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MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

Spellbound

Confidential Agent

Danny Boy

Battle for Music

This Love of Ours

Prairie Rustlers

(In News Section)

The Crimson Canary

Defense brings in the figures to prove it; sales managers, on stand in Federal suit, establish line of attack ¶ Uneasy peace settles over Hollywood studios ¶ Exhibitors in Britain alarmed at threat of 16mm distribution by American companies ¶ RCA introduces see-in-the-dark television tube ¶ Universal and Rank announce reciprocal contract for distribution ¶ Rallies, parades and sales open Victory Bond Drive

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and Edword Arnold · Phyllis Thaxter · Keenan Wynn · Robert Benchley · Leon Ames · Lina Romay · Samuel S. Hinds · A Robert Z. Leonard Production · Screen Play by Samuel and Bella Spewack · Adaptation by Guy Bolton · Suggested by a Play by Vicki Baum · Directed by ROBERT Z. LEONARD · Produced by ARTHUR HORNBLOW, Jr. · An M-G-M Picture

WEEK-END BUSINESS EVERY DAY IN THE WEEK

Los Angeles, Cal.

Having a wonderful time.
We're the toast of town at
the Los Angeles, Egyptian, and
Ritz Theatres. See you soon!

Ginger Rogers
Walter Pidgeon
Lana Turner
Xavier Cugat
Van Johnson

New York, N.Y.

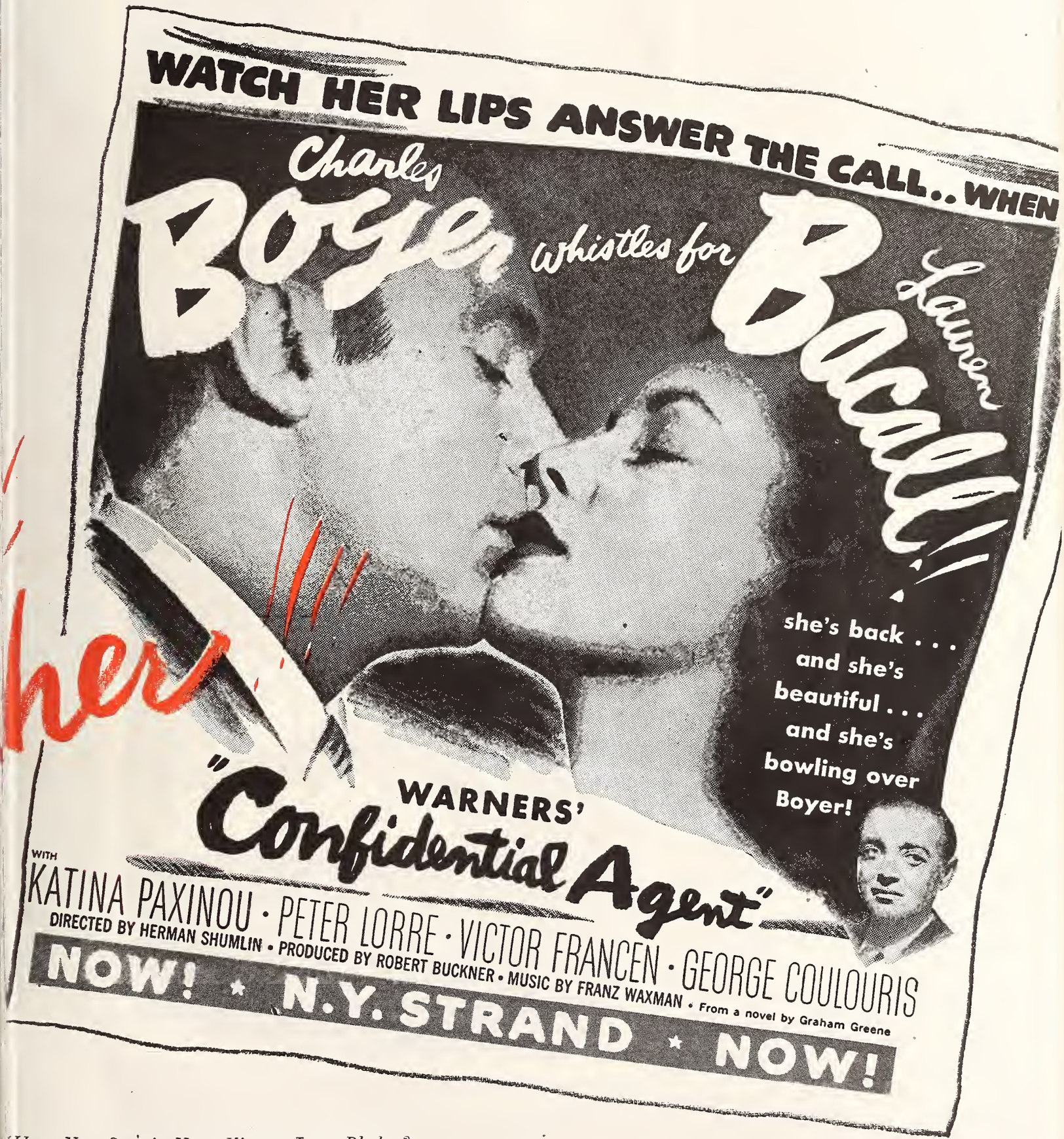
You never saw such lines at
Radio City Music Hall! Our
2nd week topped the 1st and
we'll be here for weeks and
weeks! Keep time open please!

Ginger Rogers
Walter Pidgeon
Lana Turner
Xavier Cugat
Van Johnson

Have You Sent In Your Victory Loan Pledge?
LET'S FINISH THE JOB!

the LOOK IS BACK.

and LOOK who's after



"Have You Sent in Your Victory Loan Pledge?
Let's Finish the Job!"

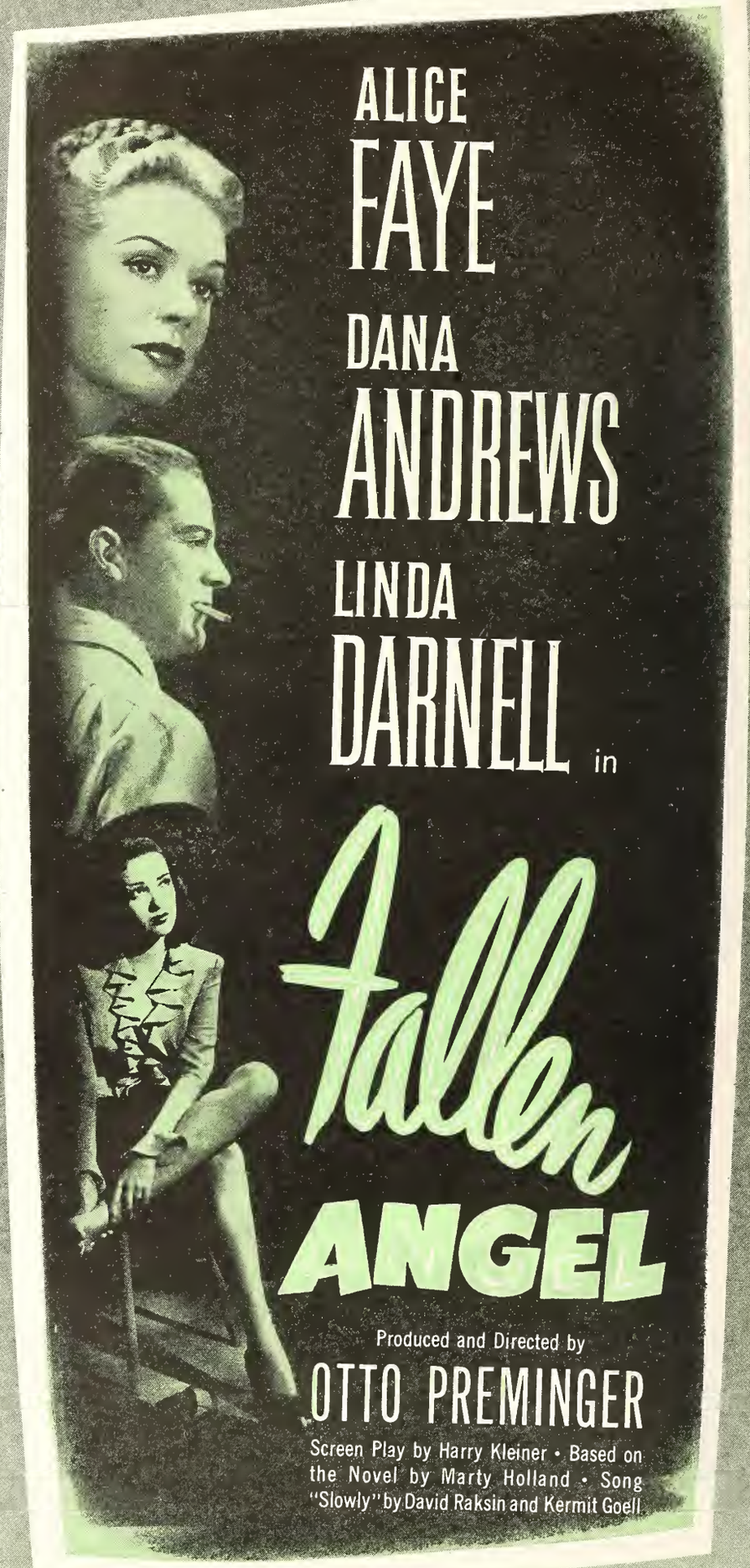
At the request of Showman Bob O'Donnell . . .

WORLD PREMIERE

Majestic Theatre, Dallas, November 7th!

One of the great profit-pictures you'll be playing during the TOM CONNORS DRIVE . . .

from 20th Century-Fox



MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

TERRY RAMSAYE, Editor

Vol. 161, No. 5

November 3, 1945

BONDS and TOMORROW

AT midweek it appeared that the romping bull market of the war years had come to a pause. This is immediately important to the motion picture only as it relates to the payrolls which supply the pocket money which makes the box office. American industry was in truth at a pause, trying to decide if the developments of tomorrow were to be determined by economic forces or by politics, which have indeed become economic forces. Business, including this one, was between labour demands on one side and taxes and price controls on the other. In a dull market of days of uncertainty, leading motion picture shares took little dips, without much movement of shares. That represents what rather a lot of persons, sensitized to what goes on, felt about it.

This came concurrently with the opening of the Victory Loan Drive, which pertains to the accumulation of funds that are to be expected to be factors in the international scene and the loans overseas, projected, even demanded, which have perhaps a deal to do with America's foreign trade and its exports, including the motion picture.

As has been indicated in the pages of this journal from time to time, the American motion picture, both by reason of being an export commodity of entertainment and by being also a reflection of a free people under an economy of abundance, encounters poignant problems all over the map.

HOLLYWOOD'S own and particular current labour problems have reached a partial and current sort of truce, which represents progress. Within the motion picture the labour situation is at least as favourable as that of industry in general, perhaps a shade better.

But in a larger sense the continuing prosperity of this business of selling seats at the box office is tied to the broad general state of prosperity. The graphs always show that the box office curve is controlled by the payroll curve.

Our own immediate impingement is in the participation in the selling of the Victory Loan. It had better be sold to as many of the citizens as possible, for their direct and conscious sharing in the expenses, even in terms of investment—because surely they must share in some fashion anyway. The more direct the sharing is, the better for the national consciousness.

The selling will have to be done largely to persons who are not given to analysis, who do not read the editorial pages or the financial reports. They will buy because of emotional appeal and on impulses of the sort that showmen know so much about and so expertly contrive. That is why the motion picture industry, and especially the exhibitor, has been so drafted into the bond selling campaigns of the war period. It is now becoming apparent that the problems of the peace are quite as urgent, if not so conspicuously dramatic, as those of the fighting, shooting days.

The making of the peace is proving much more intricate than the making of war where objectives were plain, simple and direct. The peace pertains to the solvency of the world economy and our part in it, and the Victory Loan is very much a part of that.

For a long time we sold 'em fireworks. Now the red fire and the splash of the rockets have faded, and bond salesmanship has an eleven billion dollar question for the patriots in this campaign. The urgency remains. The whole of the machinery and national economy depends on spending, spending by the common man, the customer. The bonds of the Victory Loan have a share in the great pool from which the box office dimes and dollars always have to come.

Keep them buying, because that, too, is spending.

* * * *

WITH what goes on diversely from the Los Angeles City Council debate on admission taxes to the Washington considerations of a tax policy for all industry, the observer is inevitably today more than a little tax conscious. Taxes have been, and promise to be for a while, a very large, jagged and sharp-edged financial fact.

As your editor has so earnestly observed so often before, taxes are generally laid on by propinquity, by laying toll on obvious sources like gasoline pumps and box offices and such, rather than by any intelligent or fair address to the industrial scene. A part of that is the continual address at biting into profit as profits, whether savings or dividends.

Last week in the New York *Journal American* Mr. Merryle Stanley Rukeyser hit a high and important note in a contention that taxes should be presented as an expenditure or a cost. He reduces to folly that empty financial cliche of "after" or "before taxes". There is no such thing as earnings or profits before taxes, because taxes come in front with other costs. He suggests, in line with the thinking of the late Orlando F. Webber, that profits be renamed as "a (wage) payment for the use of the (corporate) tolls". The concept is that this payment is a cost, cost of capital, rather than something left over.

THAT is of direct importance in our amusement world. There is a casual assumption in general that everybody and every operation in the amusement business is practically swimming in profits and that taxes are merely a sharing of the river of gravy.

The public, and the tax-making, concept of the motion picture takes no measure of its risks of investment, its inescapable speculations in hard dollars against emotional adventures; and judges by proclaimed successes without consciousness of the quickly buried costs of inevitable mistakes, the upkeep of the floodlights of glamour that are the essence of the business.

From Hollywood studio to theatre screen the dollars called profits are but the hire of the tools, skill and capital, which work without fixed scale or hours.

This is tax making time — a time to remember.

■ ■ ■

AN item notes that Ringlings now estimate that the death and injury settlements in sequel to that Hartford fire disaster of July, '44, will total $2,910,317. The motion picture has gone a long time, and through strenuous demands on tired equipment and war-restricted staffs, with an admirable record. About now is time for renewed vigilance, closer attention again to safety measures and devices. Every day is a good day for a check-up.

—*Terry Ramsaye*

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THIS WEEK IN THE NEWS

How Do You Feel?

ADDING to the speculations, rife shortly after and still thoroughly persistent, of worldwide repercussions to the atomic bomb explosions in New Mexico and Japan, a General Electric scientist, Dr. Chauncey Suits, research director, told newsmen Monday that it was probable effects of the explosions would be felt in some degree all over the world; and he added that a major film company had found its film fogged, and that executives suspected post-explosion radioactivity had been carried into the stratosphere and thence back to the earth.

However, in Hollywood, that day and the next, no company could be found reporting mysterious film fogging; and, in Rochester, Dr. Thomas J. Hargrave, Eastman Kodak president, said some film fogging had been discovered, but that it had been caused, company investigation disclosed, by paperboard manufactured in and near the area in New Mexico where the atom bomb was exploded first. The paperboard is used for packing and shipping film. Eastman Kodak, Dr. Hargrove said, discovered the fogging before affected film was sent to Hollywood.

Salute

AN UNCENSORED view of America's sea and air power bathed in brilliant sunlight provided the five newsreels an ideal setting for full coverage of New York's Navy Day celebration October 28. All of the reels had full staffs on hand to photograph President Truman's address in Central Park, seven miles of battle-gray ships, and a good portion of the 5,000,000 spectators. The material made up the first issue of the current week.

October sunlight burnished the waters of the Hudson, giving the reels an excellent opportunity to set up dramatic shots of the President reviewing the 45,000-ton Missouri, where Japan's envoys signed the final surrender instrument, and the Enterprise, which has 911 enemy planes and 155 ships credited to her planes and guns.

Real Life Drama

AMONG the victims of Japanese official atrocities in Manila was a member of the Filipino screen industry, actress Corazon Noble, who nevertheless preserved her beauty as well as her life, and this week used both to add to the testimony in the trial in that city of General Tomoyuki Yamashita. Miss Noble was, she said, stabbed nine times, and shot through the right elbow; and her 10-month-old daughter was bayonetted to death in her arms.

Delay on Krug

THE RESIGNATION of J. A. Krug as chairman of the War Production Board was to become effective Thursday of this week. As of Wednesday no official announcement had been made from Washington of his acceptance of the offer made to him two weeks ago by Eric Johnston to become the active head of the Motion Picture Producers and Distributors of America activities in Hollywood. Final discussions were to have taken place between Mr. Krug and Mr. Johnston, president of the MPPDA, in Washington Wednesday but were delayed when Mr. Johnston was forced to cancel all appointments because of a heavy cold.

The MPPDA board will hold its next board meeting in New York December 12 at which time it is expected that discussion will be had on the proposed change of name to the American Motion Picture Association, Inc., a title which was registered a month ago with the New York secretary of state. At the time of registration it was admitted that a change was contemplated and that that title was listed to "prevent anyone else from using it."

John Doe

SOME 10,000 men and women named Smith were invited to attend the organization meeting of the "Smith Club" Wednesday at the Hotel Astor, New York, which was the curtain raiser of the Alfred E. Smith Memorial Hospital Campaign. At the meeting, Kate Smith related the history of the honorable name of Smith which dates back to Biblical and mythological days.

James A. Farley, general chairman of the Al Smith drive, took on the formidable task of sending out invitations to 10,000 "Smiths" and as a result was promptly rebuked by the nation's number one onomatologist, Louis Adamic. Said Mr. Adamic to Mr. Farley: "I am surprised that you, who as Postmaster General handled billions of names and are world famous for your ability to remember names, failed to invite those persons whose name in other languages mean Smith."

Mr. Adamic further pointed out that there is an old Slavonic name of Kovaci, which means Smith. There are also the old Prussian name Wurtis, the Hungarian Schmith, the Greek Sideris, the French Fabre—and so on.

What ever became of the Jones boys?

Before Breakfast

PRESIDENT TRUMAN had a busy day with the newsreels Wednesday—all of it well before what is normally considered the breakfast hour. There had not been time for the Washington representatives of the newsreel companies to set up cameras and lights for the President's Tuesday evening radio speech on wages and hours. Mr. Truman agreed to give them 20 minutes Wednesday morning but they had to be at the White House before eight o'clock. After restaging his broadcast the President sat down to watch the newsreel pictures of himself at the Navy Day ceremonies in New York last Saturday, to which all five newsreels devoted their first release of this week. By five minutes to nine he was at his desk ready for a day's work and the footage of the speech was on its way to New York.

In the speech, arguing for general wage increases, Mr. Truman warned that theatres along with department stores, gas stations and transportation, would be the first to feel any shrinkage in the income of workers.

Proud Record

HAROLD J. FITZGERALD, state chairman War Activities Committee for Wisconsin and Upper Michigan, has issued a booklet outlining the work of his committee through four years of war.

The foreword says "it is not a record of blood—and guns—and battles. It is not a record of supreme sacrifice. It is, however, the record of wartime American civilians, trying in their meager way to match the gallant goals and contributions of their brothers, whose part was that of actually carrying the gun."

Mr. Fitzgerald lists the names of his committee members, the many activities of the theatremen and the exhibitors in his jurisdiction.

DISTRIBUTORS go statistical in U. S. anti-trust trial Page 13

BRITISH exhibitors alarmed at spread of 16mm units in country Page 17

ON THE MARCH—Red Kann discusses the "10-cent dollar" and its implications Page 18

BOND drive gets away to smashing start in first days of industry campaign Page 29

NEW RCA electronic tube for television practically sees in the dark Page 32

BBC will resume television experimentation aiming at screen quality Page 33

PEACE comes to Hollywood labor front as workers return to their jobs Page 36

EXHIBITORS insist real entertainment will answer most problems Page 41

CURTIS MITCHELL is named advertising and publicity director for Paramount Page 44

HORIZON lighter for importation of films into Spain and Holland Page 50

SERVICE DEPARTMENTS

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What the Picture Did for Me Page 58

IN PRODUCT DIGEST SECTION

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The Release Chart Page 2704

ESTA SEMANA

Para probar su caso, la DEFENSA, en el juicio Federal que se ventila en New York, interpone números y cifras mientras que los gerentes de ventas analizan, en el banco de los testigos, el origen de las entradas de distribución. Páginas 13, 16

Los EXHIBIDORES británicos temen a la distribución de películas de programa de 16 milímetros, que amenazan efectuar las distribuidoras Americanas. Página 17

Los HUELGUISTAS regresan al trabajo en los Estudios de Hollywood; impera la paz aunque en forma incierta. Página 36

La RCA presenta un tubo nuevo de TELEVISION que puede ver a través de la obscuridad, y el gobierno inglés revela su programa de teledifusión. Páginas 32, 33

Insisten los EXHIBIDORES que casi todo problema de teatro puede ser resuelto con buenos films de entretenimiento. Página 41

La INDUSTRIA inicia la campaña de ventas de Bonos de la Victoria con estrenos, paradas y reuniones. Página 29

Where It Happened

IRENE KUHN, NBC correspondent back in New York this week after a two-month round the world tour, admonished the industry to take greater care in presenting film entertainment to American servicemen. She described an instance where the first American film the boys got a chance to see was "God Is My Co-Pilot," which was shown before an audience consisting mainly of fliers who had been in Kumming, locale of the picture. According to Miss Kuhn, Hollywood's conception of that spot was nothing like the real thing and consequently the boys laughed derisively. They also chuckled at the neckties and razor-sharp pants creases of Raymond Massey, who played Gen. Clare Chennault, says Miss Kuhn. The same was true, she asserted, of some light musicals that were sent overseas. The boys like them, but they have to be well presented, she added.

Warnings

"THE INDEPENDENT exhibitors will really have something to worry about if the Government loses the New York anti-trust suit," John Adler, retiring president of the Independent Theatre Owners of Wisconsin and Upper Michigan, said Wednesday at the opening session of the two-day annual convention in Milwaukee. He urged stronger leadership among exhibitors to face future problems.

State bills proposing admission taxes and elimination of concessions in theatres were killed as the result of organization activity, Harry Perlevitz, business manager, said. He said also that a study of prefabricated theatres had resulted in the conclusion that rigid building laws in most states would not permit their use in the United States. He argued that in the long run they were "not even economical."

Declaring that service men who have operated projectors are wanting to get into some small town, institution or hall with 16mm equipment, William A. Ashman of the Devry Corporation, Chicago, urged exhibitors to "invade" their neighboring small towns first. He said his company already had a backlog of orders for 1,800 such units.

Claude Lee, Paramount public relations director, credited the exhibitors for the success of the War Activities Committee. Leon Bamberger, RKO sales promotion manager, predicted that increased showmanship would hold current business levels.

More Newsprint

PROSPECTS for the lifting of Government newsprint controls seemed brighter this week. Washington reporters said "sympathetic consideration" was being given by the War Production Board to a recommendation from the WPB Newspaper Industry Advisory Committee that Order L-240, which controls the use of newsprint, will be ended December 31. In addition, WPB sources denied a report that a decision had been made to continue present controls after the end of the year. Only a marked deterioration of the newsprint supply, it was felt, would keep L-240 in effect after January 1.

One group in the printing and publishing division of WPB, however, is reported opposed to lifting controls December 31, on the ground that the supply situation cannot be relieved before effects of this winter's pulpwood cutting are felt. Nevertheless, continuation of newsprint and all other WPB controls depends partly on the fate of the Second War Powers Act, on which the orders are based. A bill extending the act is now before Congress.

The effects of optimistic speculation on lifting restrictions were apparent this week when the New York *Daily News* abandoned wartime controls on film and most other amusement advertising space allocations.

To the Polls

SUNDAY SHOWS, object of civic debate for decades, will be on the ballot again this Election Day. In Pennsylvania, one area where the subject is hotly argued, these cities and towns will put it to a vote November 6: West Chester, Bloomsburg, Dowingtown, Carlisle, Catawissa, Middletown, Leyoyne, Steelton, Emaus, Catasauqua, Jersey Shore, Slatington, Danville, East Greenville, Sunbury, Selinsgrove, Hellertown, Northampton, Boyertown, Birdsboro and Toptown. New Philadelphia, Pottsville and Tamaquina were also scheduled to put Sunday pictures on the November ballot but James J. Curran, Schuylkill County judge, rejected petitions for a vote.

Tax Continues

CONTINUANCE of the present admission tax rate for an indefinite period seemed likely this week following passage by the House of Representatives of a conference report on the tax-relief bill, in which the House abandoned its attempt to include a repeal of the wartime excise taxes next July 1. The Senate was expected to approve the report.

While the House failed in its effort to set a date for ending the wartime levy, there is still a chance that it may be repealed within the next few months under legislation now before the House Judiciary Committee fixing a date for the termination of hostilities. The present admission tax would be repealed six months after such date, which it has been proposed to fix at either August 14 or September 2.

A report issued by the Allied States Association of Motion Picture Exhibitors declares that if the comprehensive tax bill which is being prepared by Senator Walter George is passed in the late winter or early spring, there is still a possibility that a reduction in the admission tax may be secured by July 1. Hearings will be held on the bill and the exhibitors will have time to assemble their data and arguments. Senator George has assured the Senate that the Senate Finance Committee would begin deliberations on this comprehensive bill next year and that "the whole question of excise taxes" would be looked into at that time.

19 Years at 43rd Street

THE New York Paramount theatre will celebrate its 19th anniversary Wednesday with the screen presentation of "Hold That Blonde" and the personal appearance of Frank Sinatra. "Hold That Blonde" will be the 675th picture to play the Paramount since that theatre formally opened in November, 1926, with an opus called "God Gave Me Twenty Cents." In the first few years of its operation it was an exception when a film had a two-week stand while during the past few years long holdovers have been the rule. In its 19 years the Paramount has played in person scores of Hollywood stars,

Aimed at Bobby-Soxers

FOR a coming-home present, authoress Jeanne Bendick is prepared to hand her husband, Capt. Robert Bendick, a copy of "Making the Movies," a book on which they collaborated while he was in the Army and about 18,000 miles of land and ocean rolled between them.

Mrs. Bendick explained that she did her typing and drawings in their New York apartment while he did his collaborating from India, where the 10th Combat Camera Unit of the Army Air Force, of which he is commander, was located.

"Making the Movies" is an illustrated record of what goes on behind the scenes in Hollywood and was written especially for 'teen-age readers. "It should help young people enjoy the movies more intelligently," says Mrs. Bendick, "It might even make some of them think of vocations connected with the hundreds of crafts that cooperate in making a picture."

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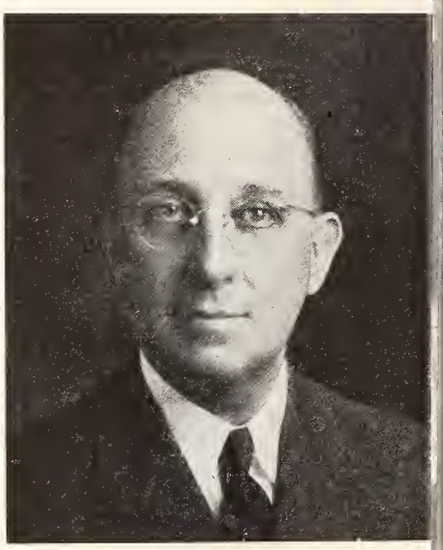
THIS WEEK the Camera reports:

Brooks Crummett

MISSOURI CONFERENCE. At the meeting in Kansas City of National Theatres circuit executives: front row, Frank Newman, Sr., northwest manager; Richard Spier, northern California manager; Charles Skouras, circuit president; Elmer Rhoden, midwest manager; rear, David Idzal, Detroit; George Bowser, southern California manager; Harold Fitzgerald, Wisconsin manager, and F. H. Ricketson, intermountain manager.



APPOINTMENT. Carl W. Priesing, new general sales manager for the Ansco division of the General Anilin and Film Corporation. He was formerly president of the Wahl-Eversharp Company.

THE ALBANY VARIETY Tent Nine crew, and new officers, elected last week for the term which begins December 1. Above, C. G. Eastman, first assistant; C. J. Latta, chairman of the Heart Fund; H. L. Ripps, retiring chief barker; Arthur Newman; Harry Lamont, second assistant; Charles Smakwitz, chief barker; James P. Faughnan, treasurer; Joseph Shure; Eugene Lowe, secretary; Harry Alexande Richard D. Hayes. Mr. Smakwitz, the new chief barker, is Warners' assistant zone manager in the territory; Mr. Latta, retiring, is the company's zone manager and Variety Clubs of America district head.

By the Herald

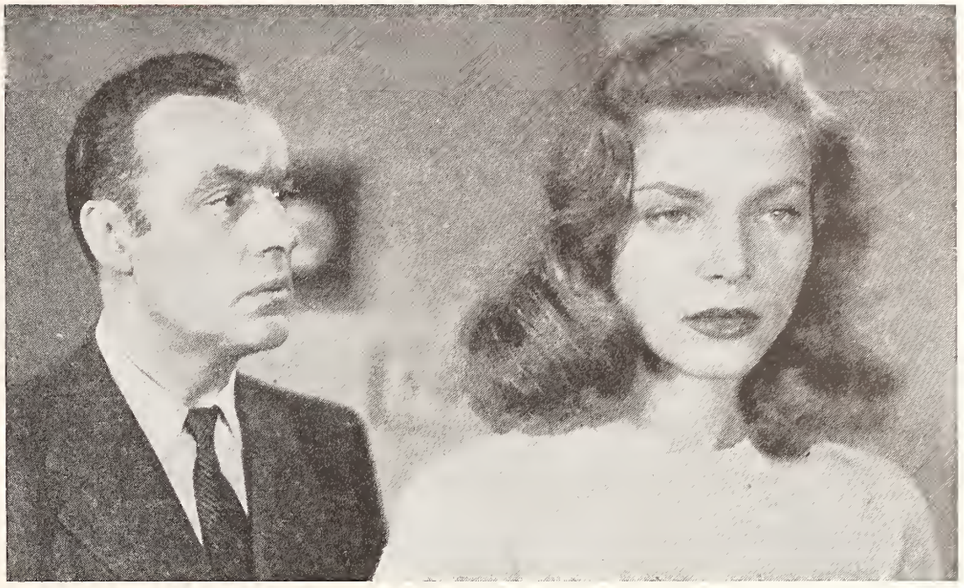
JULES LEVEY, producer of "Abilene Town", said in his New York office, Tuesday, that he would shortly visit England on business, and on his return produce "Conspiracy In Jazz".

Alan Walk

AT THE CONVENTION of the Motion Picture Theatre Owners of Ontario, in Toronto: Leon Bamberger, RKO sales promotion manager; Leo Devaney, RKO Canadian manager; Nat Taylor, president of Twinex Theatres, and presider of the MPTO of Ontario, and Arch Jolley, the organization's secretary.

By The Herald

RENE CLAIR, director of "And Then There Were None", will produce in France for Sir Alexander Korda's Regina-London Films, he said last week in New York, after being abroad since July.



BOYER AND BACALL, a duo which may generate as much heat, the Warner publicity department says, as Bogart and Bacall. Above, a scene from the forthcoming "Confidential Agent". Mr. Charles Boyer and Miss Lauren Bacall seem to be in a state of some tension. Herman Shumlin directed the picture, the release of which will be November 10.

Pathe Pictures, Ltd.

"NIGHT BOAT TO DUBLIN", left—and here also, in a British picture, a scene of tension. Robert Newton, popular actor, and player of "Pistol" in "Henry V", faces Muriel Pavlon. The Associated British picture will be distributed by Pathe Pictures, Ltd.

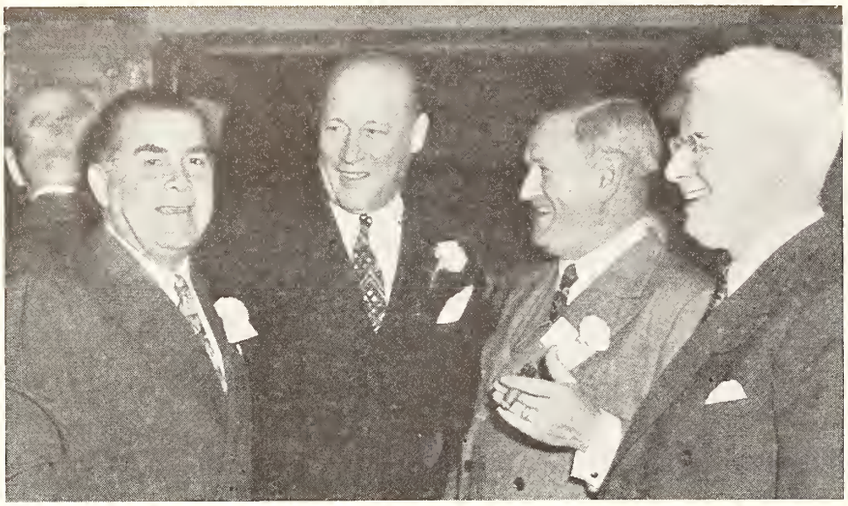
PRESS RECEPTION. Joan Crawford, star of Warners' "Mildred Pierce", was hostess in the Sherry-Netherland Hotel, New York, last week. Above, she is pictured with Warner sales executives Jules Lapidus, Mike Dolid, Ed Hinchy and Bernard Goodman.

By The Herald

BEN COHEN, formerly Loew circuit manager in South Africa, is now handling publicity for Loew International Films.

Metropolitan Photo

VISIT. Evelyn Crowley, left, RKO St. John, New Brunswick, office manager, and her sister, Helen, visit the RKO office in New York. Helen is with the Spencer Circuit, in Canada.



SILVER JUBILEE. Elmer C. Rhoden, Fox Midwest Theatres division manager, was honored October 24 in celebration of 25 years in the Kansas City film business. More than 230 attended the banquet at the Muehlebach Hotel. Above, at the affair: Charles Skouras, president of National Theatres, of which Fox Midwest is a subsidiary; Mr. Rhoden; A. H. Blank, president of the Tri-States Amusement Company, for whom Mr. Rhoden worked 25 years ago as branch manager of Associated First National Pictures, and Paul Mooney, Sr., of National Screen Service. Mr. Rhoden, born 52 years ago in Iowa, is prominent not only in film business but in Kansas City community life. He is a former director of the Chamber of Commerce, is on the board of the Art Institute, first vice-president of the Kansas City Community Chest executive committee, a member of the Chamber of Commerce American Royal committee, former head of the local war manpower committee, and a vestryman in St. Andrew's Episcopal Church.

FIFTH BIRTHDAY, right, of the ice shows at the Center Theatre, New York. Sonja Henie, producer, cuts the cake at the celebration. In line are Russell Downing, Mrs. Arthur Wirtz, James Norris, Jr., Arthur Wirtz, co-producer, and G. S. Eyssell, managing director of the Radio City Music Hall.

THE FLYING NIESSES, Carl and Rita. An exhibitor who is definitely air minded is seen with his like-minded daughter, a licensed pilot, in their private plane. Carl Niesse is owner of the Vogue Theatre, Indianapolis; Rita, treasurer.

Cosmo-Sileo

By The Herald

VACATION. On a "vacation" in New York, director Michael Curtiz, right, and producer Henry Blanke, center, nevertheless manage a visit to the home office of Warner Brothers, their employer. They are seen above with Mort Blumenstock, the company's advertising and publicity director.

VISITOR, right, to the Motion Picture Herald office: Captain Richard Goldstone, formerly an MGM short subject producer, lately with the Army Air Forces motion picture services.

By The Herald

HAVE YOU SEEN HIM? This is James Francis Goodwin, 16, who lived until last June with his parents, Mr. and Mrs. William Goodwin, 27 South Crescent Street, Brighton, Mass.—'phone, Stadium 1165. He is a theatre enthusiast, and may be working in one. He has blue eyes, freckles, red hair, is 5 feet 6 inches tall and weighs 115 pounds.

MAJOR COMPANIES GO TO BAT WITH FACTS AND FIGURES

Charts Reinforce People To Draw a Picture of Open Competition

by WILLIAM G. FORMBY

The defense in the anti-trust trial, on the defensive against the Government's documentary case, has gone documentary too. The people brought in by the defendants to say it in person are saying it also with statistics. Data on operation, on revenue, on customers, are going into evidence as charts, graphs, lists and documents.

By midweek, 14 executives of the major companies had testified in the U. S. Court House in New York in person or by stipulated testimony. Three defendants had reached a provisional conclusion of their cases, and a fourth had opened its presentation.

Court Takes a Tour Through 92 Cities

The court, Judges Hand, Goddard and Bright, had traveled "Tour 92" for the fourth time and were on the eve of another departure. That tour begins at A, which is for Akron, and ultimately arrives at W, which is for Washington, via Atlanta, Bangor, New York, Dallas, Spokane, Los Angeles, Denver and way stations. It embraces the 92 cities in which the Government charges the defendants maintain first-run monopolies. The witnesses identify their customers in each city, and compare them with competitive theatres—by name.

Details of a four-year conflict between the Paramount film company and Loew's Metropolitan Theatres which resulted in an absence of Paramount pictures from the circuit's screens in the New York area for a period of six months were disclosed by Charles M. Reagan, vice-president in charge of Paramount distribution, as he continued his testimony on the seventh day of the trial.

He was undergoing cross-examination by Mr. Wright, who contended that the argument between the theatre circuit and the distributing company had delayed Paramount product to subsequent runs in the area for 15 months. Mr. Reagan explained that the difficulties with Loew's began with the product for the 1941-42 season; that the contract had been signed subject to modification. Unable to reach accord, Mr. Reagan said that an audit of Loew's expenses in the Metropolitan houses was undertaken which required several years to complete.

Played for Two Years Without a Contract

Meanwhile, said Mr. Reagan, Paramount product for 1942-43 and for 1943-44 was played by Loew's without the execution of a formal agreement. Discussions continued during the dispute, Mr. Reagan testified, until they broke down in the Autumn of 1944. Subsequently, no Paramount product played the Loew's Metropolitan houses from January to June of this year. About the latter date, the differences were reconciled to the point that the films returned to the screens.

Mr. Wright sought to establish an admission that the dispute had delayed product to subsequent runs. Mr. Reagan insisted that the films involved were for the 1944-45 season, which would not under usual circumstances become available to Loew's circuit of secondary runs until early this year. He denied that the independent subsequents had been unable to get Paramount product from the Autumn of 1943 until May of this year because of the dispute.

BREAKDOWN ON GROSS ENTERED IN RECORD

Independent first run theatres in the 92 cities where the Government charged monopoly provided 4.72 per cent of the total expected national rental gross for "A Tree Grows in Brooklyn," William J. Kupper, general sales manager of 20th Century-Fox, testified Tuesday in the New York Consent Decree trial. John F. Caskey, trial counsel, said that theatres affiliated with the other four defendants contributed less than 11 per cent of the total national revenue from those cities. A chart on the picture, placed in evidence, contained the following breakdown based on a total estimated national gross of $3,375,000 for the picture, and $967,941 in the 92 cities:

CIRCUIT	GROSS	PCT. OF GROSS
Roxy, New York	$175,300	5.17
National Theatres	241,704	7.17
Loew's Theatres	72,919	2.16
RKO Theatres	40,942	1.19
Paramount (except Oklahoma City and Butterfield Circuits)	191,178	5.66
Oklahoma City (Standard Circuit)	4,230	.12
Butterfield Circuit	6,813	.21
Skouras Theatres	19,467	.57
Warner Theatres	56,172	1.66
Independents	159,216	4.72
Total from first runs in 92 cities	$967,941	28.62

Denies Data Exchanged By Paramount Partners

Following Mr. Reagan, on the eighth day of the trial, Leonard H. Goldenson, vice-president of Paramount in charge of theatre activities, declared that the individual Paramount partners negotiate separately with all film companies. He denied that he instructed the operators concerning terms of license contracts. He said his office did not advise any of them of the terms in contracts of the others, and that to his knowledge there was no interchange of information among the partners concerning their film deals with any company.

Paramount is interested, in degrees ranging from 12½per cent to 100 per cent in approximately 1,550 theatres, this investment carried on the company's books at $63,000,000, Mr. Goldenson testified.

Austin C. Keough, vice-president and general counsel for Paramount, took the stand briefly last Friday, the ninth day of the trial. He outlined the development of the Paramount licensing contract, denying that it had grown out of any agreement among the distributors on uniformity.

He declared that the Paramount theatre department was in no way connected with disputs involving independent theatres in Gary, Ind., and Taunton, Mass. He challenged the accuracy of a transcript of his testimony during a North Dakota case concerning Gary. Mr. Wright read an excerpt that indicated the Paramount theatre department was involved. Mr. Keough said he had referred to the distribution department and characterized the transcript as erroneous.

Paramount partners Martin J. Mullin, vice-president and general manager of M. & P. Theatres, Boston; John J. Friedl, president and general manager of Minnesota Amusement Company, Minneapolis, and Edward C. Beatty, president of W. S. Butterfield Theatres, Inc., and president of Butterfield Michigan Theatres Company, took the stand Friday and Monday in that sequence. They each testified that they did not exchange information among Paramount partners on film deals, that they did not in home office or field meetings discuss license terms or product selections, and that they were in full charge of operations of their circuits. Each said he had a sharing arrangement in the profits.

Says Independents Precede Some M. & P. First Runs

Mr. Mullin disclosed that Paramount owned 37 per cent of the 94 M. & P. theatres in New England; that the remainder of the stock was held by the operating company and by stockholders who had no other affiliation with Paramount. He said there were situations where independent first runs played product ahead of his company's theatres.

Mr. Friedl testified that Paramount owned all the stock in the 94 theatres operated by the Minnesota Amusement Company; that six of these houses were closed, and that the circuit was smaller now by 25 theatres than it was in 1929 after it took over the Finkelstein & Rubin theatres.

He was questioned closely by Whitney N. Seymour, Paramount trial counsel, concerning the details of a pooling arrangement with RKO in the Orpheum in Minneapolis and the Orpheum in St. Paul, Minn. He testified that the deals were made in 1936 when business conditions were bad, and that they were arranged to effect economies, assure profits, and combine resources for better service to the public.

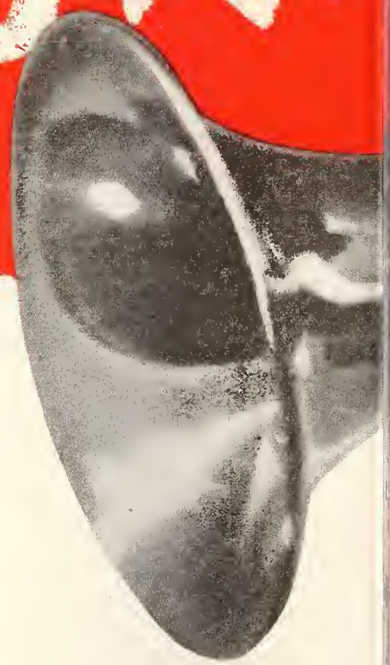
Reports Circuits Built From Vaudeville Units

Under the questioning of Mr. Seymour, Mr. Beatty testified that many of the theatres in the two Butterfield circuits were equipped to show vaudeville and that they were operating with such shows when they became units. This was designed to show the circuits were acquired originally to provide vaudeville routing. He said that the W. S. Butterfield Theatres, Inc., was owned 25 per cent by Paramount, 10 per cent by the B. F. Keith Corporation, 60 per cent by Bijou Theatrical Enterprises, of Detroit, and five per cent by other stockholders. Ownership of Butterfield Michigan Theatres Company was vested one-third each in Paramount, B. F. Keith Corporation, and Bijou Theatrical Enterprises, he disclosed. He said he owned a personal interest in both circuits, which had a total of 116 theatres.

At the conclusion of cross-examination of

(*Continued on page* 16)

"Let the bands THE VICTORY



OFF TO A GALA START!

From Coast-to-Coast this nation is in carnival mood, thanks to the showmen of America who are putting the Victory spirit into their rousing campaigns. Your enthusiasm, your banners flying from the house-front, your parades and booming bands will inspire your patrons! They'll buy with grateful hearts. And they'll say thanks for the Victory with Victory Bonds!

POSTER — One-sheet or 40 x 60 available FREE from National Screen

ENTERTAINMENT THAT SELLS BONDS!

Book it Now! Free!

"HOLLYWOOD VICTORY CARAVAN" is 20 minutes of gayest entertainment, the best Short Subject of its kind ever made, brimful of top-notch stars—and what a salesman for Uncle Sam's Victory Bonds!

This message was prepared and inserted in the Trade Press by: Columbia Pictures Corp., Metro-Goldwyn-Mayer Pictures, Paramount Pictures Inc., RKO-Radio Pictures, Inc., Twentieth Century-Fox Corp., Universal Pictures Company, Inc., Warner Bros. Pictures, Inc.

ANTI-TRUST SUIT

(*Continued from page 13*)

Mr. Beatty, Mr. Seymour rested the case for Paramount subject to the working out of stipulations with the Government on testimony via affidavit from other Paramount partners and executives. The witness was dismissed subject to recall.

John F. Caskey, of Dwight, Harris, Koegel & Caskey, opened the presentation for 20th Century-Fox with an affidavit from Spyros Skouras, president of the film company. Mr. Skouras' document outlined steps leading to the acquisition by himself and his brothers Charles and George of the operating agreement for the Fox theatres.

Skouras Denies Interest In United Artists Theatres

It was denied in Mr. Skouras' affidavit, only a portion of which Mr. Caskey read in court, that 20th-Fox had any financial affiliation with United Artists Theatres Circuit. He testified that he and Charles and George owned 50 per cent of Skouras Theatres, and that the other half interest was owned by Metropolitan Playhouses, Inc. He related that in 1931 a 17-year franchise was signed by Skouras Theatres with Fox Film Corporation for product; that he had no interest in Randforce Amusement Company, which he testified was owned 50 per cent each by Samuel Rinzler and Metropolitan Playhouses, Inc.

William J. Kupper, general sales manager of 20th Century-Fox, took the stand Monday morning following Mr. Skouras' affidavit. He testified that he had been continuously with the company since 1919. He said that the exchange centers were selected by the company because they were the "natural distribution centers" for the areas they covered; that there was no agreement among the film companies to select such cities for that purpose.

The war and wartime restrictions on manpower, talent, stock and other phases of production and distribution accounted for the drop in releases from 54 pictures in 1941-42 to the 25 for 1944-45, Mr. Kupper said. He denied there had been any agreement among the film companies to limit production or releases.

Kupper Defends Clearance Based on Admissions

Declaring that his company had a definite interest in the admission prices set by theatres, Mr. Kupper testified that clearance was arranged insofar as 20th-Fox could control it according to the various price brackets. He defended provisions in contracts for minimum admission prices as protection of revenue.

Mr. Wright, in cross-examination of Mr. Kupper, pressed the Government charges more vigorously than at any time since the trial began. He attempted to elicit testimony to show that 20th Century-Fox had discriminated against independent theatres in favor of affiliated units by selling to the latter on more favorable terms.

Under the Government's questioning, Mr. Kupper admitted that to his knowledge Pittsburgh was the only city in the 92 situations cited by the plaintiff where an independent first-run was permitted to extend playing time by moving 20th-Fox films into another theatre. There, he testified, certain affiliated houses played second run. He admitted that move-overs were permitted by first run affiliated theatres where independents played second run.

Continuing to hammer at the witness, Mr. Wright asked for testimony to the effect that clearance, in many instances based on admission prices, had been shifted to favor affiliated theatres when they had elevated ticket tariffs. Mr. Kupper testified that during the past decade the film company had not sold away from affiliated first runs in the 92 cities.

Joseph M. Schenck, executive production head of 20th-Fox and president of United Artists Theatres of California, Ltd., testified by affidavit. He declared the circuit had no financial connection with 20th-Fox, and testified it had been built up to supply several medium-sized houses for long runs.

Felix A. Jenkins, secretary of 20th-Fox, also testified by affidavit. He traced the growth of the company and declared that it had no financial affiliation with any other defendant or with the United Artists Theatres.

Abe Montague, vice-president and general sales manager for Columbia, was the opening witness for that company, with Louis D. Frolich as counsel. He was the first witness from the "Little Three" distributors.

Pattern of Defense Takes Shape From Testimony of Executives

The approaches traversed by the distributors in the New York Consent Decree trial have become discernible as definite paths intended to converge upon a common objective—successful defense against the Government's charges of monopoly and conspiracy. The testimony, as put into the record by distribution, production and exhibition executives, treads familiar ground for the most part. Here and there, however, individual witnesses emphasize different details in the over-all strategy. The here and there, in its significant effect, is herewith:

WILLIAM F. RODGERS, vice-president in charge of sales for Loew's, Inc.—The first defense witness, intended to speak in the main for all and to set the framework. No discrimination in license terms between affiliated and independent theatres. Loew's units sold on same terms as others. No concerted action with other sales heads, and no interchange of information on circuit or independent deals. Runs negotiated with customers on basis of locality, value as customer, etc. Clearance an established system for protection of revenue, a system evolved over many years. Extended playing time and designated playdates part of the value of product.

ADOLPH ZUKOR, chairman of the board of Paramount—The Paramount circuit was initiated to protect the company's future when First National entered production from the exhibition field. There was no intent to freeze out independents.

Y. FRANK FREEMAN, vice-president in charge of production for Paramount—Independent producers who can make good pictures can get release facilities. All studios encourage their activity. There is strong competition for stories and talent.

CHARLES M. REAGAN, vice-president in charge of distribution for Paramount—Deals with co-defendant theatres not based on "swapping" of product, comparison of terms, or exchange of information relating to other companies. All theatres licensed on same kind of contract. No clearance pressure on independents.

LEONARD H. GOLDENSON, vice-president in charge of Paramount theatre activities —Each Paramount theatre partner operat independently, licensing and selecting produ as he desires. No interchange of informati among partners on terms of film deals wi Paramount or other distributors.

AUSTIN KEOUGH, vice-president and ge eral counsel of Paramount—The Paramou circuit has never conspired to keep produ away from independent exhibitors. It was n instrumental in withholding films from t Strand theatre at Taunton, Mass., or t Young theatre in Gary, Ind.

MARTIN J. MULLIN, vice-president a general manager of M. & P. Theatres, a Pa mount affiliate—Clearance a necessary rangement to protect income of theat paying higher rentals. Prices established exhibitors, and clearance negotiated by hibitors with the distributors.

JOHN J. FRIEDL, president of Minnes Amusement Company, a Paramount affiliate Where independents play ahead of circ houses they demand as much clearance as the circuits when the situation is reverse What other theatres pay for film rental determining factor in setting terms for a theatre. Moveovers do not extend clearar over independents.

EDWARD C. BEATTY, president of W. Butterfield Theatres Inc., and Butterfield Mi igan Theatres Company, Paramount affilia —The circuits were developed originally vaudeville houses to provide a circuit bookings. Some independents in Michig play ahead of the Butterfield houses.

SPYROS SKOURAS, president of 2 Century-Fox—Testimony by affidavit. No terest in United Artists Theatres Circuit, a none in Randforce.

WILLIAM J. KUPPER, general sales m ager of 20th Century-Fox—Exchange cent selected because they were "natural distri tion centers." Circumstances of war, agreement among distributors, reduced nu ber of releases. Clearance definitely part price paid for films, and arranged where p sible according to admission prices. De mainly with established theatres as custom regardless of shifting affiliation.

Kimble Named Assistant In Anti-Trust Division

Kenneth L. Kimble Monday was named by torney General Tom C. Clark to be first assis in the anti-trust division, the springboard f which both Mr. Clark and Assistant Atto General Wendell Berge took off for the top a trust enforcement post in the Department of tice.

Mr. Kimble, recently honorably discharged f the Army, where he served as a first lieutenan Military Intelligence, joined the anti-trust divi following his graduation from the University Minnesota Law School in 1934.

As first assistant, he will have general supe sion of all anti-trust matters under Mr. Ber direction. The post is generally considered a g jumping off place for high positions in the partment, in other agencies or in private law p tice.

BRITISH EXHIBITORS ALARMED BY SPREAD OF 16mm UNITS

eports of National Circuit Rouse Fears; Majors Promise Protection

/ PETER BURNUP

London

Considerable perturbation is to be observed exhibition circles here over the sub-standard m.

Rumors are current that plans are afoot for e creation of a nationwide 16mm circuit. It ight have been thought that there was little om in these compact, tightly-packed isles for y such organization. It's the fact, however, at in areas such as East Anglia, Northern eland, Cornwall and North Wales, there are ndreds of hamlets just sufficiently remote om the nearest cinema-equipped town or vil-ge as to make it difficult to get there.

Already, certain enterprising persons are aveling 16mm projectors around such places d giving their little shows in village halls, or, it comes to that, in the open-air on village eens. The projectors, often, have been ob-ined from E. N. S. A., semi-Governmental ganization set up during the war for the en-rtainment of troops and factory workers.

lans Under Discussion or Pre-Fabricated Units

Schemes are under discussion for the con-ruction of pre-fabricated cinemas which could : erected or dismantled in a half an hour or so; e promoters having in mind a reversion to the ig Top principle.

These itinerant operators function completely itside the ambit of the laws which govern rthodox exhibitors.

The parent statute ruling motion picture gislation here is the Cinematograph Act of 909. It's a characteristic piece from the Mother of Parliaments, for the cardinal prin-ple of the Act is the provision of safety from re of all patrons of a motion picture theatre. hat's not only the cardinal but the sole princi-e of this now antique Act of Parliament. here have been later ordinances galore, but ey all derive from the 1909 Act.

Sub-standard film being non-flam, its users scape entirely the governance of the Act. It not even clear that 16mm operators would be quired to show a quota of British product.

The qualms the exhibitor suffers are not ssened by the knowledge of the franchise hich J. Arthur Rank has obtained from the ell & Howell Company in the United States nd that his various plants are being geared to ass production of 16mm equipment. There is, oo, the announcement from MGM that all the oew features will be made over into sub-tandard for use in "the foreign market."

arge Amount of Product Not Subject to Trading

It is known also that there is a considerable ass of sub-standard product already here hich is not subject to the trading arrange-ents between the Kinematograph Renters' ociety and the Cinematograph Exhibitors As-ociation.

The exhibitors are worried. The subject is n an early agenda for discussion between them nd the Renters' Society.

Meanwhile, pledges are plentiful from visiting American executives that they will do all in their power to protect the rights of the established exhibitor.

Joseph A. McConville, Columbia's foreign manager, for example, went on record here last week with the following sentiments:

"Properly controlled, the 16mm film will not interfere with the 35mm market. But control is necessary. That's why we plan entering the market. We look on the sub-standard field as an adjunct to the 35mm market. We have in mind the development of sub-standard in isolated spots, using old films. Not only for the sake of exhibitors but for the sake of renting companies, we shall take good care not to cut into the regular exhibiting market.

"There's no use killing a market that you have already just for the sake of picking up a few bits somewhere else. On the other hand, we're not going to neglect a market if it is there in addition to the market we have already."

Friedman Cites Field for Sub-Standard Films

Columbia's resident chief, Joseph Friedman, was more explicit. Said he:

"There are many situations in this country which are three or more miles away from a regular show. A 16mm show can be given in the hall which is the community center for a little village.

"If the villagers had some miles to travel for a show they wouldn't go. But showing sub-standard films will create a patronage—the villagers will become cinema-conscious—and after that mood has been created the people will want to travel to see the latest films. I know there's a great field for sub-standard performance. But it must be got under proper control and not allowed to develop in a haphazard manner. We've got to achieve some form of co-operation between distributors and existing exhibitors.

"At present there are a great many producers selling their 16mm rights. The films get into the hands of people who have no concern in the 35mm business."

Comes next to the deponent's stand Universal's president, Nate J. Blumberg and J. H. Seidelman, vice-president in charge of foreign operations. Declares Mr. Blumberg:

"We shall do nothing in the 16mm field that will be in opposition to the recognized exhibitor who has a building, investment and goodwill. That will be the cardinal principle."

Mr. Seidelman adds that the American industry already has proved the worth of the 16mm film. "Something like 60,000 sub-standard prints of current films have been sent to the American forces in Europe", he says, "and thousands of sub-standard equipments"; implying thereby, it may be assumed, that the Americans have learned quite a lot in this war not only about the atomic bomb but about the profitable employ of 16mm film.

It cannot be said that exhibitors generally feel reassured by these pronouncements. They still await information from J. Arthur Rank on the subject. Mr. Rank to date, and despite requests, has had nothing publicly to say.

Existing 16mm Units Giving Seven to 10 Shows Weekly

It has been found that between 30 and 40 16mm units already in exhibition are each giving from seven to 10 shows a week. Their programs are made up from films obtained from the orthodox libraries and of advertising and such-like pictures which have a surprisingly high entertainment value.

Net profit from each projection unit, after paying all expenses, ranges from £15 (about $60) to £20 a week.

The London office of the Motion Picture Producers and Distributors of America has engaged, under Fayette W. Allport's recently appointed aide, M. A. J. Healy, in an intensive inquiry into the working of the sub-standard film. Conclusions of the study will be of vast interest to Mr. Exhibitor—if ever they are published.

COLUMBIA TO ENTER 16mm FIELD ABROAD

Columbia Pictures will enter the 16mm market overseas, it was indicated recently in England by Joseph A. McConville, foreign manager, who said "Control (of the 16mm film) is necessary. That's why we plan entering the market." He saw no interference with the 35mm field if the 16mm film is properly controlled.

His remarks were corroborated by Joseph Friedman, Columbia British sales head, who observed that the showing of 16mm films in areas away from regular theatres should "create a patronage". He said further, "I know there's a great field for sub-standard performance."

Columbia thus follows a pattern of foreign activity which apparently is in the making. Already Loew's has undertaken a major development of the 16mm field abroad.

Export Controls Revoked On All Raw Stock

Revocation of export controls on both negative and positive raw stock was announced this week in Washington by the Office of International Trade Operations, the Department of Commerce branch which has taken over the export activities of the Foreign Economic Administration. Heretofore subject to a requirement that a license be obtained for each individual exportation, raw stock now is on general license for export to all destinations in "Group K." The only restrictions now applicable, it is understood, are on shipments to Argentina and Spain.

Moulton on 16mm Films

Herb Moulton, for the past three years a producer of "Miniatures" and of John Nesbitt "Passing Parades" at Metro-Goldwyn-Mayer has joined the Studio International Department to coordinate production at the studio of 16mm versions of all regularly produced features and shorts. As recently announced by Arthur M. Loew, president of Loew's International Corporation, worldwide distribution of the 16mm prints will in no way compete with the 35mm product. The former will be used only in localities outside the United States and Canada where the wider gauge equipment is unavailable.

Named Studio Manager

Richard L. Johnston has joined Paramount as studio operations manager, it was announced last week by Henry Ginsberg, Paramount studio head. Mr. Johnston was recently production manager of Hunt Stromberg Productions.

ON THE MARCH

"THE TEN CENT DOLLAR"

by RED KANN

THE day of the "ten cent dollar" is drawing to its spectacular close. A whole era may be closing out with it.

This term may be new to some. It is not new to others. These others have come to know the "ten cent dollar" as the kind of greenback available for wide and splashy spending during the period of the excess profits tax when earnings of the established producing and distributing companies—with no known exceptions—fell into the ninety per cent bracket.

Holding onto ten per cent and foregoing the remainder under revenue regulations meant, simply enough, all hooks in pocketbooks had been removed. The money came out without protest, without interruption and at a clip hitherto unmatched for speed. A dollar, heretofore acknowledged as a unit of currency with 100 cents its component parts, became to be valued at a thin dime because ninety cents went to the Government. Thus, the "ten cent dollar."

Now that excess profits are about to become the business man's unpleasant wartime memory, things may be expected to change and should. This calls for light.

The light:

No one talks very much about it, but the spree in Hollywood, occasioned by a dollar regarded as worth ten per cent of its face, has had its moments. There has been disregard for sane values and a sidestepping of orderly business procedures. Negative costs, apparently spiralling evermore upward, have been provided comfort by the circumstance because some of those who create the product argue their professional integrity grows only as the dollar goes. Illustrations are not lacking, but all of them might well combine into this one epitomizing story:

Scene: A major studio.

Subject: A high budget picture, blueprinted at about $1,500,000.

Harrowing Detail: The director, having overshot his mark—and his budget—is called up front.

"You're behind schedule. You're over on costs. What about it?"

The director: "My artistic integrity is at stake. I need more time, and I have to have more money. But I fail to see why this should bother you. I've just seen your financial report for the fiscal year, and it's a beaut. You're in the ninety per cent bracket anyway. If you don't spend on production, you'll give it to the Government in excess profits. Let me alone and let me get back to work."

The director, of course, won.

And Later—What?

WILL he and those who think as he does win in the future? That's the question. The "ten cent dollar" is finished, but the precedents in a rising cost market which it helped to pinion on production will not be abandoned so easily. Precedents in this business are not simple to shake off. In Hollywood, they shake off hard.

One of the difficulties is the reluctance of the studios, or some of them, to take their key creators into the know-all. The theory here seems to be the genuine lowdown opens a highway to dissatisfaction. When the figures are plus, the creator frequently wants a new contract at higher terms. This is apt to make the studio dissatisfied and even unhappy. When the figures are down, the creator is more than likely not to believe them and suspect the worst. This is apt to make the picture-maker dissatisfied, if not downright unhappy, with results easily imaginable.

Actually, the fact is that remarkably few in Hollywood know what goes on at the box office beyond generalities which can glitter like burnished gold in the Southern California sun. Information about the over-all situation, of course, seeps through. But what seeps through as well is the take, not necessarily accompanied by the what-it-takes to get it. Thus, conclusions frequently are off balance. Thus, it comes about that there will be a great deal of conversation about a $3,000,000 gross and none at all about the fact the studio barely got back its negative cost, plus prints.

This was how it was in March. The months between then and our impending return may have brought about a change. We doubt it, but the next few weeks of our stay there will tell. If they do, so will we.

Eric—"He's Great"

EVEN fast reading of the formula by which the executive council of the AF of L proposes restoring industrial peace to the coast must convey the wonder why it took so long. It seems incredible that the arbitration proposal set up in Cincinnati by Eric Johnston, with an assist from Donald Nelson, could not have been devised months ago before violence entered the scene.

Regardless of this, twin circumstances now have a reasonable chance of striking sunlight. If Johnston's negotiations hold, it may be that a pattern in labor relationships will be established. The AF of L's action on this occasion reputedly is the first time in its history—some embrace the whole history of labor—that a directive ordering the settlement of what has developed into a jurisdictional fight has been issued. Earlier, the broadest step which also seems a short step has been to urge settlement. The important difference is settlement has never been made compulsory.

And so, if the plan goes through successfully, there appears to be no reason why its processes cannot be applied in other situations where the outlines of dispute may be regarded as parallel.

Should this come to pass, Johnston will have added a decided feather to his headgear. He also would have brought off to a highly praiseworthy culmination the first major assignment handed him as president of the Hays office. Sorry, the MPPDA. Finally, if all goes according to program, Johnston inevitably will be hailed by the principals who engaged him as the man of the hour.

One of the principals isn't waiting. When he got his flash from Cincinnati, he exclaimed in sweeping understatement:

"Johnston's the biggest man in America."

Such a big country, too.

■ ■

Press release: "With completion of 'Scarlet Street,' Edward G. Robinson-Joan Bennett starrer for Diana Productions, his own company, producer-director Fritz Lang is on the lookout for what he calls an 'American epic'."

Who is it?

Hays Urges Wide Bond Purchases

In an address at a Victory Loan rally in Indianapolis Wednesday, Will H. Hays, former president of the Motion Picture Producers and Distributors of America, honored the memory of Carole Lombard, who was killed in a plane crash following an early Bond drive appearance there, then called upon individuals to make their contributions toward shaping the world of tomorrow.

"The purchase of the Victory Bonds is one of these individual contributions," he declared. "Unflinching, you have paid seven premiums on the policy of your nation to preserve its traditional liberties. The eighth premium—your eighth investment in United States interest-bearing bonds—is now due," he said. "It represents the last payment on an insurance policy—a policy to protect the destiny of our free America, a policy to make certain that the shackles are forged and riveted for barbarians."

The Victory Campaign, he said, "must become the symbol of the greater drive of which it is a part—to nail down the victory."

In paying tribute to Miss Lombard, Mr. Hays said that at the time of a former meeting "a bright life was stamped out. The lovely and loyal Carole Lombard died in the service of her country like any soldier on the battle field. We shall never forget or cease to honor her memory."

Doob Awarded Plaque For WAC Services

Oscar Doob, national campaign director for the Victory Loan Drive, was presented a plaque October 26 at a luncheon given by the trade press division of the War Activities Committee. The plaque was in recognition of Mr. Doob's services as former chairman of the public relations division of WAC. The luncheon was in honor of S. Fabian, chairman of the Victory Loan Committee and members of his committee. George J. Schaefer,, chairman of WAC, made the award. Speakers at the luncheon included Mr. Fabian, Mr. Doob, Charles E. Lewis, coordinator; Max Cohen, assistant to the chairman; Jerry Zigmund, assistant distributor chief, and Ray Beall, publicity director all of the committee. Others who spoke included Francis Harmon, vice-president of the MPPDA and coordinator of WAC, and Walter T. Brown, associate coordinator of WAC.

"Dimes" Report Booklet To Be Distributed

A 150-page report booklet, prepared by Oscar A. Doob and Ernest Emerling, will be distributed to state chairmen of the March of Dimes campaign at the White House Conference December 4, it was announced this week by C. C. Moskowitz of the Motion Picture Committee. The book contains the names of more than 13,000 theatres and the amounts collected in the 1945 Infantile Paralysis Fund drive. General mailing of the book to the theatres is scheduled to begin December 4.

Skouras Named Industry Head in Charity Drive

Spyros P. Skouras, president of 20th Century-Fox, is chairman of the Motion Picture Division in the 1945 campaign of the Visiting Nurse Service of New York to raise $400,000, it was announced in New York last week. Mr. Skouras' division will seek contributions from the industry. The Visiting Nurse Service provides part-time nurses to care for the sick in their homes through the five boughs of Manhattan, the Bronx, and Queens in New York.

Orchard Rejoins Time

Thomas Orchard, associated with the Navy's motion picture program, will return to the March of Time in his former capacity as associate producer. Mr. Orchard, whose final Navy rank was that of lieutenant commander, has carried out assignments with the Bureau of Aeronautics Training Film Unit, the Navy's Industrial Incentive Division and the Office of War Information.

From

Paramount

The

Second Block

FOR 1945-'46

BUY VICTORY BONDS

Paramount Pictures

For A Hilarious Thanksgiving

LAUGHING DAY IS ON THE WAY
AND OLD MAN GLOOM IS GONE TO STAY

AS PARAMOUNT LAUNCHES THE FIRST
GREAT COMEDY OF THE POST-WAR WORLD—

THE MERRIEST 90 MINUTES OF FUN
EVER COLLECTED IN ONE FILM!

"HOLD THAT

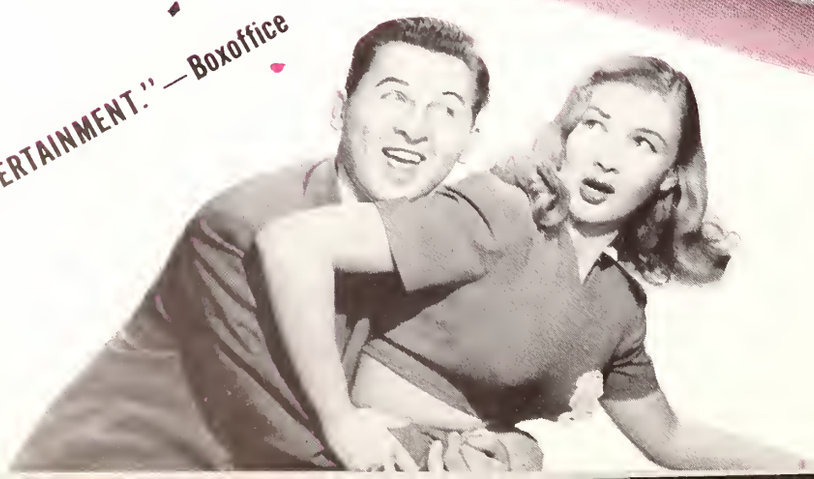
EDDIE BRACKEN

Starr

with Albert Dekker and Willie Best • Produced by PAU

Screen Play by Walter DeLeon, Earl Baldwin and E. Edwin Moran •

"HILARIOUS ENTERTAINMENT."—Boxoffice



They're "Out Of This World" again as a millionaire Raffles who can't help stealing everything in sight—and the gorgeous blonde he stole from the toughest gangster in town!

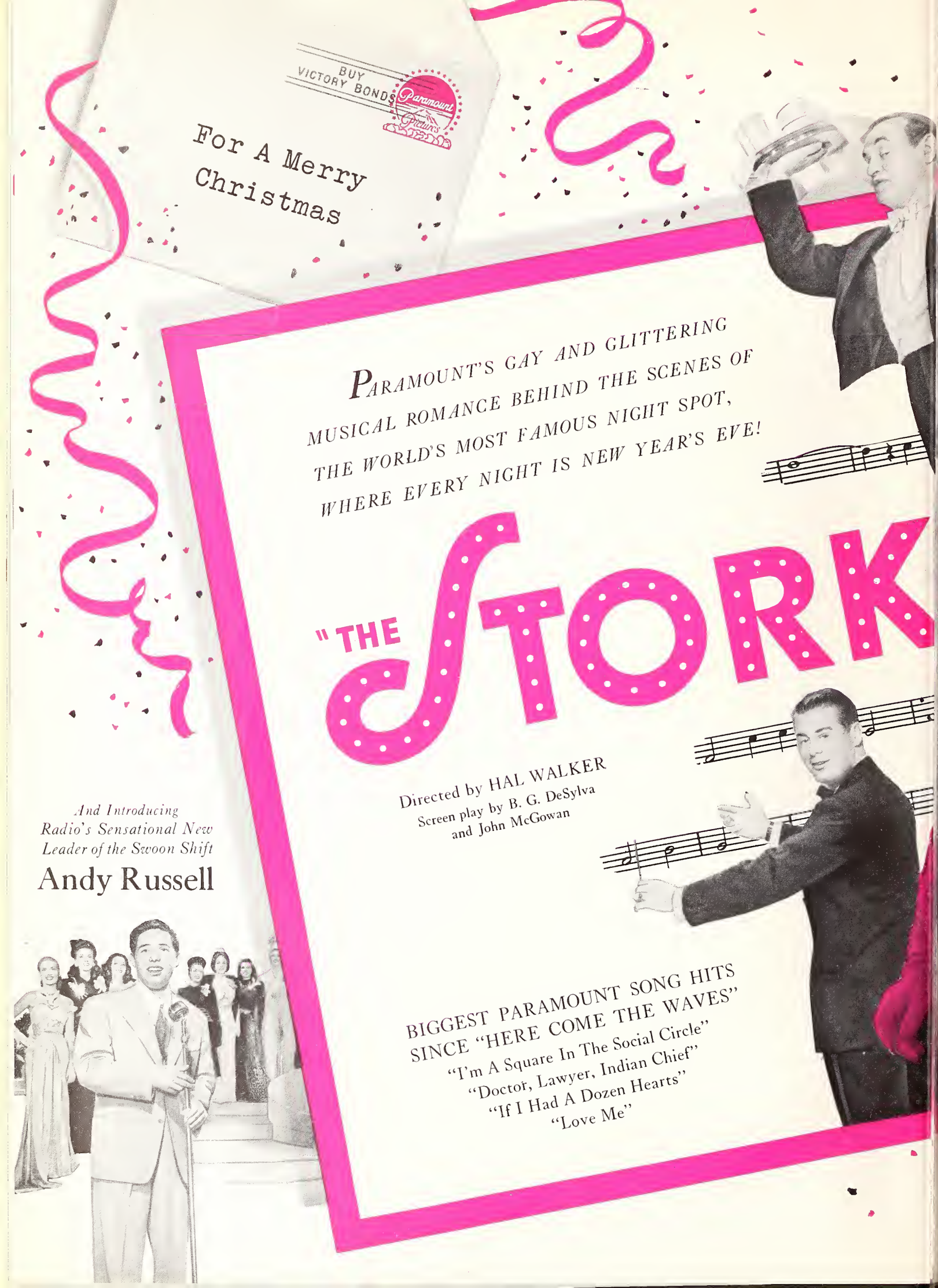
BLONDE"

CRONICA LAKE

ES · Directed by GEORGE MARSHALL

a Play by Paul Armstrong · A Paramount Picture

"A COMEDY RIOT."—Hollywood Reporter



PARAMOUNT'S GAY AND GLITTERING
MUSICAL ROMANCE BEHIND THE SCENES OF
THE WORLD'S MOST FAMOUS NIGHT SPOT,
WHERE EVERY NIGHT IS NEW YEAR'S EVE!

"THE STORK

Directed by HAL WALKER
Screen play by B. G. DeSylva
and John McGowan

And Introducing
Radio's Sensational New
Leader of the Swoon Shift
Andy Russell

BIGGEST PARAMOUNT SONG HITS
SINCE "HERE COME THE WAVES"
"I'm A Square In The Social Circle"
"Doctor, Lawyer, Indian Chief"
"If I Had A Dozen Hearts"
"Love Me"

B. G. DeSylva

presents

Betty Hutton

As the incendiary hat check cutie who corners the mink coat market when an anonymous "angel" takes her under his wing.

in

"CLUB"

with

Barry Fitzgerald

Absolutely at his funniest since "Going My Way," as a millionaire busboy-for-a-night.

Don DeFore

Who came along in a rush in "You Came Along" and "Affairs of Susan."

ROBERT BENCHLEY · BILL GOODWIN
IRIS ADRIAN · MIKHAIL RASUMNY
MARY YOUNG

BUY VICTORY BONDS

Paramount Pictures

First Great Attraction
Of The New Year

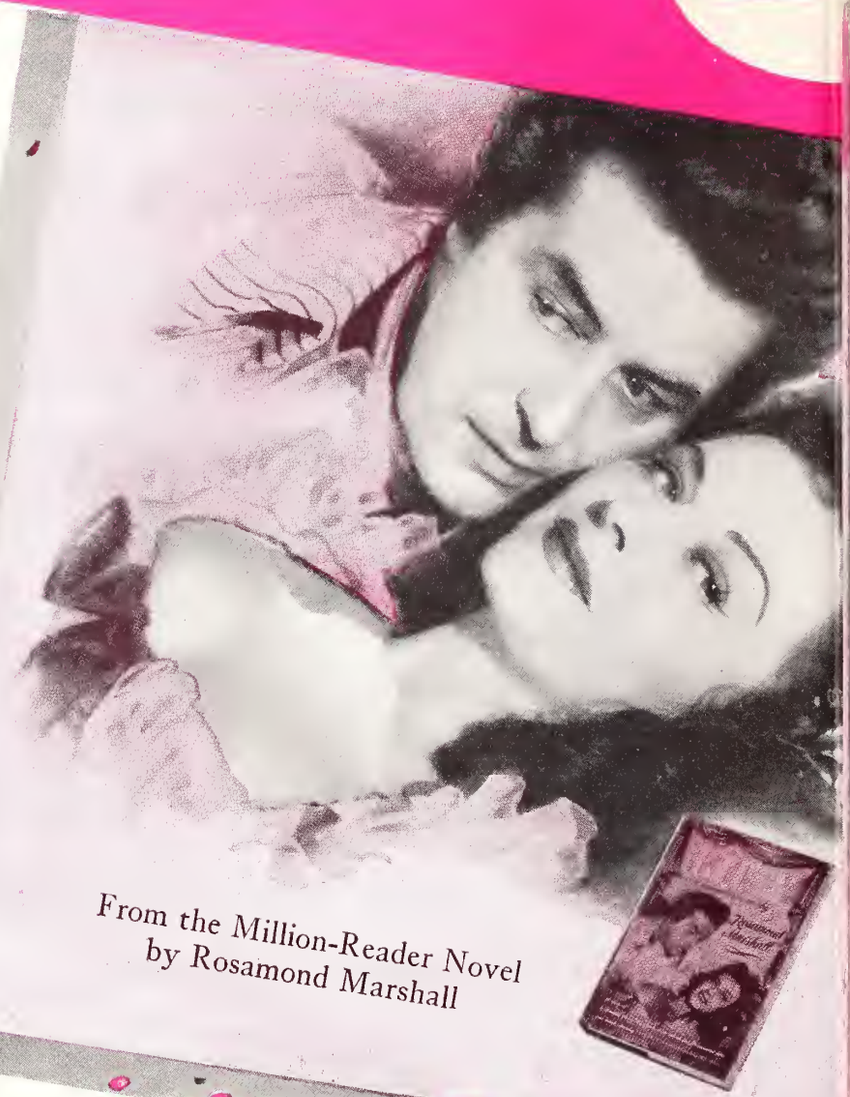
PARAMOUNT'S INCREDIBLY LAVISH REVELATION OF THE LIFE AND LOVES OF THE FIRST OF THE FLAMING GOLD-DIGGERS!

A

MITCHELL LEISEN

Production

Gorgeously Screened on the Same Grand Scale As His "Frenchman's Creek" and "Lady In The Dark."



From the Million-Reader Novel
by Rosamond Marshall

"Kitty"

Starring

Paulette Goddard

In the Spiciest Role in Hollywood History, as the Spitfire of the Slums Who Became England's Indiscreet Duchess.

Ray Milland

In An Amazingly Different Follow-up to "The Lost Weekend" As the Fascinating Ne'er-Do-Well Who Planned All of Kitty's Romances Except the One She Wanted Most.

with

ric Knowles · Reginald Owen · Cecil Kellaway · Constance Collier

duced by KARL TUNBERG · Directed by MITCHELL LEISEN

Screen Play by Darrell Ware and Karl Tunberg

11 MILLION PEOPLE LAUGH THEIR HEADS OFF EVERY WEEK AT "PEOPLE ARE FUNNY"

PEOPLE are FUNNY

ONE OF THE 15 MOST POPULAR SHOWS IN RADIO!

Now Paramount brings to the screen Hollywood's most hilarious broadcast—in a fast-action comedy musical of Hollywood radio life—with a cast of radio favorites whose combined rating reaches the unheard of total of 49.6!

ALL THESE STARS

There's FUN with . . . . . JACK HALEY
RUDY VALLEE
OZZIE NELSON
ART LINKLETTER

HA HO
! HA HO !

There's ROMANCE with . . . . . PHILIP REED
HELEN WALKER

There's MUSIC with . . . . . THE VAGABONDS
BOB GRAHAM
ROY ATWELL
And Guest Artist
FRANCES LANGFORD

And THE PEOPLE ARE FUNNY RADIO SHOW

Produced and Directed by SAM WHITE
Screenplay by Maxwell Shane and David Lang
Original Story by David Lang

A Second

HELPING OF THE KIND OF FIRST-BLOCK HITS THAT MADE

Duffy's Tavern

opening-day business the biggest in N. Y. Paramount history . . .

Love Letters

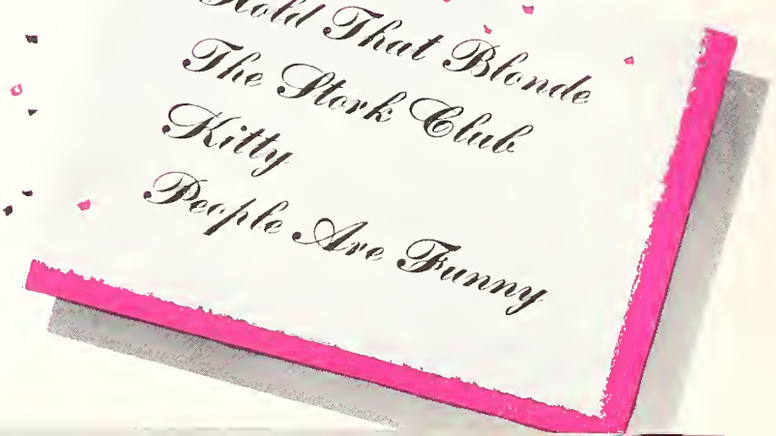
the biggest attraction in the 27-year history of the Rivoli, New York . . .

The Lost Weekend

the most talked-about — and RAVED-about — picture before release since "Going My Way" . . .

PARAMOUNT'S Second BLOCK

FOR 1945-'46



PRINTED IN U.S.A.

BOND DRIVE GETS AWAY TO SMASH START IN FIRST DAYS

Requests for Product to Fill Special Dates Rise to Unprecedented Total

The industry's participation in the Victory Loan campaign got away to a smash start with returns at press time indicating a volume of activity far beyond any previous drive.

While still too early to estimate results in sales, S. H. Fabian, national chairman of this final drive, reported that every member of the campaign committee was optimistic.

Charles M. Reagan, distributor chairman, reported that requests for pictures to fill Bond premieres were at a new high, while participation in Free Movie Day, Free Kiddie Shows and other special performances also would exceed previous drives. Pledges of participation were received from 15,800 theatres, with reports from several regions still to arrive. Up-to-the-minute reports indicated that the number of free performances, including Free Movie Day, Victory Shows, Free Kiddie Shows and similar events would be close to 50,000.

Regional Chairmen Report Unprecedented Activity

Oscar A. Doob, campaign director; Charles E. Lewis, coordinator; Max A. Cohen, assistant national chairman; Ray Beall, publicity chairman; Herman Gluckman, WAC representative, and the New York liaison men for six regional chairmen also disclosed that their respective fields showed unprecedented activity.

Cooperation of radio networks and local stations likewise was coming through on an extensive scale, while the relaxing of paper restrictions was proving a help in obtaining record-breaking newspaper publicity.

At a demonstration staged at the Statue of Liberty facsimile in Times Square by the industry's New York committee more than 100,000 people saw 36 stars perform in a two-hour show. Within the first hour $140,000 was raised. Mrs. Eleanor Roosevelt appeared with Treasury officials and expressed appreciation for "what the people of the entertainment world have done" in behalf of the war effort and what they are doing for the final war drive. James Sauter of the United Theatrical War Activities Committee, master of ceremonies, introduced the industry's local drive chairman, Irving Lesser. Mr. Fabian, who followed, declared, "We can be proud of the jobs our Bonds did," adding that "our motion picture theatres throughout the country and especially in New York, are ready and eager to serve."

Many Stage Performers Participate in Show

Others who appeared, providing speeches and entertainment, were Roy Rogers, Michael O'Shea, Carl Ravazza, Helen Hayes, Gene Tierney, Henny Youngman, Harry Stockwell, Frank Fay, the Andrew Sisters, also cast members of "Harvey," "The Glass Menagerie," "Oklahoma," "Dear Ruth," "Marinka" and other Broadway stage productions.

At City Hall other thousands heard Mayor La Guardia open the drive, declaring that Bonds were the best investment that could be made because "nothing in the world is more lasting, more secure than the future of the United States."

The first day of the drive in Hollywood was marked by a Universal corporate purchase of $500,000 worth of Victory Bonds. In Fall River, Mass., the Empire theatre sold 405 Bonds for a maturity value of $37,375 the opening day.

The million dollar Victory Bond premiere of David O. Selznick's production of Alfred Hitchcock's "Spellbound," which was held Wednesday night at the Astor theatre, New York, had by Tuesday morning gone over the top with a complete sellout of the house, which netted $1,314,500 in Bonds, it was announced by the WAC, sponsor of the event.

From Connecticut, Harry Shaw, exhibitor chairman, reported that there will be 100 per cent participation by exhibitors of that state in Victory Loan events.

State exhibitor chairman Harry L. Nace reported that every theatre in Arizona would put on a Victory show combined with a Victory Queen contest to spur the drive.

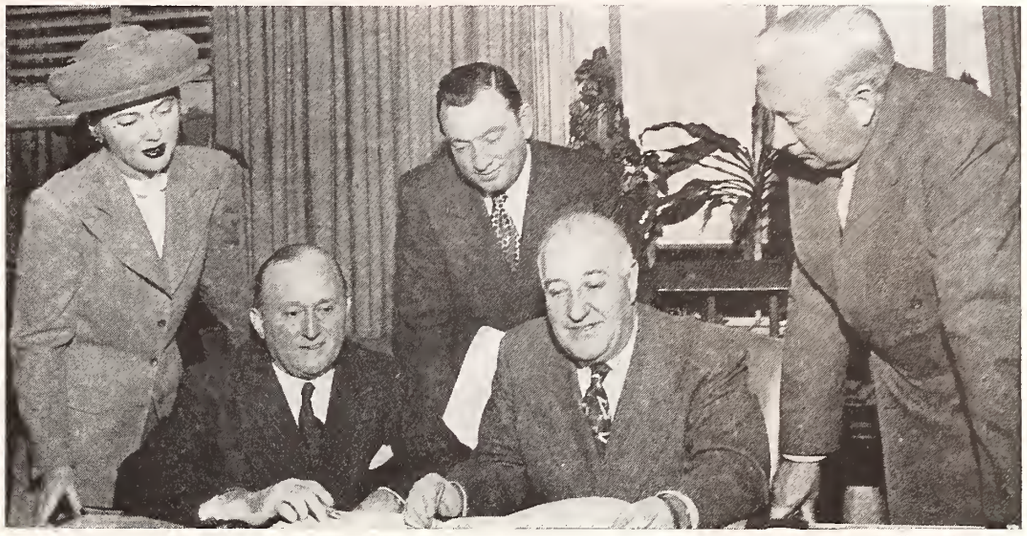
The opening day in Boston featured a rally headed by many film stars, including Spencer Tracy, Frances Dee, Paul Kelly and Merle Oberon. A series of daily shows will be staged there during the campaign.

In Denver, schools dismissed classes Monday to allow attendance in the drive ceremonies. In Utah, seven key cities were "bombed" by air Monday with leaflets as part of the send-off program. In Wilmington, Del., highlight of the Navy Day program was the selling of Bonds aboard five warships. In Philadelphia, all film exchanges were closed Monday for the parade and meeting at the Ritz-Carlton, with General Jonathan M. Wainwright as the guest of honor.

In Buffalo, every Monday will be Free Movie Day, with theatres offering two guest tickets free to Bond buyers. In the Washington, D.C., area, 47 theatres have joined in a "Victory Bowl" plan whereby any person buying a Victory Bond during the drive will be eligible to win a prize Bond valued at $100 to $1,500.

Prisoners of war appeared on stages of theatres in Ft. Worth as part of the Kiddie Bond Shows. In Wilmington, Del., all places of business will close Monday afternoon when a second Victory Parade will be held. Also next Monday Ted Gamble of the Treasury Department will speak at a huge rally in Detroit.

In the Baltimore territory an estimated $3,000,000 in Bonds is expected to be sold by 15,000 Boy Scouts, who will make a door-to-door canvass in behalf of theatres, under a tie-up with Gertrude Bunchez, state publicity chairman.



Metropolitan Photo

PLANNING the $1,000,000 Victory Bond premiere of David O. Selznick's "Spellbound" held Wednesday night at Manhattan's Astor theatre. Above, seated, Frederick W. Gehle, New York State Chairman of War Finance Committee, and Irving Lesser, WAC New York drive chairman. Standing, Florence Pritchett, of the premiere committee, Morris Kinzler, New York drive publicity, and Neil Agnew, vice-president of Selznick International Pictures.

COAST PLANS VICTORY QUEEN CONTEST

Described by industry leaders as the most potent Bond-selling plan yet devised by the theatres, final working details of the Victory Queen Contest were announced Wednesday by Charles P. Skouras, regional chairman of the 11 western states. A group of State Queens will be given trips to Hollywood where three will be selected for screen tests and one of the three named Victory Queen. She will be given a one-year screen contract with a major studio, with the possibility that other studios may be interested in obtaining the services of the runners-up.

The contest, which is limited to California, Washington, Arizona and Oregon, potentially will put every Pacific Coast theatre to work during the campaign in the greatest concerted Bond-selling push since the hundred-plan of the Fourth War Loan.

With the purchase of "E" Bonds determining the winner in each town, the efforts of theatres, newspapers and radio stations are expected to be coordinated most effectively.

ED GARDNER'S
32-STAR

Duffy's TAVERN

Starring
BING CROSBY · BETTY HUTTON · PAULETTE GODDARD · ALAN LADD · DOROTHY LAMOUR · DI
BARRY FITZGERALD · CASS DALEY · DIANA LYNN · VICTOR MOORE · MARJORIE REYNO
Ann Thomas · Robert Benchley · William Demarest · Howard da Silva · Billy De Wolfe · Walter Abel · Johnn

Original Screenplay by Melvin Frank and Norman Panama · Based on Charac

"GOING MY WAY" DID IT—
"LADY IN THE DARK" DID IT—
AND NOW "DUFFY'S TAVERN" IS THE
THIRD SHOW IN HISTORY TO
RUN AS MUCH AS

weeks

At N. Y. Paramount—
Just One Week Short Of All-Time
Record Held by "Going My Way" And
"Lady"...Typical Of The Exceptional Values In

PARAMOUNT'S
Duffy's Tavern FIRST BLOCK *Love Letters*
Lost Weekend *Follow That Woman*

DDIE BRACKEN • BRIAN DONLEVY • SONNY TUFTS • VERONICA LAKE • ARTURO DE CORDOVA
S • BARRY SULLIVAN • And Archie (Himself)—ED GARDNER • With Charles Cantor • Eddie Green
oy • Miriam Franklin • Olga San Juan • Gary, Philip, Dennis and Lin Crosby • Directed by HAL WALKER
ated by Ed Gardner • New Songs by Johnnie Burke and Jimmy Van Heusen

NEW RCA TELEVISION TUBE SEES IN DARK

Electronic "Eye" Is Seen as Answer to Problem of 24-Hour Service

Another milestone in the rapid development of television was passed last Thursday when Radio Corporation of America demonstrated to the press its new television tube. Said to be of revolutionary design and sensitivity, it was reported that it not only transmitted scenes illuminated by candle and match light, but picked up scenes with infra-rays in a blacked-out room.

Known as the RCA Image Orthicon, it was demonstrated in a studio of the National Broadcasting Company in New York, where members of the audience saw themselves televised under conditions that indicated the super-sensitivity of the new electronic "eye" which solves many major difficulties of illumination in television programming and makes possible around-the-clock television coverage of news and special events.

Rodeo at Garden Is Shown

At one point in the demonstration the rodeo in progress at Madison Square Garden was transmitted for onlookers. Difficult to televise with conventional pickup tubes, a reporter said that "it showed up brightly with the new camera, and the opening parade was clear enough to enjoy."

John F. Royal, NBC vice-president in charge of television, said, "This is the Aladdin's Lamp of television. . . . This new instrument, which is easily portable, opens new vistas that challenge the imagination. It assures television of 24-hour coverage, in daylight, twilight or moonlight—in good weather and bad."

Credit for the tube's development goes to three members of the RCA research staff: Dr. Albert Rose, Middletown, N. Y.; Dr. Paul K. Weimer, Wabash, Ind.; and Dr. Harold B. Law, Kent, Ohio. The project is a continuation of RCA Laboratories' work on the pickup tube over the past 20 years under the direction of Dr. V. K. Zworykin, associate director of RCA Laboratories.

The principle which makes the new tube super-sensitive to low light levels is similar to that which enables RCA's multiplier phototube to measure starlight.

Specific Advantages Are Cited

The specific advantages of the tube are said to be:

1. Ability to extend the range of operations to practically all scenes of visual interest, particularly those under low-lighting conditions.
2. Improved sensitivity, permitting greater depth of field and inclusion of background that might otherwise be blurred.
3. Improved stability which protects images from interference due to exploding photo flash bulbs and other sudden bursts of brilliant light.
4. Smaller size of tube, facilitating use of telephoto lens.
5. Type of design that lends itself to use in lightweight, portable television camera equipment.
6. Improved grain control system that provides unvarying transmission, despite wide fluctuations of light and shadow.

