other features for the year include "Under Sealed Orders," "Front Page Girl" and "Gates of San Quentin."

Included in Monogram's series division are four Cisco Kid outdoor dramas, starring Gilbert Roland with Scott R. Dunlap producing; four Bowery Boys comedy-dramas, starring Leo Gorcey with Jan Grippio producing; three Charlie Chan detective dramas, starring Sidney Toler, with James S. Burkett producing, and four Teen-Agers high-school musicals with Freddie Stewart, June Preisser and name bands.

The Westerns include eight Johnny Mack Brown features, four of which will be specials, produced by Scott Dunlap, and six musicals, starring Don Ameche and Walter Winchell, with Lee "Lasses" White, to be produced and directed by Oliver Drake.

Company Sales Quota Is Set at $15,000,000

Prior to the announcement of this production, Mr. Brody announced that he set Monogram's sales quota at $15,000,000.

"Although this sets a high goal for our company," Mr. Brody said, "I am definitely of the opinion that we should be able to attain it. This feeling is based on two important considerations—the heavy trend toward increased bookings... and the enhanced quality of our product for the new season, as evidenced not only in our plans, but in several films which are already in various stages of production."

With Mr. Brody in the chair, the convention opened with a welcome from Irving Mandel, holder of the Chicago franchise, and an address of greeting by Mayor Edward J. Kelly of Chicago.

Among the addresses during the three-day meeting were a talk by W. Ray Johnston, board chairman; "Review of the 1945-46 Season," by Maurice R. Goldstein, general sales manager; "Reflections from Canada," by O. R. Hanson, president of Monogram of Canada; "Foreign Market Situation," by Norton V. Ritchey, president of Monogram International; "Monogram Production," by Trem Carr, executive director in charge of production; "Advertising and Publicity," by Louis S. Lifton, advertising and publicity director.

Delegates to the convention from the Monogram home office in Hollywood included Mr. Brody, Mr. Carr, Mr. Johnston, George D. Burrows, executive vice-president and treasurer; Mr. Lifton, George B. West, liaison representative, and William Z. Porter, auditor.

From the New York office were Edward Monogram vice-president and assistant to the president; Paul Porzelt, director; Mr. Goldstein, Jack Schlaifer, director of sales; Arthur Greenblatt, eastern district manager; John S. Harrington, head of the film accessory department; Seymour Borus, manager of the contract department, and Ed Lurie, field exploiter. Also from New York, representing Monogram International, were Mr. Ritchey, Bernard J. Gates, David Horne, Ralph Smith, Victor Vollinar and Ed Ugast.

Representatives From All Exchanges

Other cities represented, and their delegates were:

Atlanta, Arthur C. Bromberg, Harold J. Cohen, Olle B. Corley, Harold Jordan, Jack Barrett; Charlotte, Joseph F. Finn; Chicago, Victor Coelho; Cincinnati, George C. Nungesser, Joe J. Falscher; Cleveland, William Young, Al Broidy; Cincinnati, Thomas W. Jones; Des Moines, Charles Kibbee; St. Louis, John Thomas; Kansas City, Harry Gaffney, Ralph Montgomery; Milwaukee, Dan Phillips, George Goodman; Detroit, Wm. B. Hurlbut; M. Harlay, Starr; Robert L. Harris, Carl Dorst, Jr., Wm. A. Kent, Walter B. Cocar; Cleveland, R. G. Trampe, Oliver Trampe, R. L. McNamara; Minneapolis, Thomas Burke, John O'Rooin, Morris W. Steinman, J. E. Lovelock.


From the foreign field were: Toronto, O. R. Hanson, J. Plattel, Harold Kay, Lou Speckin, Irving Stern; Montreal, E. L. Broidy; London, E. A. Morgan, Leon Michelet; Winnipeg, Vic Raege, Chicago, Frank Sciolto, Vancouver, Frank Sciolto; Santiago, Chile, Rafael de la Cruz; Belgium, Louis Van Hellemont.
Produced by DANIEL DARE
Directed by WILLIAM D. RUSSELL
Screen Play by Norman Panama
and Melvin Frank
Based on a story by Frank Waldman
They left off in "Our Hearts Were Young and Gay"

The fun is faster—
The business is bigger—
It's "one of the few sequels that's better than a successful original," says Variety—
Another of those happy hits that are such a habit

with Paramount

"Our Hearts Were Growing Up"

starring

Gail Russell • Diana Lynn
and Brian Donlevy

with Billy De Wolfe • William Demarest
James Brown • Bill Edwards
RKO Radio Sales Convention Opens Monday In New York

RKO Radio Pictures will hold its 15th annual sales convention July 1, 2 and 3 in the Grand Ballroom of the Waldorf-Astoria, New York.

Ned E. Depinet, RKO executive vice-president, will call the meeting to order, with Robert Mochrie, vice-president, conducting the business sessions. N. Peter Rathvon, president of RKO and RKO Radio, will come from his headquarters in Hollywood to attend the New York convention.

Among those expected to attend are: Samuel Briskin of Liberty Films, Inc.; John W. Cutting, director of the Walt Disney Studio’s foreign department; James A. Mulvey, Arthur Sachson, Lynn Farnol, Ben Washer, Saul Krugman and Al Suchman, all of Samuel Goldwyn Productions; Roy Disney, president of Walt Disney Productions; A. W. Schwalberg, Ben Schectman and Arthur Jeffrey of International Pictures; Dudley Nichols, who recently produced and directed “Sister Kenny,” and officers of RKO Pathe, in addition to others.

According to the present schedule, Mr. Depinet will open the first session Monday, July 1, and will introduce Mr. Rathvon, who will make the welcoming address, to be followed by Robert Mochrie. The afternoon session will be devoted to discussions of the company’s short subjects and the presentation of awards to the winners in the recent RKO sales drive. Following dinner that evening the delegates will attend a screening of “Lady Luck” at the RKO 58th Street theatre.

Tuesday morning, July 2, will be given over to a screening of the company’s “Notorious,” and the afternoon session will feature an announcement of RKO’s forthcoming product for the 1946-47 season. Representatives of the various independent producers associated with RKO will speak during this session. In the evening, the delegates will attend the 1946 Pulitzer Prize play, “State of the Union.”

Wednesday morning, July 3, Phil Reisman, vice-president in charge of foreign operations, will discuss the foreign market and the business outlook for the coming year. At this time the company’s advertising, publicity and exploitation will be introduced.

At the afternoon session, executives of Foote, Cone & Belding, and the Gallup office will address the meeting, and at 6:30 that evening RKO Theatres will close the official meetings with a cocktail party.

As a supplement to the regular convention program, divisional sales meetings will be held Thursday morning.

Talk Paramount World Policies

Paramount’s worldwide plans were discussed at a semi-annual meeting of executives of the company’s domestic and foreign organizations at its Hollywood studios recently, it was announced by the home office this week. Barney Balaban, president, returned early this week from the coast with other executives.

“Among subjects discussed was American production in regard to foreign sales possibilities,” Mr. Balaban reported. “This entailed consideration of all current and future product in light of acceptability of subject matter and stars in worldwide markets.”

“Tentative plans for the erection of a studio in England were submitted by David Rose. Y. Frank Freeman will go to England in the near future in connection with this project,” Mr. Balaban added.

“Full discussions were held concerning the recent New York court trust suit decision and its potential influence on production and sales and the possible form of the resulting decree.”

“The necessities of studio expansion as soon as post-war restrictions are relaxed and replacement and building can be undertaken were thoroughly discussed,” Mr. Balaban pointed out.

Those also attending included: Adolph Zukor, chairman of the board; Henry Ginsberg, vice-president in charge of production and studio operations; Charles Reagan, vice-president in charge of distribution; Leonard Goldenson, vice-president in charge of theatre operations; George Weltner, president of Paramount International; Fred Hutchinson, general sales manager for Great Britain; Russell Holman, eastern production manager; Curtis Mitchel, director of advertising-publicity, and Claude Lee, director of public relations.

The next semi-annual meeting of domestic and overseas executives will also take place at the studio, probably in November, Mr. Balaban said.

Honor Paramount Workers

Paramount’s “25-Year Club” held a dinner recently in honor of Philadelphia employees eligible for membership. Those who have been with the company for 25 years or more are Ulrich P. Smith, branch manager; F. L. Rodgers, office manager; Ralph Garman, head booker, and booker Matthew Judge and Anthony Postentino and Harry Hittenstein. They were presented gold watches and membership pins by Earle W. Swigert, Paramount eastern division manager.

Kentucky Bans Billboards

The erection of billboards along state highways in Kentucky has been declared illegal by Commissioner J. Stephen Watkins of the Kentucky State highway Department.

PRC to Release 24 Next Season, Says Thomas

PRC Pictures will release from 24 to 26 pictures, with at least two and possibly three in color, during the 1946-47 season, Harry Thomas, president and general sales manager, announced in New York last Thursday at a trade press conference and cocktail party in honor of Sam L. Seidelman, newly appointed foreign sales manager of the company.

Thus far this season, it was pointed out, the company had released 23 pictures and had 11 more on the current season’s schedule.

During the discussion, Mr. Seidelman pointed out that he would also serve in the capacity of sales manager in the Western Hemisphere for Eagle-Lion, and in about two months would leave for England to work on foreign releasing deals for PRC product.

Sees Few Low Budget Films

The trend throughout the industry is toward bigger and better pictures, Mr. Thomas pointed out, and emphasized his belief that the day of the low budget film was past forever. This accounted for the fewer pictures on PRC’s production schedule for next year compared with previous years, he explained.

“PRC has a tremendous amount to offer independent producers,” he said, “not only in the field of distribution facilities through its strategically located exchanges and branch offices, but also in the field of financing and, wherever needed, studio space and the use of story properties already owned by the company.”

Where PRC owns properties which the company feels of sufficient importance to warrant addition to any season’s product, Mr. Thomas said, and these are not being made for PRC release by any independent producers, the company will produce the film and handle its worldwide distribution.

Company Adds 3,000 Accounts

During the past year PRC had added more than 3,000 theatre accounts, Mr. Thomas said, and disclosed that an additional 1,500 theatres were expected to be signed in the coming year. “The Enchanted Forest” would play 11,000 houses in the United States, he predicted, and forecast “The Wife of Monte Cristo” would gross more than $1,000,000 in the domestic market.

PRC’s annual sales convention will be held at the Ambassador Hotel in Atlantic City, N. J., August 7 to 9. The convention will incorporate the Eastern regional sales meeting and will be followed by regional sales meetings in Chicago and Los Angeles.

Joe Giss, district manager for the recently acquired Atlanta-Charlottesville exchanges, has been promoted to district manager for Charlotte, Washington and Philadelphia.
the figures show that all America wants to see

jane russell

right now

Hunt Stromberg presents

JANE RUSSELL · LOUIS HAYWARD
in
Young Widow

with
FAITH DOMERGUE · KENT TAYLOR · MARIE WILSON
CONNIE GILCHRIST and PENNY SINGLETON

Directed by EDWIN L. MARIN
A HUNT STROMBERG production

Screenplay by Richard Macaulay and Margaret Buell Wilder
Additional Dialogue by Ruth Nordline · Lee Garmes, A. S. C., Director of Photography

GET THIS BIG FIGURE SHOW FROM UA!
ALBANY

Variety Club members gathered at the Colonie Country Club Monday for the annual golf tournament and dinner. A raft of awards and drawings gave everybody a chance for a momento of the occasion. Chief Barker Charles A. Smallwick and his coworkers directed the tournament.

RKO sales crew, headed by manager Max Westebbe, will travel to New York for that company's sales sessions July 1. Women employees of the 20th-Fox office hold all the committee assignments in the current A. W. Smith, Jr., drive. They are topped by Helen Wisper, who has been managing secretary since the days of Moe Grassgreen. Miss Wisper is correspondent of Dynamo, Fox house organ.

Three circuit bookers were in at the same time to set up dates. Chris Pope and Frank Lampe, for Schine, and Frank Williams for Benton theatres.

ATLANTA

Manfred E. Winn, Sr., manager of the Monogram Southern branch, died at his home June 15. . . . Douglas Avey, son of Roy Avey of the Community theatres here, also died June 15. . . . Fred LaVine, city manager of the Bach theatres, is vacationing in Florida. Grover Schaefer, PRC, visited the New Orleans branch on his way to Memphis, where they are contemplating a new branch. . . . The Katz Brothers, former franchise holder for PRC Atlanta and Charlotte have organized a new company under the name of Kay Film Company and will open branches in the south.

Visiting the city for a sales conference with district sales head Merritt Davis were Republic managers L. V. Scisshayder, New Orleans; Jack London, Charlotte; Harold Laird, Tampa, and Billy Tally, Atlanta. . . . William Higgins, special home office representative of Film Classics, visited the local branch:—Arthur C. Bromberg, president of Monogram Southern, visiting Savannah;—President J. H. Thompson, of Martin Thompson-theatres, to build new houses in Hawkinsville, Cochran and Eastman, Georgia, just as soon as material is available.

BOSTON

Pittsfield is putting into effect drastic new regulations to guard against “muggers” in theatres. Police Chief John L. Sullivan has ordered policemen to visit all the theatres daily and sit in different parts of the houses to check occupants. . . . Frank Der- vin, Republic district manager, is back from a trip to New York. . . . Sig Horowitz, RKO-Fox salesman, has a new daughter, Claire Anne. . . . UA employees held their annual outing Monday at Cohasset. . . . Francis Driscoll, MGM, is vacationing at Hampton Beach, Me. . . . The father of Jerome Crowley, MGM booker, died recently. . . . Louis Gordon and Arthur Lockwood addressed a managers’ meeting last week. . . . James Winn, UA district manager, will spend two months on Cape Cod recuperating from his long illness.

CHICAGO

Mrs. Jack Kirsch was host to the women at a get-together held at her home the past week for the Ladies Auxiliary of the local Cinema Lodge of B’nai B’rith. . . . Ten per cent of the proceeds of the Bob Hope show at the Coliseum Wednesday night (June 26) went to the Variety Club’s pet charity, the La Rabida Sanitarium.

James Coston, head of Warner Bros. The- atres here, greets a theatrical group at his Eagle River, Wis., home recently. Included in the party were Charles Hogan, Tom Flannery, Alex Manta, Jack Rose, Maurice Rubens, Jim Chrissis, Nate Goldstein, Phil Biltin, L. F. Gran and Charles Pulse. . . . Film-row recently mourned the death of Philip Hecksell, 48, bookkeeper for the Joe Stern circuit for 15 years. He is survived by a wife and son. . . . Ivy Yergin, well known in local film circles, has resigned from Hal Wallis Productions in Hollywood to join Rooney, Inc.

COLUMBUS

J. W. Small, home office representative of Warners, was here on a visit. . . . Tom Gabanks and Mrs. Hazel Check, with Wilkin Theatre Service, were married June 16. . . . Mildred Castleberry, Martin thea- tre booker, is vacationing in South Georgia. . . . John W. Mangham, of Film Classics, has sold his interest in New Orleans and Memphis.

Charles Raymond, completely recovered from his recent long illness, is vacationing at his summer home, Schuete, Cape Cod, and resumes his duties as Lowve theatre division manager about September 1. . . . Rain and wind storm of near tornado proportions killed Sunday evening showing theatre business and theatres were empty Wednesday night as well because of the Louis-Cott light broadcast.

Ed Hinchley, Warner playdate and print manager, was here to consult with booker Tony Stern. . . . Jules Lapidus, Warner eastern sales manager, was due to arrive at midweek. . . . ex-Marine Marvin San- nelson is back in the Warner theatre booking department, relieving Bud Friedman for the job as theatre booking manager.

DENVER

Business was generally good in first run houses, with the world premiere of “Smoky” helping grosses at the Denver, Esquire and Warner. . . . Monogram had films in five Denver first runs this week—“Jugger Proclaim” at Denver, Esquire, “Joe Palooka, Champ” at the Paramount, and “Dark Alibi” at the Crockett. . . . Ditlich’s summer stock, 10 weeks, opened Sunday night to a packed house. . . . C. W. Inman has sold the Hugo, Hugo, Colo., to Marion Smith. . . . Nadine Marie Amato, manager of the East, Trinidad, Colo., and V. E. Casella, married June 22. . . . Dewey Gates is taking over the Piz, Johnstown, Colo., later this summer. . . . Delay in securing materials is holding up opening of Varsity, Canyon, and Colma summer stock or early autumn. . . . Out-of-town exhibitors seen on film row include Ed Schulte and Clarence Chidley, Coper, Wyo.; George Nescher, Springfield, Colo.; Sam Cain, Pueblo, Colo.; Larry Staramore, Colorado Springs; J. H. Roberts, Ft. Morgan, Colo., and C. E. McLaughlin, Las Animas, Colo.

DETROIT

General slackening at the box offices this week. Three days’ rain ending in floods and a tornado cut sharply into business. . . . Otto Smizter and Bob Goldstaff are back at the Fox as assistant managers after military service.

Outstate Round-up: The movement to close business houses one afternoon weekly is spreading out-state, but hasn’t found favor in Detroit yet. . . . The Tham theatre, Deckerville, has been purchased by the Graham interests by Mr. and Mrs. Harold Ogger, Detroit. . . . O. A. D. Baldwin, dean of Baldwin business men, has sold his Bridgeman to his son, Dan. Dan takes over after his discharge from Perry Jones Military Hospital. He was wounded while serving in Europe. . . . Three theatres are credited with unusual work in recent cancer drive in Iron Mountain area: Brumart theatre, Bradley V. Stiles, manager, collected $938.51; Colonial theatre, Charles Nelson, manager, collected $187.82; The Rialto, Mrs. Irene Zeni, manager, $75.55. Also serving as theatre booker at the Lyric, Harbor Springs, Russell Cassidy returns to the Walnum hardware store of which he is a partner. . . . Manager Dennis of the Lyric, Paw Paw, has installed new seats throughout the house. . . . R. G. Hoag returns to Sebewaing as manager for the Dallas exchange of United Artists, replacing J. E. Nine, who takes over the Arkansas Oklahoma territory, but continues to make his headquarters in Dallas. Mr. Laird has been with UA for 14 years, and previously was with the old First National company.

The Dallas chapter of Paramount’s 25-Year Club was inaugurated with a dinner for exchange employees, honoring Louise Kay, William Simmons, Julia Purvis and Lea Taylor. . . . J. J. Donohue, division manager, Hugh Brady, Denver district manager and Duke Clark, district manager of this territory were speakers. . . . J. B. Underwood, southern division manager of Columbia, entertained the press of Fort Worth with a cocktail party in the Blackstone Hotel last week.

MOTION PICTURE HERALD, JUNE 29, 1946
the Lincoln. He has been with the Ashmun theatre, Caro. John L. Loeffer stays with the Lincoln as projectionist. . . Louis T. Kellam, veteran, of Hancock, has been assigned to the Milwaukee office of Fox-Wisconsin Amusement Corp, as assistant manager of the Braumart theatre, Iron Mountain. . . Application has been filed by W. H. Ledbetter to erect new theatre at Nashville denied by CPA.

INDIANAPOLIS

New attractions all around have bolstered grosses at the first run houses this week, but film business generally is still suffering from the heat. And when it isn't hot, it rains. Charles Metzger of the Production Code Administration was in from Hollywood to spend a vacation with his mother. He was secretary of the Associated Theatres Owners of Indiana before he went west. . . Foster Gauker, MGM branch manager, leaves this Saturday on a fishing trip to Minnesota.

Personal changes in the Katz-Dolle group were announced with the arrival of Vernon Burns, just out of the air force and formerly with Loew's in New England and Famous Players in Canada, as assistant manager at the Circle. . . Joe Armentrout is back from the army as manager of Carl Niese's Vinnie. Niese has opened his cottage at Wawasee and is there for most of the summer. . . D. D. Lee of Montezuma, A. McCarthy of Pendleton, Roy Harrold of Rushville, Larry Shubnell of Elwood, J. C. Schilling of Connersville, W. A. Handley of Franklin, W. L. Pessen of Jasonville and Mr. and Mrs. J. B. Sconce of Edinburg were in town shopping for films this week. . . Johnny Kellam, manager of the Talbott, was called to New Albany by the death of his brother.

MILWAUKEE

Hot weather really hit boxoffice grosses a solid rap this week and most situations felt the jolt. It was out in the open for just about all regular theatregoers. . . New officers of the RKO Showmanship Club are: George Bush, president; Florence Sand, treasurer and Lorraine Mueller, secretary. . . Robert Guiterman, operator of the Capitol theatre, Manitowoc, was in town and toured the exchanges.

Joe Neger, 20th-Fox branch manager, was host to drive leader Jim Grady and Ted Shaw of New York, as well as Jack Lorentz, district manager. . . Ralph Maw, MGM district manager, met with John Kemp, Milwaukee resident manager. . . Columbia manager Oscar Ruby attended company gatherings in the Windy City. . . Jack Frackman, Republican manager, was a Chicago visitor on company affairs. . . Kenneth Siem, former United Artists salesman, is now selling film for Republic in the upper Wisconsin territory.

MINNEAPOLIS

Scores of representatives of the film industry in Minneapolis attended the funeral of William A. (Al) Steffes in a final tribute to a man who had long been a leader in the theatre business. . . Twentieth Century-Fox executives from New York who stopped over at the office here for a day included Bill Gehring, Jack Bloom, Roger Ferri and Jim Grady. . . Aimed at reducing traffic accidents, a short, "It's Wanton Murder," is being shown at loop theatres. It is sponsored by the Minneapolis-Street Railway Co. . . Mel Delay, associate producer of the Teen Age series for Monogram, was a recent visitor.

The Gopher theatre, Minneapolis, and the Tower in St. Paul, interrupted shows to broadcast the Louis-Corn go over public address systems. . . Mrs. Donna Skinner Eggie, former secretary to Jack Cohen, 20th-Century-Fox manager, is back at the office after being gone for two months following her marriage. Her stay will only be temporary and Mrs. Jean Levy has succeeded her. . . Berdelle Newzil, 20th-Fox assistant cashier, is leaving for marriage and will live in China.

Roy Miller, manager of Universal film exchange, headed a delegation of nine of his office force to the company's convention in New York. . . James H. Eshelman, manager of the Paramount theatre in St. Paul, has been promoted to head Paramount's three theatres in Rochester, N. Y. He will run the Uptown in Minneapolis.

OMAHA

Heat that soared to temperatures of 109, and 25-mile-an-hour winds seared this territory over the weekend, but a four-inch rain followed in a 48-hour period to offset most of the threatened damage to crops. . . Meantime, theatres, featuring largely midweek bills and second runs, enjoyed firm business under both extremes in weather.

Carl Rose, York exhibitor and Elk exhibitor in that Nebraska town, is attending the national Elk convention in New York. . . B. H. Hayne has purchased the Amusco at Hooper, Neb., from Roy Bost, mayor of the town. Theatres here got a break during the week when City Council announced it was halting issuance of carnival permits and additional liquor licenses for the rest of the year. . . O. J. Hegna will manage the theatre business men of the town are opening at Rembrandt, Ia.

Claud Jenkins, son of the owner of the City, at David City, is absent from the theatre while recovering from a heart attack. Virginia Stahler, Warner Brothers secretary, has resigned.

PHILADELPHIA

Sol Getzow, manager of the Colonial, is in University Hospital for an operation. . . Sam Gross, 20th-Fox manager, said good-by to his wife and two sons, as they flew off to Hollywood for a two-month stay. . . Cass Daley and her husband, Frank Kinzel, arriving here for a visit to the old homestead in the Logan section. . . Wanda Salmono, of Warners' booking staff returned from her vacation Mrs. Clayton LeGrinn.

William Goldman's new theatre catches two rumors this week, the name will be "William Goldman," and the opening show might be "Kid from Brooklyn." . . Editha Gabriel, Capitol exchange, just back from vacation. . . Bill Brooker, Paramount exploiter, recently visited the Washington territory. . . George D. Hutcherson, Warner's office manager, was a Boston vacationist. . . Jules Lapidus, Warner eastern sales manager, visited the local exchange in connection with the Wild West Sales Drive.

Fred Sandy, PRC's new manager, is now situated at the Adelphia Hotel. The local exchange group made a small party out of his first screenings. . . The grosses for "The Blue Dahlia" are topping the town in terrific fashion.