Dr. D. R. White of DuMont Television, chairman of the Society of Motion Picture Engineers' television unit, who recently returned from a survey of television developments in Great Britain and France, observed that British theatre television, in its initial stages of program resumption, would provide the same programs in theatres at moderate admissions, as those available to persons who can afford to pay the expected $500 for a home set, rather than on a competitive basis, which is expected to prevail in the United States.

Sees U. S. Ahead of Britain

As a result of his survey, Dr. White is convinced that television in the United States has far outdistanced its development in Great Britain. He pointed out that while engineers here were able to devote time to television developments during the war, British engineers had little or no opportunity to do so. Dr. White said that from his discussions with British television representatives it was disclosed that British and American problems in television were entirely different, explaining that while Americans were inclined to leave their homes to seek entertainment in theatres and elsewhere, the British were wont to remain at home for entertainment. He said British telecasters intended to lure to television theatres the masses of people who would not be able to purchase television sets in quantity for a long time to come.

In Washington, the Federal Communications Commission is studying the plan submitted by the Television Broadcasters Association for allocating the 13 commercial television channels to provide the widest distribution of television stations to the nation's first 140 major markets. The proposal, if accepted by the commission, would make possible the establishment and operation of at least 401 high-powered television stations in 135 of the 140 leading markets—said to be 59 more than is possible under the FCC allocation plan announced September 20 and revised October 3. The TBA plan calls for the use of antenna directivity in 48 out of 401 assigned metropolitan stations in order to provide maximum utilization of the 13 commercial channels.

Approve Westinghouse Trials

Last week the FCC approved experimentation by Westinghouse on its plan for "stratovision" relay of television and FM programs. Five applications for experimental stations—four to be located in planes—were approved. Two of the flying transmitters will be used in FM tests, one in television tests, and the fourth transmitter is to be used for relaying tests from plane to plane.

WJW, Inc., of Cleveland has filed an application for permission to erect a commercial station in that city. It is seeking channel No. 4.

Applications for membership in the Television Broadcasters Association, Inc., of the Research Council of the Academy of Motion Picture Arts and Sciences, Hollywood, and Eastman Kodak Company, Rochester, have been approved. Other motion picture interests already affiliated with TBA include Paramount Pictures, through its subsidiary Television Productions, Inc.; RKO Television Corporation; Twentieth Century-Fox; Cecil B. de Mille Productions and E. I. du Pont de Nemours Company.

Addressing members of the Society of Motion Picture Engineers in New York recently, John Flory, of Grant, Flory and Williams, film manufacturers, said that motion picture film promises to furnish much valuable source material for television.

James L. Fly, former chairman of the FCC, in a talk last week, declared that "television is a big business and you can not make it a little business." He urged broadcasters to make provision for "original, high-quality educational and entertainment programs. No other field has the broad and deep impression on the public that radio has and television will have," he said.

Television Productions, Inc., which operates station W6XYZ at the Paramount Studios in Hollywood, has filed application for construction of a television transmitter and studios in San Francisco. Klaus Landsberg, west coast director of television for the company, has returned to Hollywood from San Francisco, where he studied construction of the transmitter in Mt. Tamalpais. The station's studios will be located in the Paramount Theatre Building on Market Street. The plans also include a west coast relay network embracing the Hollywood and San Francisco outlets, as part of the nationwide coast-to-coast television network which has been projected by Paramount.

Reconversion Media Division Established by Snyder

In a move to eliminate the duplication of effort between agencies and the confusion that has attended Federal informational activities, Reconversion Director John W. Snyder this week in Washington established within his office a Media Programming Division to correlate the informational policies of the Government involving programs using the facilities of the Advertising Council.

Mr. Snyder's action was taken at the direction of President Truman, following a request by the Advertising Council, which is a public service organization composed of representatives of the various media of information.

The new division will be under the direction of Anthony Hyde, Deputy Director for Information and Reports, and will be headed by Drew Dulley, recently discharged from the Navy. Mr. Dulley before the war was consumer sales manager of the Wm. Wrigley, Jr., Company, and later chief of program coordination of the Office of War Information.

The work of the division will include the coordinating of the various Government information programs, ascertaining their relative importance,

DuMont Laboratories Get Additional Facilities

Expanded production facilities for building television transmitters, camera chains and television sets have been obtained by the Allen B. DuMont Laboratories, Inc., Passaic, N. J., it was announced this week by Dr. DuMont, president of the company. Additional space has been leased at 330 Highland Avenue in Passaic, according to Dr. DuMont. The appointment of Ernest A. Marx as general manager of the television also was announced this week.

Morris Gets Teleshow

The William Morris Agency is representing Lee Wallace Teleshows, producers of package shows for television. Lee Wallace heads the new production company with Bob Emery directing the dramatic programs.

Jones Gets Television Post

Warnier Jones, assistant to Nate Platt, head stage show booker for the Balaban and Katz circuit, Chicago, has been placed in charge of talent for the Balaban and Katz television station, WBKB.

Start CBS Television Show

A new series of comedy sketches, "Laughtime," has been started by CBS Television. Produced and directed by Robert Loew and Bud Gamble, they are an experiment, adapting American humor of the old variety type to television.

BBC WILL RESUME TELEVISION, AIMING AT SCREEN QUALITY

ritish to Expand Service to All of Great Britain; Tests Begin Shortly

ndon Bureau

The British Broadcasting Company will re-ne its television broadcasts during the com- year and, concurrently, will work to develop improved television system having a stand-l of definition approaching that of the motion ture. This was indicated October 16, when . J. Haley, director general of BBC, ad-essed the Television Press Club in New York trans-Atlantic radio.

Once again televising, BBC will expand its vices to the whole of the British Isles and necessary will run post-war and pre-war evision systems in parallel, side by side.

irst Authoritative Comment n Television Plans

Mr. Haley's speech was the first authorita-e statement of the British Government's at-ude toward television since the Hankey Com-ttee report was issued early last March. The ankey report recommended that television, on pre-war level, be resumed for the public as on as practicable and that, at the same time, periments for an improved type of television made.

Both these recommendations will be followed, cording to Mr. Haley.

BBC's transmitting apparatus at Alexandria lace is undamaged and the first test trans-ssions from it will be made within a few eeks, Mr. Haley reported. This will be fol-wed, before the end of the year, by transmis-ons which are designed for the benefit of the dio industry.

ervice Depends on Quality f Test Transmissions

Just when in 1946 BBC's public service will resumed will depend, Mr. Haley said, "upon e satisfactory nature of the test transmissions d upon the speed with which we can get our chnicians, our program staff and our other levision experts back from the fighting serv-es."

"We shall start in London," he told the Tele-sion Press Club, "but there is an obligation on us to extend it step by step to the re-ainder of England, Scotland and Wales as st as the various circumstances allow. If, at me stage in our geographical progress, we scover that the new and perfect system . . . s become a practical proposition, then we ill run the two systems in parallel, side by de."

"The owners of sets capable of receiving the esent system," he continued, "will be given guarantee of so many years' service, but hether with the existing or a still-to-be-dis-vered system, the steady geographical march television will still go on. . . . We are going start where we left off, but we are not going stay there."

Prior to September, 1939, when BBC closed s television studios to the public, there were out 20,000 to 25,000 television receivers in ngland, which meant an audience of approxi-ately 100,000.

Concerning the possibility of international co-peration in television, Mr. Haley pointed out at "one of the major problems will be the question of some form of agreement upon international standards."

The Hankey Committee report suggested that "the ideal of international standardization . . . should be kept constantly in mind, and as a first step toward its attainment we suggest that the earliest opportunity should be taken of reaching international agreement on the bands of frequencies allocated to television. We understand that the matter is likely to receive consideration at an international Tele-Communications Conference which will doubtless be held fairly early in the post-war period.

"Later, as research on a new and improved system of television proceeds in this and other countries, but before work on the new system has gone too far, we recommend that the Advisory Committee should stage whatever action it may appear to be practical to take, with a view to bringing about international agreement for the adoption of common television standards."

Sees Medium Major Factor In Fostering Understanding

Stating that "the exchange of programs in sound radio has helped powerfully towards a greater and closer understanding of each other's way of thinking and way of life," Mr. Haley said that "the day that it is possible for peoples not merely to listen to other peoples, but also to look in on them, will see one of the greatest steps forward in international understanding. . . . Television is only in its toddling steps.

"One day it will stride out, not only across countries and states, but also, we hope, across oceans. After the things which the scientists, and, above all, the radio scientists, have achieved in the past six years, who dares to say that anything is ultimately impossible?"

British Will Cut Tax On Excess Profits

Britain will cut its current 100 per cent excess profits tax to 60 per cent January 1, it was announced last week before the House of Commons by Hugh Dalton, Chancellor of the Exchequer. The cut is designed to stimulate reconversion of British industry. The 60 per cent of the tax program will provide about one billion dollars to be spent over the next few years in restoring industry, it was said. The restoration of pre-war income tax exemption was ordered, effective next April.

English Admission Tax Remains Unchanged

No changes have been proposed in the entertainment tax in the annual budget presented by the Chancellor of the Exchequer to the House of Commons in London recently. Admission taxes range from the equivalent in United States currency of one cent on an admission price of seven cents to 40 cents for tickets priced at 50 cents. The overall average admission tax in England is 35 per cent.

Honor de Rochemont

Richard de Rochemont, producer of March of Time, was tendered a dinner in honor of his nomination to the rank of Officer in the French Legion of Honor by leading members of the French colony in New York last week at the Waldorf-Astoria Hotel, New York. Mr. de Rochemont, who received the decoration during his recent visit to France, previously had been honored at a state dinner at the French Foreign Affairs Ministry in Paris, presided over by Foreign Minister Georges Bidault.

Petrillo Rule Halts FM Duplicates

The four major networks ceased the duplication of standard musical broadcasts over frequency modulation stations Monday. This came after James C. Petrillo, president of the American Federation of Musicians, ruled that the six key broadcasting stations must employ twice as many musicians if musical programs were to be carried on both outlets.

The National Broadcasting Company and Columbia Broadcasting System closed down their FM stations Monday to adjust to the new frequencies assigned by the Federal Communications Commission. Both stations will be closed for an indefinite period. The American Broadcasting Company and the Mutual System announced that they will make no "live music" FM broadcasts.

Broadcasters reported that as a result of Mr. Petrillo's demand, FM development would be retarded for years since the stations would use records or transcriptions rather than meet the demands.

If the demands were followed it would mean, for example that if the 104-member New York Philharmonic Symphony broadcasts were carried on both outlets an additional 104 men would have to be hired.

Kerske Leaves to Open RKO Manila Office

Arno F. Kerske left New York this week for Manila to reopen RKO Radio's exchange in the Philippines. After 16 years in the U. S. Navy, Mr. Kerske, in 1934, joined the Shanghai office operated by Leon Britton. He was recalled to the Navy in 1940 and was taken prisoner by the Japs when Corregidor fell. After being rescued in February of this year, he returned to the United States and was recently appointed RKO Radio manager for the Philippines.

Academy Will Acquire Permanent Quarters

The Academy of Motion Picture Arts and Sciences will acquire permanent quarters in the near future, Jean Hersholt, president, announced this week in Hollywood. Plans are being formulated for the expansion of the Academy Library, an enlarged educational program and closer and further cooperation with other Hollywood organizations.

J. Arthur Rank Acquires "The Seventh Veil"

J. Arthur Rank has acquired "The Seventh Veil," independently produced in England by Sydney Box, for release by General Film Distributors, it was announced in London last week. Moreover, Mr. Rank was so impressed by its potentialities that he made an unprecedented three-way contract among Mr. Box, Miss Todd and himself, whereby Miss Todd will make 14 films for Mr. Rank. Mr. Box is expected to produce several films in Hollywood.

Berg Resigns UA Post

Herb Berg, who has been with the United Artists publicity department for the past two and a half years, resigned last Friday. Prior to joining UA, Mr. Berg had been associated with various major companies and trade publications and had handled the publicity for the Sixth War Loan drive under Harry Brandt and John Hertz, Jr.

The Success Story of

✓ **BALTIMORE** Hippodrome • *Biggest 2 weeks' business of any Columbia Picture.*

✓ **BUFFALO** Lafayette • *Top opening-week Columbia gross of all time. Held over for 3rd week.*

✓ **CINCINNATI** RKO Palace • *Tops every Columbia Picture ever to play Palace Theatre. Now in 4th great Cincinnati week.*

✓ **COLUMBUS** Loew's Ohio • *Ranks with top Columbia grossers.*

✓ **DALLAS** Palace • *Sets Columbia non-holiday week record.*

✓ **INDIANAPOLIS** Loew's Palace • *Tops all Columbia Pictures.*

✓ **LITTLE ROCK** Arkansas • *Tops every Columbia Picture.*

✓ **LOS ANGELES** Hill St. & Pantages • *Now in 2nd week after outstanding 1st week's business.*

COLUMBIA PICTURES

HAVE YOU SENT IN YOUR
VICTORY LOAN PLEDGE?
LET'S FINISH THE JOB!

"Kiss and Tell"!

✓ **NIAGARA FALLS** Cataract • *Top Columbia gross of all time.*

✓ **NORFOLK, VA.** Newport & Colley • *Biggest Columbia gross.*

✓ **SPRINGFIELD, ILL.** Senate • *Breaks 15-year house record. Naturally, holding over for 2nd week.*

✓ **SYRACUSE** Loew's State • *Record week of any Columbia Picture. Holding over for 2nd week.*

✓ **TULSA** Orpheum • *Columbia top for any non-holiday week.*

✓ **WACO, TEXAS** Waco • *Top business of any Columbia Picture.*

COLUMBIA PICTURES presents

Kiss and Tell

A GEORGE ABBOTT PRODUCTION • Play and Screenplay by F. HUGH HERBERT

starring **SHIRLEY TEMPLE** as CORLISS ARCHER

with Jerome **COURTLAND** • Walter **ABEL** • Robert **BENCHLEY** • Porter **HALL** • Tom **TULLY**

Produced by SOL C. SIEGEL • Directed by RICHARD WALLACE

PEACE COMES TO COAST STUDIOS

Workers Return on Order From AFL, Ending Eight Months of Strife

An uneasy peace settled over Hollywood this week following the October 24 order of the executive council of the American Federation of Labor in Cincinnati that all studio employees involved in the eight-month-old strike return to work immediately.

Uneasiest of all was Herbert Sorrell, leader of the striking Conference of Studio Unions, who reported to police Tuesday that an attempt had been made to assassinate him. He said four men fired six bullets at him as he drove his automobile from the driveway of his Glendale home.

Warner Situation Uncertain

Uneasy, too, were officials at Warner Brothers, for despite their statement that they "will agree to and abide by whatever settlement has been arrived between the industry and the unions," approximately 2,000 pickets appeared at the Warner studios the day after Eric Johnston, president of the MPPDA, conferred with the AFL council in Cincinnati with the result that the strike was ordered halted. These pickets later were withdrawn.

It was the strikers' contention that the Cincinnati settlement did not affec Warners, since it had withdrawn from the MPPDA. However, Warners had authorized Mr. Johnston to act for them.

Nevertheless, the strike appeared to be ended to the strikers' satisfaction Tuesday night, when Mr. Sorrell appeared before massed strikers prepared to resume picketing of studios, and read to them a telegram from American Federation of Labor officers, in Washington. The telegram said the strike was settled to the satisfaction of strikers' representatives.

Ordering the strike settled and affecting a settlement are two different things entirely, the industry had found this week. The settlement hinged on whether the strike replacements provided by the International Alliance of Theatrical Stage Employees would be allowed to keep their jobs. The strikers failed to return to their jobs pending a settlement of that question.

Mr. Sorrell threatened, after the attempt on his life, that if this question were not settled to his satisfaction he would call back the picket lines "and shut down every studio in town."

NLRB Names Bargaining Unit

The National Labor Relations Board on Monday formally designated the Screen Set Designers, Illustrators and Decorators, Local 1421, as the collective bargaining agent for set decorators in the Hollywood studios on the basis of a count of the ballots cast in the May 24 election.

At the same time the board made public its opinion supporting its order of October 8 that the votes of both striking and replacement workers be counted.

That opinion showed a serious difference of opinion within the board as to the legality of the strike, with Gerard B. Reilly charging the majority members with dodging the issue.

In a 26-page discussion, the majority members held that even if the 1942 contract between the producers and the Society of Motion Picture Interior Decorators was not in effect at the time of the controversy, the former, nevertheless, had breached it by failing either to declare it null and void or to substitute the Painters Union for the society as the bargaining representative.

Accordingly, it held, the producers could not legally discharge the workers who went on strike.

In his dissent, Mr. Reilly, who held that the strikers' ballots should not have been counted, charged that the objective of the strike was to compel the producers to commit an unfair practice by recognizing the Painters Union as majority representative while that question was pending before the board and that the board had avoided "the inexorable logic" of previously decided cases on the same point.

Through all this discussion, Mr. Johnston, who returned to Washington from Cincinnati, remained quiet. His assistant, Joyce O'Hara, explained that there still remained "a lot of details to work out" and that Mr. Johnston wanted to see the whole situation cleared up before he made any statement.

New York Projectionists Approve Increase

The accord reached between the negotiating committee of IATSE New York projectionists Local 306 and company representatives granting a 15 per cent increase to projectionists employed by Loew's, RKO, Randforce, Skouras, Broadway first runs, Trans-Lux, home offices and newsreels was approved by a substantial majority at a union meeting last week. Agreement on the controversial issue of "requests," which the parties agreed to compromise 50-50 in most cases, permitting the companies to select the first projectionist and the union to name the next, also was endorsed at the meeting.

Fabian Projectionists Gain Salary Raise

The negotiating committee of the IATSE New York projectionists local No. 306 reached an agreement last week with the Fabian circuit on contract terms covering the projectionists employed at the circuit's Brooklyn Paramount, Strand and Fox theatres. Approximately a 15 per cent increase was granted by the circuit. The issue of "request" was compromised to permit the companies to select the first projectionist and the union to name the next for hiring.

Lefko Named Warners' Des Moines Manager

George Lefko, former circuit sales manager for Warner Brothers in Chicago, has been promoted to branch manager in Des Moines, succeeding E. J. Tilton, who is retiring because of ill health, it was announced this week in New York by Ben Kalmenson, general sales manager. The appointment became effective Monday. Mr. Lefko joined Warners as salesman in Cincinnati five years ago, after serving as branch manager for RKO in Cleveland and Pittsburgh.

To Get Retroactive Pay

Twenty-one projectionist members of Local 418, IATSE, Camden, N. J., will receive retroactive pay from January 1, 1944, to date, amounting to $13,730, plus one week's vacation with pay in both 1944 and 1945. The decision was handed down last week by the War Labor Board and affects members who work for various independent theatres. The retroactive total represents 80 weeks.

Cites Fears for British Market On Equipment

Washington Bureau

Efforts of the State Department to obtain mo equitable treatment for American exporters as condition to the granting of a $5,000,000,000 loa to England were pointed this week by a report b Nathan D. Golden, chief of the motion pictu unit of the Bureau of Foreign and Domestic Com merce, that domestic theatre equipment manufa turers fear they may be squeezed out of the hig ly lucrative post-war British market.

Based on a survey by M. A. Colebrook, secon secretary of the Embassy in London, Mr. Golden report estimated that English theatres should ab sorb 1,000 to 1,250 new projectors annually durin the next two years and thereafter from 400 to 4 a year, with about half of the two-year deman satisfied by drawing from now-surplus materi used in the war effort.

However, Mr. Golden emphasized, "the import tion of United States motion picture equipment likely to be substantially curtailed with the po sible exception of sound-recording equipment, a though this too will be somewhat restricted.

"The effect of such curtailment might be th United States motion picture equipment produce will manufacture in Great Britain and at prese there appears to be a strong likelihood of th occurring.

"There are indications of a very determine move on the part of British motion picture equi ment manufacturers to extend their activities the United Kingdom market."

Mr. Golden pointed out the opportunities in a lines of the theatre equipment might be seriousl restricted since "British producers are well pr tected by tariffs and, in addition, their produc are satisfactory."

Name Nelson Rockefeller Center Board Chairman

The board of directors of Rockefeller Cente Inc., has elected Nelson A. Rockefeller chairma and Barton P. Turnbull to succeed him as pres dent. Mr. Rockefeller has been on leave of absen for the past five years, serving as Coordinator Inter-American Affairs and as Assistant Secreta of State in charge of American Republic Affair Mr. Turnbull, acting president of the center durin the past five years, has been connected with th center as director and treasurer since 1934. He also a director of the Chase National Bank and th Consolidation Coal Company. Hugh S. Rober son, one of the original builders and manager Rockefeller Center, will continue as executive ma ager, which position he has held since 1938.

Walsh Art Supervisor

Everett Walsh, former art director for MacFa den Publications, *Liberty Magazine* and Buchana and Company, has been appointed supervisor art for Warner Brothers, it was announced th week by Mort Blumenstock, director of adverti ing and publicity. Mr. Walsh recently complet four years of service as a lieutenant commander the U. S. Coast Guard.

"Danger Signal" Showing Set

The national tradeshowing of "Danger Signa has been set by Warner Bros. for November 1 The film co-stars Faye Emerson and Zachary Sco and will have its New York premiere at the Vi toria theatre following the run of "It All Can True."

Wilder Rejoins Warners

Leo Wilder, discharged from the Navy aft more than three years' service, has returned Warner Bros. as head of the still department at th home office. Nat Gartman, who served a simil length of time in the Army, also has rejoined th same department.

COMEDIES?

We've got 'em!

MUSICALS?

Yes!

DRAMAS?

Sure!!!

we have ALL KINDS of pictures that

exhibitors have been asking for

SPECTACULAR DRAMA
in Technicolor
The BANDIT of SHERWOOD FOREST
Cornel Wilde
TIMELY MELODRAMA
PAT O'BRIEN
Perilous Holiday
SNAFU
BROADWAY STAGE PRODUCTIO
COMEDY
top pictures month after month from COLUMBIA!
Tars and Spars
Alfred DRAKE · Janet BLAIR · Marc PLATT
MUSICAL
COLUMBIA PICTURES

Rita HAYWORTH · Glenn FORD
GILDA
DRAMA
FRED MacMURRAY
Pardon My Past
COMEDY
RENEGADES in Technicolor
EXCITING MELODRAMA
COMEDY
KISS and TELL
starring SHIRLEY TEMPLE
Rosalind RUSSELL · Lee BOWMAN
She Wouldn't Say Yes
COMEDY

"My patrons want comedies!"

"Give me more laugh shows!"

"Musicals and dramas are what we want!"

"My customers want escape entertainment!"

"I want light comedies and love!"

"Give us out-and-out entertainment!"

Yes!

columbia

has the pictures exhibitors report their patrons want!

You say "Movie-goers are now shopping for entertainment".

We have the pictures you'll find on every shopping list

PRINTED IN U.S.A.

Exhibitors Insist Real Entertainment Will Answer Most Theatre Problems

It is entertainment — first, last and all the time — that should be the concern of the entire industry, in the often-expressed opinion of the majority of the exhibitors of the nation. Give the exhibitor value to sell to his patrons — and he will not worry nearly so much over other matters. That is not to say that he has not a fistful of other problems to concern him in the operation of his theatre. They range from percentage selling to the inadequacies of film titles. His comments are pertinent — and pointed:

Stories are too chopped up. Lack of serious study of subject matter. Writers and directors who can take best sellers and twist them into what they think is a better way to write it for presentation on the screen. Motion picture producers who discover a good star, overplay her or his publicity to such an extent, and use cheap stock methods that the public in a short time is sick of the star. The motion picture industry still labors under the illusion that the general public are all suckers. —Circuit, Gary, Ind.

If you must make war pictures—less fiction and more truth. Also more educational pictures on American history—such as "Wilson."—Dave Symon, Los Angeles, Cal.

There is nothing radically wrong with our industry. It is a grand industry, well organized, and a powerful factor in our democracy. Producers could profit greatly by employing rotating committees of experienced exhibitor showmen to advise them on many important phases of feature production. Exhibitor circuit operators need to develop more showmen and less automatic (alleged) theatre mangers. More important, they should learn to give wider scope of executive authority to said showmen if and when they have them.—Fred L. Frechette, Santa Clara, Cal.

I suggest that more top-notch musicals be produced. Discourage production of long features. A great year, however, 1945, for industry.—H. L. Mimms, Columbia, S. C.

I don't see anything wrong with the industry. —Robbin Joyce, Sherman, Texas.

Now that our boys are returning home, cancel or do away with war pictures other than ones that deal in comedy. Nerves are on edge and horror or murder mysteries only intensify this. My section does not even go to see them. These show dates are horror days for me. And since race questions have been raised so much, why continue to try and put negroes in all pictures or place them prominently? The southern people don't object if they really have talent, but most of them don't. Musicals, comedy, down to earth pictures, certainly are in demand and tend to relax the nerves.—Circuit, Batesville, Ark.

Limit features to 80-85 minutes for better turnover for exhibitors. Longer features do not hold audience attention as well as short ones.—Circuit, Newark, N. J.

There are a lot more small towns than cities, so I think producers should make more pictures with down-to-earth stories—wholesome comedy, etc. Cut out so many unfunny highbrow comedies. Most of them go over the heads of small town audiences.—Wallace Bruce, Lyons, Kan.

In circuit operations, manager should be given a percentage of the gross of all extra activities such as vending of candy, popcorn, soda, etc. This entails a lot of extra work, in addition to merchandising pictures, and keeping the theatre well managed, and managers should be recompensed for all the work they put into it. It should also guarantee a reduction in vending shortages and increase vending grosses.—Circuit, North Attleboro, Mass.

It is wrong for some distributors to hold short subjects for months and months before releasing them just in case one of their own circuit houses might choose to play it. This action is after advertising the short and sceening it at a trade show. Doesn't make sense.—Circuit, South Orange, N. J.

Let producers get out of exhibition game—and exhibition out of producing.—Circuit, Gloucester, Mass.

No criticism. An industry that can sell more War Bonds, collect Red Cross, March of Dimes, scrap, fats—more collections than any other industry, has arrived and deserves that pat on the back. When at war we guys stick together and fight a common enemy. It's only in peace times that we fight each other. Let's do a little post-war planning between ourselves and resolve forever we are through fighting and have a lasting peace for all concerned. We won the war, now let's win the peace.—Matt Whitham, Tifton, Ga.

I would suggest shorter features of better quality as to direction, etc. More musicals.—John M. Gardner, Rialto, Mason, Ga.

While a report on the daily activities of the Hollywood stars may be of value to the individual stars and glamorize the industry for the public, I feel that the columnists have no right to rate a picture. In no business is there any poor merchandise (ask the salesman). And neither do we exhibit terrible pictures. What pleases one person may displease another.—Morton Shapiro, Publix Netoco Theatres Corp., Shawmut, Roxbury, Mass.

Titles of war pictures are deceiving and there is too much dialogue, making it boring. Dark scenes are hard on the eyes. Coloring, music, wardrobe, makeup and photography are all good. Outdoor features of foreign countries and science reels are excellent. We should have more colorful musical comedies. Features should not run over 100 minutes.—Winnipeg, Manitoba.

There's nothing wrong with this business that a good, clean open mind can't correct. In this business, as in any other highly competitive venture, the keen competition demands alert minds. Mental laggards and let-George-do-its are the only incurable ills of our industry.—Sam Phillippe, Philadelphia, Pa.

Hollywood should stop wasting film on silly and absurd stories and concentrate on major productions. Eliminate the "B" pictures and present single bills.—John C. Sperdamos, Regent theatre, Montreal.

Why, oh why, must the industry turn out pictures that make it necessary to play double bill programs the majority of the time? I believe the public would welcome one good picture and supporting shorts. The exhibitor would have a better turnover and all would benefit.—J. C. Musdow, Mitchener, Ont.

The public is fed up with horror and mystery shows. Most of them are poorly made or are a rehash of some previous plot. Pictures such as "Hangover Square," and others of that type, even though they do have production value, are a total loss at the box office. Comedy and romance are what the public wants. Good drama and action films always good business. Pictures with the title, "Murder" or "Crime," or if those words are a part of the title, keep the patrons away in droves. "Fear" pictures also out.—Circuit, Burlington, Iowa.

It has been said many times before that if the producers will only make pictures that provide entertainment, not lectures and propaganda pieces, but keep that word "entertain" uppermost in their minds, the theatres and producers will live and prosper much better and longer. —Circuit, Beaumont, Texas.

Too many percentage pictures. Too many rated "A" percentage pictures that should be flat. Too many "B" pictures.—Joe Brite, Rialto theatre, Alamosa, Colo.

There is nothing wrong with the industry. Now let it assert itself as one of the dynamic forces of America and the world, an endeavor that can hold its head up, proud of its war effort, with a bigger and more expansive job in the future—in rebuilding the world and spreading peace and goodwill throughout. It should not have to cater to the Legion of Decency and should operate as a free force and expression of the arts and life of the peoples. The Legion of Decency does not represent all the people. The motion picture has its own code of morals and can abide by them and can make the finest and cleanest entertainment in the world, as proved by such pictures as "Son of Lassie," "National Velvet," "Thunderhead" and many others—Let's go—now—free.—Lynn Smith. Gonzales, Tex.

Hollywood is still turning out those much too long features that could well be cut by 30 minutes in several cases. Many, too many, customers get weary sitting for 150 minutes, more or less, watching long features. And when the SRO is up in the box office, the foyer and lobby jammed, business goes right past the front door. If these must be played, why not in houses of 1,200 seats or more? For my part, a good 100-minute feature, a couple of shorts and news, maybe an extra action or musical double, and we have a well balanced program and turnover. —Sid Dickler, Belmar, Pittsburgh, Pa.

Many fine features have been made this past year, with some pictures able to stand alone —even in double feature situations. However, some companies are taking advantage of the situation that not all of these can be played single, by making pictures with cheap productions, cheap stories or both. Suggest the industry learn to distinguish between low budget and "cheap" pictures and attempt to eliminate the latter.—Circuit, Canton, Ohio.

Cut out the double features and make good "A" and "B" productions.—G. P. Santer, Tower theatre, Detroit, Mich.

Too many murder, horror and mystery pictures are made. Also too many musicals; they should be limited, not overdone.—Dave Sinason, Karnes City, Texas.

Not enough variety and too many "cash night" pictures.—Harry S. Auduson, Hemingway, S. C.

"WE'VE JUST SEEN ONE OF THE GREATEST FILMS EVER MADE!"

–and we have arranged immediate Trade Shows so that the exhibitors of America may see this tremendous attraction at once!

M-G-M presents its magnificent production of the Best-Seller

"THEY WERE EXPENDABLE"

Starring

ROBERT MONTGOMERY

JOHN WAYNE

with

DONNA REED

JACK HOLT • WARD BOND

A JOHN FORD PRODUCTION

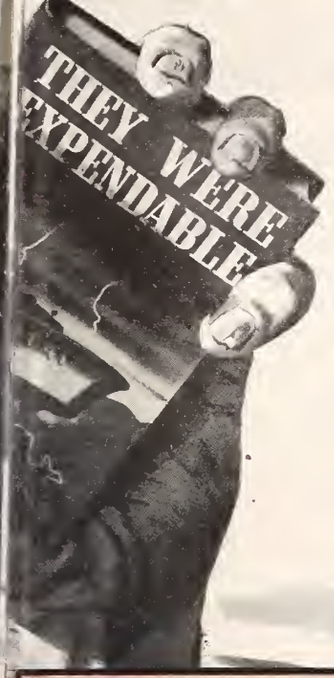
Based on the Book by William L. White

Screen Play by FRANK WEAD, Comdr. U. S. N. (Ret.)

Associate Producer Cliff Reid

Directed by JOHN FORD, Captain U. S. N. R.

A METRO-GOLDWYN-MAYER PICTURE



The Most Important TRADE SHOW OF 1945

M-G-M's

"THEY WERE EXPENDABLE"

ALBANY	20th-Fox Screen Room, 1052 Broadway	FRI. 11/16	8 P.M.
ATLANTA	20th-Fox Screen Room, 197 Walton St., N. W.	FRI. 11/16	10:30 A.M.
BOSTON	M-G-M Screen Room, 46 Church Street	FRI. 11/16	10:30 A.M. & 2:15 P.M.
BUFFALO	20th-Fox Screen Room, 290 Franklin Street	FRI. 11/16	2:30 P.M.
CHARLOTTE	20th-Fox Screen Room, 308 South Church Street	FRI. 11/16	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room, 1301 South Wabash Ave.	FRI. 11/16	1 P.M.
CINCINNATI	RKO Screen Room, 16 East Sixth Street	FRI. 11/16	8 P.M.
CLEVELAND	20th-Fox Screen Room, 2219 Payne Avenue	FRI. 11/16	1 P.M.
DALLAS	20th-Fox Screen Room, 1803 Wood Street	FRI. 11/16	2:30 P.M.
DENVER	Paramount Screen Room, 2100 Stout Street	FRI. 11/16	3 P.M.
DES MOINES	20th-Fox Screen Room, 1300 High Street	FRI. 11/16	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm., 2310 Cass Avenue	FRI. 11/16	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room, 326 North Illinois Street	FRI. 11/16	9 A.M.
KANSAS CITY	Vogue Theatre, 3444 Broadway	FRI. 11/16	1:30 P.M.
LOS ANGELES	Ambassador Theatre, Ambassador Hotel	FRI. 11/16	2 P.M.
MEMPHIS	20th-Fox Screen Room, 151 Vance Avenue	FRI. 11/16	1 P.M.
MILWAUKEE	Warner Screen Room, 212 W. Wisconsin Ave.	FRI. 11/16	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room, 1015 Currie Avenue	FRI. 11/16	2 P.M.
NEW HAVEN	20th-Fox Screen Room, 40 Whiting Street	FRI. 11/16	2:30 P.M.
NEW ORLEANS	20th-Fox Screen Room, 200 South Liberty	FRI. 11/16	1:30 P.M.
NEW YORK NEW JERSEY	M-G-M Screen Room, 630 Ninth Avenue	FRI. 11/16	10 A.M. & 2:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room, 10 North Lee Street	FRI. 11/16	1 P.M.
OMAHA	20th-Fox Screen Room, 1502 Davenport	FRI. 11/16	1:30 P.M.
PHILADELPHIA	M-G-M Screen Room, 1233 Summer Street	FRI. 11/16	11 A.M.
PITTSBURGH	M-G-M Screen Room, 1623 Blvd. of Allies	FRI. 11/16	2 P.M.
PORTLAND	B. F. Shearer Screen Room, 1947 N.W. Kearney St.	FRI. 11/16	1 P.M.
ST. LOUIS	S'Renco Screen Room, 3143 Olive Street	FRI. 11/16	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room, 216 East First Street, So.	FRI. 11/16	1 P.M.
S. FRANCISCO	20th-Fox Screen Room, 245 Hyde Street	FRI. 11/16	1:30 P.M.
SEATTLE	Jewel Box Preview Theatre, 2318 Second Avenue	FRI. 11/16	1 P.M.
WASHINGTON	20th-Fox Screen Room, 932 New Jersey, N.W.	FRI. 11/16	1 P.M.

TURN THE PAGE FOR ANOTHER BIG M-G-M TRADE SHOW!

Have You Sent In Your Victory Loan Pledge?
LET'S FINISH THE JOB!

Curtis Mitchell New Paramount Advertising Head

Colonel Curtis Mitchell, recently pictorial chief for the War Department Bureau of Public Relations, has been appointed national director of advertising and publicity for Paramount Pictures, Inc., it was announced Wednesday in New York by Charles M. Reagan, Paramount vice-president in charge of distribution. Colonel Mitchell is now on terminal leave from the Army after four and one-half years of active service and will assume his new duties on November 1st. He succeeds Robert Gillham, who left the company September 1st.

Born in Montgomery City, Mo., and educated at Westminster College in that state, Col. Mitchell started his business career as a reporter on the Mexico (Mo.) *Daily Ledger* and subsequently became city editor of the paper. After several years with the United Press and with the publicity department of General Electric Co., the new Paramount executive branched into freelance writing.

He then joined the Leslie-Judge Company, publishers of *Film Fun, Judge, Puck,* and other magazines, and later became an executive with the Dell Publishing Co., working on the company's motion picture and radio publications. In 1935 he became associated with the Annenberg newspaper and magazine publishing interests in an editorial and advertising capacity.

He was vice-president and editorial supervisor for Triangle Publications, the Annenberg magazine subsidiary, when, an Army reserve officer, he was called to the colors when war started.

After serving in various capacities in the public relations branch of the Army, Col. Mitchell became head of the pictorial division of the department. In that office he was in charge of the pictorial coverage of Army activities throughout the war on all fronts including the furnishing of material for feature motion pictures, shorts and newsreels and of still photographs of newspapers and magazines.

The system that resulted in the first official radiophotos and the transmission of colored stills by air was inaugurated by Col. Mitchell. The original Hollywood Caravan of Stars' tour for the benefit of Army Emergency Relief was his idea and he worked with Irving Berlin on the stage play "This Is the Army" and on the War Department's own military circus "Here's Your Army." He handled the War Department's cooperation with Hollywood producers and with the War Activities Committee in the production and distribution of features, shorts and newsreels dealing with Army backgrounds. He was the War Department's representative in London to the Anglo-American conference that planned "The True Glory."

Col. Mitchell's Army career included six months of active service on the European battle fronts in Germany and Italy.

MGM Announces Block Of Five for Year's End

William F. Rodgers, vice-president and general sales manager for MGM, Wednesday announced the company's next block will comprise the following five pictures, to be released during November and December, in the order listed:

"What Next, Corporal Hargrove?," co-starring Robert Walker and Keenan Wynn with Jean Porter; "She Went to the Races," with James Craig, Frances Gifford and Ava Gardner; "Vacation From Marriage," starring Robert Donat with Deborah Kerr; "A Letter for Evie," featuring Marsha Hunt, John Carroll and Hume Cronyn; and "Yolanda and the Thief," starring Fred Astaire and Lucille Bremer with Frank Morgan.

Trade show dates have been set for "What Next, Corporal Hargrove?" in all exchange areas on November 15, and "Vacation From Marriage" on November 27. "Yolanda and the Thief," which was shown on October 16 in New York and Los Angeles, will be screened at all other branches on November 20. "She Went to the Races" was shown everywhere on October 16. The date for "A Letter for Evie" will be announced later.

CURTIS MITCHELL, new Paramount national director of advertising and publicity.

St. Louis Films Council Holds Annual Tea

The Better Films Council of Greater St. Louis held its annual cinema tea at Fred Wehrenberg's Melba theatre in St. Louis Tuesday. The tea was the first formal function under the supervision of the new officers who include Mrs. A. F. Burt, honorary president; Mrs. T. J. Kemp, president; Mrs. A. B. Harrington, Mrs. Frank Keiser, Mrs. Bernard Shuman, Mrs. Etta Evans and Mrs. Henry Newton, vice-president; Milton Napier, counsel; Mrs. Loren Wood, recording secretary, and Mrs. A. J. Neihaus, treasurer.

Philadelphia Variety Post Elects Cohen Commander

Albert M. Cohen has been elected commander of the Variety Post of the American Legion of Philadelphia. He succeeds Jack Kraker. Other officers elected include Victor H. Blaine, senior vice-commander; Everett C. Callow, junior vice-commander; Ely J. Epstein, finance officer; Walter A. Donohue, adjutant; Arthur S. Wilson, chaplain, and Harry H. Matthews and William Solomon, sergeants-at-arms.

Name Two Field Supervisors To Warner Checking Service

Two new field supervisors for the Warner Bros. film checking service have been appointed by R. P. Hagen, manager. Both are just out of the army, where they held the rank of lieutenant. A. S. Levine, who was a checker for the company before he went into the army, becomes supervisor for the New York and New Haven territories, replacing Sid Levinson. Earl Ferron succeeds M. V. Martin as supervisor for the Cincinnati area.

"Saratoga Trunk" Opening Set

The world premiere of "Saratoga Trunk," starring Gary Cooper and Ingrid Bergman, has been set for November 21 at the Hollywood theatre, New York. "Rhapsody in Blue," now in its 18th week at the Broadway house, will remain there another three weeks, which will give it the longest run of any picture there.

Buy Connecticut House

Allen Theatrical Company of New Haven, Conn., a new Morris and Samuel Hadelman company, has acquired the 750-seat Grand theatre from John Cannon, who operated the house since 1903.

Plan New House in Ottawa

R. E. Wanamaker and J. W. Spurlock announced plans this week to build a modern 700-seat house on the site of their present Rex theatre in Ottawa, Ontario.

Rank Concludes Reciprocal Deal With Universal

Representatives of Universal Pictures and J. Arthur Rank announced in London Tuesday the conclusion of a long term extension of the distribution agreement between General Film Distributors, Ltd., and Universal International Films. Under the agreement General Film will continue to be the exclusive distributor in the Uinted Kingdom of the entire Universal Studio output.

The contract provides, also, for the distribution in the United States and South America of some British films produced by the Rank group. The first of these will be Gainsborough's "Madonna of the Seven Moons" and Sidney Box's "The Seventh Veil." Other titles, the number of which was unspecified in the announcement, will be selected later.

The arrangement gives Rank pictures their fourth major distribution outlet in the United States, previous agreements having been concluded with Twentieth Century-Fox, United Artists and RKO Radio Pictures.

Representing Universal at the discussions with Mr. Rank in London were J. Cheever Cowdin, Nate J. Blumberg, J. H. Seidelman, Matthew Fox and Charles Prutzman.

The announcement, made jointly to the British press, attributed much of Universal's past success to "the wonderful results accomplished in the United Kingdom, under the most trying conditions by the GFD . . . staff and . . . personnel."

Iwo Jima Statue Presented To St. Albans Hospital

A delegation from the War Activites Committee presented the Iwo Jima flag raising statue to the St. Albans Naval Hospital, New York, last week in the hospital auditorium before a large group of wounded veterans, nurses and WAVES. Edward C. Dowden, secretary of the New York WAC, represented Charles C. Moskowitz, chairman of the committee, who was unable to attend, making the presentation to Captain E. D. McMorries, commanding officer of the hospital. The statue was originally placed in Times Square for the Seventh War Loan campaign.

Censor Seeks to Extend Atlanta Ban to County

Christine Smith, Atlanta film censor, has placed before the Fulton Couniy Commission a proposal whereby pictures banned in Atlanta would not be shown anywhere in the county. The proposal asks for a cooperative arrangement on film censorship, not only to prevent the exhibition of films offensive to southern taste, but to prevent theatre managers outside Atlanta from capitalizing on the publicity of banned-in-Atlanta films. Miss Smith has the support of Aubrey Milam, chairman of the board of trustees of the Carnegie Library in Atlanta.

Smith to Georgia Theatres As Publicity Director

Harvey Smith has resigned as director of the Motion Picture Service for the Southeastern States in the American Red Cross Hospital Service and has been named publicity director of the Georgia Theatre Company, Atlanta. Previous to his service in the Red Cross, Mr. Smith was manager of the Wilby-Kincey circuit for 13 years and operated houses in South and North Carolina. Currently he is working on the Victory Loan drive and the forthcoming March of Dimes drive in Georgia.

Elected Strand President

Dr. Maxwell J. Nussenbaum has been elected president of Strand Amusement Company, New Haven, Conn. Dr. Nussenbaum is the son-in-law of Charles Levine, founder of Strand, who died a few weeks ago.

s, it's the howling sequel to
ee Here, Private Hargrove"

RADE SHOW!

M-G-M's

WHAT NEXT, CORPORAL HARGROVE?"

ANY	20th-Fax Screen Room, 1052 Broadway	THUR. 11/15	8 P.M.
ANTA	20th-Fax Screen Room, 197 Walton St., N.W.	THUR. 11/15	10:30 A.M.
STON	M-G-M Screen Raam, 46 Church Street	THUR. 11/15	10:30 A.M. & 2:15 P.M.
FFALO	20th-Fox Screen Room, 290 Franklin Street	THUR. 11/15	2:30 P.M.
ARLOTTE	20th-Fox Screen Room, 308 Sauth Church Street	THUR. 11/15	1:30 P.M.
CAGO	H. C. Igel's Screen Room, 1301 Sauth Wabash Ave.	THUR. 11/15	1 P.M.
CINNATI	RKO Screen Raam, 16 East Sixth Street	THUR. 11/15	8 P.M.
VELAND	20th-Fox Screen Raam, 2219 Payne Avenue	THUR. 11/15	1 P.M.
LLAS	20th-Fox Screen Raom, 1803 Wood Street	THUR. 11/15	2:30 P.M.
NVER	Paramount Screen Roam, 2100 Stout Street	THUR. 11/15	3 P.M.
S MOINES	20th-Fox Screen Raam, 1300 High Street	THUR. 11/15	1 P.M.
TROIT	Max Blumenthal's Sc. Rm., 2310 Cass Avenue	THUR. 11/15	1:30 P.M.
DIANAPOLIS	20th-Fox Screen Raam, 326 Narth Illinais Street	THUR. 11/16	9 A.M.
NSAS CITY	Vogue Theatre, 3444 Braadway	THUR. 11/15	1:30 P.M.
S ANGELES	Ambassador Theatre, Ambassador Hotel	THUR. 11/15	2 P.M.
MPHIS	20th-Fax Screen Roam, 151 Vance Avenue	THUR. 11/15	1 P.M.
LWAUKEE	Warner Screen Roam, 212 W. Wisconsin Ave.	THUR. 11/15	1:30 P.M.
NNEAPOLIS	20th-Fax Screen Roam, 1015 Currie Avenue	THUR. 11/15	2 P.M.
W HAVEN	20th-Fox Screen Raam, 40 Whiting Street	THUR. 11/15	2:30 P.M.
W ORLEANS	20th-Fox Screen Raam, 200 Sauth Liberty	THUR. 11/15	1:30 P.M.
W YORK / W JERSEY	M-G-M Screen Raam, 630 Ninth Avenue	THUR. 11/15	10:30 A.M. & 2:30 P.M.
KLA'MA CITY	20th-Fax Screen Raam, 10 Narth Lee Street	THUR. 11/15	1 P.M.
MAHA	20th-Fox Screen Raam, 1502 Davenpart	THUR. 11/15	1:30 P.M.
ILADELPHIA	M-G-M Screen Room, 1233 Summer Street	THUR. 11/15	11 A.M.
TTSBURGH	M-G-M Screen Raam, 1623 Blvd. af Allies	THUR. 11/15	2 P.M.
RTLAND	B. F. Shearer Screen Raom, 1947 N.W. Kearney St.	THUR. 11/15	1 P.M.
. LOUIS	S'Renco Screen Raam, 3143 Olive Street	THUR. 11/15	1 P.M.
LT LAKE CITY	20th-Fox Screen Room, 216 East First Street, So.	THUR. 11/15	1 P.M.
FRANCISCO	20th-Fox Screen Roam, 245 Hyde Street	THUR. 11/15	1:30 P.M.
ATTLE	Jewel Bax Preview Theatre, 2318 Secand Avenue	THUR. 11/15	1 P.M.
ASHINGTON	20th-Fox Screen Raam, 932 New Jersey, N.W.	THUR. 11/15	1 P.M.

M-G-M
presents
"WHAT NEXT, CORPORAL HARGROVE?"
starring
ROBERT WALKER
KEENAN WYNN
with
JEAN PORTER · CHILL WILLS · HUGO HAAS
WM. "BILL" PHILLIPS
Story and Screen Play by Harry Kurnitz
Based upon the Characters Created by Marion Hargrave
Directed by RICHARD THORPE
Produced by GEORGE HAIGHT
A Metro-Goldwyn-Mayer Picture

Jungle War Story Brilliantly Told in "Burma Victory"

By PETER BURNUP
in London

The British Army's own screen account of the war in Burma, "Burma Victory," opened a pre-release engagement Monday, October 29, at the Warner theatre, here in London. It is the story of the almost fantastic campaign against the Japanese, hiding by the scores of thousands in seemingly impenetrable jungles.

Made by Colonel David MacDonald and Captain Roy Boulting, who made "Desert Victory," the picture was photographed by British, American and Dutch cameramen.

The film is majestic, not only in its convincing authenticity, but in its story of the unimaginable terrors of the jungle and the unconquerable human spirit.

The stars of the picture are not professional actors but unprofessional fighting men, recruited from British, American, Chinese, Indian and Dutch armies. Included, too, are the men's commanders, Lord Louis Mountbatten, General Stilwell and that incredible, yet characteristically English figure, Orde Wingate, commander of the Chindits, that strange force fighting strangely with strange weapons in an unbelievable campaign.

It is all here, compounded into a magnificent and thrilling whole by Col. MacDonald and Capt. Boulting: Staff meetings, soldiers sleeping, lonely in an eerie jungle, their fingers ever on the triggers of their guns, the terrifying noises of strange hidden beasts, the wiles of the Japanese.

The film rises to a glory unexceeded in Hollywood in the grand vista of the road hewed by blood, toil and sweat into China, so that the hard-pressed Allies there might be fed and armed. It is a lovely, grim and thrilling film of civilization's struggle not only against the Japanese but against the stark horrors of nature.

Made by order of the British Army, "Burma Victory" is released by Columbia. The plaudits of the Warner preview audience is the film's best commendation. Running time is 62 minutes.

Virginia Exhibitors Meet Late in January

The Motion Picture Theatre Owners of Virginia will hold their annual mid-Winter convention at Richmond the latter part of January. This was decided last week at a special meeting of the board. Present at the meeting were William F. Crockett, president; Benjamin T. Pitts, vice-president; Sam Bendheim, Jr., treasurer; Harold Wood, secretary, and Chris Geoghegan, Ellison Loth, Frank O'Brien, Herman Rubin, Harry and Sam Roth, T. I. Martin, Marshall King and Robert T. Barton.

Dr. Arnspiger Promoted By Encyclopedia Films

Dr. V. C. Arnspiger was promoted to executive vice-president of Encyclopedia Britannica Films, Inc., at the recent meeting of the board of directors in New York, it was announced by E. H. Powell, president, last week in Chicago. Other new officers named were H. R. Lissack, vice-president in charge of sales; Dr. Melvin Brodshaug, vice-president in charge of research; J. A. Brill, vice-president in charge of production, and Dr. Theodore M. Swirtz, vice-president in charge of overseas sales.

Tax Reduction Ordered For Paramount Building

A reduction in the assessed valuations of the Paramount theatre and office building in Times Square, New York, was ordered by New York Supreme Court Justice Charles M. McLaughlin last week. The total assessed value of the Paramount Building is reduced from $21,800,000 to $19,155,000 for the tax years 1943-44 and 1944-45.

LATE REVIEW

Crimson Canary

Universal—Murder with Music

Here's something special for the devotees of hot music, be they young or old, and for the lovers of murder melodrama as well. Produced without pretension but with understanding eye and ear by Henry Blankfort and directed no less comprehendingly by John Hoffman, it's got more entertainment than its running time and talent roster promise.

Blankfort and Peggy Phillips collaborated on the script from a story by Miss Phillips which concerns a five-piece dance band and a girl singer who gets murdered under circumstances which convince them that one of their outfit killed her. They react to this situation much as jazz musicians would. And before the skillfully plotted story is ended a lot of solid sending has been done by the five and by other disciples of downbeat who appear from time to time.

Noah Beery, Jr., John Litel and Danny Morton highlight an evenly competent cast. And Josh White contributes a pair of guitar-accompanied solos worth the price of admission to the hepcats.

Previewed at the studio. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, November 9. Running time, 64 minutes. PCA No. 10926. General audience classification.

Danny.....Noah Beery, Jr.
Jean.....Lois Collier
Johnny.....Danny Morton
Quinn.....John Litel
Stephen Geray, James Dodd, Steve Brodie, Josh White.

Syndicate May Purchase 13 Baehr Theatres

Negotiations are understood to be under way in Minneapolis for the purchase of the Baehr Circuit of 13 theatres in Minnesota and North Dakota by a syndicate headed by Ted Bolnick, at present general manager for the Berger Amusement Company, operators of theatres in Minnesota, Iowa and Wisconsin.

The deal has been temporarily delayed, but is expected to be consummated when Ed Baehr, one of the Baehr circuit executives, returns from New York shortly.

Chiefly interested with Mr. Bolnick in the Baehr deal are said to be 10 or 12 members of the booking service in Minneapolis headed by Frank Mantzke. The deal is expected to be closed in time for the syndicate to take over operation of the houses about January 1. Mr. Bolnick would become general manager and continue to hold his post with the Berger Company.

Columbia Plans Production Of "Assigned to Treasury"

"Assigned to Treasury," a picture dealing with two of the law enforcement agencies of the Treasury Department, the narcotics and customs divisions, will be produced by Sidney Buchman for Columbia Pictures, it was announced this week. The picture will be the work of Jay R. Kennedy, who will write the screenplay and be associate producer. His work is the result of research under former Secretary of the Treasury Henry Morgenthau, and the present Secretary, Fred Vinson. Mr. Kennedy was a member of the Advisory Board of the Business and Industry Committee for Bretton Woods, and is working on a book, "The Blaze or the Bloom," which deals with a phase of American life from the invasion of Ethiopia to D-Day. The picture, to be started during the winter, will be produced with full cooperation of the Treasury Department.

Lester Sharpe to Lecture

Lester Sharpe, eastern story and talent head for Republic, will lecture at New York University, Columbia University and the New School for Social Research during the winter semesters. He will address the motion picture script-writing classes.

Joins Audience Research

James L. Wolcott, who recently resigned as production manager of the March of Time, has been appointed vice-president, general manager and a director of Audience Research, Inc., it was announced last week by Albert E. Sindlinger, executive vice-president.

Air Force Picture Is Vivid Account Of Fighter Squad

How U. S. air power cut a ghastly scar across the face of Italy, paving the way for the eventual entry of ground troops into Rome, was shown in New York last Friday in a special press screening of the Army Air Forces' new picture, "Thunderbolt."

Directed and produced by Lt. Colonel William Wyler and the unit which made "Memphis Belle," it was photographed in its entirety in combat zones by cameramen of the Mediterranean Allied Air Forces and by pilots of the U. S. 12th Air Force, who during missions against the enemy operated automatic cameras installed in their planes. The subject has been made available to the War Activities Committee, but as yet no distribution arrangement has been announced.

The film centers around the 57th Fighter Group, stationed on Corsica during the summer of 1944, and for the most part records, with vivid strokes of Technicolor, the daily routine of one of the Group's three squadrons. Rising early, the men go through their daily tasks. Before the take-off, there are last minute instructions. As the planes approach their target, they break formation, swoop down at 500 m.p.h. and release their deadly cargoes.

On the way back, still loaded with ammunition, the sky prowlers go foraging for quarry, spray a radio station, rain bullets on trains, detonate an ammunition dump. In landing one plane crashes and becomes an enormous cloud of smoke and fire as the ground crew rakes the charred remnants of the pilot from the cockpit. Returned, the men relax in sport and play.

Running 44 minutes, its excellent narration ranges from the grimly eloquent to the humorously trivial, while animated maps explain and simplify tactical strategy. While the subject emerges as an outstanding documentary of the war, it is topically dated. M. H.

March of Time Is Planning Large Promotion Campaign

March of Time, planning future product to reflect the American scene, is preparing a large-scale promotion which will include full-page ads to appear regularly in *Time* and *Life*. Additionally, with every new issue, March of Time will supply free a three-color one-sheet to all exhibitors. Tom J. Connors, vice-president in charge of distribution for Twentieth Century-Fox, is sending a special announcement to all exhibitors calling attention to this new promotion. March of Time's European offices are being reopened and Gilbert Comte has left New York for Paris to take charge of the French office.

Naval Officers Honored At Paramount Studio

Fifty officers from the cruiser *Los Angeles* were entertained last week at a luncheon given at Paramount's Hollywood studios by Henry Ginsberg, vice-president in charge of production and studio operations. Mr. Ginsberg, as chairman of the Hollywood Motion Picture War Finance Committee, was in charge of the rally at the Hollywood Bowl June 30, 1943, which opened the $40,000,000 Los Angeles campaign for War Bonds with which to build the cruiser.

Republic's "Dakota" Has West Coast Premiere

Following its world premiere Thursday, when Republic's "Dakota" opened day and date at the Paramount Hollywood and Downtown theatres in Hollywood and Los Angeles, the production is scheduled for other pre-release engagements. The film, which stars John Wayne, opens November 13 at the Woods theatre, Chicago, and the Uptown theatre, Salt Lake City. It opens November 27 at the Fox theatre in St. Louis.

THE HOLLYWOOD SCENE

COMPLETED

MONOGRAM
Face of Marble

REPUBLIC
Concerto
Conquest of Cheyenne

UNIVERSAL
House of Dracula

STARTED

COLUMBIA
Al Jolson Story
Lone Wolf on Broadway
Lullaby of Broadway

PARAMOUNT
Swamp Fire (Pine-Thomas)

SHOOTING

COLUMBIA
Terror Trail
Perilous Holiday
Gilda

MGM
Till the Clouds Roll By
Army Brat
Star from Heaven
Time for Two
No Leave, No Love
Holiday in Mexico
Green Years
The Yearling

MONOGRAM
Glamour Girl
Haunted Mine

PARAMOUNT
Easy Come, Easy Go (formerly "Third Avenue")
Monsieur Beaucaire
Love Lies Bleeding (Hal Wallis)
I Take This Woman

PRC
Once and for All

REPUBLIC
Crime of the Century
Murder in the Music Hall
French Key (Colmes)

RKO RADIO
Notorious
Dream of Home
Thanks, God, I'll Take It from Here (Jesse L. Lasky)
Lady Luck
Badman's Territory
From This Day Forward
The Stranger (International)

20TH CENTURY-FOX
Shock
Centennial Summer
Sentimental Journey

UNITED ARTISTS
Scandal in Paris (Pressburger)
Night in Casablanca Loew-Marx)
Sin of Harold Diddlebock (Sturges)

UNIVERSAL
Terror by Night
Tangier
Because of Him
Canyon Passage

WARNERS
The Verdict

Production Picture Bright With End of Studio Strike

Hollywood Bureau

With the sudden settlement of Hollywood's long-standing labor dispute, the production picture brightened immediately. Studio executives predicted unofficially that production activity would rise to an all-time high within the next few weeks, as the long-dammed up labor supply flowed back into pre-strike channels. At the same time, a number of independent producers, who have been delayed in starting projected productions due to the lack of sets and manpower, hastened shoooting plans.

Notable among these is Frank Ross, whose production, "The Robe," has been held up because of the magnitude of the picture's physical requirements—sets and stage space—as well as the numerous technicians and craftsmen necessary to such an undertaking. Some time ago, Mr. Ross told the HERALD he would have "The Robe" in work within four months after the strike's end. It is expected that less ambitious independent productions will reach the shooting stages at a much earlier date.

Meanwhile, last week production activity was slow, due to the then pessimistic outlook in the matter of the eight-months-old labor dispute. At Warners, production remained suspended, and at Paramount and RKO Radio, work was slowed down due to clashes at the studio gates between strikers and non-strikers, a situation now cleared up.

Columbia Starts Work On Jolson Picture

Columbia launched "The Al Jolson Story," which Sidney Skolsky is producing and Alfred Green directing. The cast includes Larry Parks, William Demarest, Ludwig Donath, Tamara Shayne and Scotty Beckett.

Columbia's "Lullaby of Broadway," a musical romance, has Robert Stanton in the top male role. Others in the cast are Osa Massen, Frank Sully, Hillary Brooke and Sheldon Leonard. George Sherman is directing for Producer Alexis Thurn-Taxis.

Another in the same studio's "Lone Wolf" series, this one titled "Lone Wolf on Broadway," got under way with Gerald Mohr, Janis Carter, Eric Blore and Adele Roberts in leading roles. Ted Richmond is the producer; Rose Lederman the director.

Despite labor difficulties, Paramount producers William Pine and William Thomas started work on their latest action drama, "Swamp Fire." William Pine is directing a cast headed by Johnny Weissmuller, Virginia Grey, Buster Crabbe, Cecelia Callejo, Pedro De Cordoba and Edwin Maxwell.

Personnel Intelligence About Hollywood

Bert D'Armand has been elected secretary of the American Films Corporation, and will function as an associate of Sig Schlager. Another personality soon to join the company as a production executive for the making of "Remington" is Harold Lewis, formerly associated with Edward and Robert Golden. Joel McCrea will star in the film, which United Artists will release. . . . William Keighley will produce "I Love You Truly," the life story of Carrie Jacobs Bond, in association with Ralph Jester. It will be the latter's first independent picture since his discharge as chief of the Air Forces Motion Picture Service.

Robert Z. Leonard has been assigned by MGM to direct "Lucky Baldwin," the biography of the famous Western horse breeder. Clark Gable will have the title role. . . . "One Life Too Many," a radio script by Warner producer Alex Gottlieb and Paramount producer Maxwell Shane, has been acquired by Columbia, and will be produced by Leonard Picker. . . . Walter Colmes' next production for Republic release will be "Saratoga Springs," a racetrack mystery.

Esther Williams has been selected for the starring feminine role in MGM's forthcoming musical extravaganza, "Gentleman's Gentleman." Others heading the cast will be Lauritz Melchior, Jose Iturbi and Jimmy Durante. Joe Pasternak, producer of many top musicals, has been assigned to the picture. . . . William Wilder has signed Richard Denton, New York playwright, to write a screen treatment for his next production, "The Brothers Karamazov."

Garfield Signs Five-Year Contract with RKO

John Garfield has signed a contract with RKO Radio, under the terms of which he will appear in one RKO picture a year for the next five years. The first will be "Build My Gallows High," based on a mystery novel by Geoffrey Homes. . . . Boris Morros and William LeBaron have engaged Borden Chase to write the screenplay for their first production, "Carnegie Hall." It will be filmed in Technicolor, and is budgeted at $3,500,000. . . . Warner Anderson has been signed to a new long term contract by MGM. . . . "The Case of the Ghost Who Wasn't There," a radio script by Leonard St. Clair, has been purchased by Republic for producer William J. O'Sullivan.

Claire Trevor has been signed by RKO Radio for the top feminine role opposite Pat O'Brien in "Crack-Up," which Jack Gross will produce. . . . Columbia has purchased the screen rights to "His Face Was Their Fortune," by Cromwell MacKechnie, and assigned it to Wallace MacDonald for production. . . . Jack Skirball and Bruce Manning have signed Richard T. Kennedy to work on the screen treatment of their forthcoming Universal production, "A Genius in the Family," which will co-star Myrna Loy and Don Ameche.

Sullivan Is Borrowed For Monogram Film

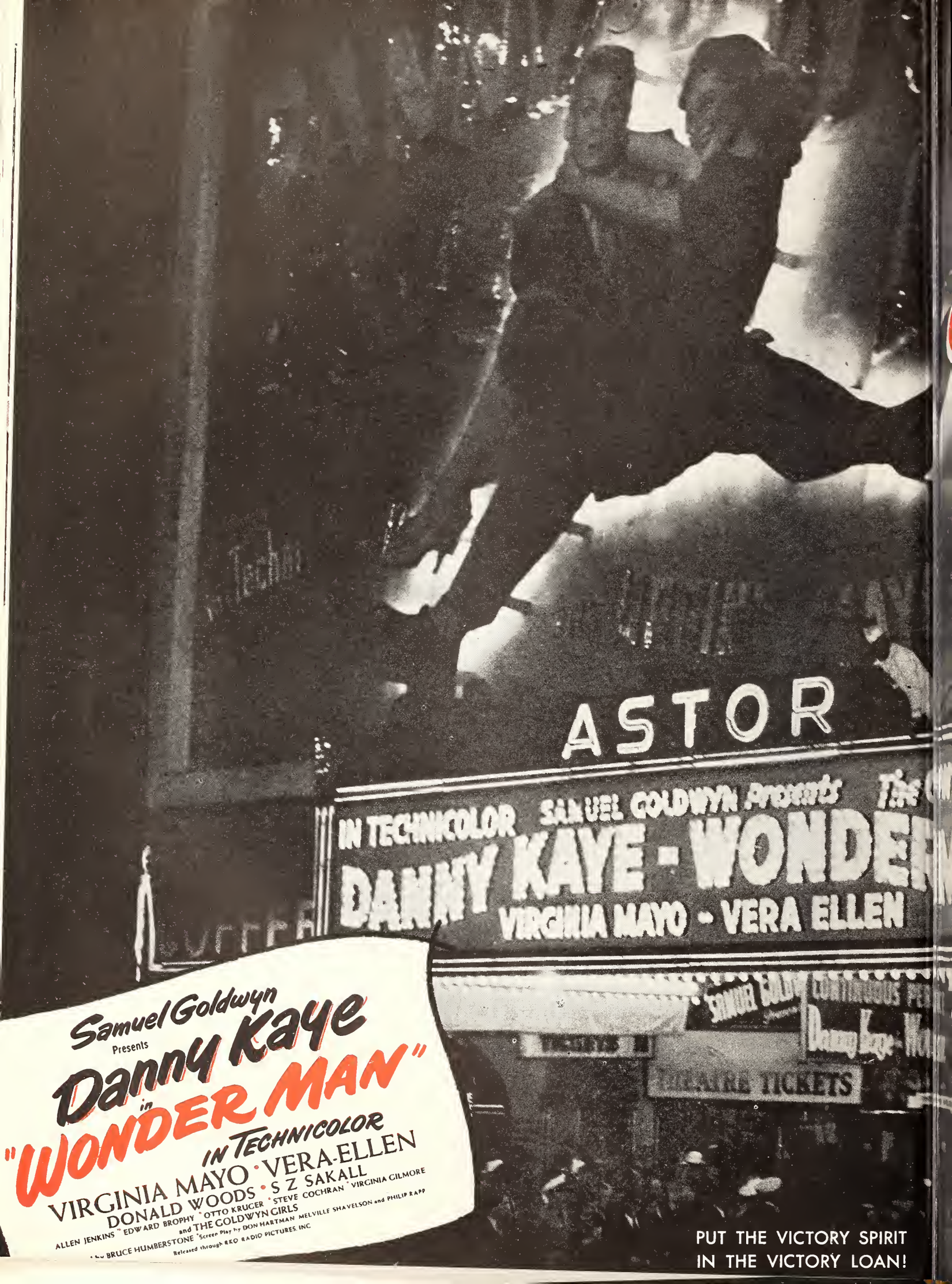
Barry Sullivan has been borrowed from Paramount for the leading male role opposite Belita in "Glamour Girl," the King Brothers' current Monogram production. . . . Leon Ames has been given a new contract by MGM, and assigned a key role in "No Leave, No Love," which stars Van Johnson. . . . Charles Russell is set for one of the leading roles in "When Johnny Comes Flying Home," which Ben Stoloff will direct for 20th Century-Fox.

"That Girl from Memphis," Wilbur Daniel Steele's current best seller, will be John Houseman's first production under his new RKO contract. Herman Mankiewicz is currently preparing the script. . . . Gavin Gordon, who played opposite Greta Garbo in the silent film, "Romance," has been engaged by 20th Century-Fox for a leading role in "Centennial Summer." . . . Paramount has purchased "The Ladies of Ayachie," a story of a concentration camp in North Africa, by Julian Zimot.

Unpublished Novel by Horan Is Purchased by MGM

"Lonely Hearts" will be Republic's next starring vehicle for Jane Withers. . . . An unpublished novel by Kenneth Horan, "Papa Went to Congress," has been purchased by MGM. June Allyson and Margaret O'Brien will head the cast.

Jacqueline de Wit, Mary Gordon and George Cleveland are set for top featured roles in the next Abbott and Costello comedy at Universal, "On the Carpet," which William Seiter will direct. . . . Lothar Mendes has been signed by Columbia to direct "The Walls Came Tumbling Down," a murder mystery which Albert J. Cohen will produce. . . . Pianist Eddie Heywood and his band have been signed by Sam Katzman and Maurice Duke for their next Monogram production, "High School Kids." . . . Richard Nash, the playwright, has been signed to a writing contract at Paramount.


ASTOR
IN TECHNICOLOR
SAMUEL GOLDWYN presents
DANNY KAYE - WONDER
VIRGINIA MAYO • VERA ELLEN
Samuel Goldwyn
Presents
Danny Kaye
in
"WONDER MAN"
IN TECHNICOLOR
VIRGINIA MAYO • VERA-ELLEN
DONALD WOODS • S Z SAKALL
ALLEN JENKINS • EDWARD BROPHY • OTTO KRUGER • STEVE COCHRAN • VIRGINIA GILMORE
and THE GOLDWYN GIRLS
Screen Play by DON HARTMAN, MELVILLE SHAVELSON and PHILIP RAPP
BRUCE HUMBERSTONE
Released through RKO RADIO PICTURES, INC.
PUT THE VICTORY SPIRIT
IN THE VICTORY LOAN!

A Jubilant Farewell...
21 WEEKS!
1,000,000 people!
And the Astor's all-time record gross!

Outlook Brighter For Imports Into Holland and Spain

Discussions of the industry's numerous foreign problems were continued this week in the United States and in many European capitals. The news was both good and bad.

In Holland and Spain the prospects were a little brighter. Fayette Allport, European representative of the Motion Picture Producers and Distributors of America, arrived in Holland October 29 to continue discussions with the Government begun by Dr. Stanley Hornbeck, American Ambassador.

In France the confusion and the tangles still exist, but representatives of those American companies located in North Africa have been traveling to Paris for further discussions.

Discussions on an Anglo-American agreement are moving much more slowly than anticipated, it was reported from Washington. But in Italy negotiations are well under way at Rome between U. S. company and Psychological Warfare representatives to complete arrangements for the formal transfer of film operations in Italy to a commercial basis.

Jurisdiction Dutch Problem

The most troublesome question in Holland is that of jurisdiction: whether it will be the Dutch exhibitors who will have control over imports, as they have in the past, or whether the Government will have the full and final say. The current discussions center about cementing a better relationship between the American companies on one hand and both the exhibitors and the Government representatives on the other. As reported last week in the MOTION PICTURE HERALD, all American companies have withdrawn from the Dutch Motion Picture Federation, which they charge with monopolistic tendencies, and will distribute through the Motion Picture Export Association.

Following an offer of more liberal terms from Spain, the State Department believes that it will not be long before a satisfactory agreement between the U. S. and that country can be worked out. Already negotiators for the Spanish Government in Madrid have offered to admit a total of 180 to 200 films annually and to give U. S. films the same treatment as given those of any other country.

There also have been proposals for more satisfactory conditions on taxation and dubbing. However, the Madrid negotiators must first submit their offers to the appropriate Spanish ministry and then refer them to the full cabinet before any definite commitments can be made.

British Still Reluctant

Although British-American talks have been going on for the past six weeks in Washington no agreement has yet been reached since it has been indicated that the British are still reluctant to deal directly with the trade barriers which officials of the State Department are attempting to level.

It was reported from Washington this week that the Department had suggested the elimination of international cartels through a multi-lateral agreement among the principal trading nations and that the British officials had countered this suggestion with a proposal for establishment of an international group to make recommendations as to which cartels should be abolished.

In other foreign developments, it was reported from Prague to the New York *Herald Tribune* that Miles Sherover, an American businessman, had been appointed by the Czecholsovak Minister of Information as exclusive Government agent for the purchase of American pictures. The American companies are at present not selling product to Czecholsolavakia because that country has nationalized its industry.

Shafer to Build Theatre

W. R. Shafer, Morehead, Ky., has completed plans for a new theatre to be built in Flemingsburg, Kv., by March 1

American Companies Withdraw Films from Danish Houses

All American companies have withdrawn their product from Danish theatres, according to press dispatches from Copenhagen. The withdrawal took effect Sunday, October 28. No American films now are being shown in Denmark, not even the old ones. As detailed last week in MOTION PICTURE HERALD by Kris Winther, Danish correspondent, reason for the action is that the exhibitors will not pay the increased film rentals asked by the American companies.

As a further complication, the Danish National Bank has informed the Film Board of Trade that it will not now release foreign currency for the purchase of American pictures. The banks statement has prompted the State Department to instruct Monett B. Davis, U. S. Minister at Copenhagen, to make a study of the situation and see if the industry can be assisted if there appears to be any trade discrimination involved.

It was reported from Washington this week that the Department was confident the situation was due entirely to Denmark's lack of dollar exchange.

Lack of Raw Stock Forces Closing of Big Danish Studio

by KRIS WINTHER
in Copenhagen

Due to the lack of raw film, Palladium, one of Denmark's "Big Three" in production, has closed its studios, sent its workers home and settled down to a period of waiting. The company owns not a single foot of raw stock and there is no prospect of obtaining supplies before January or February at the earliest.

Danish producers generally have been supplied with raw film from Belgium. Although agreements for the purchase of the stock were made long ago, the film simply is not forthcoming. Rumor had it that difficulties arose when the shipment of raw stock was to pass the Dutch border, but later inquiries have proved this to be incorrect. New negotiations now are under way, but prospects for actual deliveries are still remote.

Other Danish production companies are unable to loan Palladium any of their own stock as they are without any reserve and soon will be facing the same dilemma as their competitor.

▽

At the suggestion of the Copenhagen evening paper, *Ekstrabladet,* the youth of Denmark will be given a chance to serve an apprenticeship in the motion picture industry, learning it as if it were any other handicraft. The paper's claim that new and young blood was needed in the industry apparently was seconded by Denmark's "Big Three" producers, Asa, Nordisk Film and Palladium; by Saga Films, by the Danish State's own production company, and by two other producers of shorts, Minerva and Dansk Kulturfilm.

A board composed of representatives of these companies will pass on the applications for apprenticeship. While the length of apprenticeship has not as yet been definitely fixed, all who wish to study have been warned that they cannot expect to earn a living while studying. The courses offered are in the fields of photography, direction, script-writing and the technical aspects.

French Tax on Film Grosses Will Finance Production

The seven per cent tax on theatre grosses levied by the French Government will be used to finance domestic production, according to Henri Lartigue, MGM managing director in France. Now visiting New York, Mr. Lartigue reported that the tax, in effect since April, was expected to bring in approximately 400,000,000 francs yearly, or about $8,000,000 at the official exchange of 50 francs to the dollar. Exhibitors have not paid any of the tax as yet, Mr. Lartigue reported. At present it is being kept in escrow until the Government decides on its disposition.

Theatre Building In Holland Still Is Forbidden

by PHILIP DE SCHAAP
in Amsterdam

The building of theatres in Holland is still forbidden. The Dutch trade has been "closed" to expansion since 1935. However, building permits were granted during the occupation. A few of those built at that time, partly under enemy management, are closed now and their reopening depends upon the approval of the management by the Dutch Film Federation.

However, almost all theatres able to give performances are open. All are provided with electricity. A considerable number of the houses are not open to the Dutch public, but are used for members of the armed forces only. The Tuschinski theatre in Amsterdam is giving shows every night for the Allied troops, with the exception of Sunday night. The Amsterdam City theatre, the largest in Holland, reopened October 7 to the public with "You Can't Take It With You."

▽

While there is still no definite news concerning Russian product to be released on the Dutch market, Soviet pictures are expected here. The Russian influence formerly has been insignificant, but that influence undoubtedly will grow.

▽

There is no domestic production here at present, with the exception of some educational films. More than ever, the production of Dutch pictures, on a rather low level in the past, will be under Government control in the post-war era. This control will encourage domestic production as a means of limiting foreign imports. The Filmtrust Company has organized a screenplay contest and large numbers of scripts have been received from all parts of Holland.

▽

The weekly film-exchange of the Film Federation, forbidden during the German occupation, has been resumed and the interest of both distributors and exhibitors has been enormous. Because of lack of paper supplies there is still no trade paper here, but a provisional publication is being edited by the writer of this article, consisting of announcements of distributors to exhibitors.

▽

British interests filming "The Battle of Arnhem" in Holland ran into difficulties when they set fire to a number of railway cars standing in the neighborhood of the production center. The Dutch press and the Government protested this action, which was taken without the approval of Dutch authorities.

▽

Publicity campaigns are very rare here, since at the present time exhibitors can fill their houses without any publicity whatsoever. Yet even if the campaigns were advisable or necessary, they could not be carried through because of the paper shortage. However, every paper of importance has a weekly film review with short criticisms. There is one broadcasting station which has a weekly film talk.

Morris Goodman Leaves For European Post

Morris Goodman, newly-elected vice-president of the Motion Picture Export Association, left New York by plane October 28 for Europe where he will supervise distribution of American films in the American zone of occupation, according to John Lefebre of the Motion Picture Bureau of the International Information Service. Mr. Goodman replaces Fred Schwartz, now returned to this country.

Mr. Goodman, who took his European post as a result of a request from Brig. Gen. Robert A. McClure, Chief of the Information Control Division of the Office of Military Government in Germany, is expected to stop over in London before proceeding to Munich, where he will make his headquarters.

Rank Agent Goes Back; Negotiated Bell & Howell Deal

Dr. Benjamin Gregory of J. Arthur Rank's Religious Films, Ltd., left New York for England arly this week after negotiating with Bell and Howell for the distribution of Mr. Rank's 16mm roduct.

These negotiations were first begun in July in hicago when Mr. Rank visited the United States. pon Mr. Rank's return to England the preminary contracts were drawn. The purpose of Dr. Gregory's visit was to work further on disfibution details. While final contracts have not et been signed, it is understood, the conclusion of he negotiations is only a matter of time.

During Dr. Gregory's month-long stay in the Jnited States he visited the west coast and New York, in addition to Chicago.

In New York, last weekend, he exhibited his ompany's latest product. A group of between 30 and 40 churchmen, representatives of various denominational church boards, viewed the five-part "2,000 Years Ago in Palestine" in the chapel of he Presbyterian Board of Foreign Missions. Previously the film had been previewed at the Education Film Library.

Among those who saw the 16mm film were the Very Rev. Msgr. John J. McClafferty, executive secretary of the National Legion of Decency, and representatives of the National Commission of Protestant Episcopal Churches and the Religious Film Association.

Made by Gaumont British Instructional Films, the picture was produced with the advice of a board of English churchmen.

Buys Interest in Mexican Houses

National theatres, a subsidiary of Twentieth Century-Fox, has acquired a substantial interest in the Federico Rodriques circuit of 33 theatres in Northern Mexico in a deal having approval of the Mexican Government. B. V. Sturdivant, executive of National Theatres, represented his organization in the deal.

National and Rodriques jointly will operate the circuit known as Circuit del Norte. Details in corporate structure are now being worked out. It is understood that Mr. Sturdivant, until recently San Francisco district manager for National, will supervise operations for it.

Culmination of the deal, which had been pending for some time, paves the way for further expansion by National in Latin America.

Grierson Goes to England For Distribution Survey

John Grierson, whose resignation as commissioner of the Canadian National Film Board was effective Thursday, left Ottawa last week for England for the announced purpose of studying the foreign distribution of documentary films. In some quarters it is believed that his resignation has been postponed pending a new appointment. Ross McLean is acting film commissioner in the Government service during Mr. Grierson's absence. The board has been transferred from the jurisdiction of the Department of National War Services to the Department of Health and National Welfare.

Cohn Will Rejoin Columbia As Production Assistant

Captain Robert Cohn, recently released from the Army Air Corps, has joined Columbia Pictures as production assistant to Bennie F. Zeidman, it was announced last week. Captain Cohn served more than a year and a half of his four years in the army overseas. Before entering the service, he was an assistant director at the studio.

British Documentary Aims to Make City Planning Intelligible to People

Sir Patrick Abercrombie, at right, co-author of the plan for rebuilding Plymouth, talks to Jill Craigie, writer-director of the Two Cities documentary, "The Way We Live", based on the plan, and to Laurie Friedman, cameraman.

London Bureau

[*Town planning and the rebuilding of homes damaged in the war make up the Number One Priority in Britain's current legislative program. The role of the motion picture in town planning is discussed below. In many discussions of planning problems the suggestion has been advanced that the theatre, itself, should figure prominently as a readily adaptable community center in the "little villages" within the towns. — The Editor.*]

The civic-mindedness of the motion picture is demonstrated in the current filming of a unique documentary at Plymouth. A project of the documentary branch of J. Arthur Rank's Two Cities Films, the picture, when completed, will detail a part of England's post-war program of city planning.

City planning is a subject very much in the public mind here, not only because of the urgent necessity for building thousands of homes to replace those lost in bombing raids, but because of the opportunity of replacing haphazard, sprawling buildings with something gracious to the eye and mind.

Film Record Seen Invaluable

City-planning is commonly regarded by the populace as something entirely technical, as dismal a science as economics. Wherefore, a number of industry men have been considering how best motion pictures could correct that belief and make it comprehensible, not to say exciting, to the people it most vitally concerns.

It was decided that a film record of the work and thought that goes into city planning would be invaluable, that a record of the rebirth and growth of a city would clear away much of the tangle of misunderstanding from the mechanics of the planning.

Plymouth has been chosen as the site for this experiment. It has been selected partly because of the extremely heavy lashing it had in a succession of blitzes, but mainly because its civic authorities have pushed along rapidly with their blueprint. The city's engineer, James Paton-Watson, collaborated with Sir Patrick Abercrombie in drawing up the city's plan—Sir Abercrombie being this country's most distinguished town and country planner.

Mr. Rank got behind the plan enthusiastically.

Jill Craigie, who did the scripts for a number of wartime documentaries under the auspices of the British Council and other official bodies, has prepared a script which promises to bring home to people, via the screen, just what town planning can and will do for them.

Hero of Story Is the Plan

Hero of the story is the plan; heroine, the City itself. With one exception, all the players are "naturals," a characteristic local family: the Lord Mayor and City Councillors, Sir Abercrombie and Mr. Paton-Watson, slum dwellers, townfolk and fishermen. The exception is a professional actor, Peter Willes, who has been fitted logically into the script and who will speak a commentary.

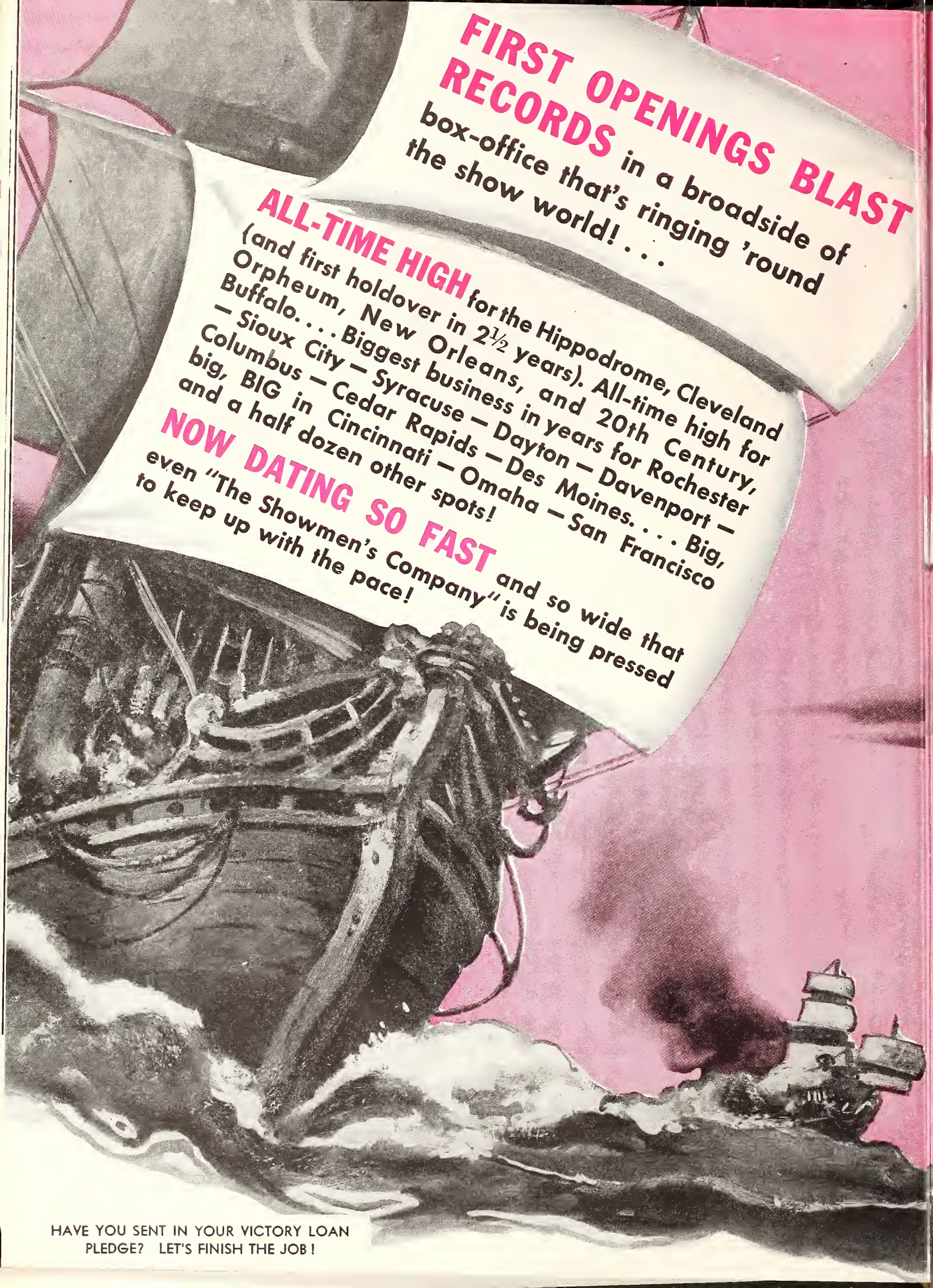
Some arresting shots already have been made in this five-centuries-old city, embarkation point of the Pilgrims, and famed for a dozen other things in Britain's history.

The ancient part of the city was only slightly damaged.

Miss Craigie is directing. The picture, titled "The Way We Live," is planned to run 60 minutes, and Mr. Rank is arranging for early nationwide distribution.

Quebec Plans to Enforce Censor Regulations

Quebec will revive its film censorship laws, which have not been strictly enforced since 1937, it was reported from Montreal this week. The announcement that the laws would be enforced after November 7 was made by Premier Maurice Duplessis who intimated that the whole question of censorship would be reviewed by provincial authorities. It is expected that there will be a general tightening of censorship when a new board of censors is appointed at Montreal. The Quebec government has different standards of censorship than other Canadian provinces.



HAVE YOU SENT IN YOUR VICTORY LOAN PLEDGE? LET'S FINISH THE JOB!

Come On Aboard the treasure ship as she sweeps the seven box-office seas!

the SPANISH MAIN

In Glorious TECHNICOLOR!

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A FRANK BORZAGE PRODUCTION

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BARTON MacLANE · J. M. KERRIGAN · FRITZ LEIBER

NANCY GATES · JACK LaRUE · MIKE MAZURKI · IAN KEITH

Executive Producer ROBERT FELLOWS · Associate Producer STEPHEN AMES

Directed by FRANK BORZAGE

Screen Play by GEORGE WORTHING YATES and HERMAN J. MANKIEWICZ.

RKO RADIO PICTURES

HERALD IN BACK POCKET IS INTRODUCTION ON OKINAWA

Okinawa, September 22, 1945

To the Editor of the Herald:

Just received your June 23 issue of the Herald. I always call it the morale builder; I read everything from cover to cover. You would be surprised how many showmen I have met in the Atlantic and the Pacific by carrying the Herald in my back pocket. They always come up to me and say, "Is that the Herald?"

I just read an article on page 8—This Week in the News—"Bicycling at Okinawa". I would like to add more to that article. My ship came to Okinawa the first week in May. The day we arrived we became the movie exchange afloat for the fleet, with only 19 features aboard ship. However, each ship in port here had an average of three sea prints. They turned them in and drew one a day. That gave me a big supply on hand. Some of the pictures were very old, such as "East Side of Heaven", "The Fleet's In", "Juke Girl", "Thunder Afloat", "Talk of the Town". By the end of June we started to get new pictures from the States: "Billy Rose's Diamond Horseshoe", "My Reputation", "Without Love", "Saratoga Trunk", "Incendiary Blonde", "Weekend at the Waldorf". I was in charge of the movie exchange during the day and showed movies to the crew at night.

All ships in this harbor were blacked out at night. We had to show movies to the crew in the mess hall about 7:00 P. M. Every night Jap aircraft were in the vicinity. All ships had their boat crews make smoke to cover the ships so Jap suicide planes could not see us. Well, you know what happens when they start making smoke. All ships have air-conditioning. The smoke would come through our air ducts and cover the mess hall with thick smoke, but that did not stop the fellows from enjoying the picture. The smoke would naturally make the picture darker. The only time the fellows would get excited would be when they could not see the girls in bathing suits so clearly, due to the smoke.

There were times right in the middle of the program they would sound the general alarm for all hands to man their battle stations, Jap suicide planes coming in. As soon as they were freed from general quarters the fellows would rush back twice as fast to see the rest of the movie. One night we manned our battle stations three times. It was way after midnight before we secured the show.

Every time I ran an old picture it took me an average of five hours to inspect it. For thirty-two months now I have been showing movies every night in the Atlantic and Pacific. Have been doing repair work on all types of motion picture machines. I have two DeVry machines which I have been using in the thirty-two months of showing movies aboard ship. I have overhauled over a couple hundred DeVry machines.

Now that the war is over, I am going out of the service into theatre business; but first I am going back home to Aguilar, Colo., to rest up for thirty days. I have three and a half years overseas. Have been in several naval battles, starting with the Coral Sea Battle. — *MITCHELL KELLOFF, U.S.S. Hamul, Okinawa.*

DeMille Planning Commercial Films In New Company

The formation of Cecil B. DeMille Pictures Corporation, a film company to make "industrial, educational and religious pictures," which would be distributed through established 16mm distribution channels, was announced by Mr. De Mille in Hollywood last Thursday.

Mr. De Mille is chairman of the board; Ralph Jester, until recently a lieutenant colonel in the Army Air Forces in charge of Combat Film Service, is president, and William C. Thomas, Paramount producer, vice-president.

Mr. DeMille and Mr. Thomas, it was pointed out, would continue their present production relationship with Paramount. Mr. De Mille told the press that the new company had several undertakings in preparatory stages. Space will be leased at the PRC studio for production, he said, and films, whether 16mm or 35 mm, will be given "Hollywood production values." Orders will be taken on a flat sum basis for commercial pictures of any size or kind, he said, and if business justifies it, the company will later establish its own studio and distribution outlets.

Siritzky to Import French Products

Sam and Joe Siritzky, operators of the Squire, Majestic and the Ambassador theatres, New York, have formed a new company, Siritzky International Pictures, Inc., they announced this week. The company, started jointly by the Siritzky brothers and their father, Leon, at present in Paris, has been formed for the interchange of French and American pictures.

The brothers have arranged with Marcel Pagnol, the French producer best known in the United States for his "The Baker's Wife," for the release here of his future product. The brothers' organizational counterpart, the Pagnol-Siritzky setup in France, will distribute selected American pictures.

"The Welldigger's Daughter" and "Nais," starring Raimu and Fernandel, are the first Pagnol pictures scheduled for release by the Siritzkys. They hope to acquire a New York house as a showcase for the French films.

The new company plans an expansion program consisting of the construction, buying or leasing of first run houses in the larger cities to show their imports. The Siritzkys formerly owned the largest circuit of first run houses in France.

Columbia Year Net Is $1,945,167

Columbia Pictures' net earnings for the year ending June 30, 1945, were $1,945,167 or $4.43 per share on 393,902 shares of common stock outstanding, after deducting Federal income taxes, amounting to $1,529,687. For the previous fiscal year net earnings were $2,005,834 or $4.89 per share on 369,161 shares of common stock outstanding after Federal taxes.

Current assets were $24,960,174 and current liabilities were $3,244,758 resulting in a working capital of approximately $21,715,000,000.

Figures are subject to completion of the audit of accounts of the English subsidiary.

Canadian Managers Discuss Post-War Operation

Regional managers of Famous Players Canadian Corporation discussed various phases of post-war theatre operation in a conference concluded last week at the King Edward Hotel, Toronto. Morris Stein, eastern general manager, and J. J. Fitzgibbons, president, conducted the meeting. Attending were R. W. Bolstad, Norman Robertson, James R. Nairn, Ben Geldsaler, Larry Bearg, Jack Arthur, Dan Krendel, Charles Querie, Fred Morley, Jules Allen, N. A. Taylor, Sam Boll Bloom and Sam Fine.

Colonel Emanuel Cohen Retires from Army

Colonel Emanuel Cohen, who has been executive producer at the Army Signal Corps Photographic Center at Astoria, L. I., since May, 1944, has retired from the Army. One time production head at Paramount and vice-president in charge of that company's west coast studios, Colonel Cohen entered the army in 1942 with the rank of Major and served at various times as commanding officer of the Signal Corps Film Library, commanding officer of the Army-Navy Screen Magazine, and head of the Special Coverage Division before being assigned to the Photographic Center.

General Precision Reports Net Profit of $355,841

General Precision Equipment Corporation and its subsidiary companies reported last week a consolidated net profit of $355,841 for the three-month period ended September 30, 1945. This figure was arrived at after provision for Federal income and excess profits taxes, renegotiation and contingencies subject to year-end adjustments.

Hodes Back to National Screen

Stanley F. Hodes, recently discharged as a captain from the Army Air Forces, has returned to National Screen Service as a writer. He was formerly with that company in a service capacity. Mr. Hodes, son of Hal Hodes of Columbia Pictures, served four years with the Air Forces.

Deny Operators' Petition to Halt Removal of Cash

The petition of Ralph W. Baur and Henry H. Klaverkamp, St. Louis stagehands, who sought an injunction to restrain the St. Louis Theatrical Educational Society from removing $6,000 in cash from a safety deposit box at the Mercantile-Commerce Bank and Trust Company, has been denied by the St. Louis Circuit Court. The court sustained a motion to dismiss filed by the bank. The two stagehands have a suit pending in the Circuit Court, asking damages of $102,250, against the St. Louis Theatrical Brotherhood, Local No. 6 and its officers, alleging that they have been discriminated against in their efforts to find work.

Weil Visiting Europe

Joe Weil, chief of the Motion Picture Section of the American Red Cross, flew to Europe this week to gather factual motion pictures of Red Cross operations with the armies of occupation and overseas emergency relief to civilian populations. Some of this material will be used in a documentary film the March of Time is producing for the Red Cross. Mr. Weil is expected to visit France, Belgium, Holland, Germany, Austria, Yugoslavia, and Greece.

WARNER BROS.' TRADE SHOWINGS OF

"TOO YOUNG TO KNOW"

starring

JOAN LESLIE · ROBERT HUTTON

WEDNESDAY, NOVEMBER 14th, 1945

CITY	PLACE OF SHOWING	ADDRESS	TIME
Albany	Warner Screening Room	79 N. Pearl St.	12:30 P.M.
Atlanta	RKO Screening Room	191 Walton St. N.W.	2:30 P.M.
Boston	RKO Screening Room	122 Arlington St.	2:30 P.M.
Buffalo	20th Century-Fox Sc. Rm.	290 Franklin Street	2:00 P.M.
Charlotte	20th Century-Fox Sc. Rm.	308 S. Church St.	10:00 A.M.
Chicago	Warner Screening Room	1307 So. Wabash Ave.	1:30 P.M.
Cincinnati	RKO Screening Room	Palace Th. Bldg. E. 6th	8:00 P.M.
Cleveland	Warner Screening Room	2300 Payne Ave.	8:00 P.M.
Dallas	20th Century-Fox Sc. Rm.	1803 Wood St.	10:00 A.M.
Denver	Paramount Sc. Room	2100 Stout St.	2:00 P.M.
Des Moines	20th Century-Fox Sc. Rm.	1300 High St.	12:45 P.M.
Detroit	Film Exchange Bldg.	2310 Cass Ave.	2:00 P.M.
Indianapolis	Paramount Sc. Room	116 W. Michigan St.	1:00 P.M.
Kansas City	20th Century-Fox Sc. Rm.	1720 Wyandotte St.	1:30 P.M.
Los Angeles	Warner Screening Room	2025 S. Vermont Ave.	2:00 P.M.
Memphis	Paramount Sc. Room	362 S. Second St.	2:00 P.M.
Milwaukee	Warner Th. Sc. Rm.	212 W. Wisconsin Ave.	2:00 P.M.
Minneapolis	20th Century-Fox Sc. Rm.	1015 Currie Ave. N.	2:00 P.M.
New Haven	Warner Th. Proj. Room	70 College St.	11:00 A.M.
New Orleans	Paramount Sc. Room	215 S. Liberty St.	12:30 P.M.
New York	Home Office	321 W. 44th St.	2:30 P.M.
Oklahoma	20th Century-Fox Sc. Rm.	10 North Lee Ave.	1:30 P.M.
Omaha	20th Century-Fox Sc. Rm.	1502 Davenport St.	1:00 P.M.
Philadelphia	Vine St. Sc. Room	1220 Vine St.	11:00 A.M.
Pittsburgh	20th Century-Fox Sc. Rm.	1715 Blvd. of Allies	1:30 P.M.
Portland	Jewel Box Sc. Room	1947 N.W. Kearney St.	2:00 P.M.
Salt Lake	20th Century-Fox Sc. Rm.	216 East 1st South	2:00 P.M.
San Francisco	Republic Sc. Room	221 Golden Gate Ave.	1:30 P.M.
Seattle	Jewel Box Sc. Rm.	2318 Second Ave.	2:00 P.M.
St. Louis	S'renco Sc. Room	3143 Olive St.	1:00 P.M.
Washington	Earle Th. Bldg.	13th & E Sts. N.W.	10:30 A.M.

Have You Sent in Your Victory Loan Pledge?

Let's Finish the Job!

Trading in Stocks By Officers Rose During September

Washington Bureau

Trading of officers and directors of motion picture corporations in the securities of their own companies was heavier in September than for a number of months previously it was indicated by the Securities and Exchange Commission this week in its monthly summary, which showed deals in nine companies.

The heaviest individual activity was in Loew's, Inc., common stock, with David Bernstein selling 15,000 shares held through a corporation in a series of sales which reduced his holdings to 39,850 shares.

The next heaviest was in General Precision Equipment capital stock, where a series of sales by Earle G. Hines disposed of 6,000 shares, cutting his interest to 5,000 shares.

In Columbia Pictures, Harry Cohn sold 1,300 shares of common stock, reducing his holdings to 96,917 shares, and Jack Cohn purchased 3,000 shares through the Ralph Cohn Trust, giving it 5,050 shares; 1,500 shares through the Joseph Cohn Trust, giving it 4,269 shares; 1,000 shares through the Jeanette Cohn Trust, giving it 1,205 shares, and 1,000 shares through the Robert Cohn Trust, increasing it to 6,947 shares.

The SEC reported that Albert W. Lind sold 100 shares of Consolidated Film Industries part preferred stock, leaving him with 100 shares; Arthur C. Bromberg purchased 200 shares of Monogram Pictures common through Monogram Southern Exchanges, giving it a total of 15,372 shares, and Maurice Newton sold 1,050 shares of Paramount Pictures common stock, reducing his holdings to 9,365 shares.

In RKO, Gordon E. Youngman purchased 1,500 warrants for common stock, representing his entire interest. A delayed report for Trans Lux Corporation showed that Harry Brandt sold 2,000 shares of common stock in July, leaving him with 50,915 shares.

The summary reported also that in Universal Pictures, William A. Scully sold 4,000 common warrants, leaving him with 3,000, and Cliff Work sold his entire holdings of 1,900 shares of common stock.

Theatre Owner Protests Park Avenue Rezoning

Walter Reade, theatre operator who recently bought the old Anderson Art Gallery at Park Avenue and 59th Street in New York to convert it into a deluxe motion picture house, urged the City Planning Commission last week to reject a proposal to rezone the Park Avenue area which might prevent him from opening the new theatre. Nine persons, among them William J. Pedrick, president of the Fifth Avenue Association, were on hand to support the charge, pleading to protect Park Avenue as a residential street. Mr. Reade, protesting vehemently, said that the building will suffer "no exterior alteration of any kind; no marquee, no lighted signs . . . we'll just clean it up."

Set "San Antonio" Premiere

The world premiere of "San Antonio," Warner Brothers' Technicolor feature starring Errol Flynn, has been set for the Majestic theatre, San Antonio, Tex., November 21. Mort Blumenstock, director of advertising and publicity, has sent Will Yolen, in charge of special events for Warners, to San Antonio to work with George Bannan, field man for the southwest.

Ralph Clark Promoted

Lt. Ralph F. Clark, USNR, formerly in Australia for Warner Bros., and now executive officer at the U. S. Navy Motion Picture Exchange in Brooklyn, has been promoted to Lieutenant Commander. Lt. Comdr. Clark expects to be released from the Navy in February. Clark is the son of R. H. Clark, of Warners' home office.

IN NEWSREELS

MOVIETONE NEWS—Vol. 28, No. 17—Fighting ships come home. . . . President urges military training. . . . Nazi war criminals in prison. . . . GI's relax on Riviera. . . . Secret weapons of the war revealed.

MOVIETONE NEWS—Vol. 28, No. 18—Navy Day. . . . Football: Army vs. Duke, Northwestern vs. Purdue, Navy vs. Penn.

NEWS OF THE DAY—Vol. 17, No. 215—President urges military training. . . . First films of miracle fuse. . . . British study rockets. . . . Atom bomb scientists warn America. . . . Ships in parade.

NEWS OF THE DAY—Vol. 17, No. 216—Navy Day. . . . Navy vs. Penn.

PARAMOUNT NEWS—No. 18—British test German weapons. . . . Big "Mo" comes home. . . . Shangri-la returns. . . . Truman asks for military training. . . . The V-T fuse.

PARAMOUNT NEWS—No. 19—Navy Day. . . . Navy vs. Penn.

RKO PATHE NEWS—Vol. 17, No. 20—Proximity fuse. . . . Truman asks for military training. . . . British study rockets. . . . GI's take it easy on the Riviera.

RKO PATHE NEWS—Vol. 17, No. 21—Navy Day. . . . Navy vs. Penn.

UNIVERSAL NEWS—Vol. 17, No. 445—Truman asks for military training. . . . Navy Day fleet. . . . Air heroes cited. . . . 14-year-old graduates from Yale. . . . Wartime electronic miracles.

UNIVERSAL NEWS—Vol. 17, No. 446—Navy Day.

Tax Revenue Off For September

Washington Bureau

A sharp drop in amusement admissions in August was disclosed Monday by the Internal Revenue Bureau in a report that September admission-tax collections fell to $29,589,568 from $33,,-289,381 the preceding month.

The seasonal decline, however, was less severe than in the same months last year, when revenue fell from $34,168,118 to $29,042,669, it was shown.

Although September collections were close to the level of last year, receipts for the first three quarters of this year remained some $58,600,000 above the same period in 1944, with a total of $266,659,053 against $208,051,838, bureau records disclosed.

Approximately 25 per cent of the net loss from August to September was registered in the Third New York District, where collections fell from $4,826,175 to $3,855,943, the bureau reported.

Receipts from box office admissions declined from $4,068,071 to $3,437,065, it was shown, while taxes on tickets sold by brokers decreased from $80,452 to $21,524 and collections from admissions to roof gardens and cabarets fell from $677,652 to $397,354.

Selznick Wins Right to Quiz in Chaplin Suit

In an opinion handed down October 27 in the New York Supreme Court, Justice Shientag awarded David O. Selznick the right to have Edward C. Raftery, president of United Artists Corporation, examined before trial in the action of Charles Chaplin against David O. Selznick, in which Mr. Chaplin has sued Mr. Selznick for an accounting of Mr. Selznick's talent and literary dealings with 20th Century-Fox. Mr. Chaplin has resisted efforts to have Mr. Raftery examined before trial. The opinion gives Mr. Selznick that right. In awarding Mr. Selznick the right to have Mr. Raftery examined before trial, Justice Shientag commented that the management and board of directors of United Artists Corporation have opposed the position taken by Mr. Chaplin and have denied that his claims have merit.

20th-Fox Signs Gene Markey

Gene Markey, producer of several Shirley Temple pictures, has been given a contract by Twentieth Century-Fox under which he will work either as a producer or producer-writer.

Exhibitors Assail Los Angeles Tax On Admissions

Imposition of a five per cent amusement tax theatres and other amusements would drive a lar amount of business from Los Angeles into neig boring communities which have no such tax, a cording to testimony given last week before t Citizen's Revenue and Taxation Committee of L Angeles, which was formed at the invitation of t City Council.

John Bartero, vice-president of Fox West Coa said that a retail merchant, with an annual busin of $100,000, paid a license tax of $40, whereas theatre with the same annual revenue was requir to pay $158. Under the proposed tax, the licen for the merchant would rise only $10, with an e hibitor forced to pay $5,000, all of which wou have to come from ticket buyers.

Theatre owners who testified declared that th business dropped off appreciably when the Fede tax was imposed and that municipal tax undoubte ly would have a like result.

The Citizens' Revenue and Taxation Committ began hearings last week to recommend how $ 000,000. in additional city revenue might be o tained. The City Council has been contemplati the passage of a five per cent tax on theatre gross and it previously set up a committee to stu methods of meeting a budget deficiency original set at $1,000,000 and since raised to $10,000,000.

Paley Sees Need of Careful Post-War Planning

W. S. Paley, president of the Columbia Broa casting System, has returned to the network aft two years of military service abroad. In his fir statement since returning to civilian status, M Paley said that the utilization of wartime techn cal advances in radio broadcasting called for "car ful planning, intensive research, the highest degr of creative effort and a good deal of all arou ingenuity."

Continuing, he pointed out that "we also face th world-wide problems of peace, which no one ca say are less serious than the problems of wa Never was it more important to furnish a peop with all the facts . . . to furnish them in a respo sible, courageous and fair manner."

Mr. Paley served with the Office of War Info mation as Chief of Radio at Supreme Headqua ters Allied Expeditional Forces and as a colon in the Army and Deputy Chief of all activiti within the Psychological Warfare Division o SHAEF.

"The Bells of St. Mary's" Booked by Music Hall

"The Bells of St. Mary's," Leo McCarey's firs Rainbow Production, which RKO is releasing wit Bing Crosby and Ingrid Bergman in the leadin roles, will be the holiday season attraction at Ne York's Radio City Music Hall, it was announce this week by G. S. Eyssell, president and manag ing director. Mr. McCarey produced and directe wrote the original story and collaborated on th screen play with Dudley Nichols.

Astor Begins Production In New Jersey Studios

Astor Productions, Inc., started production o its first all-colored cast picture at the America Studios in New Jersey on October 30. The titl of the new subject is "Tall, Tan And Terrific," and stars Mantan Moreland. Circuits of colore theatres in the South have booked the film solid fo Christmas week.

Returns to Filmack

Bernard Mack, who took a leave of absence t join the armed forces, has returned to Filmac Trailer Company, Chicago, with an assignment i the production department.

A GREAT CAMPAIGN TO SELL!

13 SHORT SUBJECTS *For You!*

THE MARCH OF TIME
20th CENTURY FOX
PRODUCED BY THE EDITORS OF TIME

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Each one reaching 25 million ticket-buyers!

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Each issue . . . to announce The March of Time along with your feature program. . . . Tops in seat-selling!

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Subjects which stores, groups, newspapers everywhere are glad to pre-sell FOR YOU!

THE MARCH OF TIME

LET'S FINISH THE JOB! VICTORY

EVERY FOUR WEEKS . . .

20th

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

SONG TO REMEMBER, A: Merle Oberon, Paul Muni—A Sunday feature which pleased my higher type patrons. A wonderful picture with excellent music and beautiful Technicolor. Wilde is a great actor. Played Oct. 14.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

Metro-Goldwyn-Mayer

AMERICAN ROMANCE, AN: Brian Donlevy, Ann Richards—Another good show in Technicolor. You can't go wrong by playing this one. Played Sunday, Monday, Sept. 23, 24.—Fred Flanagan, Moon Theatre, Stratton, Colo. Small town patronage.

BARBARY COAST GENT: Wallace Beery, Binnie Barnes—A good show for a small town. No kicks. Play it. Played Saturday, Sunday, Sept. 15, 16.—Fred Flanagan, Moon Theatre, Stratton, Colo. Small town patronage.

CLOCK, THE: Judy Garland, Robert Walker—Contrary to any and all adverse criticism our patrons turned out well to see this picture. There was enough comedy to get them laughing and plenty of drama. The only objection we found was that the conclusion was long drawn out. It was too hard to keep the kids in their seats. Played Wednesday, Thursday, Oct. 10, 11.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

GENTLE ANNIE: James Craig, Donna Reed—This was a good drawing picture and pleased my customers very much. It has the four necessary requisites, namely, some shooting, some action, comedy and romance. Played Friday, Oct. 12.—J. L. Thayer, Raymond Theatre, Raymond, N. H. Small town patronage.

KEEP YOUR POWDER DRY: Lana Turner, Susan Peters, Laraine Day—Quite a nice evening's entertainment. It is a good story about our lady soldiers, of whom we have quite a few. Their troubles and trials are quite thrilling in places. Play this one if you haven't done so already. Played Tuesday, Oct. 16.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

LOST IN A HAREM: Abbott and Costello—Leo sure misfired in this one. Without a doubt this is the poorest Abbott and Costello that we have ever shown. Plenty of walkouts and complaints. If you haven't already played this, skip it and take something else. Played Thursday, Friday, Oct. 4, 5.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Can.

MARRIAGE IS A PRIVATE AFFAIR: Lana Turner, John Hodiak—Some liked it and some didn't. As far as I could see, it is just an average program picture with Lana Turner thrown in to draw the customers. Fair box office receipts. Played Thursday, Friday, Sept. 27, 28.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Can.

MRS. PARKINGTON: Greer Garson, Walter Pidgeon—Lay off this one, if you are a small town exhibitor. It certainly hurt us. Played Saturday, Sunday, Sept. 29, 30.—Fred Flanagan, Moon Theatre, Stratton, Colo. Small town patronage.

NATIONAL VELVET: Mickey Rooney, Jackie Jenkins—It should be rated as one of the finest. We played it to capacity. Everyone praised it on the way out. We need a picture as good as this occasionally to keep our morale from a blackout. Played Friday, Aug. 31.—J. L. Thayer, Raymond Theatre, Raymond, N. H. Small town patronage.

THIN MAN GOES HOME, THE: William Powell, Myrna Loy—These two stars playing together need no recommendation to exhibitors as we can always depend on a good account from them. I played this very late but it was good and I was told so, which is some change for an exhibitor. You can't go wrong with this one for good entertainment. Played Monday, Oct. 9.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

WHITE CLIFFS OF DOVER, THE: Irene Dunne, Roddy MacDowall—This picture is solid entertainment all the way through. Beautifully acted and a good story. Audiences very apprcciative. Box office good. This feature can stand up anywhere. Played Monday, Tuesday, Sept. 17, 18.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Can.

Monogram

LEAVE IT TO THE IRISH: James Dunn, Wanda McKay—We doubled this with "Range Law" to good business. There are lots of laughs in "Leave It to the Irish." The pictures were bought right so we made some money. Played Friday, Saturday, Oct. 12, 13.—Fred Flanagan, Moon Theatre, Stratton, Colo.

RANGE LAW: Johnny Mack Brown—A good shoot 'em up Western. Played with "Leave It to the Irish." Played Friday, Saturday, Oct. 12, 13.—Fred Flanagan, Moon Theatre, Stratton, Colo.

Paramount

FOR WHOM THE BELL TOLLS: Gary Cooper, Ingrid Bergman—This Technicolor extravaganza has almost universal appeal. Played to capacity business the first night and to well above average business the other two nights. The direction throughout the picture is superb and the audience can forget easily the length of the picture because of the smooth continuity. The entire cast gave a wonderful portrayal of the plot. This is conclusive proof of the meticulous care given to every detail of transferring the printed pages to Technicolor celluloid. Cooper is always good. My personal opinion of Miss Bergman as Maria is this: it is the greatest acting I have ever seen. Played Tuesday-Thursday, Oct. 16-18.—Walter Carroll Hall, Lyric Theatre, Gaithersburg, Md. Rural and small town patronage.

NORTHWEST MOUNTED POLICE: Gary Cooper, Madeleine Carroll—Reissues do not, as a rule, bring out the crowd. This proved to be the exception. It was well attended and, of course, the picture is one of the finest. Played Tuesday, Oct. 9.—J. L. Thayer, Raymond Theatre, Raymond, N. H. Small town patronage.

OUT OF THIS WORLD: Eddie Bracken, Diana Lynn—Paramount did a good job on this one. It is just streamlined with good entertainment. It is tremendously funny. Patrons will come out smiling and pleased. I should rate it up with the best. Played Friday, Sept. 28.—J. L. Thayer, Raymond Theatre, Raymond, N. H. Small town patronage.

RKO Radio

BACK TO BATAAN: John Wayne, Philip Ahn—I thought people were through with war pictures but they came out good for this one and they were all pleased. I recommend this to any exhibitor. Played Sunday, Monday, Oct. 7, 8.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PAN-AMERICANA: Philip Terry, Audrey Long—A good musical show with a weak cast. Business was average. Played Tuesday, Oct. 9.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Republic

BELLS OF ROSARITA: Roy Rogers, Gabby Hayes—As usual, this class of feature brings the house records up. This is among the better class of the Rogers series. It is full of action and clean entertainment. As we say these pay off the mortgages and make up for some of the poorer class of entertainment. Play it and bring in the country folks. Played Saturday, Oct. 6.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

FIGHTING SEABEES, THE: John Wayne, Susan Hayward—Played this late to good business. John Wayne is well liked here. Played Saturday, Sunday, Sept. 8, 9.—Fred Flanagan, Moon Theatre, Stratton, Colo. Small town patronage.

FLAME OF THE BARBARY COAST: John Wayne, Ann Dvorak—Business was off but this was not bad enetrtainment. True, there was nothing at all original in the entire picture, but it should satisfy where action films are popular. Played Sunday, Monday, Oct. 7, 8.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

FLAME OF THE BARBARY COAST: John Wayne, Ann Dvorak—This is a very fine entertaining picture. Seemed to please my customers 100 per cent. It should be rated as one of the better pictures of the year. Played Friday, Oct. 19.—J. L. Thayer, Raymond Theatre, Raymond, N. H. Small town patronage.

LONE TEXAS RANGER: Bill Elliott, Alice Fleming—When I have "Wild Bill" featured on my weekend program I'm well pleased as he is a great favorite with my fans. Only wish he made more pictures. Played Friday, Saturday, Oct. 12, 13.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

MAN FROM 'FRISCO: Michael O'Shea, Anne Shirley—This is the biggest surprise we have ever had. The old picture did very well. Don't let them sell it too high. Played Sunday, Monday, Oct. 14, 15.—Fred Flanagan, Moon Theatre, Stratton, Colo.

MAN FROM MUSIC MOUNTAIN: Roy Rogers—All of Gene's and Roy's pictures fill the house. Played Friday, Saturday, Oct. 5, 6.—Fred Flanagan, Moon Theatre, Stratton, Colo.

OREGON TRAIL: Sunset Carson, Peggy Stewart—Routine Western which did average business. Played Friday, Saturday, Oct. 12, 13.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Twentieth Century-Fox

BELL FOR ADANO, A: Gene Tierney, John Hodiak—This excellent picture caught us and the audience flat-footed. Few had read the book. The title was such that it did not indicate the type of picture, nor the quality of it. Hence, it did not get the play it so rightly deserved. —A. E. Hancock, Columbia Theatre, Columbia City, Ind.

HANGOVER SQUARE: Laird Cregar, Linda Darnell—This features does not have general appeal. Some customers praised it and some came twice to see it, but other customers walked out and condemned it. Certainly well acted but it is doubtful if it is a good box office picture for a small town. Our receipts were fair. Played Thursday, Friday, Oct. 11, 12.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Can.

HUDSON'S BAY: Paul Muni, Gene Tierney—I picked up this old feature in place of current product. It still packs them in. Everyone liked it. Good print and good sound. Advise small exhibitors to play it for profits. Played Thursday, Friday, Sept. 20, 21.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Can.

WILSON: Alexander Knox, Charles Coburn—This opus did ordinary business. There was too much of it and too much election hullabaloo. A substantial reduction of the length would have helped it. I am not quarreling with the quality of the picture, except that it was too long. It was so long that quite a few of my customers did not sit through it. Maybe they were Republicans. The old songs helped a little but that was not enough.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

United Artists

BLOOD ON THE SUN: James Cagney, Sylvia Sidney—Played to an average audience. Cagney superb in his role. As for Miss Sidney I can't say much for her comeback. An interesting and well produced picture. Played Monday, Tuesday, Oct. 8, 9.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

Universal

BOWERY TO BROADWAY: Contract Players—A surprise package. Here is a top musical which failed to draw but pleased all who came. Wish us "little guys" could afford to preview pictures so we could have something to go on when selling them. Played Saturday, Sunday, Oct. 13, 14.—Johnnie Hynes, Community Theatre, Conde, S. D.

COBRA WOMAN: Jon Hall, Maria Montez—A good show in Technicolor. The people raved about it. Play it by all means. Played Friday, Saturday, Sept. 21, 22.—Fred Flanagan, Moon Theatre, Stratton, Colo. Small town patronage.

FRISCO SAL: Turhan Bey, Susanna Foster—Played on a double feature program to a pleased audience. Could have stood alone as it was very good. Played Friday, Saturday, Oct. 12, 13.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

HONEYMOON AHEAD: Allan Jones, Grace McDonald—Used on second half of double bill. Jones very good. Played Friday, Saturday, Oct. 12, 13.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

NAUGHTY NINETIES, THE: Abbott and Costello—A corny comedy which pleased above average business.

(Continued on following page)

(Continued from preceding page)

ed Sunday, Monday, Oct. 7, 8.—E. M. Freiburger, mount Theatre, Dewey, Okla. Small town patronage.

ANTOM LADY: Ella Raines, Franchot Tone—Small e on Sunday. Nothing on Monday. Not a bad pic- but no draw. Played Sunday, Monday, Oct. 7, 8.— Flanagan, Moon Theatre, Stratton, Colo.

E MY LAWYER: Olsen and Johnson, Grace Mc- ald—This was the only one of these pictures that went for us. The acrobats were very good. Played Fri- Saturday, Oct. 12, 13.—A. C. Edwards, Winema tre, Scotia, Cal. Small lumber town patronage.

E GETS HER MAN: Joan Davis, Leon Errol—Ter- Put them in the aisles. Good "kitty." Good busi- Everyone happy. Played Wednesday, Oct. 10.— nie Hynes, Community Theatre, Conde, S. D.

arner Bros.

ONFLICT: Humphrey Bogart, Alexis Smith—A pic- of this type doesn't draw for me. I thought it a d suspense picture with Bogart at his peak. Played nesday, Thursday, Oct. 10, 11.—J. C. Balkcom, Jr., Theatre, Gray, Ga. General patronage.

ONFLICT: Humphrey Bogart, Alexis Smith—Bogart ompletely miscast in this one. The story is not so either. It is low in entertainment value. I hope will not hurt this 100 per cent box office star in more of this kind of picture. Played Friday, Oct. 5.— . Thayer, Raymond Theatre, Raymond, N. H. Small n patronage.

SCAPE IN THE DESERT: Helmut Dantine, Philip n—Not a big box office draw. If you can get them hey will like it. It will keep the audience interested plenty of action and thrills. Played Tuesday, Oct. -J. L. Thayer, Raymond Theatre, Raymond, N. H. ll town patronage.

OD IS MY CO-PILOT: Dennis Morgan, Raymond ssey—One of the best airplane stories from this or any r studio. It is a grand story of the exploits of the Force in the Chinese theatre of war. It is very ex- g and there is wonderful photography of the plane k in the air. There is exceptional entertainment in class production. Played Saturday, Oct. 30.—A. L. e, Bengough Theatre, Bengough, Sask., Can.

ORN BLOWS AT MIDNIGHT, THE: Jack Benny, xis Smith—This is O.K. for the Jack Benny fans. I ught it was very good. It did not bring in the cus- ers. The box office receipts were very low. Played sday, Oct. 2.—J. L. Thayer, Raymond Theatre, Ray- d, N. H. Small town patronage.

OUGHLY SPEAKING: My patrons seemed to enjoy s feature and had a number of good comments from Saturday night crowd. Played Saturday, Oct. 13.— L. Dove, Bengough Theatre, Bengough, Sask., Can.

hort Features

olumbia

OMMUNITY SING: When will Columbia make some h songs that the people know? Most of the songs these have never gained popularity. Wake up, Co- nbia.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga.

letro-Goldwyn-Mayer

ITY OF BRIGHAM YOUNG: Fitzpatrick Traveltalks These reels are always enjoyed by my patrons. They e them on tours of various parts of the country that st of us have never seen.—A. L. Dove, Bengough eatre, Bengough, Sask., Can.

PETE SMITH'S SPORTS QUIZ: Pete Smith Specialt s—One of the best Pete Smith Specialties.—A. R. Dakin, ce Lake Theatre, Bissett, Manitoba, Can.

PRIDE OF CREATION: Fitzpatrick Traveltalks—Just average travelogue in Technicolor about the Grand nyon.—A. R. Dakin, Rice Lake Theatre, Bissett, Mani- ba, Can.

SALT LAKE DIVERSIONS: Fitzpatrick Traveltalks— his is a good Traveltalk, putting accent on sports, such swimming in Salt Lake, skiing, auto racing on the ts, etc. Heard several favorable comments.—A. R. kin, Rice Lake Theatre, Bissett, Manitoba, Can.

KO Radio

DONALD'S CRIME: Walt Disney Cartoons—One of isney's best. Our house was in an uproar of laughter om start to finish. By all means play it.—A. R. Dakin, ice Lake Theatre, Bissett, Manitoba, Can.

SCHOOL FOR DOGS: Sportscope—Entertaining reel.— M. Freiburger, Paramount Theatre, Dewey, Okla.

wentieth Century-Fox

A WOLF'S TALE: Terrytoons—Good cartoon that was ell received.—A. R. Dakin, Rice Lake Theatre, Bissett, anitoba, Can.

BLUE GRASS GENTLEMEN: Sports Review—This is a swell short on the subject of horse raising and racing. 20th-Fox seems to have the knack of making these. Customers pleased.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Can.

MEMO TO BRITAIN: March of Time—This is on a par with most of the March of Times and did fairly well. —A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Can.

Universal

CROW CRAZY: Lantz Color Cartunes—Entertaining Technicolor cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Warner-Vitaphone

AMERICA, THE BEAUTIFUL: Technicolor Specials —A good two-reeler in beautiful color. Better than average Traveltalk.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

ARE ANIMALS ACTORS? Featurettes—Very good reel of trained animals.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

CONEY ISLAND HONEYMOON: Technicolor Specials —Twenty minutes of very good entertainment in Technicolor. I can recommend this one in the better short subject bracket.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

FRESH AIRDALE: Merrie Melodies Cartoons—A good color cartoon—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

WAGON WHEELS: Merrie Melodies cartoons—Amusing color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Serial

Republic

PURPLE MONSTER STRIKES: 15 Episodes—This new serial is starting off nicely and looks like a winner.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Short Product in First Run Houses

NEW YORK—Week of October 29

ASTOR: Dog Watch ..... ***RKO***
Feature: Wonder Man ..... RKO

CAPITOL: The Greot Americon Mug ..... ***MGM***
Hollywood Victory Coravon ..... ***WAC***
Feature: Kiss and Tell ..... Columbia

CRITERION: Flirty Birdie ..... ***MGM***
Hollywood Victory Caravan ..... ***WAC***
Feature: Guest Wife ..... United Artists

GLOBE: Hollywood Victory Corovon ..... ***WAC***
Feature: Story of G.I. Joe ..... United Artists

HOLLYWOOD: Hore Conditioned ..... ***Vitophone***
Hollywood Victory Carovon ..... ***WAC***
Feature: Rhapsody in Blue ..... Warner Bros.

PARAMOUNT: What a Picnic ..... ***Paromount***
Popular Science, No. 1 ..... ***Poramount***
Lamb in a Jom ..... ***Poromount***
Feature: Duffy's Tavern ..... Paramount

RIALTO: Unusuol Occupotions ..... ***Poramount***
Hockey Homicide ..... ***RKO***
Feature: Pursuit to Algiers ..... Universal

RIVOLI: Jasper and the Beonstalk ..... ***Poromount***
Feature: Love Letters ..... Paramount

ROXY: Who's Who in the Jungle ..... ***20th Cent.-Fox***
Americon Beouty (March of Time) ..... ***20th Cent.-Fox***
Feature: And Then There Were None ..... 20th Cent.-Fox

STRAND: Fresh Airdole ..... ***Vitophone***
Hollywood Victory Corovon ..... ***WAC***
Feature: Mildred Pierce ..... Warner Bros.

CHICAGO—Week of October 29

APOLLO: Victory Bond Corovon ..... ***WAC***
Feature: Her Highness and the Bellboy ..... MGM

GARRICK: You Hit the Spot ..... ***Poromount***
Feature: The House on 92nd Street ..... 20th Cent.-Fox

GRAND: Victory Bond Corovon ..... ***WAC***
Features: Born for Trouble ..... Warner Bros.
It All Came True ..... Warner Bros.

ORIENTAL: Victory Bond Corovan ..... ***WAC***
Feature: Guest Wife ..... United Artists

PALACE: Victory Bond Corovan ..... ***WAC***
Feature: This Love of Ours ..... Universal

ROOSEVELT: Victory Bond Corovon ..... ***WAC***
Feature: State Fair ..... 20th Cent.-Fox

STATE LAKE: Victory Bond Carovon ..... ***WAC***
Feature: Rhapsody in Blue ..... Warner Bros.

UNITED ARTISTS: Footboll Thrills of 1944 ..... ***MGM***
Victory Bond Corovon ..... ***WAC***
Feature: Our Vines Have Tender Grapes ..... MGM

WOODS: Hep-Cot Serenode ..... ***Sack***
Victory Bond Corovon ..... ***WAC***
Where the Pest Begins ..... ***Columbia***
Feature: Johnny Angel ..... RKO

Yorke Completes Subject On Health Checkup

"Lease on Life," a 25-minute documentary emphasizing the importance of regular health checkups, has been produced by Emerson Yorke Studio, New York, as the first of its post-war product. Since 1941 the studio has devoted its facilities and personnel exclusively to the production of training films for the war effort.

Sponsored by the National Tuberculosis Association, the subject, which stars Gene Lockhart and Mary Priestly Morrison, was produced as the result of a questionnaire on film requirements directed by the association to its field officers. It will be distributed in 35mm and 16mm on a non-profit basis by NTA via its affiliated associations throughout the country.

Under Mr. Yorke's direction the film aims at awakening an intelligent health consciousness by centering its story around the Jones Family, showing what they do to stay well and prevent unnecessary sickness. Having good camerawork and crisp narration, it is a timely, educational and engrossing subject.

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: "Lawless Empire" and "The Lost Trail." In Class A-II, unobjectionable for adults, were "Don't Fence Me In," "My Name Is Julia Ross" and "People Are Funny." In Class B, unobjectionable in part, were "Kitty," which displays a lack of adequate moral compensation," and "Love on a Dole," which presents a "sinful course of conduct."

Metropolitan Youth Council Study Six MGM Shorts

A group study of documentary and other informative films was inaugurated October 25 by the Motion Picture Wing of the Metropolitan Youth Council, at a meeting at Hunter College, New York, before which Iris Barry, curator of the Museum of Modern Art Film Library, outlined progress made in the field during the war and indicated the potentialities for expansion along that line. At the meeting six MGM shorts were screened for the purpose of evaluating the progress made in industry produced subjects. The shorts were one each of the following MGM series: "Crime Does Not Pay," "Pete Smith Specialty," "Passing Parade," "Miniature," "MGM Cartoons," "Fitzpatrick Traveltalks."

Douglas Fairbanks to Attend Picture Pioneers Dinner

Commander Douglas Fairbanks, Jr., recipient of the Picture Pioneers' Scroll of Honor last year, will be guest of honor, with Mayor Fiorello LaGuardia of New York, at the Picture Pioneers Annual Harvest Dinner to be held at the Waldorf-Astoria Hotel November 28. Commander Fairbanks announced his intention to attend the dinner in a letter to Harry Buckley, a member of the executive committee.

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 July 31, 1945.

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.

MILDRED PIERCE (WB)

First Report:

Total Gross Tabulated	$532,800
Comparative Average Gross	424,400
Over-all Performance	125.5%

CINCINNATI—RKO Albee	119.4%
DENVER—Denver	115.2%
(DB) Senorita from the West (Univ.)	
DENVER—Esquire	121.5%
(DB) Senorita from the West (Univ.)	
DENVER—Webber	127.4%
(DB) Senorita from the West (Univ.)	
LOS ANGELES—Warner's Downtown, 1st week	154.2%
LOS ANGELES—Warner's Downtown, 2nd week	116.9%
LOS ANGELES—Warner's Hollywood, 1st week	174.8%
LOS ANGELES—Warner's Hollywood, 2nd week	115.3%
LOS ANGELES—Warner's Wiltern, 1st week	179.6%
LOS ANGELES—Warner's Wiltern, 2nd week	126.0%
NEW YORK—Strand, 1st week	130.1%
(SA) Russ Morgan's Orchestra	
NEW YORK—Strand, 2nd week	111.1%
(SA) Russ Morgan's Orchestra	
NEW YORK—Strand, 3rd week	111.5%
(SA) Russ Morgan's Orchestra	
NEW YORK—Strand, 4th week	104.0%
(SA) Russ Morgan's Orchestra	
PHILADELPHIA—Boyd	173.2%
SAN FRANCISCO—Warfield, 1st week	143.4%
SAN FRANCISCO—Warfield, 2nd week	107.5%

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PRIDE OF THE MARINES (WB)

Final Report:

Total Gross Tabulated	$1,156,400
Comparative Average Gross	1,063,000
Over-all Performance	108.7%

BALTIMORE—Stanley, 1st week	121.3%
BALTIMORE—Stanley, 2nd week	76.9%
BOSTON—Metropolitan, 1st week	96.6%
BOSTON—Metropolitan, 2nd week	52.0%
BOSTON—Fenway, MO 1st week	81.3%
(DB) Scotland Yard Investigator (Rep.)	
BUFFALO—Buffalo	107.3%
BUFFALO—Hippodrome, MO 1st week	128.3%
CHICAGO—Roosevelt, 1st week	113.6%
CHICAGO—Roosevelt, 2nd week	80.0%
CINCINNATI—RKO Albee	119.4%
CINCINNATI—RKO Grand, MO 1st week	102.6%
CLEVELAND—Warner's Hippodrome	122.9%
CLEVELAND—RKO Allen, MO 1st week	110.7%
CLEVELAND—Warner's Lake, MO 2nd week	121.2%
DENVER—Denver	85.4%
(DB) Tell It To a Star (Rep.)	
DENVER—Esquire	86.2%
(DB) Tell It To a Star (Rep.)	
DENVER—Webber	56.5%
(DB) Tell It To a Star (Rep.)	
DENVER—Aladdin, MO 1st week	112.0%
(DB) Tell It To a Star (Rep.)	
INDIANAPOLIS—Indiana	96.4%
(DB) Beautiful Cheat (Univ.)	
INDIANAPOLIS—Lyric, MO 1st week	78.1%
(DB) Beautiful Cheat (Univ.)	
LOS ANGELES—Warner's Downtown, 1st week	143.6%
LOS ANGELES—Warner's Downtown, 2nd week	98.4%
LOS ANGELES—Warner's Downtown, 3rd week	85.1%
LOS ANGELES—Warner's Hollywood, 1st week	139.1%
LOS ANGELES—Warner's Hollywood, 2nd week	83.9%
LOS ANGELES—Warner's Hollywood, 3rd week	62.9%
LOS ANGELES—Warner's Wiltern, 1st week	146.3%
LOS ANGELES—Warner's Wiltern, 2nd week	98.4%
LOS ANGELES—Warner's Wiltern, 3rd week	65.0%
MILWAUKEE—Warner	109.5%
(DB) Tell It To a Star (Rep.)	
MILWAUKEE—Alhambra, MO 1st week	84.0%
(DB) Tell It To a Star (Rep.)	
NEW YORK—Strand, 1st week	131.9%
(SA) Charlie Barnet's Orchestra	
NEW YORK—Strand, 2nd week	130.1%
(SA) Charlie Barnet's Orchestra	
NEW YORK—Strand, 3rd week	111.5%
(SA) Charlie Barnet's Orchestra	
NEW YORK—Strand, 4th week	83.6%
(SA) Charlie Barnet's Orchestra	
NEW YORK—Strand, 5th week	83.6%
(SA) Charlie Barnet's Orchestra	
OMAHA—Paramount	91.3%
PHILADELPHIA—Mastbaum, 1st week	234.7%
PHILADELPHIA—Mastbaum, 2nd week	186.9%
PHILADELPHIA—Mastbaum, 3rd week	121.7%
PHILADELPHIA—Mastbaum, 4th week	86.9%
PHILADELPHIA—Arcadia, MO 1st week	104.8%
PHILADELPHIA—Arcadia, MO 2nd week	93.5%
PITTSBURGH—Stanley, 1st week	156.4%
PITTSBURGH—Stanley, 2nd week	156.4%
PITTSBURGH—Warner, MO 1st week	121.8%
PITTSBURGH—Ritz, MO 2nd week	94.7%
PROVIDENCE—Majestic, 1st week	120.5%
PROVIDENCE—Majestic, 2nd week	85.1%
SAN FRANCISCO—Paramount	138.0%
(DB) Gangs of the Waterfront (Rep.)	
SAN FRANCISCO—Paramount, 2nd week	99.1%
(DB) Gangs of the Waterfront (Rep.)	
SAN FRANCISCO—State, MO 1st week	83.9%
(DB) Gangs of the Waterfront (Rep.)	
ST. LOUIS—Fox	120.2%
(DB) Tell It To a Star (Rep.)	
TORONTO—Eglinton	120.0%
TORONTO—Tivoli	122.5%
WASHINGTON—Earle	113.2%
WASHINGTON—Metropolitan, MO 1st week	88.2%

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THE HOUSE ON 92ND STREET (20th-Fox)

First Report:

Total Gross Tabulated	$595,200
Comparative Average Gross	482,600
Over-all Performance	123.3%

BALTIMORE—Century	104.0%
BOSTON—Fenway	93.0%
(DB) Captain Tugboat Annie (Rep.)	
BOSTON—Paramount	122.4%
(DB) Captain Tugboat Annie (Rep.)	
CHICAGO—Garrick	198.1%
CINCINNATI—RKO Palace	105.2%
CINCINNATI—RKO Lyric, MO 1st week	125.0%
KANSAS CITY—Esquire	87.3%
KANSAS CITY—Uptown	104.8%
LOS ANGELES—Chinese	122.6%
LOS ANGELES—Uptown	134.9%
NEW YORK—Roxy, 1st week	136.7%
(SA) Copacabana Revue, Rosario and Antonio, others	
NEW YORK—Roxy, 2nd week	121.0%
(SA) Copacabana Revue, Rosario and Antonio, others	
NEW YORK—Roxy, 3rd week	127.7%
(SA) Copacabana Revue, Rosario and Antonio, others	
NEW YORK—Roxy, 4th week	104.1%
(SA) Copacabana Revue, Rosario and Antonio, others	
PHILADELPHIA—Fox	158.3%
ST. LOUIS—Fox	120.2%
(DB) The Woman in Green (Univ.)	

•

JOHNNY ANGEL (RKO)

First Report:

Total Gross Tabulated	$236,800
Comparative Average Gross	194,500
Over-all Performance	121.7%

BALTIMORE—Hippodrome	103.8%
(SA) Vaudeville	
BUFFALO—20th Century, 1st week	146.3%
(DB) Mama Loves Papa (RKO)	
BUFFALO—20th Century, 2nd week	84.5%
(DB) Mama Loves Papa (RKO)	
CHICAGO—Woods, 1st week	166.6%
CHICAGO—Woods, 2nd week	153.3%
CHICAGO—Woods, 3rd week	110.0%
CHICAGO—Woods, 4th week	80.0%
CINCINNATI—RKO Albee	149.2%
CINCINNATI—RKO Grand, MO 1st week	115.3%
CINCINNATI—RKO Lyric, MO 2nd week	86.1%
OMAHA—Brandeis	112.8%
(DB) Mama Loves Papa (RKO)	
SAN FRANCISCO—Golden Gate, 1st week	130.6%
(SA) Vaudeville	
SAN FRANCISCO—Golden Gate, 2nd week	110.0%
(SA) Vaudeville	

Rationing of Raw Stock Ended for Mexican Studios

by LUIS. BECERRA CELIS
in Mexico City

Mexican producers are to have all the raw stock they need, within reason, and with the strict stipulation that the supplies shall not be shipped to places that are still under strict rationing of raw film because of international policy.

Such is the encouraging news from the cinematographic supervision department of the Ministry of the Interior which controls raw stock supplies and distribution. Producers and picture companies have been officially advised of this lifting of rationing of raw stock, made necessary by war conditions which had caused the industry much worry and had, for a time, held down production. All producers need do now to get ample raw stock is to give the department an account of what they intend to do with it.

Producers say that with abundant raw stock they will be able to push to full completion their programs, some of which are very ambitious. The change in the raw stock supply situation, it is learned, will enable the production of 64 specialties—tourist and artistic propaganda pictures. The department, however, has instructed its inspectors to see to it that all raw stock it supplies will be used exclusively in Mexico and that none of it goes to markets that are still being rationed.

▽

Clasa Films, one of Mexico's largest producers, won a precedent-making lawsuit when the National Supreme Court granted it orders restraining the Ministry of Finance from collecting various business taxes, including those on production. The court upheld Clasa's argument that a special Presidential decree had exempted it from paying these taxes because it is a factor in stimulating the Mexican cinematographic industry.

▽

Local exhibitors are tasting their bitterest dose of labor grief with the threat of section one (producers, distributors and exhibitors employees) of the National Cinematographic Industry Workers Union to start November 5 a staggered strike that would close all theatres here, unless pay increases of from 30 to 50 per cent are granted. The Federal Board of Conciliation and Arbitration is striving to avert the strike, which also includes a movement against several radio stations.

The employees threaten to close one first run and eight subsequent run theatres, with shutdowns of all other theatres in town, a total of 76, day by day, at the rate of from six to 10 per day, then start closing the radio stations November 12.

▽

Production of comic shorts and serious documentaries is the object of a company, Tin Tan Films, organized here by a German, G. Valdez, who as "Tin-Tan," a zoot suit comedian, has been a sensation on Mexican stages and screens for the past three years.

▽

Mexican pictures are to lose their best comedian and biggest money-making actor, "Cantinflas," in private life, Mario Moreno, and vice-president of Posa Films, S.A., his exclusive producer, for a time. He is preparing to return to the stage, where he made his start, at the head of a big revue in a local playhouse early next year. This stage venture is to last far several months. Mr. Moreno has always done well in his stage ventures.

▽

Banks figure prominently among the stockholders of Producciones Mexico, S.A., a new and important producer. Among the largest stockholders of this company are the Banco Cinematografico, S.A., the industry's own bank; the Banco de America, S.A., a local capitalizing and savings bank, and Carlos Troullet, president of Films Mundiales, frontline producer.

Chairman of Producciones' board is Manual Gual Vidal, president of the Nacional Monte de Piedad (National Pawn Shop, the Americas' oldest institution of the kind, operating since 1775), which does a large banking business.

MANAGERS' ROUND TABLE

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

CHESTER FRIEDMAN, Editor — GERTRUDE MERRIAM, Associate Editor

To the Victor

Maybe you have sometimes wondered if it pays to report your theatre promotions to the Round Table. Maybe you have sometimes been tempted to really put your shoulder to the wheel and go after the recognition and honor accorded to the winners of Quigley Awards. Maybe you have sometimes wondered what, if anything, happens after a manager does win one of the Grand Awards Plaques for exceptional showmanship. Maybe this will help to determine the answers:

In 1941, Arnold Stoltz won the Silver Grand Award at the Avon theatre, Utica, N. Y. Shortly thereafter, Mr. Paul Lazarus, Jr., director of advertising, publicity and exploitation for United Artists, one of the Quigley Awards Committee of Judges, brought Mr. Stoltz to New York as the company's director of exploitation.

Recently, Mr. Stoltz became national director of advertising, publicity and exploitation for PRC. He was in need of a press-book editor, preferably a man who understood the exhibitor's advertising and exploitation needs, problems and economics.

So Mr. Stoltz selected a man with all of these qualifications — a theatreman who has proved he has the know-how not only to plan a comprehensive campaign, but the ability, ingenuity and resourcefulness to promote attractions consistently.

Next week, Mr. Stoltz will announce that Lige Brien, manager of the Enright theatre, Pittsburgh, winner of the Quigley Grand Awards in 1939 and 1944 and numerous intermediate Awards, will come to New York as press-sheet editor for PRC.

△ △ △

Hipper-Dipper* Ballyhoo

"Entertainment is our business" is the slogan of the Schine circuit managers as they prepare to embark on a period which will be devoted to "the hipper-dipper* type of ballyhoo, exploitation and advertising".

According to the latest manual prepared for the managers by Seymour Morris, circuit publicity director, in Gloversville, New York, the Schine men will henceforth place more accent on showmanship in an effort to retain the many new friendships established during the past war years.

With extra curricular duties easing up through the cessation of hostilities we trust that a larger number of the Schine managers will also be finding the time to re-activate their Round Table membership by passing along some of their "hipper-dipper" ideas for the attention of other showmen and in quest of the Quigley Awards.

* *Morrisese for super-duper.*

△ △ △

Perspective

The year was 1912. Adolph Zukor had brought the sensational four-reeler, "Queen Elizabeth", and launched the feature era. It was two years before the Strand theatre opened on Broadway. It was the year James F. Hodges, realty broker, promoter — man of vision — wrote his book, "Motion Picture Facts", explaining in full detail how the investor with small capital — albeit, a strong heart — "had an opportunity for making money on a scale seldom encountered in legitimate business".

Mr. Hodges' book, which turned up on this desk the other day, covered theatre business in that year from A to Z. He offered statistics, estimated probable income, explained how to convert a store, furnish, equip and operate a theatre, in addition to supplying lists of articles required, with prices and vendors, and supplied the exhibitor's breakdown of operating expenses. It is this latter schedule which might be of interest to the exhibitors of today.

An approximate estimate of expenses for a going theatre of 300 seats would be something like this: "Film, $25; Light and Power, $20; Heat, $5; Posters, $1; Extras, $5; Operator, $15; Janitor, $9; Doorman, $8; Ticket Seller, $6; Pianist, $12; Total, $106."

Receipts would average $40 daily, $100 on Sunday. By acting as manager himself, the owner could eliminate the additional expense of $5.

△ △ △

In this Corner

Frank Rosano of Fabian's St. George theatre, Staten Island, N. Y., has an unusual hobby for a theatre manager.

You've heard of managers who own the candy concessions in their theatres and you may know that we have a colleague who is the postmaster of his township during the daytime. Well, in addition to his duties at the St. George, Mr. Rosano manages a lightweight fighter.

Come to think of it, it's a swell idea. The publicity could have a restraining influence on juveniles who might be tempted to practise delinquency habits in the theatre. Besides, the fellow could always come in handy as a bodyguard.

—CHESTER FRIEDMAN

BALLYHOOS AND DISPLAYS

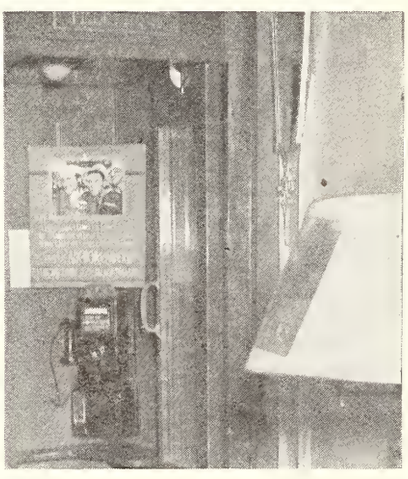
Lawrence Lehman, manager of the Orpheum, Kansas City, created this display for "Christmas in Connecticut". Motor animated the 24-sheet cutout.

Charles Taylor, publicity head for Shea's, Buffalo, N. Y. had this novel street ballyhoo plugging "State Fair" the Great Lakes theatre, with excellent results.

Right, A. C. Balducci built this permanent foyer display from material he found in a storage room at the Regent, Syracuse, N. Y.

At left, artist Paul Andrews created this novel "Duffy's Tavern" display with a real bar at the Grand, Atlanta.

Lobby display and street ballyhoo helped J. G. Samartano publicize his special Hallowe'en Show at the State, Providence, R. I.



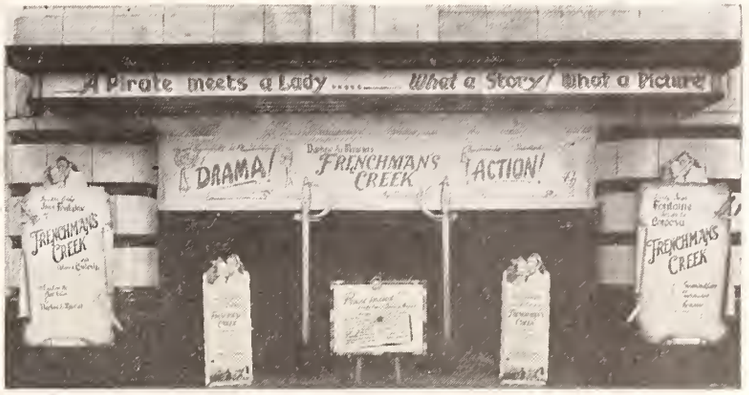
Phone booth at the Palace, Meriden, Conn., used by manager Mollie Stickles to announce "Anchor's Aweigh".

Street lamp-posts were utilized by Les Pollock to promote Hallowe'en Show at Loew's, Rochester. At right is the lobby setpiece announcing the show. These Hallowe'en Shows are an annual affair with Les.

EXPLOITATION

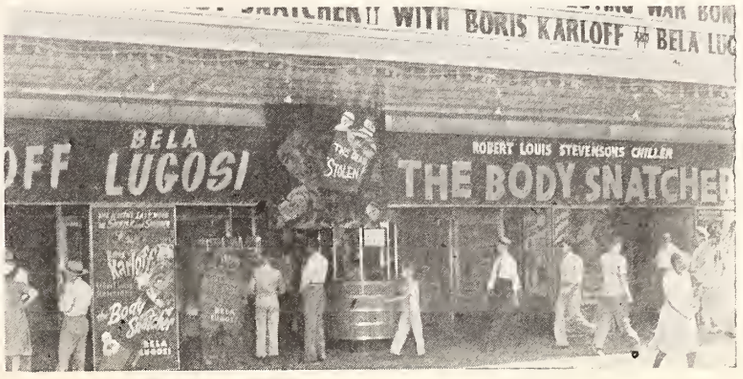
Bobby Soxers, members of the Sinatra and Van Johnson clubs, turned up at Loew's State in Boston as a publicity device for "Anchors Aweigh".

At left, one of several window displays utilized by manager Lee Conrad to publicize his "State Fair" date at the Embassy theatre, Johnstown, Pa.



At the Odeon theatre, Portsmouth, England, manager Patrick Reed recently engaged this eye-catching front (above) for "Frenchman's Creek". Below is an attractive lobby display he used for "Enchanted Cottage".

At right, all the gruesome details depicted in "The Body Snatcher" are played up to advantage in Louie Charninsky's front at the Rialto theatre in Dallas.



Lou Hart's campaign for "Rhapsody in Blue" at the Glove, Gloversville, New York, included some smart looking window displays, such as the one pictured above.

A. G. Nickols, manager of the Windsor in Chicago, offered free admission to see "Song to Remember" to patrons properly identifying Chopin's selections as played by this high school student, a talented violinist.

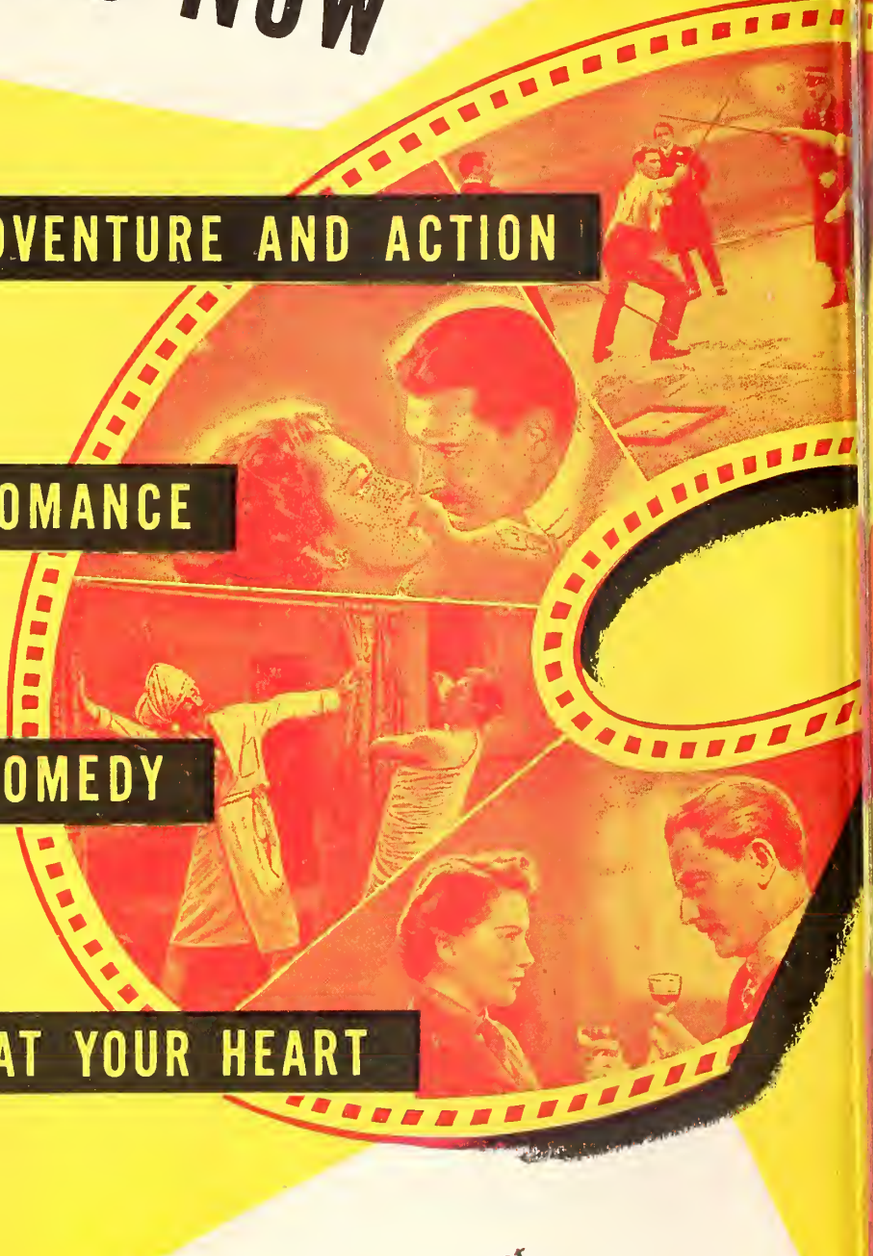
National Release Now

A PICTURE THAT HAS ADVENTURE AND ACTION

A PICTURE THAT HAS ROMANCE

A PICTURE THAT HAS COMEDY

A PICTURE THAT TUGS AT YOUR HEART



...here is ONE picture that combines the most popular elements of ALL pictures in a Technicolor masterpiece that is truly

BIG

and truly

BOXOFFICE!

NOW read

Colonel Blimp

G. C. F. *presents*

The Adventures Of

"COLONEL BLIMP"

in Technicolor

starring ANTON WALBROOK • ROGER LIVESEY

DEBORAH KERR

A Production of The Archers • Written, Produced and Directed by Michael Powell and Emeric Pressburger

Acclaimed

"AMONG THE ALL-TIME BEST MOVIES!"
— *N. Y. Post*

"IMPRESSIVE AND MAGNIFICENT!"
— *Independent*

"TOP-NOTCH ENTERTAINMENT!"
— *N. Y. News*

"A FILM NOT TO BE MISSED!"
— *PM*

"EXCELLENT!"
— *N. Y. Journal*

r bookings thru U. A.!

Schine Managers Active on School Promotions

With various showmen putting on their back-to-school campaigns, the Schine Circuit boys report their activities, which are good for repeats in any situation.

Bob Anthony, Piqua, Piqua, took advantage of the summer season coming to an end by tying in with the city playgrounds and recreational committee. They ran various contests at the playgrounds to select 200 winners, who were given tickets for the theatre, all paid for by the committee and Chamber of Commerce.

Pearl W. Bryant, Federalsburg, Md., tied the Long and Short Store and the Fox's 5c to $1 Stores to help her promote her Back-to-School Show. She also made a personal announcement from the stage on the Saturday before the party and used the public address system several other times when she had attractions that got kids' attendance.

Tony Anderson, Pontiac, Saranac Lake, promoted pads and pencils for every child that attended the show, and grand prizes were also promoted for contests.

Ray Corcoran, Auburn, Auburn, had a corking good tie-up with the Woolworth Company on his Back-to-School Show. He had pencils, pencil boxes, crayons, pads, erasers, etc. The prizes were put on display in the lobby for a week in advance and the store also gave him a large window display.

Reynold Wallach, Strand, Cumberland, is another manager that got a 5 and 10c store to cooperate in a very outstanding manner. McCrory's 5 and 10c store gave him 300 composition books and twelve grand prizes ranging from 79c to $1.95. McCrory's ran a large ad in the newspaper the day before the show and also carried signs in the store, and a large window display.

Merchant Buys Co-op Ad and Gives Tickets to Kids Free

John Palfi, Kent theatre, Kent, Ohio, tied his show in with the grand opening of the new Jack and Jill Shop. The merchant, in addition to running a full page ad, bought $50.00 worth of children's tickets to be given away with the purchases made at that store. He also furnished 20 expensive prizes to be awarded for the contests held on the stage.

Art Olivey, at the Malone, Malone, had the schools distribute heralds to every child. He also promoted 60 prizes from Newberry's and the store also gave him a 40 x 60 display in their window. The school supply counter was also decorated with displays and heralds were passed out with the purchases.

John Hack, at the Elmwood, Penn Yan, N. Y., tied up with J. J. Newberry and in addition had the Penn Yan Variety store, Western Auto Associate Store and Lane Drug Company. These merchants contributed $21.00 in merchandise to be given away as prizes for contests on the stage. A beauty contest for the girls was also held, in which a cash prize was awarded to the winner, and a pie-eating contest was held for the boys, also with a cash prize as an award.

Sweeney Promotes Baker for "Son of Lassie" Contest

Through an arrangement effected by Wayne Sweeney at the LaPorte, LaPorte, Ind., a local wholesale baker defrayed the entire cost of a "Son of Lassie Safety Contest," in addition to their purchasing a pedigreed collie puppy which was given away.

Three one-quarter page ads were used in the local daily starting 10 days in advance and two full page ads were carried in the Town Crier Shopping weekly two weeks ahead. Window streamers paid for by the baker were placed on 15 of their delivery trucks and drivers put an additional 150 in stores around the city.

For lobby attention a doghouse was planted and spotlighted with copy plugging the contest. Five thousand official entry blanks were distributed by local and county grocers; a special trailer run for the occasion and two downtown windows were landed with Friskie dealers.

Lee Gets Display at Fair

Harold Lee at the Babcock, Bath, N. Y., took advantage of the fair in his town when he was given permission to put a large display up in the fair house and advertise his coming attractions. This was Harold's way of putting over his New Show Season announcement.

Civic and Army Officials Aid Pittsburgh Date on "Glory"

This amphibious duck toured the streets of Pittsburgh as part of Ken Hoel's exploitation of "True Glory" at the Senator theatre.

Ken Hoel, publicity manager of the Senator, Pittsburgh, had the city going G.I. for "The True Glory," working in close cooperation with city officials and the local Army base.

Starting far in advance of opening with a screening and luncheon for the press and city dignitaries, Hoel garnered quantities of space by serving the lunch strictly G.I. style. Newspapers featured the stunt widely, and credit was given to the theatre and playdate.

Special events in the city were numerous. The local Chamber of Commerce sent 3,000 letters to its membership, urging that they attend the film and informing them of the exploitation campaign in progress and asking they give all possible cooperation to it.

Mayor Scully of Pittsburgh, in addition to attending the luncheon and asking civic officials and newspaper editors to cooperate in publicizing the film, proclaimed the first week of the run "True Glory" week and renamed Liberty Avenue, one of the city's main thoroughfares "True Glory Blvd." Forbes Field, home of the Pittsburgh Pirates, announced the opening at all games.

The Army supplied a 32-piece band for the opening, which was set for a half-hour show on station KQV prior to the opening. Plugs for the playdate were liberal.

Tie-ups with stores were numerous. The local Eastman Kodak outlet devoted a full window and extensive space on the inside to the opening; Flinn's Hobby Shop used a full window with blow-ups and stills, and ample credits. Snyder's Bookshop gave a full window, using the recently published "General Ike" as the tie-in, and Childs gave a tremendous amount of window space as well as counter display.

Mysterious Baby Contest For "Christmas in Connecticut"

Maurice M. Rubens of Great States Circuit outlined a Mysterious Baby Contest in connection with "Christmas in Connecticut." Procedure consisted of a tieup with a local photographer whereby free snapshots of youngsters would be taken and placed on display, with identification by number only, and prizes awarded to those judged winners. The prizes, including infants' wear and other items, to be promoted from cooperating merchants.

ALWAYS REMEMBER
FILMACK
FOR THE SPECIAL TRAILER
YOU WANT WHEN YOU WANT IT
SAME DAY SERVICE
FILMACK TRAILER CO. 1325 S. WABASH CHICAGO 5, ILL.

THE PICTURE WITH A BOX OFFICE TUG!

CAPTAIN TUGBOAT ANNIE... the blustering salt of the briny deep in the year's laughingest, seafaring comedy!

From stem to stern a shipload of fun, fights and frolic!

JANE DARWELL in

CAPTAIN TUGBOAT ANNIE

with EDGAR KENNEDY

and CHARLES GORDON • MANTAN MORELAND • PAMELA BLAKE
HARDIE ALBRIGHT • H. B. WARNER • SAUNDRA BERKOVA

Directed by PHIL ROSEN • Original Screen Play by GEORGE CALLAHAN • Based on Characters Created In The Saturday Evening Post Stories by NORMAN REILLY RAINE • Producer JAMES S. BURKETT

A Republic Picture

Store and Radio Tieups Landed By C. B. Taylor

For the opening of "Thrill of a Romance" at Shea's theatre, Buffalo, Charles B. Taylor arranged a tie-up with a department store and station WEBR, owned and operated by the *Courier-Express,* through which colored stills of Van Johnson were presented to the teen agers who attended the program, put on at the station.

Taxicabs carried a poster on the rear deck, announcing the attraction. These were changed to read "2nd Exciting Week," when attraction was held over.

There are thousands of Poles in and around Buffalo so Charlie went after that angle strong, getting co-operation from the Polish *Everybody's Daily.* This paper used a full page in color of Esther Williams. It also used a full page in black and white, featuring a five-column cut of Van and Esther.

There were some fine tie-up ads, including the Edwards department store which featured Esther Williams in an up-sweep bob and the Kleinhans store which used an ad featuring Van Johnson and taking the theme: "We can't promise that one of these suits will put you in the Van Johnson class," etc.

Charlie promoted a contest in *Everbody's Daily* through which readers were asked to design birthday cards in honor of Van's birthday, August 25. The contest brought in a flood of designs and poems and the paper plugged the stunt with several fine stories and photos of Johnson.

Shannon Distributes Fan Photos For "Thrill of a Romance"

To sell his date on "Thrill of a Romance" at the Columbia theatre, Sharon, Pa., Chuck Shannon used 1,000 fan photos of Van Johnson as a giveaway and promoted a special national ad which was planted the day before opening. Chuck also constructed a special marquee cutout using the six-sheet head cutout of Van which was mounted on heavy compo board with a flasher light behind one of the eyes to give the effect of winking.

For "Rhapsody in Blue," Shannon promoted three separate one-half radio programs which brought plugs for the picture and featured music by Gershwin. One thousand teaser stickers with picture title were planted about town; window cards were used and a special setpiece was used for the lobby consisting of Gershwin albums and records.

Conner's Christmas Lobby Aids "Christmas in Connecticut"

Two weeks in advance of "Christmas in Connecticut" at the Capital theatre, Madison, Wis., Marlowe Conner's lobby display depicted a Christmas package tied with ribbons. Jutting from the top of the box were cutouts of Morgan and Stanwyck from a six-sheet and back of that was a cutout Christmas tree decorated with lights and tinsel, plus stills.

A week ahead a 40 by 60 was displayed with copy: "The entire staff of the Capitol theatre staff wishes you a Merry Christmas in Connecticut and a happy how-do-you-do to Barbara Stanwyck and Dennis Morgan." Morgan's personal appearance in Madison at Truax Field five days before opening was the opening wedge which enabled Conner to ride herd on free publicity.

Invites Police To See "House On 92nd Street"

To boost "The House on 92nd Street" Lou Cohen, Loew's Poli, Hartford, Conn., and his assistants Sam Horwitz and Angela Corrado and Manager Fred Greenway, Loew's Palace and his student assistant Hollis Sweeney gained co-operation of the local F.B.I. chief and his associates, plus Chief of Police Michael J. Godfrey and State Police officials who were all invited to a special screening of the film.

Using numerous books on the F.B.I., accompanied by cards with copy and playdate on the film plus stills, arrangements were made for a window and counter display in leading book stores. The F.B.I. consented to a window in one of the empty downtown stores featuring different types of equipment used by them, and tying in with the film. Emphasis was placed on the fact that this is the first film made with the official co-operation of the F.B.I. and a 30x60 in the theatre lobby, featured a blow-up of the telegrram from J. Edgar Hoover to the 20th-Fox studio endorsing the film.

Lands Free Radio Plugs

Cohen netted eight courtesy announcements over WHTD, when the film was dramatized on "This Is Your F.B.I." radio program. For two weeks in advance the Loew's Poli miniature lobby stage was decorated with copy plus stills borrowed from the F.B.I. office. Eight Koppleman News Company trucks were bannered with advance copy and a tie-in set with all leading downtown cigar stores using window displays on Chesterfield cigarettes which features Signe Hasso with the playdate inserted on all copy. A fashion window plus a beauty salon co-op with the Rose Marie Salon was arranged on Signe Hasso.

Teaser copy was set in the classified ad section of the *Hartford Times* since the film's title contains the word "House" and so many people are seeking apartments in town. The paper presented guest tickets to readers who could name the most famous houses in Hartford and the *Times* featured a story that this film is so packed with suspense that no one will be seated during the last 10 minutes of each screening. For two weeks in advance, a 40x60 was set in the lobby with newspaper headlines on the atomic bomb, plus film copy.

"G.I. Joe" Reviewed By Editor for Harwell

Since John G. Green, editor of the Portsmouth (Ohio) *Times,* was interested in "G. I. Joe" because the correspondent had written for that paper, Bill Harwell at the Laroy theatre arranged for a private screening for the editor which resulted in an excellent review and spread in the paper. The review, which was written by Mr. Green, appeared in the paper the day before opening of the picture at the theatre.

Mortin Prints "Vine" Herald

As part of his advance publicity on "Our Vines Have Tender Grapes," Harold S. Mortin at Loew's State, Syracuse, distributed 10,000 green tinted heralds with copy reading: "I wish I had the talent to write an advertisement worthy of my next picture," etc., etc. This was followed by plugs for the date. In addition Hal arranged for an editorial in the *Post Standard.*

Tieups Highlight Upstate "Wonder Man" Openings

A tri-city opening of "Wonder Man" in upper New York state was staged by Claude Morris of the Goldwyn office, Bucky Harris, RKO Radio field exploiteer, ably assisted by John Gardner, manager of the Colony, Schenectady, C. Wilson of the Bijou, Troy, and W. Proctor of the Eagle, Albany.

For the engagement at the Eagle theatre, Albany, the newspaper campaign started seven days ahead, with the first ad an institutional to the effect that "Samuel Goldwyn, noted Hollywood producer, has selected the Eagle theatre in Albany for the first showing of 'Wonder Man', starring Danny Kaye."

The next day an ad appeared from the theatre, expressing its appreciation for having been chosen by Samuel Goldwyn for the premiere of "Wonder Man." This was followed by regular pictorial layouts and special copy, building up to a four column by 150 line striking advertisement.

A radio campaign was also used three days in advance of the engagement and following currently for the first week of the engagement. A full showing of twenty 24-sheets were posted in strategic spots, augmented by an antiquated street car decorated with two cutouts of Danny Kaye from the twenty-four sheet and 40 x 60 blow-ups of Kaye and Goldwyn Girls, plus large colored banners with selling copy.

Contest Nets Newspaper Space

A contest was also inaugurated with an exclusive men's store in search for Albany's "Wonder Man," chosen from returned service men. The store did extensive newspaper and radio advertising. The prize was $100 and a civilian outfit for the winner, the wardrobe contributed by the store. Citizens were asked to write in letters, not more than 50 words, on what man should be chosen the winner of the contest. Numerous window and story displays plus direct mail coverage had greatly aroused interest in the contest.

At the Bijou, in Troy, the campaign was augmented by the fact that a tie-up was made with the Fifth Avenue bus lines whereby everybody attending the performance was given a card good for one ride on the buses. A special front was also erected here and the opening handled in Hollywood premiere tradition.

In the case of the Colony, Schenectady, a campaign along the lines of those staged in Albany and Troy was put on here, augmented by the use of banners on the street car buses for two days in advance of the engagement.

Radio Heralds Date of "The Great John L."

Fifteen Adam Hat store window displays with ten music store windows in Los Angeles gave impetus to the exploitation campaign for "The Great John L." engagement at the United Artists, Wilshire, Guild and Four Star theatres.

In addition to spot announcements, radio plugged the picture on six separate broadcasts, including Jimmy Fidler, Elsa Maxwell, Ona Munson, George Fischer, Francis Scully and the "Queen for a Day" program.

Sports editors of the local papers were invited to the screening, and Greg McClure, star who interviewed McClure to produce a number of the picture, was introduced to the writers, over of newspaper breaks the following day.

Teen-age Fashion Show Sells "Junior Miss" for Blumberg

Giant display at Gimbel's Department Store in Philadelphia, which was promoted by Irv Blumberg, Warner's publicity director there, in connection with the date on "Junior Miss" at the Aldine theatre.

Through the efforts of Irving Blumberg, publicity director of Warner's theatres in Philadelphia, and Mike Weiss, Fox publicity director, for the date on "Junior Miss" arranged a tieup with Gimbel's Department Store and their "Tricks for Teens Club". This Club, with a membership of 12,000, is sponsored by "Calling All Girls" Magazine and has three or four meetings each season with entertainment and a fashion show from the store's high school shop.

Invitations were sent out to all club members, and the show was advertised in a feature ad inviting the girls to go to the shop for their tickets. Two shows were held, one at 11 a.m. and the other at 2 p.m. Announcement was also made at Gimbel's "Teentime Show" over Station KYW. Two windows were devoted exclusively to the tiein, using blowups of Peggy Ann Garner and a departmental display was also used.

Arrangements were made for an appointment telephone call to Peggy Ann in Hollywood, which was amplified so that all the girls attending the fashion show could hear the conversation. Door prizes of a sweater, similar to that worn by Peggy Ann in the picture, autographed photos of the star, makeup kits and other fine prizes were awarded.

Rosenthal Sets Radio Contest

In advance of "Our Vines Have Tender Grapes," Morris Rosenthal at the Loew-Poli theatre in New Haven tied up with retail stores handling Margaret O'Brien merchandise and landed window displays and signs in the stores. They also distributed heralds which were stuffed in sales packages.

A special screening was held for PTA, clergy and high school teachers, press and radio commentators. Radio coverage included a tieup with a local station which has a street broadcast every day. Questions were asked pertaining to the picture and guest tickets were given for the best answers to the best description of the meaning of the title.

Fitzsimmons Sells New Product

In connection with his campaign for selling his new product, Sam Fitzsimmons at the Ashland theatre, Medina, Ohio, sold a cooperative half-page ad which was tied in with five local merchants. Each of the stores also came through with window displays. In addition, Sam made up a large four by six foot display for the theatre lobby which carried both institutional and copy for coming attractions.

Ingenious Street Ballyhoos Utilized by Miss Stickles

Various tieups highlighted the campaign for "Our Vines Have Tender Grapes," which was put on by Mollie Stickles at the Palace theatre, Meriden, Conn. The Little Shop neted a fine full window displaying Margaret O'Brien fashions. The store cooperated in the printing and distribution of 5,000 coloring contest heralds and also shared in the prizes. Jepson's Bookshop came through with a window display featuring copies of the book and the local Sears displayed O'Brien, Jenkins' catalogue stills on their counters a week in advance.

A "Freckles" contest netted several stories and art breaks and all stressed the special kid show at the theatre. For street ballyhoo attention, Mollie dressed one of her ushers in farmer garb and had him push a lettered wheelbarrow around the streets two days ahead. The second ballyhoo consisted of two cutouts of O'Brien and Jenkins which were mounted on a platform in front of the theatre and kiddies were invited to step up and be photographed with the stars.

ADVERTISING— CREATIVE AND ORIGINAL

Pittsburgh Sun-Telegraph

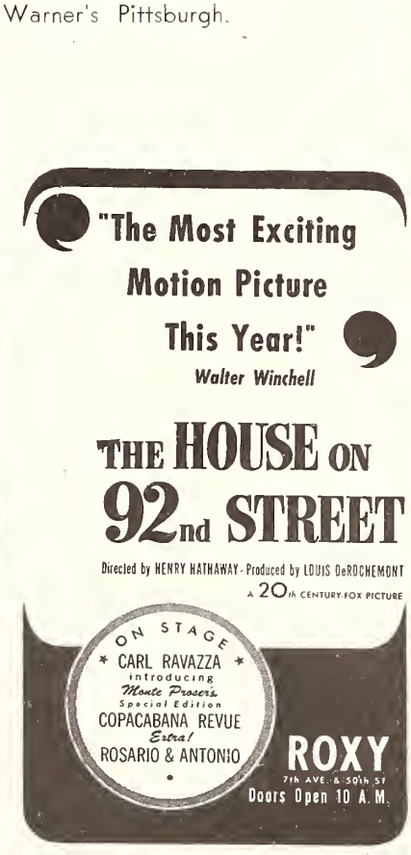
James J. Totman, ad manager, Warner's Pittsburgh. Art work by Herb Walton.

Toronto Star

James R. Nairn, publicity director, Famous Players Canadian Corp. Art work by Jack Barker.

Cleveland Plain Dealer

Hank Harold, advertising manager, RKO Theatres, Cleveland.



New York Times

Homer Harmon, publicity director, Roxy theatre, New York.

Des Moines Register

H. B. Lyon, manager, Des Moines theatre, Des Moines.

Wickwire Joins Safety Crusade

A crusade to save the lives and limbs of child cyclists was instituted by Bob Wickwire at e Webb Playhouse theatre, Wethersfield, onn., recently when scores of juvenile wheel- s pedaled to the theatre to attend a special reening to teach them how to ride in safety. hree lanes in the theatre's parking lot were arked off for special instruction and for in- pection. Assisting Police Chief William G. impson, who conceived the plan with the co- peration of the Affiliated Aetna Life Insur- nce Companies, was a large staff of policemen nd representatives of local civic organizations. Bicyclists were enrolled in the Safety eague and plans for a nationwide crusade ave been developed by the Aetna as a result "Ten Commandments for Bicyclists," writ- n by Chief Simpson. Alfred Y. Lytle, Aetna afety Education Department, announced that he progress of the program has given impetus a campaign which will be carried first to all onnecticut communities and then throughout he country.

May Utilizes Street Ballyhoo For "Thousand and One Nights"

A young man dressed in loud pajamas slept n a cot at numerous busy street intersections s part of Ed May's exploitation on "Thousand nd One Nights" at the Rosetta theatre in Miami. Copy over the cot read: "I'm catching p on my sleep to enjoy," etc. Crying towels ere distributed house to house, at restaurants nd store counters and carried effective tiein opy.

Another street bally was used by Ed for "The reat John L." Here a car would pull up at urbs and two lads dressed in boxing trunks nd professional gloves emerged and proceeded o put on a lively match. After crowds assem- led and third man stepped out of the car and nrolled a sign cloth banner reading "These oys are only playing; if you want to see real ction, see," etc.

MEMBERSHIP APPLICATION FOR MANAGERS' ROUND TABLE

1270 Sixth Avenue, New York 20, N. Y.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

Circuit .....

Absolutely No Dues or Fees

SHOWMEN PERSONALS

In New Posts: Hilliard Conway, assistant to Tom Bowyers, Odeon Theatres, Toronto, Canada. Christopher Joyce, recently from the Army, district manager for Interstate Theatres in Cape Cod to Provincetown, Mass., territory.

Harry Painter, general manager, Associated Theatres, Ltd., Toronto. John T. Howard, from the Navy to branch manager, Paramount, Detroit. Nat Blank, district supervisor, Alliance Theatre Circuit, Terre Haute, Ind.

Luther Carter, Grand and Rialto, Siloam Springs, Ark. William E. Schaffer, Orpheum and Royal, Atchison, Kansas. Frank Kennedy, Band Box, Neosha, Mo. Alfred H. Schmidt, Avon, Breeze, Ill. Thomas Bonk, Paramount, Chicago.

Anton Scibilia, Taft, Cincinnati. Elmer Koehler, Peru, Peru, Ill. Piu Pedrucci, Bond, Greenville, Ill. Don Wolf, Elkrader, Elkrader, Iowa. William Ahrens, Regent, Detroit. Don Morgan, Iowa, Lake City, Ia.

James Streicher, Ritz, Mansfield, O. David Mate, Embassy, Newark, N. J. Eleanor Stanton, Bloomfield, Birmingham, Mich. Holt ,Gewinner, Jr., publicity director for Lucas & Jenkins, Macon, Ga., succeeding Kathleen Lamb Whalen.

Returned Servicemen: Neal Houts, Ashland, Kansas City. Marvin Warren, Strand, Montgomery, Ala. John Maloney, Cosmo, Chicago. Robert Collier, Liberty, Libertyville, Ill. Leslie Gleason, La Grange, Chicago. Jim Barnes, Warner, Memphis.

Arthur Stern, Avon, Chicago. Lindy Kassul, Hub, Rochelle, Ill. Arthur Covilli, Lyric, Gillespie, Ill. Woodrow Proffer, Roxy, Ramse, Ill. Al Rubens, Strand, Toledo, O. Tom Novak, Oriel, Glencoe, Minn.

Assistant Managers: Rita Maltz, Bijou, New Haven, Conn. John D'Amato, Embassy, New Britain, Conn. Joseph Horanzy, Strand, New Britain, Conn. Herbert Hillman, College, New Haven. Joe Simon, Warner, Memphis. Hollis Sweeney, Strand, Waterbury, Conn. Al Lessow, Poli, Bridgeport.

Happy Birthday: Oscar F. Swanson, Victor Cornilliac, James J. Fenoglio, John G. Townsend, Mrs. Dorothy Flukes, Andrew Gorzo, John W. Shaffer, James A. Carey, Russell M. Hogue, Alec H. Hurwitz, H. Douglas Carpenter, W. Lee Byers.

J. S. McNeill, Carl Bechdel, John J. Cotter, Robert C. Bowman, Hinton Newsome, Sidney Schwartz, Ben Rosenberg, Edward R. Golden, Eddie G. Kane, Carmon Phillips, Lester Kolste, Milford H. Parker, Edwin Adler, Donald Seasholtz.

Arnold Stoltz, Ray O'Connell, Brewster Newton, Charles S. Edwards, Sydney Gottlieb, H. Ash, Alexander Otto, Al Lippe, Dominick Lucente, Harry Neun, Frank Murphy, Lt. Miles E. Myers, Anita L. Charette, William Exton, Leslie Paine, Raymond J. Mellien.

George L. Peppler, P. E. Fenelon, Frank H. Harrington, James E. Aaron, Lionel Hansher, Frank L. Cronon, E. E. Johnson.

Showmen's Calendar: December 2nd: Monroe Doctrine—1823. 3rd: Illinois became a state—1818. 8th: Eli Whitney born—1765 (Inventor of Cotton Gin). 12th: First Marconi Wireless across Atlantic—1901. 14th: Alabama admitted to Union—1819. 21st: Shortest day of year; Pilgrims landed at Plymouth Rock—1620. 25th: Christmas; Washington crossed the Delaware—1776. 28th: Iowa admitted—1846. 29th: Texas became a state—1845. 31st: New Year's Eve; West Virginia admitted—1862.

coming soon!...

Nationwide Premiere Announcement

Important theatres throughout the country are now installing THE VOICE OF THE THEATRE. *We will soon announce their names. Simultaneously, a national advertising campaign in leading movie magazines will bring the story of this new loudspeaker system to millions of fans.*

your patrons will expect this mark on your box-office.

This theatre is equipped with

The VOICE OF THE THEATRE

The Voice of the Theatre is available through:

THEATRE SUPPLY DEALERS SOUND SYSTEM MANUFACTURERS ALTEC REPRESENTATIVES *in the U. S.*

NORTHERN ELECTRIC CO. DOMINION SOUND EQUIPMENTS, LTD. WESTERN ELECTRIC EXPORT CORP. *in foreign countries*

ALTEC LANSING CORPORATION HOLLYWOOD - CALIFORNIA

CLASSIFIED ADVERTISING

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

7 YEARS' EXPERIENCE 16MM. EXHIBITION AND distribution. Wish position in or out of States. Can take charge entire circuits or libraries. Fluent Spanish. Age 31. BOX 1913, MOTION PICTURE HERALD.

PROJECTION REPAIRING—EX-SERVICEMAN seeks position with manufacturer or supply house. 15 years' experience. Prefer East. BOX 1917, MOTION PICTURE HERALD.

MANAGER, AVAILABLE, THOROUGHLY EXPERIenced. Now in New York. Go anywhere. BOX 1920, MOTION PICTURE HERALD.

MANAGER—AGE 45, NOW EMPLOYED, WISHES change. Thoroughly experienced in chain and independent operation. Capable buyer and booker. Excellent references. BOX 1919, MOTION PICTURE HERALD.

STUDIO EQUIPMENT

BELL & HOWELL PROFESSIONAL PRODUCTION outfit, consisting silenced single system Camera, 2 view finders, tripod, 3 lenses, blimp, double system recorder, 6-BH magazines, 3 motors, microphones, amplifiers, etc., complete $3,950; Background Projection outfit worth $10,000, $4,990. Send for catalog. S. O. S. CINEMA SUPPLY CORP., New York 18.

USED EQUIPMENT

EX-GI'S POSTWAR OPPORTUNITY — OPEN A theatre now — Complete Booth outfits — projectors, lamphouses, lens, new soundheads, motors, new amplifier, new speakers, soundscreen. Guaranteed one year — Powers, $1,050; Simplex, $1,500. Why buy more? S. O. S. CINEMA SUPPLY CORP., New York 18.

COMPLETE BOOTH EQUIPMENT INCLUDING sound system, lamps, Motiograph machines and rectifiers. Also one extra complete Weber sound system. Equipment in good operating condition. Offered at bargain prices. Inquire PALACE THEATRE, Montpelier, Ind.

YEAR'S WAIT FOR NEW CHAIRS, WE'RE TOLD—these are ready now: 185 Heywood-Wakefield heavy panel back, springless cushions, $4.95; 200 American heavy reupholstered panel back, reupholstered spring cushions, $5.95; 750 Irwin heavy panel back, spring cushion chairs, excellent, $6.95; 300 American veneer back, springless cushions, good $4.50; 520 American ¾" veneer back, 5-ply seats, $5.75; 800 American metal lined fully padded backs, spring cushions, rebuilt, reupholstered, $8.95; beautiful Cardinal red Leatherette, 52" wide, 100 yards per roll, $1.14 yard; cut lengths, $1.25. Wire for stock list. S. O. S. CINEMA SUPPLY CORP., New York 18.

NEW EQUIPMENT

BOX OFFICE BOWL HEATERS, $5.95; FLEXTONE plastic coated washable sound screens, 30½c square foot; Crystal Beaded, 44½c; sound Changeovers, $29.95; inside Color Lamps, 25/40W blue, 16½c; 30W Cinemaphone Amplifiers, $125; Soundheads, single sprocket, $91.25; Gyro Stabilizer, $282.50. Send for catalog. S. O. S. CINEMA SUPPLY CORP., New York 18.

THEATRES

WANTED TO LEASE WITH OPTION TO BUY, theatre or theatres in town up to 15,000 population. Must stand investigation. Not a bargain hunter. 300 CLIFTON AVE., Warwood, W. Va.

THEATRE WANTED BY INDIVIDUAL IN CITY OR country regardless of size. Lease or purchase. BOX 1916, MOTION PICTURE HERALD.

VETERAN WISHES TO PURCHASE OR LEASE small town theatre in New England. ROBINSON, Box 25, West Rutland, Vt.

THEATRE WANTED IN MIDWEST. CONFIDENtial. BOX 1918, MOTION PICTURE HERALD.

FOR SALE—THEATRE AND BUILDING 50x70 TWO story that enjoys steady payroll from iron mines, quarries and railroads. Adjacent to good farming and ranching. 275 seats. Must sell all. Retiring on account of health. T. TOMISKA, Star Theatre, Guernsey, Wyo.

TRUSTEES KNOX COUNTY MEMORIAL BUILDing, Mount Vernon, Ohio, will receive bids for lease Memorial theatre until noon, Monday, November 12. Information at Custodian's office. 1050 seats. Right reserved to reject any or all bids. Bids should be addressed: BID FOR THEATRE LEASE, Memorial Building Trustees, Mount Vernon, Ohio.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunity for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUTS, 1 TO 100 OR 1 TO 75, $2.25 per thousand, $20.00 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

BUSINESS OPPORTUNITY

OWNER RETIRING — WILL SELL BECAUSE OF age. Well diversified income producing property; entire business block fireproof construction, now renting. Post office, drug store, pool hall, restaurant, telephone office. Owner operates thirty room hotel, natural hot water baths; picture theatre, liquor store. Reasonable terms to right party. CHAS. F. RUMBAUGH, Pagosa Springs, Colo.