PORTLAND

The relapse into hot weather reduced grosses 10 to 15 per cent, patrons flocking to door amusement. . . Manager Archibald, Down Town and Blue Mouse theatres, advises the former house is operated on the basis of leave of absence uncertainty. . . Lou Metzlar of Evergreen Theatres, now is associated with the Paramount theatre. . . Frank L. Newman, Sr., Pacific Northwest general manager of Hamrick-Evergreen Theatres, is ill with virus pneumonia. . . Albert Finke, Portland manager, is slightly improved.


ST. LOUIS

The much-bemoaned St. Louis hot weather hit the city hard last week and the natives took to the customary outdoor attractions. However, strong product at the first run houses enabled the theatres to overcome their handicaps and everyone did good business. . . As an example of what the houses will have to back, was the record-breaking 100,000 attendance chalked up by the outdoor Municipal Opera in 10 days of "Desert Song." . . Bob Hope and an all-star Hollywood cast, including stars east of 42, arrived here for a one-nighter at Municipal Auditorium Thursday, with tickets scaled from $2 to 4. . . Griffith, Inc., a Delaware corporation, owning and operating theatres, has been authorized to operate in Missouri as a foreign corporation. It plans to use $23,700 of its capital in Missouri.
MEXICAN INDUSTRY IN CRITICAL SPOT

Over-Production, with 50 Films Held, Too Many Studios Chief Factors

by LUIS BECERRA CELIS

in Mexico City

Too many pictures, too many studios, and too many debts have put the Mexican industry in a critical situation.

Over-production has forced no fewer than 50 pictures into cold storage and several pictures that were expected to be great box office successes developed into poor moneymakers.

The advancement of studio expansion at great cost to Mexico, which will soon give this country five large and modern plants, is likely to add up to a heavy loss for investors because of this over-production.

$5,000,000 in Debt

While banks are continuing to lend the industry money, the industry is already in debt about $5,000,000—represented by those 50 frozen films.

The Nacional Bank of Mexico, this country’s largest private bank, and the Nacional Financiera, the Federal Government’s fiscal agency, are said to be the largest private backers of the industry. Reports are found to be erroneous that the industry’s own bank, the Banco Cinematografico, is bankrupt. Profits of this bank during the first five months of 1946 were $46,536, while those for 1945 totaled $265,325, which was 33 per cent of the bank’s capital. This capital was recently increased to $1,000,000.

Additionally, the industry has received loans, credits and discounts totaling $78,346 up to May 31, this year, from the film trade bank, the Banco de la Industria Filinica.

Cautious About Loans

Reliable information has it that the industry bank has proceeded with great caution in its loans. The maximum loan the bank has made per picture has been only $60,000. This works out practically at a ceiling loan of between 50 and 30 per cent of the cost of a picture. Since every producer must repay the loan from the first proceeds of the picture and since each producer is almost certain of getting back at least 50 per cent return on his picture, the bank is thus assured of rarely losing money.

Financial conditions of the industry, however, are said to be normal and its only problem is the 50 frozen films, in which the Banco Cinematografico has a cash interest of about 15 per cent. The National Bank had an interest in about 30 per cent of all pictures made in Mexico.

In regard to studio expansion, produc-

20th-Fox to Open in Middle East

Emanuel Silverstone, home office representative for Twentieth Century-Fox International, returned to New York last week after four months in the Middle East and announced the company would establish offices in Lebanon September 1 for Lebanon and Syria and in Iraq, January 1. The company already has offices in Egypt and Palestine.

Mr. Silverstone visited Greece, Egypt, Palestine, Lebanon, Syria and Iraq and was, in company with a couple of packaged diesel engines, to fly to Iran. That trip was cancelled at the last moment.

A rising market in Palestine, Mr. Silverstone told the trade press Tuesday, indicates that business in Palestine soon will be greater than in any other area in the Middle East. Theatre attendance was increasing there, he said, in spite of one of the highest admission rates in the territory. The country has only 53 theatres, 23 of these in the three largest cities. However, new building is being held up because of the need for housing. Twentieth-Fox product plays as is in Palestine—no subtitles, no dubbing.

Major Studios Dismiss Painters, Carpenters

The major studios last Thursday dismissed approximately 1,000 painters and carpenters, who, with the blessing of the Conference of Studio Unions, have refused to work on sets for Technicolor pictures where cameras were used that were serviced by other than the non-AFL International Association of Machinists, Local 1185.

By midweek the studios were still operating without either the carpenters or painters although set preparations were at a standstill and production faced a gradual stoppage for lack of sets.

Some CSU officials have expressed a willingness to submit this matter to arbitration, but Herbert K. Sorrell, CSU head, told a meeting of workers Sunday, in Hollywood: “We will take up where we left off in last year’s strike, concentrating first on MGM,” if the studios call in replacements for the painters and carpenters. Meanwhile, studio officials said the studios would not close down.

Set Atomic Bomb Short

Production of “Our Last Chance,” a documentary short subject dealing with the atomic bomb, has been announced by Warner Bros. Designed along the lines of “Hitler Lives?” the new subject will be directed by Saul Elkins under the supervision of Gordon Hollingshead.

Siritzky Distributes 3

Siritzky International Pictures Corporation, New York, is distributing Marcel Pagnol’s “The Baker’s Wife” with Raimu. In September the company also will release two other Pagnol pictures, “The Well-Digger’s Daughter” and “Nais.”
303 Released to June 22: Good Flow of Product Expected for Summer

The product trend for the current season, as it has been in past years, is toward fewer pictures than the pre-season commitments indicated. This is considered due to the continuing emphasis on bigger and better pictures with longer running times and more elaborate costumes, settings and production budgets.

According to the announcements last summer from the 11 major companies, the 1945-46 season was to see a minimum of 429 feature pictures. To June 22 some 303 of these have been delivered, and according to the home-office dates, there will be a maximum of 388 for the season. This compares with the 370 released during the 1944-45 season, when from 462 to 477 were announced.

Numerous Elaborate Films Scheduled

Indicative of the trend toward bigger pictures, the current product year has seen (or will see shortly) such lavish productions as Columbia’s “Gilda,” starring Rita Hayworth; MGM’s “Weekend at the Waldorf,” with an all-star cast, and “The Green Years”; Monogram’s topical “Alleen Wives” and “Black Market Babies”; Paramount’s Academy Award winner, “The Lost Weekend”; and the Hope-Crosby vehicle, “Road to Utopia.”

The remaining nine weeks of the current season, however, will see from 72 to 79 pictures being released by the companies, guaranteeing a steady flow of product to exhibitors during the summer months. A study of the forthcoming schedules, company by company, follows:

COLUMBIA

With 42 pictures already released during the current season Columbia has scheduled eight more for the remaining summer months, including: “Return of Rusty,” June 27; “So Dark the Night,” July 4, and “Cowboy Blues,” “Desert Horseman,” “Heading West,” “Personality Kid,” “Sing While You Dance” and “The Unknown.”

MGM

MGM has scheduled four pictures for release in the coming weeks, which will make a total of 29 pictures delivered for the season. The pictures are: “Two Sisters from Boston,” set for September release but already showing in advance releases in some key cities; “Boys Ranch,” “Conquest of Lassie” and “Faithful in My Fashion,” all set for release in August.

MONOGRAM

By September 1, Monogram will have delivered a total of 39 pictures or five less than announced for the season. To mid-June, 25 have been released. The 14 pictures to come during the remaining weeks include “In Fast Company,” June 22; “Strange Voyage,” June 22; “Train to Mexico,” June 29; “Shadows of the Range,” “Shadows Over Chinatown,” “High School Hero,” “Below the Dead Line,” “Bowery Bombshell,” “Decoy,” “The Ghost Busters” and “The Missing Lady.”

PARAMOUNT

Paramount has delivered 20 pictures so far, and another four are set for summer release to bring their total deliveries to 24. The features still to come are “Hot Cargo,” June 28; “To Each His Own,” July 5; “O.S.S.,” July 26, and “The Searching Wind,” August 9.

PRC PICTURES


RKO RADIO

Promising 37 pictures for the current season, to date RKO has delivered that number, which includes six “Specials” and a reissue of “Pinocchio.” Still to come this summer are; “Lady Luck,” “Sister Kenny,” “The Gentleman from Mississippi,” “The Plainsman and the Lady,” “Under Nevada Skies,” “Man from Rainbow Valley.” “One Exciting Week,” “Rendezvous with Annie,” “Rio Grande Raiders,” “Sante Fe Uprising,” “Specter of the Rose” and “Traffic in Crime.”

TWENTIETH CENTURY-FOX

To June 22 Twentieth Century-Fox has delivered the number of pictures originally announced for the season—28 in all. However, five additional features are scheduled for release this summer. They are: “Smoky,” in July, and “It Shouldn’t Happen to a Dog,” the same month. In August, “Centennial Summer,” “Anna and the King of Siam” and “Deadline for Murder” will be released.

UNITED ARTISTS

Four or five pictures are scheduled for release during the summer months to bring the season’s total for the company to 18 or 19 pictures. Pictures still to come under the current product schedule include: “Angel on My Shoulder,” “The Devil’s Playground,” “Harry V.” “Little Jodine” and possibly “Sin of Harold Diddlebock.”

UNIVERSAL

To June 22 Universal has delivered a total of 40 features and for the remainder of the season has four definitely slated for release through July, with three or four more, as yet unannounced, for possible release in August. This will bring the total to 47 or 48 for the 1945-46 season. The five pictures scheduled for summer release are: “Lover Come Back,” June 21; “Inside Job,” June 28; “Her Adventurous Night,” July 5; “Danger Woman,” July 12, and “Canyon Passage,” July 26.

WARNERS

Warners will meet the commitments made at the beginning of the season when they announced they would release from 19 to 25 pictures. To June 22 a total of 20 have been delivered, and four are scheduled for summer release. They include: “A Stolen Life,” July 6; “Of Human Bondage,” July 20; “Night and Day,” August 3; and “Two Guys from Milwaukee,” August 17. Early in the season Warners also distributed “Appointment in Tokyo” for the War Activities Committee.
**THE HOLLYWOOD SCENE**

**“Ah, Wilderness” To Be Set to Music by Metro; 52 Pictures Shooting**

**Hollywood Bureau**

Seven new pictures were started during the week, and work was completed on eight others, which brought the shooting index down one notch to 52.

MGM launched “Summer Holiday,” a musical version of the well-known Eugene O’Neill play, “Ah, Wilderness.” Filmed in Technicolor, it will feature 13 song numbers composed by Harry Warren and Ralph Blane. Mickey Rooney, Walter Huston, Gloria De Haven, Marilyn Maxwell, Agnes Moorehead, Frank Morgan and Selena Royle compose the cast. Rouben Mamoulian is the director; Arthur Freed the producer.

Producers Kay Francis and Jeffrey Bernard brought before cameras their expose of the matrimonial bureau racket, “Wife Wanted,” which will be released through Monogram. In addition to Miss Francis, the cast includes Robert Shayne and Paul Cavanaugh. Phil Karlson is directing.

**Monogram Film Based on “Bringing Up Father”**

Another new Monogram venture is “Bringing Up Father,” the first of two films based on the George M. Cohan comic strip, which Barney Gerald will produce. The cartoon artist has been signed for a role in the film, and Joe Yule will play “Jiggs,” with Ronnie Rino as “Margie.” Others in the cast include Anthony Warner, Sara Berner and Harry Bradley. Eddie Cline is the director.

“The Gloved Hand,” a melodrama, got under way at Columbia. John Haggott is producing, and the film is John Sturges’ second directorial assignment at the studio. Heading the cast are Anita Louise, Robert Scott and Michael Duane.

The second of the new series of “Hop Along Cassidy” Westerns for United Artists release was launched on location at Kernville, Calif., with William Boyd, Andy Clyde, Rand Brooks, Jane Randolph and Stephen Barclay in the cast. Lewis Rachmil produces; George Archainbaud directs.

The new Pine-Thomas production for Paramount is “Jungle Flight,” with Peter Stewart directing Robert Lowery, Ann Savage, Barton MacLane and Douglas Fowley. Universal’s new venture is “Rustler’s Roundup,” a Western featuring Kirby Grant and Fuzzy Knight. Wallace Fox is the producer-director.

**Incidental News of Pictures-to-Come**

Enterprise has purchased “The Love Story of Sarah Q,” an original story by the noted British novelist and mystic, Christo-pher Isherwood. Producer Wolfgang Reinhardt will not put the picture before the cameras until next spring. Barbara Stanwyck is set for the feminine lead, and two male stars will be selected to play opposite her. . . . Tay Garnett has been signed by Paramount to direct “The Big Haircut,” a story of the wheat belt. Alan Ladd and Bri-ann Donlevy are to be starred in the Robert Fellows production.

Gene Tierney and Rex Harrison will co-star in “Brittanica Mews,” a novel by Margery Sharp. The background is a London slum which eventually becomes a fashionable place to live. William Perlberg will produce. . . . Liberty Films has acquired the screen rights to Charles Belden’s novel, “Give Us This Night.” The picture will be George Stevens’ second production for the company, which releases through RKO Radio.

Laraine Day’s first stellar part, following her release from her MGM contract, will be the title role in “Alice Adams,” a remake of Booth Tarkington’s famed Pulitzer prize-winning novel. Bert Granet will produce for RKO Radio. . . . Jane Wyman, Robert Hutton and Janis Paige are set for starring roles in “The Wallflower,” which Alex Gottlieb will produce and David Butler direct for Warners.

**Paramount Sets Top Musical From “Connecticut Yankee”**

Mark Twain’s immortal story, “A Connecticut Yankee in King Arthur’s Court,” has been acquired by Paramount, as well as the songs and score of the Broadway musical based on the book. It was in this production that the Rodgers and Hart hit tunes, “Thou Swell” and “My Heart Stood Still,” were introduced. Paramount will combine the musical and story properties into a top-budget musical.

A merger involving the television interests of Patrick Michael Canning and Edgar Bergen has been arranged. Canning’s present studio, to which will be added two new television stages, will serve as producing center for the pair. . . . Tom Conway, of “Falcon” fame, has been signed to a long term contract by Eagle-Lion, and will appear in a major role with Franchot Tone in “Repeat Performance.” . . . Evelyn Keyes has been chosen for the feminine lead opposite Dick Powell in “Johnny O’Clock,” which Robert Rossen will direct and Milton Holmes produce at Columbia.

Harry Von Zell, radio and screen comedian, has organized his own company to produce a series of Westerns, starring himself and Bob Steele. The pictures will be set in the present, and will include juvenile delinquency themes. . . . Benedict Bogeaus has signed Henry Fonda to co-star with James Stewart in “A Miracle Can Happen.” . . . Linda Darnell has been assigned a top role in the current 20th Century-Fox production, “I Wonder Who’s Kissing Her Now.”

**Hal Wallis Buys Suspense Story for Stanwyck**

Hal Wallis has purchased “Be Still, My Love,” a suspense story by Jane Truebull. Barbara Stanwyck will be starred in the role of a psychology instructor. . . . Anna Q. Nilsson, well known star of silent days, has been chosen for a major role in “The Secret Heart,” forthcoming MGM film which will co-star Chaludette Colbert and Walter Pidgeon. . . . Seymour Nebenzal has signed Peter Lorre for a top role in “The Chase.”

A story dealing with the life of Mother Cabrini, first American to be canonized, will be one of Bryan Foy’s biggest productions for Eagle-Lion during the coming year. . . . Producer George Jessel has signed a new three-year contract with 20th Century-Fox. Among pictures assigned to him under the new deal are “Band Wagon,” “Brooklyn Bridge” and “Missouri Waltz.” . . . Minna Gombell has been chosen for a featured role in Samuel Goldwyn’s current production, “The Best Years of Our Lives.”

Producer Stephen Ames’ third Technicolor picture for RKO Radio will be “Out of All Time,” an original by Leonard Praskins and Wanda Tuchok, which the studio has purchased for him. Laid in post-war England, it is based on the theme that nothing can separate true lovers. . . . Richard Maltman has been assigned to produce two pictures for Paramount: “The Innocent Mrs. Duff” and “Abigail, Dear Heart.” The former is based on a novel by Elizabeth Sanxay Holding, the latter on an original story by Richard Branston and Ruth McKenney.

Walter Reisch, who directed “Two
Hearts in Three-Quarter Time,” and other European films, has been signed by Universal to a term contract as a writer-director. . . . Nancy Guild has been assigned the starring feminine role opposite George Montgomery in ‘The High Window,’ Raymond Chandler melodrama, which Robert Bassler will produce and John Brahm directs for 20th Century-Fox . . . . Thomas Mitchell has been selected for an important part in “High Barbaree,” now shooting at MGM.

Republic has signed Nelson Eddy to a term contract, and has purchased an operetta by Rudolph Friml, “Will Tomorrow Ever Come,” to serve as Eddy’s first starring vehicle for the studio. Allyn Dwane will produce and direct.

**Musicals Better Today: Schwartz**

Musicals are better than they used to be, and the studios are turning out precisely the appropriate number of them in proportion to the number of pictures of all kinds produced.

This is the opinion of Arthur Schwartz, who has been responsible for rendering an overall opinion resides in the box-office record of “Cover Girl,” which he produced after a distinguished career of Broadway musical production, and in the yet unreleased “Night and Day” which the Brothers Warner regard highly enough to have made it the pièce de résistance of its Twentieth Anniversary of Sound celebration.

Producer Schwartz confides this opinion, and offers substantiating evidence, over a table at Lucey’s, where at noontime top stars are a dime a dozen but a minute steak brings $2.75, and adds that he’s off in a week to produce a Broadway show, in collaboration with George S. Kaufman, Nunnally Johnson and IRA Gershwin, before doing another picture.

Among the reasons why musicals are better than they used to be, says the producer-composer, who collaborated with MGM’s Howard Dietz in staging “The Bandwagon,” is that studios have come around to the conviction that the musical is properly an entertainment form distinct from others. Time was, he remarks, when the accepted technique of screen musical production consisted of casting a few players in a little bit of some kind, usually having to do with show business, and interpolating into the telling of it as many and as varied extraneous songs, dances and production numbers as the running time and the budget would accommodate. What came up, he points out, was a kind of vaudeville bill on film, lacking, however, the benefit of experienced vaudeville programming, instead of a motion picture.

**Says Musical Producers Want Worthy Stories**

Latterly, observes the producer who refrained from mentioning having collaborated on the screenplay of the vaudeville-like “Thank Your Lucky Stars,” producers of screen musicals have tended to make certain that they have a story worth telling before they start telling it, and to plan the telling in such a way that a musical number comes along in the course of and as a part of the story, advancing the narrative, even if ever so slightly, instead of leaving it parked on a siding while the bespangled express thunder’s past. As a consequence, he sums up, the musical possesses unity, a circumstance which audiences may not consciously comprehend but respond to no less favorably.

Producer Schwartz’ Broadway production is to be a play with music, rather than a musical in the large sense, and it will underwrite the representation of the institution of divorce by satirizing the types of people who go in for it as if it were bridge. He believes a producer should alternate between stage and screen, for the same reasons actors do and for some additional ones, and he expects to return to Hollywood in the winter and do another picture probably on his own or under a participation deal with a major company. About one picture a year is enough, he says, and the record of “Cover Girl” appears to bear him out.

**Goldwyn Plans Four Features**

Samuel Goldwyn announced this week final plans for the 1946-47 season, calling for the advancement of production plans for filming the Robert Nathan novel, “The Bishop’s Wife,” with Cary Grant, David Niven and Teresa Wright. Mr. Goldwyn reportedly paid $300,000 for the screen rights to the novel.

“Earth and High Heaven,” the Gwethalyn Graham novel, will be filmed in Technicolor, probably in February, 1947. Many of the exteriors will be shot in Canada.

Two pictures are now in production on the Goldwyn lot. These are “The Best Years of Our Lives,” starring Myrna Loy, Fredric March, Dana Andrews, Teresa Wright, Virginia Mayo and Hoagy Carmichael, and the Danny Kaye comedy, “The Secret Life of Walter Mitty,” a Technicolor feature which is not expected to be finished before September.

“Best Years” will have a pre-release showing in New York about Christmas time. “Walter Mitty,” for which a new title is likely, will be shown next spring.

These four pictures will be released by RKO. The company is expected to make the formal announcement of the deal at its sales convention, July 1-3, at the Hotel Waldorf Astoria, New York.

The current Danny Kaye picture, “The Kid from Brooklyn,” is now receiving its first key showings around the country.

**Producing Artists Plan Four to Six Yearly**

The newly-organized Producing Artists, Inc., plans to produce four to six high budget pictures annually, it was announced in Hollywood this week. Arthur S. Lyons is president and Joseph Justman is vice-president of the company, backed by Hollywood and New York capital.
William S. Hart, Two-Gun Hero of Silent Era, Dies

WILLIAM S. HART, the legendary two-gun hero of the motion picture's earliest "wild westerns," the model for all to follow, died Sunday night at the California Lutheran Hospital in Hollywood of what the doctors described simply as "old age."

Death came only three days after a 10-day court battle in which his son, William S. Hart, Jr., and his long-time friend, G. H. Frost, were awarded custody of his well-being and his estate, estimated at nearly $1,000,000.

Ill frequently during the past five years, death came to Mr. Hart "without a struggle," said his physicians, "just as though he were asleep."

Exact Age Uncertain

His exact age is not known. Estimates range all the way from 73, according to Who's Who, to 83, according to hospital records.

A major screen figure during the silent era, Bill Hart was the idol of thousands of boys, the ideal of as many thousands of women.

He was a straight-shooter, a silent, strong and noble screen character, who so firmly set down the rules of behavior for screen cowboys that the Hart formula for entertainment was never tampered with until it was discovered that cowboys could sing.

Mr. Hart made his stage debut in New York in 1899 and played a number of Shakespearean roles, including Romeo to Julia Arthur's Juliet. In that year he created the role of Messala in "Ben Hur," in which he appeared for two years.

By 1905 he was starring in "The Squaw Man," and in 1907 he played the title role of "The Virginian" and from there he went to "The Trail of the Lonesome Pine." Then he was evolving the western character he was later to popularize on the screen.

To Hollywood in 1914

In 1914 he went to Hollywood for $25 a week, fearing an uncertain future. He made his screen debut with Thomas Ince in a two-reel subject, "Two-Gun Hicks," and began to attract attention with "On the Night Stage," a Mutual Master production.

From then until 1926, when he retired, just before the advent of the talking picture, Hart played his imperturbable way through scores of pictures. His staunch defense of a black-and-white moral code, his abrupt and deft handling of screen villains and his sentimental renunciation of all love interests stamped almost all of his films for immediate success.

He shortly formed a company with Mr. Ince and made "Wolves of the Trail" and many others. In 1919 he organized the William S. Hart Company and was his own producer. He made about 27 pictures for the Famous Players-Lasky Corporation at a cost of $4,500,000 and received nearly 100 per cent profit on the deal. He was in the $10,000 a week class, was his own director, sometimes his own scenarist.

Although born at Newburgh, N. Y., Mr. Hart lived for the first 15 years of his life among the settlers and Indians of the Dakotas. He knew the west and insisted upon authenticity in his pictures, best known of which were "The Disciple," "The Patriot" and "Travelin' On."

Made "Tumbleweeds" in 1926

Mr. Hart produced his last picture, "Tumbleweeds," in 1926 as a member of the original United Artists group which he had joined about two years earlier. Dissatisfied with the handling of that picture, Mr. Hart filed charges against the company and the matter was fought through the courts until 1940 when the New York Court of Appeals decided in favor of Mr. Hart.

A few years ago he gave a number of his pictures to New York's Museum of Modern Art Film Library where they are shown periodically. In 1943 the actor disclosed that he had completed arrangements to give his 300-acre estate, near Los Angeles, to the community and to turn his house into a museum.

"It's the least I can do," he explained then, "to show my appreciation for the support the public gave me during my long career."

Funeral services were held Wednesday afternoon in the Church of the Resurrection at Forest Lawn Memorial Park, Glendale, Cal.

Paul M. Banker

Paul M. Banker, 55, veteran Dayton, Ohio, exhibitor, operating the neighborhood Mecca theatre, died at his home June 24, following a stroke. He had been treasurer of the Dayton Variety Club for eight years. His widow and two sons survive.

Theatres Back Anniversary of Sound Birthday

Warner Brothers' Twentieth Anniversary of Sound celebration gained momentum this week all along the line from theatre lobbies to the halls of Congress.

All theatres in the Warner circuit and an increasing number of outside-the-family circuits and independent exhibitors have placed "talking pictures" advertising copy in their lobbies. Currently well over 2,000 theatres are displaying the 40 by 60 anniversary poster. More than 10,000 will eventually feature the posters.

Anniversary Week Set

Then from Omaha has come a promise that approximately 300 theatres in the Nebraska territory will play Warner product daily through the week of August 6—Anniversary Week. In addition numerous theatres in the San Francisco area will join in the celebration and will cite the anniversary via newspaper advertisements. These include in addition to the Fox West Coast Circuit, the T. & D. Circuit of 32 houses, the Golden State Circuit of 38 houses, the Blumenfeld Circuit of 27 houses, the Redwood Miland Circuit of 25 houses and more than 125 independent theatres.

Meanwhile, Warners has announced that "Night and Day," the Technicolor Cole Porter musical selected to key the West Coast anniversary, will have a special advance world premiere Thursday, July 25, at the Hollywood theatre, New York. Following the preview, the picture will play in 250 theatres concurrently beginning August 6.

All of this flurry has caught governmental attention. Pennsylvania's Senator Francis J. Myers took the Congressional floor last Friday to congratulate Warners and the entire industry on the anniversary of sound pictures.

"Every American had occasion, during the years that we were engaged in a second world conflict, to witness the superlative contribution of motion pictures to the winning of that gigantic struggle," the Senator said.

Cites Public Service

Speaking of Warner Brothers, he concluded that "it was a distinct public service to create the sound film and I therefore earnestly congratulate those pioneers in the production of sound motion pictures on this twentieth anniversary."

In a speech read into the Congressional Record, the Senator traced the development of the sound film from August, 1926, to date. Complementing this action, the governor of Ohio has issued a proclamation designating August 6 as Twentieth Anniversary of Talking Pictures Day, and the governor of Massachusetts has set aside the week of August 6 for celebration.
Rank Organizes Overseas Unit For Theatres

London Bureau

To absorb and operate J. Arthur Rank's overseas theatres, Gaumont-British Picture Corporation and Odeon Theatres, both Rank-controlled, jointly have formed Overseas Cinematograph Theatres, Ltd., capitalized at $6,000,000. The new organization will not deal with any future holdings in the United States, but does especially apply to those theatres in Canada, New Zealand and Egypt.

Indirectly, the new arrangement expands Twentieth Century-Fox interests, since that company has holdings in Gaumont-British, on the directorate of which are Syros P. Skouras, W. C. Michel and Larry Kent, all 20th-Fox executives.

Gaumont-British and Odeon are financing the new company equally. On the board of directors of Overseas are John Davis, Mr. Rank's liaison to his overseas operations; Leslie Farrow, managing director of various Rank companies; Brian Mountain and Mark Ostrer.

The largest property acquired by the company is the Odeon circuit of Canada, which now has more than 110 theatres and is planning between 40 and 70 others.

British Producers Approve Central Casting Plan

The British Film Producers Association has approved the formation of a central casting bureau, it was reported from London last week, and has set up a committee to consider the international exchange of technicians. A further committee was formed to study the position of the British industry under the current Quota Act and to make recommendations to the Films Council, which would in turn be submitted to the Government, for safeguarding the industry when the Quota Act expires. Heading this committee is Sir Alexander Korda. Serving with him are Major Baker, George Archibald, Arthur Jarrett, Robert Clark and Michael Balcon.

ACT Will Demand Import Restrictions for England

The Association of Cine Technicians announced in London June 19 that it would press for restricted film imports when a new film quota act is prepared. George Elvin, secretary of ACT, observed that "when England is producing 200 features a year, an enlightened Board of Trade should have no difficulty in controlling the flow of imports." Ralph Bond, ACT vice-president, urged the replacement of present quota regulations with arrangements based on the number of imported films as related to the volume of British product.

Cutting Sees Expanding Film Markets Abroad

Jack W. Cutting, director of the Walt Disney Studio's foreign department, returned to this country early this week after a five-month trip abroad, during which time he visited England, France, Italy, Sweden, Denmark and India. Mr. Cutting said he was impressed with the possibilities of the Indian film market for American product, and RKO is preparing to distribute a Hindu-language version of Walt Disney's "Bambi." No dubbed American pictures have ever played India and almost certain success of this feature will open a new market, he said. Mr. Cutting also indicated that the foreign film market in general was opening up.

Pathé Eagle-Lion To Produce 22

Pathé Eagle-Lion will produce 22 pictures, at a total budget in excess of $20,000,000, during the 1946-47 product season. Bryan Foy, executive producer, announced in Hollywood last week. Three of the project ed pictures will be filmed in Cinicolor, and six will be package deals, he said.

The company will name a president within a week or so, and home offices will be established in New York, Mr. Foy said, but the advertising and publicity departments will function from Hollywood. Reeves Espy will remain with the company as executive assistant and general manager.

At some future date, according to Mr. Foy, Pathé Eagle-Lion will join either the MPA, the SIMPF or the Independent Motion Picture Producers Association.

Publicists Aid Food Drive

The Tub Thumpers of America, Inc., Tub No. 1, was to have held a "Famine Dinner" at the Parker House in Boston, Thursday evening. Admission was to have been by ticket plus three cans of food which will be sent to aid the starving countries of Europe. The Tub Thumpers is an organization of public relations and publicity men and women of the amusement industry.

Commons Rejects Plea to Reduce Admission Tax

by PETER BURNUP

in London

After an all-night session, the House of Commons Tuesday rejected by a vote of 205 to 65 an amendment to the Finance Bill calling for a reduction of the cinema entertainment tax.

In moving the amendment, Sir Wavell Wakefield urged that the working-class areas needed cheaper prices.

"Things are pretty grim these days," he said, "and it is only right that some concession be given to help the public maintain its morale. There is nothing like the cinema for keeping people's spirits high."

He also argued that a tax reduction would greatly help the small exhibitors now experiencing difficult times and emphasized the importance of film exports, saying that American producers got production costs back in America and profit from overseas whereas British films are dependent mainly on British showings.

Mr. Wakefield argued that tax reduction would benefit British production and increase export possibilities.

Resisting the amendment, Hugh Dalton, Chancellor of the Exchequer, regretted that nothing was possible this year but promised to reconsider next year. The amendment would have cost the exchequer £10,000,000 this year: £15,000,000 next year, it was estimated.

Casanave, Katz Close Deal

Casanave-Artlee Pictures, Inc., of New York, headed by Charles L. Casanave, closed a deal last week for the southeastern distribution of two of its Selznick reissues, "Adventures of Tom Sawyer" and "Prisoner of Zenda." The distributor is Katz Pictures Corporation of Atlanta, for Atlanta, Charlotte, New Orleans and Memphis territories.

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**U. A. Withdraws “Outlaw” From Chicago Release**

The United Artists exchange in Chicago has withdrawn “The Outlaw” from local release temporarily. The move followed a statement from Balaban and Katz that the circuit would not continue showings of the film. During the past week, West Side Catholic groups had picketed the circuit’s Marbro theatre, where the film had been playing. W. K. Hollander, director of advertising and publicity for B & K, said the circuit “was not going to play it because the church objected to it.”

It is expected that some adjustment will be made, as B & K had contracted to play the film at all its houses. To date, it has been shown in downtown Chicago at the Essaness Oriental, and at three outlying B & K houses, the Marbro, Uptown and Tivoli.

**Warners Not Playing Film**

Alex Halperin, Warner circuit booker in Chicago, said Warners were not playing the film. A spokesman for the Manta & Rose circuit said it also was not playing the picture. At Allied Theatres, a spokesman said that until the picture had been withdrawn from release, Allied had booked it into many of its theatres. A spokesman for Essaness Theatres said the film probably would play at the circuit houses when it was re-released.

Sid Rose, Chicago branch manager for UA, said the company probably would release the film again some time in July.

In Albany, The Evangelist, official publication of the Albany Catholic Diocese, again has gone on record in opposition to the film. An editorial stressed that the picture was on the Class C, “condemned” list of the Legion of Decency as far back as 1943, and that no revision to bring it within any other classification had been made.

**Grant Delay in Suit**

By stipulation with counsel for Howard Hughes, the Motion Picture Association of America last week was granted until July 10 to amend its answer to the anti-trust suit brought in the U. S. District Court, New York, by Mr. Hughes in connection with “The Outlaw.”

Meanwhile, exhibitors showing the film have been running into difficulties. In New Orleans the picture was branded “obscene, indecent, lurid and unfit for showing” by Judge Gus Voltz of Alexandria, who also imposed two fines of $100 each, and two 30-day jail sentences upon Mr. W. Sasser, manager of the Joy theatre, Alexandria, for showing the picture for two days. The fines and sentences were suspended.

Scheduled to open at the State theatre, Minneapolis, the film was cancelled after protests from church groups.

In Columbus, O., Dr. Clyde Hissson, chief film censor, said that the film would not be shown in Ohio without a number of deletions and that it was possible the film might be rejected entirely.

Meanwhile from Texas it was reported that attempts to obtain bookings for the picture had failed. A deal to get Interstate Circuit to show the film had fallen through.

**Loew Representatives Get Manager Course**

Three representatives of Loew’s International for Finland, Siam and Australia have completed a 10-day orientation course in theatre management conducted by Louise M. Leonard, manager of Loew’s Mayfair theatre, New York. The representatives, Armand Lohiopsis, Finland; Sutorn Jubandu, Siam, and Cecil Gidley, Australia, will return to their respective countries in July as representatives of Loew’s 16-mm motion picture program.

**Warner Outing Held**

More than 1,500 Warner Brothers home office employees and members of their families attended a company boat ride to Bear Mountain, New York, Wednesday, in a re- sumption of the annual excursions that were discontinued during the war. A feature of the day’s events was a “battle of the sexes” softball contest.

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**Early High Court Review Asked by Schine Circuit**

Declaring that the determination of the merits of its appeal can be arrived at only after a careful examination of the entire record of the case, and also after a full opportunity for arguments, counsel for Schine Chain Theatres last Thursday in Washington asked the United States Supreme Court, in a brief, to decline to consider the move by the Department of Justice to delay the appeal.

In papers filed in the U. S. District Court in Buffalo, N. Y., May 31, the Department had declared the bringing of the appeal was premature in view of the fact that there has not been a final decree entered in the case. Basis for the contention was that the plan for reorganization of the Schine circuit has not yet been ordered by the District Court.

**Says Appeal Need Not Wait**

In its brief, Schine pointed out that reference to the reorganization plan was cut from the amended judgment of the U. S. District Court at the insistence of the Government and contended that, therefore, an appeal from the judgment does not need to await the formulation of any plan.

Tuesday in Buffalo Federal Judge John Knight denied two recent Schine motions in its post-trail litigation involving reorganization. The first was for a stay of all proceedings concerning reorganization pending determination of the appeal to the Supreme Court; the second for appointment of a special master to take further testimony. In New Haven, counsel for the Interstate theatre in Greenwich, Conn., pressuring its appeal from the April, 1944, decision of Federal Judge Carroll C. Hincks, dismissing its $5,452,575 anti-trust suit against distributors and others, have asked the defendants to select that portion of the court record which they wish to have printed for the appeal. Prefect, on its own, has had printed 400 pages of the 3,000 page record for its appeal, which is based on the question of damages.

**Jovan Retains Simon**

James Jovan, owner of the Monroe theatre in Chicago, has retained Seymour Simon of the law firm of Schrader and Gould to advance his charges that clearance of first-run theatres and of McKoodles theatre, which is operated by Jones, Linick and Schaefer, together with Balaban and Katz, is designed to restrain subsequent runs in the Loop. The Monroe is dissatisfied with these results of arbitration proceedings filed July 7, 1945.

Defendants in the Jackson Park case, Chicago, filed a final brief with Judge Michael Igoe last Tuesday, reiterating their contention that the Jackson Park plea for an injunction on clearance is entirely a separate matter from the previous Jackson Park case, which they contend was a damage suit.
DEAD END: Sylvia Sidney, Joel McCrea—These old-timers are doing as much business for me as the new ones, and the salesman doesn’t have to hang his head when he prices them to you. Played Saturday, May 25—Henry Sparks, Theatre, Guernsey, Wyo. Small town and rural patronage.

Metros-Goldwyn-Mayer

ABBOTT AND COSTELLO IN HOLLYWOOD

Bad Abbott, Lou Costello—This was silly and not up to their standard, but used it on a weekend for the acting fans. They were pleased, but, with many good comments as they left. The chase in the last scene is so good. So, when they are pleased, so am I. Played Friday, Saturday, May 14, 15, 16—Hammond Theatre, Western, Sherville, Mo. Small town and rural patronage.

ADVENTURE: Greer Garson, Clark Gable—Opened with hands and clipped up. They could not make money. It is not all it is cracked up to be. Although some thought it was wonderful, the majority were a little disappointed. Played Friday, May 22—Staley Lee, New Stanley Theatre, Galena, Ill.

ADVENTURE: Greer Garson, Clark Gable—Over-three weeks and up to previous performances at the box office. Played Monday, Tuesday, June 10—W. F. Shelton, Louis-

burg Theatre, Louisburg, N. C.

AMERICAN ROMANCE, AN: Brian Dennehy, Ann Blyth—This latest did above average business to holiday crowd. It was a little too American for my family. Would recommend “American Romance” if it was a little less American. Running time, 122 minutes. Played Wednesday, Thursday, May 20, 21—Guis Samuelson, Lake Theatre, Ter-

tule Lake, N. D.

BAD BACSOB: Wallace Beery, Margaret O’Brien—Metro gave the exhibitors in this state a wonderful opportunity in letting us premiere a picture made in this state. Picture was very good. Fitted right. Wonderful scenery. Good acting. Played Sunday-Friday—F. J. Bemenu, St Theatre, Guernsey, Wyo. Small town and rural patronage.

BAD BACSOB: Wallace Beery, Margaret O’Brien—A good picture and a business getter. I glad I gave this one a chance. Played Saturday, Sunday, Monday, June 3—Henry Sparks, Sparks Theatre, St. Joseph, Mo.

DANGEROUS PARTNERS: James Craig, Sign Hasso—Nice picture. Well made, etc. but a little too much a family pot boiler. Played Monday, Tuesday, Wednesday, Thursday, June 2, 3, 4, 5, and 6—Staley Lee, New Stanley Theatre, Gal-

en, Ill.

GENTLE ANINE: James Craig, Donna Reed—A rough riding romance. You can usually play Metro’s “Westerns” because they have good plots and casts. Below average business. Played Friday, Saturday, May 29, 30—Samuelson, Lake Theatre, Turtle Lake, N. D.

GIRLS, THE: Judy Garland, John Hodi-

ak—We do not know what the trouble was. Business was very bad. In fact, we failed to gross film rentals. Played Thursday, May 14—3rd picture had given the picture a black eye. Played Friday, Saturday, June 3, 4, 5, 6, 7, 8, 9, 10, 11, 12—Hammond Theatre, Scotts, Cal. Small lumber town patronage.


NORTHWEST MOUNTED POLICE: Gary Cooper, Madeleine Carroll—West won back and picked up this Metro for good business. Played Friday, Saturday, Sunday, Monday, Tuesday, June 5, 6, 7, 8, 9—Guis Samuelson, Lake Theatre, Turtle Lake, N. D.

OUR VINES HAVE TENDER GRAPES: Margaret O’Brien, Edward G. Robinson—Margaret O’Brien’s name spells box office success and a fair deal from Metro. Played it late and at the same play dates as local competition. A picture that will click with your rural trade. Play it, Played Friday, Monday, June 9—Guis Samuelson, Lake Theatre, Turtle Lake, N. D.

POSTMAN ALWAYS RINGS TWICE, THE: Lana Turner, John Hodiak—Good picture. Plays well, but it is a rare one indeed that holds up for three days in a small town. Picture played May 12, 13, 14, 15—Stanley Lee, New Stanley Theatre, Galena, Ill.

SAILOR TAKES A WIFE, THE: Robert Walker, June Allyson—Very nice picture. Good business. Third day wasn’t so good, but then it is a rare one indeed that holds up for three days in a small town. Picture played May 15, 16, 17—Wanda Theatre, Winnemucca, Nev.


THREE OF A ROMANCE: Van Johnson, Esther Williams—Van Johnson, Esther Williams in a modern story, beautifully filmed in Technicolor, and a fair story, Johnson does not appeal to our type trade. Miss Williams is a sensation. Below average at the box office. Played it late, but no regrets. Played Sunday, Monday, May 25, 26—Guis Samuelson, Lake Theatre, Turtle Lake, N. D.

TWO SISTERS FROM BOSTON: Jimmy Durante, June Allyson—We got hurt on this one. Definitely not a small town picture. Mostly it is a rural picture, but the picture was top-heavy with classical music. Played Sunday through Thursday. Played it in small doses, but not in such quantities as this film offered. Several of the few who came walked out. Played Wednesday-Friday, June 13, 14, 15—W. F. Shelton, Louisburg Theatre, Louisburg, N. C.

TWO SISTERS FROM BOSTON: Jimmy Durante, June Allyson—They started walking out on Monday, her first appearance on the screen and by the time he came on for the finale there were none left to walk out. Lowest Sunday and Monday gross in many a day. Played June 9, 10, 11, 12, 13, 14, 15, 16—W. F. Hamilton, Shelby Theatre, Shelbyville, Mo. Small town and rural patronage.

UP GOES MAISIE: Ann Sothern, George Murphy—Not a super picture, but it is one that will please, as do all the “Maisie” pictures—A. E. Hancock, Co-

lumbia Theatre, Columbia City, Ind.

WEEKEND AT THE WALDORF: Ginger Rogers, Warner Oland—This was an interesting picture, but the picture was too heavy with classic music. Played Sunday Thursday. Played it in small doses, but not in such quantities as this film offered. Several of the few who came walked out. Played Wednesday-Friday, June 13, 14, 15—W. F. Shelton, Louisburg Theatre, Louisburg, N. C.

YOLANDA AND THE THIEF: Fred Astaire, La-

ellen—They should have found a store front and got them in to see it. Did a very low gross. Played Tuesday through Thursday. Played June 21, 22—Henry Sparks, Sparks Theatre, Cooper, Texas.

ZIEGFIELD FOLLIES: MGM Contract Stars—A good picture that did not do business, but they are good pictures with public appeal. There have been too many heavy

(Continued on following page)
Monogram

ALLOTMENT WIVES: Kay Francis, Paul Kelly—Plays two working girls who share an apartment, one of which is a very successful business. It is a good picture—Henry Sparks, Spark Theatre, Cooper, Texas.

BLACK MARKET BABIES: Ralph Morgan, Richard, Myrna Loy—A recent picture that pleased the Saturday night show fans and gave fair reviews. The acting in the film is the singing near the end of the picture really stopped the show. Don’t buy into the sticks we can appreciate talent when we hear it, and that kid has talent. Played Saturday, June 6.—W. F. Shelton, Lordsburg Theatre, Lordsburg, N. C.

LIVE WIRES: Leo Gorcey, Huntz Hall—They have changed the name of "Dead End Kids" to "Rowery Kids" and in for some of the dramas they have up and broken into society. Personally, I like the old type best. Average Saturday business. Played May 28.—Henry Sparks, Spark Theatre, Cooper, Texas.

MILLION DOLLAR KID: East Side Kids—Poor piece of work. Some of the most pointless jokes are pulled through. These kids are popular. They would be something in a picture with a good script and good direction. They have the same problem as the Rowery kids, the same way. Why kick? Played Friday, Saturday, June 4.—Curtis Willard, State Line Theatre, State Line, Miss.

SUNBONNET SUE: Gale Storm, Phil Regan—A nice little musical that pleased, but it had no drawing power. Shows good for the downtown, I expect. Will sell. Played Tuesday, Wednesday, May 26, 28.—Henry Sparks, Spark Theatre, Cooper, Texas.

TWO FISTED JUSTICE: Range Busters—After playing it as a family picture, the director thought it was too much pan to be taken seriously. Poor reaction, fair sound recording. Doubt if the box office will be taken. Played Friday, Saturday, June 7.—Curtis Willard, State Line Theatre, State Line, Miss.

Paramount

BIRTH OF THE BLUES: Bing Crosby, Mary Martin—Very good show enjoyed by very few. Our advertising was five days late and we had no trailer, which accounts for the poor business. Played Tuesday, Wednesday, May 30, 31.—Henry Sparks, Spark Theatre, Guernev, Wy. Small town and rural patronage.

DUFFY’S TAUNTER: Ed Gardner, Bing Crosby and Gourte—My patrons are still wondering what this was all about. It even had me guessing. I still conten that radio shows cannot be made into success ful pictures. Weather good. Played Sunday-Tuesday, May 5, 6.—Henry Sparks, Spark Theatre, Guernev, Wy. Small town and rural patronage.

DUFFY’S TAUNTER: Ed Gardner, Bing Crosby and Gourte—My patrons are still wondering what they were seeing. The latter part was good but the special acts were well done. The show is fairly good, even though we played it a lit tle late for run. Played Sunday, Monday, May 19, 20.—Terry Alley, New Theatre, England, Ark. Rural and small town patronage.

INCENDIARY BLONDE: Betty Button, Arthur de Cordova—Wonderful story. Story not much, acting good. The audience was all for the picture. Played Monday-Tuesday, May 24—Gus Samuelson, Lake Theatre, Turtle Lake, N. D.

LOST WEEKEND, THE: Ray Milland, Jane Wyman—Wonderful acting. Story not much. The selling of the product was very well in this situation. It couldn’t even get the bar-flies attention. Advance publicity was not good for this one. Weather good. Played Sunday, Monday, May 1, 2.—Terry Alley, New Theatre, Guernev, Wy. Small town and rural patronage.

MIDNIGHT MANHUNT: William Gargan, Anna Sage—The people who came to see one were just.

MOTION PICTURE JOURNAL, JUNE 29, 1946

CHICAGO CITY: Don Barry, Lynne Roberts—Well done little show that did average business. "Red" does well in this territory. Played Wednesday, Thursday, Friday, Saturday, June 7, 8.—A. C. Edwards, Winnefa Theatre, Scotia, Cal. Small lumber town patronage.

MISS SUSIE SLAGLE: Sonny Tufts, Veronica Lake—It is a very good picture. A better title would have helped this one considerably. Story is weak. Acting bad. Weather fair. Played Wednesday, Thursday, Friday, Saturday, June 2.—Henry Sparks, Spark Theatre, Guernev, Wy. Small town and rural patronage.

PEOPLE ARE FUNNY: Jack Haley, Helen Walker—We had the "Bad Basincom" on previous date. We would have done well if the radio show. Never will equal it. Weather good. Played Tuesday, Wednesday, Thursday, Friday, Saturday, June 1.—Henry Sparks, Spark Theatre, Guernev, Wy. Small town and rural patronage.

PEOPLE ARE FUNNY: Jack Haley, Helen Walker—A screwball comedy with lots of laughs and headscapes. Don’t depend on doing any business with this. Played June 1.—Henry Sparks, Spark Theatre, Cooper, Texas.

TOO YOUNG TO KNOW: Joan Leslie, Robert Hot ton—I did not see this one, but from the box office reports it was evidently just what my customers wanted, as the second week was above the first and if it had not been the box office would have taken a nose dive the second week.—J. N. Wells, Wells Theatre, Kingsland, Ga.

RKO Radio

BELLS OF ST. MARY’S, THE: Ingrid Bergman, Bing Crosby—Poor Picture. The pictures coming out now do so well following "The Lost Weekend." Maybe we should stop trying to outdo all our pictures after the "Bells." Don’t bite on this one. Stick to your guns. Played Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, May 20—26.—F. J. Renoine, Star Theatre, Guernev, Wy. Small town and rural patronage.

FROM THIS DAY FORWARD: Joan Fontaine, Mark Stevens—Nothing big about this except the price. Played Thursday, Friday, May 16, 17.—Henry Sparks, Spark Theatre, Cooper, Texas.

GAME OF DEATH, A: John Loder, Audrey Long—This is a solid plot but it will put your patrons on the edge of their seats during the murder stories. O.K. for my situation.—Terry Alley, New Theatre, England, Ark. Rural and small town patronage.

IT’S A PLEASURE: Sonja Henie, Michael O’Shea—Excellent picture. I do not think we will get as much out of this picture as most of the first run grosses. Weather good, crowds out. Played Sunday, Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, June 7.—Stanley Ley, New Stanley Theatre, Gaines, La.