POPCORN

FINEST QUALITY PROCESSED POPCORN. BOXES, salt, seasoning. CORN POPPERS SUPPLY, 1722 Berkshire Rd., Columbus, Ohio.

EXCELLENT POPCORN $11.10 PER 100 LBS. FOR immediate delivery. Also popcorn salt and seasoning (points for seasoning), all size bags and 10c size cartons $6.50 Per M. Immediate delivery. POPPERS BOY PRODUCTS CO., 60 E. 13th St., Chicago.

MR. EXHIBITOR: FOR GREATER PROFITS USE Horn's new crop South American variety Popcorn. It pops crisp, tastes tender and delicious. $8.75 per 100 f.o.b. Oklahoma City, Okla., HORN SEED COMPANY.

SOUTH AMERICAN VARIETY JUMBO YELLOW Popcorn grown from Purdue University hybrid seed. Larger kernels, flavor rich, no hulls, quick popping. Sample on request. Immediate delivery. 500 pounds or less $9.25 cwt, more than 500 pounds, $8.75 cwt f.o.b. Hamburg, Ia. VOGEL AND SON POPCORN CO., Box 310, Hamburg, Ia.

HYBRID POPCORN! "IT POPS! IT'S DYNAmite!" $8.75 per cwt. 500 lbs. or more; $9.25 less than 500 lbs. Immediate delivery. VALENTINE TIDSWELL & COMPANY (established since 1908), Box 141, Arcanum, Ohio.

SIGN PAINTING

SIGN PAINTING; EASY WAY TO PAINT SIGNS. Use letter patterns. Avoid sloppy work, wasted time. No experience needed for expert work. Free sample. JOHN RAHN, 1329 Central Ave., Chicago 51.

SERVICES

FIRE EXTINGUISHERS AND DOOR CLOSERS. All types and sizes repaired. Mail to: MINNESOTA FIRE EXTINGUISHER CO., 2476 University Ave., St. Paul 4, Minn.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

MOTION PICTURE SOUND ENGINEERING. A "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. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

SOUND - TROUBLE - SHOOTING - CHARTS, THE little 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 booth complete without one. $1.00 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

Metro Adds New Action Pressbook

As a special aid to exhibitors who prefer "more action" in their promotional campaigns, MGM is now issuing a separate pressbook, devoted to "thrill copy," in addition to its regular pressbook. The "Showman's Extra Press Service" is intended for use in the wider areas of the nation, apart from the big metropolitan centers, and its appeal is aimed for mass acceptance with the emphasis on action. Two editions featuring "Our Vines Have Tender Grapes" and "Her Highness and the Bellboy" already have been produced under the supervision of Si Seadler, MGM advertising director.

The extra service is considered an innovation in promotion technique and was inaugurated by MGM on the basis of strong exhibitor demand for more action copy. For several years, MGM had included a section of the regular book devoted to thrill copy, but recently certain exhibitors have expressed a desire for extra dash in the regular promotional material.

"We will do everything in our power to meet the promotional needs of our customers," says William R. Ferguson, in charge of exploitation for MGM, "and we're always willing to help the exhibitor obtain any additional revenue."

The new pressbook is made up later than the regular edition and may include information on premieres and streamlined layouts, incorporating the action theme. This gives the exhibitor a choice of two different types of promotional campaigns or a combination of both.

Educational Film Catalogue Issued by Bell & Howell

The 15th edition of the Bell & Howell catalogue of educational motion pictures, running 112 pages, has been released. With paper now available, the catalogue is complete and contains numerous innovations, among which are the thumbnail index, the alphabetical index giving sale prices and age-level data, the logical sequence based on subject matter relationships, the comprehensive folder-binder for supplements and similar improved features. It is also announced that from time to time, supplements will be issued, listing new accessions obtained between major revisions. A future supplement will give a definite listing of the principal films of the war.

Herbert A. Yost Dies

Herbert A. Yost, 65, character actor, died at the Hotel Bristol, New York, October 25. His most recent Broadway appearance was in "Jacobowsky and the Colonel." Though best known for his stage roles, Mr. Yost left the legitimate theatre for two years and appeared in motion pictures in the early years of the industry. He is survived by his widow, Agnes Yost, now appearing on Broadway in "Dark of the Moon."

Mrs. Anna Comerford

Mrs. Anna Comerford, widow of the late M. E. Comerford, died at her home in Scranton, Pa., October 25, of a heart attack. Her late husband had been general manager of the Comerford Enterprises. She is survived by her mother, three sons, who are serving with the armed forces, three daughters and two grandchildren. Services were held October 27. Interment was in St. Vincent's Cemetery, Larksville, Pa.

Tom Ronan

Tom Ronan, Danville, Ill., resident manager for the Public Great Lakes Theatres, Inc., and former district manager of that company, died October 22. He had retired as district manager several years ago because of ill health and asked to be assigned to Danville.

Don Costello

Don Costello, 42, veteran film and stage character actor, died suddenly at his home in Van Nuys, Cal., October 25. A native of New Orleans, Mr. Costello began his stage career at an early age. He had appeared in films for the past 15 years and was signed to a contract by Gary Cooper in 1944.

PRODUCT DIGEST

SHOWMEN'S REVIEWS

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.

Spellbound

***Selznick-United Artists*—Psychiatry and Mystery**

It was inevitable that Alfred Hitchcock should eventually reach into the realm of psychoanalysis for a motion picture theme peculiarly suited to his talents as a master of the suspense plot. In the novel by Francis Beeding, "The House of Dr. Edwardes," he and David O. Selznick found such material.

In making very much the most of it, Mr. Hitchcock has provided the exhibitor with an item of screen merchandise of a high order. Under the hand of Mr. Hitchcock as director, from a screenplay by Ben Hecht, and with the most capable assistance of a noteworthy group of players and artisans, there are full portions of the basic ingredients of popular appeal—suspense, mystery, romance and drama. They are skillfully woven into a pattern of continuity as tight as a drawn bowstring, and humming with tension.

It is the Hitchcock technique, however, which sees to it that that tension is not unrelieved. The marquee will be well—and successfully—decorated with the names of Ingrid Bergman and Gregory Peck, who adds immeasurably to earlier and recent successes in a career which appears to be moving forward with undiminished speed. His work in "Spellbound" will not retard that forward motion. Miss Bergman adds in like measure to her stature.

It is in the now accepted pattern of the Hitchcock technique that innumerable touches of camera and directorial artistry stud the picture, sharpening audience interest to pinpoint intensity. In a final episode on a New England ski run, with Peck and Miss Bergman racing down an icy slope to destruction over a precipice or mental salvation for a disordered mind, the tautness reaches a pitch of screaming intensity. It is a striking example of the use of the camera potential.

In essence, the theme concerns the fight waged by Miss Bergman, an altogether attractive psychiatrist, to save Peck from himself and payment for a crime he thinks he committed, and which she, with the heart of love, rather than the mind of science, is certain he did not commit. Peck comes to the psychiatric hospital, where Miss Bergman is a coldly efficient staff member, ostensibly as the new head. Rapidly the theme takes its course. He is not the supposed new director, but an amnesia victim, readily accused of the murder of the man he purports to be, and whose identity he had assumed.

He flees, is followed by Miss Bergman, and while the two are hunted, she brings to bear all her knowledge of the science of psychoanalysis to restore his mind to normal, and to ferret the truth of the disappearance of Dr. Edwardes. In the analysis of dream patterns is opportunity for gripping effects, the dream sequences having been devised by Salvador Dali, whose designs are guaranteed to heave bricks through the consciousness of the audience.

Moments of taut suspense follow upon one another at well-spaced intervals, and are the more telling for their spacing. The performance of Michael Chekhov, as the former teacher to whom Miss Bergman comes with Peck for asylum and assistance, is a notable contribution.

There is much for the exhibitor to sell, and he may rest quite assured that his promotional campaign will be substantially supported by the picture.

Seen in a New York projection room. Reviewer's Rating: Excellent.—CHARLES S. AARONSON.

Release date, not set. Running time, 111 min. PCA No. 10456. Adult audience classification.

Dr. Constance Peterson ..... Ingrid Bergman
J. B. ..... Gregory Peck
Attendant ..... Harry Acker
Harry ..... Donald Curtis

Rhonda Fleming, Leo G. Carroll, Norman Lloyd, Steven Geray, Paul Harvey, Erskine Sanford, Janet Scott, Victor Kilian, Wallace Ford, Bill Goodwin, Dave Willock, George Meader, Matt Moore, Harry Brown, Art Baker, Regis Toomey, Michael Chekhov, Clarence Straight, Joel Davis, Teddy Infuhr, Addison Richards, Richard Bartell, Edward Fielding.

Confidential Agent

***Warners*—Tough Spy Story**

There are plenty of surprises in this new release. And if it doesn't break some box office records, that will be the biggest surprise.

First surprise is the new romantic team shown off by Warners, Charles Boyer and Lauren Bacall—an unhandsome and relatively unromantic Boyer with the tough and literal Bacall. Second surprise is the type of story: none of those slick-paper romances usually associated with Boyer, but a bloody and strong-armed unconventional spy story. And one of the better surprises is the general excellence of a cast which includes such names as George Colouris, Peter Lorre, Katina Paxinou and Victor Francen.

Time: October, 1937. Setting: London. Background: the civil war in Spain.

Boyer as an agent of the Republicans in Spain is in London to try and buy coal. He meets Miss Bacall at the London customs office and finds she is the daughter of Lord Benditch, the British coal magnate. But that doesn't help much, for Boyer has a tough time of it. First, he has to fight off the thugs of a Spanish Royalist. Then he finds that two Republican agents in London, Miss Paxinou and Lorre, have turned traitor. There is a further complication when Boyer says "I love you" to Miss Bacall and neglects to put the correct amount of sincerity and passion into the utterance. He gets slapped for that. While it may, indeed, be an unconventional love story, it is also an unconventional spy story. Boyer doesn't get the coal he came after; he gets only a few scars and Miss Bacall.

There is excellent acting. Lorre, in particular, tops almost all his previous portrayals in one high-tension fit of hysteria. Miss Paxinou is moody and violent in the scene in which she murders a young chambermaid, a talented newcomer, Wanda Hendrix. Dan Seymour as Mr. Muckerji is vague and affable and pleasantly comic as the man who informs on the murderers.

While there is plenty of action, the frequent placid stretches between the action episodes are noticeable. However, this fault is almost overcome by the high quality performances, the direction of Herman Shumlin, and the story itself, which is undated despite its Spanish Civil War background. Tough and unusual, the picture is expertly constructed for suspense, shrewdly directed to excite.

Seen at the home office projection room. Reviewer's Rating: Excellent.—RAY C. LANNING.

Release date, November 10, 1945. Running time, 118 min. PCA No. 11067. General audience classification.

Denard ..... Charles Boyer
Rose Cullen ..... Lauren Bacall
Licata ..... Victor Francen

Wanda Hendrix, George Coulouris, Peter Lorre, Katina Paxinou, John Warburton, Holmes Herbert, Dan Seymour, Art Foster, Miles Mander, Lawrence Grant, Ian Wolfe, George Zucco.

Danny Boy

***PRC*—Dog Story**

The love of a boy for his dog is a theme of universal appeal, to which producer Leon Fromkess and associate producer Martin Mooney have added expert production values. Admittedly sentimental, the film carries conviction because of the acting of the younger members of the cast, Robert "Buzzy" Henry in particular, and because of the sensitive direction of Terry Morse.

Based on an original story by Taylor Caven, Raymond L. Schrock's screenplay opens with the return of "Danny," a veteran of the K-9 Corps, from service in the South Pacific. Army training has caused the dog to forget his old home and his former master, to the latter's bitter disappointment. Further heartbreak follows for the boy when a dog-hating neighbor steals "Danny," and turns him over to a rancher who beats and abuses him. The dog escapes and returns home. Subsequently, upon meeting the rancher again, the dog, flies at him.

The incident arouses controversy in the town, and the dog, condemned as vicious by the local judge, is sentenced to death. A number of extremely fortunate coincidences—and these are the picture's greatest weakness—prevent execution of the sentence, and the dog is returned to his master.

Seen at the studio. Reviewer's Rating: Good.—THALIA BELL.

Release date, Dec. 5, 1945. Running time, 64 min. PCA No. 11148. General audience classification.

Jimmy ..... Robert "Buzzy" Henry
Joe ..... Ralph Lewis
Margie ..... Sybil Merritt

Helen Brown, Walter Soderling, Joseph Granby, Michael McGuire, Bobbie Valentine, Charles Bates, Larry Dixon, Eve March, Ace. Richard Kipling, James Metcalfe, Tay Dunn, Pat Gleason, Eric Younger, Myron Wilton.

Battle for Music

***Four Continents Films*—Feast of Music**

An unusual treat is in store for music lovers in the English offering of Four Continents Films, which tells how the members of the London Philharmonic Orchestra managed to stay together as a cooperative unit when war broke out. During the course of the film the baton is wielded by such conductors as Sir Adrian Boult, Constant Lambert, Warwick Braithwaite and Dr. Malcolm Sargent as the orchestra plays excerpts from Wagner, Beethoven, Grieg, Tchaikowsky, Mozart, Rachmaninoff, Saint-Saens and other great masters.

About to disband for lack of financial support,

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SHORT SUBJECTS CHART

index to reviews, synopses

Numerals in parentheses next to titles represent running time. This information is from the distributor in all instances.

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. For complete 1944-45 shorts releases, see pages 2614-2615.

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
	ALL STAR COMEDIES		
6404	Booby Dupes (17) (Stooges)	3-17-45	2382
6432	Two Local Yokels (17½) (Clyde)	3-23-45	2454
6433	Pistol Packin' Nitwitz (17) (Brendel)	5-4-45	2402
6411	Wife Decoy (17) (Herbert)	6-1-45	2566
6423	The Jury Goes Round 'n' Round (18) (V. Vague)	6-15-45	2579
6405	Idiots Deluxe (17½) (Stooges)	7-20-45	2579
	(1945-46)		
7409	Vine Women and Songs (22½) (Billy Vine)	9-6-45	....
7401	If a Body Meets a Body (18) (Stooges)	8-30-45	....
7421	The Mayor's Husband (16) (Herbert)	9-20-45	....
7431	Where the Pest Begins (17) (S. Howard)	10-4-45	....
7422	Dance, Dunce, Dance! (18½) (Eddie Foy, Jr.)	10-18-45	2695
7432	A Miner Affair (19) (Andy Clyde)	11-1-45	....
7402	Micro-Phonies (17) (Stooges)	11-15-45	....
7423	Calling All Fibbers (16½) (V. Vague)	11-29-45	....
	COLOR RHAPSODIES		
6502	Rippling Romance (8)	6-21-45	2426
6503	Fiesta Time (7½)	7-12-45	2522
6504	Hot Foot Lights (7)	6-2-45	....
6505	Carnival Courage (7)	9-6-45	....
	(1945-1946)		
7501	River Ribber (6)	12-13-45	....
	PHANTASIES CARTOONS		
6703	Goofy News Views (7)	4-27-45	2466
6704	Booby Socks (6)	7-12-45	2579
	(1945-1946)		
7701	Simple Siren	10-25-45	....
	FOX & CROW (Color)		
6752	The Egg Yegg (7½)	5-4-45	2382
6753	Kukunuts (6½)	7-26-45	2579
1754	Treasure Jest (6½)	8-30-45	....
	(1945-1946)		
7751	Phoney Baloney (7)	11-1-45	....
	PANORAMICS		
6901	A Harbor Goes to France (10)	5-18-45	2454
	(1945-46)		
7901	The Magic Stone	11-8-45	....
	FILM VODVIL		
6955	Lowe, Hite & Stanley (11)	5-11-45	2406
	(1945-1946)		
7951	Milt Britton & Band (11)	8-30-45	....
7952	Randy Brooks & Orchestra	10-30-45	....
7953	(Untitled)	12-13-45	....
	COMMUNITY SING (Series 9)		
6657	No. 7 I'll Walk Alone(11)	3-15-45	2426
6656	No. 8 Sweet and Lovely (9)	4-27-45	2454
6659	No. 9 Confessin' (10)	5-25-45	2566
6660	No. 10 Rum and Coca Cola (10)	6-29-45	2566
6661	No. 11 Lil on Lonely Ride (10)	7-26-45	2579
6663	No. 13 (Special) Patriotic Songs (11)	5-8-45	2466
6662	No. 12 Bell Bottom Trousers (11) (Leibert)	8-23-45	....
	(1945-1946)		
7651	Cowboy Hit Tunes (9½)	9-20-45	2694
7652	No. 2 You Belong to My Heart (10)	10-18-45	....
7655	No. 3 (Baker) Dream	11-29-45	....
	SCREEN SNAPSHOTS (Series 24)		
6858	No. 8 (10)	3-29-45	2426
6859	No. 9 (9½)	5-17-45	....
6860	No. 10 (10)	7-27-45	....
	(1945-1946)		
7851	No. 1 (9) 25th Anniversay Special (9)	9-7-45	....
7852	No. 2 (Harlow Wilcox & H. Von Zell (10)	10-11-45	....
7853	No. 3 (Fashions, Rodeo, etc. (9)	11-15-45	....
	SPORT REELS		
6806	Rough and Tumble (9)	3-2-45	2382
6807	The Iron Masters (9½)	4-27-45	2394
6808	Hi Ho Rodeo (10)	7-22-45	2579
6809	Chips and Putts (10)	8-10-45	....
6810	Salmon Fishing (9)	9-2-45	....
	(1945-1946)		
7601	Champion of the Cue (7½)	9-27-45	....
7802	Puck Chasers (10) (Hockey)	10-25-45	....
7803	Cadet Cagers (Basketball)	11-22-45	....
	FLIPPY (Color)		
7601	Catnipped (7½)	11-18-45	....

M-G-M

Prod. No.	Title	Rel. Date	P.D. Page
	TWO-REEL SPECIALS		
A-503	The Last Installment (19)	5-5-45	2446
A-504	Phantoms, Inc. (17)	6-9-45	2487
	(1945-46)		
A-701	A Gun In His Hand	9-15-45	....
A-702	Purity Squad	11-3-45	....
	FITZPATRICK TRAVELTALKS (Color)		
T-612	Seeing El Salvador (9)	3-31-45	2258
T613	Modern Guatemala City.	8-25-45	....
	(1945-46)		
T-711	Where Time Stands Still (9)	9-22-45	....
	PETE SMITH SPECIALTIES		
S-559	Track & Field Quiz (9)	3-3-45	2351
S-560	Hollywood Scout (8)	4-14-45	2446
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S-751	Football Thrills of 1944.	9-8-45	....
S-752	Guest Pests	10-20-45	....
	PASSING PARADE		
K-575	It Looks Like Rain (10)	3-3-45	2351
K-576	The Seesaw and the Shoes (11)	5-5-45	2446
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K-771	Great American Mug	10-6-45	....
K-772	Stairway to Light	11-10-45	....
	MINIATURES		
M-590	Little White Lie (11)	3-3-45	2351
	(1945-46)		
M-781	Strange Destiny (10)	9-29-45	....
M-782	Spreadin' the Jam	10-27-45	....
	TECHNICOLOR CARTOONS		
W-545	Shooting of Dan McGoo (8)	3-3-45	2351
W-546	Jerky Turkey (8)	4-7-45	2415
W-631	The Mouse Comes to Dinner (6)	5-5-45	2415
W-632	Mouse in Manhattan (8)	7-7-45	2522
W-633	Tea For Two	7-21-45	....
W-634	Swingshift Cinderella ..	8-25-45	....
	(1945-46)		
W-731	Flirty Birdy	9-22-45	....
W-732	Wild and Woolfy (8)	10-13-45	....

PARAMOUNT

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	UNUSUAL OCCUPATIONS (Color)		
L4-3	No. 3 (10)	3-9-45	2351
L4-4	No. 4 (10)	5-11-45	2402
L4-5	No. 5 (10)	7-13-45	2631
L4-6	No. 6 (10)	9-14-45	2694
L5-1	No. 1	11-9-45	....
	GEORGE PAL PUPPETOONS (Color)		
U4-4	Jasper Tell (8)	3-23-45	2258
U4-5	Jasper's Minstrels (9)	5-25-45	2363
U4-6	Hatful of Dreams (9)	4-28-45	2382
U4-7	Jasper's Booby Traps (9)	8-3-45	2522
U4-8	Jasper'e Close Shave (8)	9-28-45	2578
U5-1	Jasper and the Beanstalk (8)	10-19-45	2694
U5-2	My Man Jasper	12-14-45	....
	POPEYE THE SAILOR (Color)		
E4-3	Tops In the Big Top (8)	3-16-45	2566
E4-4	Shape Ahoy (8)	4-27-45	2638
E4-5	For Better or Nurse (7½)	6-8-45	2695
E4-6	Mess Production (7½)	8-24-45	....
E5-1	House Tricks	11-2-45	....
E5-2	Klondike Casanova	12-21-45	....
	POPULAR SCIENCE (Color)		
J4-4	No. 4 (10)	4-6-45	2402
J4-5	No. 5 (10)	6-1-45	2511
J5-1	No. 1 (10)	10-12-45	....
J4-6	No. 6 (10)	8-10-45	2578
	SPEAKING OF ANIMALS		
Y4-3	In the Public Eye (9)	3-16-45	2351
Y4-4	Talk of the Town (9)	5-18-45	2487
Y4-5	A Musical Way (9)	7-20-45	2579
Y4-6	From A to Zoo (9)	9-7-45	2631
Y5-1	Animal-ology (9)	11-23-45	....
	SPORTLIGHTS		
R4-6	Game Bag (9½)	3-30-45	2363
R4-7	White Rhapsody (9)	5-4-45	2426
R4-8	Fan Fare (6)	6-8-45	2511
R4-9	Canine-Feline Capers (9)	7-27-45	2579
R4-10	Campus Mermaids (9)	9-7-45	2631
R5-1	What a Picnic (9)	10-5-45	2670
R5-2	Paddle Your Own (9)	11-9-45	....
R5-3	Running the Team	12-14-45	....
	MUSICAL PARADE (Color)		
FF4-4	Isle of Tabu (20)	4-13-45	2351
FF4-5	Boogie Woogie (20)	6-15-45	2511
FF4-6	You Hit the Spot (20)	8-17-45	2638
FF5-1	Little Witch	10-26-45	....
FF5-2	Naughty Nanette	12-28-45	....
	LITTLE LULU (Color)		
D4-3	Magica-Lulu (8)	3-2-45	2402
D4-4	Beau Ties (6)	4-20-45	2487
D4-5	Daffydilly Daddy (8)	5-25-45	2695
D4-6	Snap Happy (8)	6-22-45	....
D5-1	Man's Pest Friend	11-30-45	....
	NOVELTOON (Color)		
P4-4	Scrappily Married (8)	3-30-45	2363
P4-5	A Lamb in a Jam (7)	5-4-45	2566
P4-6	A Self-made Mongrel (8)	6-29-45	2694
P5-1	The Friendly Ghost	11-16-45	....
P5-2	Old MacDonald Had a Farm	12-28-45	....
	COLOR CLASSICS CARTOONS (Color) (Reissues)		
C4-7	The Little Stranger (7)		2351
C4-8	Snubbed by a Snob (7)		2351
C4-9	Kids in the Shoe (7)		2351
C4-10	Hunky & Spunky (7)		2351

RKO

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	WALT DISNEY CARTOONS (Color)		
54,106	Dog Watch (7)	3-6-45	2258
54,109	The Eyes Have It (7)	3-30-45	2394
54,110	African Diary (7)	4-13-45	2426
54,111	Donald's Crime (8)	5-11-45	2426
54,112	Californy Er Bust (8)		2522
54,113	Canine Casanova (7½)		2522
54,114	—Duck Pimples (7½)		2522
54,115	Legend of Coyote Rock (7)	8-24-45	2522
54,116	No Sail (7)	9-7-45	2611
54,117	Hockey Homicide (6)	9-21-45	2522
	SPORTSCOPES		
54,308	Athlete of the Year (8)	3-23-45	2394
54,309	Timber Doodles (8)	4-20-45	2446
54,310	West Point Winers (8)	5-18-45	2511
54,311	Tee Tricks (6)	6-15-45	2554
54,312	Mexican Playland (6)	7-13-45	2579
54,313	Colorado Rainbows (6)	8-10-45	2611
	(1945-46)		
64,301	Athletic Items (8)	9-7-45	....
64,302	Battling Bass (8)	10-5-45	....
	HEADLINER REVIVALS		
53,204	Swing Fever (19)	3-16-45	2382
	(1945-46)		
63,201	The Derby Decade	9-21-45	....
	EDGAR KENNEDY		
53,404	What, No Cigarettes? (18)	7-13-45	2522
53,405	It's Your Move (17)	6-10-45	2611
53,406	You Drive Me Crazy (17)	9-7-45	....
63,401	The Big Beef (17)	10-19-45	....
	LEON ERROL		
53,704	Let's Go Stepping (17)	5-4-45	2446
53,705	It Shouldn't Happen to a Dog (16)	6-15-45	2566
53,706	Double Honeymoon (17)	8-3-45	2598
	(1945-46)		
63,701	Beware of Redheads (17)	9-17-45	....
	FLICKER FLASH BACKS		
54,205	No. 5 (9)	3-2-45	2363
54,206	No. 6 (6)	4-13-45	2426
54,207	No. 7 (10)	5-25-45	2446
	(1945-46)		
64,201	No. 1 (7)	9-14-45	2694
	THIS IS AMERICA		
53,105	Honorable Discharge (16)	3-9-45	2363
53,106	Guam—Salvaged Island (17)	4-13-45	2426
53,107	Dress Parade (16)	5-4-45	2446
53,108	Battle of Supply (17)	6-1-45	2511
53,109	China Life-Line (16)	7-6-45	2542
53,110	Policing Germany (20)	7-27-45	2611
53,111	Annapolis (16)	8-24-45	2694
53,112	California Boom-Town (16)	9-21-45	2694
53,113	Americans in Paris	10-19-45	....
	(1945-46)		
	RAY WHITLEY WESTERN MUSICALS		
63,501	A Western Welcome (18)	9-7-45	....
63,502	Sagebrush Serenade (19)	10-26-45	....
	SPECIALS		
671	The House I Live In (10)	11-9-45	2679

20TH CENTURY-FOX

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	MOVIETONE ADVENTURES (Color)		
5255	City of Paradox (6)	3-2-45	2240
5256	Alaskan Grandeur (8)	3-16-45	2282
5258	Land of 10,000 Lakes (8)	3-30-45	2282
5259	Isle of Romance (8)	5-4-45	2466
5260	Sikhs of Patiala (8)	4-13-45	2426
5261	The Empire State (8)	7-27-45	2579
	(Black and White)		
5201	What It Takes to Make a Star (8)	7-6-45	2579
	(1945-1946)		
6251	Memories of Columbus (8)	8-17-45	2694
6252	Magic of Youth (8)	8-31-45	2694
6253	China Carries On (8)	10-12-45	....
6254	Bountiful Alaska (8)	10-26-45	2653
6255	Song of Sunshine (8)	12-7-45	....
6256	Louisiana Springtime (8)	12-21-45	2653
6257	The Lost Lake (6)	10-45	2653
	SPORTS REVIEWS (Color)		
5354	Down the Fairways (8)	6-1-45	2579
	(1945-1946)		
6351	Ski Aces (9)	9-21-45	....
6352	Time Out for Play	11-16-45	....
	TERRYTOONS (Color)		
5512	Raiding the Raiders (7)	3-9-45	2402
5513	Post War Inventions (7)	3-23-45	2426
5514	Fisherman's Luck (7)	4-6-45	2477
5515	Mighty Mouse and the Kilkenny Cats (7)	4-27-45	2566
5516	Mother Goose Nightmare (7)	5-11-45	2579
5517	Smoky Joe (7)	5-25-45	2522
5518	The Silver Streak (6½)	6-8-45	2598
5519	Aesops Fable— The Mosquito (7)	6-29-45	....

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5520	Mighty Mouse and the Wolf (7)	7-20-45	....
	(1945-1946)		
6501	Mighty Mouse in Gypsy Life (6)	8-3-45	2579
6502	The Fox and the Duck (7)	8-24-45	2694
6503	Swooning the Swooners (7)	9-14-45	2653
6504	The Watch Dog (7)	9-28-45	....
6505	Gandy Goose in Who's Who In the Jungle (7)	10-19-45	....
6508	Mighty Mouse Meets Bad Bill Bunion	11-9-45	....
	MARCH OF TIME		
VII-8	Meme from Britain (16)	3-23-45	2374
VII-9	The Returning Veteran (17)	4-20-45	2402
VII-10	Spotlight on Congress (16)	5-18-45	2453
VII-11	Teen-Age Girls (17)	6-15-45	2499
VII-12	Where's the Meat? (17)	7-13-45	2542
VII-13	The New U. S. Frontier (17)	8-10-45	2578
	(1945-1948)		
V12-1	The Palestine Problem	9-7-45	2638
V12-2	American Beauty (18)	10-5-45	2670
V12-3	18 Million Orphans (17)	11-2-45	2703
	DRIBBLE PUSS PARADE		
5902	Do You Remember (8)	6-2-45	2579

UNIVERSAL

	LANTZ COLOR CARTUNES		
9238	Woody Dines Out (7½)	5-14-45	2448
9239	Crew Crazy (7)	7-9-45	2579
9240	Dippy Diplomat	8-27-45	....
	(1945-46)		
1321	The Love Nut	12-17-45	....
....	The Poet and the Peasant (7)	....	....
	SWING SYMPHONIES		
9237	Sliphorn King of Pelaroo (7)	3-19-45	2351
	PERSON — ODDITIES		
9375	Author in Babyland (10)	5-14-45	2246
9376	Broadway Farmer (9)	5-28-45	2579
9377	School for Mermaids (9)	8-13-45	2598
9378	Kanine Aristocrats	8-27-45	....
	(1945-1946)		
1361	Gabriel Heatter Reporting	9-10-45	....
1362	Hill Billy Artist	9-24-45	....
1363	Paper Magic (9)	10-15-45	2694
1364	Pottery Poet (9)	10-29-45	2695
1365	Front Line Artist	11-12-45	....
	VARIETY VIEWS		
9355	Your National Gallery (10½)	4-23-45	2258
9356	Wingman of Tomorrow (9)	6-4-45	2394
9357	Victory Bound (9)	8-6-45	2598
9358	Village of the Past (9)	8-20-45	2598
	(1945-46)		
1341	Queer Birds	9-17-45	....
1342	Go North (9)	10-1-45	2694
1343	Grave Laughter (9)	10-22-45	2695
1344	Doctor of Paintings	11-5-45	2695
	NAME-BAND MUSICALS		
9127	Rockabye Rhythm (15)	5-7-45	2477
9128	Artistry in Rhythm (15)	7-18-45	2579
9129	Waikiki Melody (15)	8-29-45	2611
	(1945-46)		
1301	Solid Senders	11-21-45	....
1302	Hot and Hectic	11-28-45	....
1303	Synco-Smooth Swing	12-19-45	....

UNITED ARTISTS

	DAFFY DITTIES (Color)		
....	The Cross-Eyed Bull (9)		2167
....	The Flying Jeep (9)	8-20-45	2611
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....	Pepito's Serenade	....	....
....	Choo Choo Amigo	....	....

WARNER—VITAPHONE

	ADVENTURE SPECIAL		
2801	Fashions for Tomorrow (Tech.)	11-17-45	....
	TECHNICOLOR SPECIALS		
1004	Coney Island Honeymoon (20)	6-16-45	2487
1005	America the Beautiful	8-4-45	2579
1006	Orders from Tokyo	8-18-45	2589
2001	Frontier Days (20)		2653
	SPECIALS		
2901	The 900 (9)	9-15-45	2611
	FEATURETTES		
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1108	It Happened in Springfield (20½)	4-28-45	2382
1109	Are Animals Actors? (16½)	3-31-45	2363
1110	Law of the Badlands (20)	4-14-45	2394
1111	Plantation Melodies (18½)	5-12-45	2446
1112	Learn and Live (20)	7-7-45	2579
2101	Barbershop Ballads (20)	9-8-45	2611
2102	Star in the Night (20)	10-13-45	2694
2103	All Star Musical Revue	11-3-45	....
2104	Good Old Corn	11-24-45	....
	SPORTS PARADE (Color)		
1505	Cuba Calling (9)	3-10-45	2351
1506	Swimcapades (10)	4-7-45	2394
1507	Water Babies (10½)	5-19-45	2426
1508	Mexican Sea Sports (10½)	6-9-45	2466
1509	Bahama Sea Sports (10½)	6-23-45	2511
1510	Flivver Flying	6-30-45	2522
1511	Arabians In Rockies (10)		2811
2501	Sports Go to War (10)	11-10-45	2695
	MELODY MASTER BANDS		
1607	Musical Mexico (8½)	3-24-45	2363
1808	Circus Band (10)	5-5-45	2446
1809	Bands Aeross the Sea (10)	6-2-45	2511
1610	Yankee Doodle's Daughters (10)	7-21-45	2533
2601	Spade Cooley, King of Western Swing (10)	9-1-45	2611
2802	Here Come the Navy Bands (10)	9-29-45	2653
2603	Muscial Novelties (10)	10-6-45	2694
	BLUE RIBBON HIT PARADE (Color)		
1308	I Only Have Eyes for You (8)	3-17-45	2363
1309	Ain't We Got Fun (8)	4-21-45	2394
1310	I'm a Big Shot Now (7)	8-4-45	2611
1311	Speakin' of the Weather	7-21-45	2522
1312	Old Glory (7)	8-25-45	2598
1313	Busy Bakers (7)	10-20-45	2695
2301	Sunbonet Blue (7)	11-17-45	....
	MERRIE MELODIES CARTOONS (Color)		
1703	Life with Feathers (7½)	3-24-45	2363
1704	Behind the Meatball (7½)	4-7-45	2382
1705	Ain't That Ducky (7)	5-19-45	2446
1706	Gruesome Twosome (7)	6-9-45	2446
1707	Tale of Two Mice	6-30-45	2487
1708	Wagon Heels (7)	7-28-45	2533
1709	Fresh Airdale	8-25-45	2611
1710	Bashful Buzzard (7)	9-15-45	....
1711	Peck Up Your Troubles (7)	10-20-45	2653
	"BUGS BUNNY" SPECIALS (Color)		
1723	Hare Trigger (8)	5-5-45	2394
1724	Hare Conditioned (7)	8-11-45	2598
1725	Hare Tonic (7)	11-10-45	2694
	VITAPHONE VARIETIES		
1404	Overseas Roundup (10½)	3-17-45	2363
1405	Overseas Roundup No. 2 (10)	5-28-45	2446
1408	Overseas Roundup No. 3	7-14-45	2466
2401	Alice in Jungleland (10)	9-22-45	2611
2402	Miracle Makers	9-1-45	....
2403	Story of a Dog (18)	10-27-45	2894

OFFICIAL WAC FILMS

Watchtower Over Tomorrow (15)		2394
San Pietro (30)		2351
Two Down and One to Go (32)		2488
On to Tokyo (17)		2487
To the Shores of Iwo Jima (19)		2487
The Fight for the Sky (20)		2522
Something You Didn't Eat (9)		2566
The Fleet That Came to Stay (20)		2588
Here Come the Yanks (10)	8-30-45	2693
What Every Veteran Should Know	9-13-45	....
Victory Bond Caravan	11-1-45	....
Food, Coal, Transport Crisis in Europe	Not Set	
That Justice Be Done (10)	10-18-45	2686
Hollywood Victory Caravon (20)	11-1-45	....

MISCELLANEOUS

Stars of Tomorrow (Artkino) (9)		2351
Cap'n Cub (Film Classics) (10)		2415
Peace Builders (Brandon Films) (10)		2446
Marshal Stalin's Report (Artkino) (18)		2446
Maidenek (Artkino) (10)		2522

REPUBLIC

482	Manhunt of Mystery Island (15 episodes)	3-8-45	2383
483	Federal Operator 99 (12 episodes)	7-7-45	....
484	Purple Monster Strikes (15 episodes)	10-6-45	....
	(1945-1946)		
....	Daughter of Don Q		....
....	The Phantom Rider (12 episodes)		....
....	King of the Forest Rangers (15 episodes)		....
....	The Scarlet Shadow		....

UNIVERSAL

9881	The Master Key (13 episodes)	4-25-45	2415
1681-1693	Royal Mounted Rides Again	10-23-45	....
	(1945-1948)		
1581-1593	Secret Agent X-9	7-24-45	2638
....	The Scarlet Horseman		....
....	Lost City of the Jungle		....

(Continued from page 2701)

the musicians decide to keep together as a self-governing unit and attempt to bring good music to the provinces. During their struggles, the specter of financial difficulties constantly haunts them, but through the good offices of men like J. B. Priestly, the novelist, they manage to survive the adversities of war, becoming something of a symbol of music's immortality.

The musicians themselves act their roles in the film, but patrons of "art" films are not likely to mind their lack of histrionic talent, for it's in the sound track that the film's greatest appeal lies. Produced and directed by Donald Taylor, the production is illumined by some excellent touches of photography.

Seen at the Little Carnegie theatre in New York, where the audience expressed its approval with applause. Reviewer's Rating: For music lovers—excellent; for general patrons—dubious.—MANDEL HERBSTMAN.

Release date, October 13, 1945. Running time, 74 min. PCA No. 04057. General audience classification.

This Love of Ours

Universal—Emotional Melodrama

Any picture that leaves the feminine members of the Hollywood professional previewing contingent in tears after being screened inside a studio likely as not to be surrounded by picketing strikers without notice, is a picture equipped with what it takes to thrive at any man's theatre. This one—a liberal adaptation of a play by Luigi Pirandello—did just that Tuesday evening, doubtless with critical consequences that will echo across the land in the lay press and point lay dollars in box office direction.

The names to find out with are those of Merle Oberon, who betters most of her works in this assignment; Claude Rains, whose performance supplies sparkle to what might be overweighty material without it, and Charles Korvin, who proves in this second performance on the screen his right to top billing. There is also the name of William Dieterle, one of the relatively few directors whose signature on a film has box office significance, and there is that of Bruce Manning, a writer of known stature who wrote the screenplay in collaboration with John Klorer and Leonard Lee.

As written by these craftsmen, the Pirandello play depicts the problem faced by a doctor who having reared his daughter to the age of 12 in the belief that her mother is dead, finds the mother playing the piano in a Chicago honky tonk and having discovered meanwhile he was mistaken in believing her unfaithful, takes her home as a new wife and tries to undo the deception he has practiced on his child. The narrative follows no familiar pattern and ends in a manner considered highly satisfactory by the previewers mentioned above.

Howard Benedict produced the picture, with Edward Dodes as associate, and rates special credit for combining artistic achievement with commercial value.

Previewed at the Universal Studio. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date November 2, 1945. Running time, 90 min. PCA No. 11202. General Audience Classification.

Karin ..... Merle Oberon
Touzac ..... Charles Corbin
Targel ..... Claude Raines
Uncle Robert ..... Carl Esmond
Sue England, Jess Barker, Harry Davenport, Ralph Morgan, Fritz Leiber, Helen Thimig, Barbara Bates.

(*Review reprinted from last week's* HERALD.)

Prairie Rustlers

PRC—Western

The latest Western vehicle for Buster Crabbe and Al (Fuzzy) St. John finds Crabbe in a dual role of cousins: one an outlaw, the other a square shooting cowboy. Out of misunderstandings arising from tangled identities come the dramatic moments, intermittently relieved by large portions of slapstick comedy from Fuzzy. Rounded out with the usual complement of gunplay, fisticuffs and flying hoofs, it makes for satisfactory entertainment of its class.

Fred Myton, who prepared the script, in this one has Crabbe accused of his bad cousin's misdeeds, for which he is almost lynched by mistake. After a number of bristling adventures, Crabbe vindicates his name, bringing the evildoers to their just deserts.

In her slight romantic angle, Evelyn Finley performs pleasingly. Sam Newfield directed, with emphasis on action; Sigmund Neufeld produced.

Previewed in a New York screening room. Reviewer's Rating: Fair.—M. H.

Release date, November 7, 1945. Running time, 56 min. PCA No. 11170. General audience classification.

Billy Carson ..... Buster Crabbe
Fuzzy Jones ..... Al St. John
Evelyn Finley, Karl Hackett, Stanford Jolley, Bud Osborne, Kermit Maynard.

18 MILLION ORPHANS (20th-Fox)

March of Time—(*V* 12-3)

Directing its attention upon the problem which the war-ravaged Philippines poses for America, March of Time presents a swift, powerful and kaleidoscopic analysis of the hardships facing the Filipinos with the return of peace. In contrast to scenes of war's devastation are flashbacks reviewing the culture and prosperity formerly enjoyed by the Islands.

Dramatically unfolded, to the accompaniment of a crisp commentary, are sequences of revived Filipino activity, the difficulties brought by economic instability, and President Osmena's effort in the U. S. in behalf of his people. The subject contains exclusive shots of General MacArthur and the then Major Dwight Eisenhower at work in the Philippines in pre-war days.

Engrossing and thought-provoking, the subject should be well-received.

Release date, November 2 — *17 minutes*

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1944-45 product.

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.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data, page 2663, issue of September 29, 1945, for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2702 and 2703, issue of November 3, 1945.

Feature product, including Coming Attractions, listed by Company, in order of release, on page 2687, issue of Oct. 20, 1945.

Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*REVIEWED — M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABBOTT and Costello in Hollywood (Block 13)	MGM	602	Bud Abbott-Lou Costello	Oct.,'45	84m	Aug. 25,'45	2631	....	....
Abilene Town (formerly Abilene)	UA	....	Randolph Scott-Ann Dvorak	Not Set	....	.....	....	2628	....
Adventure (formerly The Big Shore Leave)	MGM	....	Clark Gable-Greer Garson	Not Set	....	.....	....	2628	....
•Adventures of Rusty (formerly Rusty)	Col.	....	Ted Donaldson-Conrad Nagel	Sept. 6,'45	66m	Oct. 6,'45	2669	2467	....
•Affairs of Susan, The	Par.	4421	Joan Fontaine-George Brent	May 25,'45	113m	Mar. 31,'45	2381	2242	2523
•Agitator, The (British)	Br. Natl.-Anglo	....	Billy Hartnell-Mary Morris	Not Set	95m	Mar. 17,'45	2361	....	....
Allotment Wives, Inc.	Mono.	....	Kay Francis-Paul Kelly	Nov. 17,'45	....	.....	....	2555	....
Along Came Jones	RKO	681	Gary Cooper-Loretta Young	Special	90m	June 23,'45	2627	2278	2663
•Anchors Aweigh (color)	MGM	531	Gene Kelly-Frank Sinatra	Aug.,'45	140m	July 21,'45	2553	2142	2663
And Then There Were None	20th-Fox	611	Barry Fitzgerald-Walter Huston	Nov.,'45	97m	July 14,'45	2626	....	....
Angel Comes to Brooklyn, An	Rep.	503	Kaye Dowd-Robert Duke	Nov. 27,'45	....	....	..	2384	....
•Apology for Murder	PRC	....	Ann Savage-Hugh Beaumont	Sept. 27,'45	67m	Sept. 8,'45	2637	2418	....
Arrowsmith (Reissue)	Film Classics	....	Helen Hayes-Ronald Colman	Aug.,'45	94m	Nov. 21,'31	....	....	....
•Arson Squad	PRC	....	Frank Albertson-Robert Armstrong	Sept. 11,'45	66m	July 21,'45	2631	2467	....
•BACK to Bataan	RKO	523	John Wayne-Philip Ahn	Block 5	97m	June 2,'45	2477	2242	2663
Bad Men of the Border	Univ.	1101	Kirby Grant-Armida	Sept. 28,'45	....	.....	....	2655	....
Bandit of Sherwood Forest (color)	Col.	....	Cornel Wilde-Anita Louise	Not Set	....	....	....	2434	....
Bandits of the Badlands	Rep.	551	Sunset Carson-Peggy Stewart	Sept. 14,'45	55m	Oct. 13,'45	2677	2628	....
Barge-Keeper's Daughter, The	Famous Int'l	....	Louis Jouvet-Elvira Popesco	Sept. 4,'45	70m	Sept. 15,'45	2645	....	....
Battle for Music	Four Continents	....	London Philharmonic Orchestra	Oct. 13,'45	74m	Nov. 3,'45	2701	....	....
•Beautiful Cheat, The	Univ.	9044	Noah Beery, Jr.-Bonita Granville	July 20,'45	59m	July 21,'45	2554	2384	....
•Bedside Manner	UA	....	Ruth Hussey-John Carroll	June 22,'45	79m	June 16,'45	2498	2250	2616
•Behind City Lights	Rep.	429	Lynne Roberts-William Terry	Sept. 10,'45	68m	Sept. 22,'45	2653	2418	....
Bell for Adano, A	20th-Fox	601	Gene Tierney-John Hodiak	Aug.,'45	103m	June 23,'45	2627	2242	2663
•Belle of the Yukon (color)	RKO	583	Randolph Scott-Gypsy Rose Lee	Special	84m	Dec. 2,'44	2201	1835	2406
•Bells of Rosarita	Rep.	442	Roy Rogers-Gabby Hayes	June 19,'45	68m	May 19,'45	2453	2403	2663
Bells of St. Mary's, The	RKO	....	Bing Crosby-Ingrid Bergman	Not Set	....	.....	....	2434	....
•Bewitched	MGM	530	Phyllis Thaxter-Edmund Gwenn	July,'45	66m	June 23,'45	2510	2310	2663
Big Sleep, The	WB	....	Humphrey Bogart-Lauren Bacall	Not Set	....	.....	....	2230	....
Blazing the Western Trail	Col.	....	Charles Starrett-Tex Harding	Oct. 18,'45	....	.....	....	2543	....
Blithe Spirit (British) (color)	UA	....	Rex Harrison-Constance Cummings	Nov. 14,'45	94m	Apr. 28,'45	2627	....	....
•Blonde from Brooklyn	Col.	6036	Robert Stanton-Lynn Merrick	June 21,'45	65m	June 30,'45	2521	2403	....
•Blood on the Sun	UA	....	James Cagney-Sylvia Sidney	June 15,'45	94m	May 5,'45	2433	2230	2663
Blue Montana Skies	Rep.	5307	Gene Autry-Smiley Burnette	Dec. 1,'45	....	.....	....	....	....
•Body Snatcher, The	RKO	517	Boris Karloff-Bela Lugosi	Block 4	77m	Feb. 17,'45	2318	2310	2567
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	.....	....	2230	....
•Border Badman	PRC	....	Buster Crabbe-Al St. John	Oct. 10,'45	59m	Sept. 1,'45	2625	2543	....
Born for Trouble (Reissue)	WB	504	Faye Emerson-Van Johson	Oct. 6,'45	59m	Apr. 11,'42	598	575	....
•Boston Blackie Booked on Suspicion	Col.	6031	Chester Morris-Lynn Merrick	May 10,'45	67m	May 12,'45	2445	2368	....
•Boston Blackie's Rendezvous	Col.	6030	Chester Morris-Nina Foch	July 5,'45	....	.....	....	2467	....
•Both Barrels Blazing	Col.	6207	Charles Starrett	May 17,'45	58m	May 26,'45	2465	2403	....
Boy, a Girl and a Dog	Frank	....	Jerry Hunter-Sharyn Moffett	Not Set	....	.....	....	2230	....
•Brighton Strangler, The	RKO	522	John Loder-Rose Hobart	Block 5	67m	May 5,'45	2433	2142	2663
•Bullfighters, The	20th-Fox	525	Laurel and Hardy	May,'45	61m	Apr. 14,'45	2402	2279	....
•CALL of the Wild (Reissue)	20th-Fox	523	Clark Gable-Loretta Young	June 15,'45	81m	May 4,'35	2350	....	....
Captain Eddie	20th-Fox	604	Fred MacMurray-Lynn Bari	Sept.,'45	107m	June 23,'45	2626	2259	2616
•Captain Kidd	UA	..	Charles Laughton-Randolph Scott	Aug. 24,'45	89m	Aug. 4,'45	2577	2353	....
Captain Tugboat Annie	Rep.	....	Jane Darwell-Edgar Kennedy	Not Set	....	.....	....	2403	....
Caribbean Mystery	20th-Fox	605	James Dunn-Sheila Ryan	Sept.,'45	65m	July 21,'45	2626	2366	2663
•Cheaters, The	Rep.	421	Joseph Schildkraut-Billie Burke	July 15,'45	87m	July 7,'45	2533	2454	2663
•Chicago Kid, The	Rep.	417	Don Barry-Lynne Roberts	June 29,'45	68m	Feb. 17,'45	2319	2279	....
•China Sky	RKO	519	Randolph Scott-Ruth Warrick	Block 4	78m	Apr. 21,'45	2413	2216	2616
•China's Little Devils	Mon.	....	Harry Carey-Paul Kelly	July 21,'45	75m	May 5,'45	2433	1994	....
•Christmas in Connecticut	WB	420	Barbara Stanwyck-Dennis Morgan	Aug. 11,'45	101m	July 21,'45	2553	2142	2663
Cinderella Jones	WB	....	Joan Leslie-Robert Alda	Feb. 23,'46	....	.....	....	1746	....
•Cisco Kid in Old New Mexico	Mono.	....	Duncan Renaldo-Martin Garralaga	May 15,'45	62m	July 14,'45	2542	....	....
•Clock, The	MGM	524	Judy Garland-Robert Walker	May,'45	90m	May 24,'45	2374	2142	2616
Close Call for Boston Blackie, A	Col.	....	Chester Morris-Richard Lane	Jan. 24,'46	....	.....	....	....	....
Club Havana	PRC	....	Tom Neal-Margaret Lindsay	Nov. 23,'45	62m	Oct. 20,'45	2686	2555	....
Code of the Lawless	Univ.	1102	Kirby Grant-Poni Adams	Oct. 19,'45	....	.....	....	2686	....
•Colonel Blimp (British) (color)	UA	....	Anton Walbrook-Roger Livesey	May 4,'45	147m	Mar. 24,'45	2373	....	....
Col. Effingham's Raid	20th-Fox	610	Charles Coburn-Joan Bennett	Not Set	70m	Sept. 29,'45	2661	2259	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M P Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Colorado Pioneers	Rep.	....	Bill Elliott-Bobby Blake	Nov. 14,'45	....	.....		2555	....
•Come Out Fighting	Mono.	....	Leo Gorcey-Huntz Hall	Sept. 22,'45	62m	Sept. 8,'45	2637	2366	....
Concerto (color)	Rep.	....	Maria Ouspenskaya-Philip Dorn	Not Set	...	.....		2628	....
Confidential Agent	WB	506	Charles Boyer-Lauren Bacall	Nov. 10,'45	118m	Nov. 3,'45	2701	2655	....
•Conflict	WB	418	Humphrey Bogart-Alexis Smith	June 30,'45	86m	June 16,'45	2497	1456	2523
•Corn Is Green, The	WB	419	Bette Davis-John Dall	July 21,'45	114m	Mar. 31,'45	2381	2007	2663
Cornered	RKO	....	Dick Powell-Micheline Cheirel	Block 3	....	.....	....	2695	....
Crime Doctor's Warning, The	Col.	....	Warner Baxter-Dusty Anderson	Sept. 27,'45	....	.....	....	2543	....
Crimson Canary, The	Univ.	509	Noah Beery, Jr.-Lois Collier	Nov. 9,'45	....	.....	....	2467	....
Cross My Heart	Para.	....	Betty Hutton-Sonny Tufts	Not Set	....	.....	....	2418	....
DALTONS Ride Again	Univ.	513	Alan Curtis-Kent Taylor	Dec. 21,'45	....	.....	....	2670	....
Danger Signal	WB	....	Faye Emerson-Zachary Scott	Dec. 15,'45	....	.....	....	2555	....
•Dangerous Intruder	PRC	....	Charles Arnt-Veda Ann Borg	Sept. 21,'45	65m	Aug. 4,'45	2639	2418	....
Dangerous Partners (Block 13)	MGM	604	James Craig-Signe Hasso	Oct.,'45	74m	Aug. 4,'45	2639	2555	....
Danny Boy	PRC	....	Buz Henry-Eva March	Dec. 5.'45	64m	Nov. 3,'45	2701	2662	....
Detour	PRC	....	Ann Savage-Tom Neal	Nov. 30,'45	....	.....	....	2543	....
Devotion	WB	....	Olivia de Havilland-Ida Lupino	Not Set	....	.....	....	2216	....
•Diamond Horseshoe (color)	20th-Fox	524	Betty Grable-Dick Haymes	May,'45	104m	Apr. 14,'45	2401	2092	2616
•Dillinger	Mono.	....	Lawrence Tierney Jr.-Anne Jeffreys	May 12,'45	72m	Mar. 17,'45	2361	2166	2455
Ding Dong Williams	RKO	....	Glenn Vernon-Marcia Maguire	Block 3	....	.....	....	2695	....
•Divorce	Mono.	....	Kay Francis-Bruce Cabot	Aug. 18,'46	71m	May 26,'45	2465	2353	...
Doll Face	20th-Fox	....	Carmen Miranda-Perry Como	Not Set	....	.....	....	2628	....
Dolly Sisters, The (color)	20th-Fox	609	Betty Grable-John Payne	Nov.,'45	114m	Sept. 29,'45	2661	2384	....
•Don Juan Quilligan	20th-Fox	527	William Bendix-Joan Blondell	June,'45	75m	June 9,'45	2486	2354	....
•Don't Fence Me In	Rep.	445	Roy Rogers-Dale Evans	Oct. 20,'45	71m	Oct. 27,'45	2693	2686	....
Do You Love Me? (color) (formerly Kitten on the Keys)	20th-Fox	....	Maureen O'Hara-Dick Haymes	Not Set	....	.....	....	2499	....
Dragonwyck (color)	20th-Fox	....	Gene Tierney-Vincent Price	Not Set	....	.....	....	2403	....
Duel in the Sun (color)	UA	....	Jennifer Jones-Joseph Cotten	Not Set	....	.....	....	2366	....
Duffy's Tavern (Block 1)	Para.	4501	Ed Gardner-Bing Crosby & Guests	Sept. 28,'45	98m	Aug. 25,'45	2638	2230	2663
EASY to Wed (color)	MGM	....	Esther Williams-Van Johnson	Not Set	....	.....	....	2366	....
•East Side of Heaven (Reissue)	Univ.	9097	Bing Crosby-Joan Blondell	June 15,'45	90m	Apr. 8,'39	....	....	...
•Easy to Look at	Univ.	9045	Gloria Jean-Kirby Grant	Aug. 10,'45	65m	Aug. 11,'45	2589	2418	....
Enchanted Forest (color)	PRC	....	Edmund Lowe-Brenda Joyce	Dec. 8,'45	78m	Sept. 29,'45	2662	2279	....
•Enemy of the Law	PRC	561	Dave O'Brien-Tex Ritter	May 7,'45	63m	Mar. 10,'45	2350	....	....
•Escape in the Desert	WB	416	Helmut Dantine-Philip Dorn	May 19,'45	79m	Apr. 28,'45	2425	2092	2523
FALCON in San Francisco	RKO	603	Tom Conway-Rita Corday	Block 1	65m	July 21,'45	2626	2366	....
Fallen Angel	20th-Fox	612	Alice Faye-Dana Andrews	Dec.,'45	97m	Oct. 27,'45	2693	2454	....
Fall of Berlin, The	Artkino	....	Documentary	Not Set	70m	Sept. 15,'45	2645	....	....
•Fatal Witness, The	Rep.	427	Evelyn Ankers-Richard Fraser	Sept. 15,'45	....	.....	...	2467	...
•Fighting Bill Carson	PRC	....	Buster Crabbe-Al St. John	Oct. 31,'45	51m	Sept. 1,'45	2625	2543	....
•Fighting Guardsman, The	Col.	6010	Willard Parker-Anita Louise	May 24,'45	83m	Sept. 1,'45	2625	2278	2523
First Yank Into Tokyo	RKO	607	Tom Neal-Barbara Hale	Block 2	82m	Sept. 8,'45	2638	2366	....
•Flame of Barbary Coast	Rep.	415	John Wayne-Ann Dvorak	May 28,'45	91m	Apr. 21,'45	2113	1994	2616
•Flame of the West	Mono.	....	Johnny Mack Brown-Raymond Hatton	June 9,'45	71m	May 19,'45	2453	2353	....
•Flaming Bullets	PRC	....	Tex Ritter-Dave O'Brien	Oct. 15,'45	59m	Sept. 1,'45	2625	2543	....
Flying Serpent	PRC	....	George Zucco-Hope Kramer	Dec. 26,'45	....	.....	....	2670	....
Follow That Woman (Block 1)	Para.	4504	William Gargan-Nancy Kelly	Dec. 14,'45	70m	Aug. 25,'45	2639	2543	....
Frontier Feud	Mono.	....	Johnny Mack Brown-Raymond Hatton	Nov. 24,'45	....	.....	....	2628	....
•Frontier Fugitives	PRC.	....	Tex Ritter-Dave O'Brien	Sept. 1,'45	58m	July 21,'45	2627	2543	....
Frontier Gal (color)	Univ.	510	Rod Cameron-Yvonne De Carlo	Nov. 23,'46	....	.....	....	2555	....
•Frozen Ghost, The	Univ.	9032	Lon Chaney-Evelyn Ankers	June 29,'45	61m	June 16,'45	2498	2259	....
GAME of Death, A (formerly Most Dangerous Game)	RKO	....	John Loder-Audrey Long	Not Set	....	.....	....	2384	....
•Gangs of the Waterfront	Rep.	422	Robert Armstrong-Stephanie Bachelor	July 3,'45	56m	Sept. 8,'45	2637	2403	....
•Gangsters' Den	PRC	....	Buster Crabbe-Al St. John	June 14,'45	60m	July 21,'45	2554	2543	....
•Gay Senorita, The	Col.	6020	Jinx Falkenburg-Jim Bannon	Aug. 9,'45	69m	Aug. 25,'45	2610	2543	2663
•Gentle Annie	MGM	523	James Craig-Donna Reed	May,'45	80m	Dec. 23,'44	2238	2186	2523
George White's Scandals	RKO	602	Joan Davis-Jack Haley	Block 1	95m	Aug. 4,'45	2627	2366	2663
•G.I. Honeymoon	Mono.	....	Gale Storm-Peter Cookson	May 5,'45	70m	Mar. 3,'45	2338	2131	....
Girl No. 217	Artkino	....	Elena Kuzmina-Vladimir Vladislavsky	Sept. 1,'45	94m	Sept. 15,'45	2646	....	....
Girl of the Limberlost	Col.	....	Ruth Nelson-Loren Tindall	Oct. 11,'45	60m	Oct. 20,'45	2686	2670	....
Girl on the Spot	Univ.	....	Lois Collier-Jess Barker	Not Set	....	.....	....	2467	....
Girls of Big House	Rep.	....	Lynne Roberts-Richard Powers	Nov. 2,'45	....	.....	....	2467	....
Give Me the Simple Life (color) (formerly The Enchanted Voyage)	20th-Fox	....	John Payne-June Haver	Not Set	....	.....	....	2499	....
•God Is My Co-Pilot	WB	414	Dennis Morgan-Raymond Massey	Apr. 7,'45	88m	Mar. 3,'45	2338	2203	2523
Great Day (British)	RKO	....	Eric Portman-Flora Robson	Not Set	80m	May 12,'45	2445	....	....
•Great John L., The	UA	....	Linda Darnell-Greg. McClure	June 29,'45	96m	June 9,'45	2485	2093	2616
•Guest Wife	UA	....	Claudette Colbert-Don Ameche	July 27,'45	90m	July 28,'45	2565	2259	2663
Guy Could Change, A	Rep.	....	Allan Lane-Jane Frazee	Not Set	....	.....	....	2543	....
HALF-WAY House (Br.)	AFE	....	Francoise Rosay-Tom Walls	Aug. 11,'45	88m	Aug. 11,'45	2589	....	....
Harvey Girls (color)	MGM	....	Judy Garland-John Hodiak	Not Set	....	.....	....	2354	....
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	Not Set	67m	Dec. 2,'44	2626	....	....
Her Highness and the Bellboy (Block 13)	MGM	603	Hedy Lamarr-Robert Walker	Oct.,'45	111m	July 14,'45	2631	2259	....
Hidden Eye, The (Block 13)	MGM	601	Edward Arnold-Frances Rafferty	Sept.,'45	70m	July 28,'45	2639	2353	2663
•Hitchhike to Happiness	Rep.	419	Al Pearce-Dale Evans	July 16,'45	72m	Apr. 21,'45	2414	2250	....
Hit the Hay	Col.	....	Judy Canova-Ross Hunter	Nov. 29,'45	....	.....	....	2662	....
Hold High the Torch (color)	MGM	....	Elizabeth Taylor-Lassie-Edmund Gwenn	Not Set				2216	....
Hold That Blonde (Block 2) (formerly Good Intentions)	Para.	4506	Eddie Bracken-Veronica Lake	Nov. 23,'45	76m	Oct. 13,'45	2679	2259	....
•Honeymoon Ahead	Univ.	9028	Allan Jones-Grace McDonald	May 11,'45	60m	May 5,'45	2433	2278	....
Hotel Reserve (British)	RKO	....	James Mason-Lucie Mannheim	Block 3	89m	June 17,'44	2626	....	....
House of Dracula	Univ.	511	Lon Chaney-Lionel Atwill	Dec. 7,'45	....	.....	....	2670	....
House on 92nd St. (formerly Now It Can Be Told)	20th-Fox	608	William Eythe-Lloyd Nolan	Oct.,'45	88m	Sept. 15,'45	2645	2499	2663

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How Do You Do?	PRC	....	Bert Gordon-Harry Von Zell	Dec. 17,'45	....	.....	....	2655	....
•I DIDN'T Do It (British)	Col.	....	George Formby-Billy Caryl	July 23,'45	97m	July 14,'45	2542	....	....
•I Love a Bandleader	Col.	....	Phil Harris-Leslie Brooks	Sept. 13,'45	70m	Aug. 18,'45	2597	....	....
I'll Be Your Sweetheart (Br.)	GFD	....	Margaret Lockwood-Vic Oliver	Not Set	104m	July 21,'45	2554	....	....
•I'll Tell the World	Univ.	9041	Lee Tracy-Brenda Joyce	June 8,'45	61m	May 26,'45	2466	2310	....
•Imitation of Life (Reissue)	Univ.	9096	Claudette Colbert-Warren William	June 15,'45	109m	Dec. 1,'34	....	....	....
•Incendiary Blonde (color)	Para.	4431	Betty Hutton-Arturo de Cordova	Aug. 31,'45	113m	June 16,'45	2497	1675	2663
•In Old New Mexico	Mono.	....	Duncan Renaldo-Martin Garralaga	May 26,'45	62m	July 14,'45	2542	2354	....
Isle of the Dead	RKO	608	Boris Karloff-Ellen Drew	Block 2	72m	Sept. 8,'45	2638	2216	....
It All Came True (Reissue)	WB	503	Ann Sheridan-Jeffrey Lynn-H. Bogart	Oct. 6,'45	97m	Apr. 6,'40	....	....	....
•It's a Pleasure (color)	RKO	584	Sonja Henie-Michael O'Shea	Special	90m	Mar. 3,'45	2337	2202	2523
JANIE Gets Married	WB	....	Joan Leslie-Robt. Hutton	Not Set	....	.....	....	2655	....
•Jealousy	Rep.	424	John Loder-Jane Randolph	July 23,'45	71m	July 28,'45	2565	2279	....
Johnny Angel	RKO	604	George Raft-Signe Hasso	Block 1	79m	Aug. 4,'45	2639	2259	....
Johnny Frenchman (British)	Ealing-Eagle-Lion	....	Francoise Rosay-Tom Wall	Not Set	112m	Aug. 4,'45	2577	....	....
•Jungle Captive	Univ.	9038	Otto Kruger-Amelita Ward	June 29,'45	63m	June 16,'45	2498	2259	....
Junior Miss	20th-Fox	603	Peggy Ann Garner-Allyn Joslyn	Aug.,'45	94m	June 16,'45	2631	2403	2663
KID from Brooklyn, The (color)	RKO	....	Danny Kaye-Virginia Mayo	Not Set	....	.....	....	2628	....
Kiss and Tell	Col.	....	Shirley Temple-Jerome Courtland	Oct. 18,'45	90m	Sept. 8,'45	2637	2353	....
Kitty (Block 2)	Para.	4509	Paulette Goddard-Ray Milland	Jan. 25,'46	103m	Oct. 6,'45	2669	2093	....
•LADY Confesses, The	PRC	522	Mary Beth Hughes-Hugh Beaumont	May 16,'45	66m	Mar. 31,'45	2381	2354	....
•Lady on a Train	Univ.	....	Deanna Durbin-Ralph Bellamy	Aug. 17,'45	94m	Aug. 11,'45	2589	2403	....
•Last Hill, The (Russian)	Artkino	....	War feature	June 23,'45	84m	July 14,'45	2542	....	....
Lawless Empire	Col.	....	Charles Starrett-Vernon Keays	Nov. 15,'45	....	.....	....	2543	....
Leave Her to Heaven (color)	20th-Fox	....	Gene Tierney-Cornel Wilde	Not Set	....	.....	....	2499	....
Letter for Evie, A	MGM	....	Marshha Hunt-John Carroll	Not Set	....	.....	....	2655	....
Life with Blondie	Col.	....	Penny Singleton-Arthur Lake	Dec. 13,'45	....	.....	....	2686	....
Lightning Raiders	PRC	....	Buster Crabbe-Al St. John	Dec. 17,'45	....	.....	....	2686	....
•Lone Texas Ranger	Rep.	3318	Bill Elliott-Alice Fleming	Nov. 20,'45	56m	June 9,'45	2485	2403	....
Lonesome Trail	Mono.	....	James Wakely-Lee "Lasses" White	Not Set	....	.....	....	2695	....
•Lost Trail, The	Mono.	....	Johnny Mack Brown-Raymond Hatton	Sept. 29,'45	53m	Sept. 29,'45	2662	2555	....
Lost Weekend, The (Block 1)	Para.	4503	Ray Milland-Jane Wyman	Nov. 16,'45	101m	Aug. 18,'45	2639	2242	....
•Love, Honor and Goodbye	Rep.	428	Virginia Bruce-Victor McLaglen	Sept. 15,'45	87m	Sept. 15,'45	2645	2454	....
Love Letters (Block 1)	Para.	4502	Jennifer Jones-Joseph Cotten	Oct. 26,'45	101m	Aug. 25,'45	2646	2230	....
Love on the Dole	Four Continents	....	Deborah Kerr-Clifford Evans	Oct. 12,'45	89m	Oct. 20,'45	2685	....	....
MAMA Loves Papa	RKO	601	Leon Errol-Elisabeth Risdon	Block 1	60m	Aug. 4,'45	2639	2403	....
Man Alive (formerly The Amorous Ghost)	RKO	606	Pat O'Brien-Ellen Drew	Block 2	70m	Sept. 29,'45	2661	2366	....
•Man from Music Mountain (R.)	Rep.	5903	Gene Autry	Aug. 5,'45	58m	Aug. 13,'38	....	....	....
•Man from Oklahoma	Rep.	443	Roy Rogers-Dale Evans	Aug. 1,'45	69m	Aug. 4,'45	2577	2418	....
Marshal of Laredo	Rep.	562	Wild Bill Elliott-Bobby Blake	Oct. 7,'45	....	.....	....	2467	....
Masquerade in Mexico	Para.	Bl. 3	Dorothy Lamour-Arturo de Cordova	Feb. 22,'46	....	.....	....	2686	....
•Medal for Benny, A	Para.	4424	Dorothy Lamour-Arturo de Cordova	June 29,'45	80m	Nov. 18,'44	2181	....	2567
Meet Me on Broadway	Col.	....	Marjorie Reynolds-Fred Brady	Jan. 3,'46	....	.....	....	....	....
Men in Her Diary	Univ.	502	Jon Hall-Louise Allbritton	Sept. 14,'45	73m	Sept. 22,'45	2653	2467	....
•Mexicana	Rep.	....	Constance Moore-Tito Guizar	Not Set	....	.....	....	2499	....
•Midnight Manhunt (reviewed as One Exciting Night)	Para.	4427	William Gargan-Ann Savage	July 27,'45	64m	June 9,'45	2486	2354	....
Mildred Pierce	WB	505	Joan Crawford-Jack Carson	Oct. 20,'45	111m	Oct. 6,'45	2670	2259	....
•Military Secret (Russian)	Artkino	....	War Feature	Aug. 1,'45	73m	Aug. 18,'45	2598	....	....
•Missing Corpse, The	PRC	524	J. Edward Bromberg-Frank Jenks	June 1,'45	63m	Apr. 28,'45	2426	2354	....
Miss Susie Slagle's	Para.	Bl. 3	Sonny Tufts-Veronica Lake	Feb. 8,'46	....	.....	....	2216	....
•Muggs Rides Again	Mono.	....	Leo Gorcey-Huntz Hall	June 16,'45	63m	June 9,'45	2487	2366	....
•Murder, He Says	Para.	4422	Fred MacMurray-Marjorie Main	June 8,'45	95m	Apr. 14,'45	2041	1983	2616
My Name Is Julia Ross (formerly Woman in Red)	Col.	....	Nina Foch-George Macready	Nov. 27,'45	....	.....	....	2655	....
My Reputation	WB	....	Barbara Stanwyck-George Brent	Not Set	....	.....	....	1695	....
•NAUGHTY Nineties, The	Univ.	9003	Abbott and Costello	July 6,'45	76m	June 23,'45	2510	2310	....
Navajo Kid	PRC	....	Bob Steele-Caren March	Nov. 21,'45	....	.....	....	2695	....
Night in Paradise, A (color)	Univ.	....	Merle Oberon-Turban Bey	Not Set	....	.....	....	2279	....
•Nob Hill (color)	20th-Fox	529	Joan Bennett-George Raft	July,'45	95m	June 2,'45	2477	2131	2663
Nobody Lives Forever	WB	....	John Garfield-Geraldine Fitzgerald	Not Set	....	.....	....	2278	....
•Northwest Mounted Police (Reissue) (color)	Para.	4433	Gary Cooper-Madeleine Carroll	Aug. 26,'45	126m	Oct. 26,'40	2486	....	....
OF Human Bondage	WB	....	Paul Henreid-Eleanor Parker	Not Set	....	.....	....	2093	....
On Approval (British)	English	....	Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910	....	....
One More Tomorrow (formerly Animal Kingdom)	WB	....	Ann Sheridan-Alexis Smith	Not Set	....	.....	....	1431	....
One Way to Love	Col.	....	Janis Carter-Chester Morris	Dec. 20,'45	....	.....	....	2686	....
•On Stage, Everybody	Univ.	9015	Jack Oakie-Peggy Ryan	July 13,'45	75m	July 14,'45	2541	2499	....
•Oregon Trail	Rep.	456	Sunset Carson-Peggy Stewart	July 14,'45	55m	July 21,'45	2554	2543	....
Our Hearts Were Growing Up	Para.	....	Gail Russell-Diana Lynn	Not Set	....	.....	....	2555	....
Our Vines Have Tender Grapes (Block 13)	MGM	600	Margaret O'Brien-Edw. G. Robinson	Sept.,'45	103m	July 21,'45	2627	2230	....
Outlaws of the Rockies	Col.	....	Charles Starrett-Tex Harding	Sept. 18,'45	55m	Sept. 29,'45	2662	....	....
•Out of This World	Para.	4426	Eddie Bracken-Diana Lynn	July 13,'45	96m	June 9,'45	2485	2093	2616
•Over 21	Col.	6001	Irene Dunne-Alexander Knox	Aug. 23,'45	103m	July 28,'45	2565	2279	2663
PARDON My Past	Col.	....	Fred MacMurray-Marguerite Chapman	Dec.,'45	87m	Sept. 8,'45	2637	2543	....
Paris—Underground	UA	....	Constance Bennett-Gracie Fields	Oct. 19,'45	97m	Aug. 25,'45	2646	2454	....
•Patrick the Great	Univ.	9011	Donald O'Connor-Peggy Ryan	May 4,'45	89m	Apr. 21,'45	2414	1675	2523

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•Penthouse Rhythm	Univ.	9043	Kirby Grant-Lois Collier	June 22,'45	60m	June 9,'45	2486	2279	....
People Are Funny (Block 2)	Para.	4508	Jack Haley-Helen Walker	Jan. 11,'46	93m	Oct. 13,'45	2677	....	....
•Phantom of 42nd Street, The	PRC	521	Dave O'Brien-Kay Aldridge	May 2,'45	60m	Apr. 7,'45	2394	2279	....
Phantom of the Plains (formerly Texas Manhunt)	Rep.	561	Wild Bill Elliott-Bobby Blake	Sept. 7,'45	56m	Oct. 13,'45	2677	2467	....
•Phantom Speaks, The	Rep.	433	Richard Arlen-Lynn Roberts	May 10,'45	68m	Apr. 21,'45	2414	2354	....
•Picture of Dorian Gray, The	MGM	525	George Sanders-Hurd Hatfield	June,'45	111m	Mar. 3,'45	2337	1899	2567
Pillow of Death	Univ.	512	Lon Chaney-Brenda Joyce	Dec. 14,'45	....	.....	....	2454	....
•Pillow to Post	WB	417	Ida Lupino-Sydney Greenstreet	June 9,'45	92m	May 19,'45	2453	2216	2616
Pinocchio (color)	RKO	691	Disney Feature Cartoon	Special	....	.....	....	....	....
Prairie Raiders	Col.	....	Charles Starrett-Jean Stevens	Nov. 7,'45	....	.....	....	2686	....
Prairie Rustlers	PRC	....	Buster Crabbe	Nov. 7,'45	56m	Nov. 3,'45	2703	2670	....
Pride of the Marines (formerly This Love of Ours)	WB	501	John Garfield-Eleanor Parker	Sept. 1,'45	120m	Aug. 11,'45	2639	2250	2663
Prison Ship	Col.	....	Jim Bannon	Nov. 15,'45	....	.....	....	2670	....
Pursuit to Algiers (formerly The Fugitive)	Univ.	507	Basil Rathbone-Nigel Bruce	Oct. 26,'45	65m	Oct. 27,'45	2693	2628	....
RADIO Stars on Parade	RKO	605	Wally Brown-Alan Carney	Block 1	69m	Aug. 4,'45	2631	....	....
Raffles (Reissue)	Film Classics	....	David Nivens-Olivia de Havilland	Dec. 29,'39	73m	Dec. 23,39	....	....	....
•Rancho Grande (Re-release)	Rep.	5304	Gene Autry	Aug. 15,'45	68m	Mar. 30,'40	....	....	....
Randolph Family, The (British) (formerly Dear Octopus)	English	....	Margaret Lockwood-Michael Wilding	Not Set	80m	Sept. 18,'43	2362	....	....
•Renegades of the Rio Grande	Univ.	9084	Rod Cameron-Fuzzy Knight	June 1,'45	56m	.....	....	2454	....
Rhapsody in Blue	WB	502	Joan Leslie-Robert Alda	Sept. 22,'45	139m	June 30,'45	2626	1530	2616
•Rhythm Roundup	Col.	6223	Ken Curtis-Cheryl Walker	June 7,'45	66m	.....	....	2434	....
•Riders of the Dawn	Mono.	....	Jimmy Wakeley-Lee White	Nov. 3,'45	58m	Oct. 20,'45	2685	2655	....
River Gang (formerly Fairy Tale Murder)	Univ.	503	Gloria Jean-John Qualen	Sept. 21,'45	64m	Sept. 15,'45	2645	2279	....
•Road to Alcatraz	Rep.	423	Robert Lowery-June Storey	July 10,'45	60m	July 14,'45	2542	2418	....
Road to Utopia	Para.	Bl. 3	Bing Crosby-Bob Hope-D. Lamour	Mar. 22,'46	....	.....	....	1715	....
Roaring Rangers	Col.	...	Charles Starrett-Smiley Burnette	Not Set	....	.....	....	2543	....
Rough Riders of Cheyenne	Rep.	552	Sunset Carson-Peggy Stewart	Nov. 1,'45	....	.....	....	2686	....
•Royal Scandal, A	20th-Fox	521	Tallulah Bankhead-Anne Baxter	Apr.,'45	94m	Mar. 24,'45	2373	2131	2455
•Rustlers of the Badlands	Col.	6208	Charles Starrett-Sally Bliss	Aug. 16,'45	58m	Aug. 25,'45	2610	2418	....
•SADDLE Serenade	Mono.	....	Jimmy Wakely-Lee White	Aug. 11,'45	55m	Aug. 18,'45	2597	2434	....
Sailor Takes a Wife	MGM	....	Robert Walker-June Allyson	Not Set	....	.....	....	2555	....
•Salome, Where She Danced (col.)	Univ.	9073	Yvonne De Carlo-David Bruce	Apr. 27,'45	90m	Apr. 14,'45	2402	2230	....
•Salty O'Rourke	Para.	4418	Alan Ladd-Gail Russell	Block 4	100m	Feb. 24,'45	2329	2216	2523
San Antonio (color)	WB	....	Errol Flynn-Alexis Smith	Dec. 29,'45	....	.....	....	2216	....
•Santa Fe Saddlemates	Rep.	455	Sunset Carson-Linda Stirling	June 2,'45	56m	June 16,'45	2498	2467	....
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Jan. 26,'46	....	.....	....	1431	....
•Scared Stiff	Para.	4423	Jack Haley-Ann Savage	June 22,'45	65m	Apr. 7,'45	2393	2354	....
•Scarlet Clue, The	Mono.	....	Sidney Toler-Benson Fong	June 12,'45	65m	Apr. 28,'45	2425	2354	....
Scarlet Street	Univ.	514	Edw. G. Robinson-Joan Bennett	Dec. 28,'45	....	.....	....	2662	....
Scotland Yard Investigator	Rep.	501	Sir Aubrey Smith-Erich von Stroheim	Sept. 30,'45	68m	Oct. 13,'45	2677	2467	....
Secret Mission (British)	English	....	Hugh Williams-Carla Lehmann	Not Set	75m	Sept. 26,'42	2082	....	....
•See My Lawyer	Univ.	9016	Olsen and Johnson-Grace McDonald	May 25,'45	67m	Feb. 10,'45	2309	1899	....
Senorita from the West, The	Univ.	506	Allan Jones-Bonita Granville	Oct. 12,'45	....	Oct. 20,'45	2685	2418	....
•Sensation Hunters (formerly Party Girl)	Mono.	....	Doris Merrick-Eddie Quillan	Nov. 13,'45	....	.....	....	2418	....
Shadow of a Woman	WB	....	Andrea King-Helmut-Dantine	Jan. 12,'46	....	.....	..	2543	....
•Shadow of Terror (formerly Checkmate)	PRC	....	Dick Fraser-Cy Kendall	Nov. 5,'45	64m	Oct. 13,'45	2677	2467	....
Shady Lady	Univ.	501	Charles Coburn-Ginny Simms	Sept. 7,'45	93m	Sept. 15,'45	2646	2543	....
•Shanghai Cobra, The	Mono.	....	Sidney Toler-Joan Barclay	Sept. 29,'45	64m	Aug. 18,'45	2598	....	....
She Went to the Races	MGM	....	James Craig-Frances Gifford	Not Set	87m	Oct. 20,'45	2685	....	....
•She Wouldn't Say Yes	Col.	....	Rosalind Russell-Lee Bowman	Nov.,45	....	.....	....	2628	....
•Silver Fleet, The	PRC	....	Ralph Richardson	July 1,'45	81m	Mar. 20,'43	2401	....	....
Sing Your Way Home	RKO	....	Jack Haley-Anne Jeffreys	Block 3	....	.....	....	2354	....
Six Guns for Hire	PRC	....	Bob Steele	Jan. 1,'46	....	.....	....	....	....
Smoky (color)	20th-Fox	....	Fred MacMurray-Anne Baxter	Not Set	....	.....	....	2628	....
Snafu	Col.	....	Nanette Parks-Robt. Benchley	Nov. 22,'45	....	.....	....	2655	....
•Son of Lassie (color)	MGM	526	Peter Lawford-Donald Crisp	June,'45	100m	Apr. 21,'45	2413	2093	2616
Song of Mexico	Rep.	....	Adele Mara-Edgar Barrier	Not Set	....	.....	....	2628	....
Song of Old Wyoming (color) (formerly In Old Wyoming)	PRC	....	Eddie Dean-Jennifer Holt	Nov. 12,'45	65m	Aug. 18,'45	2639	2454	....
•Song of the Prairie	Col.	....	Ken Curtis-Jeff Donnell	Sept. 27,'45	....	.....	....	2628	....
•Southerner, The	UA	....	Zachary Scott-Betty Field	Aug. 10,'45	91m	May 5,'45	2433	2216	2663
•South of Rio Grande	Mono.	....	Duncan Renaldo-Armida	Sept. 15,'45	...	.....	....	2598	...
Spanish Main, The (color)	RKO	610	Paul Henreid-Maureen O'Hara	Block 2	101m	Oct. 6,'45	2669	2259	....
Spellbound (formerly House of Dr. Edwardes)	UA	....	Ingrid Bergman-Gregory Peck	Not Set	111m	Nov. 3,'45	2701	2093	....
Spider, The	20th-Fox	613	Richard Conte-Faye Marlowe	Dec.,'45	62m	Oct. 13,'45	2677	2499	....
The Spiral Staircase (formerly Silence of Helen McCord)	RKO	....	George Brent-Dorothy Maguire	Block 3	....	.....	....	2695	....
•Sporting Chance, A	Rep.	420	Jane Randolph-John O'Malley	June 4,'45	59m	.....	....	2403	....
•Springtime in Texas	Mono.	....	Jimmy Wakely-Lee White-Dennis Moore	June 2,'45	55m	May 19,'45	2453	2418	....
•Springtime in the Rockies (R.)	Rep.	5302	Gene Autry	June 10,'45	60m	Nov. 27,'37	....	....	....
•Stagecoach Outlaws	PRC	....	Buster Crabbe-Al St. John	Aug. 17,'45	59m	July 14,'45	2542	....	....
State Fair (color)	20th-Fox	607	Dana Andrews-Jeanne Crain-Dick Haymes	Oct.,'45	100m	Aug. 25,'45	2638	2434	2663
•Steppin' in Society	Rep.	....	Edward Everett Horton-Gladys George	July 29,'45	72m	June 9,'45	2487	2278	....
Stork Club, The (Block 2)	Para.	4507	Betty Hutton-Barry Fitzgerald	Dec. 28,'45	98m	Oct. 13,'45	2679	2555	....
•Story of G.I. Joe	UA	....	Burgess Meredith-Robert Mitchum	July 13,'45	108m	June 23,'45	2509	2250	2663
•Strange Affair of Uncle Harry (formerly Uncle Harry)	Univ.	....	Geo. Sanders-Ella Raines	Aug. 17,'45	80m	Aug. 18,'45	2598	....	....
Strange Confession	Univ.	505	Lon Chaney-Brenda Joyce	Oct. 5,'45	62m	Oct. 6,'45	2669	2454	....
Strange Holiday	Elite	....	Claude Rains-Barbara Bate	Not Set	61m	Oct. 27,'45	2693	....	....
Strange Mr. Gregory	Mono.	....	Edmund Lowe-Jean Rogers	Not Set	...	.....	....	2598	....
•Stranger from Santa Fe	Mono.	....	Johnny Mack Brown	July 21,'45	56m	Apr. 21,'45	2414	....	....
Strangler of the Swamp	PRC	....	Rosemary La Planche-Robt. Barrett	Jan. 1,'46	....	.....	....	2686	....

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Strange Voyage (formerly Submarine Below)	Col.	....	Jim Bannon-Ross Hunter	Dec. 27,'45	....	.....	....	2695	....
Sunbonnet Sue (formerly Belle of the Bowery)	Mono.	....	Gale Storm-Phil Regan	Not Set	89m	Sept. 29,'45	2661	2454	....
•Sunset in El Dorado	Rep.	....	Roy Rogers-Dale Evans	Not Set	66m	Oct. 6,'45	2670	2555	....
Suspense	Mono.	....	Warren William-Lee White	Nov. 10,'45	....	.....	....	2598	....
•Swingin' on a Rainbow	Rep.	426	Brad Taylor-Jane Frazee	Sept. 1,'45	72m	Sept. 1,'45	2625	2403	....
•Swing Out, Sister	Univ.	9033	Rod Cameron-Arthur Treacher	May 18,'45	60m	May 5,'45	2434	2259	
Swing Parade of 1946	Mono.	....	Gale Storm-Phil Regan	Not Set	....	.....	....	2628	...
TARS and Spars	Col.	....	Alfred Drake-Janet Blair-Marc Platt	Jan. 10,'46	....	.....	....	....	....
•Tarzan and the Amazons	RKO	518	Johnny Weissmuller-J. Sheffield-B. Joyce	Block 4	76m	Mar. 24,'45	2374	2250	2523
Tarzan and the Leopard Woman	RKO	....	Johnny Weismuller-J. Sheffield-B. Joyce	Not Set	....	.....	....	2655	....
•Tell It to a Star	Rep.	425	Robert Livingston-Ruth Terry	Aug. 16,'45	67m	Aug. 18,'45	2597	2403	....
•Ten Cents a Dance	Col.	6029	Jane Frazee-Jimmy Lloyd	June 7,'45	60m	June 16,'45	2498	2366	....
Texas Panhandle	Col.	....	Charles Starrett-Tex Harding	Dec. 20,'45	....	.....	....	....	....
That Night With You (formerly Once Upon a Dream)	Univ.	504	Franchot Tone-Susanna Foster	Sept. 28,'45	84m	Sept. 29,'45	2662	2434	....
•That's the Spirit	Univ.	9014	Jack Oakie-Peggy Ryan	June 1,'45	91m	May 26,'45	2466	2310	....
They Made Me a Killer	Para.	Bl. 3	Robert Lowery-Barbara Britton	Mar. 8,'46	....	.....	....	2695	....
They Met in the Dark (British)	English	....	James Mason-Joyce Howard	Not Set	80m	Sept. 4,'43	1522	....	....
They Were Expendable	MGM	....	Robert Montgomery-John Wayne	Not Set	....	.....	....	2384	....
They Were Sisters (British)	Gains.-GFD	....	James Mason-Phyllis Calvert	Not Set	115m	May 12,'45	2445	....	....
•This Gun For Hire (Reissue)	Para.	4434	Alan Ladd-Veronica Lake	Aug. 26,'45	81m	Mar. 21,'42	2486	....	....
This Love of Ours	Univ.	508	Merle Oberon-Claude Rains	Nov. 2,'45	90m	Nov. 3,'45	2703	2662	....
This Happy Breed (Brit.) (color)	UA	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	
•Those Endearing Young Charms	RKO	520	Robert Young-Laraine Day	Block 4	81m	Apr. 21,'45	2413	2310	2663
•Thousand and One Nights, A (col.)	Col.	6004	Cornel Wilde-Evelyn Keyes	July 26,'45	95m	June 16,'45	2499	2242	2663
•Three in the Saddle	PRC	562	Tex Ritter-Dave O'Brien	July 26,'45	61m	June 23,'45	2511	2434	....
Three Strangers	WB	....	Geraldine Fitzgerald-Sydney Greenstreet	Not Set	....	.....	....	2366	....
•Three's a Crowd	Rep.	416	Gertrude Michael-Charles Gordon	May 23,'45	58m	June 16,'45	2498	2353	....
•Thrill of a Romance (color)	MGM	528	Esther Williams-Van Johnson	July,'45	105m	May 26,'45	2465	2203	2663
Thunder Rock (British)	English	....	Barbara Mullen-Michael Redgrave	Not Set	90m	Sept. 16,'44	2101	....	....
•Tiger Woman, The	Rep.	430	Adele Mara-Kane Richmond	Nov. 16,'45	....	.....	....	2467	....
Time, the Place, the Girl (color)	WB	....	Dennis Morgan-Jack Carson	Not Set	....	.....	....	2555	....
Tomorrow Is Forever	RKO	....	Claudette Colbert-Orson Welles	Not Set	....	.....	....	2555	....
Too Young to Know	WB	507	Joan Leslie-Robert Hutton	Dec. 1,'45	....	.....	....	2384	....
•Trail of Kit Carson	Rep.	466	Allan Lane-Helen Talbot	July 11,'45	55m	Aug. 4,'45	2577	2543	....
Trail to Vengeance	Univ.	1103	Kerby Grant-Fuzzy Knight	Nov. 30,'45	....	.....	....	....	....
•Trouble Chasers (formerly Here Comes Trouble)	Mono.	....	Maxie Rosenbloom-Billy Gilbert	June 2,'45	63m	.....	....	2418	....
True Glory, The	OWI-WAC-Col.	....	Documentary	Oct. 4,'45	84m	Sept. 15,'45	2646	....	2663
•Twice Blessed	MGM	529	Lee & Lynn Wilde-Preston Foster	July,'45	77m	June 2,'45	2477	2354	2663
Two Mrs. Carrolls, The	WB	....	Barbara Stanwyck-Humphrey Bogart	Not Set	....	.....	....	2628	....
•Two O'Clock Courage	RKO	521	Tom Conway-Ann Rutherford	Block 5	66m	Apr. 7,'45	2393	2259	....
Two Sisters from Boston	MGM	....	Jimmy Durante-June Allyson	Not Set	....	.....	....	2695	....
2,000 Women (British)	UA	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2626	....	....
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Not Set	....	.....	....	1923	....
•UNSEEN, The	Para.	4417	Joel McCrea-Gail Russell	Block 4	81m	Feb. 24,'45	2329	2093	2455
•Ural Front, The (Russian)	Artkino	....	War feature	June 6,'45	84m	June 23,'45	2511	....	....
•VALLEY of Decision, The	MGM	527	Greer Garson-Gregory Peck	June,'45	120m	Apr. 14,'45	2401	2230	2663
•Vampire's Ghostt, The	Rep.	434	John Abbott-Peggy Stewart	May 21,'45	59m	Apr. 21,'45	2414	2278	....
Virginian, The (color)	Para.	....	Joel McCrea-Brian Donlevy	Not Set	....	.....	....	2242	....
Voice of the Whistler	Col.	....	Richard Dix-Lynn Merrick	Oct. 30,'45	....	.....	....	2655	....
WAGON Wheels Westward	Rep.	....	Bill Elliott-Bobby Blake	Not Set	...	.....	....	2555	....
Walk in the Sun, A	20th-Fox	....	Dana Andrews-Huntz Hall	Not Set	....	.....	....	2242	....
Waltz Time (British)	Brit. Nat'l-Anglo	....	Carol Raye-Peter Graves	Not Set	....	July 28,'45	2566	....	....
Wanderer of the Wasteland	RKO	609	James Warren-Audrey Long	Block 2	67m	Sept. 29,'45	2662	....	....
Way Ahead, The (British)	20th-Fox	606	David Niven-Stanley Holloway	Aug.,'45	106m	June 17,'44	2626	....	2523
Way to the Stars, The (Brit.)	Two Cities-UA	....	Michael Redgrave-John Mills	Not Set	109m	June 30,'45	2521	....	....
Weekend at the Waldorf Spcl.	MGM	605	Ginger Rogers-Lana Turner-Walter Pidgeon	Oct.,'45	130m	July 28,'45	2627	2242	....
•West of the Pecos	RKO	524	Bob Mitchum-Barbara Hale	Block 5	66m	June 9,'45	2487	2366	....
•Where Do We Go From Here? (color)	20th-Fox	526	Fred MacMurray-Joan Leslie	June,'45	77m	May 26,'45	2465	2131	2616
White Pongo (formerly Congo Pongo)	PRC	....	Richard Fraser-Lionel Royce	Not Set	73m	July 14,'45	2541	2418	....
Why Girls Leave Home	PRC	....	Pamela Blake-Sheldon Leonard	Not Set	69m	June 16,'45	2498	2366	....
•Wildfire (Color)	Screen Guild	....	Bob Steele-Sterling Holloway	July 18,'45	60m	June 30,'45	2522	2250	....
Wilson (color)	20th-Fox	602	Alexander Knox-Charles Coburn	Aug.,'45	154m	Aug. 5,'44	2094	1676	2342
•Within These Walls	20th-Fox	528	Thomas Mitchell-Mary Anderson	July,'45	71m	June 9,'45	2486	2467	....
•Without Love	MGM	522	Katharine Hepburn-Spencer Tracy	May,'45	111m	Mar. 24,'45	2373	2242	2616
•Woman in Green, The	Univ.	9025A	Basil Rathbone-Nigel Bruce	July 27,'45	68m	June 23,'45	2510	2403	....
Woman in the Window, The	RKO	582	Edward G. Robinson-Joan Bennett	Special	99m	Oct. 14,'44	2137	1923	2342
Woman Who Came Back, The	Rep.	....	Nancy Kelly-John Loder	Not Set	....	.....	....	2555	....
Wonder Man (color)	RKO	651	Danny Kaye-Virginia Mayo	Special	98m	Apr. 28,'45	2425	2093	2663
YANK in London, A (formerly I Live in Grosvenor Square)	....	....	Anna Neagle, Dean Jagger	.....	114m	June 23,'45	2510	....	....
Yolanda and the Thief (color)	MGM	....	Fred Astaire-Lucille Bremer	Not Set	108m	Oct. 20,'45	2685	2354	....
•You Came Along	Para.	4428	Robert Cummings-Lizabeth Scott	Sept. 14,'45	103m	July 7,'45	2533	2354	....
•You Can't Do Without Love (Br.)	Col.	6042	Vera Lynn-Donald Stewart	July 26,'45	....	.....	....	2418	....
Young Widow	UA	....	Jane Russell-Louis Hayward	Not Set	....	.....	....	2454	....
ZIEGFELD Follies (color)	MGM	....	MGM Contract Stars	Not Set	110m	Aug. 25,'45	2638	1913	2663
•Zombies on Broadway	RKO	516	Bela Lugosi-Wally Brown-Alan Carney	Block 4	68m	Apr. 21,'45	2414	2259	...