FROM THIS DAY FORWARD: Joan Fontaine, Mark Stevens—Nothing big about this except the price. Played Thursday, Friday, May 16, 17.—Henry Sparks, Spark Theatre, Cooper, Texas.

PUBLICITY:

LEAVE HER TO HEAVEN: Gene Tierney, Cornell Wilde—Wonderful picture. superb acting. Story good. If you miss this one you will be sorry. More pictures of this kind will help out the theatre world. More truth than action. Wonderful Technicolor. Weather was good. Played Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, June 7.—F. J. Renoine, Star Theatre, Guernev, Wy. Small town and rural patronage.

House of Bond Street: John Barrymore, Ronald Colman—We all hope for this. I think 90% of the interesting pictures of this type I have seen for a long time. It was well made and excellently acted. It could be a film to be played again and again and it could sell a drop of popcorn during the screening. The second night held more business than the first. First run patronage all the time. Let’s have more like this with more business. Played Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, June 3, 4.—F. W. Hamilton, Shelley Theatre, Shelbyville, Mo. Small town and rural patronage.

LEAVE HER TO HEAVEN: Gene Tierney, Cornell Wilde—What a good picture. They all want to see this and I will tell you so. The only drawback is the term.—J. N. Wells, Wells Theatre, Kingsland, Ga.

SHOCK: Vincent Price, Lynn Bari—Really a good picture which held the audience’s attention, for the public this is a very good murder picture. It is on a very high plane as far as going. Holly wood would try to make a mystery or a murder. Played Wednesday, Thursday, Friday, Saturday, June 5, 6, Charles Jones, Elm Theatre, Elms, Iowa.

STATE FAIR: Jeanne Crain, Dana Andrews, Dick Haymes, Jean Parker—One of the best of the summer. Played all three days to packed houses. It is a natural and has a national build up that makes it a high money producer. Played this film in the 20-20 Fox standard for this type. I want to play it again midweek as soon as possible. Played Tuesday, May 25—29.—F. W. Hamilton, Shelley Theatre, Shelbyville, Mo. Small town and rural patronage.

WALK IN THE SUN, A: Dana Andrews, Hunter Foster—If you want to take a shelacking at the box office you had better not book this one. The weather is just as much turmoil in the country today as when this film opened. Played May 19—21.—F. W. Hamilton, Shelley Theatre, Shelbyville, Mo. Small town and rural patronage.

YANK IN LONDON, A: Anne Neagle, Dean Jagger—A splendid picture for good weather. The pictures is very good weather.
United Artists

ABOUT FACE: William Tracy, Joe Sawyer—For my situation are these tops, although played second run. The length was right. So many pictures these days play one day, then are not a success. I will carry this picture to benefit. We had average business in the second half of the business. R. W. McLean, Warner Theatre, Eau Claire, Wis.

BREAKfast In Hollywood: Tom Brennan, Ben O'Driscoll, Tom O'Driscoll, and the others carry this package to benefit. We had average business. The package shows more spirit than this one. Gus Spake Jones, King Cole Trio, Tom Brennan and Zane Grey. The audience was small, but it was an interesting performance. Friday, Saturday, Sunday, June 7, 8—Gus Samuelson, Lake Theatre, Turtle Lake, N. D.

Universal

ALLERGIC TO LOVE: Noah Beery, Jr., Martha O'Driscoll—This is a little picture that did well on a midweek with plenty of comedy and a fair story. However, Beery is well liked here and that means something. It has a surprise ending that gets the laughter. We had a surprise gag that gets the laughs. Played Wednesday, Thursday, Friday, Saturday, Sunday, June 1—Paramount Theatre, Redwood, Ark. Small town and rural patronage.

BECAUSE OF HIM: Deanna Durbin, Franchot Tone—I played this one in two situations and lost money at both. Plenty of walkouts. Deanna, you had better stay out of this type. You are too sweet a girl to let pictures like this ruin you. J. W. Morgan, Universal City, N. Y.

BECAUSE OF HIM: Deanna Durbin, Franchot Tone—Universal fell off on this one. The audience is interested in it, as Charles Laughton appeared. Pictures such as this will ruin Miss Durbin. Miss Durbin did an excellent job, but the cast and the picture are losing ground, but fast. Rainy weather. Opened Thursday morning, June 1—Tom Shelton, United Theatre, Guernsey, Wyo. Small town and rural patronage.

She Wrote a Book: Joan Davis, Jack Oakie—The picture was going to be a good comedy but somehow failed to jell. Was rather disappointing. Miss Davis handles the situation well. Played Sunday, June 6—W. F. Shelton, Louisburg Theatre, Louisburg, N. C.

SUSPECT THE: Ella Raines, Charles Laughton—It was well written, I looked for a Gene Autry with this one. Anything with an English setting is poison at my box office. Picture was too deep. We don't do those things in this country. Played Thursday, Friday, May 13, 14—F. J. Benson, Star Theatre, Guernsey, Wyo. Small town and rural patronage.

That's The Spirit: Jack Oakie, Peggy Ryan—This picture is a light, inexpensive picture that had a good draw and was interesting and received many good comments. I put a kick out of it myself. Peggy Ryan has tremendous appeal. Played Sunday, June 6—W. F. Shelton, Louisburg Theatre, Louisburg, N. C.

Short Product in First Run Houses

NEW YORK—Week of June 21


PALACE: No Place Like Home—RKO Feature: Without Reservations—RKO

Paramount

Hill Billies—Speaking of Animals—Best of this short subject series. The audience loves them and natural for the kids and the family—Charles L. Jones, Elma Theatre, Elma, Iowa.


Naughty Nanette: Musical Parade—Very good two-reeler Technicolor musical from Paramount. The boy and the girl in this one are tops. Enjoyed by all. —Curtis Willard, State Line Theatre, State Line, Miss.


RKO Radio


Twenty-Fifth Century-Fox


Universal


WARNER-VITAPHONE

Acquires "L'Affaire LeFarge"—Cavalcade Pictures, Inc., has acquired the rights to the French film, "L'Affaire LeFarge" for North, South and Central America.
When You Want a shipment to go the fastest way, the word "rush" is not enough. Specify "Air Express" and be sure.

Phone For Pick-Up as soon as package is ready. Special delivery at other end often means same-day delivery between many airport towns and cities as far as 1,000 miles apart.

Air Express goes everywhere. In addition to 375 airport towns and cities, it goes by rapid air-rail schedules to 23,000 other communities in this country. Service direct by air to and from scores of foreign countries in the world's best planes, giving the world's best service.

Write Today for the Time and Rate Schedule on Air Express. It contains illuminating facts to help you solve many a shipping problem. Air Express Division, Railway Express Agency, 230 Park Avenue, New York 17, N. Y. Or ask for it at any Airline or Railway Express office.

Paramount Tells FCC Dumont Is Not Controlled

At a Federal Communications Commission hearing in Washington Monday on Los Angeles television applicants, it was disclosed that Paramount owns 560,000 "B" shares of Dumont stock and 38,200 shares of class "A." Paramount contended it did not control the New York affiliate.


It was said that Paramount was not going into the television business and did not seek to form a monopoly. Its only station in operation is in Chicago. Three applications are pending for Los Angeles, Detroit and Boston. Scophony connections with Paramount were also aired at the hearing as Mr. Raibourn said the company had put thousands of dollars into Scophony for research.

Because of Paramount's connections with Scophony, it faces possible denial of existing television applications and the cancellation of existing licenses.

The study of Paramount's theatre and television interests closed unexpectedly Monday afternoon.

Howard Hughes was among those directed to attend the Washington FCC hearings by Harry Plotkin, FCC assistant general counsel. Mr. Hughes is an applicant for Los Angeles.

"Centennial" Premiere Plans For Philadelphia Start

Preparations for the premiere of 20th Century-Fox's "Centennial Summer" in Philadelphia, July 10, at the Fox theatre are progressing and city-wide participation in the program is being arranged by Albert M. Greenfield, chairman of the Mayor's Citizens' Committee. Judge Vincent A. Carroll has announced that he will arrange with the merchants of Chestnut and Market Streets for a parade route on the morning of the premiere.

Douglas Fairbanks Pictures Plans Three Productions

Douglas Fairbanks, Jr. has announced the formation of a new company, the Douglass Fairbanks Company, which has completed plans for three high-budget pictures. Arrangements for their production are being negotiated by Mr. Fairbanks and his associates, Clarence E. Erickson, William Goetz and Leo Spitz. The pictures are to be produced at the International Pictures studios and released through United World Pictures. According to present plans Mr. Fairbanks will star in two of the three pictures.
Does It Sell Tickets?

Along with the increasing number of theatremen who have been submitting campaigns in the Showmanship Competitions, one notes a departure from the customary technique employed by the manager when entering his campaigns.

The usual method is to supply photographs, newspaper tear-sheets and other samples of handiwork along with a resume of the overall activities. The purpose, obviously, is to attract the attention of the judges, with an occasional entrant going to extremes by way of decorations and gingerbread to dress up his manuscript.

Lately we have observed that some of the less ostentatious contributions have been accompanied by a note setting down the results of the individual's effort. Characteristically, we might point out the concluding paragraph of a recent letter which was attached to a theatraman's campaign: "Incidentally, we were gratified that our efforts helped to set a new house record on opening day, exceeding even the important holiday dates like Christmas and New Year."

Sometimes it is rather difficult to determine exactly the extra business which exploitation contributes to the theatre gross, although it is an established fact that the manager who does exploit his attractions usually does a higher gross than the one who feels his product can stand solely on its merit.

With business showing a decline during these past few months, it is a good sign when managers begin to consider their promotion efforts in the light of the box office take.

Also, in determining the skill of one manager against another, the Judges' Committee is more likely to give recognition where the effort is in more direct proportion to results attained. That is in keeping with the showman's objective: "Does it sell tickets?"

Teaser Technique

The teaser advertising technique, long a favorite with theatremen and the distributors, has been advanced by exploiters of Twentieth Century-Fox to introduce new motion picture stars to the public. The method employed is both commendable and effective.

Emphasizing the new technique is the fine assortment of posters which the company has created to introduce Mark Stevens in "The Dark Corner," and Nancy Guild to be seen in "Somewhere in the Night."

Poster treatment for these current releases is a useful method of focusing attention upon newcomers by direct appeal to the imagination of the prospective patron. The larger posters for "Dark Corner" extend an exciting invitation to every romantic and impressionable woman in the nation. They show the back of Mr. Stevens' head with the catchline, "Wait till you meet Mark Stevens face to face."

Posters for "Somewhere in the Night" are also aimed at cutting corners in the process of helping Miss Guild to a fast build-up. This ambition may well be realized.

The teaser idea will also be used to promote two of the company's new pictures which feature stars who are more familiar to theatre audiences. And the company has expressed its intention of using this type of advertising on all future attractions that lend themselves to the treatment.

So long as there is no attempt to find in every release an excuse for using this particular form of advertising, the idea will undoubtedly prove a decided factor in focusing advance attention on pictures or stars with special merit. If we get around to overdoing the device, needless to say, its value will be seriously handicapped.

Last week, in Harrisburg, John Ehrlich, manager of the Grant theatre, Philadelphia, received the annual award given by the Pennsylvania Department of the Jewish War Veterans. Mr. Ehrlich was cited for his patriotic service during the war, cooperation in charity drives and service to his community. Theatremen who have had the impression that active community interest is wasted in very large cities may find an object lesson from Mr. Ehrlich's experience. By population, Philadelphia is the third largest city in the nation.

Coincident with the newspaper reports of the earthquake which shook up citizens of Portland, Ore., and the adjacent area last week, comes word that Universal's "Canyon Passage" will shortly open at the J. J. Parker Broadway theatre in that city. Just some pre-campaign hallyhoo being stirred up by our friend, Jack Matlack, no doubt.

—CHESTER FRIEDMAN
How to Increase Your Theatre Grosses

TANDEM BICYCLE proved an effective and inexpensive ballyhoo to promote “Two Sisters from Boston” for manager Harry Moore of the Paramount in Cedar Rapids, Iowa.

EXHIBIT of stuffed animals gave realistic touch to the current date of “Dangerous Journey” at the Telenews theatre, San Francisco. Manager Charles E. Shutt borrowed these and other props which attracted unusual attention from passersby.

ADVANCE SALE lobby booth for all-horror show, left, at the Poli-Palace, Meriden, Conn., helped to promote a special midnight show for manager Mollie Stickles.

FREE DINNERS were offered to Washingtonians who could watch a screening of “A Night in Casablanca” without laughing. Patrons were invited to leave their names and addresses, and contestants were notified when to attend the free showing. Winners were to be dined at one of the city’s smart supper clubs. Created by F. O. Hinz, assistant manager of the Capitol.

HORROR DISPLAY in the lobby of the Imperial theatre, Augusta, Ga., did an excellent selling job for manager P. E. McCoy’s engagement of “House of Dracula.” Blinking lights behind the eyes animated the display.
Display Suggestions
By Theatre Men

COMEDY ANGLE is emphasized in this attractive lobby set-piece, left, created by manager Harold B. Lyon to promote "The Bride Wore Boots" at the Des Moines theatre in Des Moines. Still display added to patron interest.

NEW CHAPTER PLAY, "The Scarlet Horseman," gets the advantage of this full merchandising tieup in connection with the film's opening at the Vogue theatre, Bronx, N. Y., for manager Richard Berner. Scarlet horseman games are featured in the display.

PASTEL PAINTINGS, the handiwork of a local artist, are used by John Heflinger, manager of the Park theatre, Pasadena, Calif., to supplement his regular lobby displays. The portraits are made in return for a credit card which has already resulted in the young artist getting a regular paying job through one of the impressed patrons in the neighborhood.

MARINE SENTRY and equipment exhibit adjacent to this attractive lobby display, right, helped to promote "Shores of Iwo Jima" for manager John Parsons at the Telenews theatre, Oakland, Calif.

ANIMATION provided by water spouting continuously from the gardening can made this lobby display into an effective attention-getter for Morris Rosenthal, manager of Loew's Poli, New Haven, Conn.
**The Selling Approach**

**ON NEW PRODUCT**

A STOLEN LIFE [Warner Brothers]: Bette Davis plays a dual role in this picture, suggesting a newspaper, radio or lobby contest in which the participants are twins. (One birth out of every 60 results in twins.) The topic could be: "Our most interesting experience as a result of mistaken identity." A newspaper columnist or radio commentator could publicize the contest and solicit letters from contestants.

Sets of twins could be invited to the theatre and photographed in a group for a newspaper or magazine front. Arrange with a local photographer to award free portraits to the "most identical twins" selected in a newspaper or a lobby contest. Many items of merchandise are used for a dual purpose, such as a radio-phonograph. Work tie-ins on such items with a display card reading: "Doubly economical in its double role."

The title lends itself to a teaser ad campaign in the classified section of the local newspaper. A typical ad could read: "STOLEN! A young woman's identity, believed to be assumed by a twin sister. A thousand thrills will reward anyone who discovers 'A Stolen Life' at the, etc." Teaser post cards also could be used to advantage.

The National Safety Council has adopted the slogan, "Every Drowning Is a Stolen Life", in their recently launched campaign to reduce the toll of accidents on the road and in the home. Where possible contact the local chapter of the Council to align their campaign with the playdate on the picture.

THE RETURN OF RUSTY (Columbia): A dog story, this picture naturally lends itself to tieups and contests on canines. Suggested is a "King of the Canines" competition on the stage opening night. Publicize the event through lobby signs, throwaways and notices on school bulletin boards, inviting dog owners to show off the accomplishments of their pets. Each owner would be required to put his dog through a routine, demonstrating the dog's intelligence, loyalty, beauty, etc. Audience applause could decide the winner.

Promote a community search for the local dog most closely resembling "Rusty" in appearance. Advertise the hunt with lobby and out front signs, notices in pet shop windows and on school bulletin boards, dog food package stuffers and throwaways. Have a prominent citizen select the winner in the lobby or on stage.

Stimulate the interest of children in the playdate by arranging an essay contest based on the theme, "Why I Want to Own a Dog." For a prize to the boy or girl submitting the best essay promote a puppy through a tieup with a local pet shop.

With the aid of a cooperating newspaper arrange for a contest in which contestants are required to supply the native habitat of a list of dog species. The first 10 readers submitting the longest lists could be awarded guest tickets.

---

**Lynton Exploits Date by Contest**

Manager Jimmy Lynton attracted considerable extra business for the playdate of "The Wicked Lady" with a "Hidden Title" contest and an effective exploitation stunt. Lynton manages the Palace theatre, Swindon, Wiltshire, England.

The "Hidden Title" contest was started in the local newspaper two weeks in advance of opening and continued for a week. To sustain interest the solution was carried over until the following week. Over 200 entries were received. Autographed photos of stars were awarded as prizes.

Lynton drove through town in an open car with two ushers dressed in the costumes worn by Margaret Lockwood and Michael Rennie in the picture. Stools were made at department stores, newspaper offices, factories and dances and in each case a crowd gathered to view the promotional stunt. The two ushers also wore the costumes on duty at the theatre.

Morales Plants Wealth of Material in Cuban Press

An all-embracing newspaper campaign was conducted by manager Rafael Morales for "Love Letters" at the Encanto theatre, Havana, Cuba. A wealth of feature stories, photos and human interest yarns concerning the picture and the stars were planted in the Cuban press to publicize the playdate.

**CIRCUIT AD PRAISES PRESS AND RADIO**

At a recent local election in Miami, Fla., public approval at the polls of needed community improvements was due in great part to the campaign waged by local newspapers, radio stations and public schools. Wometco Theatres ran an ad in the newspapers complimenting the stand of the press, radio and schools and awarded "Oscars." The ad copy was written by Mark R. Chartrand.

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**Hat Contest Big Draw for Adams In Shawnee**

A "Goofy Hat" contest arranged by manager Elmer Adams, Jr., resulted in additional patronage for the playdate of "Breakfast in Hollywood" at the Bison theatre, Shawnee, Okla. The contest was well publicized in local newspapers, over the radio and by lobby and front of theatre displays.

The theatre staff wore hats that were secured from Tom Breneman, star of the picture, in Hollywood. The hats were later used in a window display in the downtown sector. Telegrams from Bing Crosby, Bob Hope and others congratulating Breneman on the picture were pasted on a one-sheet mat-board in a glass display frame.

Cards were placed in regular advertising orders in city buses. 25 special counter cards with theatre and playdate were used. Several grocery stores used Kellogg displays which featured a picture of the star and copy on the national "Breakfast in Hollywood" radio show.

The picture received plugs on the "Picture Parade," radio show sponsored by the Bison theatre over KGFF. Women were interviewed on the subject of hats on a "Man on the Street" broadcast daily. Each three guests tickets were given to women who answered the questions correctly. Several spot announcements also were used.

**Parade Marks Opening Of "Badman's Territory"**

In connection with the opening of "Badman's Territory" at the RKO-Boston theatre in Boston arrangements were made to have a colorful western parade through the downtown streets.

More than 40 ponies, champion rodeo riders, the Lexington and Roxbury Rangers, stage coaches, backboards and cattle vans paraded.

The parade proceeded through the streets in the theatrical district and downtown shopping center to the Park Department Annual Pet Show on the Boston Common. At the Common members of the parade furnished entertainment in the form of trick riding and roping, an equestrian drill, precision riding, and other feats. Music was furnished by the Boston Fireman's Band, two hillbilly groups from the Charlestown and Roxbury Boys' Clubs, and one of Boston's leading fife and drum corps.

Red King, publicity manager for RKO theatres in Boston, arranged the promotion.

**Hold Midnight "Spook" Show**

A Saturday midnight "Spook Party," publicized in the local newspaper through teaser ads and editorial breaks, was arranged by manager Ken Rockwell in conjunction with graphic playdate of "Devil Bat's Daughter" at the New Babcock theatre, Wellsville, N. Y. Tickets were sold in advance for the show.
Gillon Exploits
Movie "Month"
In Davenport

A "Make May Movie Month" campaign was conducted by manager Francis C. Gillon in newspaper ads, by trailers and with a lobby display to augment his promotional activities on playdates at the Esquire theatre, Davenport, Iowa.

For his first program in May, consisting of "Tangier" and "Spider Woman Strikes Back," Gillon used a striking lobby display. Over a life-size cut-out of Marie Montez large letters spelled "Tangier" and were illuminated by red and amber climax units. In addition, 100 window cards were distributed.

Two men dressed in cowboy regalia paraded the streets to ballyhoo the date on "Jesse James" and "The Return of Frank James." One of the men carried a card, reading: "I'm Frank, looking for Jesse." The names were reversed on the other card.

A three-sheet was pasted to the lobby floor a week in advance of the engagement of "Little Giant" and "House of Horrors." A special teaser ad was used two days before opening, with copy reading: "Sorry, no ad today—our ad man went cuckoo after seeing, etc." 1,000 imprinted blotters were distributed in local office buildings and schools.

Promotes Full Page Co-Op
For "Follies" in Dayton

A full page cooperative newspaper display ad was promoted by manager Bill Reisinger to advertise his date on "Ziegfeld Follies" at Loew's theatre, Dayton, Ohio. The Home Store paid for the ad which featured a photo of Lucille Ball centered in a perfume display. The ad ran in the Daily News. Another co-op ad was arranged with Ludlow Furs, which appeared in the Journal and the Herald. Through a teip made with the Royal Crown Cola Company trucks were bannered with playdate and theatre copy.

Limerick Contest Aids "Kitty"

A limerick contest highlighted the campaign arranged by manager Charles A. Zim for the engagement of "Kitty" at the State theatre, Minneapolis. The contest was conducted through Bob Murphy's "The Show Window" column in the Star Journal. More than a thousand entries were received. Cash prizes and guest tickets were awarded to winners.

Collins Sells "Weekend" With Model Exhibit in Dublin

The imagination of Kevin Collins, assistant manager of the Savoy cinema, Dublin, Ireland, was recently responsible for an unusual promotion in connection with the showing of "Weekend at the Waldorf."

Remembering the public interest which has been aroused by models made by an Irish officer for a recent military exhibition, Collins persuaded the officer, Lt. Max Moffat, to join him in building a working model of the Waldorf Astoria Hotel in the Savoy vestibule. Completed, the model stood 7 feet high, measured 5 feet wide, and 6 feet in depth.

In the photograph, above left, Collins is pictured with the unique display, while at the right is a closeup of the lower section showing the figures created by Lt. Moffat.

On one side of the model stands the facade of the Waldorf, with lights flashing on and off, and lifts moving up and down. On the other side is a replica of a large department store, with accurate mahogany models of antique furniture in its window.

The road between is peopled with figures of G.I.'s, sailors, pedestrians and page boys, who carry handbags with the star's name imprinted thereon. At intervals a car drives up to the hotel entrance, the car door opens and a neat nyloned leg comes out. The leg is drawn back into the car again, the door closes and the car drives slowly off.

Dublin's leading columnists wrote up the idea, and further press exploitation resulted. Figures similar to those used in the Savoy model were exhibited in shop windows. This type of exploitation gives a fresh lead to Irish exhibitors who, surprisingly enough, in a country which abounds with imagination and creative talent, seldom bother to rise above the ordinary "personal appearance" and "special preview" type of publicity.

Distributes Numbered Herald

Numbered heralds were distributed house to house by manager Thor Hauschild to advertise "The Enchanted Forest" at the Arcade theatre, Cambridge, Md. If the number on the herald corresponded to a number on a list posted at the box office, the patron was admitted free. Hauschild contacted the Women's Club, Parent-Teacher Association and Sunday school classes for their support.

Promotes Displays for Playdate

Manager Helen Wingert used an attractive one-sheet on a board in front of the theatre to exploit "Desert Song" at the For- sythe theatre, East Chicago, Ind. Window teiples were arranged with Newberry's Department Store, a record shop, and a delicatessen store. Helen also promoted a display in the public library.

Kirkconnell's Pet Parade
Exploits Cartoon Show

A pet parade, the first held in the area, was promoted by manager Charles Kirkconnell to exploit a kiddie cartoon show at the Lee theatre, Fort Myers, Fla. The parade was led by the chief of police and the judging of the pets was by the mayor and two prominent citizens. The local newspaper ran a front-page story and picture on the parade. The cartoon shows are held every Saturday morning.

Coloring Contest Aids Date

A newspaper coloring contest was used by manager Mel Blied to promote "Abilene Town" at the Vogt theatre, East Chicago, Ind. 50 free tickets were awarded for the best colorings of a black and white drawing which ran in the Globe.
Ackery Promotes Special Events For “Bandit”

A kiddies' matinee, a bathing suit fashion show, and a “Teen Town Jamboree” were arranged by manager Ivan Ackery to augment his campaign on “The Bandit of Sherwood Forest” at the Orpheum theatre, Vancouver, B. C. For the Saturday kiddie matinee, Ackery selected 10 old cartoons for the screen program and arranged a tieup with a local dance school for a stage show. Additionally, two magicians performed for the kids. Toys were promoted from merchants for giveaways.

The bathing suit show was tied-in with the short subject, “Fashions by Canada,” which features Rose Marie Reid, local designer of bathing suits. The Skin-Tite Suit Company, which Miss Reid represents, put on a campaign in department stores. Ten girls modeled the suits on stage.

“Teen Town” is a project of the Vancouver 34th to overcome juvenile deliquency throughout the province. The organization was having a local convention in Vancouver during the playdate of “The Bandit of Sherwood Forest,” so Ackery staged a 50-minute rally on the stage of the theatre. This consisted of a fashion show donated by the Hudson's Bay Company and a jitterbug contest. Ackery reports that results were excellent and hundreds were turned away.

Costume Parade Ballyhoos Clark’s Western Program

A crowd estimated at 25,000 saw a costume parade promoted by manager L. C. Clark to draw attention to a program of westerns and the start of a new serial at the Bucklen theatre, Ellkirt, Ind. The feature attraction of the parade was 100 western horses, including the national champion western parade horse. A man wearing a Royal Northwest Mounted Police uniform on horseback ballyhoed the serial “The Royal Mounted Rides Again.” The playdate was further publicized by the distribution of 3,000 lucky number herals at local schools. Guest tickets were awarded to kids holding the herals with the lucky numbers.

Nylon Giveaway Draws Big For Turner in Parsons

Manager Arthur Turner attracted considerable extra business by holding a nylon giveaway at the Parsons theatre, Parsons, Kan. Turner started a whispering campaign to publicize the giveaway two weeks in advance. An attractive display consisting of the office safe and a lobby board was set a week in advance. Copy read: “This safe contains 10 pair nylon hose until our giveaway nites.” A tiptop was arranged with all three local banks for 14x22 in. cards to be placed in their windows, with copy reading: “Our vault contains five pair of nylons for sale keeping, etc.” Turner planted a story on this angle on the front page of the local newspaper. Starting two days in advance phone calls were made advising people of the giveaway.

Plants Cut and Story In Sport Pages

Manager Mollie Stickles planted a three-column cut on the sports page of the Meriden Daily Journal and a story in Samuel Cohen's sports column in the same newspaper to publicize the showing of “The Good Old Days” at the Poli-Palace theatre, Meriden, Conn. The cut showed a scene from the Jack Dempsey-Jess Willard heavyweight championship fight. Special playdate announcements were made at the local boxing hall.

Arranges Attractive Marquee

“Ziegfeld Girl” cutouts from one and three sheets and attractively arranged on the marquee drew attention to manager W. P. Stone’s date on “Ziegfeld Follies” at the Sunset theatre, Asheboro, N. C.

Quigley Awards Contenders

The men and women listed below have submitted evidence of showmanship which justifies their names being placed on the final list as contenders for the Second Quarter period.

<table>
<thead>
<tr>
<th>Name</th>
<th>Theatre Location</th>
<th>Name</th>
<th>Theatre Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>IVAN ACKERY</td>
<td>Orpheum, Vancouver, B. C.</td>
<td>ROBERT A. HYNES</td>
<td>Midwest, Oklahoma City, Ok.</td>
</tr>
<tr>
<td>ELMER ADAMS, JR.</td>
<td>Bisson, Shawnee, Okla.</td>
<td>PHIL KATZ</td>
<td>Kanyon, Pittsburgh, Pa.</td>
</tr>
<tr>
<td>MEL BLIEDEN</td>
<td>Voge, East Chicago, Ind.</td>
<td>SID KLEPER</td>
<td>Poli-College, New Haven, Conn.</td>
</tr>
<tr>
<td>JOSEPH BOYLE</td>
<td>Poli-Broadway, Norwich, Conn.</td>
<td>PAUL O. KLINGER</td>
<td>Poli-Strand, Waterbury, Conn.</td>
</tr>
<tr>
<td>CARROLL M. BRADLEY</td>
<td>Forest, Forest Park, Ill.</td>
<td>JIMMY LYNTON</td>
<td>Palace, Swindon, Wiltshire, Eng.</td>
</tr>
<tr>
<td>BERT CLOUGH</td>
<td>Lorin, Berkeley, Calif.</td>
<td>E. D. MILLER</td>
<td>Orpheum, Elkhart, Indiana</td>
</tr>
<tr>
<td>LOU COHEN</td>
<td>Loew-Poli, Hartford, Conn.</td>
<td>PAUL T. MITCHELL</td>
<td>Magic, Barbourville, Ky.</td>
</tr>
<tr>
<td>BURNS ELLISON</td>
<td>Columbus, Columbus, Nbr.</td>
<td>HARRY R. MOORE</td>
<td>Paramount, Cedar Rapids, la.</td>
</tr>
<tr>
<td>MICHAEL EVAN</td>
<td>Elco, Elkhart, Ind.</td>
<td>HARRY MURRAY</td>
<td>Odeon, Liverpool, England</td>
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<tr>
<td>HAROLD GEORGE</td>
<td>Mayfair, Miami, Fl.</td>
<td>LOUIS NYE</td>
<td>Hooister, Whiting, Indiana</td>
</tr>
<tr>
<td>FRANCIS C. GILLON</td>
<td>Esquire, Davenport, Iowa.</td>
<td>A. G. PAINTER</td>
<td>Center, Oak Ridge, Tenn.</td>
</tr>
<tr>
<td>PAUL E. GLASE</td>
<td>Embassy, Reading, Pa.</td>
<td>JOHN PARSONS</td>
<td>Telenews, Oakland, Calif.</td>
</tr>
<tr>
<td>ALICE GORMAN</td>
<td>United Detroit, Detroit, Mich.</td>
<td>FRED PERRY</td>
<td>Liberty, Cumberland, Md.</td>
</tr>
<tr>
<td>LEO HANEY</td>
<td>Lido, Maywood, Ill.</td>
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<tr>
<td>BOB HARVEY</td>
<td>Broadway, Timmins, Ont, Canada</td>
<td></td>
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<tr>
<td>LESTER POLLOCK</td>
<td>Loew’s Rochester, N. Y.</td>
<td>NORMAN PRAGER</td>
<td>Wicomico, Salisbury, Md.</td>
</tr>
<tr>
<td>ED PYNE</td>
<td>Keith’s 105th St., Cleveland, O.</td>
<td>PATRICK REED</td>
<td>Odeon, Portsmouth, England</td>
</tr>
<tr>
<td>HARRY ROSE</td>
<td>Majestic, Bridgeport, Conn.</td>
<td>MORRIS ROSENTHAL</td>
<td>Loew’s Poli, New Haven, Conn.</td>
</tr>
<tr>
<td>J. G. SAMARTANO</td>
<td>Loew’s State, Providence, R.I.</td>
<td>NORTON SHAPIRO</td>
<td>Rivoli, Roxbury, Mass.</td>
</tr>
<tr>
<td>CHARLES E. SHUTT</td>
<td>Telenews, San Francisco, Calif.</td>
<td>CHARLES COSTICKLE</td>
<td>Palace, Meriden, Conn.</td>
</tr>
<tr>
<td>SOL SORKIN</td>
<td>RKO Keith’s, Washington, D.C.</td>
<td>MICHAEL STRANGER</td>
<td>Loew’s State, White Plains, N. Y.</td>
</tr>
<tr>
<td>ERIC V. WALLS</td>
<td>Clifton, Great Barr, Birmingham, England</td>
<td>BILL WHITLOCK</td>
<td>Capitol, Washington, D. C.</td>
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<tr>
<td>NATE WISE</td>
<td>RKO Palace, Cincinnati, Ohio</td>
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Army Tieup Aids Date on “Sun”

A tieup with the Army Recruiting Service was arranged by manager Louis Nye to exploit his engagement of “Walk in the Sun” at the Hoosier theatre, Whiting, Ind. The Army provided Nye with a sound truck which was used for street ballyhoos.

Army equipment also was used for an effective lobby display. A soldier was in attendance explaining the various pieces of equipment. The mayor of Whiting issued a proclamation designating the period as “Army Recruiting Week” and urged the citizens to see “Walk in the Sun” at the Hoosier.

For his date on “Tangier” Nye had two boys dressed in Arabian costume parade the streets of Whiting. Signs on the boys’ backs were snipped with playdate copy. A 40x60 board was installed in the lobby. Above the word “Tangier” was a star, which patrons were invited to hit with a dart. If they hit the star they received a guest ticket.
Postman Walks Boston Streets For Ballyhoo

A man dressed in a postman's uniform and carrying a mail bag was used for street ballyhoo to exploit "The Postman Always Rings Twice" at the State and Orpheum theatres in Boston. The bag was equipped with a hidden set of dry cells and bell, which was rung twice at intervals, attracting considerable attention.

The campaign was conducted by managers Jim Tibbetts and Jack Mercer, of the State and Orpheum, respectively, and Loew's publicists George Kriska, Vaughn O'Neill and Joe Di Pessa.

Five of the city's oldest letter-carriers in point of service were feted at a dinner and later were guests of the State theatre management. 10,000 teaser cards were distributed. Copy read: "When addressing letters or cards remember your zone number and 'The Postman' will always ring twice."

A radio contest was promoted on the Mary Lou program over station WORL. Twenty-five pair of guest tickets were awarded for the best answers to the question: "What is the meaning of the title "The Postman Always Rings Twice."

Stills of Lana Turner, star of the picture, were planted on the beauty pages of the Traveler, Record and American.

Arrangements were made with leading cocktail lounges, night clubs and restaurants for a special "Postman Cocktail" on their liquor list in advance of opening. Window displays were set with music and department stores.

Ballyhoo in Hartford

In Hartford, Conn., manager Lou Cohen and assistant manager Sam Horwitz used all media of promotion to exploit the picture. For street ballyhoo, an usher paraded around town with a 40x60 cardboard blow-up of the book poster with theatre and playdate copy on "The Postman Always Rings Twice."

One of the highlights of the campaign was a display on the miniature stage of the lobby entitled "Great Books Make Great Movies." It was backed up by colored fluorescent lighting with a spotlight hitting it from the front. An arrow pointed to the title of the picture and the names of the stars.

Extensive newspaper breaks, including a beauty cooperative ad and radio space were promoted. 3,000 book marks were distributed to stores. 5,000 booklet-type heralds were given out at local parks. 25 book insert cards were used in counter displays in local book and department stores.

Manager Lester Pollock employed a sound truck to exploit "The Postman Always Rings Twice" at Loew's theatre, Rochester, N. Y. Pollock was advised that local newspapers would not carry advertising during the rail strike so he spotted 15 two-inch ads in the

Grimes Promotes Special Events In Erie, Pa.

An automobile giveaway, a Sportman's League midnight show and presentation of well known orchestras on the stage were arranged by manager Ken Grimes to augment his promotions on current screen attractions at the Warner theatre, Erie, Pa.

The car giveaway was a 1946 Pontiac streamliner coach. For this promotion, Grimes arranged a tieup with four local merchants. A coupon good for one chance on the car was given for each adult ticket purchased at the theatre or with any 50 cent purchase at any one of the four cooperating stores. The merchants contributed equally towards the purchase of the Pontiac.

The midnight show was sponsored by the Erie County Sportman's League and featured special screen attractions of interest to sport-minded persons. Tickets were sold by members of the league. Items of sport equipment were given away from the stage to holders of lucky tickets.

The orchestras were sponsored by organizations for the purpose of raising funds for local causes. The bands were Woody Herman's and Guy Lombardo's. In addition, Grimes presented a stage show sponsored by the Zen Zem Temple, consisting of music by the Zem Zem Oriental, Kiltie and Temple bands, and the Zen Zem Chanters.

Donates Use of Theatre For Community Affair

Considerable newspaper publicity and goodwill resulted from the recent gesture of manager James J. Kolbeck in donating the use of the Jersey City theatre, Jersey City, N. J., for a community affair. The event was the awarding of proficiency charters to 10 Jersey City representatives of the Junior Achievement Organization. The presentations were broadcast from the stage of the theatre by station WHOM.

Newspaper Tieup Helps Dates

An effective newspaper tieup was arranged by manager Sam Fitzsimmons to exploit a week of playdates at the Medina theatre, Medina, Ohio. For this tieup, an extra edition of the Sentinel was published, featuring headlines and stories devoted to playdates. The papers were distributed free at busy street corners.

WHEN IN TOWN, VISIT HERALD, SAYS SHOWMAN

To the Readers of Motion Picture Herald: I am an exhibitor from a small town. I manage the Gray theatre in Gray, Georgia, a Martin & Thompson operation. Recently I was in New York during my vacation and had the pleasure of meeting "Chet" Friedman and his charming secretary, Miss Walton, at the Round Table.

During my visit, I was given a most interesting tour of the Quigley Publishing Company. I was assisted in obtaining tickets to various places of entertainment, and shall always remember the courtesy.

So I say to you other theatre men, if you are ever in New York, stop in at the Managers' Round Table and your trip will be a success. One can easily see why Morrison Picture Herald is such a success with such an efficient and courteous staff.—James C. Balcom, Jr.

Sunset Democrat and Chronicle, the last editions carrying ads.

A special lobby display was designed featuring blow-ups of Lana Turner and John Garfield and a cut-out of the book with copy reading: "Rented the Book. See the Picture." 400 paper snipes were posted on lampposts and in stores.

Arranges Merchant Tieups

Tieups with local five-and-ten-cent stores for Max Factor make-up displays on "The Postman Always Rings Twice" were arranged by manager Joe Boyle of the Poli-Broadway theatre, Norwich, Conn.

Heralds were imprinted for distribution at the theatre and lending libraries. Two of the libraries used counter cards. Boyle also arranged a window and counter display, tying in the picture with the book, at the Cranston Company store.

Alger Exhibits Work and Lectures on Art

Jack Alger, publicity director for L & P Theatres, Perth, Ill., recently lectured on the subject of commercial art before students of the La Salle-Penn campus high school. As an example of his work, Jack exhibited a poster he designed for "Confidential Agent" at the Majestic theatre and water color portraits of his father and grandmother. The poster was reproduced in the Daily Post-Tribune.

Detwiler Uses Heralds To Sell "Spellbound"

For "Spellbound," manager A. C. Detwiler had flash heralds overprinted on a page of the local newspaper to publicize the picture at the Manos theatre, Hollidaysburg, Pa. 2,000 of the heralds were distributed from house to house. Detwiler also arranged a Lynette perfume "Spellbound" window at Glen's Drug Store.

MANAGERS' ROUND TABLE, JUNE 29, 1946
SHOWMEN PERSONALS

In New Posts: Clifford Swick, Molvank Drive-In, Albany, N. Y. Margaret Lowden, Maryland, Baltimore, Md. Robert L. Fox, Palace, Troy, N. Y. Sidney Lewen, Avon, Newark, N. J.

In Philadelphia the following changes have been made among Stanley-Warner neighborhood managers: Edgar Wolf, from the Waverly to the Wymne; Maurice Goldberg, from the Wymne to the Avon; Edward Coyle from the Avon to the Parker; Joseph Forte from the Parker to the Waverly.

Jimmy O'Connell, city manager for Hanrick-Evergreen, Spokane, Wash., has been transferred, relief assistant, Treat, Newark, N. J.


Junior Showmen: Lynn Kamern, 6½ pound girl born June 16th to Mr. and Mrs. Leo Kamern. Father is general manager of Metro theatres in India and assistant managing director for Loew's International there.


Showmen's Calendar: August 1st: Beginning of World War One—1914; Colorado ad- mitted to Union—1876. 10th: Missouri ad- mitted to Union—1821. 12th: Patents for sewing machines granted I. M. Singer and A. B. Wilson—1851. 15th: Panama Canal opened—1914; Sir Walter Scott born—1771; Napoleon Bonaparte born—1769. 16th: Bennington Battle Day observed in Vermont; 17th: First Atlantic cable message—1858; Discovery Day, Yukon Territory; Fulton steamboat—1807. 23rd: First smoker to cross Atlantic launched—1818. 26th: First kindergartens in America established in St. Louis—1873; United States gave suffrage to women in 19th amendment—1920. 29th: Oliver Wendell Holmes born—1809.

Newspaper Breaks Garnered For "Follies" Contest

Loew's publicist Gertrude Bunchot obtained six days of excellent newspaper breaks in the Baltimore News Post to publicize a "Miss Ziegfeld Follies" contest she arranged to advertise the engagement of the picture at the Century theatre, Baltimore, Md. On opening night a radio broadcast from the front of the theatre was held. Participators included the vice mayor, a congressman and the winner of the contest. A 30-piece band also was used for front of the theatre bally- hoo. A window display was arranged with Bonwit Lennom Company featuring the original costume worn by Lucille Bremer in the picture.

Norfolk Manager Started In Business as Usher

Herman Edward Townsend, manager of the Hampton theatre, Norfolk, Va., has had experience as usher, doorman, operator and stage manager during the 16 years he has been associated in the motion picture industry. He re- man started as usher at the Arcade, Salisbury, Md., his birth- place, later becoming relief operator there. When he Schine circuit bought the theatre he was as- signed as doorman, then transferred as assistant manager of the Wicomico.

The Army occupied Herman for the next four and one-half years, after which he went to work as operator of the Hampton. Last April, when the manager resigned, he as- sumed his present capacity. The new Round Tabler is 37 years old, married and has three children.

Einstein Returns to Sutter

At Einstein, assistant manager at the Sut- ter theatre, Brooklyn, N. Y., has worked at that house continuously for the past seven years except for a two-year hitch in the Army and a brief period after his return at the Liberty theatre in New York City. He started as usher in 1939, working his way up through the ranks. During his Army service he saw action with the 6th Armored Division in four countries on the continent.

Inaugurates Weekly Broadcast

Manager Bill Burke recently inaugurated a weekly radio broadcast from the lobby to augment his promotion of playdates at the Brant theatre, Brantford, Ont., Can. The broadcast, called "What's Your Opinion," is sponsored by a local merchant. Patrons enter- ing or leaving the theatre are interviewed and awarded guest tickets.

Promotes Ad for "Dragonwyck"

A three-column cooperative newspaper ad was arranged to advertise the engagement of "Dragonwyck" at the Palace theatre, Cincinnati, Ohio. In addition, manager Erwin Bock and RKO publicist Nathan Wise pro- moted a co-op newspaper ad, counter and window displays with eight King Drug stores. Five other downtown stores used window displays.

Sets "Ziegfeld" Display

An attractive window display featuring one of the original costumes worn in "Zieg- field Follies" was arranged by manager Boyd Sparrow to exploit the picture's engagement at Loew's theatre, Indianapolis, Ind. "Ziegfeld Girl" stills also were included in the window display in the William H. Block department store.
A statistical compilation and comparison of Box Office Performance in first run theaters

Czechoslovakia Producing First Agfacolor Film

by JOSEPH B. KANTUREK
in Prague

The Czech state film monopoly is producing its first Agfacolor feature in the Prague-Barrandov Studios. It is an historical novel from Czech history of the 15th Century. The production is expected to cost $480,000. Arrangements have been made for showing the picture in Holland, and it is expected it will find a market in other countries of Europe.

A preliminary agreement has been signed here between the monopoly and a representative of four Dutch importers, calling for the showing in Holland of five Czech features. The preliminary agreement must now be approved in Holland, and must conform to Dutch currency regulations. A part of the general agreement was for the exchange of short subject motion pictures between the two countries.

On June 14 was held here the premiere of American Office of War Information shorts and documentaries. The local first run Alfa theatre introduced them as a program "From the land of the Stars and Stripes." The public's eagerness to see American films was indicated by the long lines at the box office from early morning. The first documentaries shown were: "Memphis Belle," "Northwest, U.S.A.," and "A Better Tomorrow."

Because of the French International Festival in Cannes in September, the Prague festival has been postponed until October. The British are understood anxious to show their Technicolor productions. Films they plan to exhibit include "Henry V," "Caesar and Cleopatra," "Blithe Spirit," and the documentary, "Western Approaches."

Landauje Opens Booking Service in New Orleans

E. V. Landauje recently resigned as branch manager of the 20th Century-Fox exchange in New Orleans, and has organized The Independent Booking Company, Inc., there. So far 21 theatres have joined the organization, he reports. Mr. Landauje had been with the 20th Century-Fox exchange for some 26 years.

Technicolor Votes Dividend

Technicolor Motion Picture Corporation has announced a dividend of 25 cents a share payable July 16, 1946, to stockholders of record July 3.

Ugast Joins Monogram

Edward Ugast, formerly with Paramount and United Artists, has joined Monogram International, as that company's representative for Cuba.
Puerto Rico Tax Rose Steadily

by REUBEN D. SANCHEZ

Admission taxes in Puerto Rico have increased considerably since the first tax was passed by the Insular Legislature, but admissions, too, have increased during the war years. Today the average admission for a first-run in San Juan is 65 cents to $1. Before the war it was 50 to 75 cents.

On July 1, 1938, admissions were taxed one cent for each 20 cents or fraction thereof in excess of the first 20 cents which was tax-exempt.

Three years later the admission tax was 10 per cent, with all admissions less than 10 cents exempt.

Then, in 1943, the tax was revised so that admissions less than 10 cents were taxed one cent and those above 10 cents were taxed two cents on each 10 cents.

Again, in 1945, the Insular Legislature approved a bill calling for a 10 per cent tax on admissions of 10 cents and less and a 20 per cent tax on all admissions over 10 cents. This is the tax system now in effect.

“The Bells of St. Mary’s” has topped all first-week grosses for Hollywood product shown in Puerto Rico. It is estimated the picture grossed $9,000 during its first week and $3,500 during its second week at the Paramount here.

Cobian Buys Three 16mm Units for Puerto Rico

Three 16mm mobile film units have been purchased by Ramos Cobian, Puerto Rican circuit operator, to bring programs to the people of that country who seldom, if ever, see films. Eventually, Mr. Cobian on a recent visit to New York said, he expects to have more than a dozen mobile units in operation. He said also that he was adding six theatres in the area of San Juan to his circuit of 22 houses.

Legion of Decency Reviews Six New Productions

The National Legion of Decency reviewed six new productions this week, approving all but one. In Class A-I, unobjectionable for general patronage, were “My Pal Trigger” and “The Return of Rusty.” In Class A-II, unobjectionable for adults, were “Crack-Up,” “Danger Woman” and “Till the End of Time.” “Lover Come Back” was placed in Class B, objectionable in part, because of “light treatment of marriage.”

MGM Gets Foreign Films

Simon S. Schiffren, film scout for MGM International Films, has returned from a three-month buying trip, during which he obtained American rights to four films to be added to MGM’s program calling for the U. S. distribution of outstanding foreign pictures.
Ashmann Estimates the Manager's Job

Sefing Details Good M. G. Installation

SCHLANGER'S TIPS ON DESIGN

PARKER ANALYZES LATE LAW

PHYSICAL OPERATION • MAINTENANCE

JUNE 29, 1946
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The Skill of a Trained Projectionist . . .

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to improved screen lighting

The Simplex High Projection Arc Lamp delivers twice as much light as any low intensity lamp—the snow-white light that is essential to the satisfactory projection of Technicolor pictures.

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BETTER THEATRES, JUNE 29, 1946


... PUTS BRICK AND MORTAR TO WORK

"Any way you look at it," said one well known exhibitor, "all my houses are just a lot of brick and mortar. They're dead and lifeless until I can get people in them.

"Next to entertainment the biggest draw I have is air conditioning by usAIR.co."

usAIR.co theatre division, which has specialized in theatre air conditioning for over 20 years, will be glad to help you put your theatre to work with comfort cooling engineered for your house.

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PROFITS IN THEATRE COOLING FOR THE EXHIBITOR

About Products for the Theatre
and people who make and sell them

$100 AND NEW CHANGEOVERS OFFERED AS CONTEST PRIZE

Projectionists with Strong changeovers that may look a bit the worse for age, but are still in service, have a chance to get a new pair free, plus a 100 U. S. Savings Bond as a personal prize. This prize is offered by Larry Strong, president of Essannay Electric Manufacturing Company, Chicago, in celebration of his 26th year in the business of manufacturing changeovers. The prize represents a cash value of $186.25.