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on page 2687.

A high price to see a movie? Not a bit. For in thousands of theaters all over the country, when Americans paid $18.75 and more to see a single show, the admittance was really "on the house."

To motion picture exhibitors—long accustomed to doing their bit in the interest of community undertakings—helping put over the War Loan Drives was a cheerfully accepted duty. The 15,618 free days which exhibitors gave "The Mighty 7th" are just a sample of this public spirit.

The coming "Victory Loan" campaign can expect the same type of unselfish support. For in peace as in war, the motion picture house continues as a modern counterpart of the old town meeting in spirit and in action.

Eastman Kodak Company, Rochester 4, N. Y.

J. E. BRULATOUR, INC., *Distributors*

FORT LEE CHICAGO HOLLYWOOD

One of a series of advertisements by KODAK testifying to the achievements of the movies in peace ... as in war

How To Carve A Turkey

by The Prize Baby

Every Showman knows that TURKEYS and BOX OFFICES don't mix . . . BUT . . . we know how to CARVE a TURKEY . . . and turn it into PROFITS . . . and THAT is the real secret.

NOVEMBER is a great month for show business . . . and THANKSGIVING is the BEST day of the month . . . That's the time to turn on your SHOWMANSHIP . . . full blast!

Sell your SHOWS! . . . Run SPECIAL EVENTS . . . Give every picture an Extra boost . . . and SHOUT to your patrons that things are happening . . . hot and heavy . . . in YOUR theatre . . . in THEIR place of amusement.

MISTER SHOWMAN will present you with his whole "bag of tricks" . . . on his November visit to your theatre . . . HEADERS and TRAILERETTES to sell your whole month of big hits . . . TEASERS . . . to sell those extra-special pictures . . . THANKSGIVING SENTIMENT TRAILER and promotional trailers for GIVEAWAYS . . . KIDDIES SHOWS . . . SPECIAL MATINEES . . . and a Feast of profit-garnering activities . . . that are tried-and-proven Box Office successes . . . through the medium of NSS SPECIAL TRAILERS.

GOOD-WILL and added PROFITS are the MEAT on this TURKEY . . . so . . . CARVE, brother . . . and prevent your Box Office from getting the BIRD.

Thanksgiving Sentiment Trailer MS-755 . . . $3.50

TEXT

Thanksgiving 1945

On this day, our hearts are filled with gratitude for the deliverance of PEACE to a war-torn world . . . for the safety of our loved ones, whose lives have been in jeopardy . . . for the re-union of families, long separated . . . and for the courage of those whose sacrifices have been greater than our own. We give thanks to Almighty God for HIS blessing on this THANKSGIVING 1945.

Order from your nearest NSS exchange!

NATIONAL Screen SERVICE

PRIZE BABY OF THE INDUSTRY

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

Dakota
The Seventh Veil
Detour
How Do You Do?
Allotment Wives
Rough Riders of Cheyenne

GOVERNMENT and the INDUSTRY

Exhibitors form association for give and take deals with official Washington

"Little Three" have their day in court; Government encounters surprise witness for defense

—in

Better Theatres

Fall Buyer Listings of Manufacturers and Dealers

VOL. 161, NO. 6; NOVEMBER 10, 1945

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ANCHOR YOUR THEATRE TO THE "ANCHORS AWEIGH" COMPANY!

TALK ABOUT BIG ONES!

While "Week-End at the Waldorf" starts its record-breaking career, we've just screened 3 more! You'll see them soon! One after another M-G-M delivers Big Ones!

"THEY WERE EXPENDABLE"

It's "The Big Parade" of modern times. Robert Montgomery's back!

"THE HARVEY GIRLS" in TECHNICOLOR

Another "Meet Me In St. Louis"! Judy Garland's Biggest Triumph!

"WHAT NEXT, CORPORAL HARGROVE?"

Sequel to "Private Hargrove" and Terrific. Robert Walker scores again!

PROUD? SURE!
But his hat still fits him →
He's always The Friendly Fellow!

PUT THE VICTORY SPIRIT
IN THE VICTORY LOAN

OTION PICTURE HERALD'S LATEST POLL OF

BOX

PRIDE OF THE MARINES

OFFICE

XMAS IN CONNECTICUT

CHAMPIONS

RHAPSODY IN BLUE

3 OUT OF 6 ARE FROM

WARNERS!!

L. Warner, Executive Producer

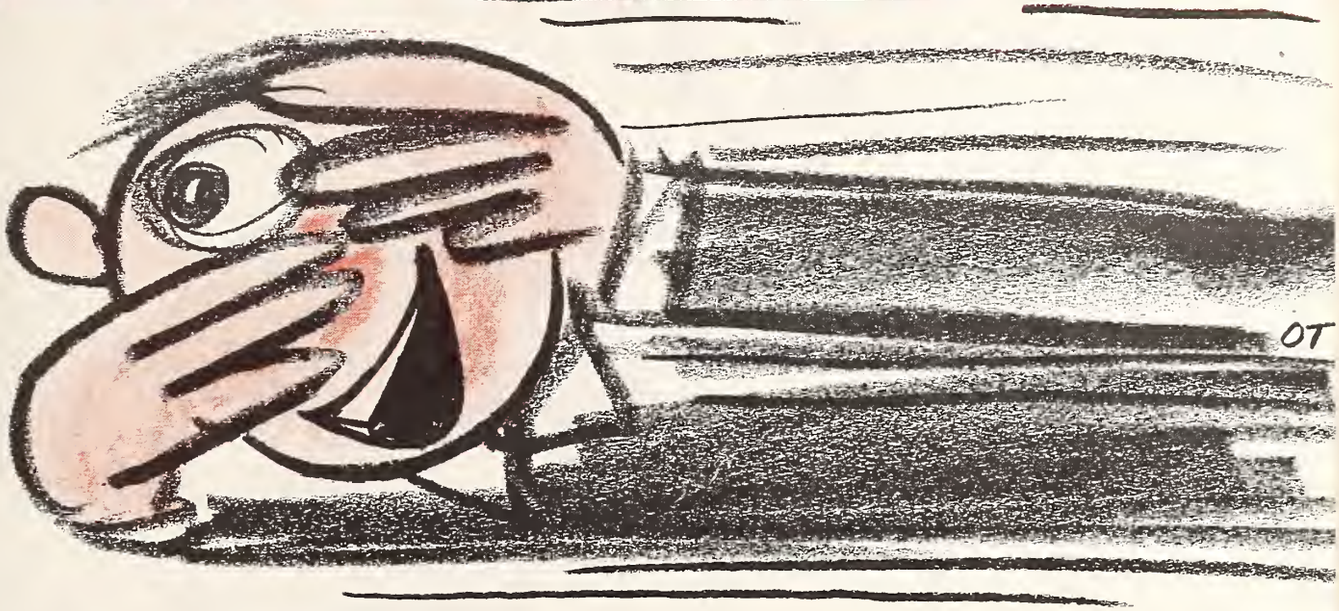
Have You Sent in Your Victory Loan Pledge? Let's Finish the Job!

THIS IS WHA

IT IS → WARNERS' PICTURE!

"MILDRED PIERCE" Starring JOAN CRAWFORD · JACK CARSON · ZACHARY SCOTT with EVE ARDEN • ANN BLYTH • BRUCE BEN
Screen Play by Ranald MacDougall • Based on the Novel by
MICHAEL CURTIZ directed

"MILDRED PIERCE" DID!



SHE "WHAMMED" (Variety) FOR A RECORD 3-HOUSE L. A. RUN AND 3-HOUSE DENVER RUN! SHE "SOARED" (Variety) IN NEW YORK (5 WEEKS)! SHE "CLICKED MERRILY" (Variety) IN MINN! SHE "PACED THE TOWN" (Variety) IN LOUISVILLE! SHE "SOCKO'D" (Variety) IN PHILLY AND CINCY AND WHEREVER ELSE SHE APPEARED IN THIS WHOLE WIDE LAND!

by JERRY WALD
Music by Max Steiner

BARRY FITZGERALD

WALTER HUSTON

LOUIS HAYWARD

ROLAND YOUNG

JUNE DUPREZ

SIR C. AUBREY SMITH

MISCHA AUER

JUDITH ANDERSON

RICHARD HAYDN

QUEENIE LEONARD

BIG AT ROXY, N.Y.C. AND FIRST 53 DATES! CROWDS LOVE ITS BAFFLING SUSPENSE AND ITS STAR-SHINING CAST!

RENE CLAIR'S

AND THEN THERE WERE NONE

IT'S THE PICTURE OF THE WEEK IN LIFE MAGAZINE!

A Popular Pictures, Inc. Produ

Date it during the TOM CONNORS DRIVE From 20 CENTURY-FO

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *TERRY RAMSAYE, Editor*

Vol. 161, No. 6 — November 10, 1945

ON TO WASHINGTON

REPRESENTATIVES of Exhibition have announced a program for establishment of its own, and independent, relations with Government. This is officially declared with the forming of the Peace-Time Activities Committee, reported in the news pages of this issue.

The focus of attention is Washington.

In Washington the new PAC, outgrowth of the exhibition division of the War Activities Committee, will meet December 5, continuing the discussions of a meeting previously held there. In Washington concurrently this week, Mr. Eric Johnston, as president of the United States Chamber of Commerce, coincidentally president of the motion picture industry's trade association, was engaged in the sessions of the National Labor-Management Conference. From Washington, too, extends the arm of the Department of Justice engaged these days in going into various trade matters in the anti-trust case in New York's federal court.

Relations between the motion picture and the Government grow apace, and with increasing intricacy.

The new PAC, this budding derivative of WAC, has two special interests. First is the planning and programming of pictures of message concerned with the problems of the peace and second, but not necessarily secondarily, comes the matter of relations with Governmental control mechanisms as, for instance, the office of Mr. John W. Snyder, director of War Mobilization and Reconversion.

It is of special interest to note that all of the diverse sectors of exhibition appear to be represented in the PAC organization-in-the-making. For once, and for the first time, apart from the community of interest created by the war, one finds the affiliated circuits, the independent circuits, the independent exhibitors and even the Motion Picture Theatre Owners of America and the Allied States Association sitting in compact at the same table.

The movement is on-to-Washington.

■ ■ ■

THE SCREEN'S JOB

THE motion picture can, said Mr. Eric Johnston in Washington, the other day, "be the greatest single element for preserving the peace". Just thirty years ago now your editor had a kindred notion and did an article on "The Motion Picture as an Instrument of Universal Peace", for the *World Court* magazine. The slender monthly was a vigorous little medium of the hopes of the late Mr. Henry Clews, New York and international financier.

In that 1915 the United States was already in the process of getting involved in the First World War, not so apparently but positively. Mr. Woodrow Wilson was "keeping us out of war", as bravely as might be and preparing for a world peace the while, as hopefully as possible. Since then we have had World Wars I and II, with the motion picture being made the while the special implement of the totalitarian powers, and markedly by Germany, Italy and Japan made an implement of war.

The American motion picture rose to dominance of the world's screen markets between 1915 and 1920 because the war had darkened the studios overseas, and, importantly, because it reflected the dream life of a land of abundance and adventurous glamours. It contained skill, but no magic.

None of the media are possessed of magic — the stage, the printed word, the screen, the radio, television. All they can say is what men have to say, and tell. Peace and war are matters between men, not media. We know rather a lot about the causes of war, which seem to be many, because there is so much of it, but we are less clear about the causes of peace, of which the world has had so little. So far the principal cause of peace seems to be abundance, satisfaction, a full belly.

Happily, the institution of the motion picture, as it is known so far, is the picture of the theatre screen, which is dedicated to giving the people satisfactions—entertainment. That far it is an implement of peace, in the measure in which it attends to its job.

Other uses of the camera are not the motion picture, but merely motion pictures — something utterly different.

■ ■ ■

STRAWS in THE WIND

ENTRIES for the Whither-Are-We-Drifting Department, recorded here for future reference, when the indicated eventuations arrive some day to the surprise of the industry:

1 — Says *Newsweek*, which under the title Movie Lines each week essays to present the essence of what goes on with the screen, "Hollywood observers are chuckling over a studio contest to film the hottest love scenes since the Hays Office was set up." Promise is made for scenes in "Diary of a Chambermaid" and "The Postman Always Rings Twice".

2 — A radio commercial over WOR in behalf of "Blithe Spirit", a few weeks ago, announced it as "the naughtiest picture of the year". Last Sunday an advertisement in the New York *Herald Tribune* described it as: "The spicy motion picture comedy in blushing Technicolor." Both pieces of copy are attributed to an advertising agency.

■ ■ ■

PERHAPS it is true as proclaimed that the atom bomb presents civilization with its biggest immediate problem. War science has frightened itself pink. But the scientists and statesmen who would have a world cartel of atomic research established as an insurance against deadly wars to come are utterly and plainly naif. One has but to look at the patterns of a world under what is poetically called "international law", of which there is effectively none. The causes of war are hunger, fear and hate, greed, selfishness and ignorance. Redemption is not to be had from test tube, crucible or alembic. Salvation is of an imponderable, with more power than atoms. The problem of today is not new, and the remedy has long been available. The millenium will arrive when men quit trying to do the most they can and turn to the best they can. It will take a while.

—Terry Ramsaye

THIS WEEK IN THE NEWS

Why

WITH Hollywood again at work in unpicketed studios, an explanation of how a settlement of the eight-month strike could be achieved in Cincinnati and completed in Washington after innumerable failures in Hollywood began to circulate in informed trade quarters on the coast. The Cincinnati settlement was accomplished October 25. It was finally, officially and effectively implemented in Washington October 30. Two of the principals in the negotiations leading to the final settlement, William Green, president of the American Federation of Labor, and Eric Johnston, president of the Chamber of Commerce and of the MPPDA, had invitations to participate this week in the labor-management conference at Washington arranged by President Truman. An eight-month-old strike still going on would have been a strike against both of them.

Without Music

JAMES C. PETRILLO, president of the American Federation of Musicians, last week notified Cleveland radio station WGAR that he would not permit dramatic programs which use music performed by AFM musicians to be piped to WBOE, a non-commercial institution operated as part of the Cleveland school system. Cleveland schools have been particularly advanced in the use of visual education and educational radio programs to augment formal instruction. "It is an unfortunate situation when public instruction must subject itself to union regulations," commented Alfred A. Benesch, Cleveland School Board education committee chairman.

Evil Influence

LT. H. L. AUSTIN, member of the British Commons, was an excited man last week. Hollywood got him excited and he finally exploded in the House. He said, "Hollywood's influence on British youth is a major evil." And he wanted action. "It is about time that some authority did something," he insisted. Surprised though Hollywood might be over this statement, it could get some small comfort out of Lt. Austin's tirade. Hollywood was not alone. The Laborite also thought pin-ball machines were dangerous and that public dances were "a terrific menace for our young people." Lt. Austin said that what he saw among the British youth today was "the Piccadilly Circus atmosphere and the honky-tonk atmosphere of the saloons of America."

Salvaged Paper

THREE years of research on the part of Dr. Carl Louis Gregory of the motion picture division of the National Archives culminated this week in an announcement that he had perfected a method of transferring to film the earliest motion pictures made in this country, printed on strips of photograph paper during the years before the copyright laws were amended to cover films.

The paper copies of many of these pictures, produced between 1894 and 1912 were found in the storage vaults of the Library of Congress in 1942 by film curator Howard Walls and a search was instituted for a method of re-photographing them on motion picture raw stock so as to make them usable.

It was explained that the early pictures were printed on paper for copyright purposes, since no protection was accorded at that time to motion pictures as such.

Dr. Gregory's devices permit the photographing of the individual frames on the paper "films" at high speed.

Officials said the method will be highly valuable when the proposed National Film Library is built at Suitland, Md., with adequate laboratories and vaults. Many of the pictures are of historical value, while others are entertainment features which have a definite value because of the treatment of their subjects and the actors who appeared.

End of WPB

THE War Production Board closed its four-year career last Saturday and was succeeded by the Civilian Production Administration, which inherited 3,500 WPB employees, 52 controls and three main priorities regulations. Continuing under control are crude rubber, lead, antimony, tin, some chemicals, containers, building materials, paper, textiles, clothing and leather. J. A. Krug, who had been WPB chairman since August, 1944, has not as yet replied to Eric Johnston's offer of a vice-presidency in the Motion Picture Producers and Distributors of America. Mr. Johnston wanted Mr. Krug to handle Hollywood affairs. J. D. Small, chief of staff of the WPB, heads the Civilian Production Administration, which "will take over and carry forward those remaining WPB functions and controls which are required for the orderly transition of American industry to peacetime production."

Gremlins Maybe

LAST WEEK some Eastman Kodak officials were blaming some radioactive cardboard for fogging film; said that the cardboard had been manufactured in the area in which the test atom bomb was exploded and that the paperboard had soaked up some of that post-explosion radioactivity which floated around in the air for a while and then just naturally settled back down on the earth, causing all sorts of upsets.

But now those scientists have gone a step further. Seems as though it wasn't the fault of the cardboard at all; it was the fault of the straw from which the cardboard was made. Kodak sent the radioactive cardboard to the Massachusetts Institute of Technology and the physicists there think that the straw, which, incidentally, was grown in Illinois, was activated, maybe, when active ingredients of the bomb, which escaped being smashed, were carried to great altitudes caught in prevailing winds, borne eastward, and then deposited by rain on the fields of southern Illinois. If this keeps up, it won't be only the film that's fogged.

Soured Milk

HOLLYWOOD'S "milk of human kindness" may have soured into a disparaging attitude toward the millions of deafened in the United States (including 250,000 war-deafened veterans), Dean Babbitt, president of the Sonotone Corporation, national hearing service organization, charged in a protest filed with Eric Johnston, president of the Motion Picture Producers and Distributors of America. Pointing to scenes in "Hotel Berlin" and "Wonder Man," Mr. Babbitt asks whether the "milk of human kindness has curdled in Hollywood, soured by a resort to comedy belittling and deriding physical handicaps of the less fortunate men, women and children in America"?

NEW exhibitor association to continue war link with U. S. Page 13

"LITTLE Three" has day in court; surprise witness heard in trust trial Page 17

WORLD 16mm map gets new colors through Rank-Universal arrangement Page 21

BRITISH industry establishes export unit; functioned on Czech deal Page 24

COMPETITION calls for maximum effort by theatres, exhibitor unit told Page 24

INDUSTRY'S Bond campaign machinery gathers speed in second week Page 27

J. ARTHUR RANK prepares way for operations in Eire film market Page 28

SCHWARTZ urges long-range film program for re-educating German people Page 30

EXHIBITOR speaks out on what's wrong and suggests how to fix it Page 32

HOLLYWOOD finds labor peace—but at a price of $325,000 weekly Page 40

SERVICE DEPARTMENTS

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IN PRODUCT DIGEST SECTION

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The Release Chart Page 2712

ESTA SEMANA

Los EXHIBIDORES PRINCIPALES proyectan formar una nueva organización para seguir cooperando, igual que durante la guerra, con el Gobierno, cumpliendo, en esta forma, con los deseos del Presidente que quiere la cooperación de la industria. Página 13

La Universal, Artistas Unidos y Columbia, llamados "LOS TRES PEQUENOS", inician su defensa en el juicio Federal que se ventila en los tribunales de New York. Página 17

La UNIVERSAL y Rank anuncian la organización de una nueva empresa para distribuir películas de 16 milímetros, Americanas e Inglesas, por todo el mundo. Página 21

Los INGLESES forman una compañía exportadora para encargarse de la distribución de films británicos en los mercados mundiales. Página 24

El EXHIBIDOR tiene la palabra sobre las deficiencias de la industria, y lo que hay que hacer para arreglarlas. Página 32

Upward and Onward

THE Famous Players Canadian Corporation, Canada's largest circuit, acquired 60 theatres during five years of war, and now operates wholly and partly 335 houses, J. J. Fitzgibbons, president, disclosed last week. Mr. Fitzgibbons was speaker at a series of regional managers' meetings in Toronto, Hamilton, London, and Ottawa, in Ontario; and in western Canadian cities.

The additions give the circuit 400,000 seats now, of the approximately 729,000 in the whole of the Dominion.

Mr. Fitzgibbons promised that the company would install the latest developments in equipment and other facilities, as soon as they became available.

Influence

THE primary function of motion pictures is to entertain, but Hollywood should have enough "social integrity" to make pictures that are also representative of American life, a panel of experts decided this week in a forum discussion broadcast over New York radio station WQXR. "Do Our Movies Influence Foreign Relations?" was the topic and the group included Bosley Crowther, motion picture critic of *The New York Times;* Glen Allvine, secretary of the public information committee of the motion picture industry; Deems Taylor, author of "A Pictorial History of the Movies," and Jocelyn Selson, a British girl whose ideas of America were formed by the films that she saw abroad.

The forum members dodged the question of whether films directly influenced foreign relations, but agreed that citizens of other countries formed strange ideas of American life from the pictures seen. Miss Selson said she was "scared to death" to come to America because in the pictures every one appeared "so smart, so slick and so modern."

One of the difficulties, the group agreed, was that the most popular pictures abroad were costume pieces and musicals that created an impression of "opulent splendor." Producers, it was held, should attempt more pictures representative of American life and customs.

Cowboy Record

ALL PREVIOUS World's Championship Rodeo attendance records were broken this year at New York's Madison Square Garden where Roy Rogers made guest-starring appearances from October 3 through November 4. During the run Rogers established the greatest single-day gross for any attraction in Garden history. He concluded his autumn rodeo tour in Boston where he opened November 8.

Platform

BROADWAY'S long suffering and milling crowds were the target of an election appeal peculiarly apt, in the New York elections Tuesday. Said a sticker found on walls and windows in the area:

"Build more theatres! The Hell with standing in line! Vote Number One for Eugene Connolly, for New York Councilman."

The American Labor Party candidate was said to have pledged that, put into office, he would "demand more theatres."

The sticker was sponsored by the Broadway Committee backing Mr. Connolly. The committee comprised Luther Adler, Milton Berle, Zero Mostel, Canada Lee, Libby Holman, Sono Osato, Sam Jaffe, Moss Hart, Dorothy Parker.

He was elected, too.

Lost Lines

PARAMOUNT has decided not to argue about it and so the two lines in "The Lost Weekend" that offend the Ohio censor will come out. Dr. Clyde Hissong, state director of education and chief censor, objected to references in the picture to a "small-town teetotaller" and to a line that says the "drunk ward in the Bellevue Hospital in New York was more crowded during prohibition days" than at the time shown in the film. Donald C. Power, Paramount attorney, asserted that Dr. Hissong's censoring in this instance was "an abuse of power." The Ohio censorship law provides that "only such films as are of a moral, educational, amusing or harmless character shall be passed and approved." Dr. Hissong and Mr. Power are expected to confer in the near future in an effort to settle the issue and get the film released in Ohio. The picture has been completed for several months and is scheduled to be released generally November 16.

Face Saving

THE NAVY Department came to the rescue of the Picture Pioneers this week and changed the color of that organization's face from an embarrassed red back to a normal tint. Seems that the Pioneers announced that "Commander" Douglas Fairbanks, Jr., would be a guest of honor at the Annual Harvest Dinner at the Waldorf-Astoria on November 28. After that release was published Jack Cohn's telephone was kept busy by individuals who reminded him that only the Navy Department could promote the officer from his rank of lieutenant commander. Whether the Department regarded the Pioneer story as a hint, or whether it desired to save the face of the organization will never be known, but three days later it was official. It is Commander Douglas Fairbanks, Jr., now.

Trend

"THE cutting down of war shorts has created an increased demand for entertaining short subjects by both exhibitors and public," declared Oscar A. Morgan, Paramount short subjects sales manager, upon his return from an extended trip throughout the Midwest and South last week. In support of his optimistic assertion, Mr. Morgan cited a leading Kansas City circuit operator's forecast to him of a definite trend toward single bills supported by shorts and newsreels. Events of the past two years have been responsible for this movement, Mr. Morgan said, describing it as "the result of public clamor which is impressing theatre owners with the fact that single bills supported by a newsreel and shorts subjects are more to the public's taste than double feature bills."

Dimes Invitation

PRESIDENT TRUMAN this week invited some 90 leaders of the motion picture industry to a meeting at the White House at 4 P. M. December 4 to launch the industry's 1946 March of Dimes. Invitations went to the National Campaign Committee and to motion picture state chairmen of 48 states.

Included among those on the National Committee are: Nicholas M. Schenck, chairman, Barney Balaban, Joseph Bernhard, Harry Brandt, Oscar Doob, G. S. Eyssell, Martin Quigley, S. H. Fabian, Harry Kalmine, Malcolm Kingsberg, Charles C. Moskowitz, Herman Robbins, Spyros Skouras, Joseph R. Vogel, Richard Walsh, Ernest Emerling, Edward C. Dowden, Tom Connors, Leonard Goldenson and Walter Vincent.

President Truman in the invitation, which followed a precedent set by President Roosevelt last year, praised the industry for its previous efforts and said: "It is my sincere hope . . . that the invaluable assistance which you and the motion picture industry have given this annual appeal . . . will not only continue, but will be intensified. . . . You have served this cause well and and I would like you to continue in the same capacity in the 1946 drive. . . ."

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THIS WEEK the Camera reports:

John T. Watts

PRELUDE to the end of an eight-months strike, and to removal of Hollywood union strife from newspaper front pages: a meeting in Hollywood, October 27, between producers' and union representatives, preceding settlement shortly afterward by union and industry officials in Cincinnati and Washington. Seated, Pat Casey, E. J. Mannix, Glenn Pratt, Joseph Combianot and Fred Pelton; standing, B. B. Kahane, Maurice Benjamin, Herbert Sorrell, Frank Pestana and William Wilson. Mr. Sorrell was leader of the striking Conference of Studio Unions.

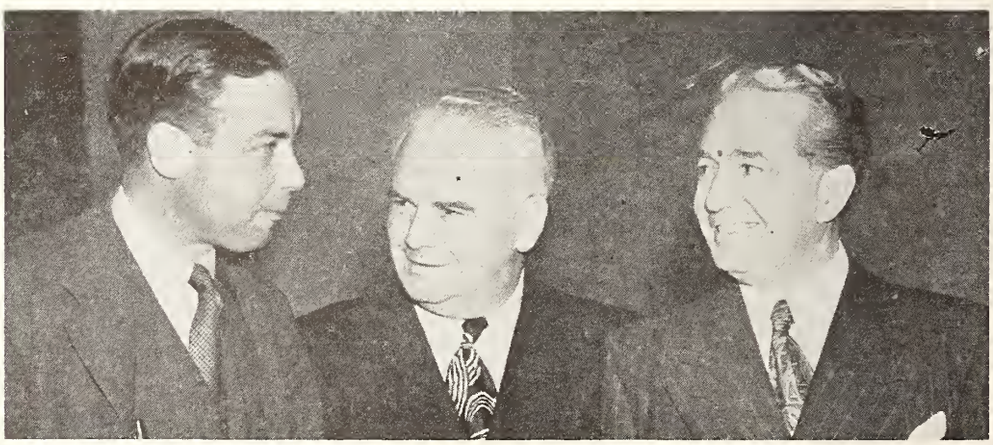
By the Herald

LIGE BRIEN, former manager of Warners' Enright, Pittsburgh, has been appointed PRC Pictures pressbook editor, in New York. He was winner of the Quigley Showmanship Grand Silver Award for 1944, and has won other such awards.

Photos by London News Agency

LONDON HAS A FIRST NIGHT. Garnished with filmland's opening night glitter, unhampered by the minor but myriad restrictions of war, Sidney Box's "The Seventh Veil" opened at the Leicester Square last week. At the left, Beatrice Lillie and Mr. Box, whose productions Mr. J. Arthur Rank will distribute; at the right, Ann Todd, the star, mobbed by a crowd in the proper Hollywood manner.

AT THE OPENING, in Hollywood, of David O. Selznick's "Spellbound": Alfred Hitchcock, the director, and a guest. The premiere was at the Carthay Circle.



LONDON HAS SOME GUESTS. Nate J. Blumberg, center, and Joseph Seidelman, right, Universal Pictures and Universal International Films presidents, respectively, chat with Barrington Gain, at a Savoy Hotel reception. There were other meetings, too. Mr. Gain is director of J. Arthur Rank's General Film Distributors, and his financial advisor. Details of a 16mm deal will be found on page 21.

VICTORY LOAN rally, in Philadelphia, at the Ritz Carlton: John Nolan, Comerford Circuit, and area exhibitor chairman, is speaking. At the left, George Schwartz, Universal, and area distributor chairman; at the right, Ted Schlanger, Warners, and area drive coordinator.

AUSTRIA, a country again, has a new-world picture again, "verboten" since the Nazis came. Curious about today as well as tomorrow, citizens of Vienna crowd the doors of the Kolosseum, to see Arnold Pressburger's United Artists' release, "It Happened Tomorrow". The picture is the first from the United States in seven years. Viennese stood in line for hours to purchase tickets.

BETWEEN SESSIONS of the Independent Theatre Owners of Wisconsin and Upper Michigan convention at the Schroeder Hotel, Milwaukee, last week: F. J. McWilliams, of Portage, Wis., a director; William Ainsworth, of Fond du Lac, Wis., a director; Jack Lorentz, Twentieth Century-Fox district manager; John P. Adler, of Marshfield, Wis., the president; Russell Leddy, of Green Bay, Wis., the secretary, and H. L. Beecroft, Twentieth Century-Fox exchange manager.

LT. COMMANDER John T. Howard has been released by the Navy and has rejoined Paramount as branch manager of the Detroit exchange.

GEORGE LEFKO, who has been promoted by Warners. He was circuit sales manager in Chicago. He has been appointed branch manager in Des Moines.

WILLIAM G. HUMPHRIES, Philadelphia sales manager for Twentieth Century-Fox, has been elected president of the Motion Picture Associates of that city.

By the Herald

PAUL N. LAZARUS, JR., who left his position as advertising and publicity director of United Artists to join the Army, last year, returned to the company Monday. Barry Buchanan, who held the post, was named director of public relations, with headquarters in Hollywood.

WELCOME to the film industry. Curtis Mitchell, Paramount's new advertising and publicity director, who stepped into the position last week after four years in the Army, was guest of honor Wednesday noon at luncheon tendered him in the Monte Carlo Restaurant, New York, by the trade press. Above, at the luncheon, Martin Quigley, Jr., Lionel Toll, host at the luncheon; Mr. Curtis, Barney Balaban, Charles Reagan, and Sherwin Kane. Others present were: Terry Ramsaye, Jack Alicoate, Abel Green, Harry Brandt, Stanley Shuford, Al Wilkie, Alec Moss, Chester Bahn, James Jerauld, Herman Schleier, Jack Harrison, Don Mersereau, Tom Kennedy, Al Picault, Mel Konecoff and Frank Leyendecker.

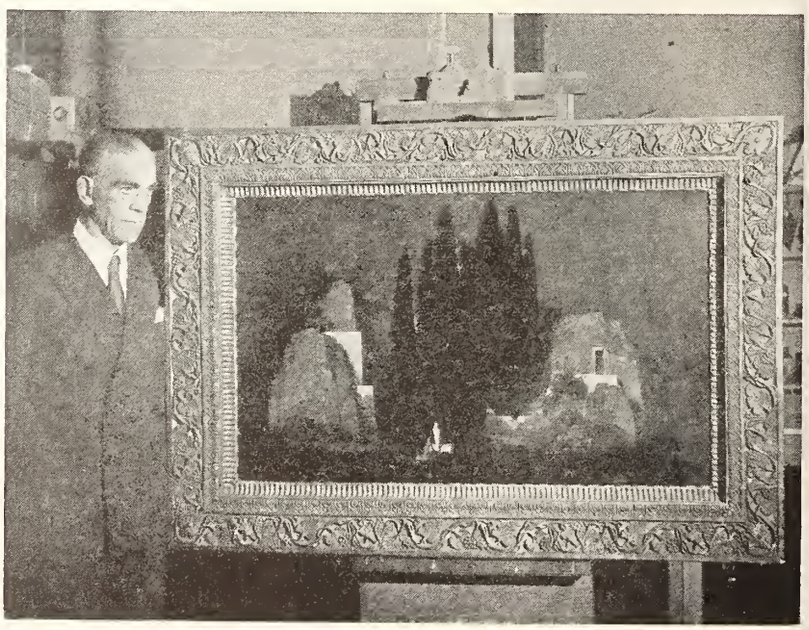
RALPH PRIES has been appointed manager of the National Theatre Supply office in Philadelphia. Mr. Pries has been associated with the company many years. He succeeds Harry and Ben Blumberg, who have resigned. The appointment is one of those by the company "from the ranks".

REPUBLIC'S GUESTS were Mr. and Mrs. Abe Kramer, Cleveland exhibitors, shown at the studio luncheon table with Herbert J. Yates, right, president of Republic Productions. They are with the Associated Theatres Circuit. They were shown the studio and especially the set of Frank Borzage's "I've Always Loved You".

By the Herald

STAR AND CRITIC. Merle Oberon, star of Universal's "This Love of Ours", with Eileen Creelman of the New York *Sun* at the reception, last week in New York, at which Miss Oberon met trade and news writers.

INSPIRATION. Boris Karloff visits the Brooklyn Museum to view the Arnold Boecklin painting, "Isle of the Dead", which inspired his latest RKO Radio picture of the same name.



EXHIBITION IS ORGANIZING TO DEAL WITH THE GOVERNMENT

Answers President's Plea for Industry Support in Reconversion Era

By WILLIAM G. FORMBY

From the relationship of the motion picture theatres with the Government in time of war has emerged a national exhibitor association addressed at a perpetuation of those relations in time of peace. It answers the request of the President of the United States for the continued support of the industry in reconversion and rehabilitation.

The new organization also is addressed at becoming the voice of the exhibitor in matter of legislation, of taxation, of public activities.

It was born at a meeting of such divergent factions as Allied States Association of Motion Picture Exhibitors, the Motion Picture Theatre Owners of America, independent exhibitors affiliated with neither group, and representatives of the circuits affiliated with the major distributors.

At a meeting in Washington last Thursday, John W. Snyder, director of the Office of War Mobilization and Reconversion, read to film industry representatives a letter addressed to him by President Truman commending the industry for its cooperation during the war and expressing approval of Mr. Snyder's request that it be continued. Mr. Snyder then asked for that cooperation.

Formal organization of the new exhibitor association, announced four days after the meeting with Mr. Snyder, by S. H. Fabian, chairman of the Theatres Division of the War Activities Committee, will be undertaken December 5 at a meeting in Washington of exhibitor chairmen from the 31 area War Activities Committees and other representative theatre men. It will be known tentatively as the Exhibitors Peacetime Activities Committee.

Plan Was Discussed Before President Made Request

Mr. Fabian, in New York Monday, at a special press conference at the WAC headquarters, said: "We theatre men are happy to report to the President that before his letter was written we had taken steps to set up a peacetime organization of theatre men to aid the Government and to serve the general public in charitable, civic and social betterment projects. The Executive Committee of the Theatres Division of the War Activities Committee passed a resolution directing a meeting be held to organize this 'Peacetime' Activities Committee, and empowered me as chairman of the Theatres Division to call such a meeting."

Members of the Executive Committee of the WAC theatres division include, in addition to Mr. Fabian:

Joseph Bernhard, honorary chairman, general manager of Warner Bros. in charge of theatre activity; E. V. Richards, co-chairman, New Orleans, president of Paramount-Richards Theatres; Arthur L. Mayer, treasurer, New York, independent exhibitor now in charge of Red Cross activities in the Pacific area; A. H. Blank, head of Tri-States Theatres, Des Moines; John H. Harris, Pittsburgh, head of the Harris circuit; Malcolm Kingsberg, New York, RKO treasurer, and in charge of RKO Theatres.

E. L. Kuykendall, Columbus, Miss., president of the Motion Picture Theatre Owners of America; Charles C. Moskowitz, head of Loew's New York theatres; M. A. Rosenberg, Pittsburgh, president of Allied Motion Picture Theatre Owners of Western Pennsylvania; R. J. O'Donnell, Dallas, general manager of Interstate Circuit of Texas; Dan Michalove, New York, National Theatres; Charles Skouras, Los Angeles, Fox West Coast Theatres; Martin Smith, Toledo, president of Allied States; R. B. Wilby, Atlanta, head of Wilby-Kincey Theatres; Nathan Yamins, Fall River, Mass., independent exhibitor.

Plan Headquarters for New Unit in Washington

"In the days ahead," said Mr. Fabian, "there will be many ways we can help our country and also protect theatres against outside selfish and destructive detractors and debasers. It is not contemplated that the proposed organization would be empowered to discuss intra-trade practices and policies. The object of this organization will be to handle only those matters which originate from outside the industry."

The headquarters probably will be in Washington, Mr. Fabian said, and observed that the executive committee likely would be expanded to include a chairman from each of the 31 exchange areas. This committee, in turn, may appoint a smaller working committee to handle association proceedings.

Amplifying his announcement, Mr. Fabian said he had received enough assurance of moral and financial support to make it likely the proposal would go through at the meeting in Washington. The new organization will be financed through contributions by exhibitors to the local committees, with a percentage of such support going to the national group.

Although Mr. Snyder at the meeting in Washington Thursday did not request an immediate reply, it was agreed that methods would be sought to assure such cooperation. Executives attending the conference, particularly those from the exhibition field, took the opportunity to explore with Mr. Snyder the wartime relations between Government agencies and the industry. They pointed out that the various agencies and bureaus had asked, and in most instances secured, a huge amount of screen time. They said that theatre owners undoubtedly were willing to continue their cooperation, but on condition that there be a sharp reduction in footage and some revisions of subject material. They emphasized that the exhibitors no longer were willing to "sign a blank check" on their playing time. It was suggested that Mr. Snyder's office draft a plan and present it to the industry.

Organization to Have Direct Contact with Government

It is here, according to Mr. Fabian, that the new exhibitor organization will function importantly. Exhibitors will be asked to pledge their support to Government product approved by a program committee, just as they did to the theatre division of the War Activities Committee. It will be the further duty of the program committee to advise regularly with Mr. Snyder's office on acceptability of subject matter in film projects as they are planned.

There were indications in Washington that Mr. Snyder was moving to set up liaison personnel to work closely with the industry. He explained that he had established a media programming division in his office at the direction

(*Continued on page 16*)

Truman Asks Service of Film Industry Be Continued in Peace

The President of the United States called upon the motion picture industry last Thursday to extend to the Government the same cooperation during the days of reconversion and reconstruction which it gave during time of war. The appeal was addressed to the industry in a letter from President Truman to John W. Snyder, director of the Office of War Mobilization and Reconversion, in Washington.

The text of the letter, written October 31:

"In connection with the meeting, Thursday, with representatives of all branches of the motion picture industry—the theatres, the distributors, the producers—there is something you can do for me.

"I wish you would express my gratitude to the industry for the extraordinary service they rendered the Government during the period we were preparing for war and during the war itself. This gratitude is shared by every responsible agency of the Government that needed to obtain the attention and understanding of the American people in those difficult times. We are aware that without the assistance of the screen we never could have presented our problem to the people as fully as was necessary in order to assure a united national effort.

"And so, this expression of thanks to the men of the screen for their great contribution to our common cause. This surely is due them and I am happy to know that you are calling on them to carry their cooperation into the equally difficult period of reconversion to the ways of peace."

"THANK GOD, MY MAN IS BACK!"

Look Magazine Photo

Throughout November, with a
Grand climax on Thanksgiving Day,
Urge your patrons to
Buy Victory Bonds to show
Their gratitude for the
Safety of loved ones.
The public's heart is willing!
Remind them day and night to say
Thank God with a Victory Bond!

Use the 40×60 in your lobby!

REMEMBER IN A MONTH OF

This message was prepared and inserted in the Trade Press by: Columbia Pictures Corp., Metro-Goldwyn-Mayer Pictures, Paramount Pictures Inc., RKO-Radio Pictures, Inc., Twentieth-Century-Fox Corp., Universal Pictures Company, Inc., Warner Bros. Pictures, Inc.

"THANK GOD, DADDY IS HOME!"

"THANK GOD, MY BOY IS SAFE!"

VICTORY BONDS ARE THANKSGIVING BONDS

Get radio publicity with the idea of buying a bond in thankfulness. Plant newspaper stories. Put the 40 x 60 in your lobby! Arrange for a prominent citizen and an unknown to buy Victory Bonds in gratitude for their loved ones' safety. Publicize their action. Find a family with several sons in service who will buy a Thanksgiving Bond for each one. Make November a Month of Thanksgiving.

NOVEMBER! THANKSGIVING VICTORY LOAN

FLASH! Watch for details and tie-in with C B S Thanksgiving Night Broadcast!

UNIT INDEPENDENT OF WAC

(*Continued from page* 13)

of the President to correlate the informational activities of the Government.

The division will be under the direction of Anthony Hyde, deputy director for information and reports, and will be headed actively by Drew Dulley, former chief of programming of the Office of War Information. Frank L. McNamee, active in exhibition and distribution for the past 25 years in Philadelphia, and formerly deputy chairman of the War Manpower Commission, is a staff consultant without compensation.

Johnston and Others Are Present at Meeting

Present for the all industry meeting with Mr. Snyder were Eric A. Johnston, president of the Motion Picture Producers and Distributors of America; David N. Noyes, vice-president of the Society of Independent Motion Picture Producers; Francis S. Harmon, vice-president of the MPPDA in charge of the New York office, and vice-chairman of the War Activities Committee; Col. William T. Powers, Twentieth Century-Fox; Maj. Albert Warner, vice-president in charge of distribution for Warner Bros.; John M. Whitaker, RKO Radio; Robert O'Brien, Paramount; Floyd Weber, Columbia; Howard Dietz, Loew's, Inc.; R. B. Wilby, chairman of the WAC program committee; Robert Denton, Paramount News; Anthony Muto, Movietone News; James Lyon, Universal News, and George Dorsey, News of the Day.

Although contact with the Government agencies to effect exhibitor cooperation will be an important function of the new exhibitor organization, it will be active in other affairs, Mr. Fabian emphasized. These will include a watchful attitude toward legislation proposed in Congress as well as in the state capitals. Special emphasis will be placed on taxation measures, wherever they may appear, he said. A national policy regarding theatre participation in fund-raising campaigns will be developed, he stated.

It was indicated that Mr. Snyder had agreed to the aid of his agency in the industry's problems of reconversion. Inasmuch as the trade has little to reconvert, most of its component parts continuing to produce the same material during peace that they made during war, the reference was taken to apply to surplus war property, construction materials and other needs.

Meanwhile the future status of the War Activities Committee in other branches of the industry was clouded. Mr. Fabian emphasized that the new organization was independent of the destiny of WAC; that it was devoted solely to the theatre branch and was neither a continuation of nor a replacement for any other group. He pointed out that WAC was scheduled to go out of business December 31, and said that the fate of WAC had no bearing on the destiny of the new exhibitor organization; likewise, that the new association had no relation to the future of WAC.

George J. Schaefer, WAC chairman, reiterated Monday his belief that the wartime committee constituted the only adequate machinery to assure the cooperation the Government must have in all branches if its film program was to be a success. He said that he had submitted plans for a continuation on a reduced basis, but had not received the final answer from company members. He estimated the job could be done during peace on about half of the $180,000 appropriation previously expended annually. His plan would reduce the WAC purely to a service organization, taking it out of the policy-making field entirely.

Mr. Harmon has long advocated continuing the work for at least another year. He has urged member companies to appropriate a reduced budget to carry it beyond the deadline. He is remaining as vice-chairman an arrangement agreed upon when he joined the MPPDA.

It is reported that there is some support from Mr. Johnston for at least a short extension of WAC. An important objective of the new president of the MPPDA is the establishment of a Motion Picture Institute with all branches of the industry participating. He is reported as wanting to determine how WAC might fit into that over-all plan. He has been too busy with the studio strike and the labor-management conference to give full attention to the Institute.

Two Areas Establish Public Activities Units

At least two areas, meanwhile, have found their own answer to the question. Anticipating the demise of WAC, public activities committees have been established by the Southeastern Theatre Owners Association, in Atlanta, and the North and South Carolina Theatre Owners Association, both affiliates of the MPTOA. The directives setting up these committees empowered them to act as clearing houses for non-entertainment films directed at membership screens. It was reported that pledges had been received by the Southeastern association from 750 of the 1,000 member theatres authorizing the committee to make decisions in their behalf.

Mr. Fabian said there were other such committees in action locally, and predicted they would join the new national association to become the local chapters for their exchange areas.

The meeting December 5 in Washington will decide on a formal name for the new organization, elect officers, formulate plans for headquarters and whatever personnel is considered advisable, and map its program of action, Mr. Fabian said. The meeting will follow by a day the gathering of industry members for a discussion of plans for participation in the 1946 March of Dimes campaign.

Exhibitor leaders, meanwhile, were cautious about commiting themselves for publication. Abram F. Myers, chairman of the board and general counsel of Allied States, declared that the dependence of his organization upon the Conference of Independent Exhibitors for representation on taxation and legislation matters could be changed only by action of the board at its next meeting. He said Wednesday that he had no knowledge of an invitation to Allied to attend the December 5 meeting in Washington. He added that Allied would participate in public campaigns and drives in the future as it had during the war period.

Comment was withheld on the new organization pending receipt of more details on its operation by Robert H. Poole, executive secretary of the Pacific Coast Conference of Independent Exhibitors; Ed Kuykendall, president of the MPTOA; Leo F. Wolcott, president of the ITO of Iowa-Nebraska; Ray Branch, president of Allied of Michigan. Martin Smith, president of the national Allied association, who was understood to have approved the suggestion at the recent meeting of the WAC theatre division executive committee, declined comment.

JOHNSTON ATTENDING LABOR CONFERENCE

Eric A. Johnston, who as president of the Motion Picture Producers and Distributors of America participated in the settlement of the studio strike, is one of 36 representatives attending the national labor-management conference which opened Monday in Washington. He is attending as president of the United States Chamber of Commerce. The conference was called by President Truman to seek methods of reducing strikes arising from inter-union disputes, and to explore other sources of labor-management friction. A lengthy conference was indicated, proposal being advanced for special committees to deal with details of the several topics up for consideration. Although they agreed they faced difficult problems, delegates expressed the belief they could be resolved without legislation by Congress.

Korda to Center Future Production in England

Sir Alexander Korda plans no production on his own on the Continent, as reported, but will center his future activity in England, the producer said in New York last week. Mr. Korda, former MGM production head in England, said that Laudy Lawrence, one-time MGM Continental European manager, would handle distribution of those films controlled by London Films, future Korda productions and the French films which Regina Films of France and London Films are jointly sponsoring. Rene Clair has been signed to produce one French film. Mrs. Esther Pallos would continue to represent him in America, Mr. Korda said. Mrs. Pallos is story editor of London Films. Mr. Korda will leave New York for London some time next month and thereafter take a long rest.

Films Called Potent Force For American Unity

Motion pictures "can be the most powerful single technical force for American unity," Dr. Everett R. Clinchy, president of the National Conference of Christians and Jews, said last week on reading his annual report. "In the past year," he said, "more pictures have been produced which interpret the essential goodness and decency of the American people than in any previous year. Wartime human relations were better because of the screen's service and interest." Martin Quigley, David O. Selznick and J. Robert Rubin are among the members of the board of the National Conference.

President of Chile Is Honored on Coast

Inter-American amity was the theme of United States and Chilean speakers at a luncheon, October 31, at the Beverly Wilshire Hotel, Los Angeles, honoring President Juan Antonio Rios of Chile. Louis B. Mayer presided and Mayor Fletcher Bowron spoke for Los Angeles. Three hundred representative of the press attended.

N. Y. FEDERAL SUIT SPEEDS; "LITTLE THREE" AT BAT

Divorcement No Aid, Says Exhibitor; RKO Saved by Theatres: Rathvon

The defendants turned into the home stretch in the New York Consent Decree trial this week. All except one company had completed presentation of their cases at midweek. What had threatened at the start October 8 to be a lengthy trial appeared headed for an early conclusion in the U. S. Court House in New York.

The "Little Three" — Columbia, United Artists and Universal—had cited problems their counsel contended disproved the Government's charges of conspiracy with the "Big Five," Paramount, Loew's, 20th-Fox, Warners, and RKO.

An independent circuit operator had testified that he had no complaints against affiliated operation; that he would not benefit if the Government won its plea to separate exhibition from distribution and production.

The president of Radio-Keith-Orpheum had declared that the RKO "show-window" theatres had saved the distribution and production divisions from collapse; that the circuit had enabled the film company to emerge from receivership, and had provided a stable avenue of profits to absorb consistent losses in the other departments.

The U. S. District Court, which adjourned Monday, was scheduled to reconvene Thursday with the prospect of an expeditious progress into the closing phase of the trial.

Charges Affiliateds Favored Over Independents

The Government began to indicate its theory of conspiracy by the "Little Three" as Robert Wright started cross-examination last Wednesday of Abe Montague, vice-president in charge of sales for Columbia. He sought to establish that the film company, which was not a party to the Consent Decree and has no investment in theatres, had favored theatres of the other major distributors over those operated by independents; that such affiliated theatres had been favored by being offered smaller blocks of product, and by clearance and other contractual provisions.

Mr. Montague denied that "favoritism" had been practiced by his company. He declared that his department had consistently pursued a policy of dealing with established customers without regard to their affiliation, or lack of it, with the co-defendants. He said that Columbia had stuck to that policy even though it had sometimes meant a sacrifice of substantial additional revenue.

Says Previous Terms Applied In Florida Circuit Deal

There was nothing discriminatory, Mr. Montague testified, in the licensing of the 1936-37 product to the Florida Theatres Circuit, a Paramount affiliate, without designation of theatres or specification of clearance. He said that clearance was an established detail, the length and scope over independent competitors having been determined in previous contracts. He declared that whenever established customers delayed bookings overlong because of extended runs or commitments for other product, Columbia frequently "sold away" a picture or group of pictures from such customers. He testified that although his policy was to license a full season's schedule at one time, smaller blocks sometimes were sold to affiliated and independent theatres.

Block booking, the licensing of a full season's schedule of product at one time, was upheld by Mr. Montague as vitally necessary to his company's progress. He declared under questioning by Louis Frohlich, trial counsel for Columbia, that the system was "absolutely necessary." He said that if Columbia were to adopt the system of small-block sales prescribed in the Consent Decree it would have to change "the entire financial base" of the company. Columbia was not financially able to keep the heavy inventories of finished pictures small-block licensing required, he said, or to underwrite a large production program without borrowing on contracts already executed.

Cites Advantages of Advance Block Deals

Asked by Judge Hand if absence of theatre ownership could be one reason block booking was considered best suited to Columbia's operation, Mr. Montague replied that it was. He testified that the company, not having any theatre income of its own to finance production programs, had to utilize revenue from its customers for that purpose. He said that of $20,000,000 income from Columbia's 1943-44 program, one-third came from theatres affiliated with co-defendants; that the company licenses 10,500 to 11,000 accounts annually, the figure rising to 13,700 on special pictures licensed individually. Of the 44 features released for the 1943-44 season, the company averaged 32 pictures per customer, he said.

The difficulty of "Little Three" companies in licensing pictures that did not get first run dates in key theatres was pointed up by Mr. Montague under questioning by Edward C. Raftery, trial counsel for United Artists and Universal. He also testified that block booking seemed to be desired by independent exhibitors generally; that he had never known one to demand small-block licensing. Mr. Raftery was blocked by Mr. Wright when he attempted to imply that it was the U. S. Attorney General who had wanted the change from block booking to small groups. Mr. Raftery countered with contention that subsequent approaches to modification of the Decree did not embrace a continuation of small-block sales.

The importance of double feature operation to the sales record of the company was indicated by Mr. Montague. He testified that approximately three-fourths of the theatres which were Columbia customers were established twin-feature accounts.

Columbia did not offer its product to two exhibitors at the same time, Mr. Montague testified. He pointed out in answers to questions by Judge Joseph M. Proskauer, trial counsel for Warner Bros., that it was important for his company to have assurances of regular releases to established customers. Judge Proskauer had asked him why Columbia did not auction its lineup to the highest bidder.

Montague Points to Rise In Cost of Production

The increased cost of production was cited by Mr. Montague. He testified that whereas 10 years ago a top picture had cost Columbia about $400,000, a comparable feature today would cost more than $2,000,000, including advertising and print expenditures.

The first independent exhibitor to appear in the case took the witness stand Thursday. Morton G. Thalhimer, who described himself as an independent exhibitor operating 29 theatres in Virginia in competition with Loew's, Fabian and Wilmer & Vincent circuits, appeared for 20th Century-Fox.

Mr. Thalhimer testified under questioning of John F. Caskey, 20th-Fox trial counsel, that he operated first runs and subsequents in Richmond. He said he was successful in competition with the two circuits, and declared he would not gain any benefits from the divorcement of theatres from the major distributors. He said he had no complaints.

Extended playdates at first run houses were upheld by Mr. Thalhimer. He said they usually did better business in the subsequent run theatres because a long run indicated a good picture. He went on record as opposed to "auctioning" of product. He said it would permit the larger theatres to out-bid their smaller competitors, and would result in small exhibitors being deprived entirely of the better pictures.

Wright Charges Thalhimer Situation Not Typical

The situation of the witness was not typical of independent operation, Mr. Wright implied in cross-examination. He implied that Mr. Thalhimer did not have to worry about competition in his subsequent run theatres. He questioned the witness about a deal he said resulted in 1940 when Loew's and the Wilmer & Vincent circuits announced a neighborhood theatre for Richmond. He implied that the corporation formed to construct the theatre was purchased subsequently by Mr. Thalhimer by a payment of $14,000 to the two circuits.

Paul N. Lazarus, manager of the contract department, was a witness for United Artists. He estimated that 300,000 to 400,000 contracts were handled annually for the company's product, each picture being sold individually. Mr. Wright questioned the witness about contracts

(Continued on following page)

SAYS CHECKING SYSTEM NOT A CONSPIRACY

Confidential Reports, Inc., a checking service of which five major distributors are members, was established because of dissatisfaction with the prevailing system, Abe Montague, vice-president and general sales manager of Columbia, testified last Wednesday in the New York anti-trust suit. He denied there was any conspiracy against independent exhibitors in the formation of the cooperative setup. The first time it had been discussed in the trial, the subject was introduced by Robert L. Wright, Government counsel. Whitney N. Seymour, counsel for Paramount, developed testimony citing litigation charging inaccurate reports by exhibitors on percentage playdates.

TRUST SUIT

(Continued from preceding page)

with the Warner circuit and Fox West Coast Theatres, intimating that UA pictures were not always sold individually.

Harry J. Muller, UA treasurer, said that distribution costs had increased 10 per cent, and that exploitation and advertising costs had risen 35 per cent above such expenditures for 1944. He denied knowledge of any interest by UA in four Blumenfeld theatres in the Los Angeles area. Stephen W. McGrath, assistant contract manager, was another UA witness.

The effort of Universal to sell its schedule in advance of production was emphasized by William A. Scully, general sales manager. He indicated the extent to which it succeeded determined to a large degree the ability to make pictures of better quality, to get more important playing time, and to obtain greater revenue. He said the company's income had risen from $10,000,000 in 1938 to more than $29,000,000 in 1944 because it had made better product and sold a greater percentage of it in advance.

Easier to Make Deals Than Get Playdates

Licensing is not without its difficulties, Mr. Scully testified. He pointed out that it was often easy enough to make an advance deal, but difficult to get playdates later. He declared there were a number of situations Universal had not been able to sell. He specifically mentioned Crescent Amusement Company in the Memphis area and the Paramount-Richards Theatres circuit in the New Orleans territory.

Although the percentage figure charged circuit first runs often was lower than that charged independent exhibitors, the returns from affiliated houses generally were greater, Mr. Scully testified. He said that the greater seating capacity of the larger theatres was mainly responsible for increased revenue on sharing arrangements. He denied that independents in the New Orleans area demanded franchises to protect their supply when Universal had a disagreement with Paramount-Richards Theatres and sold away from the circuit. He said the franchises were signed as a matter of "good business."

Ben Kalmenson, general sales manager, was the first witness for Warner Bros. His testimony was brief, in the main a denial of the Government's charges of discrimination against independent exhibitors in the licensing of films. He testified that the Warner theatres contributed substantially to the value of the company's pictures by proper exploitation, which he contended also proved beneficial to subsequent run theatres.

Testifies on Competition In Studio Operation

Col. Jason S. Joy, 20th Century-Fox studio executive, testified that there was severe competition among the studios for talent and for story material. He was not cross-examined by Mr. Wright.

The testimony of Harry M. Warner, president of Warner Bros., was read by Judge Proskauer under a stipulation by the Government. Mr. Warner testified that the circuit of theatres, 447 in number as compared with 591 in 1931, was built up to supply a market for sound motion pictures developed by the company.

All defendants had completed their testimony Monday except for RKO Radio, which had been delayed by the illness of George C. Leisure, trial counsel.

N. Peter Rathvon, president of Radio-Keith-Orpheum Corporation, declared that the existence of the company would be imperiled if the Government won its plea for divorcement of theatres from the corporate structure. He testified that the "small number" of theatres in the circuit were not capable of originating or perpetuating a monopoly; that they were valuable chiefly as avenues for the exploitation of RKO product and as income to sustain production activities. He said the company operated 106 theatres, mainly in ones and twos in the larger cities.

The ownership of theatres as a "safety factor" in company revenue in the intervals between feature releases was described by Mr. Rathvon. He said it was a stable business with a variation of no more than five per cent yearly, that there had been a five-year period when the film company had lost $5,000,000 on production and distribution, but had realized a profit of $9,000,000 from its theatres. He said RKO would not have been able to emerge from receivership in 1940, except for the theatre income. The film company borrowed $3,000,000 on its theatres in 1942 to finance production, he testified.

Wilford J. Eadie, comptroller of 20th Century-Fox, traced the company's distribution income and outlined production costs.

Court was adjourned Monday afternoon until Thursday morning. Tuesday was Election Day. Judge Hand was absent Wednesday.

Radio Tributes Paid Pyle By Overseas Journalists

With Overseas Correspondents Week having started November 5, the radio featured a number of salutes to Ernie Pyle and the film "Story of G. I. Joe." Among the programs were: Merrill Mueller who was the guest of Maggi McNellis, WEAF, November 2; W. W. Chaplin, president of the Overseas Press Club of America, was guest of Adelaide Hawley, WEAF, November 6; Jane Cowl interviewed Royal Arch Gunnison over Mutual, November 6; on November 7, from the lobby of the Globe theatre, New York, where the Lester Cowan production is playing, there was a special broadcast over the facilities of WNEW. Mr. Cowan announced that a donation was to be made to the Overseas Correspondents Fund during the special week dedicated to the American reporters who covered the war, 32 of whom lost their lives, while 18 were wounded in the line of duty.

RCA Reports Nine-Month Profit of $8,204,470

Net income, after all charges and taxes, of $8,204,470 for the first nine months of 1945 was reported this week for Radio Corporation of America. This compares with a net of $6,734,670 for the first nine months of 1944, an increase of $1,469,800. After payment of preferred dividends, earnings applicable to the common stock for the first nine months of 1945 were 42 cents per share, compared with 31.5 cents per share for the similar 1944 period. Total gross income from all sources amounted to $222,002,801 for the first nine months of 1945, compared with $239,936,717 in the same period in 1944, a decrease of $17,933,916. The financial statement was issued by Brigadier General David Sarnoff, president.

Raibourn Leaves for Coast

Paul Raibourn, in charge of television activities for Paramount, left for the coast last weekend for a two-week study of the company's television plans for that area. The plans include a transmitter and studios in San Francisco, supplementing station W6XYZ, operated at the Paramount studio in Hollywood by Television Productions, Inc., and the establishment of a west coast relay network as part of a nationwide projected television network.

Columbia Stock Dividend

The board of directors of Columbia Pictures at a meeting held Monday, November 5th, declared a stock dividend of 50 per cent on its common stock payable on December 29, 1945, to stockholders of record at the close of business December 14, 1945. Cash will be paid where fractional shares of common stock are due.

Warners Resume Membership in MPPDA Office

Harry and Jack Warner, in a joint statement issued Tuesday in Hollywood, said that Warner Brothers Pictures, Inc., has rejoined the Motion Picture Distributors of America, Inc. The official announcement said the company hereafter would participate fully in "all phases of the Motion Picture Producers Association both in Hollywood and in New York."

The Motion Picture Producers Association confirmed Wednesday in Hollywood the receipt of a letter requesting reinstatement. No such letter had been received at midweek by the New York office. The exact procedure for handling the matter had not been determined, inasmuch as it was without precedent. It was assumed, however, that the application would be taken up at the next quarterly meeting of the Association, scheduled for December 12.

The company's resignation from the organization was submitted last December and became effective June 1. The first indication that it would rejoin the unit, now headed by Eric Johnston, came three weeks ago when the company designated Mr. Johnston to act for it during the strike negotiations as he was acting for other studios.

No reason for the resignation was ever announced by the company nor was any given for their rejoining.

USO Camp Shows Continue Operation Through 1946

Four years ago the first USO-Camp Show unit left on a 13,000-mile circuit and since then more than 700 units have brought amusement to a cumulative audience of more than 85,000,000 overseas servicemen, the USO reports. Asked officially by the War and Navy Departments to continue its overseas and domestic work through 1946, the organization will stay in existence for at least that period.

Immediately following V-E Day, General Eisenhower asked the USO to supply a minimum of 40 entertainment units to replace those which were scheduled to depart for the Pacific theatre. Shortly after V-J Day, General MacArthur requested 86 additional units, according to Myron Eichler, USO publicity director.

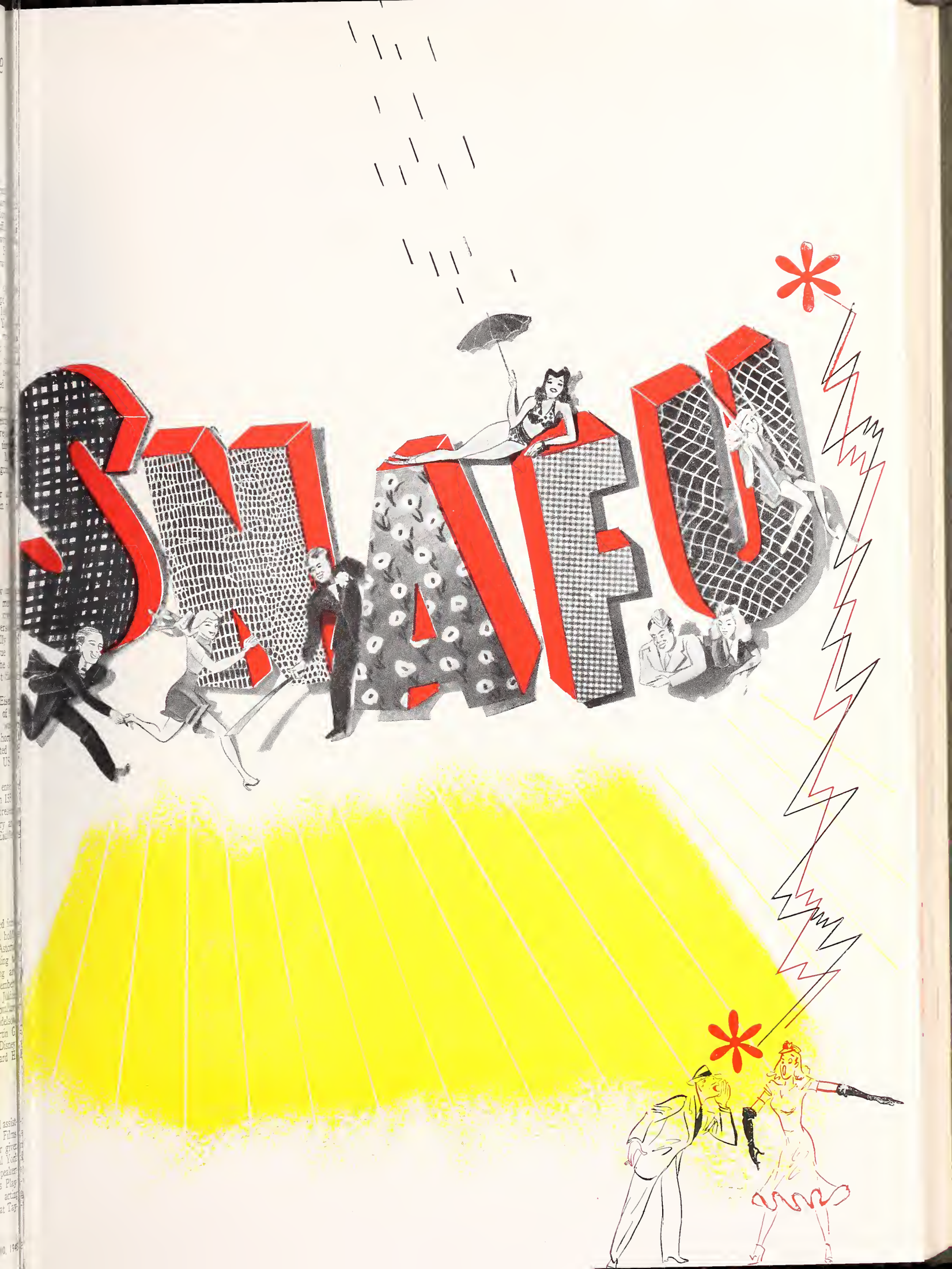
As of September 30, the USO provided entertainment for a cumulative total of more than 155,000,000 servicemen here and abroad. At present 409 camps and 180 hospitals in this country are being regularly serviced by the USO, Mr. Eichler said.

Picture Pioneers Will Induct 36 at Harvest Dinner

At least 36 new members will be inducted into the Picture Pioneers when that association holds its annual Harvest Dinner at the Waldorf-Astoria Hotel, New York, November 28. According to Jack Cohn, house manager, the following are among those who have been accepted for membership: John C. Bolte, James O. Brooks, A. Julian Brylawski, B. D. Cockrill, J. T. Doran, Abraham H. Eisenstadt, David M. Idzal, Bert J. Mendelson, David A. O'Malley, Alex Schreiber, Martin G. Smith, Henry Greenberger, Walter E. Disney, Harry Lewis, Arthur H. Pelterson, Edward H. Rowley and Irving Samuels.

M. J. Isman Honored

M. J. Isman, Montreal, recently appointed assistant general manager of Empire-Universal Films, Ltd., in Toronto, was honored at a dinner given by circuit and film executives at the Royal York Hotel, Toronto, last week. Among the speakers were J. J. Fitzgibbons, president, Famous Players Canadian Corporation; T. J. Bragg, acting head of Odeon Theatres of Canada, and Nat Taylor, Twentieth Century Theatres.


STAGED

it couldn't be funnier than the BROADWAY play . . .

But it is.

the story of a returned boy-hero whose family still thinks he's a baby!

SNAFU

COLUMBIA PICTURES presents

A GEORGE ABBOTT PRODUCTION

Stageplay and Screenplay by LOUIS SOLOMON and HAROLD BUCHMAN

with ROBERT BENCHLEY • VERA VAGUE • CONRAD JANIS • NANETTE PARKS

JANIS WILSON • JIMMY LLOYD • ENID MARKEY

Produced and Directed by JACK MOSS

COLUMBIA PICTURES

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FINISH THE JOB IN A BLAZE OF A
VICTORY IN THE VICTORY LOA

RANK-UNIVERSAL IN WORLD 16mm DEAL

New Anglo-American Unit To Cover All Potential Areas of Exhibition

The rapidly expanding 16mm market moved another step this week with the announcement in London of a new J. Arthur Rank company to handle world distribution of all Rank-produced features, shorts and documentaries and the entire product of Universal Pictures, both features and shorts.

The announcement followed quickly on similar projects which indicate a pattern designed to utilize fully the potentialities of narrow gauge film for both commercial entertainment and education in areas not now covered by standard 35mm distribution.

Loew's International and Columbia International recently announced plans to distribute features in 16mm for the world market and other American major companies are understood to be preparing parallel plans.

Stress Non-Theatrical Use

The London announcement, made jointly by Mr. Rank and by J. H. Seidelman, president of Universal International Films, Inc., said the new company would promote the use of films "for educational, religious, scientific and non-theatrical purposes throughout the world."

In addition to the Rank and Universal features, shorts and documentaries, the company will have available to it the library of G-B Instructional, Ltd., and of Religious Films, Ltd. Both these Rank companies already are in 16mm production and distribution on a wide scale.

Special films may be produced for schools, educational institutions and technical colleges, the announcement said, without specifying whether such production would center in England or in the United States.

Mr. Rank and Mr. Seidelman said that because of prior commitments the territories of the United Kingdom, the United States and Canada were excluded in the agreement on the formation of the new company. Universal now has term agreements with 16mm distributors in the United States for certain of its feature pictures, with the exhibition rights limited as to time and place.

Bell & Howell Deal in Work

Shortly before Mr. Rank left the United States at the end of his visit last summer he was reported to have undertaken discussions with Bell & Howell concerning an agreement by which that company would obtain the rights to 16mm product of the Rank organizations in exchange for equipment. The deal was again discussed but not completed last week by Dr. Benjamin Gregory of Religious Films, Ltd. Dr. Gregory spent three weeks in the United States discussing possible distribution of Religious Films and G-B Instructional product and showing a new Rank religious film for various interested church groups.

The new company will encourage actively the establishment of new outlets for 16mm showings in isolated areas where "the present 35mm commercial outlets are insufficient," the announcement said. The principals said, however, that it would not be permitted to enter into competition with any existing commercial theatres and the exhibitors would be protected.

Jackson Case in Supreme Court

Washington Bureau

The first motion picture suit of the current term was calendared Monday by the Supreme Court when it granted a review of a decision of the Seventh Circuit Court of Appeals in the "double bill" damage suit brought by the Jackson Park theatre, Chicago, against Balaban and Katz and the major producers.

The owners of the theatre brought suit under the anti-trust laws on the ground that the defendants, RKO, Loew's, Twentieth Century-Fox, Paramount, Vitagraph and Warner Brothers in addition to Balaban and Katz, engaged in monopoly and price-fixing conspiracy as a result of which the theatre was prevented from showing pictures until after they had been shown in the defendants' competing houses.

The Federal District Court agreed with the contention of the Jackson Park theatre that it had suffered damages of $120,000 and handed down a treble-damage decision awarding the exhibtors $360,000.

The circuit court reversed the decision, holding that the petitioners did not prove the earnings they would have made in an "open market" for comparison with what they actually earned under the allegedly-illegal system of distribution.

In appealing to the Supreme Court, counsel for the theatre asked for an opinion on whether the anti-trust laws grant immunity from a treble-damage suit on the ground that damages cannot be proved with certainty, where the defendants, by violation of the anti-trust laws, have destroyed an open market.

Schine Circuit Reorganization Speeded by Buffalo Court

The Schine circuit must dissolve or reorganize speedily, it was warned this week by the Buffalo Federal Court. Within 60 days it must submit to the court and to Department of Justice attorneys plans for doing so. The Department must be a party to these plans, the court ordered. The Department's anti-trust case against the circuit had brought a decision a month ago, ordering the circuit to dissolve or reorganize. After the Schine plan is submitted, the court ruled Tuesday, counsel for the Department shall within 30 days advise the court in writing of any objections and of counter proposals.

Monogram to Establish Brazilian Subsidy

Monogram International Corporation has announced that a wholly owned subsidiary corporation is being organized in Brazil for distribution of the company's product in that territory. The company will operate through the offices of British Films of Brazil, Ltd., Rio de Janeiro. Charles Rosmarin, newly appointed manager for Argentina, in New York this week, will stop off in Rio on his way to Buenos Aires to set up the company.

AMPA Honors General Curtis

A joint salute by the Associated Motion Picture Advertisers to Major General Edward "Ted" Curtis and Jules E. Brulatour, will be the occasion of a luncheon in the North Ballroom of the Hotel Astor Wednesday, November 14. General Curtis returns to civilian life as vice-president of Eastman Kodak Company November 17. Industry executives will be present for the occasion, which marks the start of Ampa's new season.

Michigan Allied Plans a Course In Showmanship

Practical policies and solutions to present and future peacetime problems were the chief topics of discussion at a three day meeting of Allied Theatres of Michigan which closed Wednesday at the Statler Hotel in Detroit. The delegates heard plans for a university course in practical showmanship, discussion of possibilities in the 16mm field, and a report on Allied's national and local plans for meeting higher film rental trends.

Ray Branch, presiding officer at the convention, announced Wednesday that plans were being formulated to start a course in practical showmanship at Wayne University in Detroit. The course will be aided by all branches of the industry, Mr. Branch said, and a committee will be set up to map out subjects of study. He said that promises to give lectures had been made by Cecil B. DeMille, producer; Tom Connors, 20th Century Fox vice-president; and Earl Hudson, head of United Detroit Theatres. United Detroit Theatres will also make its facilities available for practical study purposes.

Mr. Branch was reelected president for his fourteenth term, Fred E. Pennell was retained as general manager for his third term and E. E. Kirchner was reelected secretary-treasurer. Three new directors were named to the board of 12. They are Glenn Wallace, Henry Carley and James R. Deniston. The other nine reelected are: W. A. Cassidy, Harry Hobolt, J. E. Stocker, Glenn A. Cross, Mr. Pennell, B. C. Schram, Thom H. Ealand, William J. Schulte and J. P. Uvick.

Discuss 16mm Possibilities

During a discussion of the 16 mm. field as a threat to established theatre business, Claude Lee, of Paramount, assured the group that Paramount would not make available any product at any time to 16mm. operators in competition with regular exhibitors. Present Paramount contracts for 16mm. prints assure such protection, he concluded.

W. E. McKee of Ross Federal Service said 16mm. equipment on the market today could offer no serious competition to theatre equipment. He urged exhibitors to test 16mm. equipment in their own communities, if they plan to expand into that field, before investing any money.

Mr. Branch said he saw definite expansion signs in the 16mm. field and told the members to examine their own territories for such opportunities.

During a closed meeting Wednesday afternoon, industry problems were discussed by Mr. Branch and Sidney Samuelson, head of Allied of Eastern Pennsylvania.

Mounting prices for film rentals and the employment of local checkers by Confidential Reports were attacked. It was reported that Allied will shortly take national action against Confidential in the form of a boycott against all distributors employing its checkers. This report could not be confirmed, however.

Fear Effects of Overbuilding

The certainty of overbuilding in Michigan and its feared unfavorable effects on future product-buying was a major topic of discussion among exhibitors between sessions of the 26th annual convention.

Michigan theatres may expect a stricter state fire prevention act, delegates were told Tuesday. The 1913 law was termed antiquated, by Arnold Renner, the speaker, state fire marshal, who asked exhibitors to make suggestions for the anticipated 1947 act. Mr. Renner called the state fire record "deplorable" and said some of the more serious fires were caused by "poor housekeeping." He urged exhibitors to instruct staffs carefully.

Other speakers Tuesday were Claude Lee, Paramount public relations director; Leon Bamberger, RKO sales promotion director; and some others.

The previous day, the exhibitors heard talks by Frank N. Isbey, Michigan War Finance Committee chairman; and by Marshall Field and John Knight, publishers.

Nationwide Kiss and Tell

any picture ever

BALTIMORE	LITTLE ROCK
BUFFALO	LOS ANGELES
CEDAR RAPIDS	LOUISVILLE
CINCINNATI	MIAMI
COLUMBUS	NEW YORK
DALLAS	NIAGARA FALLS
DAVENPORT	NORFOLK
INDIANAPOLIS	PETOSKEY, MICH.

Exhibitors are urged to check

s outgrossing
eleased by Columbia

PORTSMOUTH, VA.	SPRINGFIELD, ILL.
RICHMOND	ST. LOUIS
ROCHESTER	SYRACUSE
SAN FRANCISCO	TULSA
SIOUX CITY	WACO

And of course, a new record holdover picture!

FINISH THE JOB IN A BLAZE OF ACTION!
VICTORY IN THE VICTORY LOAN!

COLUMBIA PICTURES

ituations both large and small!

BRITISH ESTABLISH EXPORT SUBSIDIARY

Similar to American Group; It Closes Czech Deal for British Producers

The recent three-party agreement among Czechoslovakia, France and England, calling for the importation into Czechoslovakia of 65 British features, was negotiated, on the part of England, by an export subsidiary of the British Film Producers Association.

Sidney Bernstein, British circuit head and wartime films adviser to the British Ministry of Information, said in a New York interview Friday that the subsidiary, known as the British Commonwealth Film Corporation, was the equivalent of the American Motion Picture Export Association. Having successfully dealt with the Czech monopoly, the British Corporation might next expand into Italy, Mr. Bernstein indicated.

Not All Producers Included

Not all British producers were involved in the Czech deal, Mr. Bernstein said, indicating that some preferred not to deal with a monopolistic industry. The three-way agreement called for an exchange of newsreels of the three countries and, in addition to the British imports, the importation into Czechoslovakia of eight documentaries and 10 features by the Alliance Francaise Cinematographique. The British imports will be made up primarily of J. Arthur Rank and Sir Alexander Korda product.

Mr. Bernstein until recently was General Eisenhower's SHAEF films chief. He is in this country, under the sponsorship of the BMI and the Board of Trade, to lecture in various universities and before film groups in the larger cities.

Although he is chairman of Granada Theatres, Ltd., an English circuit of 35 theatres in the London suburbs, he is in America "quite independent of exhibition" interests, he said.

He will lecture on "Films and International Relations," reporting on the "complications and implications of dishonest films."

"My experiences in the war," he said, "have taught me the value of films in reducing nationalistic barriers, in promoting a closer understanding among all peoples."

Mr. Bernstein left New York Sunday for Hollywood where he will remain about a month. He will begin his lecture tour shortly after the Christmas holidays. He is scheduled to appear before various groups at Yale, Columbia, Carnegie Institute and the California universities.

Title Called Difficulty

Mr. Bernstein's description of England's attitude toward Warner's "Objective Burma" was the single word, "unfortunate."

"You know," he said, "the only thing the matter with the picture was the title. If it had been called 'Objective X' then it would have been acceptable." (The British press and radio objected so strenuously to "Objective Burma," on the ground that it discriminated against England's part in that phase of the war, that Warners withdrew the picture.)

He believes that a certain number of clashes between British and American industry are inevitable, but not too serious if viewed in the "proper perspective."

"It was a good lesson to all of us," he continued. "We know now that we have to think more about the subject matter of a film before distributing it around the world."

Remarking on the documentaries that Britain has made during the war, Mr. Bernstein said he hoped these documentaries would continue to be made. "There are many factual and informative films yet to be made," he said, "films that commercial companies could not afford to make. And there would be an audience for these films, for special audiences were built up in wartime England which would continue to enjoy and support the documentary.

"We've definitely proved that we can attract audiences to a special showing of fact films. You can't make up a program of Betty Grable and documentaries and expect a man to enjoy that program. But you can give him Betty Grable one day and documentaries another and he'll come both days. Different moods, you see."

Universal Names Henry English Representative

Ben Henry, British production and distribution executive, who has held various posts in the industry in London, has been appointed the United Kingdom representative for Universal with headquarters at General Film Distributors offices in London, it was announced last week by Joseph H. Seidelman, vice-president and export manager, now in London. Mr. Henry will assist in sales and exploitation of all Universal product, distribution of which is handled by General Film Distributors. Prior to the war, during which he presented film shows at all battle fronts, Mr. Henry was with Columbia Films, Ltd.

Sears Plans London Trip On Odeon Theatres

Gradwell L. Sears, United Artists vice-president in charge of distribution, is said to have under consideration a trip to London in place of his previously projected trip to South America. Mr. Sears, it is understood, planned to go to South America at the behest of the UA board of directors to study market conditions. Now Mr. Sears is expected to proceed to London on matters pertaining to Odeon Theatres, in which UA of England has an interest.

Trans Lux May Open British Theatres

Percy N. Furber, board chairman of Trans Lux Corporation, is in England exploring the possibilities of increasing the company's interests there to include newsreel theatre operation. Trans Lux has a English subsidiary dealing in stock tickers for brokerage houses. If the situation looks favorable for theatre acquisitions, Norman Elson, general manager, will leave New York for England in the near future for that purpose. Mr. Furber made the trip by plane.

Paramount Convention Set for Australia, November 14

The Australian and New Zealand districts of Paramount International's Far Eastern, Australian, New Zealand and South African division will hold their first convention since the beginning of the war, according to J. E. Perkins, division manager. The convention will be held in Sydney, November 14, with Harry Hunter, managing director for the two districts, in charge. Approximately 60 branch managers, salesmen and bookers will attend.

Wisconsin ITO Told of Need to Meet Competition

by SAM HONIGBERG
in Milwaukee

The warning that competition from FM, television, 16mm films and improved radio-phonograph sets would mark the post-war era keynoted the seventh annual convention of nearly 100 exhibitor members of the Independent Theatre Owners of Wisconsin and Upper Michigan, held October 31 and November 1, at the Schroeder Hotel, Milwaukee. Granting that exhibitors have enjoyed unparalleled business since Pearl Harbor, Allied leaders were chiefly concerned with discussing ways and means of meeting post-war competition.

One suggestion, by John Hilliard, representative of the Academy of the Motion Picture Art and Sciences' Research Council, urged the exhibitors to maintain the best and most modern equipment in their theatres, so that they might be in a position to sell the Hollywood merchandise in a most favorable manner. "We in Hollywood," said Mr. Hilliard, "are making technical progress and will soon release greatly improved sound recording devices, such as the control track and stereophonic recording which will increase the quality and dramatic effects of pictures."

Increase in 16mm Competition

Mr. Hilliard also said that 16mm films would henceforth prove greater competition. William Aschmann, of the DeVry Corporation sales department, advised the exhibitors to study his neighboring territory and plan to invade the 16mm field, as an adjunct to his current theatre operations. "Somebody will come into those situations and do business and it may as well be yourself," Mr. Aschmann concluded. During his talk, he revealed that DeVry had a backlog of orders for 1,800 16mm projectors, with an average of 25 new sales prospects coming in by mail daily.

Harry Perleviz, business secretary of the association, said that during its closed meeting, members decided to look into their individual territories and act accordingly. During his annual report, Mr. Perleviz pointed out that the association killed two bills slated for the state legislature which would have been detrimental to the industry. In a discussion of pre-fabricated theatres, Mr. Perleviz declared that a study of the subject, following consultation with architects and other authorities, brought the conclusion that such theatres would not be practical in this country. In most situations, he said, pre-fabricated theatres did not come up to rigid building codes, and, in the long run, were not economical. They might have some value in foreign countries, however, where the demand might run into hundreds, the report stated.

Adler Elected President

John P. Adler, of Marshfield, Wis., was elected president for a second term, while Mr. Perleviz, Milwaukee, was reelected business manager for his sixth year. Others elected were: Charles Trampe, Milwaukee, vice-president; Russell Leddy, Green Bay, secretary, and George Langheinrich, Milwaukee, treasurer. Directors, in addition to the officers, include: William Ainsworth, Fond du Lac; Henrietta Eckhart, Wisconsin Rapids; Roland Black, Edgerton; George Panka, Prairie du Chien; George Fischer, Milwaukee; Jack Yeo, Burlington; L. B. Bergtold, Westby; F. J. McWilliams, Portage, and Edwin Schwalbe, La Crosse.

The banquet, November 1, drew a record industry crowd of 750 persons. Guests included J. J. Donohue, Allen Usher, Paramount; Jack Lorentz, H. L. Beecroft, 20th Century-Fox; Harry Seed, Don Woods, Warner Brothers, and Ralph Maw, MGM.

Bishop Universal Manager

J. W. Bishop has been installed as acting manager of Universal's Charlotte branch during the illness of J. V. Frew.

E SCREEN'S NEXT BIG IMPORTANT TECHNICOLOR MUSICAL EXTRAVAGANZA IS

M-G-M's YOLANDA AND THE THIEF

METRO-GOLDWYN-MAYER'S LION'S ROAR

Published in this space every month

The greatest star of the screen!

How are you feeling?

★ ★ ★ ★

Isn't it the truth that one movie gives you one kind of feeling, and another another?

★ ★ ★ ★

We're recommending a dancing-on-clouds, falling-in-love feeling—

The feeling you get from M-G-M's wonderful, spectacular new Technicolor musical, "Yolanda and the Thief".

★ ★ ★ ★

And the feeling you get from those experts in make-love-while-you-dance Fred Astaire and Lucille Bremer.

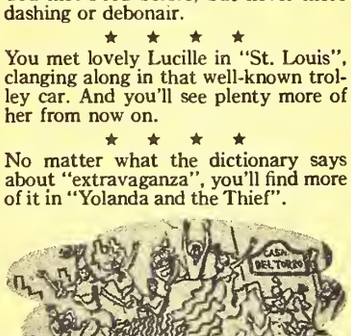
You met Fred before, but never more dashing or debonair.

★ ★ ★ ★

You met lovely Lucille in "St. Louis", clanging along in that well-known trolley car. And you'll see plenty more of her from now on.

★ ★ ★ ★

No matter what the dictionary says about "extravaganza", you'll find more of it in "Yolanda and the Thief".



It's a musical fiesta as colorful as a cockatoo, with a story to match and music in the mood.

★ ★ ★ ★

You'll be humming like a humming bird after hearing "Will You Marry Me?", "I've An Angel", "This Is A Day For Love", "Yolanda", and "Coffee Time". Arthur Freed and Harry Warren really wrote their hearts into these.

★ ★ ★ ★

Frank Morgan is in the fun—frolicsome and festive—with Mildred Natwick (of Broadway fame), Mary Nash, and Leon Ames. Jacques Thery and Ludwig Bemelmans wrote the story and Irving Brecher fashioned it to the screen.

★ ★ ★ ★

Director Vincente Minnelli brings his M-G-Magic touch to "Yolanda". Arthur Freed felt so good about producing it that he helped write the songs.

★ ★ ★

How do we feel about it? Oops ...there we go! We've got that dancing-on-clouds, falling-in-love feeling again!

—Leo

← very interesting reading and just part of the tremendous national magazine campaign

"I'm blushing with pride in TECHNICOLOR about our new M-G-M BIG ONE—"

YOLANDA and the THIEF

INDUSTRY'S BOND CAMPAIGN MACHINERY GATHERS SPEED

2,500,000 Free Admissions To Be Given by Theatres During Drive Period

Off to a good start, the Victory Loan Drive gathered momentum as it went into its second week. Echoing enthusiasm, S. H. Fabian, national chairman, in the first weekly progress report, declared: "We are more optimistic than ever. Complete success, up to the previous standard of our Bond drives, is assured."

Reporting on Bond premieres and "Free Movie Days" Charles M. Reagan, distributor chairman, voiced enthusiasm over the response in nearly every section. Only a few were lagging behind, he said, but indications were that the 4,800 Bond premieres of the Seventh War Loan would be equalled since almost that number already were pledged, while Free Movie Day participation would exceed the last campaign.

The cooperative efforts of the various branches of the industry and the fine showing they were making were praised by Mr. Fabian. Weekend reports to headquarters from the field continued to show a record volume of promotional activity behind the campaign.

Free Admission Plan Extensively Employed

A total of 2,500,000 free admissions will be given by theatres during the campaign, Oscar A. Doob, campaign director, estimated last weekend, following a tabulation of returns from the field indicating that theatremen are making general free-admission offers far beyond the limits set for Bond premieres and "Free Movie Day."

"Realizing a tough job is ahead and that the public needs extra inducements and added bait for Bond buying," Mr. Doob said, "hundreds of theatres are indicating that they will go further than ever before in donating the one thing they have to sell—tickets—to help the Victory Loan."

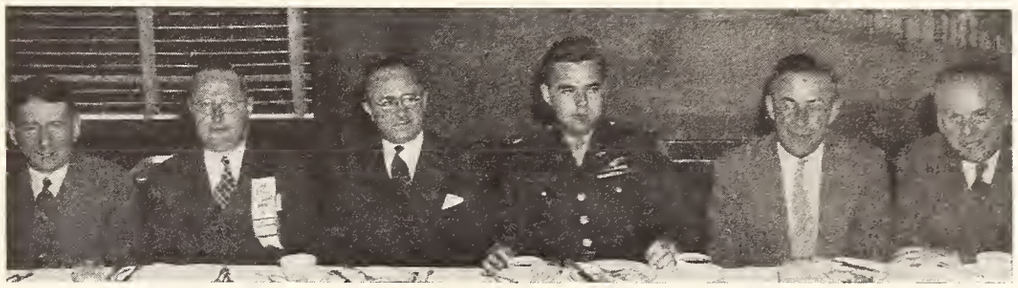
Rallying exhibitors, Mr. Fabian reminded: "You can't sell Bonds if you don't have the counter over which to take the money and deliver the goods. The one vital, essential function we can serve in this drive is to provide the public easy, convenient places to buy Bonds. If your theatre booth is hidden in a corner or if it is left idle and useless with no attendant—then you and your theatre are not in this drive. Most of the country is enjoying nice, mild weather. Bond booths should be out on the sidewalk, bright and gay, with a smiling attendant, ready to take the money, fill the order, deliver the Victory Bond."