The purpose of the competition, states the announcement, is "to demonstrate the year-in, year-out trouble-free performance of motion picture projection accessories and the care given his equipment by the average projectionist."

The contest closes September 1st. Prior to then, projectionists having Strong "Zipper" changeovers should write Mr. Strong a short description of the installation and give certain other information (full particulars are given in the company's advertisement on page 27).

LIGHT OUTPUT INCREASED FOR FLUORESCENT LAMPS

The rated light output of four Westinghouse fluorescent lamps has been increased, it is announced by the Westinghouse Lamp Division, Bloomfield, N. J. The lumen increases are as follows:

- The 20-watt white lamp, from 860 to 920;
- 20-watt daylight, from 760 to 800;
- 40-watt white, 2100 to 2320; and 40-watt daylight, from 1880 to 1920.

NEW SELF-POWERED FLOODLIGHT EQUIPMENT

Specifications of two new types of lighting units, floodlighting lamps and their own electric power generating plants, have been released by the Consolidated Diesel-Electric Corporation, Mount Vernon, N. Y.

One of the units is portable, being mounted on rubber-tired wheels with the chassis designed integrally with the plant housing. The other unit is mounted on skids. Either can be had with equipment to supply 120-volt, single-phase current, or 208-volt, three-phase current. The lamps, numbering four and mounted on the top

Better Theatres, June 29, 1946.
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because
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Four beautiful lines to meet every need and fit every budget.

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Attention: J. E. Robin

READ THE ADS — they’re news!

The F & Y Building Service is the outstanding agency in Theatre Design and Construction in Ohio and surrounding territory.

THE F & Y BUILDING SERVICE
328 East Town Street
Columbus 15, Ohio
"The Buildings We Build Build Our Business"

of the housing, are of 1000 watts each, with wide-diffusion reflectors and lenses and mountings directionally adjustable. Among the applications to which they are adapted is emergency and special location lighting in drive-in theatres, as well as for other outdoor amusements, night construction work, etc.

The generators are powered by gasoline motors. Starting can be either by hand or electricity. Voltage is automatically regulated. Lamps are protected by circuit breakers, and they have Pyrex lenses.

FORMS NEW SUPPLY FIRM

Gordon O. Gibson, who has been associated with the A. & S. Steinberg theatre supply business in Pittsburgh, has organized his own firm under the name of the Atlas Theatre Supply Company, at 425 Van Braam Street, Pittsburgh.

NEW FURNITURE CATALOG

An illustrated catalog of 24 pages devoted to its post-war line of tubular metal modern furniture has been issued by the Doehler Metal Furniture Company, New York. Luxuriously upholstered chairs and settees, as well as simpler lounge models are pictured and described. The catalog also shows the other items of the line, which includes tables for foyers, lounges and cosmetic rooms, cashier chairs, etc.

(Continued on page 8)
When they built Washington's most modern theatre, architects specified ANEMOSTAT AIR-DIFFUSERS

"Not almost perfect— but perfect." That was the thinking behind the plans for the Naylor, the most modern neighborhood theatre in Washington, D. C.

After including new features like "The Congressional Room" for private theatre parties... and "The Naylor Nursery"—so the "little" audience could enjoy the show without disturbing the adults... architects added the final touch for perfection: Anemostat air-diffusers!

They knew that even the best air-conditioning system can be rendered useless by imperfect air-distribution. That is why they specified Anemostat air-diffusers and obtained true air-conditioning comfort. No drafts! No stale air-pockets! Constant temperature and humidity equalization!

Anemostat air-diffusers are scientifically designed to distribute conditioned air in pre-determined patterns, always in proper proportion to the air in the room. This is how:

Anemostat air-diffusers siphon theatre air (equal to about 35% of the supply air) into the flaring metal cones. The theatre air is then mixed with the supply air within the Anemostat—and revitalized—before the air mixture is circulated at low velocity. Heated or cooled air, therefore, flows silently from the Anemostat—spreading uniformly throughout the theatre... spreading true air-comfort. Drafts and stratification are eliminated completely.

And, Anemostats have no moving parts—nothing to wear out.

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PERFECT SOUND
RIGHT FROM THE START...

The ultimate goal in engineering is to do the job in the simplest, most practical manner. Thousands of satisfied theatre owners prove that Ballantyne engineers have reached that goal in Royal SoundMaster soundheads. Incorporating the very latest in sound development the SoundMaster soundhead provides these new features:...

ISO-STABILIZER EXCITER LAMP MOUNT eliminates any pickup of mechanical vibration.
Utilizes pre-focused lamps.
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NEUTRALIZED POWER-PULSE PROJECTOR DRIVE completely eliminates power-pulse synchronization, provides absolutely quiet and smooth operation.
ISOLATED SOUND FEED SPROCKET offering a new level in speed constancy and smoothness of film travel.
These SPECIAL features make SoundMaster the "king" of sound reproducers.

CONTACT YOUR INDEPENDENT SUPPLY DEALER OR WRITE OR WIRE FOR ADDITIONAL INFORMATION TO

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THE SETTEE here illustrated is one of the deeply upholstered models with polished chromium frame, spring-filled cushions, and reversible back cushions. Included with the catalog is a color card with small samples of the simulated leathers available for any of this furniture.

BUILDING FOR TEXAS FIRM

A new building to house the operations of the American Seating Company of Texas, affiliate of the American Seating Company of Grand Rapids, Mich., manufacturers of "Bodiform" auditorium chairs, is under construction in Dallas. Constructed of concrete, tile brick and limestone, it is one story, with provisions for a second floor to be added later.

Officers of the Texas affiliate, which was formed in 1914 and distributes auditorium and other seating, are H. W. Leuthrôth, president; H. C. Powell, vice-president; and J. H. Crumbie, secretary-treasurer.

APPOINTED DISTRIBUTOR

The Theatre Equipment Company, Charlotte, N. C., headed by Bob and Lewis Saunders, has been named distributors in that territory of projection and sound equipment manufactured by the DeVry Corporation, Chicago, according to an announcement by W. C. DeVry, president, and Bob Engel, general sales manager.

BETTER THEATRES is published every four weeks as a section of MOTION PICTURE HERALD

Clarity and Brilliance

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Projectionists all over the country enthuse about the screen performance of Ilex f:2.5 Projection Lenses available in various focal lengths from 2½" to 9". Screen brilliance, sharpness of image, maximum contrast, absence of distortion and chromatic aberration, characterize their dependable quality.

A fixed focus stop collar is supplied with each Ilex Adjustable Lens by which lenses may be instantly snapped into focus where quick changes are necessary.

Ilex Projection Lenses are also available for 16mm projectors—1", 1½", 2", f:2; 2½", 3", 3½", 4", f:2.5; 2", 4", f:1.6. All lenses coated if desired.

For optical quality, "Look to Ilex." Inquiries invited for precision optical equipment.

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SHUTTERS AND LENSES

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Only the Manley Popcorn Machine has all these Money-Making Advantages!

- Pilot Light
- Plexiglas illuminated, colored panel has arresting eye appeal.
- Electrically welded, all aluminum frame, light but strong.
- Heavy corn screen.
- Heavy 1/4 inch, plate glass windows on front and sides.
- Side trim highly polished, heavy cast aluminum.
- Cash drawer with 6 coin and 3 bill tills.
- Corn bin with curved, slotted bottom so any chaff will drop through to old maid bin below.
- Side and front panels of heavy, stainless porcelain on vitreous enameling steel.
- Rubber-tired, ball-bearing, heavy duty swivel castors.
- Kettle lid has bayonet slots for easy removability.
- Precision-built Tip-T-Matic, thermostatically controlled, Kettle, scientifically balanced with new safety and popping features.
- Unbreakable, heavy plexiglas doors.
- Special hinges allow doors to swing back against sides.
- Warming pan for popped corn and packaged corn, keeping it hot.
- Flexible seasoning tube that carries oil without fuss or muss.
- Seas-O-Matic Pump governs the correct amount of seasoning in kettle.
- Seasoning well with 25 lb. capacity, easily accessible for refilling and cleaning.
- Utility doors reinforced with sheet steel and equipped with piano hinges for easy action.
- Storage space for empty bags and boxes.

For Complete Information Write MANLEY, INC.
1920 WYANDOTTE STREET KANSAS CITY 8, MO.
What People Want When They Go to the Theatre

THE THEATRE of Jo Mielziner is that of the dramatic and musical stage. He is probably Broadway's most sought after stage designer. But in writing about the building of his theatre, in the June issue of Theatre Arts, he states functions and values quite as applicable to the theatre of the motion picture, which of course is serving the same purpose.

His appraisal of the part the physical theatre plays in the satisfactions of going to the theatre, are not new to us of the motion picture business, but they could stand more energetic, more general appreciation even in our business. Mr. Mielziner, most definitely a person extremely sensitive to all of the things called Theatre, apparently does not believe that "the play's the thing" altogether.

"The truth is," he declares, "the performance is really on both sides of the footlights. The ticket window, the hat-check concession and the lobby are as important as the seats and the auditorium itself. Whether the performance is comedy or drama, the essential appeal is one of release from the actualities of daily life. Very few people go for purely intellectual or academic enjoyment. The sooner you take the audience out of the humdrum world, the more complete the enjoyment of the evening. . . ."

Are we those who urge higher standards of comfort and taste throughout the motion picture exhibition plant over-emphasizing the importance of the physical theatre? "How much wiser," says Mr. Mielziner, "and more progressive are the planners and designers of most of our moving picture theatres. They discovered years ago that the audience thrives on a presentation and revels in the luxuries of comfort. Did you ever hear anyone say, 'Let's go to the X legitimate theatre and see the play there' as they say, 'Let's go to the Music Hall (or the Roxy or the Paramount)?' Many movie patrons get attached to a certain theatre, even down in the Roaring Forties. They will fight the traffic problem because they know they will have comfort and luxury once they get there."

"Theatre," submits Mr. Mielziner, with at least one eye on home television, "is a communal experience. The understanding of this is essential to understanding the theatre. . . . Therefore the half of the theatre that houses the audience is supremely important."

Sidewalk Heating Ends His Snow Shoveling!

Edward J. Modie has quit cleaning the walks in front of his two theatres in Barnesville, Ohio, of snow and ice, and good riddance. He now heats the walks.

The buildings housing his theatres almost adjoin each other, and that made quite a stretch of walk to be shoveled and scraped in the wintertime. When the walks had to be replaced, he decided to incorporate a low-temperature heating system in the new walks, to keep them too warm for snow to stay or ice to form on them.

The walk in front of each of the theatres, named the Ohio and the State, contains wrought iron piping shaped into coils, placed over the gravel fill, and embedded into the walk concrete. The tops of these coils are approximately 2 1/2 inches below the surface of the walk. The concrete is from 6 to 8 inches thick.

In the theatre basement there are a small automatic gas heater and a circulator pump, which forces water into the coils just hot enough to melt snow as it falls. The water temperature in the system is kept at 95° to 100° by means of an aquastat on the return main. Antifreeze solution is added to the water to keep it from freezing when the heat isn't on.

"It is quite true," Mr. Modie admitted in reply to our inquiry about his installation, "that such a system may not justify itself if one were to replace a perfectly serviceable sidewalk in order to accommodate it."

The fact that the Ohio and State theatre walks are always clear of snow and ice, even during a heavy snowstorm, "intrigues" the townspeople. "The installation has tremendous advertising value," says Mr. Modie. "Additionally, it gives peace of mind—the walks are safe and I don't have to worry about the labor."

Reports from both Ray Colvin, president of the Theatre Equipment Dealers Protective Association, and Oscar Neu, head of the Theatre Equipment and Supply Manufacturers Association, indicate preparations for one of the largest gatherings of equipment people and exhibitors of all such conventions when these organizations concur rently hold their meetings from September 30 through October 3. Both will be held at the same hotel; in Chicago if accommodations can be arranged, otherwise New York. According to Roy Boomer, secretary-treasurer of the manufacturers' organization, members will conduct a national exhibit of their equipment.

Concerning the television broadcast of the Louis-Con "fight," which he saw in an NBC studio, James Burchard, sports writer of the New York World-Telegram, reported: "To say it was satisfactory is correct. To say it was completely satisfactory would not be true. . . . The old ringside customer missed the crunch of leather smashing into flesh, the grunt of the hurt fighter. Facial expressions were hard to read. It was more or less impersonal, like sitting at your favorite movie watching Lilliputian figures on a screen eight by ten inches." But he added, "its [television of fights] future seems assured. Not, we think, for the home, however. The fight promoters aren't wacky."

—G. S.
Management:
An Assortment of Special Know-How's

AN ESTIMATE OF THE MANAGER'S JOB

By MAUREY L. ASHMANN
Zone Manager, Interboro Circuit, New York

The same type of theatre operated by another manager, with the same booking, was handled in this fashion: (1) He selected a short-length second feature, (2) he shifted his dates to Wednesday to Saturday, (3) he opened at 10:30 Saturday morning, and (4) he scheduled and advertised special Thursday and Friday premium shows for children to reduce the pressure at the Saturday matinee, thereby increasing gross potentials.

THE AIM IS REVENUE

This may seem like routine, but it shows managerial know-how and analysis of revenue problems. The smart manager wants to get every dime in, so he arranges his booking, where possible, to get the maximum patronage that the attraction will draw.

In scheduling premium matinees prior to the Saturday matinee, this manager spent a few dollars extra to prevent crowding and turn-aways and at the same time to make certain that he "milked" the picture. The earlier opening on Saturday night might have caused some overtime, but certainly that attraction had to get this business in during the day hours. A late show that Saturday night wouldn't have been too helpful.

The booking of pictures, in circuit operation, has often been an issue between home office and field. I find that almost invariably the booking will extend himself and "pull them out of the hat" for the manager whose request for changes is based upon true knowledge of his situation. And that knowledge should be complete as to availabilities, opposition and comparable playdates of similar attractions.

The short subjects can become a big subject in your theatre if handled properly. Advertising can make them outstanding. Proper scheduling can make them an aid to your house turnover. Proper booking can make them an important part to your theatre trade. (There is no such thing to the smart manager as a single or double reel; it is, instead, a hot news, or a top cartoon or featurette—a tangible item of entertainment, not just 900 feet of film.)

Very often, when a new manager goes into a theatre, an increase of business the first couple of weeks leads to the saying "he's got his name up on the marque." Well, his name is up there, figuratively, because he displays good operating judgment, his know-how.

I've not tried to explain trade policies and the complexities of film buying; but the film buyer is purchasing for the manager, and Mr. Manager should be always expressive of the entertainment needs of his situation and help in the selection of programming material even if no other means is available than that of suggestion, comparison and complaint.

Now let's consider physical matters. When managers get together, it is inevitable that they should discuss various "housekeeping" experiences. During the shortage days of the war good housekeeping assumed its rightful place in management.

When equipment was irreplaceable, know-how kept theatres operating.

When your patrons come to your theatre, they not only want, they expect, an atmosphere of comfort and welcome, an environment of cleanliness and order. Good housekeeping provides this for you.

LET'S LOOK AROUND

Walking around the theatre reveals a lot of possible sources of deficiency in this respect. Rubber mats in lobbies have a tendency to curl and slip. Check the handling of them, make sure your cleaner does not replace the mats on a wet floor, that he rolls, not drags, them when moving, that he trims edges, that he reverses and shifts them to correct curling, bends, etc. This will preserve mats and avoid accidents.

Seats are more than metal, wood, cloth. They are potential trouble makers. Loose screws mean torn clothing, patron injury, seat deterioration. Seat vermin conditions must be checked regularly. Keep in mind that clearing up one condition does not give you insurance against it. You have got to watch those seat arms, tears in fabric, etc., consistently.

A well maintained theatre is a safe theatre; a clean theatre is protection against "headaches." Pursue a sound housekeeping program by clean-up schedules for out-of

(Continued on page 27)
CALLS FOR TOLEX UPHOLSTERY

★ IT'S SUPER-TOUGH! Won't scuff in rough, hard service usage.
★ IT'S SUPERBLY SMART! Offered in broad range of striking colors and leather-like effects.
★ IT'S EASY TO CLEAN... WASHABLE... VERMIN-PROOF.
★ IT'S STAIN-PROOF... can be FLAME-PROOFED. (Meets requirements of New York City's Board of Standards and Appeals.)
★ IT'S DURABLE... outstanding for long wear and long life.
★ For new equipment or when you re-upholster—specify TOLEX. Write for samples and more details. Textileather Corporation, Toledo, Ohio.

FOR WALL COVERINGS—TEXTILEATHER brings richness, color and charm to theater interiors. Resists scuffing... easy to clean... enduring beauty.

Made by the Manufacturers of

TEXTILEATHER
NOT LEATHER

*B.A registered trade name describing plastic leathercloth.
In these two studies of fronts for post-war theatre projects, the designers of the F & Y Building Service, Columbus, Ohio, have sought a definitely modern feeling without departing from the established principles and usages of traditional, or classic, architecture. In the use of tower-like structures at one side, instead of as central forms around which the remainder of the front is balanced, these designs suggest modern styling. But this is not carried to the extreme of the "modernistic," while surfaces are conservatively embellished with devices long established in architecture of every purpose. Either scheme lends itself either to the use of traditional materials, such as terra cotta, stone and marble, or to at least partial use (as in the "towers") to that of architectural glass, which, with accents in warm color, would tend to emphasize those characteristics which suggest modern.
The world's finest theater chair

KROEHLER Push-Back

KROEHLER PUBLIC SEATING DIVISION
666 LAKE SHORE DRIVE, CHICAGO 11, ILLINOIS
2028 S. VERMONT AVENUE, LOS ANGELES 7, CALIFORNIA
206 LEXINGTON AVENUE, NEW YORK 16, NEW YORK
STANDEE ELIMINATION

In some situations it is feasible to dispense with space behind the last row of seats. This is, of course, desirable because the seated patrons are least disturbed in this way. If the standee wall is completely eliminated and the auditorium aisles empty directly into the foyer, additional ushering is required to direct the patrons to available seats.

This may not be practical in a small low-budget theatre; therefore, it may be necessary to retain crossover space behind the last row of seats, between the foyer and the seating, to eliminate this problem. This crossover can be as little as 4 feet wide if it meets with all the other exit requirements of the particular theatre, and if the wall behind the last row of seats is so constructed as to discourage viewing the picture from the crossover.

A preview of new theatre carpet patterns brings forth a very encouraging report even though we will have to wait before much carpet can be delivered. Many of the new patterns show a better decorative sense as to color and design. They are of an abstract type of design, which is highly practical for theatre carpet, especially with respect to concealment of soil.

SCREEN AREA PAINT

Unless the auditorium wall and ceiling surfaces adjoining the screen are specially designed to control screen light reflections, extra care should be taken in repainting these surfaces. Only paint that has a highly diffusive surface characteristic should be used, to avoid annoying reflections. This means that enamel or paint that has any amount of gloss in it is not suitable.

There are many paints sold having a so-called "flat" finish which actually dry too smooth for theatre interior surfaces. Most of the water paints prove to have a highly diffusive truly flat finish.

A simple test can be made to compare the diffusive characteristics of paint by placing a number of painted samples of approximately 2x4 inches on a flat board and raising and tilting the board in relation to a fixed light source, so that the source reflects a maximum amount of light to the eyes of the tester. At that position and tilt you will be able to compare the light reflection characteristics of all the samples.

16MM PROJECTOR LOCATION

The use of a 16mm film, along with 35mm, is in greater prospect because of the increased amount of 16mm product available. The product will be mostly of the short subject variety apparently, and is to be regarded only as supplementary in regular theatre projection.

The point of interest here is the position of the 16mm projector.

The normal position for the 35mm projectors, as close as possible to the optical center of projection, should not be changed for the accommodation of the 16mm machine. The latter can be placed at either side of the 35mm installation.

The distortion of the picture caused by this side position of the 16mm projector may be somewhat noticeable, but not enough to warrant removing the 35mm machines from the best possible position.

CEILING LAMP SERVICING

A collapsible type of ladder should be used for servicing ceiling lighting fixtures in auditoriums where the construction does not permit catwalks above the ceiling for this purpose. A not too elaborate ladder design could be made for ceiling heights up to approximately 25 feet. A level platform on the top of the ladder should be approximately 5x3½ feet in area.

The ladder should fit in between rows of seats, and top platform should span two rows of chairs. The platform could have a guard rail around it for maximum safety. It should come approximately 7 feet below the level of the ceiling to be serviced.

Downlighting built into the ceiling of the auditorium has proven highly successful, even to the point of eliminating the need for chair aisle lights, where the lighting design is properly executed, and for servicing such light sources an efficient and safe ladder is important. A special ladder closet, conveniently located, should be included in all theatre planning.
Music At The Box-Office for Theatres That Show Good Pictures Well

SNAPLITE
The Projection Lens of Quality

Gives Finer Images from Fine Films

Image quality outstanding in definition, contrast, flatness of field and freedom from color fringes is afforded by the new SNAPLITE Series II projection lens. This unit has been recently improved to provide a speed of f/2.0 in all focal lengths up through 5". Mounts are hermetically sealed against dust and oil for lasting, trouble-free performance. Anti-reflection coatings are regularly supplied.

Also available is the new SNAPLITE Series I, which takes advantage of improvements in optical glass to produce a lens as fast as f/2.3 in the shorter focal lengths. Better color correction and improved flatness of field are combined with crisp contrast and distortion-free image. Regularly supplied in focal lengths from 2" to 7" in ¼" steps. Anti-reflection coatings can be provided.

KOLLMORGEN
Optical CORPORATION

2 Franklin Avenue
Brooklyn 11, New York
Projectorist and Management Co-Operation

RECENTLY we had occasion to be in Allentown, Pa., and while in that city we paid a visit to James Rau, business agent of Allentown Local No. 585 of the IA. Jim showed us around a bit and in the course of our travels we had the opportunity of meeting several projectorists and managers. We could not help but be impressed with the businesslike manner in which things were being done in that territory, and the respect which the projectorists and everybody else around those theatres have for Jim.

A high spot of our trip was a visit to Jim's workshop. Jim is a real mechanic, and with very adequate equipment he maintains the projector mechanisms for many theatres in his vicinity.

Each projection room which we visited was a model for neatness and operating efficiency. One cannot stay in one of these projection rooms for more than a few minutes before he is conscious of the extra care that is taken by every projectorist to insure perfect presentation of his show. For instance, we noted that during the first presentation of a show the men wrote down spoken or action cues for changeovers, just so there would be a double check in case a cue mark was missed by one of the men.

In Jim's projection room at the Rialto theatre, instead of the common method of each man operating one of the machines, we noticed that one man did all of the threading, made all of the sound changeovers, and took care of both lamps, while the other man made all of the picture changeovers. It goes without saying that there was a pair of eyes looking at the screen every minute that the show was going on. Jim informed us that each day the men reverse their jobs and thereby perform the same duties only every other day.

We asked Jim for a few facts about this very successful local, and he obliged with the following information:

"Local No. 585 was chartered December 13, 1919. The charter was recommended and financially supported by our sister local, No. 157, the Allentown stage hands. We are, of course, very grateful to that local and to all other stage hands which laid the foundations that our locals now build on.

"When our local became self-supporting we had to learn what all unions need, and that is common sense and good judgment in order to negotiate salaries and working conditions and the settling of disputes between management and projectorists. We have never tried to make ourselves believe that we are always right and the management or manager is always wrong. We have tried to find the causes of any trouble and lay the blame where it belongs.

A POLICY OF FRIENDLY FEELING

"We realized very early in our life that alibis do not take the place of being honest and admitting when you are wrong in performance duties for which you are being paid. We have also maintained that a friendly feeling should exist between the management and the projectorists if the theatres are to operate in the most successful manner.

"We have had our difficulties, including disputes and lockouts, which forced us to resort to picketing. We may have been right or wrong, who knows? But we have always felt that we were right.

"We never find ourselves too busy to sit down and discuss any difficulties that arise between our employers and ourselves. When this privilege is denied us we feel that the
WHEN POWER FAILS
SWITCH TO YOUR
"Consolidated"

A CONSOLIDATED Electric Generating Plant
GUARDS AGAINST BOX-OFFICE LOSSES

POWER failure ... sudden and unforeseen ... can be a costly blow to your box-office profits ... but it can be of only minor significance—if you are properly prepared.

Fool-proof protection from the menace of power failure is afforded thousands of industries throughout the country where a Consolidated Electric Generating Plant provides reliable, stand-by emergency power.

Consolidated Electric Generating Plants represent fully independent, self-generating sources of electricity. They are available in both stationary and portable models, powered by diesel or gasoline.

Available from 5 KW to 100 KW, AC or DC, standard or special voltages ... higher ratings may be obtained on request.

In addition to supplying emergency power, Consolidated Electric Generating Plants have a record of proven performance as auxiliary power plants. Many theatres, airports, hospitals, and radio stations, as well as all types of industries, use these plants for specialized jobs or to supplement normal power requirements.

Although custom-built to your specific needs, the initial cost of a Consolidated Electric Generating Plant is truly moderate ... and operation expenses often are lower than usual power charges.

A power failure may cut heavily into your box-office receipts at any time. For full details on how Consolidated can protect you, write Dept. MP.

CONSOLIDATED DIESEL ELECTRIC CORP.
Mount Vernon, N. Y.
Branch Offices: Chicago, Ill., Washington, D. C.

BETTER THEATRES, JUNE 29, 1946
Don’t be a Worry-Wart!

There’s no reason in the world to sit around worrying about the condition of your projection room equipment. Not for a minute—when an RCA Service and Parts Replacement Contract will take these cares off your mind so inexpensively.

What’s more—with RCA preventive service you know exactly how much (how little, really) it is going to cost you for the entire year.

Yes, peace of mind, at a cost of only a few admissions a day is something you really can’t afford to be without, and RCA’s “Seven Benefits That Spell Service” will lift that heavy load off your mind. Get in touch with your RCA Theatre Supply Dealer, or write direct to RCA Service Company, Inc., Dept. 57-F, Camden, N. J.

Seven benefits that spell Service
Scheduled Checkups
Emergency Service
Regular Maintenance
Valuable Technical Data
Insures Peak Performance
Complete Parts Replacements
Emergency Sound Systems

right of collective bargaining is being violated, and we take this attitude to mean that no settlement is desired by the offender. Then we must use all means within the law to make it known that the offender is not in accord with the union.

“There are years of existence we have had bad years as well as good ones, and this brings to the front another very important factor in the life of a union organization. When you have the misfortune of running into a bad year which causes theaters to close and you have men out of work, it is then that a local either makes or breaks itself. Selfishness in the ranks of your organization in trying times, and the lack of a leader that can make the selfish understand, is sure to cause disaster. Union men must help each other and divide the hardships with their brothers, even though hardship does not strike first at their own doors.

“Local 585 now has 30 members, and in addition 15 members of other locals are working in our jurisdiction. All of these men are working full time. We have signed contracts with every theatre in Allentown. All members in the armed forces have returned home and are now back at their old jobs, which just about puts our local back to normal.

“Our working conditions are two men to a shift, five hours per day, six days a week. Allentown recently obtained Sunday movies and this created full-time work for six projectionists. All of our relief men work a full week the same as our regular men. All of our men, including the relief men, alternate their days off so each man has a different day off each week. Every seventh week each man receives a full weekend off. Each projection room has a schedule of duties posted, and all of our men work from this schedule. All of our members like this system of working and very few misunderstandings have occurred.

“You asked for the facts, George, and there you are.”

TYPICAL COMMENT OF MANAGEMENT

We sort of consider Jim and his local a model that has been proved by good results, but we shouldn’t take Jim’s word alone about the good feeling that exists between the management and the projec-
tionists. So we asked two Allentown exhibitors, picked at random, what they had to say on the subject. We picked the largest exhibitor and one of the smallest ones. Mr. Charles Bierbauer, city manager for Fabian-Wilmer & Vincent Theatres, says:

"Of course you readily understand that I can speak only for the Fabian-Wilmer & Vincent theatres, the Colonial, Rialto and State, but I am pleased to say to you that as far as these three theatres are concerned I know of no finer relationship existing anywhere between employee and employer than that which exists between the motion picture operators and the theatres here in Allentown.

"We have found the projectionists in Allentown always ready and willing to co-operate in every way and lend their assistance in a constructive way towards making our screen presentations second to none in this industry. All the projectionists are well trained, keep their booths and mechanism in first-class condition at all times and, to sum it all up, are giving 100% service."

The small exhibitor is Sol Schocker, manager of the Franklin theatre, who says:

"The Motion Picture Operators of Local No. 585 in our city of Allentown, Pa., have shown the utmost co-operation with this management. Dispute and dissension, so often heard of, are unknown words in our business associations. There is much confidence here that loyalty and teamwork will continue in the future as it has in all the past years."

We have submitted these remarks in the interest of better relations between two branches of our industry that cannot get along without each other, projection and management. There are a lot of examples of healthy management-projectionist relations like those cited here; we just happened to know about Allentown. And there are situations where antagonism and resentment are the rule. The Allentown's show that friendly co-operation, with each side recognizing the responsibilities of the other, is possible, and certainly no one would deny that it is something worth striving for.

Selecting a Screen and Other Light System Units

The screen is really a component of the projection light system, no matter how we may be in the habit of thinking about it, and it therefore deserves consideration similar to that properly given the lamps, lenses, etc. Of three inquiries concerning light on the screen received during the past few weeks, two present questions relative to the screen itself that suggest comment of general interest.

One of them, raising the old question of whether it is worthwhile to resurface a screen, is from H. D. McCloughan, pro-
Here's Why You Should Switch to a Stedypower

The best means of avoiding the arc power failures which make refunds necessary is to install a ROBIN-IMPERIAL Stedypower.

Designed specifically for projection jump service. Not just a motor-generator, but a guarantee of service—a power plant with 20 years' electrical know-how and 40 years' theatre experience "built-in!" See you Independent Theatre Supply Dealer or write for literature.

J. E. ROBIN, INC., 530 W. 42nd St., New York 18, N. Y. Motor-Generators and Motors for Every Requirement.

FREE ADVICE CONCERNING YOUR EQUIPMENT INSTALLATION

This department is available, without charge, for appraisal of the efficiency of your present projection and sound installation, and for suggestions, if the conditions indicate them, for improving results. Since this kind of information concerns only an individual theatre, it is transmitted by mail. In writing for this service please supply all data directly related to projection and sound reproduction—make and model of the various items of equipment, markings on lens barrels, length of throw, size of picture, size of carbons, arc amperage, etc. If you plan to replace any item of the present installation, the characteristics of the new equipment should be explained.

"A beaded screen is on hand to be installed, as are two new mirrors. I would like to know what other changes can be made to the end of getting maximum light from this equipment without going to the expense of trading those lamps for larger ones. For example, can I increase my light by using a faster lens without using larger mirrors (as you know this is impossible with these lamps)? Will there be more light if I buy new coated lenses, or have my present ones coated? Can I change carbons and increase amperage for an improvement in light?"

"Now for a more hypothetical question relating to the above equipment. It is possible that within a few months I may be forced to use the Acmes in a larger house. This house will be 45 by 80 feet (from the booth wall to the prosenium). I plan to trade my 22-ampere lamps for the Acme 45-65-ampere high-intensity lamps for use in this house. What carbon trim, amperage and lenses would you recommend for this set-up?"

Your present carbons will work up to 22 amp and you state that your lamps are rated up to 22 amp, so it appears that you should not attempt to use the next larger sizes. If you did use larger carbons in order to burn, say, 25 amp, you would have no doubt to change the jaws in your lamps.

It is our opinion that the new screen and the new reflectors will make a very noticeable difference in your light.

We note that you are replacing a silver screen with a beaded screen. If you will refer to our answer to Mr. McCloughan which immediately precedes this one, you will see the characteristics to expect from the beaded screen. A silver screen, unlike the beaded screen, reflects light like a mirror, in a direction at an angle with that from which it is coming. Either type will be satisfactory in a narrow house, such as yours, if you have only a slight projection angle. If you had a balcony, the silver screen would be apt to give you a much brighter picture downstairs than in the balcony—just the opposite of the beaded screen. With
Vertical carbon arc lamps were usually employed in the theatres of the early 20th Century. Shown is The Cascade, Newcastle, Pennsylvania, in 1903. (Illustration from "Stages Through the Ages" by Harry H. Strong).

There Have Been Some Changes Made!

Projection lighting has been constantly improved since the days of the first nickelodeons. Recent years especially have witnessed important developments, notable among which is the Strong One-Kilowatt High Intensity Projection Arc Lamp which puts the utmost in screen lighting within reach of even the most modest theatres.

THE STRONG ELECTRIC CORPORATION
87 City Park Avenue • Toledo 2, Ohio
"The World's Largest Manufacturer of Projection Arc Lamps"

When the lamps are STRONG the picture is bright!

THE THEATRE OF TOMORROW
a silver screen you can change the location to which the most light goes by tilting the screen, but not so with the beaded screen, which will always reflect the light back where it came from regardless of any change in the angle of the screen.

After the replacements you are about to make, coating your lenses or buying new coated lenses would, we believe, be worth the cost.

An optical system is no faster than the slowest part of it, so new fast lenses would be capable of receiving more light than your present system can deliver. There is no objection, however, in having lenses faster than you actually need, and if you buy new lenses you may as well buy them fast enough to take care of your future needs as well as the present conditions. For the method of changing the speed of your optical system you may refer to our answer to another exhibitor in the May 4 issue of Better Theatres.

With reference to your question about the amperage at which to operate the new high-intensity lamps, the size of the picture would govern this. You will get the same amount of light on a picture of given size regardless of the throw (using lenses of different focal lengths, of course), but as you make the picture larger the amount of amperage required to keep the light the same increases quite rapidly. Neither we nor the manufacturer of the lamps could answer this question until the size of the picture that you want were determined.

**ONE-KILOWATT LIMITATIONS**

The other letter on the subject is from P. H. Brotherton, projectionist of the Plaza theatre, Lamar, Mo. (the letterhead of the Plaza theatre proudly carries the fact that Lamar is the birthplace of President Truman). The projection equipment of the Plaza has been comprehensively replaced; the new equipment includes one-kilowatt lamps, which are being operated at 41 amps, 27 volts, with results at the screen that do seem to Mr. Brotherton to be adequate. The other new items are National rectifiers, Strong 11½-inch reflectors, Super Simplex rear shutter heads, Bausch & Lomb 5-inch f/2 lenses. The screen is 18 feet wide, and the throw 105 feet. The reflectors are 30½ inches from the aperture plate.

This equipment is certainly up-to-date and of the latest type, and if low-intensity arcs were replaced, the light is undoubtedly much better than it was, even though it is not up to what was sought.

We believe that for a picture 18 feet wide, a one-kilowatt outfit is not adequate. Our aim is always to have at least 15 foot-candles of light, average, across the screen.

We figure that the new lamps, at the working distance (30½ inches) are giving 4800 screen lumens without the shutter running; this means about 19 foot candles without the shutter running, and less than an average of 10 foot-candles with the shutter running.

The lenses are fast enough to accept all of the light any present-day lamps can give, and the present speed of the optical system is f:2.5. To cut down the working distance would be to increase the speed of the optical system. For instance, a working distance of 29 inches would give a speed of f:2.4 and would increase the screen lumens to 5200, and the foot-candles proportionately. As you speed up the system, however, all adjustments become more critical, and the limitations of the lamps put a limit on how far you can go, anyway.

As we pointed out to Mr. Smith it is the size of the picture that decides the amount of illumination required. For a picture as large as Mr. Brotherton’s we would recommend regular Simplified High-Intensity lamps, not one-kilowatts. Such lamps, with a speed of around f:2.3, would give an average, in his case, of about 14 foot-candles with shutter running at 48 amps.

You could also borrow, Mr. Brotherton, some lenses from your supplier to see how you would like a picture a couple of feet smaller with your present size; this would be considerably brighter if the same quality lenses as your present ones were used. We prefer rather large pictures, however, so the regular SHI lamps are our preferred recommendation.

**Don’t Read This—If You Know All About Shutters**

Most of our readers who have been in their jobs for many years are familiar with the operation of shutters, and how the various types of shutters found on projectors now in use function. But the others, newcomers especially, in both the fields of management and projection to whom the important facts of shutter action are pretty much a mystery.

We received a letter recently from Frank Ostromski of Buffalo, who raised a question about shutter action as dealt with in Richardson’s Bluebook of Projection, so we shall here answer the points raised by Mr. Ostromski, and follow through with further information that this inquiry seems to suggest. First, Mr. Ostromski’s question: “Would you be so kind as to give me a more thorough explanation on what is meant by a three-to-one movement, a four-to-one movement, and a five-to-one movement? In Richardson’s Bluebook of Projection, Seventh Edition, page 312, paragraph 77, it states, ‘the variation is small but since the shutter goes into action 96
times each second (two blades each with two edges) it is an item of importance. Would you also be so kind as to explain that paragraph to me as to why the shutter goes into action 96 times each second. I was under the impression that the shutter went into action but 48 times each second."

The term "three-to-one movement" means that the intermittent movement in a projector is designed so that the film will be standing still at the aperture three times as long as it is in motion. If the speed of moving the film from one frame to the other was increased, let us say, to four-to-one, or five-to-one, we would have more light on the screen because we would be projecting each frame longer and making up for this extra projection time by moving the film faster to the next frame. Faster movements than three-to-one have been proven impractical, however, because of the wear on the film sprocket holes and the intermittent device itself.

**WHY 96 TIMES PER SECOND?**

As to the question about Bluebook statement that the shutter goes into action 96 times per second, we think that the following explanation will clear up this point.

The purpose of a master blade on any shutter is to cut off the light from the screen while the film is moving across the aperture. The purpose of the second blade is to make the light on the screen go off and on twice as many times, so that the eye cannot detect the flicker (the flicker would be due to the response of the sense of sight to a period of rest too long and not uniform). A shutter that is unnecessarily wide will cut off more light than is necessary to accomplish the purpose.

Inasmuch as we cannot permit the film to move until the light is almost completely blocked off, the light that is lost from the time the shutter starts to move across the beam of light, until it has completely blocked off the light, is an unnecessary loss as far as the actual purpose of the shutter is concerned. And also, inasmuch as we must keep the light blocked off only while the film is moving, the light that is lost from the time that the film stops moving and the shutter starts to allow the light again to be projected, until the shutter has completely cleared the light beam, is also an unnecessary loss of light as far as the purpose of the shutter is concerned.

We project 24 frames per second, and we have two shutter blades, so you are correct with your figure of 48 if you are referring to how many times we intercept the light beam per second. But a blade does two jobs each time; it shuts off the light, and it then allows the light to reach the screen again. Each of these jobs is concerned with one edge of the blade, and the other job with the opposite edge. So Richardson explains that the shutter "goes into action" 96 times per second, meaning that
PUT MORE LIGHT 
ON YOUR SCREEN

Install new 
National 
REFLECTORS

- All reflectors gradually deteriorate to a state where replacement cost is insignificant. A drop of only 10% in reflective efficiency results in a corresponding decrease in screen brilliance, and represents a loss amounting to 10% of the cost of your current and carbons. Replace yours now, and regularly. Available for all types and makes of arc lamps.

NATIONAL THEATRE SUPPLY

"There’s a Branch Near You"

STRONG 
COPPER OXIDE 
AND TUBE TYPE 
RECTIFIERS

For converting A.C. to D.C. as the ideal power supply for projection arc lamps. Low original, operating and maintenance costs. Quiet operation. Distributed through leading independent theatre supply dealers.

THE STRONG ELECTRIC CORP., 
87 City Park Ave. ,
Toledo 2, Ohio
The World’s Largest Manufacturer of Projection Arc Lamps

PUT MORE LIGHT ON YOUR SCREEN

Install new National REFLECTORS

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THE STRONG ELECTRIC CORP., 87 City Park Ave., Toledo 2, Ohio
The World’s Largest Manufacturer of Projection Arc Lamps

Section of the spacious projection gallery of the celebrated Radio City Music Hall in New York, photographed following installation of four new Simplex E-7 projectors and Peerless Type 15 Hyacin-descant (super-high-intensity) lamps. Charles Muller, chief projectionist, is shown (center) with two of his staff of thirteen—Isadore Cohn and August Brower.

BETTER THEATRES, JUNE 29, 1946
The Know-How's of Management

(Continued from page 12)

the-way places—behind the radiator grills, the porter’s slop sink room, the back stage lofts, the boiler room, the inner ceiling, and so many places around the theatre that are possible depositories for fire hazards and sources of foul odors.

NO END TO DETAILS!

Check regularly and you will keep your house up to the standard your marquee and million-dollar-attractions imply. Take a drink at your water fountain. Is the fountain clean? Is the water cold? Is the pressure right? Is your cup machine banging? Take a walk into your rest rooms. How about the partitions—are they defaced with markings (that a little paint will cover)? Do the latches work? Are the exposed pipes and flushometers clean-polished or clean-painted? Is that tissue box in good order? And the lighting fixture—is it clean? Check the mirror—is it so placed and in such condition as to be conveniently used (mirrors are as necessary in the men’s room as in the women’s).

Projection is a phase of operation that has its housekeeping needs. The proper storing and supply of spare parts, the correct setup of maintenance and equipment care are in the manager’s province. Yes, even the correct cataloging of special trailer strips for future re-use, and the checking of the screen, the drapes and curtain, the right effect from the footlights—everything that goes with the presentation of your picture.

Is your house lighting what it should be? No 40’s where 15’s can do the job? Are your replacements checked by you?

How about your cooling system? Whether it’s a giant compressor or just a blower, is it being handled right? Are the louvers adjusted correctly? Are the motors and belts checked regularly? Are the filters clean? Are the exposed housings weather-proofed?

These and many other such matters of the physical side of theatre operation call for application of managerial know-how to the same degree that the show—its booking, scheduling, exploitation—require. The smart manager knows the kind of entertainment his community wants, and how to keep his theatre fit to present it to give maximum satisfaction while his patrons are his guests.

Index of Better Theatres advertisers in this issue appears on page 8.
FAILURE TO GET MATERIALS

THERE is quite a variety of higher court decisions of immediate interest to theatre operators among those most recently handed down, and of these the following is likely to be one especially worth remembering and filing.

According to this decision a property owner is liable in damages to a contractor for inability, either because of insufficiency of “priority” rating or other cause, to obtain materials to complete a building construction or repair contract. This has been handed down in Detroit Independent Sprinkler Company, 18 N. W. (2d) 387.

Here it was shown that a property owner entered into a contract with a contractor to equip the building with a sprinkler system. The contractor was unable to obtain a priority rating high enough to obtain materials to fulfill the contract. The building owner assumed that the contractor had abandoned the job, and he had the sprinkler system installed by another contractor.

The first contractor sued the property owner for heavy damages and based his suit upon breach of contract. The higher court held the first contractor entitled to recover the damages and said that when a building owner agrees to pay a contractor for work, he must pay the contractor’s profit if he, the building owner, fails to obtain the material.

A FUTILE EFFORT TO EVADE
LEASE ASSIGNMENT BAN

ACCORDING to another late higher court decision the owner of a theatre building may compel the theatre lessor operator to cancel his lease if he violates a clause in the lease contract prohibiting assignment of the lease.

In Bedigson v. Morgan (167 Pac. (2d) 422), reported in May, 1946, it was shown that a man named Morgan had leased a theatre building from its owner under a lease contract that contained a clause prohibiting assignment of the lease. Morgan sold his business and equipment to a party named Graf for the sum of $20,000, payable $7,000 down and the balance in monthly installments of $250. The owner of the theatre building refused to assign the lease to Graf.

Then Morgan and Graf entered into a written agreement by which Graf was employed “as manager” of the theatre, and agreed to pay Morgan regardless of whether the operation of the business resulted in profit or loss, $250 a month from September 1, 1943, to January 31, 1948.

In subsequent litigation the building owner proved that Morgan had retained the $7,000 paid by Graf when he purchased the theatre equipment. Therefore, the higher court cancelled the lease to Morgan and held the contract void under which Morgan had employed Graf to manage the theatre at $250 per month. This court said:

“Ordinarily, Morgan . . . could have employed managers to operate the theatre on whatever terms they saw fit, it is true. But, in a situation such as we have here, this court will look beyond mere surface appearances and consider the motive and purpose of the parties. . . . It is equally inconceivable that Graf would pay $7,000 as consideration for a contract of employment. . . .”

The court also allowed Graf, the new owner of the building, $500 attorney fees.

CARELESS PATRON HURT
BY FAN FAILS TO COLLECT

MODERN higher courts consistently hold that a theatre proprietor is only required to maintain his premises in a reasonably safe condition, and the devices used in connection with his business for the convenience of his patrons need not be foolproof. Still another illustration of this may be found in Pittman v. Gulotta (25 So. (2d) 343), reported in May, 1946. Here it was shown that a patron suffered severe injuries when his hand accidentally entered a large electric fan.

The patron sued to recover damages, claiming that the injury was caused as a consequence of the proprietor’s negligence in that he failed to provide a proper guard around the revolving blades of the electric fan; and that he failed to maintain sufhi-
cient lighting so that patrons could see the danger to which they became subjected. He asked for damages in the sum of $5,500 to compensate him for his injury.

The lower court refused to allow the patron any damages, and the higher court approved the verdict, saying:

"Plaintiff's (patron) position seems to be that it was defendant's (proprietor's) duty to have provided guards covering the fan of such character as to make it impossible for any patron to injure himself either intentionally or negligently. We cannot concur in this postulation."

**You Aren't Liable for Normally Hidden Defects**

MANY A DOLLAR has doubtless been paid out by theatre operators for damages based on charges of negligence, when actually a court, if the issue were pursued, ultimately would have judged that no negligence existed. Superficially it might well seem to many people a proprietor in placing a fan where the public had access to it, should provide guards. And scores of units for damages have been brought against the owners of buildings by persons injured as the result of defects of the buildings which the owners knew nothing about.

Such a suit was Century Indemnity Company v. Arnold (153 Fed. 2d 531), the decision in which, reported last April, affords one of the latest examples of higher court interpretation of negligence.

The testimony proved that a contractor was injured in falling from a stepladder on which he was standing to repair cracks in the ceiling preparatory to painting. One of the legs of the ladder broke through a floor board, tipping the ladder so that he was thrown off. He sued to cover damages. Carried to a higher court, however, the case ended in a decision denying damages, the court stating that the owner of a building need not discover and repair hidden damages in order to be free of negligence.

**Lease Can Give Prior Right to Buy Property**

THE OWNER of a building can be compelled to sell it in strict compliance with a written contract made with the lessee. For example, in Hudson Amusement Company v. Smith, (17 Ohio Supp. 123), reported May, 1946, the testimony showed that Smith, owner of a theatre building, had leased the building to a theatre operator, with the lease contract containing a clause which provided that if Smith "decides to sell said theatre and the building of which said theatre is a part, or receives an offer to sell said premises," he shall notify the operator in writing, who shall have the first right to purchase the premises at the price fixed by Smith.

Sometime later Smith verbally notified the theatre operator that he intended to sell the building at a stipulated price. After expiration of 30 days Smith sold the theatre building to a man named Hofh.

The theatre operator filed suit and asked the court to cancel the sale of the theatre building to Hofh and compel Smith to sell it to him, the theatre operator, at the price specified in the contract with Hofh. It was argued that the theatre operator had forfeited his rights under the original lease contract to purchase the theatre building because he had failed to offer to purchase it within 30 days after notification. The higher court said the notification should have been written, per the lease contract, and ordered sale to lessee at same price.

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formed together with a flat metal disc, which serves as a fastening plate to a metal piece having holes cut out to allow the rubber cone to move freely. Four such rubber cones are used, with each having a hole through the center into which a fastening bolt is inserted and then tightened to the foot of the generator. In this case, the generator feet are fastened solidly to the cones, which help dissipate the vibrations from the generator and there is no direct metal-to-metal connection between the feet and the channel sub-base.

These two types of vibration dampening are used only on M-G sets weighing up to about 750 pounds. The third type has a metal channel at the top with the sides sloping at about 45° which on "rubber" (neoprene) is attached. On the other sides of this rubber, metal angles are installed with the sides set solid into the rubber and also sloping about 45°. Then a flat metal plate is welded to the bottom of these side angles, holding the entire dampening together as a complete unit. Each unit is about 10-inches long, and four such units are required to be installed at each corner of the structural base of the M-G set. Each is fastened solidly to the structural base by means of two bolts inserted through holes in the top channel of the unit, and holes in the generator base I-beam. The vibration dampening is not fastened to the floor, but they could be, if necessary, by drilling holes in the bottom plates.