Wide Newspaper Aid Is Indicated by Beall

Cooperation of newspapers with theatres was indicated by a checkup made last week by Ray Beall, national publicity director, showing that 380 newspapers throughout the country already were using slogans urging readers to buy Bonds at their local theatres.

As a publicity aid in obtaining editorial comment, news stories, promotions in radio scripts, or for use in drive meetings, Mr. Beall has sent a Bond-selling fact sheet to all state exhibitor and publicity chairmen. An assortment of sample editorials also has been turned out by Mr. Doob, and has been sent to the field for the convenience of editors desiring either suggestions or complete editorials. Mr. Doob also has in preparation a special Thanksgiving manual which will provide the field with ideas for exploiting Thanksgiving Day as the biggest Bond-selling holiday of the campaign.

The industry's Victory Loan Drive was launched in Baltimore with a Navy Day parade and rally. One of the features highlighting the parade was the float above.



LEADERS of the local industry at the speakers' table in the Buffalo Victory Loan rally last week in the Statler Hotel. Left to right, Vincent McFaul, Shea Theatres; Ira Cohn, distributor vice-chairman; Rabbi Joseph Fink; Captain Elliott Tubbs; Spencer Balser, community theatres chairman; and George MacKenna, Basil Theatres.

"To Win the Peace," a three and one-half-minute film depicting phases of hospitalization for wounded veterans, has been made available through all key city distribution chairmen. The subject is a Treasury Department production and contains a strong Bond-selling message.

A miniature reproduction of the "Japanese Surrender Papers," the original instrument of surrender and signatures, is given away with each purchase of a Bond at RKO Theatres in the New York territory.

In San Antonio a 1946 model automobile will be given away at a drawing in the Majestic theatre as one of the stunts under way for the drive. In Des Moines a Farmall Tractor, a jeep and at least $1,000 worth of additional merchandise will be offered at an auction in the Capitol theatre December 6.

In return for a $40,000 Bond purchase, Morris Rosenthal, manager of Loew's Poli theatre, New Haven, will give a private screening for a local clothing concern at the Twentieth Century-Fox projection room. Last Thursday Don McNeill and his Gang did their coast-to-coast "Breakfast Club" bond broadcast from the Paramount theatre, Omaha, with merchants of that city joining with local theatres in a full-page newspaper ad.

Pictorial promotions are being given nightly over the nation's television stations. Pledging all-out support to the Treasury Department, the Television Broadcasters Association, Inc., has enlisted the cooperation of its member organizations in the drive. Television stations in New York, Schenectady, Philadelphia, Chicago and Los Angeles have announced heavy bookings of most of the motion pictures dealing with the drive, distributed by the War Finance Committee of the Treasury Department, according to Will Baltin, secretary-treasurer of TBA.

Pledges in the Carolinas Exceed Earlier Drives

Pledges from Carolina exhibitors to hold "Free Movie Days," "Victory Shows" and "Junior Victory Shows" crossed the 400 mark last weekend, thereby topping former campaigns by a good margin, according to H. F. Kincey, WAC head for the Carolinas. Both North Carolina, of which Mr. Kincey is exhibitor chairman, and South Carolina, with Warren Irvin as exhibitor head, have come through with greater participation in the present drive.

The increased activity is partly a result of a campaign among theatre operators following the appointment of 17 exhibitor district chairmen.

RANK CLEARS WAY TO EIRE MARKET

Irish Film Critics Invited to Visit British Plants; Has Equipment Plan Afoot

by TOM SHEEHY
in Dublin

J. Arthur Rank has completed the first section of his film campaign in Eire. Recently leading Irish film critics agreed to be his guests on a holiday tour of English studios, and named January 21 as a convenient starting date.

The Rank buildup began in February when Brian Desmond Hurst hit Irish headlines with plans for filming Daphne Du Maurier's "Hungry Hill" in an Irish setting. Then Frank Launder of Individual Pictures, also backed by Mr. Rank, brought over actors and camera crews and hired Irish extras for his spy film, "I See a Dark Stranger," starring Deborah Kerr as a Kerry heroine.

The Players Theatre group of Dublin supplied younger ex-Abbey Players for small parts and Eithne Dunne and Liam Redmond, two Irish stage stars, were enlisted as accent coach and general advisor, respectively. The film is just being completed in English studios.

Del Guidice Visit Starts Rumors

Mr. Launder was followed by Filippo Del Guidice of Two Cities Films, who spent an unofficial holiday arranging for the premiere of "Henry V," with its all-Irish Wicklow Agincourt scenes. Mr. Del Guidice, however, devoted most of his time to contacting Government chiefs and the top personnel of the Department of Industry and Commerce. His visit and actions started Irish Rank production rumours floating.

These rumours increased when Clayton Hutton, then publicity chief of Two Cities, arrived in Eire some few weeks later and held a luncheon round-table conference with the leading film critics.

With Louis Elliman, Eire's leading exhibitor, in the chair, Mr. Hutton and the press exchanged ideas in a lively off-the-record talk about Irish film themes and their handling, and the publicity chief promised to relay the newspapermen's suggestions to Mr. Rank, on whose behalf he issued the invitation to Britain, an invitation which Mr. Rank followed up personally.

Start Documentary Films

Meanwhile the National Film Institute of Ireland approved by Catholic Hierarchy and backed this year by the Government to the tune of £2,000 (about $8,000), has followed up its Government sponsored newsreel of the Presidential inauguration, which the critics condemned, by another Government-backed film, this time on "Thomas Davis" whose centenary is currently being celebrated throughout Eire.

The contract for this Government sponsored documentary was given to Gaumont British Instructional Films, which sent over a young Irishman, Brendan Stafford, to direct. The final scenes and some recordings at Radio Eireann have been completed, and Gaumont British Instructional announce the film's world distribution within a few months.

Mr. Rank's activity has not been confined to film entertainment, however. In August, Victor A. Finney, public relations officer of Two Cities Films, as guest of National Film Institute of Ireland, spoke to Irish teachers about children's film and educational pictures.

Recently, Major Bell of G. B. Kalee, Ltd., visited the latter's newly extended Dublin premises and at a press dinner stressed Mr. Rank's desire to establish a 16mm educational market for projectors and films in Eire. Speaking of standard cinema equipment he pointed out that Mr. Rank might be prepared to manufacture equipment in Eire, and after promising the best service to Irish exhibitors, Major Bell said, "We are prepared to finance exhibitors if an exhibitor shows he has enterprise and is in possession of a suitable theatre. We are prepared to support him purely as a commercial business proposition. We want to help the exhibitor and to support him."

Forecasts Theatre Television

He finished by prophesying that television would be introduced to cinemas in much the same way that colour had been introduced, but he believed the stereoscopic film would be established within five years and would cause as revolutionary a change in the world cinema as the introduction of sound.

So far Mr. Rank has no theatre holdings in Eire. "Henry V" and "Life and Death of Colonel Blimp," his two prestige productions, were presented, not in the large first rank cinemas, but in the 756-seat luxury house, Regal Rooms, where "Henry V" did nine weeks. In spite of its local interest (Agincourt was filmed outside Dublin with Irish Defense Force extras) its run was not sensational. It began well, sagged in the middle, but finished strongly. It has been succeeded by "Colonel Blimp." Both pictures will be generally released in only a few of the larger provincial cities.

On Wednesday, October 17, Mr. G. Boland, Minister for Justice, replying to a question in the Dail (Irish House of Representatives) said he was satisfied that the influence of the cinema on children was sometimes injurious, but that he believed the injury was caused more by too frequent attendance, than by the quality of the films exhibited.

The censor did not exercise his power of prohibiting the admission of children to particular films because the censor and the Appeal Board took the view that there was a danger that films with "limited certificates" would rouse unhealthy curiosity.

It was thought better to endeavour to ensure that no film was passed if it contained anything that would be seriously injurious even to young minds.

Segregation Not Useful

He did not think that legislation to segregate films into the three categories (a) adult only, (b) suitable for children, (c) special children's programs, would serve any useful purpose.

Last month the Minister made a similar written reply to the County Councils General Council when he told the latter that responsibility for preventing children from attending the cinema too frequently rested with their parents; and that he saw objection in principle to the suggestion that the State should assume responsibility by imposing statutory restrictions, and he doubted whether such restrictions if imposed, would be enforced.

During the last two years the cinema scapegoat for child delinquency has been used, especially in County Council resolutions, for persistent sniping of the censorship; even though District Justice McCarthy, in charge of Dublin's Juvenile Court on several occasions has publicly stated of the cinema, "The good which it does even in its present imperfect form outdoes the evil" and "The cinema is the most natural source of romance and adventure so far as children are concerned."

Letters to national newspapers reveal that a small section of people wish to establish a Legion of Decency because they regard the present censorship as too lax; while another group advocates that the censor use his power to segregate films into "adult" and "universal" exhibition categories, claiming that this would enable a relaxing of the present censorship which professedly caters to child audiences.

Spain Considers Foreign Film Tax

The levying of a tax on foreign pictures is currently under consideration by the Spanish Government, it was reported this week. The revenue would be used to subsidize native production.

The tax, if imposed, would be levied against either exhibitors' contracts or theatre admissions and would amount to about 10 per cent.

This tax setup would be similar to that recently announced for France where a seven per cent tax on theatre grosses has been levied, the revenue being used for the encouragement of native production.

The Spanish Government has offered to admit 10 American pictures annually in exchange for a set amount of raw stock. This offer was made during the current negotiations conducted in Madrid between the U. S. Embassy and the Spanish Government.

The eight companies, it was reported, had turned down this offer, since it would resemble a quota system.

Decision on Editing Reissue May Set Precedent

A decision which may set a precedent by banning the editing of reissues was handed down this week when the New York State Supreme Court denied a petition by Irvin Shapiro, owner of the rights to "Africa Speaks," to dismiss a complaint filed against him by Walter Futter, who produced the picture in 1930 for Columbia release. Mr. Futter charges that Mr. Shapiro, who, he admits, is the rightful owner of the picture, edited the picture in such a way as to change the sequence of scenes, thus impairing the dramatic interest. He charges further that Mr. Shapiro credits his Mascot Pictures Corporation with having produced the film. Mr. Futter seeks an injunction restraining the showing of the film in any form other than the original.

U. S. Is Producing Film On Relations in Paris

The United States Information Service of the State Department is producing in Paris a three-reel picture designed to improve relations between the U. S. and France. The picture, to be titled "Le Retour" in France and "Homecoming" for English-speaking audiences, deals with the liberation of French prisoners from Nazi prison camps. The production is uder the supervision of Noma Rathner of USIS in Paris. Jerrold Krimsky, U. S. Army captain, is the director. Former prisoners of war will be seen in the picture.

Employees Honor Brenner

William B. Brenner, vice president in charge of operations for National Screen Service, was presented a gold wrist watch Friday, November 2, by personnel of the New York exchange, in celebration of his 22nd year with the company. Presentation was made in Mr. Brenner's office by a committee of employees.

M-G-M TRADE SHOWINGS

CITY	PLACE ADDRESS	DAY, DATE AND HOURS OF SCREENING: YOLANDA AND THE THIEF	VACATION FROM MARRIAGE
ALBANY	20th-Fox Screen Room 1052 Broadway	TUES. 11/20 8 P.M.	TUES. 11/27 8 P.M.
ATLANTA	20th-Fox Screen Room 197 Walton St., N.W.	TUES. 11/20 10:30 A.M.	TUES. 11/27 10:30 A.M.
BOSTON	M-G-M Screen Room 46 Church Street	TUES. 11/20 10:30 A.M. & 2:15 P.M.	TUES. 11/27 10:30 A.M. & 2:15 P.M.
BUFFALO	20th-Fox Screen Room 290 Franklin Street	TUES. 11/20 2:30 P.M.	TUES. 11/27 2:30 P.M.
CHARLOTTE	20th-Fox Screen Room 308 South Church Street	TUES. 11/20 1:30 P.M.	TUES. 11/27 1:30 P.M.
CHICAGO	H. C. Igel's Screen Room 1301 South Wabash Ave.	TUES. 11/20 1 P.M.	TUES. 11/27 1 P.M.
CINCINNATI	RKO Screen Room 16 East Sixth Street	TUES. 11/20 8 P.M.	TUES. 11/27 8 P.M.
CLEVELAND	20th-Fox Screen Room 2219 Payne Avenue	TUES. 11/20 1 P.M.	TUES. 11/27 1 P.M.
DALLAS	20th-Fox Screen Room 1803 Wood Street	TUES. 11/20 2:30 P.M.	TUES. 11/27 2:30 P.M.
DENVER	Paramount Screen Room 2100 Stout Street	TUES. 11/20 3 P.M.	TUES. 11/27 3 P.M.
DES MOINES	20th-Fox Screen Room 1300 High Street	TUES. 11/20 1 P.M.	TUES. 11/27 1 P.M.
DETROIT	Max Blumenthal's Sc. Rm. 2310 Cass Avenue	TUES. 11/20 1:30 P.M.	TUES. 11/27 1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room 326 No. Illinois Street	TUES. 11/20 9 A.M.	TUES. 11/27 9 A.M.
KANSAS CITY	Vogue Theatre 3444 Broadway	TUES. 11/20 1:30 P.M.	TUES. 11/27 1:30 P.M.
LOS ANGELES	Ambassador Theatre Ambassador Hotel	Previously Tradeshown	TUES. 11/27 2 P.M.
MEMPHIS	20th-Fox Screen Room 151 Vance Avenue	TUES. 11/20 1 P.M.	TUES. 11/27 1 P.M.
MILWAUKEE	Warner Screen Room 212 W. Wisconsin Ave.	TUES. 11/20 1:30 P.M.	TUES. 11/27 1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room 1015 Currie Avenue	TUES. 11/20 2 P.M.	TUES. 11/27 2 P.M.
NEW HAVEN	20th-Fox Screen Room 40 Whiting Street	TUES. 11/20 2:30 P.M.	TUES. 11/27 2:30 P.M.
NEW ORLEANS	20th-Fox Screen Room 200 South Liberty	TUES. 11/20 1:30 P.M.	TUES. 11/27 1:30 P.M.
NEW YORK NEW JERSEY	M-G-M Screen Room 630 Ninth Avenue	Previously Tradeshown	TUES. 11/27 10:30 A.M. & 2:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room 10 North Lee Street	TUES. 11/20 1 P.M.	TUES. 11/27 1 P.M.
OMAHA	20th-Fox Screen Room 1502 Davenport	TUES. 11/20 1:30 P.M.	TUES. 11/27 1:30 P.M.
PHILADELPHIA	M-G-M Screen Room 1233 Summer Street	TUES. 11/20 11 A.M.	TUES. 11/27 11 A.M.
PITTSBURGH	M-G-M Screen Room 1623 Blvd. of Allies	TUES. 11/20 2 P.M.	TUES. 11/27 2 P.M.
PORTLAND	B. F. Shearer Screen Room 1947 N.W. Kearney St.	TUES. 11/20 1 P.M.	TUES. 11/27 1 P.M.
ST. LOUIS	S'Renco Screen Room 3143 Olive Street	TUES. 11/20 1 P.M.	TUES. 11/27 1 P.M.
SALT LAKE CITY	20th-Fox Screen Room 216 East First Street, So.	TUES. 11/20 1 P.M.	TUES. 11/27 1 P.M.
S. FRANCISCO	20th-Fox Screen Room 245 Hyde Street	TUES. 11/20 1:30 P.M.	TUES. 11/27 1:30 P.M.
SEATTLE	Jewel Box Preview Theatre 2318 Second Ave.	TUES. 11/20 1 P.M.	TUES. 11/27 1 P.M.
WASHINGTON	20th-Fox Screen Room 932 New Jersey, N.W.	TUES. 11/20 1 P.M.	TUES. 11/27 1 P.M.

"YOLANDA AND THE THIEF"—*Fred Astaire, Lucille Bremer, Frank Morgan*
"VACATION FROM MARRIAGE"—*Robert Donat, Deborah Kerr*

AN EXCHANGE OF VIEWS

A LETTER FROM BRITAIN

Messrs. Quigley Publications, Ltd.,
4 Golden Square, London, W. 1.
Dear Sirs:

In view of the present extremely reprehensible attitude of the United States Government in its financial dealings with this country —conduct only too reminiscent of that nation's grab-all policy which followed the last war— I have decided not to renew my subscription to the MOTION PICTURE HERALD, *and shall as soon as possible cease the purchase of all United States products.*

This cancellation will not, of course, affect the delivery to me of the current 1945/6 Almanac, which was covered by my last remittance.

Yours faithfully,
Aubrey W. Thorpe,
"Trevilley",
12 Finch Road,
Earley,
New Reading, Berks.

A RESPONSE FROM AMERICA

Dear Mr. Thorpe:

In publishing—as we are doing above—your communication to our London Office of October 14th we are impelled with the thought that its subject matter is of such startling character as to warrant public study and discussion.

In making the subjoined open-letter response to your communication we are motivated with the idea of placing in the public record certain observations which we believe are pertinent.

Our columns will be open to you for any further or re-considered statement of your attitude which you may wish to make.

Here in the United States there are few—if any—thoughtful persons who are not poignantly conscious of the ordeal which the British public suffered in the great events of these recent years. The sympathy and understanding of the American public have not been detached and superficial; it has been genuine and heartfelt and has been translated into concrete and inescapable matters of fact ranging through the whole gamut, including such ponderables as Lend-Lease, Bundles for Britain, American homes for bombed-out British youth and many other substantial demonstrations of American goodwill toward the British people.

The end of the war has not ended or materially lessened American interest in the welfare of the British people. At this moment that interest is ample to make allowance for many words and acts which might be provocative were it not realized—as it is—that the British people are suffering, inescapably, from a momentary post-war fatigue and from an awakening from the natural illusion, entertained during the war days, that the victory would be a cure-all. The American people, incidentally, are undergoing the similar reactions, perhaps not in the same degree, but none the less real. You may not realize it, but the war days—the casualty lists, the broken if not bombed homes, the scarcities, the enormous burden of work—were no picnic in the United States either.

Now as to the "present extremely reprehensible attitude of the United States Government in its financial dealings" with your country upon which you predicate your proposed boycott of United States products:

It would be interesting indeed to know the grounds upon which you assert this charge of reprehensibility. As far as any information which has been disclosed to the American public representatives of the British Government and the United States Government are at the present moment engaged at Washington in negotiations relating to a proposed loan to Britain of six billion dollars of monies supplied by the American taxpayer. As far as American public opinion is concerned there appears to be no doubt that the loan will be made and on conditions which will be commonly acceptable to the negotiators. What indeed, it may be asked, is in the British viewpoint, reprehensible about this?

It seems not only appropriate but urgent that an explanation of your startling attitude be made because by its nature it strikes at the root of a relationship of respect, understanding and cooperation between the British and the American people—which relationship, in these troubled times, is mankind's chief hope for a better world to live in and a better life for the generations to come.

Very sincerely yours,
Martin Quigley,
Rockefeller Center,
New York City

Says Films Have A Vital Role in GermanEducation

Reeducation of the German people will be difficult, will take a long time, and will need the patience, the understanding, and the desire of the American people, according to Fred Schwartz, head of the Century Circuit of New York, who returned to his office and to private work this week after three and one-half months in Germany for the Information Control Division of the U. S. Army, European Theatre. Speaking privately, and observing that his opinion in no way was official, Mr. Schwartz urged that the film program for the German people be on a long range basis, and that every means of information be used to acquaint the American people with the necessity of staying with the job of reeducating Germans.

Fred Schwartz

"Unless we stay with that job," he said, "until the German children have grown up, there won't be a job. We cannot annihilate the Germans; we cannot succeed with any means short of reeducation."

"The motion picture has definitely grown in stature during the war," Mr. Schwartz said, adding that, "however, that growth has brought with it added responsibility. The motion picture is now presented with a great opportunity for world service."

Industry leaders with whom Mr. Schwartz has talked, he said, have cooperated in that service, and "give every indication of continuing, in this part of our operations."

Not "Entertaining" Germans

The American military government is not "entertaining" the Germans, Mr. Schwartz pointed out, in decrying what he said was a "misconception" of the role of feature pictures now being distributed there. "That is not our goal; we are simply trying to get our message across. We show them a two-reel newsreel and a documentary short subject with every feature.

"The features 'pull' them in. It is a fine method. And I think that if the feature is judiciously selected it may be the better method of putting our message across."

American pictures now being shown the Germans are getting "perfectly wonderful reception," he said. Forty-eight films have been chosen, and will be shown in phases acccording to content deemed suitable; 21 films are already overseas; and when he left, four had been shown. They are "Young Tom Edison," "It Started With Eve," "Gold Rush," and "I Married a Witch," which was also shown by the British authorities in Berlin.

Discussing Film Interchange

The pictures, on a percentage basis, are being shown by German exhibitors, carefully screened for political reliability, in approximately 150 theatres in the American zone.

The Americans, British, Russians, and French are discussing now the interchange between their zones of films, theatre equipment, and production resources. He cited as a difficulty the instance of carbons, of which 15,000 are used weekly in the American zone theatres, but for which there is in that zone no factory. There is, however, a factory in the British area.

"Germany as a whole could be self-sufficient in the film industry, and should be," Mr. Schwartz said. He added that the Allied nations "all recognize the importance of interchanging films. It will show the unity of purpose among them, and that is important to the Germans."

Appeal Sustains Boston Award

The Arbitration Appeal Board, stating that International Pictures is not bound by the Consent Decree, has sustained the award of the Boston tribunal in dismissing the some run complaint brought by the Atlantic Amusement Company against RKO Radio. The Atlantic company operates the Empire theatre, Fall River, Mass.

Nathan Yamins, operator of both the Empire and the Durfee, also in Fall River, brought the action in an attempt to force RKO to license "It's a Pleasure," an International picture which RKO is distributing, to the Empire instead of the Durfee. RKO wished to license it to the Durfee because of the reported larger financial returns.

Mr. Yamins said that he wished to determine the rights of the exhibitor under Section 6 of the Decree, claiming that as operator of both theatres he had the right to decide in which theatre the picture should be played.

However, the Appeal Board refused to rule on this point, pointing out that only one distributor was involved in the proceeding.

The board concluded that "RKO's refusal (to license the Empire) has only been that of an agent acting under instructions from its principal, International Pictures, and even if the refusal should be considered that of RKO itself, an award against RKO under Section 6 could have no binding effect on International Pictures" since that company "was not a party to the Decree, is not bound by the Decree and could not be bound by an award in this proceeding."

Hanbury Joins Wortonhall

Victor Hanbury has been appointed executive producer of Wortonhall Studios, it was announced from London last week by British Lion, owners.

WARNER BROS.' TRADE SHOWINGS OF

"DANGER SIGNAL"

starring

FAYE EMERSON · ZACHARY SCOTT

with **DICK ERDMAN · ROSEMARY DeCAMP · BRUCE BENNETT · MONA FREEMAN · JOHN RIDGELY**

MONDAY, NOVEMBER 19th, 1945

CITY	PLACE OF SHOWING	ADDRESS	TIME
Albany	Warner Screening Room	79 N. Pearl St.	12:30 P.M.
Atlanta	RKO Screening Room	191 Walton St. N.W.	2:30 P.M.
Boston	RKO Screening Room	122 Arlington St.	2:30 P.M.
Buffalo	20th Century-Fox Sc. Rm.	290 Franklin Street	2:00 P.M.
Charlotte	20th Century-Fox Sc. Rm.	308 S. Church St.	10:00A.M.
Chicago	Warner Screening Room	1307 So. Wabash Ave.	1:30 P.M.
Cincinnati	RKO Screening Room	Palace Th. Bldg. E. 6th	8:00 P.M.
Cleveland	Warner Screening Room	2300 Payne Ave.	8:00 P.M.
Dallas	20th Century-Fox Sc. Rm.	1803 Wood St.	10:30A.M.
Denver	Paramount Sc. Room	2100 Stout St.	2:30 P.M.
Des Moines	20th Century-Fox Sc. Rm.	1300 High St.	12:45 P.M.
Detroit	Film Exchange Bldg.	2310 Cass Ave.	2:00 P.M.
Indianapolis	Paramount Sc. Room	116 W. Michigan St.	1:00 P.M.
Kansas City	20th Century-Fox Sc. Rm.	1720 Wyandotte St.	1:30 P.M.
Los Angeles	Warner Screening Room	2025 S. Vermont Ave.	2:00 P.M.
Memphis	Paramount Sc. Room	362 S. Second St.	2:00 P.M.
Milwaukee	Warner Th. Sc. Rm.	212 W. Wisconsin Ave.	2:00 P.M.
Minneapolis	20th Century-Fox Sc. Rm.	1015 Currie Ave. N.	2:00 P.M.
New Haven	Warner Th. Proj. Rm.	70 College St.	11:00A.M.
New Orleans	20th Century-Fox Sc. Rm.	200 S. Liberty St.	12:30 P.M.
New York	Home Office	321 W. 44th St.	2:30 P.M.
Oklahoma	20th Century-Fox Sc. Rm.	10 North Lee St.	1:30 P.M.
Omaha	20th Century-Fox Sc. Rm.	1502 Davenport St.	1:00 P.M.
Philadelphia	Vine St. Sc. Room	1220 Vine St.	11:00A.M.
Pittsburgh	20th Century-Fox Sc. Rm.	1715 Blvd. of Allies	1:30 P.M.
Portland	Jewel Box Sc. Room	1947 N.W. Kearney St.	2:00 P.M.
Salt Lake	20th Century-Fox Sc. Rm.	216 East 1st South	2:00 P.M.
San Francisco	Republic Sc. Room	221 Golden Gate Ave.	1:30 P.M.
Seattle	Jewel Box Sc. Room	2318 Second Ave.	2:00 P.M.
St. Louis	S'renco Sc. Room	3143 Olive St.	1:00 P.M.
Washington	Earle Th. Bldg.	13th & E Sts. N.W.	10:30A.M.

Have You Sent in Your Victory Loan Pledge?
Let's Finish the Job!

The Exhibitors Tell What's Wrong and How to Fix It

The HERALD *herewith offers further exhibitor opinion on the wrongs and the rights, the good and the bad of the industry. Exhibitors throughout the country have had and will continue to have suggestions for the industry —suggestions concerning everything from running time to percentages, from subject matter to methods of advertising. This sampling tells its own story, giving a closeup view of the exhibitor opinion of production and merchandising.*

We know that Hollywood has its own troubles and headaches, but why waste so much money and good hard-to-get film on poor pictures that exhibitors are forced to run at their expense. Give us better plots. Ninety minutes for any feature is long enough. Now that the war is over something might happen.—Independent, Montgomery, W. Va.

Stars must refuse from now on to act in 16mm. film. This is the greatest menace facing the exhibitor today and can only be stopped through the cooperation of Hollywood and the exhibitors. —Independent, North Vernon, Ind.

Prices are too high, films are very trashy lately, there is too much cycle production (copy cats), too much make over, screen should stick to originals.—Glenn J. Easter, Republic, Pa.

Some good one-reel comedies wanted.—Independent, Oshkosh, Neb.

Not enough responsibility assumed by theatre managers in selling their shows and too much by distributors.—*Independent, Denver, Colo.*

Limit pictures to 95 minutes. Quit war films. make smaller and better mats. Make uniform size press books. Hire some good singing voices. Less horror pictures. Keep titles short so we can use names on marquees that are small. We use mostly double features. More humor, less gloom, more Technicolor.—Independent, Lafayette, N. C.

Most of present cartoons are terrible . . . no laughs . . . only agony . . . destruction and horror. —time to change.—Independent, Wesby, Wis.

Too often companies spend their money in big budget pictures which present social problems rather than entertainment. Exhibitors are entertainers—not propagandists.—Circuit, Jacksonville, Fla.

So far as I can see, a very good job.—Circuit, Atlanta, Ga.

Technicolor is definitely and securely in and more pictures should be made in color. More care should be exercised in selecting stories for top ranking stars whose boxoffice appeal is hurt by poor pictures.—Circuit, Newark, N. J.

Too much repetition of theme. After a hit picture, the producers make only slight changes and issue the same story again and again.—Circuit, Columbia, Mo.

"A" features often running too long. There should be a 90-minute top for any feature.—D. T. Wilson, Ottawa, Ill.

A lot of film could be saved by eliminating all the useless credits at the start of the picture. Outside of the cast, director and producer, who cares who did what? All of these credits shown on the screen do more to irk and annoy patrons than any other thing the industry does. Most major companies would do well to spend the money they do spend on selling exhibitors on pictures, if they would concentrate on selling the pictures to the public. Keep down the length of features to at least 90 minutes unless it is something extraordinary like "Gone With the Wind."—Circuit, Atchison, Kan.

I believe that independent exhibitors should be given more consideration in the exhibiting and buying of his product.—Circuit, Abroville, La.

Feature pictures are entirely too long. They should never be over 140-145 minutes—so we can get in a 10-minute short, five-minute preview, in a two-hour show and have five shows daily.—Circuit, Warner Robins, Ga.

Why doesn't Hollywood make some of the old silent pictures like films made by Wallace Reid, Charles Ray, Mary Pickford, Douglas Fairbanks and plenty of other old timers that are too numerous to mention? Hollywood studios should be able to produce them very cheaply with a lot of new faces.—F. J. Schneider, Jamaica, N. Y.

Kick out the "B" double features. Make bigger and better "A" pictures and no doubles will be needed. This is the industry's worst evil.—Circuit, Clear Lake, Iowa.

Sell motion pictures to the American public and foreign public, too, through the medium of radio. The industry is big enough; rich enough to have one of the most outstanding radio programs on the air. Not selling the stars, or a picture, but motion pictures.—Circuit, Hickory, N. C.

Too much half-entertainment is being produced and shown to the public. There should be no movies that aren't 100 per cent entertainment.—Pete Karla, High Point, N. C.

More emphasis on story—many features of great entertainment value are missed by the public because only the stars are publicized and if the picture has no favorite players, it is dismissed as inconsequential.—Circuit, Kansas City, Mo.

It is not always the star that makes the picture. The director has a lot to do with it. He can make or break a star.—Vincent Gulli, Long Island City, N. Y.

Fewer features, but better ones. Single features will again dignify the industry, while double bills of poor quality will sooner or later take a deadly toll.—G. W. Hogarth, Windsor, Ont.

The film industry should not waste its films on so many of those sorry pictures. They should have something in the film that sounds reasonable. Those are the type pictures that give the theatre a bad name. You can also improve on these long, drag-along pictures by cutting them short. Take for example, "For Whom the Bell Tolls." You have to sit for three hours waiting for a bridge to be blown up. Take these musicals. They try to put all the songs they can find in one picture. And only about half of them have any story worth anything.—J. E. Clark, Childersburg, Ala.

Too great a number of "B" pictures receiving "A" publicity, a situation that causes scepticism on the part of the public when a true "A" picture is introduced.—K. E. Shorter, Corpus Christi, Texas.

Too many so-called specials which do not deserve that rating.—Mrs. Rex Van Horn, Cozy theatre, Augusta, Ill.

Experience teaches me that the industry is showing, and with excellent success, a varied and wholesome diet of first class entertainment. Congratulations.—Circuit, Vernon theatre, Philadelphia, Pa.

Too much attention has been paid to the New York stage in selecting plot material. At best, most stage plays have limited appeal. Note that the most successful box office pictures of the year were not from plays—"Thirty Seconds Over Tokyo," "Thuderhead," "Lassie," "Meet Me in St. Louis" and "Going My Way" as examples.—Circuit, St. Louis, Mo.

The modern fans are too restless to listen to a lot of dialogue; more action drama or otherwise more careful direction; more care in selecting titles, not for effect, but for box office.—Circuit, Princeton, Ill.

Undoubtedly the majority of pictures released in the past two or three years have been for the purpose of escape—escape for the tired aircraft workers and war-weary servicemen. But it is a sincere hope with many of us that in the near future we will have fine productions again, like "Gone With the Wind"—not for length, but for an excellent combination of talent, showmanship, historical value and just plain value.—Circuit, San Diego, Cal.

Just because the Catholic ritual is pictorial, must be the only reason it is the only one used in features and newsreels. But if it is not the only reason, pray remember that there are other religions in this world. That is the comment of my patrons. And it is loud spoken. I personally have no brief on what religion a man has, but the movies at present are making trouble with their one track mind of the easy spectacle the Catholic religion offers them. It's just a thought.—W. R. Martin, Silver Theatre, Greenville, Mich.

Stop the inroads being made by producer-owned companies into the exhibitor field.—Circuit, St. Louis, Mo.

Too much glamor and expense—not enough simple, plain, down-to-earth stories and sets. Pictures could be made better with one-tenth the expense. Simplicity is a much more attractive word than colossal.—Circuit, Hutchinson, Kan.

The greatest trouble that I can see now is that of keeping down salaries to many in the exhibition end. This may help a few, but hurts many.—Circuit, Staunton, Va.

An organized effort to put an end to the Consent Decree which has proved itself a boomerang distinctly in favor of the distributor. This fact is substantiated by published earnings reports of major and independent distributing companies which in most cases have disclosed all time record high profits and earnings.

The earnings of the neighborhood and small town exhibitor meanwhile have either remained dormant while others suffered steadily declining grosses. Abolishment of both the Consent Decree and ridiculously high rental percentage terms and establishment of a fair and equitable sales policy. —N. A. Del Rosso, Cameo Theatre, Watertown, Conn.

Not so many long shows. Also make the big boys play them when available to them or give them to the next fellow in line.—Shelby Theatre, Shelbyville, Mo.

We should stay in the show business—stick to pictures and not allow ourselves to go along with Screeno, Bank Night, Dish-Give-Away Nights.—Circuit, Hempstead, N. Y.

Cast better known actors and actresses in the serials—some stars that you can sell.—Lloyd K. Horton, Ritz theatre, Barnesville, Ga.

Improve advertising of characters of minority groups. More portrayals of members of minority groups, showing them to possess some intelligence. —Thomas Davis, New York, N. Y.

THE HOLLYWOOD SCENE

COMPLETED

COLUMBIA
Terror Trail

MONOGRAM
Haunted Mine

PRC
Once and for All

REPUBLIC
Crime of the Century
French Key (Colmes)

RKO RADIO
From This Day Forward

20TH CENTURY-FOX
Shock
Sentimental Journey

UNIVERSAL
Because of Him

STARTED

REPUBLIC
West of God's Country

UNIVERSAL
Genius in the Family
On the Carpet

SHOOTING

COLUMBIA
Al Jolson Story
Lone Wolf on Broadway
Lullaby of Broadway
Perilous Holiday
Gilda

MGM
Till the Clouds Roll By
Army Brat
Star from Heaven
Time for Two
No Leave, No Love
Holiday in Mexico
Green Years
The Yearling

MONOGRAM
Glamour Girl

PARAMOUNT
Swamp Fire (Pine-Thomas)
Easy Come, Easy Go (formerly "Third Avenue")
Imperfect Lady (formerly "I Take This Woman")
Love Lies Bleeding (Wallis)
Monsieur Beaucaire

REPUBLIC
Murder in the Music Hall

RKO RADIO
Notorious
Dream of Home
Lady Luck
Badman's Territory
Thanks, God, I'll Take It from Here (Lasky)
The Stranger (International)

20TH CENTURY-FOX
Centennial Summer

UNITED ARTISTS
Scandal in Paris (Pressburger)
Night in Casablanca (Loew-Marx)
Sin of Harold Diddlebock (Sturges)

UNIVERSAL
Terror by Night
Tangier
Canyon Passage

WARNERS
The Verdict

Work Speeded as Studios Resume Normal Operation

Hollywood Bureau

A bustle of plans and preparations swept Hollywood last week. Work was intensified on features still in preparatory stages, in order that these might go before the cameras at the earliest possible date, now that manpower is no longer the problem that it was during the eight-month labor dispute.

Nine features were completed during the week, and three were started, which brought the shooting index down to 37, as compared with 43 the week before. This lull in production activity was regarded as only temporary, however, and attributed to the confusion resulting from the strike's sudden end.

Skirball and Manning Start "Genius in the Family"

Jack Skirball and Bruce Manning, who recently joined forces to form a production unit at Universal, launched "Genius in the Family." It's the life story of Hiram Maxim,, whose best-known invention was the Maxim silencer. Myrna Loy and Don Ameche are the stars, with Molly Lamont, Richard Gaines, Sarah Padden. Clara Blandick and John Gallaudet featured in the cast. Frank Ryan is directing.

Also at Universal, work started on a new Abbott and Costello comedy, titled "On the Carpet." The cast includes Jacqueline DeWitt, Elena Verdugo, Mary Gordon and George Cleveland. Joseph Gershenson is the producer, William Seiter the director.

Republic's new venture is a Western featuring Monte Hale, Adrian Booth and the Sons of the Pioneers. Lou Gray is the associate producer, and R. G. Springsteen is directing the film under the title West of God's Country."

Personnel Intelligence About Hollywood

Edward L. Alperson has formed Alson Productions, under which company name he will produce "Black Beauty," the first picture under his 20th Century-Fox releasing contract. It's based on the classic horse story, and young Terry Kilbourn has already been signed for one of the major roles. Zion Myers will be associate producer, and Max Nosseck will direct. . . . Plans for a new "Lassie" picture, to be titled "Lassie the Third," are under way at MGM. The picture will be filmed in Technicolor, with an American background. Sam Marx will produce, and Arch Whitehouse is currently preparing the screenplay.

Gene Markey has been signed by 20th Century-Fox to a writer-producer contract. . . . Mark Hellinger has acquired the screen rights to Ernest Hemingway's famed short story, "The Killers," and will film it as his first independent production for Universal. . . . A sequel to "Adventures of Rusty" is being prepared at Columbia. Leonard Picker will produce the new film, to be titled "The Return of Rusty."

Seton I. Miller has had his Paramount contract renewed. His next production will be "California." . . . Marion Spitzer has been engaged as story editor for Liberty Films, the RKO production unit headed by Frank Capra, William Wyler and Samuel Briskin. . . . Because of his knowledge of child psychology, Fred Zinneman has been assigned by MGM to direct "Louie, My Brother Who Talked to Horses," in which seven-year-old "Butch" Jenkins will be starred. . . . Arthur Dreifuss has been signed to direct the first of Monogram's new "Teen-Agers" series.

Robert Dick Story Bought By 20th Century-Fox

May McAvoy, well-remembered star of silent films, has been added to the cast of MGM's current "Green Years." . . . "The Ghost and Mrs. Muir," a whimsical story by Robert Dick, has been purchased by 20th Century-Fox and placed on Fred Kohlmar's production schedule. . . . Jules Levey has engaged Elliot Paul, the noted author, to write an original screenplay which Herbert Biberman will direct. It is to be titled "Conspiracy in Jazz."

Bill Holden's first picture since his recent discharge from the Army Air Forces will be "The Walls Came Tumbling Down," a melodrama which Albert J. Cohen will produce and Lothar Mendes direct for Columbia. . . . Peggy Ann Garner has been given a new contract by 20th Century-Fox. Her next assignment will be "Home, Sweet Homicide," based on Craig Rice's best-seller. Louis D. Lighton will produce. . . . Jean Yarbrough is set to direct "The Brute Man," first in a new horror series which Ben Pivar will produce for Universal.

Upon his discharge from the Coast Guard, Victor Mature will report to 20th Century-Fox to play the romantic lead in "Three Little Girls in Blue." . . . Lena Horne has been added to the cast of the current MGM production, "Till the Clouds Roll By." . . . Lawrence Watkin has been signed to a writing contract by Samuel Goldwyn. He will work with Robert Pirosch on the screenplay for "The Bishop's Wife," Robert Nathan story in which David Niven and Teresa Wright will be starred.

William Seiter will direct "Lessons in Love," a sophisticated comedy which Michael Fessier and Ernest Pagano will write and produce for Universal. . . . Robert Benchley has had his Paramount contract extended. . . . John Payne has been assigned a top role in "The High Window," a mystery which Robert Bassler is slated to produce for 20th Century-Fox. . . . "Christable Caine" will be the title of the next picture in which Joan Fontaine will star at RKO.

Burkett's Next to Be High-Budget Western

James Burkett's next production will be a high-budget Western titled "Early Oklahoma." . . . Leona Maricle has been added to the cast of Arnold Pressburger's current production, "A Scandal in Paris." . . . Allan Lane is set for the leading role in Republic's "Gay Blades," a romantic drama dealing with ice hockey. . . . Warner Anderson and Edward Arnold have been assigned important roles in MGM's "Three Wise Fools." . . . William Gargan has been selected by RKO for a featured part in "The Dream of Home."

Vernon Keays has been engaged by Columbia to direct the next "Durango Kid" Western, starring Charles Starrett and Smiley Burnette. Colbert Clark will produce the film, which is tentatively titled "Landrush." . . . 20th Century-Fox has acquired the screen rights to Edwin Lanham's story "It Shouldn't Happen to a Dog," and assigned it to Bryan Foy to produce. . . . Janet Martin has had her Republic contract renewed. . . . As a result of his performance in "Holiday in Mexico," Bill Phillips has been given a new long term contract by MGM.

Mary Pickford Organizes New Production Company

Mary Pickford announced last week the formation of a new production company with Edward J. Peskay as executive vice-president and I. J. Prinzmetal, secretary. The first production for United Artists has been tentatively scheduled for January and is considered something of a departure from the current trend in that the feature will be 60 minutes in length. Miss Pickford further declared that each of her six features for 1946 will run one hour instead of the usual average of approximately 90 minutes.

Miss Pickford is president of the new company and her husband, Charles Rogers, vice-president and treasurer.

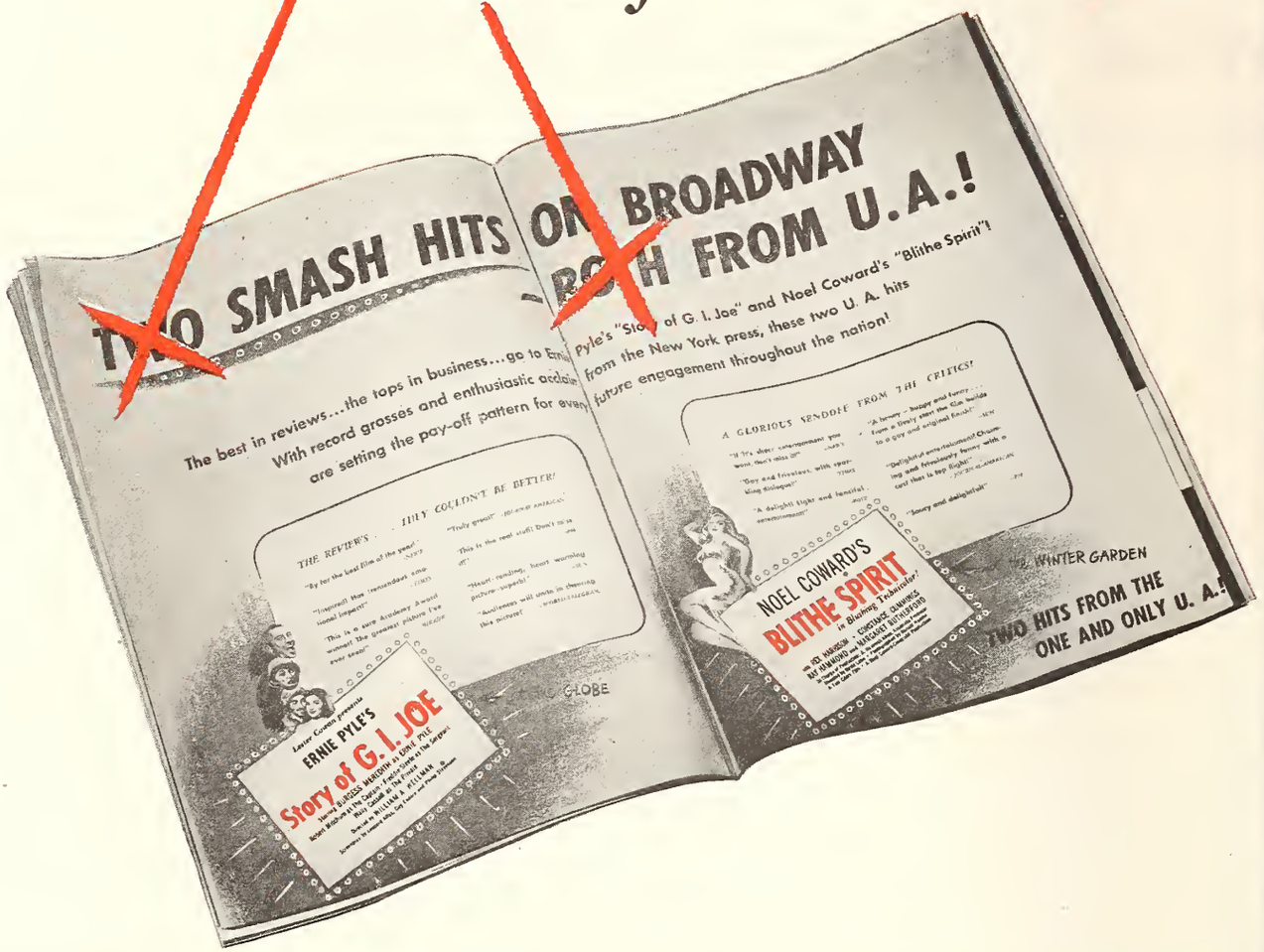
Republic Sets "Mexicana"

Republic has selected "Mexicana" as the day-and-date Christmas attraction at the Paramount Hollywood and Downtown in Hollywood and Los Angeles.

Did we say TWO?

Make it **FOUR!**

ALL *from* **U.A.!**



United Artists takes over Broadway with two more hits added to the record-setting engagements of the "Story of G. I. Joe" and "Blithe Spirit"! At the Astor, "Spellbound" set an opening week record that indicates a top boxoffice run of many months . . . at the Gotham, "Paris-Underground" is now in its third week after a booming two weeks!

BUSINESS BELONGS TO U.A.

"A TREMENDOUS HIT!" – HOLLYWOOD REPORTER

"A masterful thriller . . . the best of the lot!"
– *N. Y. HERALD TRIBUNE*

"Headed for top grosses!"
– *FILM DAILY*

"An all time thriller!"
– *N. Y. MIRROR*

"Exciting film fare! Abound in boxoffice potentialities!"
– *BOXOFFICE*

"A thriller! It's always exciting!"
– *NEW YORK SUN*

"Top grosses should be assured!"
– *VARIETY*

"Top notch drama for heavy business!" – *EXHIBITOR*

"A very strong boxoffice attraction!"
– *SHOWMEN'S TRADE REVIEW*

DAVID O. SELZNICK presents
INGRID BERGMAN
GREGORY PECK
in
ALFRED HITCHCOCK'S
SPELLBOUND
Screen Play by BEN HECHT • Directed by ALFRED HITCHCOCK
A SELZNICK INTERNATIONAL PICTURE

← at the ASTOR

at the GOTHAM →

UNITED ARTISTS presents
Constance Bennett • Gracie Fields
in
PARIS-UNDERGROUND
with George Rigaud • Kurt Kreuger
Directed by GREGORY RATOFF
Based on the Story by Etta Shiber

THE REVIEWERS HAIL

AN EXCITING HIT!

"Exciting entertainment!"
– *N. Y. JOURNAL-AMERICAN*

"Tense, realistic with suspense and humor!" – *N. Y. NEWS*

"An entertaining thriller!"
– *N. Y. SUN*

"One of the best!"
– *N. Y. WORLD TELEGRAM*

"Thrilling and exciting!"
– *N. Y. POST*

LL THE WAY ON BROADWAY!

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

COUNTER-ATTACK: Paul Muni, Marguerite Chapman—Very dramatic but people are war weary and pictures of this type no longer have an appeal here. Good acting and a fair plot.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

RHYTHM ROUNDUP: Ken Curtis, Cheryl Walker—We featured the Hoosier Hot Shots with a well rounded advertising plan. The results—a midweek record. Played Wednesday, Thursday, Sept. 12, 13.—Mearle Kahn, Ozark Theatre, Inc., Clark, S. D.

SONG TO REMEMBER, A: Merle Oberon, Paul Muni—It would be impossible to praise this picture half enough. We had especially good response and the picture, in general, was enjoyed and appreciated. We would certainly welcome more films of this type. Business exceptionally good. Played Friday, Saturday, Oct. 5, 6.—M. Ewing, Ewing Theatre, Midlothian, Ill. Suburban patronage.

SONG OF THE PRAIRIE: Ken Curtis, Jeff Donnell—Again we billed the Hoosier Hot Shots exclusively. We had an all-time record for Thursday, Friday and Saturday. If Columbia would spend a little more on these productions and jell the sequences with more rhythm the result should be a boom for the exhibitor. Played Oct. 18-20.—Mearle Kahn, Clark Theatre, Inc., Clark, S. D.

TERROR OF TINY TOWN, THE: Billy Curtis—Comparable to "Snow White" for bringing in the kiddies. It is a Western played by a midget cast. What more could any child ask for. Strange as it may seem, this also brought in the adults. Played Friday, Saturday, Oct. 26, 27.—H. Goldson, Plaza Theatre, Chicago, Ill. Neighborhood patronage.

Metro-Goldwyn-Mayer

BETWEEN TWO WOMEN: Van Johnson, Lionel Barrymore—Very entertaining. It was nice for a double bill, but it was not a good draw here; however, this was no fault of the picture. George Khattar, Casino Theatre, Whitney Pier, Sydney, N. S., Can. Neighborhood patronage.

KEEP YOUR POWDER DRY: Lana Turner, Susan Peters, Laraine Day—This is dated and I saw a screening in advance. Double bill this. I must say it is a very good picture for the ladies and the men will also be pleased. Stars not much of a draw here. That is why we had to double bill it. This feature is a credit to any house.—George Khattar, Casino Theatre, Whitney Pier, N. S., Can. Neighborhood patronage.

MAISIE GOES TO RENO: Ann Sothern, John Hodiak—Played this as a top of a double bill and it was well received. Plenty of laughs. Miss Sothern is a favorite here.—George Khattar, Casino Theatre, Whitney Pier, Sydney, N. S., Can. Neighborhood patronage.

MEET ME IN ST. LOUIS: Judy Garland, Margaret O'Brien—Very good business on this feature. Margaret and Judy are both very popular and, given good parts like these, they cannot fail to satisfy. A fine picture for any spot. Played Saturday, Sunday, Sept. 8, 9.—Edward H. Belz, Community Theatre, Athens, Wis. Rural and small town patronage.

PICTURE OF DORIAN GRAY, THE: George Sanders, Hurd Hatfield—Seemed to please the majority of our patrons. This did not bring in any extra business. Played Tuesday-Thursday, Oct. 23-25.—H. Goldson, Plaza Theatre, Chicago, Ill. Neighborhood patronage.

SON OF LASSIE: Peter Lawford, Donald Crisp—A top gross picture. Lassie pictures are sure fire here. This one seemed to satisfy 100 per cent. Played Sunday, Monday, Oct. 14, 15.—H. Goldson, Plaza Theatre, Chicago, Ill. Neighborhood patronage.

SON OF LASSIE: Peter Lawford, Donald Crisp—Just like the first "Lassie" picture. It would be impossible to find pictures with more universal appeal than these. It is on everybody's must list. Business exceptionally good. Played Sunday-Tuesday, Oct. 21-23.—M. Ewing, Ewing Theatre, Midlothian, Ill. Suburban patronage.

THIN MAN GOES HOME, THE: William Powell, Myrna Loy—A fine comedy from Metro that satisfied everyone. It seems good to see this "Thin Man" series back again. Business average. Played Saturday, Sunday, Oct. 6, 7.—Edward H. Belz, Community Theatre, Athens, Wis. Rural and small town patronage.

THIS MAN'S NAVY: Wallace Beery, James Gleason—Good old Wally. They sure go for him here. This material was right down his alley. I thought Tom Drake was weak in his part. His performance failed to be convincing. Business very good. Played Saturday, Sunday, Oct. 20, 21.—Edward H. Belz, Community Theatre, Athens, Wis. Rural and small town patronage.

Paramount

AND NOW TOMORROW: Alan Ladd, Loretta Young Ladd again. Ladd scores again. Ladd, hurry back again.—George Khattar, Casino Theatre, Whitney Pier, Sydney, N. S., Can. Neighborhood patronage.

FOR WHOM THE BELL TOLLS: Gary Cooper, Ingrid Bergman—While this is a beautiful picture, acting as well as scenery, many of our patrons were a little disappointed. It seemed to draw very well, however, and our business increased accordingly. Played Sunday-Tuesday, Oct. 7-9.—M. Ewing, Ewing Theatre, Midlothian, Ill. Suburban patronage.

GREAT MOMENT, THE: Joel McCrea, Betty Field—Double billed this and it was liked. It would not stand as a single in our situation.—George Khattar, Casino Theatre, Whitney Pier, Sydney, N. S., Can. Neighborhood patronage.

MEDAL FOR BENNY, A: Dorothy Lamour, Arturo de Cordova—This is a good picture which did only fair business. This was probably due to the title. J. Carroll Naish stole the show as Benny's father. This tells of a boy who went to war and was killed. He never appears in the picture. People will like it if you can get them to come in and see it. Played Wednesday, Thursday, Oct. 17, 18.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MEDAL FOR BENNY, A: Dorothy Lamour, Arturo de Cordova—This picture is different in that it depicts another class of people and that the titled character, Benny, is never seen in the film. It received only mild interest and business was just fair. Played Friday, Saturday, Oct. 19, 20.—M. Ewing, Ewing Theatre, Midlothian, Ill. Suburban patronage.

OUT OF THIS WORLD: Eddie Bracken, Diana Lynn—A pleasing picture that did average business. Played Sunday, Monday, Oct. 20, 21.—H. Goldson, Plaza Theatre, Chicago, Ill. Neighborhood patronage.

SALTY O'ROURKE: Alan Ladd, Gail Russell—The patrons' reactions to this star are surprising. In our opinion he is top-notch with the fans here and is rated better than Bogart, and he is good. This pleased 100 per cent.—George Khattar, Casino Theatre, Whitney Pier, Sydney, N. S., Can. Neighborhood patronage.

PRC

GANGSTER'S DEN: Buster Crabbe, Al St. John—This is the same as all of Crabbe's. Again Fuzzy saves me from walkouts with his comedy. Charles King, who used to be the main crook in Westerns, played a good comedy part in this Western. Played Friday, Saturday, Oct. 26, 27.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

SHADOW OF DEATH: Buster Crabbe, Al St. John—Used on second half of double bill. It was satisfactory with Western fans and kids. Played Friday, Saturday, Oct. 19, 20.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

TOWN WENT WILD, THE: Freddie Bartholomew, James Lydon—Used on top half of weekend double bill to light business. Audience reaction favorable. Not bad for a small locality, but suited better for second spot on double bill. Played Friday, Saturday, Oct. 19, 20.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

RKO Radio

ALONG CAME JONES: Gary Cooper, Loretta Young—This is a small town exhibitor's dream. Bad weather held our crowds down. Cooper is truly versatile. Played Sunday, Monday, Oct. 15, 16.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

HAVING WONDERFUL CRIME: Pat O'Brien, George Murphy—This was O.K., but it was too short for a single bill. I single billed this and booked lots of shorts and I just made out, although the business was only average. Lots of laughs and lots of stars. Played Sunday, Monday, Oct. 21, 22.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

SHOW BUSINESS: Eddie Cantor, George Murphy—Worth repeating. Business above average on this return showing. Played Friday, Saturday, Oct. 19, 20.—H. Goldson, Plaza Theatre, Chicago, Ill. Neighborhood patronage.

TWO O'CLOCK COURAGE: Tom Conway, Ann Rutherford—A nice suspense picture that will hold up well on a double bill. Played Friday, Saturday, Oct. 19, 20.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

WEST OF THE PECOS: Bob Mitchum, Barbara Hale Played this on my double bill program and it was well received. My patrons are asking for more Mitchum pictures. What about it, RKO? Played Friday, Saturday, Oct. 19, 20.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

ZOMBIES ON BROADWAY: Bela Lugosi, Wally Brown, Alan Carney—This is the best comedy to come from these two men. If RKO gives them a break they will be better than Abbott and Costello. This is no good for a single bill. I know, I tried it and business was just average. But it wasn't the fault of the picture. Played Tuesday, Wednesday, Oct. 16, 17.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

Republic

CORPUS CHRISTI BANDITS: Allan Lane, Helen Talbot—This is a different kind of a Western. It starts out today and goes back to yesterday. Lane is always good. Played Friday, Saturday, Oct. 12, 13.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

GIT ALONG LITTLE DOGIES: Gene Autry, Judith Allen—Gene Autry can always be relied upon to bring them in no matter how many years ago they were made. Played Tuesday, Wednesday, Oct. 16, 17.—Edward H. Belz, Community Theatre, Athens, Wis. Rural and small town patronage.

SAN ANTONIO KID: Bill Eliott, Bobby Blake—Doubled this with "Main Street After Dark" to good business. I think it also went over very well. Both pictures were good in their class. Played Tuesday, Wednesday, Sept. 18, 19.—Edward H. Belz, Community Theatre, Athens, Wis. Rural and small town patronage.

STAGECOACH TO MONTEREY: Allan Lane, Peggy Stewart—Good average Western. Lane is not so popular here and we did not have average business. Played Tuesday, Wednesday, Oct. 2, 3.—Edward H. Belz, Community Theatre, Athens, Wis. Rural and small town patronage.

Twentieth Century-Fox

CIRCUMSTANTIAL EVIDENCE: Michael O'Shea, Lloyd Nolan—Very poor draw on this. After figuring it up was in the red. It is a good little picture, but the previews were dark and murderous looking, which scared everyone away. Spy and murder pictures are murder for us up here. Played Tuesday, Wednesday, Sept. 11, 12.—Edward H. Belz, Community Theatre, Athens, Wis. Rural and small town patronage.

KEYS OF THE KINGDOM: Gregory Peck, Thomas Mitchell—I thought this a fine picture and business was average, but many patrons did not like it. It seemed to be too controversial for some and to have too much dialogue for others. Played Saturday, Sunday, Oct. 13, 14.—Edward H. Belz, Community Theatre, Athens, Wis. Rural and small town patronage.

ROYAL SCANDAL, A: Tallulah Bankhead, Anne Baxter—This was a royal flop as far as we were concerned. The clever acting of Miss Bankhead was wasted on a bare handful of kids and bored adults. This type of entertainment is plain poison here. Did not gross film rental. Played Sunday, Monday, Oct. 17, 18.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

SONG OF BERNADETTE, THE: Jennifer Jones, Charles Bickford—We played this late to good, although not capacity, business on the first night. The second night fell off badly. The audience was composed largely of people influenced by the religious aspect of the picture. The only criticism is its excessive length. Played Sunday, Monday, Oct. 14, 15.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

SUNDAY DINNER FOR A SOLDIER: John Hodiak,

Continued on following page)

(Continued from preceding page)

ine Baxter—Doubled this with "Fighting Lady" to erage business. This made quite a long program for o shows, but it seemed to be enjoyed by everyone. ayed Saturday, Sunday, Sept. 22, 23.—Edward H. Belz, ommunity Theatre, Athens, Wis. Rural and small town tronage.

WINGED VICTORY: Edmund O'Brien, Jeanne Crain This picture did average business for us, but nothing ecial. It was one of those pictures which seemed to ease everyone. It had a little something everyone liked. ayed Saturday, Sunday, Sept. 1, 2.—Edward H. Belz, mmunity Theatre, Athens, Wis. Rural and small town tronage.

United Artists

BLOOD ON THE SUN: James Cagney, Sylvia Sidney This is one excellent picture. But it is like playing a seball picture when the snow is flying. It is all past story. There is an ironical dialogue of the Japs dictat- g the peace at the White House. While it was drama, e audience did not take it seriously and they laughed. ar pictures are not wanted. Before the war ended a cture such as this would have been welcome, but not w, and I hope there are not any more produced or re- ased. For this type will now take a beating at the box ffice. That I know.—A. E. Hancock, Columbia Theatre, olumbia City, Ind.

DARK WATERS: Merle Oberon, Franchot Tone—Be- w average on this. Business was less the second night an the first. The picture was well rated but I did not ke it and many patrons did not either. Lots of dark enes and some of the parts did not fit or seem reason- ble. Played Tuesday, Wednesday, Sept. 25, 26.—Edward . Belz, Community Theatre, Athens, Wis. Rural and nall town patronage.

GREAT JOHN L., THE: Linda Darnell, Greg Mc- lure—Crosby's first offering did not do average business ere. Greg McClure has a lot to learn before taking ading parts. He did, however, have the physique for he part, but that is all. Played Saturday, Sunday, Sept. 9, 30.—Edward H. Belz, Community Theatre, Athens, Wis. Rural and small town patronage.

IT'S IN THE BAG: Fred Allen, Bob Benchley, Jack Benny—I think Mr. Allen should stick to the radio as ome of his radio admirers thought him punk. His zany actics did not seem funny to anyone. Played Wednesday, ct. 17.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga. eneral patronage.

KUKAN: Documentary on China—Had this under con- ract and used it on a double bill with a top-notch feature. s for its value at the box office, it is worthless. It is ist a number of newsreels put into feature length.— eorge Khattar, Casino Theatre, Whitney Pier, Sydney, . S., Can. Neighborhood patronage.

THREE IS A FAMILY: Marjorie Reynolds, Charles uggles—Clever little comedy that pleased many patrons. or my midweek crowd, I guess it didn't have enough lapstick. Business average. Played Tuesday, Wednes- ay, Oct. 9, 10.—Edward H. Belz, Community Theatre, thens, Wis. Rural and small town patronage.

Universal

HOUSE OF FEAR: Basil Rathbone, Nigel Bruce— his is not the best Sherlock Holmes picture, it is all ight for a double bill. Business average. Played Friday, aturday, Oct. 12, 13.—Nick Raspa, State Theatre, Rives- ille, W. Va. Small town patronage.

JUNGLE CAPTIVE: Otto Kruger, Amelita Ward— outine picture which pleased average business. A cow- oy picture would have brought me more business on riday and Saturday. Played Friday, Saturday, Oct. 19, 0.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. mall town patronage.

JUNGLE CAPTIVE: Otto Kruger, Amelita Ward— othing in this but it went over big with my patrons. t is not as good as the others, but it will do all right. usiness above average. Played Friday, Saturday, Oct. 6, 27.—Nick Raspa, State Theatre, Rivesville, W. Va. mall town patronage.

ON STAGE, EVERYBODY: Jack Oakie, Peggy Ryan —This picture is just fair. Business below average. Played unday, Monday, Oct. 14, 15.—E. M. Freiburger, Para- nount Theatre, Dewey, Okla. Small town patronage.

PATRICK THE GREAT: Donald O'Connor, Peggy Ryan—These two kids are great. I should say very reat. Hate to see them break up. This is all about how business and it has laughs, songs, girls and stars. Play this. Business above average. Played Sunday, Mon- ay, Oct. 14, 15.—Nick Raspa, State Theatre, Rivesville, V. Va. Small town patronage.

PENTHOUSE RHYTHM: Kirby Grant, Lois Collier— his is a good little musical. Universal never misses on his kind of entertainment. Business average. Played riday, Saturday, Oct. 19, 20.—Nick Raspa, State Thea- re, Rivesville, W. Va. Small town patronage.

Warner Bros.

CONFLICT: Humphrey Bogart, Alexis Smith—Saw this t another theatre and must say it is a good programmer ut not a special, as Warner is selling it. Don't expect oo much with this.—George Khattar, Casino Theatre, Whitney Pier, Sydney, N. S., Can. Neighborhood pat- onage.

Short Product in First Run Houses

NEW YORK—Week of November 5

CAPITOL: The Great American Mug ..... ***MGM***
Strange Destiny ..... ***MGM***
Feature: Kiss and Tell ..... Columbia

CRITERION: Pottery Poet ..... ***Universal***
Bus Pests ..... ***MGM***
Feature: This Love of Ours ..... Universal

GLOBE: Hollywood Victory Caravan ..... ***WAC***
Feature: Story of G. I. Joe ..... United Artists

HOLLYWOOD: Hare Conditioned .... ***Vitaphone***
Flivver Flying ..... ***Vitaphone***
Feature: Rhapsody in Blue ..... Warner Bros.

RIALTO: Unusual Occupations ..... ***Paramount***
Hockey Homicide ..... ***RKO***
Feature: Pursuit to Algiers ..... Universal

RIVOLI: Jasper and the Beanstalk ... ***Paramount***
Feature: Love Letters ..... Paramount

ROXY: Who's Who in the Jungle .. ***20th Cent.-Fox***
American Beauty (March of Time) . ***20th Cent.-Fox***
Feature: And Then There Were None .. 20th Cent.-Fox

STRAND: Bashful Buzzard ..... ***Vitaphone***
Star of the Night ..... ***Vitaphone***
Feature: Confidential Agent ..... Warner Bros.

HOTEL BERLIN: Helmut Dantine, Faye Emerson—Good enough picture, but business was average. The war is over and this picture came along too late. Played Tuesday, Oct. 16.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

THIS IS THE ARMY: Joan Leslie, George Murphy—I brought this back for the second time to a good house with good business. This show will always be good with my patrons. There is no use in telling you exhibitors, because you have seen this. Play this for a second time, if you haven't already. Played Tuesday, Wednesday, Oct. 23, 24.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

VERY THOUGHT OF YOU, THE: Dennis Morgan, Faye Emerson—I thought that this picture was all right and I boosted it extra, but had some complaints on it. Some said it was too mushy. The bobby soxers seemed to go for it in a big way. Played Saturday, Sunday, Sept. 15, 16.—Edward H. Belz, Community Theatre, Athens, Wis. Rural and small town patronage.

Short Features

Official WAC Films

ON TO TOKYO: This was the worst war short I ever had. Pass this up, if you haven't played it yet.—Nick Raspa, State Theatre, Rivesville, W. Va.

RKO Radio

CANINE CASANOVA: Walt Disney Cartoons—This is the best Disney I have had for a long time. Play this by all means.—Nick Raspa, State Theatre, Rivesville, W. Va.

FEATHER YOUR NEST: Edgar Kennedy—This is O.K. for my book and should be good for yours. Kennedy is always good.—Nck Raspa, State Theatre, Rivesville, W. Va.

Universal

VICTORY BOUND: Variety Views—This is the worst Universal short I ever played here. Pass this up, or pay for it and don't play it. because your patrons won't look at it.--Nick Raspa, State Theatre, Rivesville, W. Va.

VILLAGE OF THE PAST: Variety Views—Interesting reel showing Henry Ford's collection of early day Americana.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

WHITE TREASURE: Variety Views—This is all about salt. You can skip this and you won't miss anything.—Nick Raspa, State Theatre, Rivesville, W. Va.

Warner-Vitaphone

HANDS ACROSS THE SEA: Melody Master Bands—Good musical reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

BASHFUL BUZZARD: Merrie Melodies Cartoons—A good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

FLIVVER FLYING: Sports Parade — Entertaining sports reel in Technicolor.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

ONCE OVER LIGHTLY: Featurettes—This is all about the old films. Lots of laughs in this.—Nick Raspa, State Theatre, Rivesville, W. Va.

ORDERS FROM TOKYO: Technicolor Specials—A swell two-reel film in Technicolor. It shows how the Japs mistreated civilians in the countries they invaded. It also shows the treatment of prisoners of war.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Cincinnati Club to Elect

The Cincinnati Variety Club will hold its annual election November 27.

Exhibitor Sued on Percentage Data

Six actions were filed in the U. S. District Court in New Haven October 31 against Michael J. Daly, operating the Plainfield theatre, Plainfield, Conn.

The suits, initiated by Columbia, Universal, Paramount, United Artists, Loew's and Warners, charge that the exhibitor "regularly and continuously" furnished to the plaintiff distributors "intentionally false and incorrect written statements" of grosses on percentage pictures.

The court was requested in each suit to restrain the defendant from disposing or altering any theatre records pending an audit and accounting and to enter judgment for the damages allegedly suffered by each plaintiff.

Joseph F. Berry and James W. Carpenter of Hartford are attorneys for the distributors.

Fanchon & Marco Suit Referred To Circuit Appeal Court

The transcript of the record in the proceedings in St. Louis before United States District Judge Richard M. Duncan in the anti-trust damage and injunction suit of Fanchon & Marco and Harry Arthur against the American Arbitration Association and the major film companies has been forwarded to the U. S. Circuit Court of Appeals now in session in Kansas City.

The suit was dismissed in August by Judge Duncan and has been appealed by the plaintiffs.

It was announced last week that the Princess theatre case, pending before the St. Louis tribunal of the American Arbitration Association, which was one of the direct causes of the Federal suit, would not be pressed until the Federal case was disposed of by the Circuit Court of Appeals.

Roy Rogers in Appearance At Boston Garden Show

Following his month-long rodeo appearance at New York's Madison Square Garden, Roy Rogers opened November 8 at the Garden in Boston, where he will appear through November 18. More than 50 theatres in the New England territory, it was reported, were publicizing Mr. Rogers' appearance by booking his pictures. Exhibitors are participating in a theatre contest similar to that previously instituted during the cowboy star's previous rodeo appearances, with a boy and girl from each theatre selected to attend a special matinee as guest of the star. A special section at the Garden is set aside for winners of the contest, conducted in connection with the showing of Mr. Rogers' pictures.

Grosso, Herkowitz with RKO

Pat Grosso and Fred Herkowitz have resumed their duties in the RKO Theatres' publicity department after receiving their honorable discharges from the Army. it was announced this week by Harry Mandel, national director of advertising and publicity.

It's time for

First openings on

"THIS LOVE OF OURS"

prove that Universal has one of the biggest hits in its history!

BREAKING RECORDS at the Palace Theatre, Chicago, Criterion Theatre, New York and RKO Memorial, Boston.

love again!

UNIVERSAL presents

This Love of Ours

starring

MERLE OBERON CLAUDE RAINS
CHARLES KORVIN

with CARL ESMOND • SUE ENGLAND • JESS BARKER
RALPH MORGAN • FRITZ LEIBER • HARRY DAVENPORT

Screenplay by Bruce Manning, John Klorer and Leonard Lee • Based upon the play entitled "Come Prima Meglio De Prima" by Luigi Pirandello

Produced by HOWARD BENEDICT

Directed by WILLIAM DIETERLE
of "Love Letters" and "I'll Be Seeing You" fame

UNIVERSAL PICTURES

Exhibitors have a new theme song
"THIS LOVE OF OURS"

"Finish The Job — In A Blaze of Action!
Victory In The Victory Loan!"

Foundation Tells Of Aid to Sister Kenny Treatment

As the entire motion picture industry, and especially the thousands of theatre managers and their staffs, begin preparation for the 1946 March of Dimes drive from January 24 to 30, there will be special interest among the workers in a statement just issued by the National Foundation for Infantile Paralysis. At the request of Nicholas M. Schenck, national chairman, and in response to inquiries from the field, Foundation officials issued the following statement to clarify the situation in regard to the Sister Kenny method treatment:

[From: The National Foundation for Infantile Paralysis, Inc., New York]

"More than $5,000,000 of March of Dimes money was spent during the fiscal year 1944-45 for the medical care of infantile paralysis patients, 85 per cent of which consisted of the Kenny method of treatment. Approximately $4,000,000 was paid out by the County Chapters of the National Foundation, and $1,400,000 was advanced by national headquarters to Chapters in epidemic areas.

$653,852 in Grants

"Since 1941, when the Medical Advisory Committee of the National Foundation accepted a report of University of Minnesota physicians who had evaluated the work of Nurse Kenny and found it worth while, the National Foundation has spent $653,852 in grants and appropriations in connection with the Kenny method and research concerned with the physical therapy of infantile paralysis. Of this sum $262,540 was paid directly to the University of Minnesota for the testing and teaching of the Kenny method.

"As a result, approximately 1,000 physicians, nurses and physical therapists have been sent to the University of Minnesota to learn the Kenny technique, six teaching centers for the dissemination of this knowledge have been set up, and $1,267,600 has been set aside for a long-term physical therapy training program of which the Kenny method is a part.

"The vast majority of patients treated in hospitals throughout the United States today are receiving the Kenny method. Their medical care is paid for by the County Chapters of the National Foundation, which receive 50 per cent of the funds raised each year through the March of Dimes.

"The report of the National Foundation was based on a preliminary survey of the 2,714 chapters of the organization, which showed that 2,079 chapters, or about three-fourths of the total number, expended $3,013,154 for the medical care of victims of infantile paralysis last year. On this basis, another $1,000,000 would represent the total for all chapters from June 1, 1944, to May 31, 1945, the last reported period, or at least $4,000,000 for the whole United States.

Progress Due to Aid

"Our Medical Department estimates that 85 per cent of the treatment given in hospitals includes early physical therapy, with hot packs and muscle re-education as advocated by Miss Kenny. It was because the National Foundation made possible the evaluation of her work in Minneapolis, and the teaching of her techniques to physicians, nurses and physical therapists, that the method has gained recognition in this country.

"The use of hot packs and physical therapy in the treatment of infantile paralysis has increased steadily each year since 1941, until now it is used in most communities of the United States.

"Scientific research and education, for which over $7,000,000 has been expended since the formation of the National Foundation, cover investigations to find and use improved methods of treatment of infantile paralysis, as well as efforts to seek a means of prevention and a possible cure for the disease. Forty-two institutions, medical schools and laboratories are working under grants from the National Foundation this year. Altogether, ninety-two institutions have received research grants to date.

"The care of patients throughout the country is the responsibility of the National Foundation's Chapters, which give financial assistance for medical care, regardless of age, race, color or creed.

"Many chapters have undertaken the equipment and staffing of hospital centers for the care of infantile paralysis victims, so that facilities will be available when cases occur.

"In addition, hospital and medical bills of patients unable to meet the high cost of infantile paralysis care, sometimes necessary for years, are paid by the National Foundation's Chapters in the counties where the patients live. National headquarters advances such sums as are necessary to provide for all needy infantile paralysis patients, when Chapters are unable to meet these costs."

IN NEWSREELS

MOVIETONE NEWS—Vol. 28, No. 19—President Truman talks to nation on increase in wages. . . . Byrnes announces charter of United Nations in effect. . . . Victory Loan drive off to good start. . . . Japanese General Yamashita on trial. . . . Homeless Germans create problem. . . . British wives of G. I.'s ask to join their husbands. . . . Al Smith Memorial Hospital drive launched.

MOVIETONE NEWS—Vol. 28, No. 20—Truman addresses Labor-Management parley. . . . Remains of Jap fleet. . . . Typhoon in Kyushu. . . . Tokyo treasure haul. . . . G. I.'s try Jap fishing. . . . Marines hailed in China. . . . Football: St. Mary's vs. Southern California, Duke vs. Georgia Tech., Notre Dame vs. Navy.

NEWS OF THE DAY—Vol. 17, No. 217—Unrest in Germany. . . . Yamashita on trial. . . . President speaks on wages. . . . Brown Derby party honors Al Smith. . . . Victory Loan drive. . . . Tonic for G. I's. . . . British brides.

NEWS OF THE DAY—Vol. 17, No. 218—Notre Dame vs. Navy. . . . Truman's Labor-Management speech. . . . Chain gang fugitive freed. . . . Japan to Washington non-stop. . . . Marines in China. . . . Typhoon damage.

PARAMOUNT NEWS—No. 20—Chicago fire razes grain elevator. . . . President opens Victory Loan drive. . . . For sale: 30,000 G. I. horses. . . . Nazi aftermath. . . . World charter becomes law of nations. . . . Thunder over Japan.

PARAMOUNT NEWS—No. 21—Management-Labor meet. . . . Turkeys. . . . G. I. road to Rome. . . . Jap fleet. . . . Jap gold hoard. . . . Navy vs. Notre Dame.

RKO PATHE NEWS—Vol. 17, No. 22—Top Japs in prison. . . . President calls for labor-employer unity. . . . Traitor Laval faces firing squad. . . . Allies in Berlin. . . . F. D. R. War Bond. . . . Lombardi opens Smith Club. . . . Cordless iron.

RKO PATHE NEWS—Vol. 17, No. 23—Allies in Hong Kong. . . . Jap gold. . . . Truman's labor-management speech. . . . Notre Dame vs. Navy.

UNIVERSAL NEWS—Vol. 17, No. 447—Truman warns against inflation. . . . America reconverts. . . . Al Smith memorial. . . . Manila Tiger tried. . . . La Guardia and the Smiths. . . . Motion Picture industry stages a Bond rally.

UNIVERSAL NEWS—Vol. 17, No. 448—President opens Labor-Management parley. . . . Jap gold. . . . Typhoon damage. . . . Navy vs. Notre Dame.

Advertising Campaign Set On "Bells of St. Mary's"

An elaborate press campaign has been set in motion for RKO Radio's "The Bells of St. Mary's," starring Bing Crosby and Ingrid Bergman. According to S. Barret McCormick, director of advertising and publicity, full-page advertisements will be carried in a group of national magazines with a combined circulation of 25,000,000.

Advertisements will also be carried in the better known Catholic magazines and newspapers having a circulation of approximately 7,000,000. Other newspaper advertising will reach 27,000,000. The campaign, now under way, will extend into the Christmas holiday season when the picture will begin its first-run engagements in key cities.

It has already been announced as the Christmas attraction for Radio City Music Hall, New York.

Cobian Holdings in Cuba Bought by Paramount

Rafael Ramos Cobian has resigned as manager of the Cuban Smith circuit, comprising 12 houses, and his holdings in the circuit have been purchased by Paramount International, now sole owner. Mr. Cobian took over the management last December for a five-year period. It is understood that Paramount International is sending Eugene Street, a former theatre executive of Wilby-Kincey, to Havana and that he will take over the management of the Smith houses.

Coast Has Peace But at Price—of $325,000 a Week

There was peace in Hollywood this week, b peace at a price—a price estimated at $325,000 week.

Last Wednesday approximately 7,000 strik went back to work. But already on the job, though instructed to stand by to yield their po tions, were an equivalent number of replacem workers supplied during the strike by the Inter tional Alliance of Theatrical Stage Employees.

At the beginning of the week there were s minor confusions inherent in the strike's settleme These arose from the IATSE's insistence that t replacement workers report daily at the stud to stand by on full pay while returned strik performed the work.

November 2, this confusion was resolved wh the IATSE, conforming to a plan formulated the Washington meeting, agreed to let IATS workers remain at their homes unless otherwise structed.

By this decision a dual-payroll plan has be established which will continue during the 60-d period of arbitration of the jurisdictional dispu between IATSE locals and those affiliated with Conference of Studio Unions, provided for at t Washington meeting. Cost of the plan has be estimated at $325,000 a week.

Meanwhile, a committee has been appointed the California State Assembly to investigate t "breakdown of law and order" which accompani the rioting at the studios. It is expected that witnesses, including city officials, judges, pol and others will testify.

To Use Live Action in Puppetoon Subjects

George Pal, producer of the Paramount Pu petoon cartoons, has announced that early in t coming year he will make his first venture in co bining live action with puppetoon antics. He h signed Louis Armstrong and his orchestra in forthcoming Jasper Puppetoon, the story of wh is now being written. Mr. Pal said that in the p ture he will experiment with a new technique has developed for the combination of live acti with the puppetoons which differs materially fr the technique heretofore employed for live acti plus cartoons. The new technique is made possi by the fact that the Puppetoon characters and s are material and three-dimensional and not sim painted brush marks as in the case of cartoons, M Pal said. If the results of the experiment co up to his expectations, he plans to use the device numerous future Puppetoons.

"Welcome Home", WAC Filr Released November 22

The War Activities Committee announced l week that a short subject, "Welcome Home," d tribution of which was requested by the War I partment, would be handled by United Artists 26 exchange centers and MGM in five others. T picture will be released November 22. "Welco Home" is in two reels. MGM will handle it in Albany, Des Moines, Memphis, Oklahoma City a Portland exchanges. United Artists in all othe The film, narrated by Fredric March, portrays readjustment of service men to civilian life. T picture was made by camera men of the Army S nal Corps, Navy, Army Air Forces and Marin and was produced by Major Kenneth MacKen Scenes in the picture show the hardships and s ferings of service men in the Army and Na These shots are from actual life in the services.

Ritchey Arrives in Paris

Norton V. Ritchey, president of Monogram I ternational Corporation, arrived in Paris fr London October 30. From Paris he plans to to the Continent to survey the European moti picture situation and to appoint company rep sentatives.

RKO RADIO PICTURES, Inc.

SPECIAL EXHIBITORS' TRADE SHOWINGS

of Rainbow Productions' Presentation of

Bing CROSBY · *Ingrid* BERGMAN

in *LEO McCAREY'S*

The Bells of St. Mary's

with

HENRY TRAVERS · WILLIAM GARGAN

	PLACE OF SHOWING	DAY & DATE	TIME
ALBANY	Delaware Theatre 290 Delaware Avenue	Wed. 11/21	2:00 P.M.
ATLANTA	Rhades Theatre 62 S. Rhades Center, N. W.	Wed. 11/21	11:00 A.M.
BOSTON	Esquire Theatre 264 Huntington Avenue	Wed. 11/21	2:30 P.M.
BUFFALO	Regent Theatre 1365 Main Street	Wed. 11/21	2:45 P.M.
CHARLOTTE	Carolina Theatre 226 Narth Tryan Street	Sun. 11/25	6:30 P.M.
CHICAGO	Esquire Theatre 58 East Oak Street	Wed. 11/21	10:45 A.M.
CINCINNATI	Farest Theatre 671 Farest Avenue	Wed. 11/21	2:30 P.M.
CLEVELAND	Calany Theatre Shaker Square	Fri. 11/23	1:30 P.M.
DALLAS	Melrase Theatre 3419 Oak Lawn Avenue	Wed. 11/21	2:00 P.M.
DENVER	Aladdin Theatre East Calfax Avenue	Wed. 11/21	10:00 A.M.
DES MOINES	Ingersall Theatre 37th and Ingersall	Wed. 11/21	2:30 P.M.
DETROIT	Varsity Theatre 17121 Livernais Street	Wed. 11/21	2:00 P.M.
INDIANAPOLIS	Cinema Theatre 213 E. 16th Street	Wed. 11/21	1:30 P.M.
KANSAS CITY	Kima Theatre 3319 Main Street	Wed. 11/21	2:30 P.M.
LOS ANGELES	Ambassadar Theatre Ambassadar Hatel	Wed. 11/21	2:30 P.M.
MEMPHIS	Circle Theatre 311 South Samerville Ave.	Wed. 11/21	2:00 P.M.
MILWAUKEE	Varsity Theatre 14th and Wiscansin Avenue	Wed. 11/21	2:00 P.M.
MINNEAPOLIS	Granada Theatre 3022 Hennepin Avenue	Wed. 11/21	2:30 P.M.
NEW HAVEN	Whitney Theatre 1220 Whitney Avenue	Wed. 11/21	10:45 A.M.
NEW ORLEANS	Circle Theatre Galvez and St. Bernard Ave.	Wed. 11/21	10:00 A.M.
NEW YORK	Normandie Theatre 53rd St. and Park Ave.	Wed. 11/21	10:00 A.M.
OKLAHOMA CITY	Uptawn Theatre 1212 North Hudsan Street	Wed. 11/21	10:45 A.M.
OMAHA	Admiral Theatre Hath and Farnam Street	Wed. 11/21	2:00 P.M.
PHILADELPHIA	Uptown Theatre Braad and Susquehanna Ave.	Wed. 11/21	11:00 A.M.
PITTSBURGH	Shadyside Theatre 5518 Walnut Street	Wed. 11/21	2:00 P.M.
PORTLAND	Oriental Theatre 822 S. E. Grand Avenue	Wed. 11/21	2:30 P.M.
ST. LOUIS	St. Lauis Theatre 718 Narth Grand Street	Wed. 11/21	1:00 P.M.
SALT LAKE CITY	Southeast Theatre 2121 Sa. Eleventh East	Wed. 11/21	2:15 P.M.
SAN FRANCISCO	Tivali Theatre 70 Eddy Street	Wed. 11/21	1:30 P.M.
SEATTLE	Egyptian Theatre 4543 University Way	Wed. 11/21	2:30 P.M.
SPOKANE	State Theatre West 909, Sprague Avenue	Fri. 11/23	10:00 A.M.
SIOUX FALLS	Hallywood Theatre 212 Na. Phillips Avenue	Wed. 11/21	10:30 A.M.
WASHINGTON	Circle Theatre 2105 Pennsylvania Ave. N. W.	Wed. 11/21	11:00 A.M.

Released thraugh

RKO RADIO PICTURES

Produced and Directed by LEO McCAREY

•

Screen Play by Dudley Nichols

•

Story by Leo McCarey

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 July 31, 1945.

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.

FIRST YANK INTO TOKYO (RKO)

First Report:

Total Gross Tabulated	$135,000
Comparative Average Gross	111,600
Over-all Performance	120.9%

CINCINNATI—RKO Palace	180.5%
INDIANAPOLIS—Circle	80.0%
(DB) Radio Stars on Parade (RKO)	
NEW YORK—Palace	115.0%
SAN FRANCISCO—Golden Gate, 1st week	134.0%
(SA) Vaudeville	
SAN FRANCISCO—Golden Gate, 2nd week	103.0%
SEATTLE—Music Hall	114.9%
(DB) Jealousy (Rep.)	

RHAPSODY IN BLUE (WB)

Final Report:

Total Gross Tabulated	$1,357,000
Comparative Average Gross	1,177,400
Over-all Performance	115.2%

BALTIMORE—Stanley, 1st week	130.1%
BALTIMORE—Stanley, 2nd week	97.6%
BALTIMORE—Stanley, 3rd week	71.0%
BOSTON—Metropolitan	85.1%
BUFFALO—Great Lakes, 1st week	120.1%
BUFFALO—Great Lakes, 2nd week	88.8%
CHICAGO—State Lake	143.4%
CINCINNATI—RKO Capitol, 1st week	154.6%
CINCINNATI—RKO Capitol, 2nd week	103.1%
CINCINNATI—RKO Capitol, 3rd week	82.5%
CINCINNATI—Keith's, MO 1st week	100.0%
CLEVELAND—Warner's Hippodrome	145.2%
DENVER—Denver	77.6%
DENVER—Esquire	61.5%
DENVER—Webber	72.6%
DENVER—Aladdin, MO 1st week	112.0%
INDIANAPOLIS—Indiana	104.0%
INDIANAPOLIS—Lyric	85.9%
LOS ANGELES—Warner's Downtown, 1st week	146.2%
LOS ANGELES—Warner's Downtown, 2nd week	111.1%
LOS ANGELES—Warner's Downtown, 3rd week	85.1%
LOS ANGELES—Warner's Downtown, 4th week	74.4%
LOS ANGELES—Warner's Hollywood, 1st week	132.8%
LOS ANGELES—Warner's Hollywood, 2nd week	125.8%
LOS ANGELES—Warner's Hollywood, 3rd week	83.9%
LOS ANGELES—Warner's Hollywood, 4th week	59.4%
LOS ANGELES—Warner's Wiltern, 1st week	136.5%
LOS ANGELES—Warner's Wiltern, 2nd week	130.1%
LOS ANGELES—Warner's Wiltern, 3rd week	105.1%
LOS ANGELES—Warner's Wiltern, 4th week	73.2%
MILWAUKEE—Warner	113.1%
NEW YORK—Hollywood, 1st week	242.1%
NEW YORK—Hollywood, 2nd week	224.2%
NEW YORK—Hollywood, 3rd week	201.7%
NEW YORK—Hollywood, 4th week	179.3%
NEW YORK—Hollywood, 5th week	183.8%
NEW YORK—Hollywood, 6th week	183.8%
NEW YORK—Hollywood, 7th week	179.3%
NEW YORK—Hollywood, 8th week	188.3%
NEW YORK—Hollywood, 9th week	201.7%
NEW YORK—Hollywood, 10th week	134.5%
NEW YORK—Hollywood, 11th week	103.0%
NEW YORK—Hollywood, 12th week	90.0%
NEW YORK—Hollywood, 13th week	107.6%
NEW YORK—Hollywood, 14th week	102.1%
NEW YORK—Hollywood, 15th week	89.6%
NEW YORK—Hollywood, 16th week	80.7%
NEW YORK—Hollywood, 17th week	71.3%
NEW YORK—Hollywood, 18th week	69.5%
PHILADELPHIA—Boyd, 1st week	160.8%
PHILADELPHIA—Boyd, 2nd week	111.8%
PHILADELPHIA—Boyd, 3rd week	103.9%
PHILADELPHIA—Boyd, 4th week	99.0%
PHILADELPHIA—Boyd, 5th week	91.6%
PHILADELPHIA—Boyd, 6th week	77.2%
PHILADELPHIA—Arcadia, MO 1st week	103.2%
PITTSBURGH—Penn, 1st week	113.6%
PITTSBURGH—Penn, 2nd week	70.5%
PITTSBURGH—Warner, MO 1st week	97.6%
SAN FRANCISCO—Warfield, 1st week	151.3%
SAN FRANCISCO—Warfield, 2nd week	115.9%
SAN FRANCISCO—State, MO 1st week	83.9%
SAN FRANCISCO—State, MO 2nd week	70.0%
ST. LOUIS—Ambassador 1st week	141.9%
ST. LOUIS—Ambassador, 2nd week	96.9%
ST. LOUIS—Missouri, MO 1st week	86.5%
TORONTO—Shea's, 1st week	127.2%
TORONTO—Shea's, 2nd week	97.9%

STORY OF G.I. JOE (UA)

Final Report:

Total Gross Tabulated	$876,100
Comparative Average Gross	787,200
Over-all Performance	111.3%

BALTIMORE—Keith's, 1st week	114.8%
BALTIMORE—Keith's, 2nd week	94.6%
BOSTON—Metropolitan	115.2%
(DB) Tell It To a Star (Rep.)	
BOSTON—Fenway, MO 1st week	101.1%
(DB) Tell It To a Star (Rep.)	
BOSTON—Fenway, MO 2nd week	69.8%
(DB) Tell It To a Star (Rep.)	
BOSTON—Paramount, MO 1st week	81.6%
(DB) Tell It To a Star (Rep.)	
BOSTON—Paramount, MO 2nd week	70.0%
(DB) Tell It To a Star (Rep.)	
BUFFALO—Lafayette, 1st week	179.3%
(DB) Leave It to Blondie (Col.)	
BUFFALO—Lafayette, 2nd week	106.8%
(DB) Leave It to Blondie (Col.)	
CHICAGO—Oriental, 1st week	134.8%
(SA) Vaudeville	
CHICAGO—Oriental, 2nd week	131.5%
(SA) Vaudeville	
CHICAGO—Oriental, 3rd week	130.7%
(SA) Vaudeville	
CINCINNATI—Capitol, 1st week	185.6%
CINCINNATI—Capitol, 2nd week	103.0%
CINCINNATI—RKO Lyric, MO 1st week	144.2%
CLEVELAND—Loew's State	131.8%
CLEVELAND—Loew's Stillman, MO 1st week	110.0%
CLEVELAND—Ohio, MO 2nd week	101.8%
DENVER—Denver	91.3%
(DB) Easy to Look At (Univ.)	
DENVER—Esquire	61.5%
(DB) Easy to Look At (Univ.)	
DENVER—Webber	60.0%
(DB) Easy to Look At (Univ.)	
DENVER—Aladdin, MO 1st week	93.3%
(DB) Easy to Look At (Univ.)	
DENVER—Rialto, MO 2nd week	122.9%
(DB) Easy to Look At (Univ.)	
INDIANAPOLIS—Loew's, 1st week	86.6%
INDIANAPOLIS—Loew's, 2nd week	63.0%
KANSAS CITY—Midland	89.0%
(DB) Gentle Annie (MGM)	
LOS ANGELES—Music Hall Beverly Hills, 1st week	100.0%
LOS ANGELES—Music Hall Beverly Hills, 2nd week	95.2%
LOS ANGELES—Music Hall Downtown, 1st week	100.0%
LOS ANGELES—Music Hall Downtown, 2nd week	96.7%
LOS ANGELES—Music Hall Hawaii, 1st week	177.7%
LOS ANGELES—Music Hall, Hawaii, 2nd week	175.9%
LOS ANGELES—Music Hall Hollywood, 1st week	100.0%
LOS ANGELES—Music Hall Hollywood, 2nd week	100.0%
MILWAUKEE—Riverside, 1st week	97.2%
(SA) Vaudeville	
MILWAUKEE—Riverside, 2nd week	97.2%
(SA) Vaudeville	
MINNEAPOLIS—State, 1st week	129.6%
MINNEAPOLIS—State, 2nd week	64.8%
OMAHA—Orpheum	72.2%
(DB) The Beautiful Cheat (Univ.)	
PHILADELPHIA—Fox, 1st week	158.3%
PHILADELPHIA—Fox, 2nd week	110.8%
PHILADELPHIA—Fox, 3rd week	113.1%
PHILADELPHIA—Karlton, MO 1st week	121.6%
PITTSBURGH—Harris	144.1%
PROVIDENCE—State	118.7%
(DB) Crime Doctor's Courage (MGM)	
SAN FRANCISCO—United Artists, 1st week	179.6%
SAN FRANCISCO—United Artists, 2nd week	164.0%
SAN FRANCISCO—United Artists, 3rd week	152.3%
SAN FRANCISCO—United Artists, 4th week	148.4%
SAN FRANCISCO—United Artists, 5th week	125.0%
SAN FRANCISCO—United Artists, 6th week	117.1%
SAN FRANCISCO—United Artists, 7th week	89.8%
ST. LOUIS—Loew's Orpheum	98.4%
TORONTO—Uptown	97.8%
WASHINGTON—Earle	132.4%
(SA) Vaudeville	
WASHINGTON—Metropolitan, MO 1st week	129.4%

12 New Theatres Are Under Way In Mexico City

by Luis Becerra Celis
in Mexica City

Those in the industry who recently declared that a ceiling had been reached on theatres here was wrong. Twelve more theatres are either under construction or are about to start here. They will bring to 85 the total of local houses. The new houses are to be opened during next year, most of them before the end of the summer.