In this setup, the generator and structural base "float" on the rubber strips, which tend to absorb the vibration and prevent any transmission to the floor. Such dampening is used on M-G sets weighing up to 600 pounds.

It should be kept in mind that when vibration trouble develops, a complete study should be made of the particular condition to be met, rather than just simply to install vibration dampening of a type used to eliminate trouble at some other job. In most cases, there are no two dampening jobs alike, even though the generators are of the same type and capacity, for the floor, walls, beams, etc., of each theatre make a difference.

HOW REQUIREMENTS VARY

To illustrate, some time ago a request was made by a theatre for an engineer to check objectionable vibrations at the generator. The owner said that the disturbing noises seemed to develop soon after finishing a remodeling job, in which the generator was placed in a new and more spacious room alongside the projection room. When he was told that there might be something wrong with the new installation he replied that they did the reinstalling exactly like the old, using the same rubber pads. Checking showed that the generator was located over a ventilation duct running directly underneath the generator room floor. After some experimenting with different rubber pads, it was found that a pad somewhat smaller than the old one did the trick.

In another case, a large generator was installed over an archway leading to the mezzanine. The vibration and hum of the set were clearly audible to a person standing underneath at the foot of the stairs. A checkup of the floor and concrete base under the set showed that they were parallels, used to keep the two set most of the time, but one did the trick.

In another case, a large generator was installed over an archway leading to the mezzanine. The vibration and hum of the set were clearly audible to a person standing underneath at the foot of the stairs. A checkup of the floor and concrete base under the set showed that they were parallels, used to keep the two set most of the time, but one did the trick.

A type of damper for large M.G. set, and (below) how it is applied.

strongly erected and rigidly tied in with I-beams supported by the framing steel of the building. After changing the size of the dampening with one having a larger cross-section of rubber, the noises were cut down to a point where they were hardly heard at the archway.

One question that most theatre owners ask where vibration trouble develops is why are generators sent out from the factory without vibration "dampening" except where they are installed over floors that are of a peculiar make-up and where the surrounding physical conditions tend to amplify the vibrations of the set. If the manufacturer knew just where each M-G set was to be installed in a theatre, and on what type of floor, the proper type of vibration dampening could be installed at the factory.

2. Trouble-Proofing

In the past few months inquiries have been received regarding the d.c. wiring requirements for a motor-generator for theatres of around 600 seats. The data were wanted in most cases for new theatres in the planning stage or under construction. It is quite hard to give an exact layout unless it is definitely known just what the conditions are in any particular theatre, then too, there are different things in the making of M-G sets on the market, and each has its own requirements, especially for the conduit location. Usually, in and around the d.c. panel, and at the projectors, the conduit and wiring are the same for all sets, except for differences in code regulations. But so as to make such specifications available generally for guidance in planning for motor-generators in new theatres and in remodeling of existing houses, we present here instructions based on one well-known make of motor-generator. Provisions for other makes would require only minor modification.

No M-G set should be located very far away from the projectors, not only to save the cost of long runs of conduit and wiring, but also to prevent any disturbing voltage drop in the feed wires from the generator arcs. Accordingly, whenever a generator feeding low-voltage arcs must be located farther than about 20 feet from the projectors, the feed wires from the set to the d.c. panel should be paralleled, or "doubled-up," to reduce the possibility of having voltage-drop cause a disturbance at these sensitive arcs.

GOOD BASIC PRACTICE

The generator should be installed on a base, be it of concrete or special metal construction, at least 6 inches high for convenience in hooking up the wires and conduits, and also, to prevent any dust or grit from being sucked in the floor. In all cases, a generator of this type need not be bolted down directly to the base unless some sort of fastening is used to absorb the vibrations. Only flexible Greenfield conduits should be used at the motor-generator to assure a good electrical connection job, as in most cases the rigid conduits in the floor are not located exactly in relation to the boxes on the set. The d.c. panel should be located in the most accessible space within the projection room to make it convenient for the projectionist to control the feeding of the current to the arcs. Before deciding on the type of d.c. panel to be installed it should be definitely decided if a future "stand-by" generator will be purchased.

Where the intention is to install only one generator, and later on to buy another one, this d.c. panel should have two 2-pole double throw "fused" knife switches installed with necessary buss-bars. Also, in such a case, an extra conduit should be buried in the floor to run from the d.c. panel to the generator location. In this way there will be very little expense in installing the second generator later on.

The M-G control panel, with field rheostat, ammeter and voltmeter, should be installed near the d.c. panel for con-
venience in correct reading of the instruments recording the generator output. This control panel should not be buried in the wall, as there must be a free movement of air around it in order to carry off the heat from the field control rheostat. The ballast rheostats should also be located and installed near the d.c. panel but on the outside of the projection room itself, as they get very hot when the projectors are running. A rigid metal shelf should be installed to hold these rheostats, and it should be made certain that there is plenty of air movement in and around them to dissipate readily the accumulation of heat.

The wiring to these rheostats should only be done with asbestos-covered wires or approved braided rubber-covered wires having asbestos tape put on a layer of rubber tape, or asbestos sleeving can be used over the wiring to offer protection against the heat. The conduits from the d.c. panel to the projectors should turn up at least 6 inches above the floor at the point where they will feed the arcs.

The locations where these conduits turn up from the floor should be determined very accurately so as to avoid any interference with the base of the projectors. Usually they are located on the floor about 42 inches from the front wall of the projection room, and on the center lines of the projection posts. However, the type of projector base to be installed, and the angle of projection, should be known before any final dimensions or locations are used in the layout. When the wires are pulled through these conduits, at least 3 feet of wire should extend beyond the end of the turned-up conduit so that there will be plenty of slack to make the connection to the switch on the projector base. In a lot of cases, where this amount of slack wire was not allowed, splices had to be made, which was very bad; or entirely new wiring had to be pulled through again from the d.c. panel to the projection arc switches.

In all cases, the d.c. wiring should be color-coded—each circuit should have one "black" wire and one "white" wire. This not only will make it easier to tell, in hooking up the generator d.c. panel rheostats and the projector arcs properly, which "leg" is negative or positive, but also make it very convenient for tracing future troubles.

CONDUITS AND WIRING

As to the size, or current-carrying capacities of the wires to be used, for the better job nothing smaller than a No. 4 braided rubber-covered approved wire should be used in the arc feed circuits. This size of wire will amply take care of currents up to about 65 amperes. However, it should always be kept in mind for sake of safety, that it is better to make the wires, switches, studs and lugs a little larger rather than smaller than what is actually required to take care of the current going to the arcs. This is especially important when low voltage arcs are used, as the least bit of voltage drop will cause the light to dip.

In the a.c. supply line feeding the motor of the generator, a properly fused line cutout switch should be installed of a type approved by the fire underwriters. Also, an approved type of starter should be installed, having overload and under-voltage protection. This starter can be of the automatic type if so desired, and the starting and stopping of the generator can be controlled by installing a push-station in the projection room. In general, whenever any electrical equipment is to be installed in the theatre, every bit of information regarding that piece of equipment should be on hand so that there will be no guesswork and a lot of extra work and ripping out of conduits and wiring after the installation is completed.

Fire Escape Reconditioning

SUMMER is the time for thorough checking of all outside conditions, and before cold weather sets in you'll be making sure that your fire escapes are in perfect condition. Will you do it in just a routine fashion? We hope not, for that's certainly inviting trouble. We've seen some conditions of fire escapes—come upon accidentally—that set our imagination to work on what could happen, and the picture made us shudder. A fire escape doesn't look as though it needed any more than a glance here and there. But it does.

It requires close examination and testing to make sure that all hand rails, stair rungs and supporting framework metal members are really solid and free of rust and corrosion. If any such part appears to be in a weakened condition, it should be replaced immediately, for if neglected it can in time become rusted through and be broken if an emergency arises.

When any heavy rust spots or accumulation of scale appear on the metal, and complete deterioration has not yet set in, it should be scraped off with a stiff-wire brush—or with a hammer and chisel if it adheres closely. Then these spots should be
Conquest of Cheyenne

Republic—Western

Wild Bill Elliott, who is being groomed by Republic for starring roles in top-budget pictures, stays in the background during the greater part of his latest adventure as "Red Ryder," allowing pretty Peggy Stewart and young Tom London to take top acting honors. Miss Stewart, who for reasons best known to writers Earle S Butt, Bert Horswell and Joseph Poland has been christened "Cheyenne," owns a ranch in West Texas on which Dean, in the role of a mining engineer, is certain trouble is oil. Unfortunately, the town banker, who holds the mortgage on the ranch, also knows of the existence of subterranean oil. He allows the heroine to get head over heels into debt, and when she appeals to neighbors for help, does everything in his power to stop erection of an oil well.

The Man Who Dared

Columbia—Melodrama

For programming such as given it by the Pantages theatre on Hollywood Boulevard, where it counter-weighted the top-billed "With-out Reservations," this melodrama with emphasis upon idea has a special usefulness. It makes no demands upon the audience for laughter, as so many minor melodramas do, and by this circumstance affords contrast with any straight comedy billed above it.

The idea on which the picture depends for interest derives from the widely held doubt that court convictions based on circumstantial evidence are dependable. To prove his point, George Macready, a newspaper man, places himself under suspicion of murder, arranging in advance to be able to produce evidence proving his innocence at a proper time. His plan miscarries, putting him into dire straits, but his girl friend, played by Leslie Brooks, manages to rescue his project before it destroys him.

As directed by Edward S. Felder and directed by John Sturges, from a script by Edward Bock, the picture follows a straight course in demonstrating the idea on which it is based.

Alias Billy The Kid

Republic—Western Melodrama

In another of its fine efforts for Republic, Sunset Carson returns to the screen in "Alias Billy the Kid," a story of the early west based on an original story by Norman Sheldon and directed by Thomas Carr. The picture has the usual plot of the Texas Rangers who overcome the obstacles in the path of justice to clear the name of an innocent girl and place the blame on the culprits.

Briefly the plot concerns Sunset Carson, who journeys into a territory where peace-officers live only a short life at best. His mission is to track down and capture the notorious "Marshall" gang. Uncovering the hideout, he finds a girl and her accomplices comprise the gang, and are the innocent victims of a ring of swindlers and cattle rustlers. Carson, aided by his partner friends, effect a capture of the real gang, but only after the usual gun fights and a knockdown and dragout battle between the "rangers" and the outlaw clan.

With Peggy Stewart and Tom London in supporting roles the picture never quite attains a swift flow of action. Bennett Cohen was associate producer, and the story was adapted to the screen by Earle S. Butt and Betty Burbridge.

Her Adventurous Night

Universal—Teen- Age Pranks

The basis of this film is the current problem of teen-age pranks but the treatment is unusual and makes for enjoyable entertainment. There is a good quantity of comedy and pleasing performances by the principal players. Dennis O'Keefe and Helen Walker are very funny as the boy and girl who know all about the weapon. Junior is delighted to have the opportunity to use his imagination. The picture is like a fairy tale, with the school principal and a prominent business man. Junior eventually clears up the confusion and leads to the capture of the real murderer.

The original screenplay by Jerry Warner is carefully worked out and the story including Junior's fabricated tale, is presented with ease and smoothness. Marshall Grant was the executive producer and Charles F. Hass the associate producer. John Rawlings directed.

Showmen's Reviews

Short Subjects

Advance Synopses

Short Subjects Chart

The Release Chart

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.
SHORT SUBJECTS
reviews and synopses

(Running times are those quoted by the distributors.)

SCREEN SNAPSHOTs (Col)
No. 10—Series 25 (7860)

The subject goes on an informal visit of Hol-lywood's famous fathers and their sons. Among the father-and-son teams seen are: Bing Crosby, Glenn Ford, Pat O'Brien, George Burns, Douglas Fairbanks, Sr., Douglas Fairbanks, Jr., Jack Haley, Alan Mowbray, Noah Beery, Sr., Noah Beery, Jr., Wallace Beery, Charles Starrett, Jack Holt, Tim Holt, Phil Regan, Hoagy Carmichael, Jerry Colonna, Johnny Mack Brown, Bill Williams, "Gee, I'm Genna Murray.
Release date, June 10, 1946 9½ minutes

GET ALONG LITTLE ZOMBIE (Col)
All Star Comedy (7426)

Hugh Herbert, as a real estate agent, finds himself in a lot of trouble. Not only does he find himself in a compromising situation with the wife of a prospective client, but the house he is trying to sell seems haunted. It all consti-tutes a hilarious episode in Hugh's life.
Release date, May 9, 1946 17 minutes

DIVING ACES (Col)
Sports Reel (7988)

Bill Stern takes the audience on a visit to the South to see some aquatic sports. Some of the swimmers and diving champions seen in action are Patricia Fairbrother, Pete Desjardins, Earl Clark and Sam Howard.
Release date, May 30, 1946 9 minutes

COMMUNITY SING (Col)
Series 10—No. 10 (7660)

Dorothy Lamour, with the vocal as-sistance of the Song Spinners, renders such tunes as "Lilly Belle," "Full Moon and Empty Arms" and "Yes, I'd Like to Go to You," "Lover," and "Let It Snow.
Release date, June 13, 1946 9 minutes

JIGGERS, MY WIFE (Col)
All-Star Comedy (7438)

There are many ways to get into trouble with the wife, and Shemp Howard in this subject shows he apparently knows them all. Just because he was out late one night playing poker with other boys, Shemp thought he would tell the little woman that he was working. And that's the beginning of his troubles.
Release date, April 11, 1946 18 minutes

SNAP HAPPY TRAPS (Col)
Phantasies Cartoons (7703)

Buster with mice in his cave, Friend Bore hires a cat to catch the invaders. Matters really worsen when the cat turns on his employer and aids the mice in making life miserable for poor Bear.
Release date, June 6, 1946 6½ minutes

PICNIC PANIC (Col)
Color Rhapsody (7503)

The subject has a boy, and a girl and a mule meet a traffic jam in the country. With such ingredients, almost anything can happen, and does, in Technicolor.
Release date, June 20, 1946 6 minutes

SCREEN SNAPSHTOs (Col)
No. 14—Series 25 (7890)

The subject has to see the screen Judy Canova in her regular NBC radio program. Judy lives up to all the expectations of her fans, laughing and joking her way through the subject. A good one.
Release date, May 23, 1946 11 minutes

FILM-VODIL (Col)
No. 6, Series 3 (7956)

The subject highlights the music of Dick Sta-ble and his orchestra featuring the singing of Del Casino and the dancing of Miriam La Velle. "Let Me Love You Tonight" is rendered by Del Casino.
Release date, June 16, 1946 9 minutes

POPULAR SCIENCE (Para)
(JS-5)

On display is the popular science kitchen in which arduous kitchen duties are greatly simpli-fied. Also shown are the wonders of electric power heating and America's fastest plane, the jet-propelled P-80.
Release date, June 21, 1946 10 minutes

UNSURE RUNTS (Col)
Fox and Crowd (7753)

The Crow in this subject is an insurance agent. While we all know how persistent these pests can be, none has ever been as bad as the Crow, who forces himself in putting the Fox into a hospital in his eagerness.
Release date, May 16, 1946 7¼ minutes

KONGO ROO (Col)
Phantasies Cartoon (7702)

Fuzzy-Wuzzy finds out in this reel that get-ting mixed up with cannibals is no sport for any man. Hunting the cannibal on his pet ostrich, the Fuzzy-Wuzzy meets him, to his regret.
Release date, April 18, 1946 6 minutes

ROCKET TO MARS (Para)

Popeye the Sailor (ES-5)

When Popeye is whirled off to Mars on a rocket ship, he finds the inhabitants, led by his arch-enemy Bluto, are about to attack and de-stroy the earth. However, even on Mars, span-ach does things to Popeye, and he soon gets the impending assault in the bud.
Release date, August 9, 1946 6 minutes

AIN'T LOVE CUCKOO? (Col)
All-Star Comedy (7410)

When Gus Shilling and Dick Lane, two G.I.'s are informed their wives, one a nurse, and the other a WAC, are missing, in action, both boys get panicky. To compound the confusion and release the lia-ry, both wives are informed the husbands are missing. The slapstick pops when the four meet at a hotel.
Release date, June 6, 1946 19 minutes

ADVANCE SYNOPOSSES

SHADOWS ON THE RANGE

(Continued)

SUPERVISOR: Charles J. Bigelow.
DIRECTOR: Lambert Hillyer.
PLAYERS: Johnny Mack Brown, Raymond Hatton, Jan Bryant, Marshall Reed, John Merton, Steve Clark, Terry Blake.

WESTERN. A cowboy comes to the aid of a girl whose father has been murdered. She is unable to cope with a band of cattle rustlers, and is advised by her rancho foreman to sell out. The cowboy, however, discovers that the foreman heads the rustlers, and eventually brings him and his followers to justice.

RED RIVER RENEGADES

(REPUBLIC)

ASSOCIATE PRODUCER: Bennett Cohen.
DIRECTOR: Thomas Carr.
PLAYERS: Sunset Carson, Peggy Stewart, Tom London, Ted Adams, LeRoy Mason, Kenna Dunn, Rocky Lane.

WESTERN. Two postal inspectors are as-signed to stop robberies which have been taking place in the Red River district. One of them is killed, but the others succeed in tracking down the thieves, and bringing his companion's murderer to justice.

ABIES IRISH ROSE

(UA-Crosby Producers)

PRODUCER-DIRECTOR: Eddie Sutherland.

COMEDY-DRAMA. Based on the well-known play by Anne Nichols, this is the story of a Jewish boy who marries and raises an Irish Catholic girl. Bitterness arises between the par-ents of the young couple which is only resolved by the fortuitous arrival of twins.

CUBAN PEE PETE

(Universal)

ASSOCIATE PRODUCER: Will Cowan.
DIRECTOR: Jean Yarbrough.
PLAYERS: Desi Arnaz, Ethel Smith, John Fulton, Don Porter, Jacqueline de Vit, Beverly Simmons, The King Sisters, Igor and Yvette.

MUSICAL DRAMA. A woman who manufactures perfume seeks Desi Arnaz and his Cuban band for her forthcoming radio show. After much persuasion, he comes to New York with his band and the King Sisters. The perfumier, who thinks she can sing, schemes to get rid of the King Sisters. Her trick backfires, and she lands in jail. Eventually she agrees to forget her vocal aspirations, and the opening broadcast goes over.

THE MIGHTY MCGURK

(MGM)

PRODUCER: Nat Perrin.
DIRECTOR: John Waters.
PLAYERS: Wallace Berry, Edward Arnold, Aline Mahon, Dean Stockwell, Cameron Mitchell, Dorothy Patrick.

PERIOD DRAMA. A bouncer in a Bowery cafe in the early 1900's is sent to meet his em-ployer's daughter, returning from England. There he encounters a young English orphan, and undertakes to deliver the boy to his uncle. The boy takes a fancy to the bouncer, and pretends he does not remember where his uncle lives. The bouncer takes the boy home, hoping to get a reward from the uncle if he can find him. He is disappointed when the uncle, a loan shark, refuses to take the boy. The boy runs away, and eventually all is straightened out, and the bouncer adopts the lad.

YOU'RE FOR ME

(20th Century-Fox)

PRODUCER: Bryan Foy.
DIRECTOR: Lewis Selzer.
PLAYERS: Vivian Blaine, Harry James, Carmen Miranda, Perry Como, Phil Silvers, Edgar Buchanan, Red Haley.

MUSICAL COMEDY. A bandleader cannot get a good radio job because he is comparatively unknown. In order to get publicity, he enters into a political campaign. When the candidate discovers that he is merely a tool for a political machine, he disappears. The machine sub-stitutes the band's vocalist, who wins the gubernatorial race, and also the hand of the bandleader's girl.

LITTLE IODINE

(UA-Comet)

PRODUCERS: Buddy Rogers and Ralph Cohn.
DIRECTOR: Reginald LeBorg.
PLAYERS: Jo Ann Marlowe, Marc Cromer, Edwina O'Connell, Irene入驻, Hobart Cavanaugh, Leon Belasco, Emory Parnell, Sarah Selby, Jean Tarriguin.

COMEDY-DRAMA. A meddlesome child comes close to being thrown up her parents' marriage by trying to make it appear that her father is having an affair with another woman. Only after the father has been thrown into jail does he find courage to assert himself and straighten matters out.

[Additional synopses on page 3076]

PRODUCT DIGEST SECTION, JUNE 29, 1946
## THE RELEASE CHART

### Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

* before the title indicates 1944-45 product.
† indicates a Box Office Champion.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

SYNOPSIS.NUMBERS, if any, that follow the title indicate the numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD. For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3056 and 3068, issue of June 29, 1946.

Feature product, including Coming Attractions, listed by Company, in order of release, on pages 3056 and 3057, issue of June 29, 1946.

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**THE ADVENTURE**

- Adventure in Bamboo Grove
- Adventure of Black Gold
- Adventure of the Blue Barge-Keeper's Son
- Adventure of the White Stallion

THE ADVENTURE**

- Adventure and Bamboo Grove
- Adventure of Black Gold
- Adventure of the Blue Barge-Keeper's Son
- Adventure of the White Stallion
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** Motion Picture Herald, June 29, 1946 **

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- Disney Feature Cartoon                       | Special | 85m          | 1940 |
- Dolores del Río-Pedra Armendiz               | Jan.-Feb. | 76m          | 1940 |
- Françoise Rose-Henry Gisford                 | Apr. 40' | 80m          | 1940 |
- Lane Turner-John Garfield                    | Apr.-May.'46 | 113m | 1940 |
- Buster Crabbe-Al St. John                    | July 7.'46 | 56m          | 1940 |
- John Garfield-Edward Parker                  | Sept. 1.'46 | 120m | 1940 |
- Nina Foch-Robert Lowery                     | Nov. 15.'46 | 65m          | 1940 |
- Basil Rathbone-Nigel Bruce                   | Oct. 26.'46 | 65m          | 1940 |
- Evelyn Astor-Carlelton Young                 | July 24.'46 | 96m          | 1940 |
- Derek Farn-Plantier                          | Not Set. | 90m          | 1940 |
- Wally Brown-Alan Carney                     | Block 1 | 65m          | 1940 |
- Rex Harrison-Lil Palmer                      | Dec. 7.'45 | 110m | 1940 |
- Laurence Olivier-Joan Fontaine              | Apr.-Dec.'46 | 125m | 1940 |
- Sidney Toler-Benton Fong                     | Feb. 2.'46 | 65m          | 1940 |
- Sunset Carson-Peggy Stewart                  | July 25.'46 | 65m          | 1940 |
- William Gargan-Marie Palmer                  | May.'46 | 70m          | 1940 |

MOTION PICTURE HERALD, JUNE 29, 1946
Preview of Your New Recording System

Here's a completely new sound recording system—improved in many ways to make it far more versatile and adaptable to your needs. The first of a new line of postwar equipment, it is typically Western Electric in dependability and in the high quality of its recording.

It's called the Type 300 Recording System—and can be used as a main channel or for standby or portable service, with either 35mm or 16mm film. The change from one size to the other can be made readily with simple tools. Designed on the "building block" principle, the system can be added to or altered to meet changing conditions.

Present production schedules should make this equipment available within a few months.

Technically Speaking

Some of the new features which make this equipment more efficient and versatile:

1. Lighter in weight and more compact than any other comparable system.
2. Oil damped filter practically eliminates flutter.
3. Modulator can be moved laterally to record on either edge of 16mm film.
5. Readily adaptable for either 50 or 60 cycle synchronous operation.
6. Operates from 1200 or 1440 RPM interlock motor systems by simply changing a set of gears.

Electrical Research Products Division
of Western Electric Company
Incorporated
233 Broadway, New York 7, N. Y.
Hollywood Office—6601 Romaine Street
Yes, there's MAGIC in the Prize Baby's way to Bigger Profits... the tried and proven Magic of EYE-APPEAL... that turns SENSE into CENTS... and PATRONS into DOLLARS... at your BOX OFFICE*** The PRIZE BABY knows where the TREASURE lies... and he'll lead you to it... if you'll just hop aboard his Magic Carpet... of eye-and-ear-arresting TRAILERS and ACCESSORIES... your old, reliable way to PROFITS... streamlined with "The Magic Touch of Showmanship"!