Builders of the new theatres are Warners, the William Oscar Jenkins interests (operator of a large circuit in the provinces), the Espinosa Iglesias brothers, the Granat brothers, Jesus Cuevas, Juan Bustillo Oro, Fernando Soler (actor), Miguel Zacarias (director), Fernando de Fuentes (director), and Maria Antonieta Pons (actress-producer) and her partner, Juan Orol.

It is reported that the estate of the late General Maximino Avila Camacho, the President's brother and Secretary of Communications and Public Works, is to build a large first run theatre here soon.

△

Raw stock consumption by the Mexican industry is estimated at 50,000,000 feet this year. As a production program of exceeding 100, a new high for Mexico, is forecast for 1946, raw stock use in this country promises to set a new high.

△

Improvement of exhibition systems and the modernization of the theatres they operate are prime subjects for discussions at the fourth national convention of the exhibitors of Mexico that is to be held here, November 28 to 30. The arrangements committee includes Emilio Azcarraga, Arcady Boytler, Luis R. Montes, Federico Rodriguez and Jose A. Quiroga. Officers for the ensuing year will be elected.

△

Moves by citizens organizations and even by some influential Senators and Congressmen to force local exhibitors, particularly operators of first run houses, to reduce their admissions have seemingly failed. The public has about accepted 85 cents as standard for a No. 1 picture here.

△

Gonzalo Elvira, the producer, who went to Spain some weeks ago with the intimation that he intended to produce because of labor trouble in Mexico, is back homes again. He reports conditions in Spain not so good for producers who seek to break in due to raw stock and equipment shortages.

Santiago Reachi, president of Posa Films, S.A., exclusive producer of pictures of "Cantinflas," Mexico's Charlie Chaplin, is back from Spain with the news that he has coordinated the distribution of Mexican pictures in that country and Portugal.

Legion of Decency Rates Nine New Productions

The National Legion of Decency this week reviewed nine pictures, approving five and classifying four as objectionable in part. In Class A-1, unobjectionable for general patronage, are: "Code of the Outlaws," "Prairie Rustlers." In Class A-2, unobjectionable for adults: "Detour," "River Boat Rhythm," "This Love of Ours." In Class B, objectionable in part: "Bandits of the Badlands," "Confidential Agent," "Fallen Angel," "Pillow of Death."

Exhibitor in Treasury Post

The Treasury Department last Thursday approved the appointment of an Indiana exhibitor as Collector of Internal Revenue in that state. F. Shirley Wilcox, theatre operator, New Albany, Ind., has received the post.

Hyde Released from Navy

Lt. Bolivar Hyde, Jr., with the Navy Motion Picture Service in Washington for the past year, has been released from the service and has returned to Florida to resume his position with the Florida State Theatres as district manager.

GOOD NEWS for the Box Office!

NEW FACES...

Scintillating with today's newcomers . . . tomorrow's stars!

NEW SONGS...

Bubbling with captivating tunes . . . destined to become the nation's top hits!

NEW DANCES...

Bright with rhythmic revues . . . original routines!

NEW LAUGHS...

Crowded with riotous comedy hi-jinks!

NEW PRODUCTION...

Brimming with costly musical numbers . . . big . . . extravagant . . . colorfull

"AN ANGEL COMES TO BROOKLYN"

with

KAYE DOWD • ROBERT DUKE
DAVID STREET • BARBARA PERRY

Directed by LESLIE GOODWINS

Screen Play by STANLEY PALEY and JUNE CARROLL

Original Story by JUNE CARROLL and LEE WAINER

A Republic Picture

A GREAT ARRAY OF NEW TALENT!

Typical Rates For AIR EXPRESS

TYPICAL RATE CHART

AIR MILES	2 lbs.	5 lbs.	25 lbs.	40 lbs.	Over 40 lbs. Cents per lb.
149	$1.00	$1.00	$1.00	$1.40	3.5
349	1.04	1.25	2.63	4.20	10.5
549	1.11	1.52	4.38	7.00	17.5
1049	1.26	2.19	8.75	14.00	35.
2349	1.65	4.03	20.13	32.20	80.5
Over 2350	1.68	4.20	21.00	33.60	84.

Rates now in effect

RATES SHOWN above include special pick-up and special delivery of shipments in major United States towns and cities — with 3-mile-a-minute speed of flight in between.

SAME-DAY DELIVERY is possible in many cases. If your shipment is moving to or from an off-airline point, rapid air-rail schedules serve 23,000 such points in the United States. Service direct by air to and from scores of foreign countries.

WHEN TIME MEANS MONEY — an order gained, a customer better served — Air Express "earns its weight in gold."

WRITE TODAY for "Jig Saw Puzzle," a booklet packed with facts that will help you solve many a shipping problem. Air Express Division, Railway Express Agency, 230 Park Avenue, New York 17. Or ask for it at any Airline or Express office.

AIR EXPRESS

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GETS THERE FIRST

Phone AIR EXPRESS DIVISION, RAILWAY EXPRESS AGENCY
Representing the AIRLINES of the United States

Ebersons Report Theatres Planned Across Country

Numerous plans for new theatres are now on the drafting boards of John and Drew Eberson, theatre architects of New York.

A 1,000-seat house to be called the Mozart is being erected by Valley Enterprises, Inc., in Washington, D. C., In addition, Valley Enterprises is building a new theatre and commercial building in Elkton, Va. A new 4,000-seat modern house is to be built for the Operado de Teatrose by Banco Capitalizador De Ahorros in Mexico City. Kenneth B. Duke, Leonardtown, Md., has ordered plans covering the enlargement of the Leonardtown theatre. K. & R. Corporation will build a 1,000-seat theatre in Harrison, N. J. The Central theatre in the Bronx, N. Y., will undergo a major remodeling, including the elimination of the old gallery, installation of a modern cooling system and the complete rearrangement and renovation of the theatre building which had been closed for some time. The Mayfair theatre, Flushing, N. Y., owned by the Raybond Theatres Corporation, is to be enlarged.

In St. Louis, building projects for motion picture interests have been announced recently. The Universal Film Exchange, Inc., has purchased the old Paramount building for $47,000 and plans to spend $30,000 in remodeling and redecorating. Construction has been started on the new building for the Lou Walters' Cinema Supply Company, while the St. Louis Amusement Company has awarded a contract to Sol Abrahams & Son Construction Company for the erection of a one-story brick addition to the Manchester theatres.

The old Hollywood theatre in St. Louis is being remodeled after having been closed several years. It is reported that it will reopen soon as a news and short subjects theatre. The DeSoto and the Windsor theatres will also be remodeled soon.

The Livingstone Enterprises, Inc., has acquired a suburban site in Columbus, Ohio, on which a 1,000 seater will be built with construction scheduled to begin in early Spring. M. A. Chase and Herman H. Hunt, who operate a chain of suburban theatres in Cincinnati, have purchased a site in Springfield, Ohio, and will erect the city's first neighborhood house at an estimated cost of $100,000. Plans have been completed for remodeling the Roxy theatre at Lockland, Cincinnati suburb. A refreshment bar will be constructed parallel with the auditorium. Jack H. Cohen, present owner and operator of the East Palestine and Grand theatres, East Paletsine, O., plans to erect a modern recreation center in East Palestine. The center will feature a modern 800-seat theatre, a 12-lane bowling alley and other recreational facilities.

The Larkin theatre company has announced plans for construction of a modern theatre in Dowagiac, Mich., to be known as the Chief.

Amusement Industry Ready For "Night of Stars"

Approximately 500 personalities representing every branch of the amusement industry, will participate in the "Night of Stars" to be held at Madison Square Garden next Tuesday, it was announced this week by Marvin H. Schenck, MGM executive, chairman of the producing committee. The entertainment, which this year will emphasize the motif of victory, is being presented on behalf of the United Jewish Appeal of Greater New York, the combined fund raising agency for the Joint Distribution Committee, United Palestine Appeal, National Refugee Service, and the National Jewish Welfare Board. Representatives of the picture industry, stage shows, night clubs, radio, concert stage and opera will entertain.

Ornstein Renovates Theatres

E. L. Ornstein announced last week that he had renovated two of his three theatres. The New Ace, Brandenburg, Ky., has been equipped with complete new booth equipment. The Rialto, Marengo, Ind., has been rewired and a new projection both has been built.

MANAGERS' ROUND TABLE

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

CHESTER FRIEDMAN, Editor — GERTRUDE MERRIAM, Associate Editor

Wrong Exploitation

An editorial which appeared on this page on July 21 mentioned a stage wedding, involving a returned war veteran, which a midwestern theatre manager had promoted.

We questioned the advisability of stage weddings in general, those involving servicemen in particular, and expressed the opinion that perhaps we should avoid exploiting these marriages in our theatres. The following quotes, indicating that public sentiment is not favorably inclined towards the theatrical exploitation of war veterans, is from Mr. Winchell's widely syndicated column which appeared in the New York *Daily Mirror* on November 2.

"Things which grate: The Chicago theatre manager trying to stunt a wedding on his stage of a Congressional Medal of Honor hero and his bride-to-be. The American Legion of Chicago is sizzling and rightly so."

Now let's get back to promoting our regular attractions.

△ △ △

Despite the difficulties entailed in securing materials and labor for renovating theatres, a considerable number of houses have been completely refurbished of late.

The pretentious "reopening" celebrations, which generally serve to inform the clientele that the NEW Gem has "Everything New But the Location", have been missing from the scene. The elaborate exploitation campaign, which in the past rocked the neighborhood, does take a bite out of the receipts, but it generally pays off.

We recall the anxiety of a circuit owner a few years ago who spent $20,000 modernizing one of his theatres into a model of elegance and comfort. But the neighbors still continued to pass by on the way to their evening's entertainment.

The general manager called in an exploitation-minded manager, explained the situation to him briefly and put him to work. The circuit owner almost had apoplexy when he learned two nights before the scheduled "reopening" that the otherwise highly satisfactory campaign was costing him about $500.

In a rage, he confronted the manager: "How long do you think it will take for us to get back that money?" he roared.

"If you spent $20,000 for alterations and nobody knows about it," was the reply, "it should be worth $500 more to let the people know you spent the $20,000 in the first place. Maybe you could include the $500 with the cost of repairs and allocate it across 10 or 20 years."

A month later the owner was frantically trying to rehire the manager. The theatre gross was then running $700 ahead each week.

Now, when we pass a theatre and see the usual 40 by 60 announcing the theatre has been renovated, we wonder if the owner is satisfied with the return he is getting on his investment.

△ △ △

Theatre showmen are developing some new and more flamboyant methods of sales promotion in connection with the current Victory Loan effort. Here are some of the more interesting highlights reported during the first week of the Drive.

In Boston, Bond buyers are getting free kisses (the oral type) from Gem and Jet Dumas, twin sisters and members of the Selma Marlow Dancers.

The device accomplishes two purposes at the Loew theatres where "Kiss and Tell" has been booked to play simultaneously at the State and Orpheum. The "Kiss and Tell" week idea was thought up by George Kraska and Joe Di Pesa.

In New York, Oscar Doob, national campaign director for the drive, is trying to get Mayor LaGuardia to devote one of his famous Sunday radio talks to selling Bonds. Idea is that, with banks and post offices closed, the "Little Flower" will promise immediate delivery to all listeners who 'phone in their orders. Bonds will be ordered via radio and deliveries made by police car, fire truck or Department of Sanitation vehicles.

In Kentucky, Lew Hensler, exhibitor chairman for the WAC, has arranged a monster Block Party. Two streets will be roped off, two bands will be on hand for dancing, admission by Bond purchase. Simultaneously, theatres will conduct Bond Auctions, with war heroes as special guests.

△ △ △

The unfortunate exhibitor who has been taking a merciless beating from vandals these past few years must read with compassion and sympathy of how the *U.S.S. Missouri*, pride of the nation, fared at the hands of the same specie of wanton.

During the "Big Mo's" stay in New York harbor, where she received more than a half million guests and visitors, the mighty battleship was damaged to an extent greater than the Japs were able to inflict.

Even the Navy's vigilance and great reservoir of manpower were unable to prevent initials being scratched into the enamel of the big guns and on the turret plates, scars left under stolen nameplates, a two-ton raft let loose to crash onto the main deck. There were even attempts to pry loose the surrender plaque from the deck.

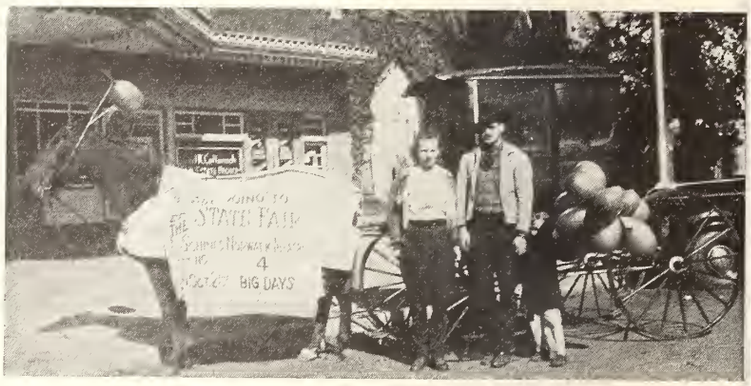
Batten down the hatches, lads. —CHESTER FRIEDMAN

BUSINESS—BOOSTING IDEAS

With press censorship eased, Patrick Reed, manager of the Odeon in Portsmouth, England, was able to forward this bomb-damaged site showing how "Hitler Gang" was exploited. Effective, despite its stark realism.

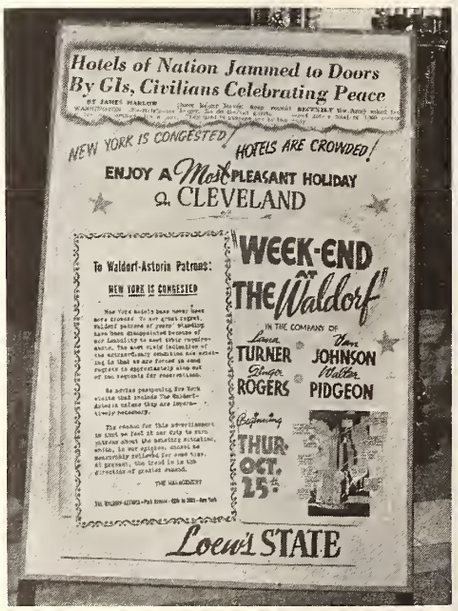
Monte Montana, rodeo star, trick roper and rider (nearest camera) aided J. G. Moran, manager of the Rivoli, Van Nuys, Montana, ballyhoo recent date of "Ghost Guns". Stage coach was loaned from local bakery.

Right, balloons were given away to children who clustered around manager George Cameron's street ballyhoo for the "State Fair" engagement at the Norwalk, Norwalk, Ohio.



At left is the novel lobby display created by Ronald Hart, manager of the Rosum Cinema, Walsall, in England, which helped build advance interest in "Song to Remember".

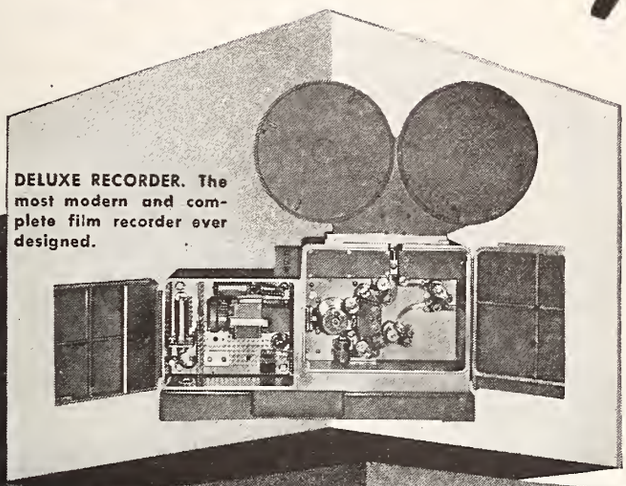
Boris Beck, manager of the Ambassador theatre in New York, publicized reissued "Adventures of Marco Polo" by erecting an illuminated 24-sheet on theatre marquee facing Broadway.



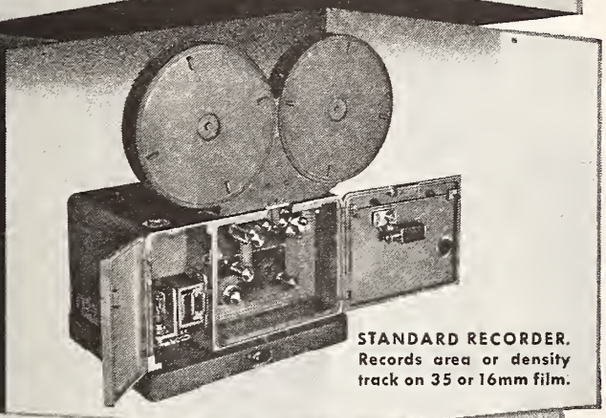
Ed Fisher, publicity manager for Loew's in Cleveland, used current headlines announcing New York's overcrowded hotel situation to effectively plug "Week-End at the Waldorf".

Coming . . .

BUILDING BLOCKS
for your *NEW* Sound Recording System!

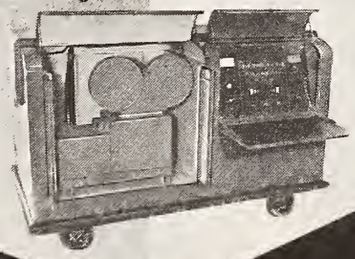


DELUXE RECORDER. The most modern and complete film recorder ever designed.



STANDARD RECORDER. Records area or density track on 35 or 16mm film.

NEWSREEL SYSTEM. Amplifier unit above includes noise reduction and peak limiting features. Power supply and modulator at right.



DELUXE RECORDING SYSTEM. Includes automatic control, which performs 8 starting or 3 stopping functions by the operation of a single switch.

Put them together in any number of ways to build the *right* recording system for your individual needs. Smaller, better, all brand new, these standardized packages can be combined to make a "tailor-made" sound system for any studio. New units can be added . . . old units can be re-arranged . . . in short, the entire system is adaptable to an almost infinite variety of uses.

A few of these versatile "building block" recording units are shown on this page. They are not available yet, but they will be by the middle of next year. Watch for them.

FIVE ADVANTAGES OF THE *NEW* BUILDING BLOCKS

1. A recorder that can be converted quickly from 35mm to 16mm—a screwdriver is the only tool required.
2. Magnetically sealed light valve—cannot be affected by particles of metal or stray magnetic currents.
3. Maintenance is simple and inexpensive—all parts are easily accessible.
4. Compact and portable—for example, the complete newsreel sound system, with new features added, weighs only 85 pounds.
5. Standardized units—select your own combination, add to it as required.

Buy all the Victory Bonds you can —and hold them!

Electrical Research Products Division
OF
Western Electric Company
INCORPORATED
233 BROADWAY, NEW YORK 7, N. Y.

THEATRE DISPLAYS

F. J. O'Kelly, manager of the Rialto in Glens Falls, N. Y., devised this attractive front for his current date on "State Fair".

One of the outstanding highlights of manager Mort Berman' campaign on "Duffy's Tavern" at the Orpheum, Springfield Ill., was the conversion of popular town rendezvous. News papers also went for the gag with swell breaks.

The Universal home office sent manager S. S. Holland a batch of stills at the Palace theatre, Akron. Here's how Sid utilized the accessories with litho cutouts for extra effectiveness.

Harold Lyon, manager of the Paramount, Des Moines, tied institutional still board in with his next attraction, bringing company's hit product up to date.

At left, rounding out a comprehensive campaign on "Rhapsody in Blue", Chuck Shannon, manager of the Columbia, Sharon, Pa., effected some attractive window displays.

Right, this mammoth post card bearing 1,100 names of local well-wishers was mailed to "Captain Eddie" by Ed May, manager of the Rosetta, Miami. Stunt hit two wire-services.

Holland's Street Ballyhoo Sparks "1001 Nights"

The Sultan and Scheherezade step out of "Arabian Nights" to view Akron, Ohio, as part of Sid Holland's exploitation on "1001 Nights" at the Palace theatre.

Akronites certainly knew that "1001 Nights" was going to play at the Palace theatre, Akron, when Sid Holland went to work recently on blastering the town with shields on telegraph poles, cards on buses and street ballyhoos that stopped traffic.

Through a tieup with Station WAKR and one of its humorous programs, kiddies were invited to tell one of the stories of the Arabian nights each night for a week ahead of opening. In addition, the station put on a "1001 Nights costume ball," awarding six major prizes, three for boys and three for girls.

The theatre staff contributed to the campaign by going on a house-to-house canvass, inviting folks to sign a register, which read: "We are happy to know that the Technicolor classic '1001 Nights', will open, etc."

Cutout title letters were utilized on the traveler curtain; one of the usherettes was dressed as Scheherezade during the engagement and planted at the entrance, and numerous merchants about town came through with effective window displays.

Prisoner of War Street Ballyhoo Attracts for "Escape in Desert"

In connection with his date of "Escape in the Desert" at the Sixth Street theatre, Coshocton, Ohio, James A. Salmans secured the cooperation of Staff Sgt. John R. Lloyd from nearby Fletcher's Hospital, who gave a 15-minute address on how he and a buddie captured and kept under guard 18 German soldiers. The personal appearance was in advance of playdates.

Teaser ads run well in advance also helped to sell the attraction; and for street ballyhoo, Salmans had two of his ushers dressed up, one as a prisoner of war and the other as a guard. Both of them toured the streets, attracting considerable attention.

Dempsey Lands Editorial

In advance of his date on "Captain Eddie" at the Paramount in Lynn, Mass., J. J. Dempsey landed an editorial on Rickenbacker which compared his exploits with those of present-day aces and gave ample credit to the picture.

The Selling Approach ON NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

SHE WOULDN'T SAY YES (Columbia): Most of the lithos lend themselves to animated cutouts with Miss Russell shaking her head "No". These can be used for advance lobby, later moved out front.

Your art department could make up a novel "psychometer". Place a chair in the lobby, with a hot water bottle filled with colored water under the seat cushion. Rubber tubing connects to a thermometer on the wall above. The weight of a girl sitting on the chair will cause the fluid to rise in the glass tube. Copy with stills from the picture should surround the display, with women patrons invited to be "love psychoanalyzed".

If a sound ballyhoo truck is available, use banners announcing the picture and playdates, with a recording of "No, No, A Thousand Times No".

A coloring contest is suggested for newspaper planting or could be used as a herald to be distributed around schools.

Lee Bowman is depicted in the film as a cartoonist, creator of Nixie, an impish elf. Your newspaper artist could tie in the cartoon character to endorse merchandise tieups, as: "Nixie says . . . ", "Nixie recommends . . . ", etc.

You might interest your newspaper contest editor in a letter contest open to men, with prizes arranged for those sending in the best essays on "I proposed to her, but she wouldn't say 'Yes'."

With Miss Russell in the starring role, don't neglect the possibilities of fashion tieups with dealers in women's wear, jewelry, cosmetics and furs.

CONFIDENTIAL AGENT (Warner Bros.): The presence of Lauren Bacall in the cast suggests several contests which might be promoted.

A "Resemblance Contest" might attract favorable publicity. Publicize the fact that you are looking for a local Lauren Bacall, a young lady who has glamorous hair, beautiful eyes and that certain look. Line up the merchants for a complete wardrobe, or Victory Bond prizes to be awarded the night the winner is decided. Local firms might be induced to enter their individual representatives for the title.

Another slant would be to have contestants speak some of Miss Bacall's lines from "To Have and Have Not", particularly the "whistle" scene.

Merchants might go for co-op newspaper ads featuring Miss Bacall with a balloon catchline: "If you want anything in (sportswear) Just Whistle for (name of store)."

Don't pass up the blow-ups of the two stars in the romantic clinches for lobbies, windows, marquees, etc. Contact your local book dealers and sellers for windows and you will find them already supplied with ad mats suitable for newspaper co-ops which have been furnished by the publisher.

For the local anagram enthusiasts there is a good contest available for planting with newspapers or for use as a herald.

Bell's Teaser Card Sells "Anchors Aweigh" Date

For a teaser in advance of "Anchor's Aweigh" at the Penn theatre, New Castle, Pa., James G. Bell distributed green tinted cards with copy reading: "A pocket reminder that MGM's musical hit "Anchors Aweigh" opens at the," etc., etc. This was followed by a list of the hit tunes to be heard in the picture. Bell further made arrangements for these cards to be distributed in music packages sent out by five local stores. These cards were also displayed in the store windows.

In connection with his date on "You Came Along," James had his ushers going around schools saying "Hubba, Hubba, Hubba," using as word-of-mouth advertising the fact that the saying came from the picture.

Locates Local "Mildred Pierce"

Jim Barnes, manager of the Warner theatre in Memphis, garnered a lot of good newspaper and radio breaks for "Mildred Pierce," by finding a local girl whose real name is Mildred Pierce. She is an American Airlines stewardess. After being interviewed over Station WMPS, Barnes induced her to make a personal appearance at the theatre, with newspapers running stories and pictures, followed by a press luncheon and another radio appearance.

Fan Clubs Assist Campaign On "Thrill of a Romance"

Highlighting Joe Di Pesa's and George Kraska's campaign on "Thrill of a Romance" at Loew's State and Orpheum theatres in Boston, was a special Saturday morning showing of the picture for teen-age girls for the purpose of enrolling charter members in Van Johnson and Frank Sinatra Fan Clubs.

More than 100,000 heralds were distributed in High Schools in and around Boston, announcing the showing and enclosing cards for enrollment in either of the Fan Clubs. These contained copy reading "Girls! Will it be 'That Man Van' or Frankie 'The Voice' to roll up the largest membership?"

Each theatre had "exclusive" Van Johnson and Frank Sinatra windows at the box office. The rivalry created and the discussions engendered were good for notices in all of the Boston newspapers, several of which sent reporters to interview "fans" standing in line to purchase tickets. At the showing souvenir autographed photographs were given to the teenagers of their favorites and the Clubs were organized.

Di Pesa and Kraska also publicized the picture from the Lauritz Melchior angle, circulating 30,000 heralds at Boston's famed Symphony Hall. These read, "Attention Music Lovers, enjoy the biggest music treat of the season. Hear Lauritz Melchior of the Metropolitan Opera Company sing 'Vesti La Giubba, I Love You', etc."

QUIGLEY AWARDS CONTENDERS

The men and women listed below have submitted evidence of showmanship within the past fortnight, which justified their names being placed on the list of outstanding showmen.

JOSEPH ALEXANDER
Albee, Cincinnati, Ohio

JAMES G. BELL
Penn, New Castle, Pa.

RUTH BOLTON
College, New Haven, Conn.

JOSEPH BOYLE
Broadway, Norwich, Conn.

LOUIS CHARNINSKY
Rialto, Dallas, Tex.

LOU COHEN
Poli, Hartford, Conn.

M. CONNER
Capital, Madison, Wis.

JAMES J. DEMPSEY
Paramount, Lynn, Mass.

TOM DELBRIDGE
Vendome, Nashville, Tenn.

SAM FITZSIMMONS
Medina, Medina, Ohio

VOGEL GETTIER
Pekin, Pekin, Ill.

ARTHUR GROOM
Loew's, Evansville, Ind.

HOWARD W. HIGLEY
RKO Allen, Cleveland, Ohio

SID HOLLAND
Palace, Akron, Ohio

MELVIN KATZ
Hippodrome, Pottstown, Pa.

PHIL KATZ
Kenyon, Pittsburgh, Pa.

WILLIAM LANGDON
Paramount, Aurora, Ill.

WALTER LEACH
Stanley, Chester, Pa.

NORMAN W. LOFTHUS
California, Santa Barbara, Calif.

JOHN L. MITCHELL
Genesee, Waukegan, Ill.

HAROLD S. MORTIN
State, Syracuse, N. Y.

JAMES G. MORAN
Rivoli, Van Nuys, Calif.

HARRY MURRAY
Odeon, Scarborough, Yorks., England

P. E. McCOY
Miller, Augusta, Ga.

ED MAY
Rosetta, Miami, Fla.

F. J. O'KELLY
Rialto, Glens Falls, N. Y.

MILLARD OCHS
Strand, Akron, Ohio

LESTER POLLOCK
Loew's, Rochester, N. Y.

ED PURCELL
Strand, Staunton, Va.

PATRICK REED
Odeon, Portsmouth, England

HARRY A. ROSE
Majestic, Bridgeport, Conn.

MORRIS ROSENTHAL
Poli, New Haven, Conn.

J. G. SAMARTANO
Loew's, Providence, R. I.

MATT SAUNDERS
Poli, Bridgeport, Conn.

C. A. SKELLY
Ohio, Xenia, Ohio

CARL B. SHERRED
Maryland, Cumberland, Md.

SOL SORKIN
RKO Keith's, Washington, D. C.

BOYD SPARROW
Loew's, Indianapolis, Ind.

D. L. STALCUP
Gem, Etowah, Tenn.

MOLLIE STICKLES
Palace, Meriden, Conn.

MICHAEL STRANGER
State, White Plains, N. Y.

J. H. SULLIVAN
Loew's State, Boston, Mass.

CHUCK SHANNON
Columbia, Sharon, Pa.

WAYNE M. SHEPLER
Majestic, Evansville, Ind.

CHARLES B. TAYLOR
Great Lakes, Buffalo, N. Y.

BROCK WHITLOCK
Loew's, Richmond, Va.

NATE WISE
RKO, Cincinnati, Ohio

CHARLES A. ZINN
State, Minneapolis, Minn.

Song Titles as Headlines Used for "Rhapsody"

Something unique in the way of cooperative ads was worked out by manager Frank Steffy for the engagement of Warner's "Rhapsody in Blue" at the Radio City theatre, Minneapolis. Titles of 12 George Gershwin song hits from the picture were used as headlines over 12 different ads, with the copy in each case being written to conform with both the song title heading and the merchandise advertised.

A florist shop used the title "Somebody Loves Me" over its space, and the advertising copy dealt with the fact that the receiving of flowers is evidence that somebody loves the recipient.

A music shop found a fitting heading in the title of Gershwin's "Fascinating Rhythm," and other stores and shops made good use of the ideas suggested by additional Gershwin song titles. Novelty of the page ad attracted much attention.

Smith Holds Football Rally

To boost "Rhapsody in Blue," manager Ray Smith, Lawler, Greenfield, Mass., arranged to stage a football rally at the theatre in honor of the successful Greenfield High School football team on the opening day of the film. His special guests included not only the football team members but also the entire music department and the faculty of the school. This resulted in extra space in the local newspapers and assured the film of a good draw among the younger set.

"Southerner" Gets Strong Campaign in Los Angeles

For the engagement at the Music Hall theatre in Los Angeles, "The Southerner" received benefit of a widespread exploitation campaign which included window displays, banners, car cards, radio and newspaper advertising and special tieups.

Cliff Geisseman and publicist Mike Newman arranged for Estelle Taylor to appear on Erskine Johnson's radio program, with credits going to "The Southerner." Miss Taylor also was interviewed on the "Open House" broadcast.

Photos of Betty Fields were planted in the window of Brooks Jewelry store in a picture frame display which attracted considerable attention. The *Los Angeles Examiner* broke a cosmetic still of Miss Fields on the women's page, and total publicity lineage amounted to 304 inches prior and during the campaign.

The Quigley Awards Rules

Entries must be forwarded as soon as possible after exploitation is completed.

•

There are no classifications of population or situation. Every entrant starts from scratch—circuit or independent, first-run or subsequent, downtown or neighborhood, big city or small town.

•

Consistency of effort is a paramount consideration in the Quigley Awards. One-shot campaigns or ideas are not eligible for consideration.

•

Whole campaigns need necessarily not be submitted but are, of course, acceptable. Single ideas or promotions are eligible for consideration if the entrant is a consistent contributor.

•

Entrants most often represented in each Quarter will receive first consideration for the Quarterly Awards.

•

A single promotion may include more than one slant, providing all slants relate to the original idea. Thus, a single contest promotion may be carried in newspapers, on the radio, in windows, ads, lobby, etc.

•

No fancy entries are necessary. Costly and time-using "gingerbread" decorations are not encouraged. Showmanship only counts.

•

In addition to exploitation on pictures—features, shorts or serials—entries may be made on institutional promotion. Exploitation on stage shows, presentations, etc., are also definitely eligible for consideration.

•

A single idea may be confined to a window, contest, newspaper or program publicity, street stunt, lobby display, ad or ad series, newspaper section, radio tiein, etc.

•

Evidence proving authenticity of each entry must be submitted, such as photos, tear sheets, programs, heralds, ads, letters, etc.

•

One Plaque and seven Scrolls of Honor will be awarded each Quarter. Those winning these honors will be entered for the Grand Awards competition. In addition, entries of merit will be awarded Citations.

•

A War Showmanship Certificate is awarded annually to the theatreman whose activities and promotions of a patriotic nature are considered by the judges to have made the greatest material contribution in the prosecution of the war.

•

Address all entries to:
Quigley Awards Committee
Managers' Round Table
1270 Sixth Avenue
New York 20, N. Y.

Shepherd Returns to Wometco

Lt. Commander J. M. "Sonny" Shepherd has been discharged from the Navy and will return to his old job as manager of the Wometco Lincoln theatre in Miami, Fla.

Hallowe'en Shows Stimulate Gross At Box Office

Round Tabler's reporting on their recent Hallowe'en campaigns forward material which may be stowed away in your tickler files for repeats next year.

Philip Katz at the Warner Kenyon in Pittsburgh, ballyhooed his Hallowe'en party for children two weeks in advance from the stage with an "A" board in the lobby and on the front page of the theatre's house program. The party was sponsored in cooperation with McFadden's Shoe Store, which provided 35 prizes for the program and two grand gifts for the costume parade across the stage to choose the funniest and best costumes.

Phil recruited 10 acts from his regular Saturday kiddies' klub and conducted five contests on the stage: apple dunking, apple eating from rope, graham cracker eating, pie eating and baby bottle drinking. He reports the party a huge success and each child received a souvenir, also courtesy of the cooperating merchant.

All Fabian Staten Island theatres celebrated the occasion with kiddie matinees by promoting boys and comic books through local merchants. Spencer Bregoff at the Palace had a special Hallowe'en display in his lobby consisting of 75-pound pumpkins grown locally.

Pollock Sets Radio Contest

In Rochester, Les Pollock promoted Station WSAY on a contest wherein 25 pairs of passes were awarded to listeners for the best answers to the question, "Why would you like to see the special cartoon show? Special heralds were distributed house-to-house, and 5,000 tag tags were given out on the streets. The tags read: "Hi ya, Kids. From 6 to 60. Big all colored cartoon show," etc., etc. A special lobby display was planted a month in advance; trailer run three weeks ahead and special screen process cards were displayed on downtown street poles.

A special midnight "Spook Show for Hallowe'en" at Walter Lloyd's M&P Allyn, and a gala Hallowe'en costume contest on the stage of Fred Greenway's Loew's Palace theatre highlighted activities in Hartford, Conn., for the holiday. At the Allyn, advance exploitation included a black and white drape, resplendent with Hallowe'en copy and the "Frankenstein" and "Dracula" film features, which covered almost an entire wall of the front lobby plus breaks over WDRC's "Night Owl" program and the local newspapers. At the Loew's Palace, featured event of the show was a costume contest, put on by Fred Greenway, with awards of cash prizes and guest theatre tickets made through the applause meter.

Greenway Ties Up with Radio Station

To plug his coming features and to draw added business to current films, manager Fred Greenway, Loew's Palace, Hartford, Conn., promoted a series of "man-on-the-street" type radio shows with radio station WHTD through general manager Ralph Kanna. The station is sustaining the series until a commercial sponsor is lined up. The show is called "Under the Marquee," is aired over WHTD on Monday, Wednesday and Friday at 12:45 to 1 P.M., and is a traffic-stopper on the main stem! The radio station's announcers interview theatre patrons in regard to the Loew's Palace theatre, movie stars, current films, and future motion picture bookings. It is serving as a real business-booster and is novel in this territory.

Feldman Gives "John L" Books To Sports and Movie Critics

To further greater interest in "The Great John L" at the Paramount theatre in Syracuse, Dick Feldman gave away a dozen copies of the book to sportswriters of the local papers, sportscasters of the four radio stations and the critics of each daily newspaper. Sports writer of the *Post-Standard* came through with a good write-up on the sports page opening day and the *Catholic Sun* ran a column story a week ahead.

For "The True Glory," Dick had the support of the 2nd Service Command, which resulted in a private screening for the Mayor and local dignitaries. Editorials were planted, window cards distributed and the radio stations were unusually cooperative, WSYR, WFBL, WAGE and WOLF flooding the air with six different plugs for six days during the run.

Both the Edward's Department Store and Wilson's Jewelry came through with a two-column cooperative ad and the *Post-Standard* ran a two-column photo of General Dwight Eisenhower on opening day.

Cincinnati Student Ticket Plan Boosts "Rhapsody" Date

Special admission tickets for students, issued by RKO theatres through the local Board of Education, entitling boys and girls between the ages of 12 and 18, to see "Rhapsody in Blue" at the Capitol, Cincinnati, at the reduced price of 25 cents, including all taxes, resulted in more than 2,100 such admissions during the first week the plan went into effect.

"Rhapsody" was then in its third week at the Capitol. It moved into the Keith theatre, where the special student tickets continue to be redeemed at the rate of three to four hundred a day.

Stevens Converts Hobby Into Novel Promotion Asset

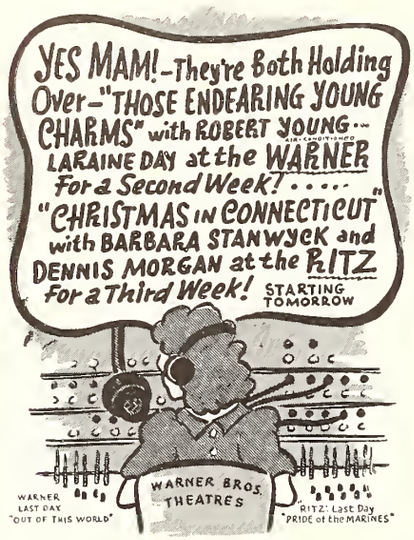
Bernard Stevens, Astor, East Hartford, Conn., turned his hobby of making voice records into a business asset when he decided to arrange a novel shadow box, complete with sound effects, in the center of his theatre lobby to help plug his double horror-show bill, "Mummy's Curse" and "Dead Man's Eyes."

Bernie took a large packing case, draping the back and sides with gray, dusty cloth, and arranging artificial cobwebs made from spun sugar over the open front. Glittering copy letters framed the case and inside, spotted under multi-color lights, were stills from the films, a couple of Hallowe'en skeletons, and a few realistic-looking spiders and black cats. Then, electric wires were connected from a record player concealed in a corner of the case, under carpeting, and upstairs to the manager's office to the record machine. There Stevens set up all kinds of records depicting high velocity winds, wolf calls, rattling chains, running water, barking dogs, creaking doors, and imitations of the voices of Frankenstein and Bela Lugosi and these were the sounds which emanated from the main theatre lobby and stopped traffic! He was aided by his projectionist, George Lappe.

Holds Bobby Socks Show

Sam Fitzsimmons, Medina, Medina, ran a bobby sox midnight frolic in connection with "Thrill of a Romance." It was a special midnight showing, in which he gave away Van Johnson photographs to the first 200 persons.

DISTINCTIVE AD TREATMENTS



Pittsburgh Post-Gazette

James Totman, ad head, Warner theatres, Pittsburgh Zone. Art work by Herb Walton.

Cleveland Plain Dealer

Hank Harold, advertising manager, RKO theatres, Cleveland.

Toronto Star

J. R. Nairn, publicity director, Famous Players Canadian. Jack Barker, art work.

New York Daily Mirror

Jack Goldstein, publicity director, Vanguard Films.

Washington Post

Sol Sorkin, manager, RKO Keith theatre, Washington, D. C.

SHOWMEN PERSONALS

In New Posts: Ed Sokowalsky, Capitol, Lowell, Mass. Joe DeLeo has purchased and will manage the Jacques theatre, Waterbury, Conn. Thomas W. Lainhoff, succeeds Paul Gingrich at the State in Lebanon, Pa., the latter going to Bowling Green, Ohio to manage two of the Carl H. Schweyn houses there.

Don Rundle, Ritz, Oelwein, Ia. Jack Quirt, publicity, RKO theatres, New Haven. Nat Blank, district manager, Alliance Theatres, Chicago.

Milan Todorov has been named promotion manager for J. B. Rossheim's theatres, handling the Transit and Midway in Allentown, Pa. and the Lehigh in Bethlehem. John Bodley, formerly of the Gaiety and Centre, Trenton, N. J., is now managing Reade's RKO theatre in New Brunswick.

George Kemble, Capitol theatre, York, Pa. Kenneth Drake, Edge Moor; Raymond J. Ruark, Savoy and Elsie Tompkins, Crest, all in Wilmington, Del.

Returned Servicemen: Les Gleason, B&K's La Grange, Chicago. Rufus Shepherd, Fisher, Detroit. Franklin Manry, Colonial theatre, Harrisburg, Pa. Russell J. Noll, Strand, Reading, Pa. Joe Goetz, assistant to Arthur Frudenfeld, RKO theatres, Cincinnati and Dayton territory.

Happy Birthday: Harvey J. Hanreddy, Jack Bonomo, H. C. D. Main, Harry G. Rawlings, Nels Warner, Paul M. Herring, George Brainos, Harold Leand, Ned Wright, Robert L. Dodson, M. A. Cowles, William Glackin, Z. Schneider, Harry W. Crull, David Kamsky, Don Johnson, Don Ballard.

Harold Lloyd, Mac McCarthy, Julius Myska, Lawrence M. Robiczek, John R. Ludy, Harry Knoblauch, Melvin Aronson, Judy Scott, Reinhold Wallach, M. J. Cruz, Howard Berg, F. W. Zimmerman, H. Paul Fasshauer, William Markwell, Marvil R. Rosen, Murray Lafayette, James A. Knox.

V. W. Fisk, Joe Ruddick, Edwin Calvin, J. F. Camp, Harold King, Melvin E. Bourassa, Irving Lamm, Robert F. Etchberger, Harland Rakin, J. Maddry Wallace, Harry Abbott, George R. Carter, Mac Goldstein, Howard Jaggers, Cecil R. Arkinson, T. L. MacMillan, James Kent, Frank G. Lomack.

Victory Fashion Show Tied to 4-H Clubs by Weber

Jake Weber, Group Manager for the Schine Mohawk Valley towns, worked out a fashion show with the 4-H Clubs for Herkimer, Little Falls and Ilion. The show was entitled "The Victory Preview of Fall Clothes," and they had about 40 4-H Club girls as models. The woman in charge of 4-H activities arranged the show and acted as narrator, and the paper certainly went all out in advertising and publicity.

Jake says: "In all instances, this attraction was a big help to our box office. I suggest that the other boys in the territory that have connections with the 4-H office should make an effort to have a fashion show in their theatre, as it certainly draws people from all parts of the county who are not ordinarily theatre-goers. The reason is because the models who take part are 4-H Club members from just about every hamlet in the county."

Returns to Showbusiness After Trying Different Field

Wayne M. Shepler, manager of Loew's Majestic, Evansville, Ind., was born November 14, 1911, in Rostraver Township, Westmoreland County, Pa., and started in the business in 1932 as assistant manager of the Penn theatre, Ambridge, Pa. From 1936 to 1940 Wayne was out of the business and worked at the Jones and Laughlin Steel Company in Aliquippa, Pa., as a clerk, inspector and threader in their seamless tube mill.

In 1942, Shepler joined the Schine Circuit as assistant manager and remained with them for two years, holding jobs at their houses in Gloversville, Cumberland, Md., and Norwalk, Ohio. After resigning from that outfit our new member joined Loew's at the College theatre in New Haven and thence to Loew's Rochester when he worked with our good friend Les Pollock for a period.

After a spell in Rochester, Wayne was transferred to various houses around the circuit including Kansas City, Columbus, Ohio, and St. Louis. After remaining at the latter post for a year he was then promoted and transferred to his present assignment.

24-Sheet Atop Marquee Sells "Sudan" Date

To call attention to his date on "Sudan" at Loew's Theatre, Evansville, Ind., Arthur Groom mounted a 24-sheet atop his marquee which was visible for blocks distant. At night a light played on the display. Two cutouts of Maria Montez were used in the lobby and mezzanine floors ten days in advance and moved out front during the run of the picture. 6,000 imprinted paper napkins were distributed at leading restaurants and drug store fountains, and a "Sudan" sundae was featured by Woolworth's, who used theatre credit cards in addition.

For "Anchors Aweigh," Arthur distributed orchestrations to bands at local hotels, taverns and clubs, and 3,000 photos of Sinatra and Kelly were distributed by Schear's Department Store, which also carried a card in its window with proper credits. A co-op ad was promoted with the R. & G. Furniture Co. on Sinatra records, and this appeared in both the *Courier* and *Press*. The song hit, "Anchors Aweigh," was played at the local high school football game.

Uniformed Girls Deliver "Rhapsody" Heralds

As part of the campaign on Warner's "Rhapsody in Blue," at the Grand theatre, Evansville, girls in specially made blue uniforms will deliver heralds to stores and pedestrians on the streets.

Gershwin Jubilee Week was proclaimed by the Mayor in honor of the noted American composer, and the event was built up with cooperation from the two local radio stations, WGBS and WEOA, as well as newspapers, business men, public school authorities and others.

Alston Started at Bottom, Worked Up to Manager

Starting as a circular boy at the Grand theatre in Richland, Georgia, in 1927, while he was still going to school, J. W. Alston can justifiably claim that he has held every possible job in a theatre from handy man to manager. He was promoted to popcorn attendant and usher and then when he finished school he tried farming for a few years, "unsuccessfully," to quote himself. In 1939 he went to work with a 16 mm. unit roadshowing in schools. Then, in 1941, he returned to theatre business as general handy man at the Paramount in Concord, N. C. Gradually working up through every position in the theatre he eventually became the manager. However, in between he became projectionist and later assistant manager at the Caharrus theatre, and from there went to the State in Monroe, N. C., as manager-projectionist. Alston returned to the Paramount as manager in 1944 and remained there until taking up his present duties at the DeKalb in Decatur, Ga.

RAILWAY EXPRESS AGENCY

A Better Service

Born of Our Wartime Experience

With the nation engaged in all-out war, transportation became a factor of dominating importance. Every form of shipping was summoned into action. Railway Express, equipped to deliver nation-wide service in peacetime, was suddenly called upon to use its complete resources in equipment and organization to cope with the most pressing demands in history. During the first six months of 1945, the Government express traffic was 42 times heavier than for the entire year of 1939.

Gun, Tank and Engine Parts, Serums and Drugs... Urgent and strategic materiel had to move speedily and accurately, and in tremendous volume. At the same time the fast and uninterrupted flow of raw materials and finished products to and from manufacturing plants was a wartime essential.

Camp and Base Express Offices... The personal package traffic between homes and camps meant millions of shipments daily. Fully equipped Express offices handled this important feature of wartime service.

Blood Units... High speed handling and special refrigerator containers saved thousands of American wounded. Over 8 million pints of blood were shipped in this manner by Express.

Ration Books and Tokens... More than 2½ million pounds of ration books, and ration tokens by the billions were delivered to their destinations through 23,000 Express offices.

War Dogs for the K-9 Corps... The highly technical service of handling and shipping the nation's war dogs was assigned solely to Railway Express, and performed with signal success.

The above is a partial summary of wartime Express service. Today, with the return of peace, we are adding to our facilities all of the lessons learned in that historic period. We appreciate your cooperation and tolerance during the wartime days. We promise, in the not too distant future, a service superior to any we have rendered during our long nation-wide record.

RAILWAY EXPRESS AGENCY INC.

NATION-WIDE RAIL-AIR SERVICE

CLASSIFIED ADVERTISING

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

7 YEARS' EXPERIENCE 16MM. EXHIBITION AND distribution. Wish position in or out of States. Can take charge entire circuits or libraries. Fluent Spanish. Age 31. BOX 1913, MOTION PICTURE HERALD.

MANAGER — AGE 45, NOW EMPLOYED, WISHES change. Thoroughly experienced in chain and independent operation. Capable buyer and booker. Excellent references. BOX 1919, MOTION PICTURE HERALD.

OPERATOR — 11 YEARS' EXPERIENCE, WANTS A permanent job. A1 references, good maintenance man, will go anywhere. Write or wire R. L. SAUNDERS, Box 71, Canton, N. C.

AT LIBERTY, AFTER DECEMBER 1st, AGGRESSive theatre manager. Thoroughly experienced, buyer, booker, publicist, community builder. Address HARRY LEE MOLLER, 1516 North Division Street, Salisbury, Md.

STUDIO EQUIPMENT

BELL & HOWELL PROFESSIONAL PRODUCTION outfit, consisting silenced single system Camera, 2 view finders, tripod, 3 lenses, blimp, double system recorder, 6-BH magazines, 3 motors, microphones, amplifiers, etc., complete $3,950; Background Projection outfit worth $10,000, $4,990. Send for catalog. S. O. S. CINEMA SUPPLY CORP., New York 18.

USED EQUIPMENT

EX-GI'S POSTWAR OPPORTUNITY — OPEN A theatre now — Complete Booth outfits — projectors, lamphouses, lens, new soundheads, motors, new amplifier, new speakers, soundscreen. Guaranteed one year — Powers, $1,050; Simplex, $1,500. Why buy more? S. O. S. CINEMA SUPPLY CORP., New York 18.

COMPLETE BOOTH EQUIPMENT INCLUDING sound system, lamps, Motiograph machines and rectifiers. Also one extra complete Weber sound system. Equipment in good operating condition. Offered at bargain prices. Inquire PALACE THEATRE, Montpelier, Ind.

YEAR'S WAIT FOR NEW CHAIRS, WE'RE TOLD— these are ready now: 185 Heywood-Wakefield heavy panel back, springless cushions, $4.95; 200 American heavy reupholstered panel back, reupholstered spring cushions, $5.95; 750 Irwin heavy panel back, spring cushion chairs, excellent, $6.95; 300 American veneer back, springless cushions, good $4.50; 520 American ¾" veneer back, 5-ply seats, $5.75; 800 American metal lined fully padded backs, spring cushions, rebuilt, reupholstered, $8.95; beautiful Cardinal red Leatherette, 52" wide, 100 yards per roll, $1.14 yard; cut lengths, $1.25. Wire for stock list. S. O. S. CINEMA SUPPLY CORP., New York 18.

NEW EQUIPMENT

BOX OFFICE BOWL HEATERS, $5.95; FLEXTONE plastic coated washable sound screens, 30½c square foot; Crystal Beaded, 44½c; sound Changeovers, $29.95; inside Color Lamps, 25/40W blue, 16½c; 30W Cinemaphone Amplifiers, $125; Soundheads, single sprocket, $91.25; Gyro Stabilizer, $282.50. Send for catalog. S. O. S. CINEMA SUPPLY CORP., New York 18.

THEATRES

WANTED TO LEASE WITH OPTION TO BUY, theatre or theatres in town up to 15,000 population. Must stand investigation. Not a bargain hunter. 300 CLIFTON AVE., Warwood, W. Va.

THEATRE WANTED BY INDIVIDUAL IN CITY OR country regardless of size. Lease or purchase. BOX 1916, MOTION PICTURE HERALD.

VETERAN WISHES TO PURCHASE OR LEASE small town theatre in New England. ROBINSON, Box 25, West Rutland, Vt.

FOR SALE—THEATRE AND BUILDING 50x70 TWO story that enjoys steady payroll from iron mines, quarries and railroads. Adjacent to good farming and ranching. 275 seats. Must sell all. Retiring on account of health. T. TOMISKA, Star Theatre, Guernsey, Wyo.

WANTED THEATRE, SMALL TOWN IN WISCONsin. RICHARD BUCHHOLZ, Nekoosa, Wis.

THEATRE FOR LEASE. 400 SEATING CAPACITY. Located in Central Kentucky town of 2,500. 20,000 drawing population. RCA sound. Inquiries invited. BOX 1921, MOTION PICTURE HERALD.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunity for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

HELP WANTED

WANTED — EXPERIENCED OPERATOR $35 for 40 hour week. Write: C. W. MAYHUGH, Virginia Theatre, Somerset, Ky.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUTS, 1 TO 100 OR 1 TO 75, $2.25 per thousand, $20.00 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

BUSINESS OPPORTUNITY

OWNER RETIRING — WILL SELL BECAUSE OF age. Well diversified income producing property; entire business block fireproof construction, now renting. Post office, drug store, pool hall, restaurant, telephone office. Owner operates thirty room botel, natural hot water baths; picture theatre, liquor store. Reasonable terms to right party. CHAS. F. RUMBAUGH, Pagosa Springs, Colo.

POPCORN

FINEST QUALITY PROCESSED POPCORN. BOXES, salt, seasoning. CORN POPPERS SUPPLY, 1722 Berkshire Rd., Columbus, Ohio.

EXCELLENT POPCORN $11.10 PER 100 LBS. FOR immediate delivery. Also popcorn salt and seasoning (points for seasoning), all size bags and 10c size cartons $6.50 Per M. Immediate delivery. POPPERS BOY PRODUCTS CO., 60 E. 13th St., Chicago.

SOUTH AMERICAN VARIETY JUMBO YELLOW Popcorn grown from Purdue University hybrid seed. Larger kernels, flavor rich, no bulls, quick popping. Sample on request. Immediate delivery. 500 pounds or less $9.25 cwt, more than 500 pounds, $8.75 cwt f.o.b. Hamburg, Ia. VOGEL AND SON POPCORN CO., Box 310, Hamburg, Ia.

HYBRID POPCORN! "IT POPS! IT'S DYNAmite!" $8.75 per cwt. 500 lbs. or more; $9.25 less than 500 lbs. Immediate delivery. VALENTINE TIDSWELL & COMPANY (established since 1908), Box 141, Arcanum, Ohio.

HYBRID YELLOW VARIETY FOR BEST POPPING volume. Yearly supply guaranteed. Immediate delivery. LOUIS D. HARRIS, Greenville, Ohio.

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SIGN PAINTING; EASY WAY TO PAINT SIGNS. Use letter patterns. Avoid sloppy work, wasted time. No experience needed for expert work. Free sample. JOHN RAHN, 1329 Central Ave., Chicago 51.

SERVICES

FIRE EXTINGUISHERS AND DOOR CLOSERS. All types and sizes repaired. Mail to: MINNESOTA FIRE EXTINGUISHER CO., 2476 University Ave., St. Paul 4, Minn.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. **Invaluable to** beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

MOTION PICTURE SOUND ENGINEERING. A "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. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

SOUND - TROUBLE - SHOOTING - CHARTS, THE little 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 booth complete without one. $1.00 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

"Appointment in Tokyo" Will Be Released by Warners

"Appointment in Tokyo," a 52-minute film d picting the Pacific war from the fall of the Phili pines early in 1942 to the surrender ceremonies Tokyo Bay, in September, 1945, will be released Warners at the request of the War Departmer according to an announcement by the War Activ ties Committee. The picture will be released ear in December.

Strategy employed in developing the "island ho ping" technique, a double barrelled Army-Na offensive sparked by air power is revealed in t picture, which utilizes captured enemy film.

Differing from "The True Glory," recently r leased under the aegis of the Ministry of Inform tion for England and the U. S. Office of War I formation, "Appointment in Tokyo" is a War D partment Army Pictorial Service production co centrating on the final American effort in the P cific, ending with the surrender ceremonies which all United Nations are represented.

Network Programs Celebrate Radio's 25th Anniversary

The nation's radio networks and stations, in cel bration of that industry's 25th anniversary durin the week of November 4, made arrangements fo features to mark the occasion. NBC's public serv ice and sustaining programs have scheduled a spe cial program, "Do You Remember?", to recreat in music and story historical milestones in radio history, according to C. L. Menser, network vice president in charge of programs.

Similar celebration of the event has been sched uled by the American Broadcasting Company, thei program highlight being 'The First 25," a produc tion built around the music of Paul Whiteman.

Mutual has set up programs dedicated to the ob servance of the progress of radio. CBS has sched uled a variety of programs "reflecting the contribu tion of America's broadcasters to the cultura spiritual and material well-being of the nation."

Plans of Recapitalization Submitted by Disney

Walt Disney Productions this week distributed 20-page brochure submitting the company's plan o recapitalization to holders of preferred stock. Ap proved by the stockholders at a meeting August 23 the plan permits exchange of each share of pre ferred for $10 face amount of four per cen debentures, Series A and two shares of common The exchange is voluntary and the offer wil remain open until December 1, with the company empowered to extend it beyond that date.

Alfred Kappeler Dies

Alfred Kappeler, 68, an actor for 48 years died at his home in New York October 31 o a heart attack. Appearing in scores of legitimat shows, both as singer and actor, Mr. Kappele was featured in a number of silent motion pictures At the time of his death he was rehearsing for a forthcoming play.

Joseph Cooper

Joseph Cooper, 54, assistant publicity manager o the Hamrick and Evergreen circuits in Oregon and former Seattle representative of MOTION PICTURE HERALD and other trade publications, die November 1, following a brief illness. He is sur vived by his widow and two children.

Herman Bland

Funeral services were held November 2 fo Herman Bland, 57, president of Bland Brother Circuit, Chicago, who died there the preceding day Surviving are his widow and two sons, Leonar and Harold, who will continue operation of the local four-theatre circuit.

Samuel Goldenberg

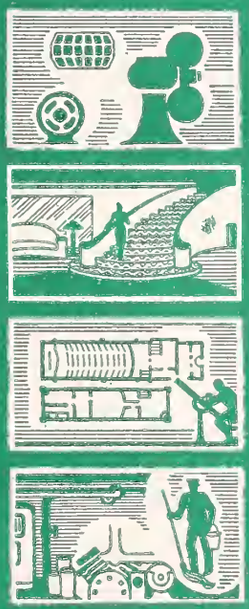
Samuel Goldenberg, 59, veteran of the Yiddish stage who also appeared in supporting roles in several films, died October 31 at Unity Hospital, Brooklyn, following a heart attack. Surviving are his wife and two daughters.

MOTION PICTURE

HERALD

Better Theatres

EQUIPMENT · FURNISHINGS · DESIGN



Fall BUYERS ... NUMBER

REVISED LISTINGS OF THEATRE MANUFACTURERS AND DEALERS

LUXURY IN LOUNGES

RECENT THEATRE LAW

CARPETING THE LOBBY

PHYSICAL OPERATION · MAINTENANCE

NOVEMBER 10, 1945

YOUR RCA THEATRE SUPPLY DEALER ANNOUNCES

INTERNATIONAL CHAIRS

NOTED FOR COMFORT AND CORRECT POSTURE PITCH

Featuring: Hingeless Seat Suspension

- STEEL-LOCKED UPHOLSTERY
- FULLY ASSEMBLED UNIT CONSTRUCTION
- CONCEALED MECHANISM
- RESILIENT CUSHIONING

See your RCA Theatre Supply Dealer for International Chairs and other theatre supplies.

RCA THEATRE EQUIPMENT

BUY WAR BONDS

RADIO CORPORATION OF AMERICA

RCA VICTOR DIVISION • CAMDEN, N. J.

76-111

Clarity and Brilliance

FEATURE ILEX PROJECTION LENSES

Through years of use in the theatres of the nation, Ilex Projection Lenses have acquired an enviable reputation for dependability. These lenses have exceptional definition and sharpness.

On all battle fronts Ilex precision optical instruments demonstrated their outstanding qualities and amazing ability to take rough and tough punishment without alteration of optical characteristics.

Pictured above is the famous Ilex f.2.5 Projection Lens. Made in a variety of focal lengths.

The experience and knowledge gained from wartime research, production and service means finer Ilex Projection Lenses. So, "Look to Ilex" for precision optical equipment.

Inquiries invited on precision optical equipment.

BUY VICTORY BONDS AND HOLD THEM

ILEX OPTICAL CO., ROCHESTER 5, NEW YORK

SHUTTERS AND LENSES — ILEX — OPTICAL INSTRUMENTS

IF IT'S AMPLIFIER . . .
THE PD-50 SERIES

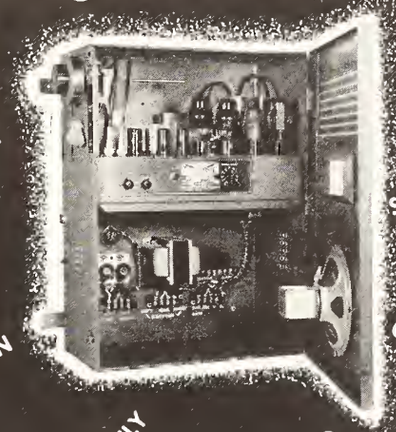
ROYAL
SOUND MASTER
MEANS THE END OF YOUR SOUND WORRIES

LICENSE UNDER U. S. PATENTS OF WESTERN ELECTRIC CO., INC.

ALL LATEST SOUND DEVELOPMENTS INCORPORATED

MAXIMUM SAFETY FACTOR

TRUE, BRILLIANT, LIFE-LIKE REPRODUCTION



PRECISION CONSTRUCTION

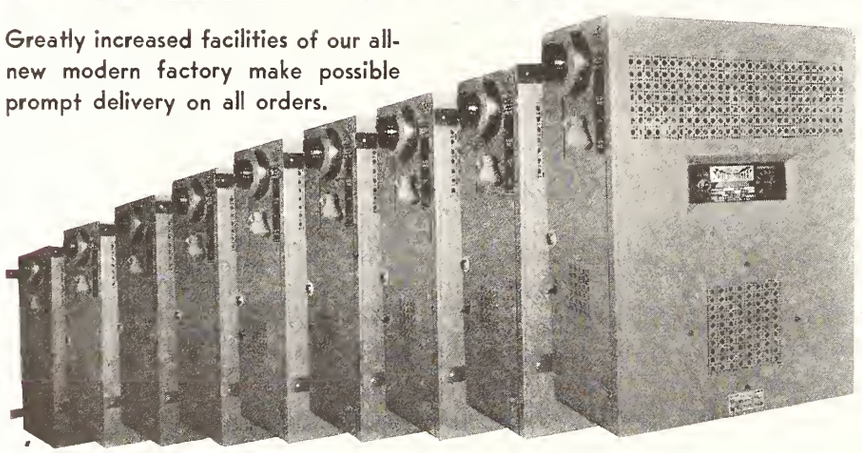
TIME TESTED QUALITY PROVEN

MODERATELY PRICED

OUTSTANDING PERFORMANCE

NOW AVAILABLE FOR PROMPT DELIVERY

Greatly increased facilities of our all-new modern factory make possible prompt delivery on all orders.



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- All Transformers and Chokes "Climatite" Treated
- "Plug-In" Type Filter Condensers
- Calibrated Step-Type Volume Control
- Wide Range Tone Control
- Exciter Lamp Balance
- Exciter Supply Voltage Control
- Amplifier Voltage Control
- All Connections from Chassis to Cabinet Plug-In Type
- Photo Electric Cell Voltage Control
- Auxiliary Volume Control
- Sound Change-Over in Photo Electric Circuit
- Built-in Booth Monitor and Monitor Amplifier
- Complete Extra Chassis Available for Stand-By Protection
- Remote Volume Control and Change-Over Available for Working Side of Number 2 Projector

MORE THAN AN AMPLIFIER . . . THE PD-50 SERIES ROYAL SOUNDMASTER IS A MIRACLE OF TROUBLE-FREE OPERATION

The outstanding performance of the PD-50 series amplifier in hundreds of theatres throughout the world, under the most severe operating conditions, is a genuine tribute to the design and engineering features that make continuous, uninterrupted, low maintenance cost operation possible.

Order Your PD-50 Royal Soundmaster Amplifier Today from Your Independent Theatre Supply Dealer or Write

THE BALLANTYNE COMPANY
1707-11 DAVENPORT STREET OMAHA, NEBRASKA

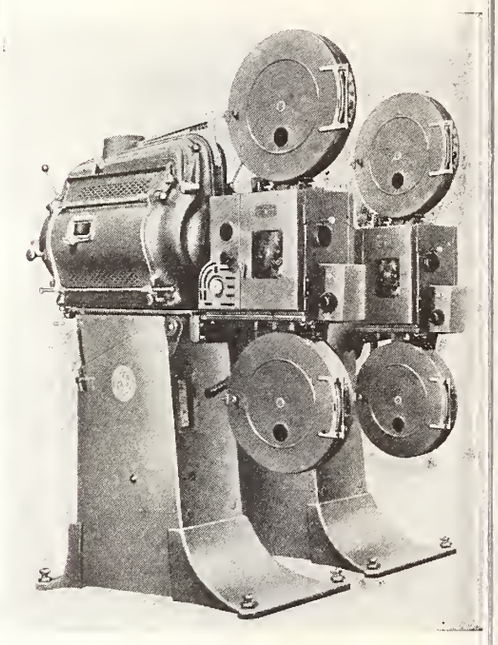
Export Department, FRAZAR & HANSEN, 301 Clay Street
San Francisco 11, California, USA
Cable Address "FRAZEN"

Said 'n' Done

STATEMENTS AND REPORTS ABOUT THEATRE EQUIPMENT MATERIALS AND SERVICES AND THOSE WHO SELL THEM

The New DeVry Standard Type Sound Projector

The DeVry Corporation's 35-mm. projection and sound equipment, a model of which was introduced at the dealer-manufacturer convention in Chicago last month, is of unified design, incorporating both sound and projection heads on a base which, while adapted to

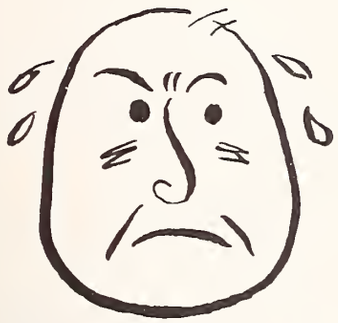


any type of arc lamp, is integrated with the heads in external lines. Other features of this "12000 Series" equipment emphasized in the manufacturer's specifications are as follows:

The projector head can be quickly removed for servicing or replacement without use of special tools. Film gate temperature is less than 150° when operating with high-intensity arc.

Filter design of the soundhead is of new DeVry design, of which the rated flutter characteristic is less than two-tenths of 1%. It is also pointed out that the filter functions as a free film flywheel, placing low degree of strain on the film.

The photocell pre-amplifier is a complete unit attached to the projector so as to allow a cable of short length between the cell and first stage. The main amplifier is designed with wiring and other electrical components easily accessible and removable for service and replacement.



THE CUSTOMER

WHO WENT FROM

ONE AIR CONDITIONED THEATER

TO ANOTHER . . .

It was a hot, sticky summer day . . . and that "Air Conditioned" sign looked mighty inviting. He went right in . . . but he came out again fast! For the theater was drafty and chilly. The air smelt stale, used, and uninviting.

He tried another theater down the street . . . and this time things were different. The air was *comfortably* cool, fresh and clear. No dampness, no drafts, no odors.

"Both air conditioned," he said thoughtfully to himself, "so where's the difference?"

Simple enough. The second theater had GOOD air conditioning. Cooling, Dehumidification, Circulation, Ventilation, Filtering—the five fundamentals of summer air conditioning—were carefully balanced by high-quality equipment correctly selected and skillfully designed with close automatic control of temperature.

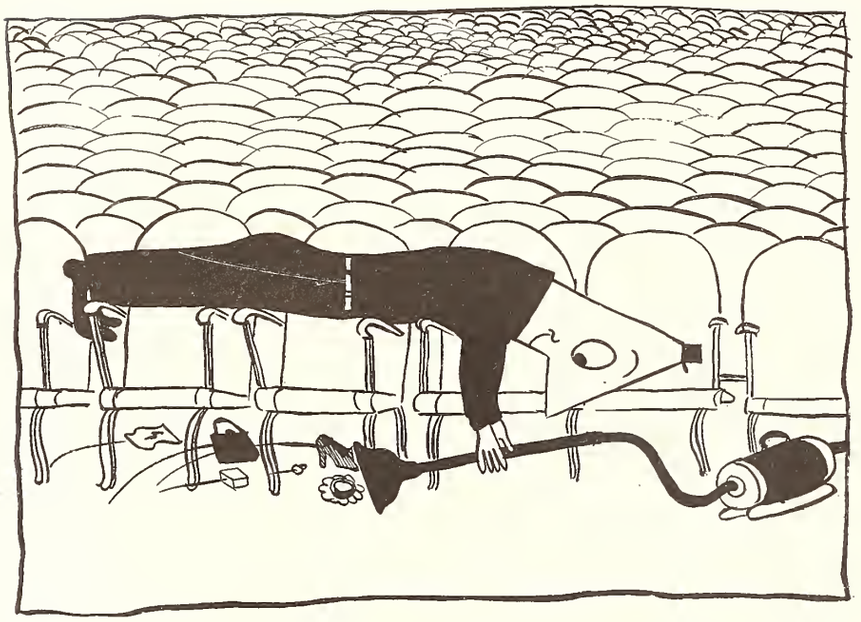
That's the kind of air conditioning that brings in the customers. The kind that costs a *little* more, and is worth a *lot* more. The G-E distributor in your city is ready to help you now with *that* kind of air conditioning. Learn more about it *now*.

BUY . . . and hold . . . VICTORY BONDS

General Electric Company, Air Conditioning Department, Section 56011, Bloomfield, New Jersey.

GENERAL ELECTRIC

Air Conditioning



Sound Equipment Needs Attention, too!

YOU keep your floors and theatre seats clean and in good repair—you should take just as good care of your sound and projection equipment. A breakdown could mean serious loss of business. Trouble is prevented when you contract for RCA Service — a periodic checkup that maintains old equipment at peak performance and keeps new equipment in top condition.

RCA offers you a continuing service that means getting the most from your equipment. The Service Company provides the same engineering skill for its theatre program that goes into the development and manufacture of RCA theatre, radio, television and other electronic products. The RCA Service and Replacement Parts Contract is your assurance against expensive overhauling and costly replacements—and at a cost equivalent to only a few admissions a day. For further details write: Box 70-183 J, RCA Service Company, Inc., Camden, N. J.

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Seven Benefits That Spell Service

Scheduled Checkups
Emergency Service
Regular Maintenance
Valuable Technical Data
Insures Peak Performance
Complete Parts Replacements
Emergency Sound Systems

RCA

RCA SERVICE COMPANY, INC.

A Radio Corporation of America Subsidiary

Fabrics for
THEATRE DRAPES
STAGE CURTAINS
WALL COVERINGS
LOBBIES

THE CHOICE OF LEADING THEATRE ARCHITECTS AND DECORATORS

"The House of Service"

MAHARAM FABRIC CORPORATION

130 WEST 46th STREET, NEW YORK CITY
● Chicago ● St. Louis ● Los Angeles

J. I. MATHER *has returned to the Alte Service Corporation as manager of the De troit branch upon his release from the U. S Navy, according to Fred Dickely, Detroit dis trict manager. He was a theatre sound tech nician with Electrical Research Products an Altec for several years until commissione Lieutenant Commander in the Navy in 194 and assigned to the Underwater Sound Lab oratory at New London, Conn.*

•

Booklet on Projection Lamps

A new 20-page catalog devoted to specia lamps, including projection and sound lamps has been published by the Lamp Division o the Westinghouse Electric Corporation Bloomfield, N. J. Printed in two colors an liberally illustrated, the booklet assigns fiv pages to motion picture projection and soun recording and reproduction lamps, while th remaining subjects, which concern photogra phy in general, include data on lamps suite to motion picture production and spotligh lamps.

Projection lamps range from 100- to 100(watt; besides illustrating these, the bookle contains selection information in chart form Sound lamps are similarly dealt with.

•

GEORGE R. GROENDYKE *has been appointe assistant to F. Donald Wehn, Chicago div sion sales manager for the Lees-Cochran Company, Inc., Bridgeport, Pa., manufa turers of carpeting.*

•

Named RCA Distributor

Cine Supply Company, new St. Louis com pany formed to distribute theatre supplie with Lou Walters as president, has been ap pointed RCA distributor in that territory. Th company, which is located at 3310 Oliv Street, is affiliated with the Chicago Theatr Supply Company, headed by David Dewe Mr. Dewey is vice-president and treasurer o the St. Louis firm.

Mr. Walters has been in show busine since boyhood, beginning with a tent show a the age of 13. He later was a projectionist helper, then began his career in the equipmer field with Sam Lears' Theatre Supply hou in St. Louis. From 1926 and until the la few years he was with National Theatre Sup ply, latterly as manager of the Clevelan branch.

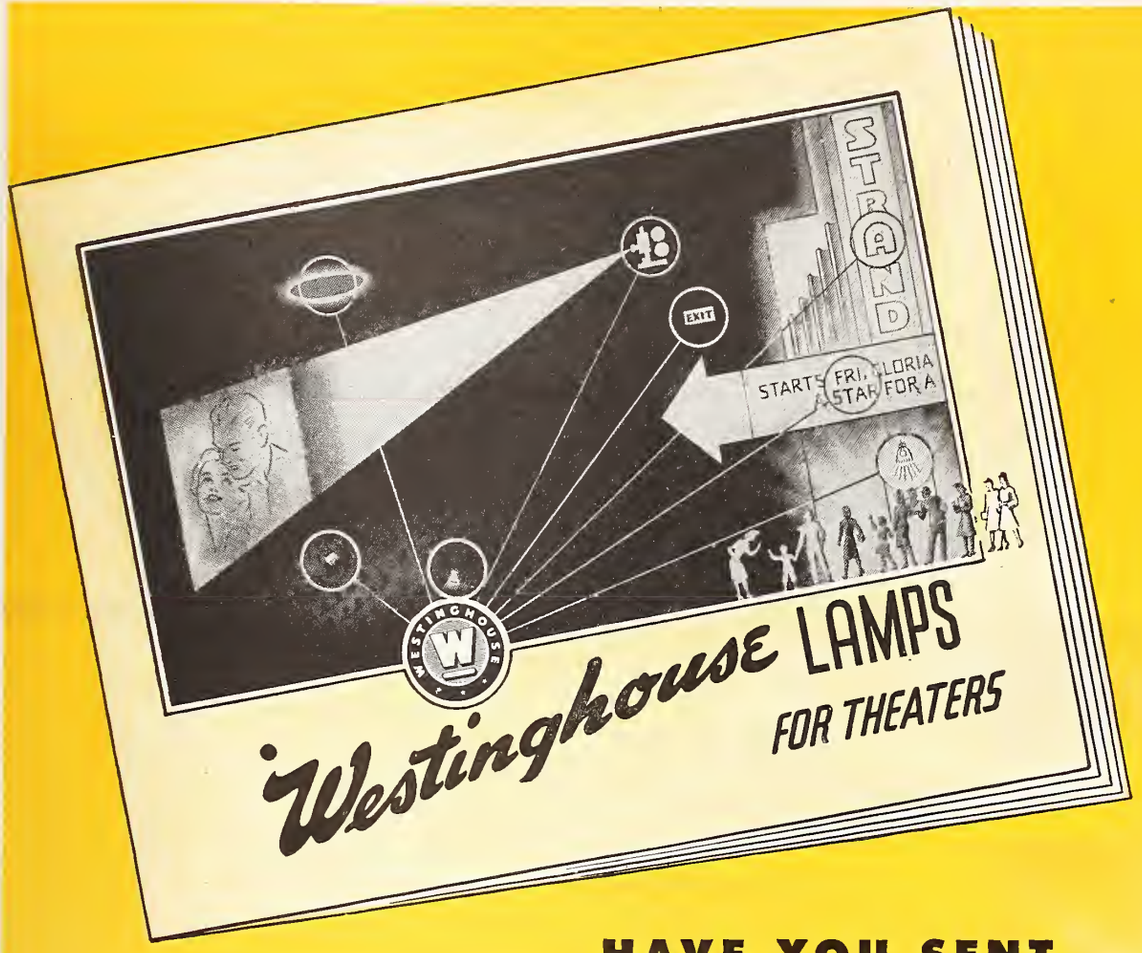
•

New managers of contract departmen handling theatre business, recently announce by the Bigelow-Sanford Carpet Compan New York, are JOSEPH J. COLAHAN, *wh will be in charge of the Central Divisio from Chicago; and* PETER J. JOHNSON, *wh will have the Eastern Division, directed fro New York.*

•

New Size for Plastic Letters

Molds for plastic changeable letters 1 inches high have been ordered by Wagn Sign Service, Inc., Chicago, according t Erwin Wagner, president. Heretofore Wag ner plastic letters have been available only i the 4-inch and 10-inch sizes. Like the latte the larger letter will be made in translucen red, green, blue, amber, and in opaque blac



HAVE YOU SENT FOR THIS BOOK ON

Better Lighting—Better Box Office

You'll find this attractive 32 page booklet full of the very information on modern LIGHTING which you will need for *your* theater. Hundreds of theater owners and managers are writing in to us to request their copies of this brand new, 2-color book. It contains 26 pages of beautiful theater drawings which show you *how* and *where* good lighting can play an outstanding part in attracting and keeping customers for your theater. It gives complete lists of all the various types and sizes of fluorescent, slimlines, circlines and incandescent lamps which exhibitors require for today's competition. Whether you're planning to modernize or to build a new theater, you'll want this helpful Westinghouse-planned reference-and-work book. Just fill in the coupon and mail it today.

Westinghouse presents John Charles Thomas, Sunday 2:30 PM E.S.T.—NBC. Tune in Ted Malone, Monday through Friday, 11:45 AM E.S.T.—ABC.

Westinghouse Lamps

FREE FREE FREE

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Gentlemen:
Please mail me without charge the new, free, illustrated 2-color book "Westinghouse Lamps for Theaters".

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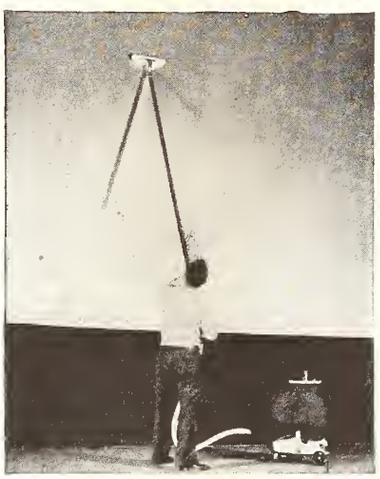
Designed and Built Especially For Cleaning Theatres

The ample power and specially engineered tools of the Super Theatre Cleaner enable the operator, however unskilled, to clean EVERY part of a modern theatre, including lamp house, from the floor to any point 35 feet up.

Dust and dirt are the two great destroyers of profit and popularity in the theatre business. "Dimmed by dust," your pictures are foggy, sound effects are muffled, the most beautifully furnished lobby looks shabby.



• The same cleaner and the same man cleans the floor and cleans the screen.

It Cleans Everything

The Super Theatre Cleaner is equipped with 50 feet of long-wearing rubber covered cord which permits the operator to clean over a radius of 100 feet from any wall outlet or light socket. The floor tool goes easily under anything as little as 3½ inches high. The Hi-up Tube is 10 feet long. Two or three of them can be fitted together, giving operator an effective cleaning range 15, 25, or 35 feet up plus his reach. This cleans screen, drapes, walls, box fronts—all high places. Powerful motor of The Super makes cleaning 100% effective even at such long distances from the cleaner. Special tools are provided for screen cleaning, sound holes, floor surfaces of all kinds, upholstered furniture, statuary and ornamental objects, walls, etc.

Easy to Use

The Super is light—anybody can easily carry it about. It follows operator readily when pulled along. Hi-up Tube weighs only 53 ounces. All tools are light—made of modern light-weight metals of great strength. Screen brush is goat's hair, renews and prolongs life of screen, enhances clarity of picture and sound.

It Saves Money

A Super Theatre Cleaner pays back its cost over and over again in labor-saving and lengthened life of all the things it cleans. A steady decrease in operating overhead always follows purchase of a Super.

Not a "Domestic"

Do not confuse the Super with the conventional residence type of suction cleaner. The Super is a heavy-duty cleaner, engineered and tooled for theatre cleaning. Weaker cleaners do not and can not clean thoroughly nor can they stand the strain of the heavy work necessary if a theatre is to be truly cleaned.

Thousands of Super Theatre Cleaners are in use—many of them after years and years of service. When needed replacement parts are always available. Upkeep cost is practically nil even after years of use. Every Super is fully guaranteed.

Ask Your Wholesaler or Write

National Super Service Company, Inc.

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Support the VICTORY Bond Drive

UNDIVIDED RESPONSIBILITY WON THE WAR

¶ The F & Y Building Service has pleased its many clients because it assumed "Undivided Responsibility" for the success of their Theatre Building Programs.

¶ The F & Y Building Service "Undivided Responsibility" plan offers you thoroughly experienced Registered Theatre Architects and Engineers who *know how* to get *maximum results* for *minimum budgets.*

THE F & Y BUILDING SERVICE

328 East Town St. Columbus 15, Ohio

"The Buildings We Build Build Our Business"

Named Seat Firm Executive

The American Seating Company has appointed W. E. Backus advertising and sales promotion manager, according to James M. Ver Meulen, general sales manager. Before joining American Seating, Mr. Backus was an advertising and sales promotion executive in the paint field for sixteen years, and lately with the Philip Carey Manufacturing Company, Cincinnati. He was educated in Pittsburgh.

W. E. BACKUS

American Seating also has announced a change of address of its Detroit office, to 306 McKerchie Building, 2631 Woodward Avenue, and appointment of Larry C. Becker as manager there.

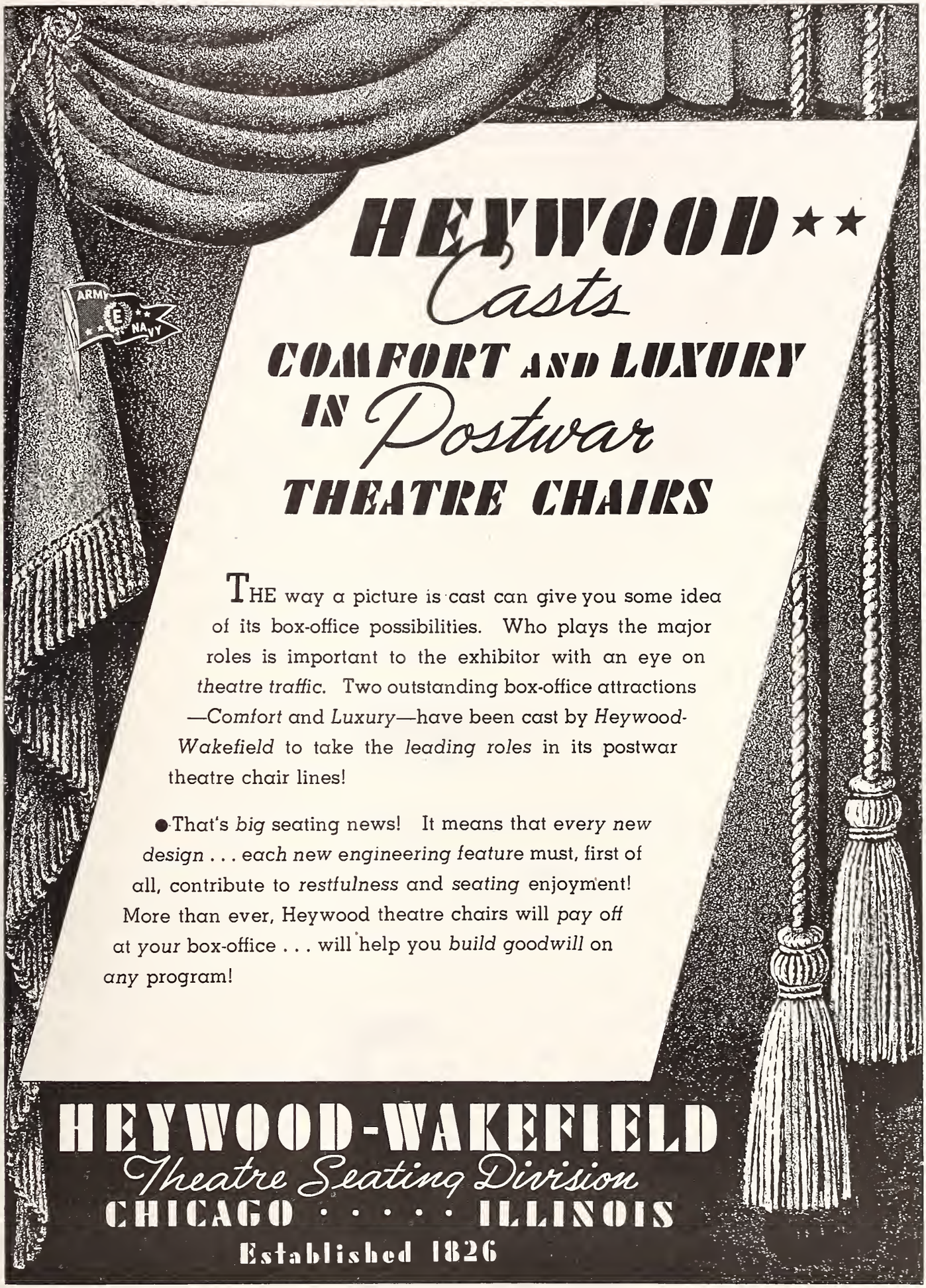
●

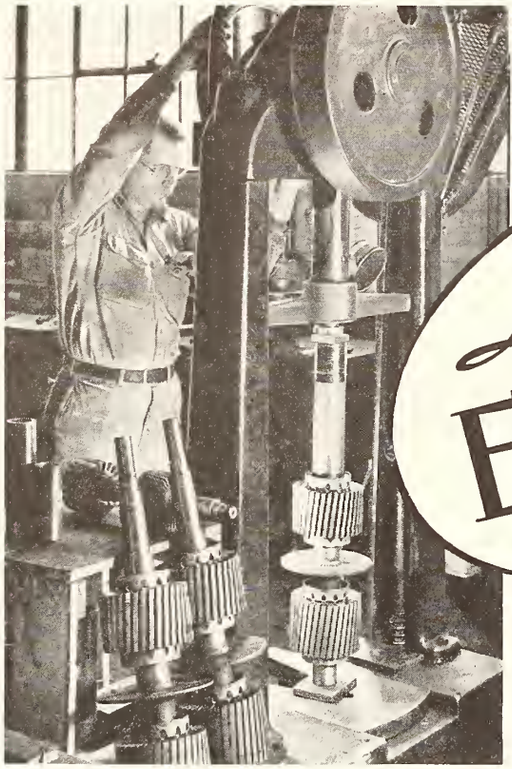
Now Marketing Horn System

The new speaker system introduced this month by the Altec Lansing Corporation of Hollywood, is being marketed under the trade name of "Voice of the Theatre" and according to A. A. Ward, vice-president, sufficient quantity has been produced to make these systems immediately available to theatres.

This production was the result, it is stated, of 24-hour reconversion of the loudspeaker department. Continued manufacture of radar components, however, has allowed only partial reconversion of the amplifier department.

Presentation of Army-Navy "E" Award for excellence of production of war goods, to the Weber Machine Corporation, Rochester, N. Y., manufacturers of sound and projection equipment. During the war the Weber company made ordnance gauges, aircraft parts, optical instruments and machine guns. The plant has since been completely converted to the production of the company's new theatre sound projector and regular 16-mm. apparatus. Shown receiving the award is Carl M. Weber, Sr., president, with Lt. Col. Ronald C. Hands (left) making the presentation.

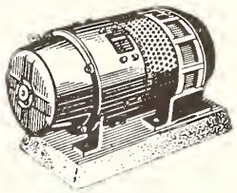

HEYWOOD ★★
Casts
COMFORT AND LUXURY
IN Postwar
THEATRE CHAIRS
ARMY E NAVY
THE way a picture is cast can give you some idea of its box-office possibilities. Who plays the major roles is important to the exhibitor with an eye on *theatre traffic.* Two outstanding box-office attractions —*Comfort* and *Luxury*—have been cast by *Heywood-Wakefield* to take the *leading roles* in its postwar theatre chair lines!
● That's *big* seating news! It means that *every new design . . . each new engineering feature* must, first of all, contribute to *restfulness* and *seating* enjoyment! More than ever, Heywood theatre chairs will *pay off* at *your* box-office . . . will help you *build goodwill* on *any* program!
HEYWOOD-WAKEFIELD
Theatre Seating Division
CHICAGO · · · · · ILLINOIS
Established 1826



Lesson EIGHT

in the construction of the TransVerteR

The Transverter



Manufactured exclusively by HERTNER

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ONE of the first essentials in motor generator construction is precision assembly of moving parts.

In the Transverter the armature core is designed and produced expressly for each type and size of Transverter.

Precision-made materials plus precision methods of assembly.

Ask for our booklet on "Important Facts about the Transverter" . . . the leading motor generator in the motion picture field.

For further details, consult NATIONAL THEATRE SUPPLY — Division of National • Simplex • Bludworth, Inc.

IN CANADA, GENERAL THEATRE SUPPLY CO.

THE HERTNER ELECTRIC COMPANY

12690 Elmwood Avenue Cleveland 11, Ohio, U. S. A.

A GENERAL PRECISION EQUIPMENT CORPORATION SUBSIDIARY

Be glad you're here to BUY VICTORY BONDS!

WIRE REELS

● 5/8" steel bushings insure perfect balance and true running — permanent welds throughout.

● NEUMADE PRODUCTS boasts a record of 28 years of continuous, recognized leadership in booth equipment — dependable, efficient products and service.

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All Prewar Mats Available

All of its principal prewar types of floor matting are now available for immediate shipment, it is announced by the American Mat Corporation, Toledo. These mats were largely out of production during the war. Again in production now are "Ezy-Rug" colored rubber link matting, "Neo-Cord" counter-tred matting, and "American" counter-tred type of matting.

"Ameritred" solid plastic friction matting, and "Ameriflex" flexible hardwood link matting, which have been manufactured throughout the war, will continue to be produced, it is stated.

Other types of matting back in the line include Utility cross-corrugated matting, safety stair treds and runners, herringbone tire fabric matting, and "Air-Tred" sponge rubber, perforated corrugated and link-type fabric matting, semi-perforated name mats; also switchboard, wood slat, pyramid and steel matting. New literature on the complete line has been recently issued.

Theatre Projects

RECENT REPORTS OF THEATRES PLANNED

KETCHIKAN, ALASKA: J. R. Heckman & Company; 800; $65,000.

LOS ANGELES, CALIF.: Principal Theatres-Fox West Coast Corporation; 1,200.

METROPOLIS, ILL.: Robert C. Cluster; 500.

WEBB CITY, KANS.: Glen W. Dickinson; 500.

NEW ALBANY, MISS.: Flexer-Haberfield; 720; $65,000.

AULANDER, N. C.: L. L. Overton.

AYDEN, N. C.: Charles E. Meyers.

BREVARD, N. C.: Fin Davis.

ELIZABETH CITY, N. C.: D. M. Low, W. T. Love and W. C. Dawson.

FOUNTAIN, N. C.: R. O. Tarkington.

LIBERTY, N. C.: Mrs. Runa E. Curtis.

MARION, N. C.: Fin Davis.

MORGANTON, N. C.: Fin Davis.

PLYMOUTH, N. C.: Shep Brinkley.

SALEMBURG, N. C.: Dick Royster.

STATESVILLE, N. C.: A. F. Sams Jr., president of Theatre Owners Association of North and South Carolina; 800 seats.

HAMILTON, N. J.: David Supowtiz, architect.

LANDSVILLE, N. J.: Jim Ferrera.

ASHTABULA, OHIO: Shea Theatre Corporation; 1,500; $250,000; Michael J. DeAngelis, architect.

CINCINNATI, OHIO: Valley Amusement Company; 1,200; $200,000.

CINCINNATI, OHIO: Robert Tusch, William Shafter and Harry E. Shafer; 8-car drive in theatre.

CLEVELAND, OHIO: George Rudolph & Associates, architects; 2,000.

COLUMBUS, OHIO: Livingston Enterprises, Inc.; 1,000; $125,000.

READING, OHIO: Pela Theatres Company; 700.

PORTLAND, ORE.: Harry Johnson; 750.

PORTLAND, ORE.: Ted R. Gamble Enterprises; 1,000; $500,000.

SPRINGFIELD, ORE.: E. A. Dodson and Roy Carpenter; 600; $30,000; J. W. DeYoung, architect.

PHILADELPHIA, PA.: Stanley H. Woods.

DARLINGTON, S. C.: Darlington Theatres Corporation.

MYRTLE BEACH, S. C.: F. L. Taylor and H. W. Tallevas; $100,000.

MEMPHIS, TENN.: Malco Theatres, Inc.; 1,400; $200,000; Raymond B. Spencer, architect.

MEMPHIS, TENN.: L. Hall Jones and John Goodwin; 1,000; $100,000. Earl O. Mills, St. Louis, architect.

NASHVILLE, TENN.: Crescent Amusement Company.

NASHVILLE, TENN.: Loew's Theatres, Inc.

EMPORIA, VA.: Pitts-Roth Theatre Circuit; 1,000; John & Drew Eberson, architects.

SUFFOLK, VA.: Pitts-Roth Theatre Circuit; John & Drew Eberson, architects.

What popcorn machine is going to have EVERYTHING?

EASE OF OPERATION

ECONOMY
Pops Corn Cheaper

SAFETY
Better Thermostatic Control

EASY TO HOUSEKEEP

FOOL-PROOF

CUSTOM-BUILT TO YOUR LOBBY

MORE EYE APPEAL
Stops the Passing Dollars

LONG LIFE

GREATER CAPACITY
Pops Corn Faster

AUTO-GO THERMOSTATIC CONTROL
Pops Corn Better

DEPENDABILITY

2, 2, 2 TO BE ANNOUNCED LATER

MANLEY MACHINES *of course!*

Manley Machines will be best again — and as they always have been — tops for all showmen. The new MLT-46 (Manley Lifetime Model) will have scores of new features.

10,895 questionnaires were sent to Manley Popcorn Machine owners and operators, asking for suggestions and ideas. Thousands of replies were received. Engineers and designers studied each and every reply. These excellent suggestions are embodied in the world's finest Popcorn Machine — the new Manley Lifetime, MLT-46.

Among the New Features Will Be:

NEW Seas-O-Matic seasoning ejector. The right amount of seasoning for every kettle of popcorn. No muss, no fuss; NEW extra seasoning storage for transfer to the Seas-O-Matic well with no possibility of muss or spilling; NEW Salt-O-Meter that automatically dispenses the right amount of salt in every measure of popcorn; NEW automatic thermostat control for regulating the kettle temperature; NEW Auto-Go thermostatic control with pilot light shows when kettle has reached the exact temperature for perfect popping; NEW greater kettle capacity where greater kettle capacity is needed; NEW plate glass display cabinet; NEW electric welded, all aluminum frame, solid as a skyscraper, strong enough to hold two tons, but light enough for a child to move.

More popped corn storage and packaged popcorn storage. Easier to clean mechanism. Grease-proof insulation. Easier to housekeep. Fool-proof. Better illumination. Flood lighted interior. Greater old maid storage. More eye appeal.

And that's not all! Standard front and side panels of porcelain and rear of stainless steel. Or, custom-built in beautiful bleached wood, Philippine mahogany or walnut veneers bonded on steel to match or harmonize with any interior setting. Our Engineering Department is at your service for remodeling for Candy Department layout or confection cabinet specifications. Our expert merchandisers will systematize your Popcorn and Confection Department to insure that you are receiving the greatest possible sales and profits.

After January 1, our Supply Department, as a result of several new processing plants, will be in a position to furnish all supplies on an inventory basis.

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Manley, Inc.

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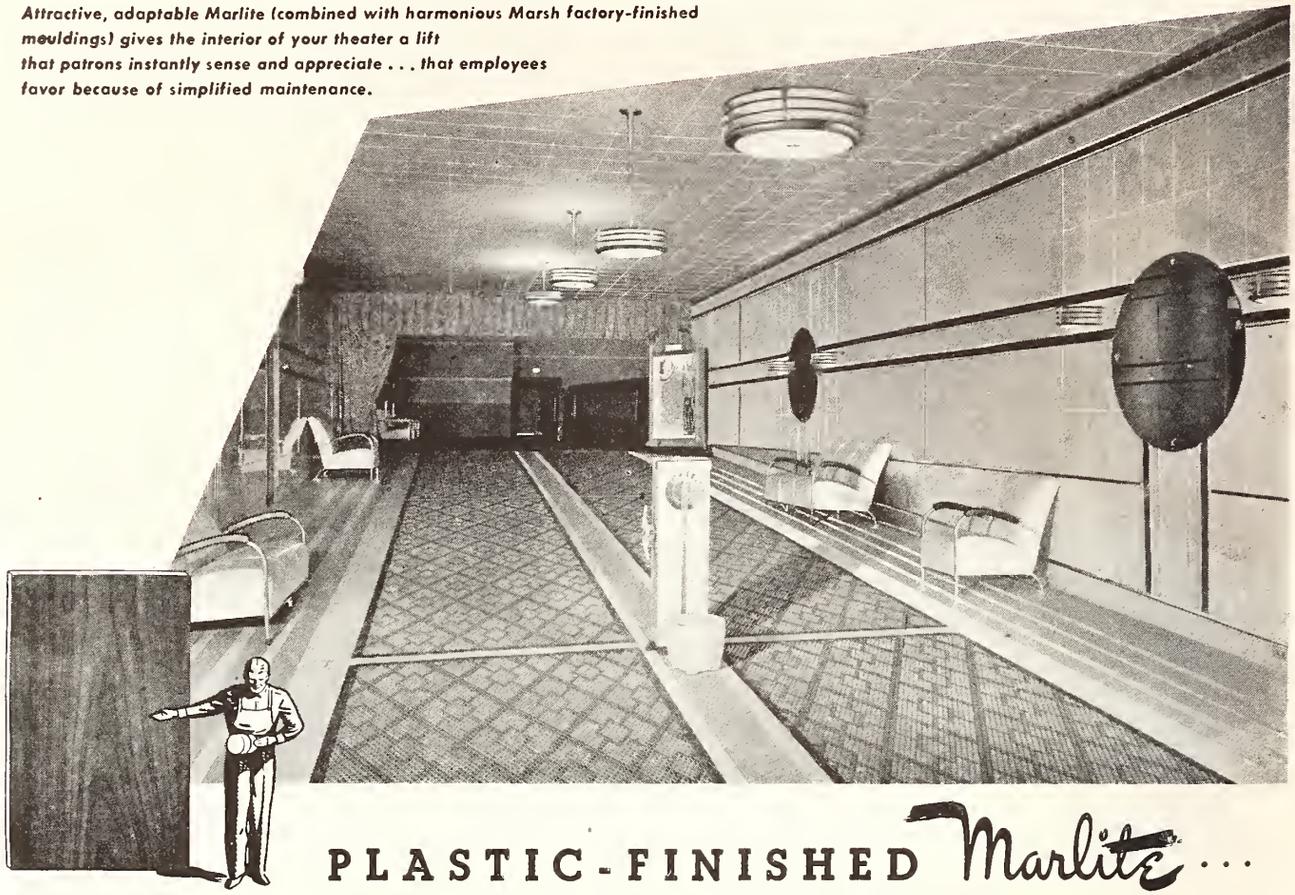
Attractive, adaptable Marlite (combined with harmonious Marsh factory-finished mouldings) gives the interior of your theater a lift that patrons instantly sense and appreciate . . . that employees favor because of simplified maintenance.

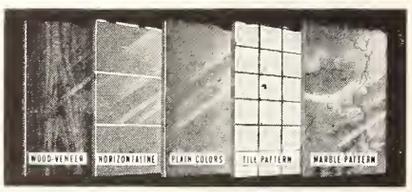


PLASTIC-FINISHED Marlite . . .

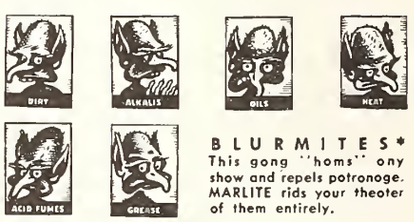
A Star that Welcomes the Toughest "Parts"

Depend on Marlite wall and ceiling paneling to carry off top performance honors every time. In the foyer, powder-room or lavatory . . . areas subject to hard and continuous public wear, plastic-finished Marlite surpasses in actual performance the brilliant promise of its "premier."

Directly responsible for this superior performance is the exclusive formula behind Marlite's pioneer high-heat-bake finish. And *that* means easily-cleaned, long-lasting interiors . . . attractive walls and ceilings that never require expensive, business-interrupting redecorating. Managers and owners of leading theaters (names on request) know that versatile Marlite wins approval of patrons and employees whenever it's installed. So, make Marlite a must on your plans for either modernization or new theater construction! It's a "sure-hit" in theaters, large or small, where public usage demands the last word in walls.



Large, wall-size panels are easily installed and maderate in price; available in a wide range af colars and patterns ta meet all decarative trends.



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**Blurmites—destructive agents harmful to the finish of many interior wall, ceiling, and counter surfaces.*

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PLASTIC-FINISHED WALL PANELS • FOR CREATING BEAUTIFUL INTERIORS

Better Theatres

GEORGE SCHUTZ, Editor

Building Pace Depends on Stockpiles and Price Levels

THEATRE AND other construction is still threatened with a slow-down because of lack of a few building materials, but the major problem will be one of local shortages which may take some time to straighten out. This is the appraisal of the situation offered by John L. Haynes, chief of the Commerce Department's new construction division. Only a few materials are now in such tight supply as conceived to interfere with construction this fall and winter, Haynes said. Among these are lumber and brick.

If these basic materials are not more abundant by spring, he warned, new construction will be faced with costly delays, or builders may have to continue the use of techniques and substitute materials forced upon them during the war.

Increases authorized by the OPA in prices for brick are expected to stimulate production. Labor shortages in this industry are an important factor, however, and the 1946 brick supply may be as much as 30% short of demand unless sufficient labor can be secured to step up production.

MAY FIX PRICES LOCALLY

To speed the pricing of some essential building materials in localities where construction is about to be resumed, OPA regional administrators may authorize district directors to establish uniform dollar-and-cent community-wide ceiling prices of these goods. In an action, effective November 5, OPA authorized regional administrators to re-delegate to district directors the job of fixing community ceilings on selected building materials.

The figure for the increase in building costs widely used today is 40%, but the fluid character of conditions since the end of the war makes it difficult to pin this down. Actual prices of materials and average wage levels, as far as they have been compiled, indicate that the increase may be substantially less. Up to March 1945, according to Dodge Reports, the cost of commercial building had increased 21% over 1939 (residential building 31%). Between 1939 and the end of 1944, building trades wages went up 20%, while the prices of basic materials had increased only 7%. In the same period the cost of equipment in the building contract, such as heating, plumbing, etc., increased 13%. These figures would seem to indicate that the overall cost of theatre building may well be less, actually, than a quick glance at the situation leads one to believe.

Industry Engineers To Study Carpeting

"The Society of Motion Picture Engineers, an organization of forward-looking technical men employed in the motion picture industry, has embarked on a study of the entire subject of the uses and specifications of theatre carpets," announces a press release issued under the imprint of the SMPE. It appears to address people outside the theatre business, but it should be of interest to theatre people also. Not that we have understood the carpeting of theatres to be so badly handled that it required such profound attention; but it does represent some authoritative acknowledgment of the fact that the common affairs of theatre operation are likely to be technical matters.

It isn't true, as this announcement declares, that "motion picture theatres are the largest single consumers of carpet," but it is true enough that "carpets play an essential part in the theatre." It is pointed out that carpeting forms an "important element of the decorative scheme," providing "an appearance of luxury and of comfort underfoot, all desirable elements in entertainment." Further, carpeting has "important acoustic properties in the auditorium, silencing footsteps, absorbing sound.

GROUP OF VARIED MINDS

Those observations, strangely enough, don't come from carpet men, if the announcement fairly represents the committee of the society which will conduct these studies. In the group, which is the subcommittee concerned with theatre engineering, construction and operation headed by Henry Anderson, insurance manager of Paramount Pictures, are an electronic engineer, a lighting engineer, a psychologist, an architect, a state law enforcement officer, and other people of assorted special interests. The members include John Sefing and Ben Schlanger, familiar names to BETTER THEATRES readers. Others are F. E. Carlson, James Frank, J. J. Hopkins, C. F. Horsman, Earl Morin, Dr. T. T. Goldsmith, Dr. Walter B. Cutter, Herbert Barnett and Walter L. Fleischer.

It is the intention of the committee to arrive at standards which can be followed generally in the theatre field. "The architect," says the announcement, "is of course to be brought into the picture. Specifications will be prepared which the architect may properly incorporate in his design and require the contractor to

Charles C. Burton is familiar as a theatre designer to most readers of Better Theatres. Prior to the war, his suggestions for the architectural treatment, decoration and furnishing of theatres formed a regular feature of these pages. Registered architect and engineer, he has served in both capacities in the planning and remodeling of scores of motion picture playhouses. Now we are happy to be able to announce that Mr. Burton is to resume as a regular contributor. His brilliant drawing board will be at the service of our readers beginning with the January issue of Better Theatres.

meet. Instead of carpets being an afterthought, they will be prepared for and planned while the theatre is still on the drawing board." Precisely what our John Sefing has been shooting at this long time, with respect to carpeting and many other items.

Indeed, this SMPE group plans to interest itself similarly in other practical aspects of physical theatre operation. Mr. Anderson indicates the program, and the reasons therefor, in adjoining columns. If carried out in the spirit in which, apparently, it has been planned, it should give information on which can be based better practices in matters about which we have only been guessing.

Paragraphs

Daylight type fluorescent lamps that will provide illumination nearer than ever to the quality of daylight are on the way, according to Westinghouse engineers. They refer to them as "4500 degree white," whatever that means. The effect is explained as being about midway in color quality—also light output—between the present standard white and daylight fluorescent. Both of the latter, incidentally, will continue to be available.

•

The seating fabric market continues to darken prospects for early production of theatre seating in sufficient quantities to approach the hugh demand. But lack of fabrics is not the only bottleneck. Information that we have from manufacturers indicates that at least in some quarters, reconversion of their own plants is not proceeding as rapidly as expected. Nor is all the available metal flowing in their direction. One leading manufacturer reports that production will be so limited for other reasons than fabrics that they will have no fabric problem for six or eight months. By that time there may be no fabric problem, let's hope. Substitutes? We can find no one of real authority who looks for any—at any rate substitutes for the good fabrics used in seating.

•

New York City, one of our strictest communities in matters of fire hazards, has liberalized its restrictions on smoking in theatres. Now smoking is permitted in the raised portions of statium type auditoriums, and in one-third of the seating area of one-floor houses provided any inflammable material on the floor is flame-proofed (normally only aisles in the case of screen theatres) and that metal receptacles are available for ashes and butts. . . . With almost everybody over eighteen in the grips of the tobacco habit—it was recently reported that smoking has increased 50% since before the war—smoking may well have more and more direct bearing on the planning of theatres generally, suggesting segregation of smokers from non-smokers, and demanding added defenses against fire. —*G. S.*

PUTTING THE ENGINEER TO WORK FOR BETTER THEATRE OPERATION

By HENRY ANDERSON
Chairman, Theatre Engineering Subcommittee
Society of Motion Picture Engineers

THE RECENT announcement that a committee of the Society of Motion Picture Engineers was going to inquire into practices followed in the carpeting of theatres has occasioned some surprise. Why carpeting? Isn't such a non-technical matter outside the interests of an organization like the SMPE?

The answer, of course, is that the carpeting of theatres is not non-technical. There is little about the physical character of a motion picture theatre that is. And these very technicalities enter directly, and often critically, into the dollars-and-cents affairs of theatre operation.

It may be pointed out with a good deal of truth that the industry's representative engineering organization has not looked very interestedly in the direction of the theatre in the past. A notable exception is projection, in which field the Practical Projection Committee labored effectively for many years. Conditions in an earlier period of our industry, however, apparently tended to emphasize the studio and laboratory as the more immediate concern of our engineers.

But before the war a Theatre Engineering Committee was formed, under the chairmanship of Dr. Alfred N. Goldsmith; and more recently the work of this group has been distributed among several sub-committees, including that of Engineering, Construction and Operation, of which I am chairman. It is this sub-committee which has taken carpeting as the subject of its first venture in the so-called "practical" affairs of the theatre business.

Now why carpeting? Tough as well as beautiful our present-day carpeting certainly is, yet these fabrics do not necessarily represent ultimate perfection. In fact, the Association of Carpet Manufacturers has an active research committee of its own. And manufacturers themselves have been discouraged to see that much of their effort to improve their product is nullified by bad methods of installation and maintenance.

Theatre operation today presents many highly technical problems that have not been fully explored. The aisle light, for example, is nothing short of atrocious as a piece of engineering design. It illuminates only the wrong places.

Studies have been made of the problems of general theatre illumination, but they have never been carried out to really applicable conclusions. In the very publication in which these remarks appear, the safety and convenience of conventional seating plans have been questioned.

And remember that we are controlled, in arranging the physical conditions under which we must operate our theatres, by city and state codes. How can we go to the authorities, to defend ourselves against absurd and often costly requirements, if we can't demonstrate that those requirements are not supported by actual facts? The influence of health and safety codes upon our business is becoming greater and greater. The theatre business must have standards, it must have technical facts that it can offer the authorities to ward off unreasonable regulation.

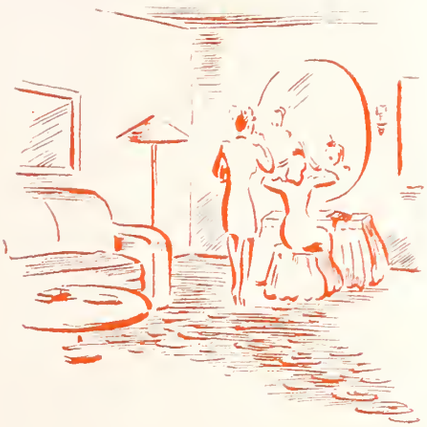
This urgent matter of regulation by codes represents one of the objectives of this SMPE theatre subcommittee. We are going to develop data which we can take to the authorities—on seating plans, illumination, stage curtains, skylights, exits, etc.—and talk turkey.

We are also going to investigate the new methods that are brought out for theatre construction and operation, processes and inventions which will gradually appear as industry gets fully into the swing of peacetime operation.

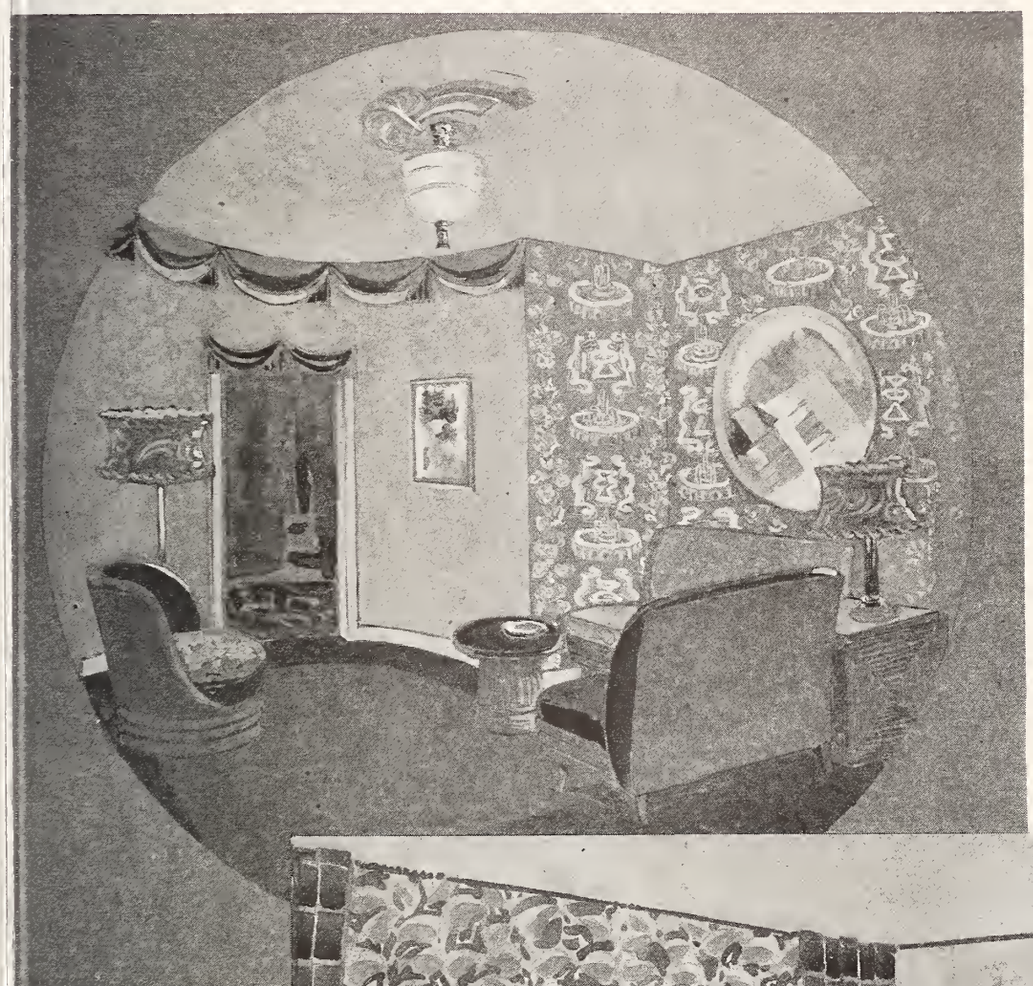
Carpeting is a starter. We are going to find out definitely, if possible, if what we have been doing, or if what has been recommended, with respect to types of weave, of installation, etc., is really good or bad. We will stoop to study the lowly carpet tack, to see what makes it tick. We will trouble ourselves with the covering of stairs. What we want to determine in any case is what will serve best, at least cost.

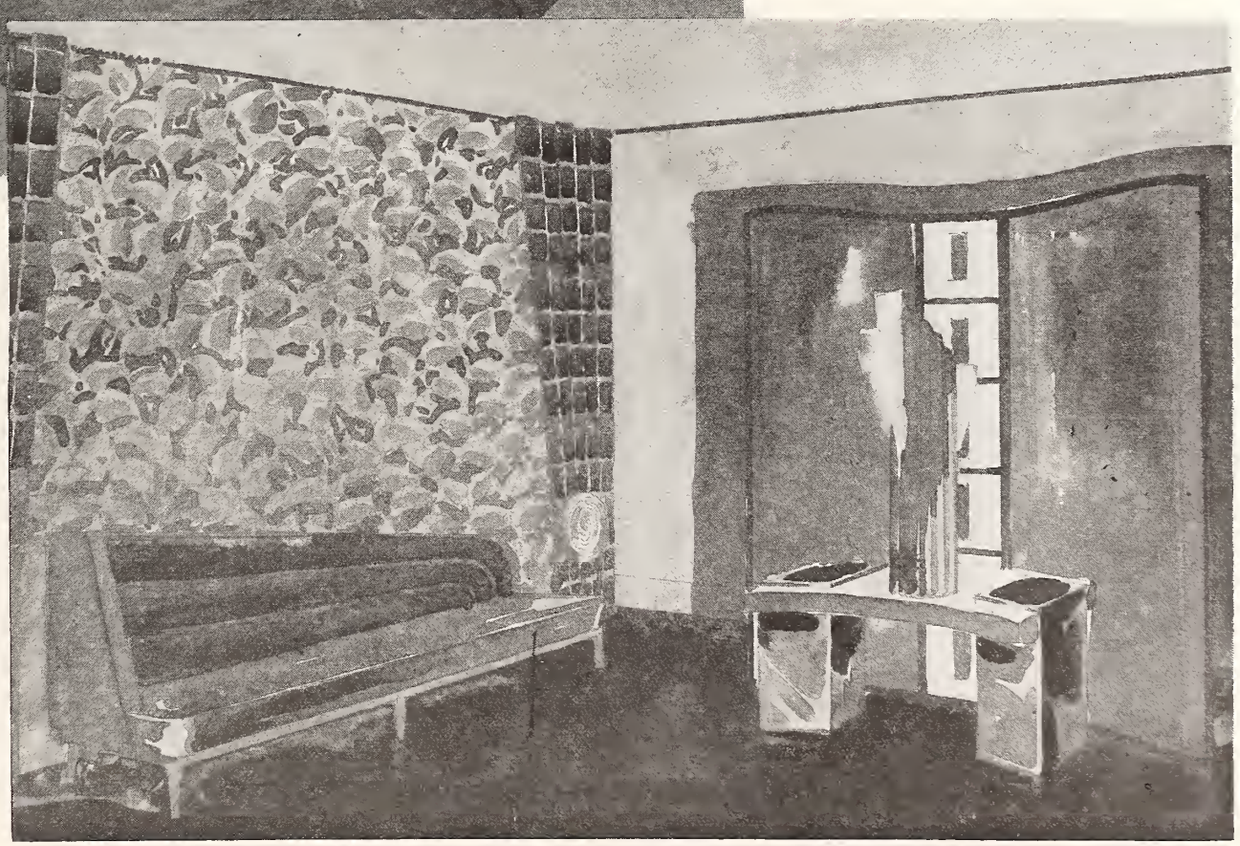
That, in this technical age, is a proper use of our engineers.

LOUNGE LUXURY FOR THE LADIES!

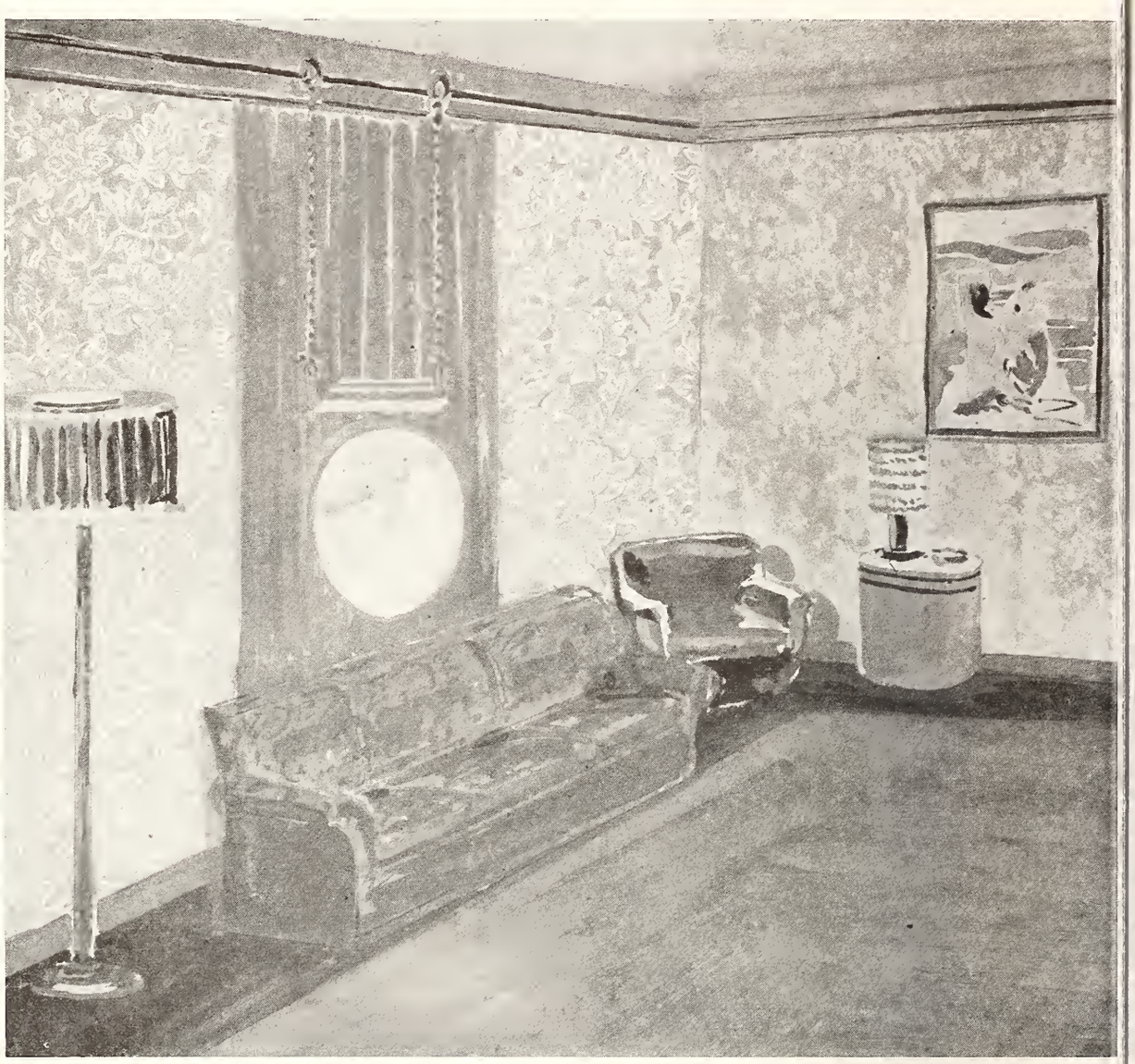


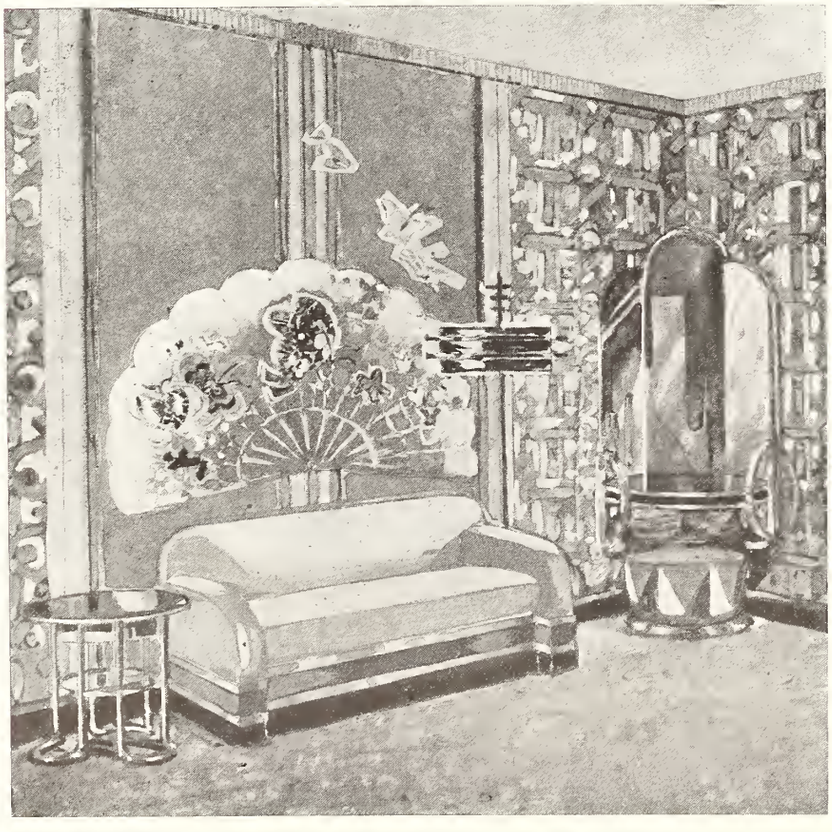
■ The importance of appealing to the feminine population of a drawing area is hardly something that needs to be pointed out to the experienced showman. And probably no single area of the theatre has the power of a lounge to please or repel women patrons. No matter how severely, matter-of-fact modern we may go elsewhere — how "functional" we ought to be about the auditorium— the women's lounge remains a place for the arts of sheer decoration. Here are some studies that brilliantly express this thought, conceived by John Eberson, noted New York theatre architect and one of the most original proponents of "showmanship in design." They combine contrasting papered and painted walls with furnishings selected not only for color and air of elegance, but interesting form. Other smart lounge treatments are shown on the following page.

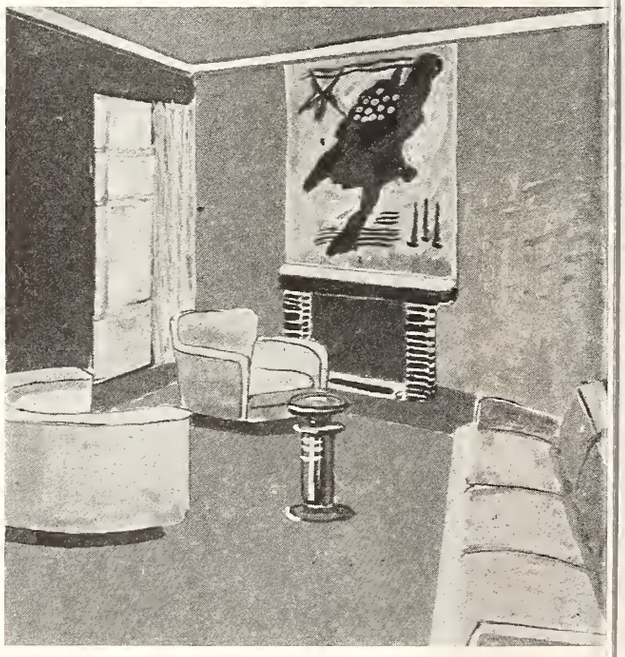




■ Two other women's lounge schemes by John Eberson, ranging from a simple suggestion of luxury (right) to super-duper elegance (below). These schemes, as well as those on the previous page, are worked out in a high key—that is, both pattern and color should be relatively bold and brilliant so as to "register" under artificial light of relatively low level. The actual level of illumination, of course, depends upon the location of the lounge to other areas; if placed off the auditorium, illumination should be kept at relatively low intensity.







. . . not, however, to forget the men altogether. Above i quiet, masculine refinement for the theatre located where th male is not above appreciating such attention. Plain wall and carpeting and rugged leather cushions set the tone

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RESTFUL CHAIRS

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THE new 1946 American Bodiform Chairs, now in production, have greater patron-appeal than any theatre chair ever made before. In addition to striking new beauty and comfort, they introduce improved hazard-proof construction, newly designed end standards, greater provisions for housekeeping economy, and insure maximum wear with smooth silent functioning of all movable parts. Every feature has been rigidly tested.

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The practical assistance of our *specialized seating engineers* is available without obligation to you, your architect or your engineers. It will place at your disposal the technical resourcefulness of the world's largest and best equipped seating laboratory—and enable you to take advantage of the latest developments in clear vision seating, with new chair spacing economies. Act *now* to assure prompt attention.

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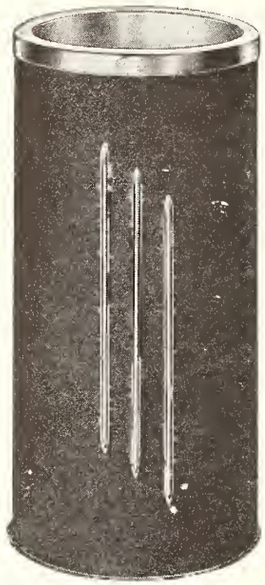

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- 20 inches high x 10 inches dia.
- Baked on wrinkle finish.
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Specs and Speculations

CONCERNING THE THEATRE BUILDING

. . . how some things can be done and how some things might be done better.

by
BEN SCHLANGER
Theatre Architect & Consultant

LIGHTING POSTERS

ILLUMINATION OF displays is very often found inadequate and of a poor quality because sufficient depth and width of the box is not allowed. The depth—or, more specifically, the distance between the light source and the display poster—should be at least one inch for every 3-inch of display poster width. The width of the box should allow for sufficient space beyond the front display opening to permit the concealing of the light source. Fluorescent lamps are best suited to this lighting because of both light distribution and minimum heat.

•

DOOR LOCKS AND CHECKS

THE CYLINDER lock for closing the theatre does not necessarily have to be installed on any of the main entrance doors. These doors may all be locked from the inside by means of flush bolts, and the main cylinder lock can be part of one of the exit doors nearest the street.

There are several types of door closers being manufactured which are either built into the floor or built into the door at the top. The one built into the top of the door should, wherever possible, be used instead of the more common exposed door closer or check. The difference in cost between the exposed and built-in type is not very much.

•

Unless there is a specific use for a platform in front of the screen, the platform as such should be eliminated, and in its place it would be advisable to introduce some kind of surface treatment supplementing the frame of the picture. The ceiling and walls would be the other three sides of the frame. This would leave complete freedom for creating an interpretive setting for the picture, which lend freshness to the decorative effect as well.

•

AUDITORIUM HEIGHT

THE AUDITORIUM that is higher than it need be for visual and projection clearance lines is always difficult to make satisfactory for best acoustical results. Disregard of this consideration is the cause of more poorly designed theatres than any one factor I know of. The extra cost of excess height in the theatre, the acoustical difficulties, and the cumbersome architectural effects resulting from the use of unnecessary height should make the exhibitor check on this point when he is planning a new theatre. Proper adjustments are usually possible.

•

A closet to accommodate the servicing of the marquee should be provided for in new theatre plans. The closet should be as close to the marquee as possible. It would be best if the closet had a door leading directly to the street, if such a door could be positioned as not to detract from the architectural unity of the front of the theatre. The closet should provide for the service ladder. Shelving above the ladder can be provided for the changeable letters. The closet should be at least 4 feet, 8 inches wide. The length should be a few inches more than the height of the ladder, which can be laid down lengthwise for economy of space.

•

FILM ELEVATORS

IT IS SIX years since I included a film lift in a motion picture theatre. Now it seems every exhibitor client insists on having such a lift. I know of one instance where a film lift was installed in an existing theatre. The lift should of course be located so that it serves a room or space directly adjacent to the projection room. It should never open directly into any part of the projection room, however. At street grade it is most advantageous if it opens on to a point as close to the front as possible for easy accessibility by the film delivery man. It is better if the theatre does not have to be entered for loading the reels of film.

The lift should be in a square shaft at least 2 feet square. The shaft should be constructed of incombustible materials. Light steel angles and fireproof partition blocks are good for this construction.

The lift itself is nothing but the common hand-operated apartment house dumbwaiter, including the mechanism that is made for it. There are several manufacturers of these standard models. A lot of wear and tear is saved the theatre interior finishes if a film lift is installed, to say nothing of the labor and time saved.

TRULY THEATRICAL DOORS OF FORMICA!

THERE'S glamor and a thrill for the public in entrance doors for theaters done in Formica's brilliant colors with individual inlays.

In a highly modern way they continue the theater's tradition of colorful and striking decor.

The photo shows a battery of doors specified by John Eberson and Son for the Strand Theater in New York City.

Eminent theatrical architects have been making wider and wider use of the striking and colorful contrasts Formica makes possible for doors, lobby panelling, ticket office panelling, water fountain backgrounds, and toilet room surfaces.

Once installed, Formica is quickly and easily cleaned with a minimum of labor. It never needs to be refinished. Service is continuous, without maintenance.

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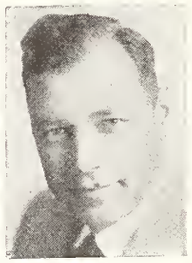
A LINE O' LAW OR TWO

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 recent. Filing them is suggested

BY LEO T. PARKER, Member Ohio Bar

INJURY CAUSED BY BOISTEROUS PATRONS

IN ORDER to avoid damage liability caused by unruly and boisterous theatre patrons, theatre management must prove that employes used reasonable diligence and effort to "police" the theatre and control actions of undesirable patrons.



LEO T. PARKER

Recently, in Williams v. Essex Amusement Corporation (43 Atl. [2d] 828) reported October, 1945, it was shown that an aged woman took three steps from the top of the landing in the balcony, to proceed to a seat, when she was knocked off her feet by some youngsters who rushed in to procure seats. The woman was severely injured and sued the theatre corporation for damages.

During the trial she proved that at the time she purchased a ticket and when going through the lobby of the theatre, there was a large number of youngsters noisily milling about. There were also youngsters running up the stairs leading to the balcony. No usher was in the balcony.

In view of this testimony, the jury held the theatre corporation liable in damages for the injuries. The higher court approved the verdict, and said:

"While overcrowding or a crowd in theatres does not, in itself, constitute negligence, it may become so when the actions of the crowd are out of the ordinary character, or such as to endanger the safety of the theatre patrons while seeking to procure seats."

Thus, it is quite apparent that a theatre patron who sustains injuries as result of boisterous patrons may recover damages, unless the theatre management proves *conclusively* to a jury that it did everything *within reason* to stop boisterous conduct of patrons who caused the injury.

•

PATRON MUST PROVE NEGLIGENCE

HIGHER COURTS today consistently hold that a theatre patron who sues to recover damages for an injury must prove that the injury resulted from negligence of the theatre operator, otherwise no damages will be awarded.

For example, in Phelps v. Stewart (187 S. W. [2d] 69) reported July, 1945, it was shown that a patron was severely injured when she fell at a step-down to a floor from a hallway. She sued for damages and proved that the hallway light was "dim." The lower court awarded damages, but the higher court reversed the verdict, saying:

"The burden was not on defendant (proprietor) to show that the step was sufficiently lighted. The burden was on plaintiff (patron) to show that it was not sufficiently lighted. She did not make out such a showing."

It is important to know that in this case the proprietor proved that hundreds of other patrons had walked over the same location without any injury.

•

GROSS INCOME TAXABLE

A HIGHER COURT has held that where a corporation sells an asset to a stockholder for less than its market value, the difference between the sale price and such market value must be included in the gross income of the corporation.

In Palace Theatre v. United States (148 Fed. [2d] 30), reported May, 1945, it was shown that a theatre corporation leased its sole asset to a majority stockholder for ten years. She assigned the lease to a corporation whose majority stockholder owned the remaining stock in the lessor corporation, which assumed all obligations of the lessee under the lease and agreed to pay her $5,000 annually.

The higher court held that all payments made by the assignee under the lease and assignment constituted gross income taxable to the lessor corporation, even though never in its possession or control.

•

LEASE CONTRACT BROADLY CONSTRUED

IN CONSTRUING a contract, the court must ascertain and give effect to mutual intention of the parties, so far as that may be done without violation of legal principles. For illustration, in Ambassador Building Corporation v. St. Louis Ambassador

(*Continued on page* 26)

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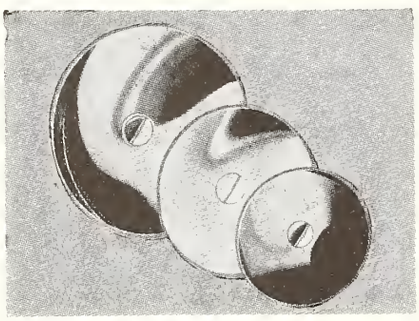

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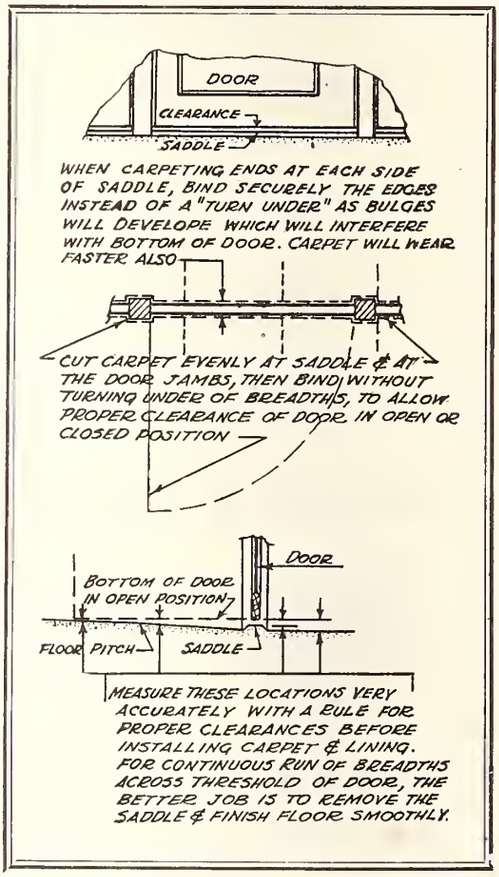
Laying Carpeting at Door Saddles And in Former Mat Depressions

One of a series of articles aimed at avoiding past mistakes

COMING MONTHS—yes, the next several years—will see new installations of almost every kind and in far greater number than normally. After four years of operation on a subsistence basis, it is going to seem pretty good to have our theatres on full rations. And in this program of improvements involving practically every theatre in some way, carried out when we have more "know-how" than we did when the majority of our houses were built, we can make the theatre business better able physically than ever before to do its job.

Naturally, we don't want to make the old mistakes. Some of the things we did in the past that later proved to be not so hot, we did in the way we did simply because we didn't know any better. Since then more thought has been given the designing and equipping of theatres, precisely as matters peculiar to our business both technically and commercially. But some of the inefficient installations of the past were also due to oversights, bad planning, negligence. We really knew better, but we didn't put our knowledge to work. As one who did a lot of trouble-shooting on theatre installations of nearly all kinds, over more years than I now like to count, I ran into hundreds of "headaches" that were due either to ill-informed workmanship or just plain carelessness. Believing that we want to avoid these troubles in the huge program of installations now getting started, I am dedicating a series of pieces in these columns to the purpose of avoiding such mistakes.

In this one I deal with a certain aspect of carpet installation. It is suggested by a remodeling job, quite an extensive one costing a sizeable chunk of money, which called for carpeting the lobby area immediately beyond the vestibule. The carpet job was figured to run the breadths of carpeting straight from the standee rail to the entrance doors without any cross-seams at the approach to the standee space. The idea was not to have any seam at the door saddle where the foot traffic is the heaviest and where the carpet wears the fastest, especially when there are seams. This idea was all right and there was nothing much to the laying job under this setup.



But on the day set for the opening and only a few hours before show time, the painters still had their scaffolding up in the lobby. After what seemed like days to the waiting carpet men, and only after a lot of juicy words

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were exchanged by the workmen and the management, the scaffolding was taken down. With the wood supports hardly out of the way, the carpet men began unrolling the carpet lining and dabbing patches of linoleum cement. In an effort to finish the laying before show time, nobody thought of sweeping the floor clean of all chips of plaster, pieces of wood, nails, etc. However, the man in charge did notice that the lining did not fill in evenly the depressions in the floor where rubber mats had been laid before. Another trickness of the lining was cut and laid in these depressions, but in the rush nobody thought of using a rule to measure just how deep these depressions were.

After the lining was cemented down to the floor, a workman found out that there was a bulge where the door saddles were left in place. There was no time now to remove the saddles, so the door was closed and the clearance between the bottom of the door and the lining was sighted with the eye. It looked pretty close, so the door was opened again and, with a knife, the lining was cut out along the edges of the saddles. Then the carpeting was unrolled and laid in place.

With their job done (and this not much before the first patrons entered the theatre) the carpet men picked up their tools and called it a day. However, when the show started, the lobby doors had to be closed—and that's where the trouble began. Nearly every door had to be opened or closed by pushing hard against them. The bottom of every door wedged the carpet tight against the saddle, and at some doors, where the floor was uneven, at every closing or opening—carpet tufts were scraped off.

The theatre owner was frantic and told the carpet man to correct the trouble or his carpeting would be ruined in no time at all. The carpet man insisted that it was not his fault, that the bottoms of the doors either were cut crooked or the floor around them was uneven. To help correct the trouble, the only thing that he could do was to put thinner lining under the carpenting where the doors stuck, or cut out the carpeting at the saddles. To this the theatre owner would not agree. The carpet man said that he could not do anything, then, since he was not a carpenter and hanging doors or sawing the bottoms of them was strictly a carpenter's job. And to add to the owner's troubles, it was noticed (after several hundred pairs of feet had walked on the carpet) that the depressions in the floor, where mats were laid before, were being slowly outlined in the carpeting. This of course, was due to shallow lining.

This job was a bad one throughout. If the doors were left to scrape the carpet for any length of time and the floor depressions were not filled in properly with lining to prevent the sharp edges from cutting in the carpeting, years of wear would be taken out of the carpet in a few months. And all of this could have been easily avoided, if the job had been planned out; if time had been taken to measure the clearances of the doors, the level of the floor, and the depth of the depressions.

Now in the accompanying sketches I have indicated how the carpeting should be installed at door saddles and in depressions such as those encountered in this job. Maybe the installation men know what to do; maybe they'll actually do it. It is safer, however, for the theatre management to make sure.

Facts Worth Noting About Interior Wall Construction

LAST MONTH I pointed out some of the more critical factors in outside wall construction, things the theatre owner or his representatives may well watch out for in planning and in the building contractor's work so as to be assured, so far as possible, of trouble-free, safe conditions. Now let's go inside to look at that part of the wall for the same precautionary purpose.

The walls of fireproof buildings are normally finished on the inside by plastering. When the outside walls are of brick, the inner wall is furred out so that there will be an air space between the plaster and the brickwork to prevent the passage of moisture. This furring can be either of terra cotta, hollow tile or specially formed metal, but it should never be of wood. In some cases special furring bricks are used; these are made of brick clay the same size as common bricks, but they are hollow. They are built up with the rest of the wall—on the inside face—and bonded into the main wall (by the usual header-courses). Also, partition tiles are often used for the inner 4 inches of brick walls, this tile taking the place of the usual one row of bricks; with this setup, dampness is kept out of the building, and the only added expense is the difference between the cost of the tiles and that of the one inner row of bricks.

Right here two points to remember suggest themselves—(1) when inside walls are furred or lined with tile, solid porous blocks should be put in the areas where nail fasteners are to be used, such as the framing strips for

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damask or fabric decoration on the auditorium walls; (2) in some localities building codes require that when furring bricks or tiles are erected, they should *not* be considered as part of the necessary thickness of the main wall.

Generally wire-lathing, when properly applied, makes a good furring job for brick walls as it is easily applied and it leaves sufficient air space between the wall and the plaster. But either tile or metal lath furring helps to prevent warping of the walls in case of fire, and provide a layer of air to keep winter heat from leaking out, and summer heat from coming in.

At the present time metal furring and metal lath are used the most in fireproof theatre buildings because with them intricate architectural forms can be readily produced.

Metal furring members can be of light enough weight to be shaped to the design of the finished plasterwork so that when the lathing is put on it will require no more than three coats of plaster to give the desired outline. For flat or plain surfaces, the furring should be brought out to about ¾-inch of the required plaster line.

Any steel framing in back of the furring should always be fireproofed; and where there is another floor level, such as over the lobby, the space in back of the furring should have proper fire stops installed—or, if practicable, be filled in solidly with fireproof material so as to have no direct connection between the floor levels.

Recently many styles of metal lath and studding have been put on the market to give the construction trades a cheap, light, thin partition makeup. To overcome the necessity for separate bearing-studs, one type has expanded metal and sheet metal lath fabricated for one-piece steel lath and stud construction. In another type, provisions are made for easily driving nails into them. However, regardless of the makeup, only metal studding and lath should be used in fireproof theatre buildings.

Several types of expanded metal lathing are used in theatre work, such as ribbed or corrugated, and a combination type which acts as both studding and lath.

TYPES OF PLASTER

Today lime plasters are seldom used in finishing theatre walls because of the time and space it takes to slake sufficient lime mortar. Hard wall plasters do not have these requirements, and they set more rapidly than lime plasters, thus allowing the finish white coat to be completed earlier. However, if hard plaster sets extremely hard, it has a sounding board effect.

So-called acoustic plaster is of course a type of peculiar value in theatre wall finish to overcome the dangers of a sounding board condition. Particularly in the auditorium—acoustic plaster has gained wide usage. How well it gets rid of one danger—sound reverberation—without setting up another—a "dead" auditorium—depends on the areas where it is used. Actually, its use should be specified by a reliable specialist in acoustics; but because such service is not readily or inexpensively obtainable in most places, some architects and circuit construction departments have simply followed a practice of putting acoustic plaster across the rear wall and down the side walls from half to two-thirds the distance from the rear. That's a hit-or-miss method, of course, but probably in most cases it pans out fairly well.

Another type of plaster finish of interest here is Keene's cement. In theatre work it is usually made up of equal parts of hydrated lime and Keene's cement. It is slow-setting, but in time it acquires a strength that makes it particularly good for auditorium wainscots.

that the most vital parts of an electric heater such as is used in ticket booths are the wires that furnish the heat?

that special care should be taken not to touch them with any metal object when the juice is on?

that a short-circuit, electric shock, burnt-out coil, blown fuse or any and all of these things can happen when probing with a sharp or metal object?

that anything accidentally falling into the heating coils should be removed with the plug pulled out?

that a first point of caution in using an electric heater in the ticket booth is: Don't overheat and keep away from inflammable material?

SPACE REQUIRED FOR BOWLING ALLEYS

THINKING about devoting part of your theatre building to a bowling alley business? Here is the kind of space you'd have to provide.

For one alley, 83 feet in depth by 6 feet, 3½ inches in width; two alleys take a width of 11 feet, 6 inches. The total depth calls for 3 feet for the pins (on the alley), 4 feet in back of the alley for the pins to fall into, 60 feet of alley from foul line to head pin, 12 feet in which the player winds up for the pitch and 4 feet for the other players to wait their turn in. There ought to be some room for kibitzers, beside spassage space.

A Line o' Law or Two

(*Continued from page* 20)

Theatre, Inc. (185 S. W. [2d] 827), reported April, 1945, it was shown that a theatre lease contract disclosed an "intent" to maintain a status of equality between the leased theatre and a second theatre.

The lease provided for a deduction of rent of $1,000 per month to secure first-run rights with first choice of the two best pictures *alternating* weekly between the leased theatre and the second house.

This court held that where the leased theatre and the second theatre exhibited the same pictures at the same time, there was a substantial compliance with the terms of the lease so as to warrant deduction of $1,000 per month from the rental.

•

TECHNICALITIES IMPORTANT

NUMEROUS SUITS are lost each year by theatre opeartors, on mere technicalities, when in fact the suits should have been won. This was the case in Bessemer Theaters, Inc., v. City of Bessemer (22 So. [2d] 508), reported August, 1945. Here it was disclosed that a city ordinance provided that all theatres must remain closed on Sundays. A theater corporation filed suit and asked the court to grant an injunction to prevent the city authorities from enforcing the ordinance, alleging that it would be irreparably damaged in its property rights if required to close on Sundays. However, it did *not* allege that its theatres were patronized on Sunday, or that it had qualified to do business in the state and had the right under the Constitution and statutes to engage in its business at any time. In view of these omissions, the higher court refused to grant an injunction, giving as the reason:

"Mere allegations that damages will be irreparable are not sufficient to warrant the issuance of an injunction. The facts must be averred."

•

MAYOR EXCEEDS AUTHORITY

ABSOLUTE AND arbitrary power over the lives, liberty and property of freemen exists nowhere in a republic. Therefore, no state, county or city officials may perform any legal act without clear authority of valid laws. It is well to check when they seem to exceed their right.

Recently, in City of Pineville v. Helton (188 S. W. [2d] 101), reported August, 1945, it was shown that the mayor of a city refused to issue a license to the operator of a place of amusement. The latter filed suit and asked the court to compel the city authorities to issue the license. The higher court held against the city, saying:

"However commendable the motives of the

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Mayor in instructing the clerk to refuse t issue appellee a license, he was clearly witho power to do so."

•

COURT CAN'T ISSUE INJUNCTION WITHOUT NOTICE

UNDER ALL circumstances, court must notify parties of interest befor issuing an injunction. For example, in Crow Building Corporation v. Monroe Amusemen Corporation (62 N. E. [2d] 32), reporte August, 1945, it was shown that a corporatio purchased a theatre building and served notice of cancellation on the lessor of th theatre, demanding possession of the premise March 5, 1945. In the meantime the nev purchaser on February 10, 16, and 21 dis closed his intention to remove the projector and compressor when vacating the premises The new purchaser of the building filed sui and asked the court to grant an injunctio against removing the projectors and com pressor.

The lower court granted the injunction but the higher court reversed the verdict be cause the lower court did not notify th theatre operator before issuing the injunction

•

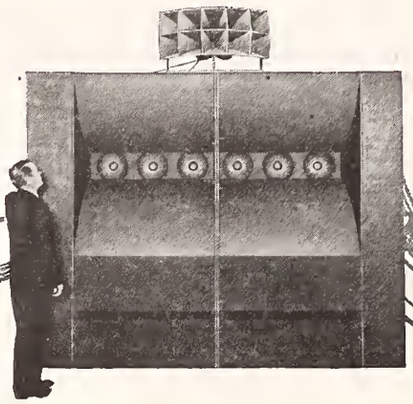
LEGAL NEGLIGENCE

ACCORDING to a late higher court decision a theatre corporation is guilty of legal negligence if its management permits worn carpet to remain unrepaired for a period of six months. This decision was rendered in Tucker v. Loew's Theatre & Realty Corporation (149 Fed. [2d] 677), reported July, 1945.

This suit was brought by a theatre patron who claimed an injury sustained when her heel caught in a worn carpet. The forward movement of her body pulled her heel loose from the carpeting, she said, causing her to fall forward down steps to the floor of the mezzanine lounge. This fall, she asserted, caused a fracture of her left leg and other injuries. The injured patron proved by expert witnesses that it must have taken at least six months for the carpet to have become so defective, and the jury awarded her $6,000. The court said:

"The nature of the defect was such as to support the inference that it must have developed over a long period of time, and that defendant (theatre operator) either did in fact notice it soon enough to make repairs or could have done so with the exercise of reasonable care."

In other words, this court held that failure of theatre management to inspect and repair carpet over a period so long as six months, constitutes legal negligence making the theatre operator liable for any injuries caused by the defective carpet.



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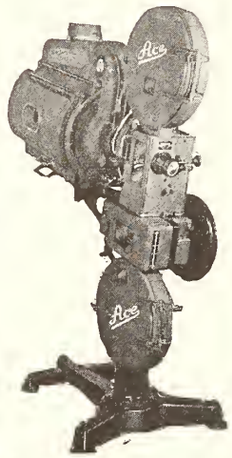

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He Has to "Play the Scales" on His Fader

THE OLD QUESTION of recording level pops up again in the mail this month. Joe Ryan, who runs the pictures at the Colonial Theatre in Canaan, Conn., has the following to say about it:

"I am a projectionist in a small-town but modern theatre, and have been reading with much interest in your columns the pros and cons about fader settings for the present-day films.

"Getting right to the point, I want to say that sound recording in a majority of the films shown varies too much to permit the fader setting to remain at one given point throughout a feature picture. The sound level on practically every film I show (particularly musicals) has to be adjusted by 'lowering' the music and 'raising' the ordinary speech to obtain a comfortable and uniform level for the auditorium.

"Here is an example from a film shown recently, and which other projectionists may have noticed. It is Reel 3 of the picture 'Anchors Aweigh.' The fader setting, on my particular system, had to be varied from a high of 10 db. at the beginning (scene: Kelly and Sinatra giving presents to Grayson) to a low of 5 or 6 db. at the ending (scene: Grayson singing). This is a difference of some 4 or 5 db., which is plenty! And this example is just from *one* reel of *one* picture.

"On rare occasions I get a picture that is practically all dialogue, with little or no musical background, and can be run all the way through on one fader setting. Examples of such films are 'The Unseen' and 'Double Indemnity.' This type is really a pleasure to run, compared to the nightmare of *trying* to give the paying customers as decent a show as one can with most musicals, which are seemingly recorded to give the projectionists a gym workout when he operates such a picture.

"As far as short subjects and newsreels are concerned, the majority have fairly consistent sound levels, with the fader setting averaging 7 or 8 db. on my equipment.

"If all features, shorts and newsreels, could be recorded to run at the same setting, it would help the projectionists put on consistently good shows without having to 'run the scale' of the fader to do it.

"How about you who are reading this, expressing *your* ideas and maybe the Academy will read, listen, and finally really *do* something about it?"

This letter sums up very intelligently a great deal of what the boys have had to say here from time to time about this. Some discussion of these complaints was had at the recent Society of Motion Picture Engineers conference in an informal way. I do feel that there is a legitimate complaint and that the Academy will be interested to get the acutal letters that have come in from both exhibitors and projectionists. I am working up a summary of all that has been said in this space and am forwarding it to the people whom I feel will give it the proper consideration.

Thanks, Joe, and thanks to all the rest of you fellows. It will probably take me some little time yet to get my final report in shape so if any of you fellows who haven't been heard from would like to give me your opinions, I could get them in.

●

Mutilation Deluxe— Cue Holes in Sound Track!

EARL RUPPLE, projectionist in Missouri, has sent me some samples of punched cue marks that are really beauties. The boy who made these should really give himself up. He used a nice round hole for five consecutive frames. His eyesight must really be bad because the holes landed in the sound track—no, I'm not kidding—I've got the samples to prove it. Earl doesn't say whether he ran the film with them in or not, but I figure Earl is the kind of guy who looks his film over pretty carefully before he puts it into his projectors. I surely would like to hear what those punch holes sounded like.

Earl also reports that he is still getting a lot of prints that have "clicks" cemented on for cues. It is about time that sort of thing was forgotten, but I guess some of the boys just never will take pride in their job.

Earl asks a question about when new ship-

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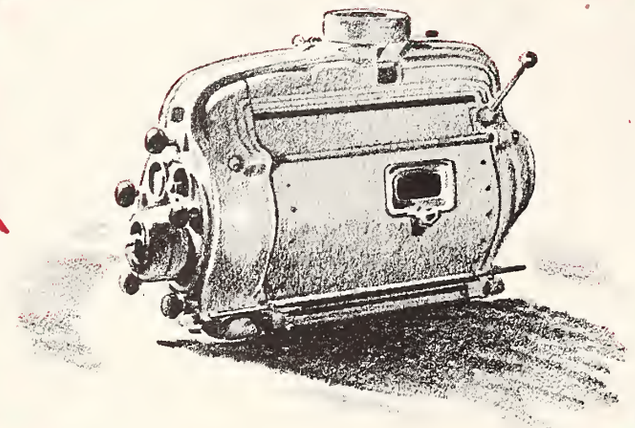

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ping cases and reels can be expected. On th one I think I can answer him optimistical I see plenty of shipments of new reels a cases going into the New York exchang every day. And I guess if we are getting the here, it must be true all over the country, will be soon.

•

Highlights and Omissions Of the SMPE Conference

QUITE A LITTLE SPACE w given in this magazine to the recent 58t Semi-Annual Technical Conference of the S ciety of Motion Picture Engineers, whic wound up in New York on October 17t However, I figured that perhaps the reade of this column might like to go over it a lit tle with me, as perhaps I looked at it in a littl different way from some of the other boy who report such meetings.

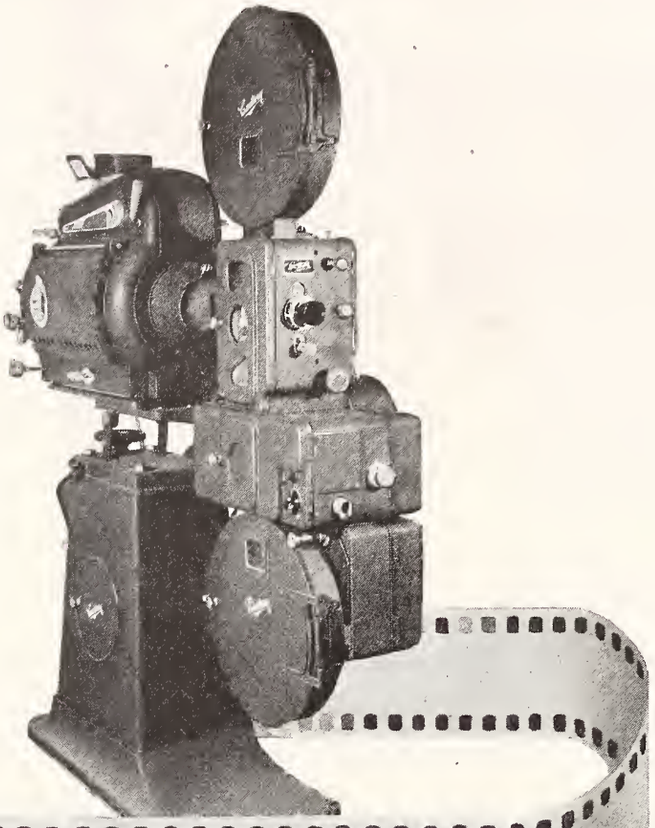
I did not attend all the sessions and di not hear all the papers but did put in quite little time there and picked out the papers o particular interest to me and my work.

Lt. H. T. Southers of the Army Signa Corps, read a swell paper entitled "Th Illusion of Depth in Motion Pictures." Tha is one of my favorite subjects—third dimension. Lt. Southers' paper covered, mainly, the getting of an illusion of depth without the use of any trick gadgets in the way of screens or projectors, but just by lighting and photographing in such a way as to give you a final projected picture from a standard projector, on a regular screen, that that would bring out the illusion of third dimension. He finished up by showing a short bit of 16-mm. that was a honey in this respect. I left when he was running it for the third time; everybody wanted to see it again.

It was a simple little piece of photography, but it certainly proved that the depth can be added to a picture, by careful lighting and setting. The paper aroused a great deal of interest and comment from the listeners and was certainly presented in a convincing and provocative manner.

H. J. ("Dutch") Benham of RCA, gave a talk on "Projection Equipment for Preview Rooms," which went into the special projection equipment required for screening room work, and the reasons for such special equipment. "Dutch" pointed out, among other things, that since the quality of a print is judged in a pre-view room, the stuff you are running your picture on must be pretty darn near perfect.

Since I take care of the equipment in three pre-view rooms, this was no great surprise to me, but I did get a number of ideas. The main thing you have to have in a projection room of this kind, according to Mr. Benham, are chrome-plated shoes in the film trap (on account of the emulsion from "green" film), tension pads which are easily adjustable, and



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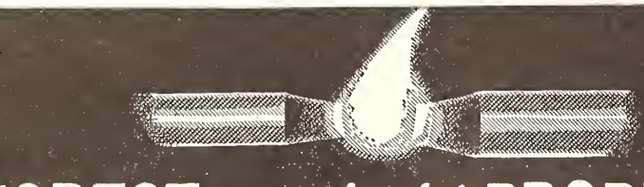

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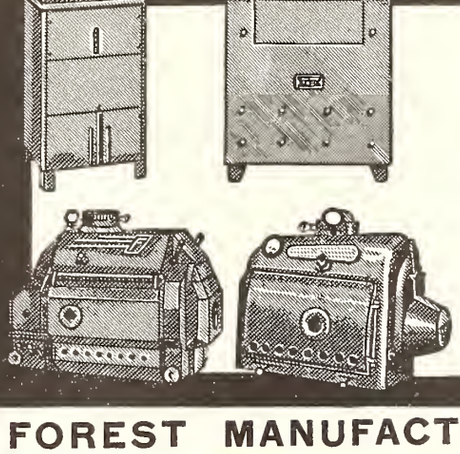

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a source of light as free from flicker as i possible to obtain.

This last item, the light, is important cause the rooms are usually rather small a the eye strain is terrific when any noticea flicker exists. For this purpose Benham a advises a three blade shutter.

What seemed to disappoint some projecti ists who showed up at the conference was t lack of actual equipment on display. A nu ber of papers on interesting subjects fell son what flat because the equipment described w not there to look at. For instance, a gent man from Canada gave a swell talk on a du projector that he has developed. This equ ment uses some special prints and has two i termittents and two lenses, which show frame of a picture at opposite intervals—th is, when one intermittent is pulling down frame the other is at rest and its lens is sho ing a frame on the screen. This of course cu in half the time that the screen is actual dark, resulting, so he explained, in a much be ter picture, much less eye-strain and so o His talk aroused a good deal of interest, b since he did not give a demonstration, displa his projector, or even show a picture of it, kind of left you out on a limb.

However, these conferences are alwa swell. You meet a lot of friends you haven seen since the last one, and you get a lot new ideas. I'll be back again next time.

•

The New Altec-Lansing Theatre Speaker System

SOME NEW equipment that can talk about this month is the Altec-Lansin speaker system. It has been displayed in limited way, and there are several actual in stallations in theatres (more or less, I think to give the equipment trials under regula conditions); however, publication of a descrip

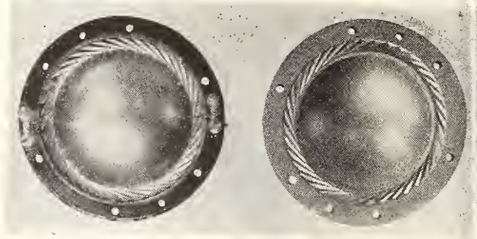

Figure 1

tion was frowned on by the manufacturer until everything was ready for official announcement, which was made since the previous appearance of these columns.

In general, the new Altec-Lansing speaker equipment, called "The Voice of the Theatre," is a two-way system, using a multi-cellular horn for the higher frequencies and a baffle system horn for the lower tones. Putting it this way does not indicate anything very different from established systems. The com-

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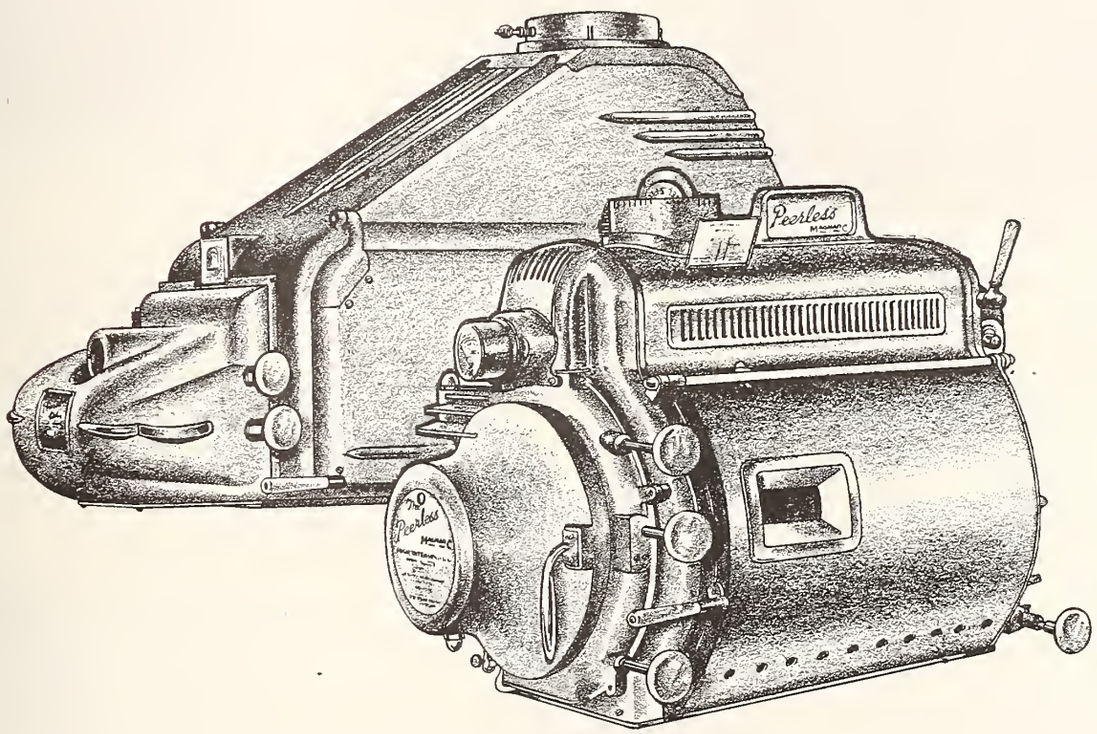

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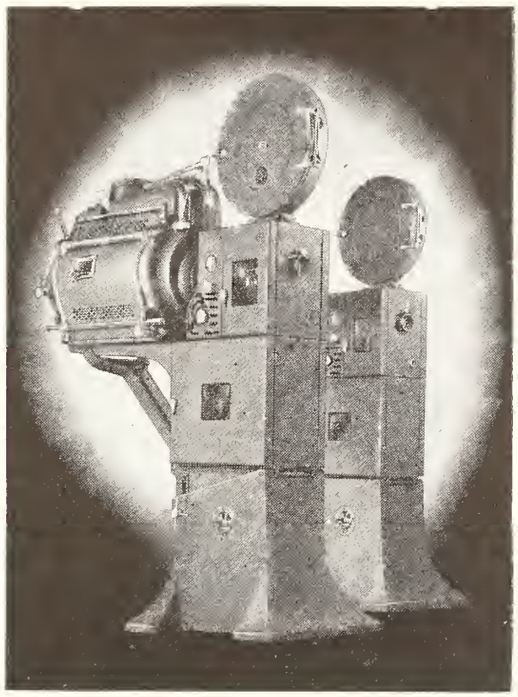

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ponents employed, however, are in many respects very different.

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Figure 2

No. 5; this has a flux density, they say, greater than any obtainable in a separately excited field unit. This magnetic material is used in both the high- and low-frequency units.

In the H. F. unit, because of development of a hydraulic method of drawing metal diaphragms, it has been found possible to make a much larger diaphram than formerly. This

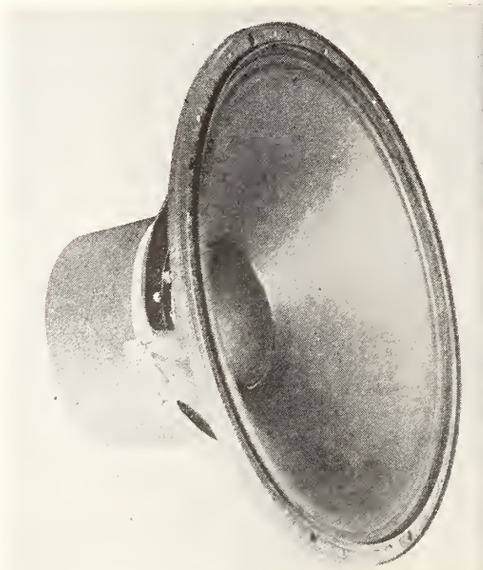

Figure 3

means that the diaphram, being larger and stronger, can operate at much higher amplitude without strain. *Figure* 1 shows this diaphram, and *Figure* 2 shows the complete H. F. unit.

The voice coil in this unit is made up of rectangular aluminum ribbon, wound edgewise. This ribbon, with the method of winding, naturally gives a greater conductive area

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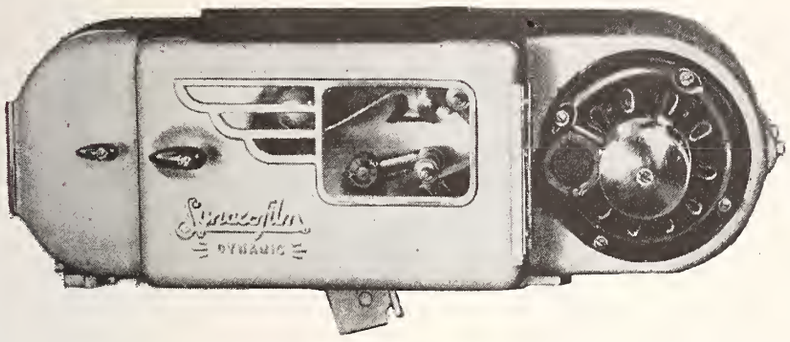

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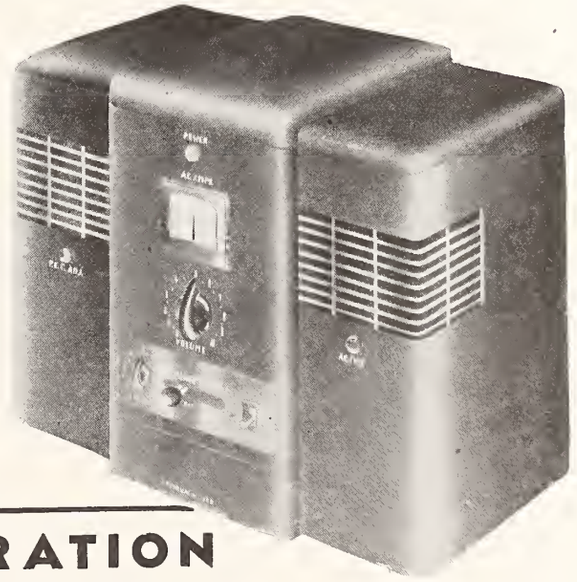

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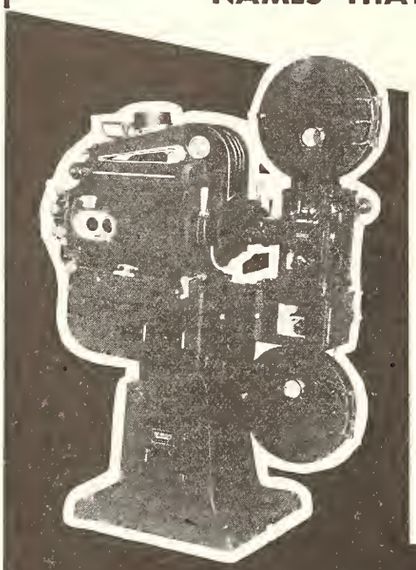

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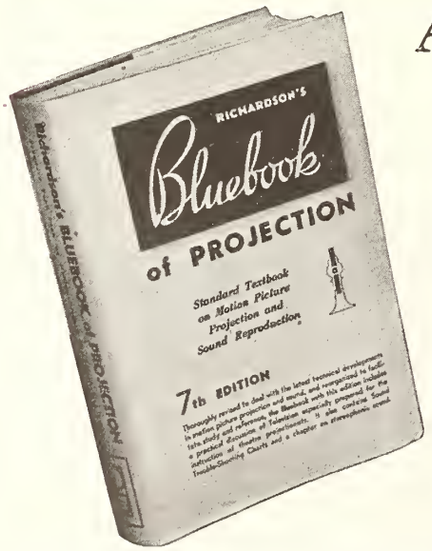

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Release of paper supplies has permitted a new printing of the latest edition of this famous handbook for projectionists and all others concerned with the projection of 35-mm. pictures. In the Seventh Edition, this standard textbook on motion picture projection and sound reproduction brings up-to-the-minute guidance. The Seventh Edition is new in its method of presenting the subject, new in organization of material, new in much of the operating data. **Additionally, the Seventh Edition contains four chapters on Theatre Television, prepared for the practical instruction of motion picture projectionists.** The chapters on sound now include one devoted to control-track and stereophonic reproduction. And supplementing the regular text are 20 charts for handy reference in locating and correcting sound system defects. Each chapter is preceded by a list of study questions with cross-reference to the text.

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in the magnetic circuit, which in turn mea that the unit can handle a corresponding greater load.

The low-frequency unit is mounted in heavy cast frame to provide permanent alig ment of the cone and the voice coil assembl *Figure* 3 shows this construction pretty wel

Copper ribbon, wound edgewise, makes u the voice coil. By using ribbon instead wound wire, a great deal more conducti material can be placed in the air gap an as in the case of the H.F. unit, more powe can be handled without any great rise operating temperature.

The dividing network supplied with th speaker system is of the parallel, constant r

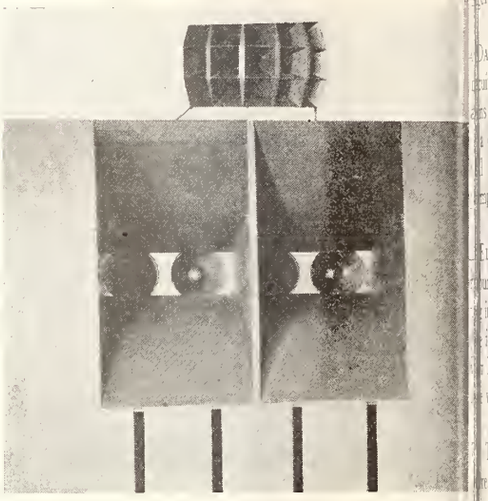

Figure 4

sistance type. The insertion loss of this ne work is darn low—less than half a decibe The cross-over point is set at 500 cycle and at this setting the power is divided b tween the high and low legs so that eac branch is down 3 db.

The speaker system design shows a who lot of work to lick the problem of acoust phasing between the H.F. and L.F. unit If the mouth of the cellular horn is in lir with the mouth of the L.F. horn, you a all set. Furthermore, that old business of bac stage resonance which used to cost me a l of sleep and somebody a lot of money f Ozite, velour or old rags, is no longer problem. The speaker system is so designe that its back enclosure appears to make bac stage acoustical treatment unnecessary.

This equipment is made up in a numb of sizes to fit theatres of different capacitie The line starts with a job for the really tir theatre or review room, and goes on up to 7000-seat house—if anybody should need o that big. *Figure* 4 shows the model for deluxe job in an auditorium up to 2800 seat but it gives you an idea of what most of th other sizes look like.

Incidentally, this equipment is not bein sold through the Altec organization, but b theatre supply dealers.

bout People f the Theatre

Valter P. Freeman, associated with r unnamed persons, has purchased the de and Royal theatres, Morehead City, C., from Max Zager of the Standard eatre Supply Company, Greensboro, N. C., recently bought the houses from Frances Duffy Wade. Mr. Freeman and asso- es will operate them, according to Mr. ger.

David Flexer of the Flexer-Haberfield uit in Memphis, Tenn., has announced ns to remodel the Ritz theatre in that city a cost of $23,000. The 1,000-seat house l be reseated by the American Seating mpany.

Elstun Dodge, has plans to remodel his urban Elstun theatre in Cincinnati, includ- installation of 800 new seats and enlarging foyer. Recently discharged from the Army Force, Mr. Dodge has already renovated ventilating system and the front.

The Rio and Majestic theatres in Dallas, e., have been purchased by Jesse Jones, erator of the St. Johns and Roseway in rtland. These houses have been under the nagement of Mrs. Irene Adam. Lynn cDaniels will manage them for Mr. Jones.

Adolph G. Johnson has redecorated the rand in Hamden, Conn., and also installed w heating equipment. Other improvements e planned for the near future.

Jack Schwartz has begun comprehensive modeling of his 870-seat West End theatre Bridgeport, Conn. The project includes odernization of the front, interior redecora- on, and installation of a new marquee.

Charles E. Page, food engineer and head the Page Engineering Company, Los An- les, manufacturers of popcorn equipment, ldressed a meeting of Paramount executives Boston, October 17th, called to discuss ex- nsion of confectionery vending in various eatres.

Glen W. Dickinson has purchased the 50-seat Owen theatre, Branson, Mo. The ickinson circuit expects also to have its new 00-seat theatre in Webb City, Mo., now un- er construction, in operation by Christmas.

The Ritz theatre, Spokane, Wash., operated Cecil Miller until his recent death, has een sold by Mrs. Miller to Walter L. eale. Mr. Seale, who operated the Rialto Hillyard, Wash., eight years, is a brother

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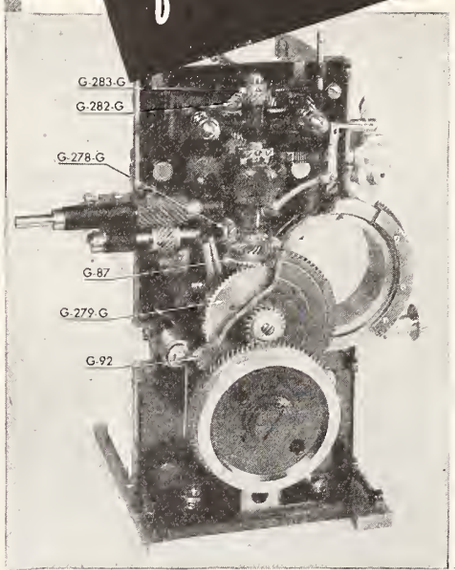

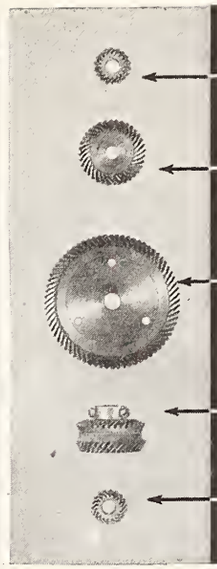

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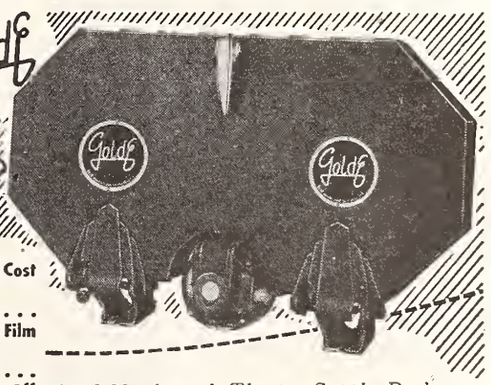

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of Willard Seale, former manager of the Orpheum in Spokane and now with Columbia Pictures.

Abe Roven is renovating his Garden theatre in Philadelphia, dark for several months, from plans by David Supowitz, Philadelphia architect.

The Runnemede theatre, Runnemede, N. J., which was recently renovated, has been taken over by Harold Thorp, owner of the Grand in Woodstown, and Star in Elmer, N. J.

Mr. and Mrs. J. Emashowski expected early in November to have their New Larksville theatre, Larksville, Pa., ready for opening by the middle of the month. The house seats 500.

Charles Thomas has rebuilt and reopened the Uptown theatre, Sweet Springs, Mo. The house, only theatre in this town of 1600, was badly damaged by fire in September, and business men helped to obtain materials for early resumption of motion picture exhibition.

The Airport theatre, Philadelphia, has been sold to the Ritz Theatres Corporation by Abraham Rose. The reported price was $45,000.

The Fox in Burlington, N. J., has reopened following redecoration. It is a 1300-seat house operated by Atlantic Theatres. Paul W ner is the new manager.

David Moliver has taken over the G Philadelphia, from K. Katz. Mr. Moli also operates the Viola and Regis.

Ted Schlanger, head of the Philadelp zone for Warner Theatres, announces that Savoy will be the first of several theatres be renovated.

Hiller Hoffman, who operated the B Bird in St. Paul, Minn., for 25 years, leased the house to Ted Mann, operator the Metro in Minneapolis. Mr. Hoffman retired from exhibition.

John Cannon, operator of the Grand th tre in New Haven, Conn., has sold the ho to Morris and Samuel Hadelman, w will operate it under the corporate title Allen Theatrical Corporation. The thea seats 750. Mr. Cannon has announced intention to retire.

Emanuel Stutz is managing the Lov Mall theatre in Cleveland, which was recen opened as a foreign film house.

George Settos and Frank M. Krai operators of Settos Theatres in Indiana a Kentucky, have acquired the Palace in Mo pelier, Ind. They plan to remodel it.

James P. Dempsey, manager of the Paramount theatre in Lynn, Mass., has sent in this pho of the refreshment bar in that theatre, all dolled up in the spirit of Hallowe'en. Done in gla blocks, this candy and popcorn booth has attention-getting sparkle under lights. Commen Mr. Lynn on the decorations: "We do this for important seasons that lend themselves merchandising decorations. We feel that an attractive candy bar is a sales-builder and mak the entire theatre that much more enjoyable to patrons." Never were truer words spoke about showbusiness.

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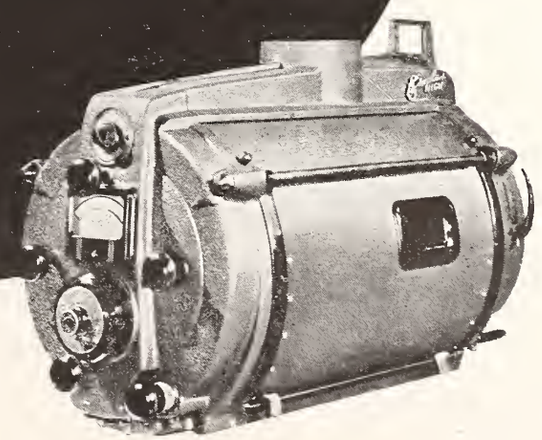

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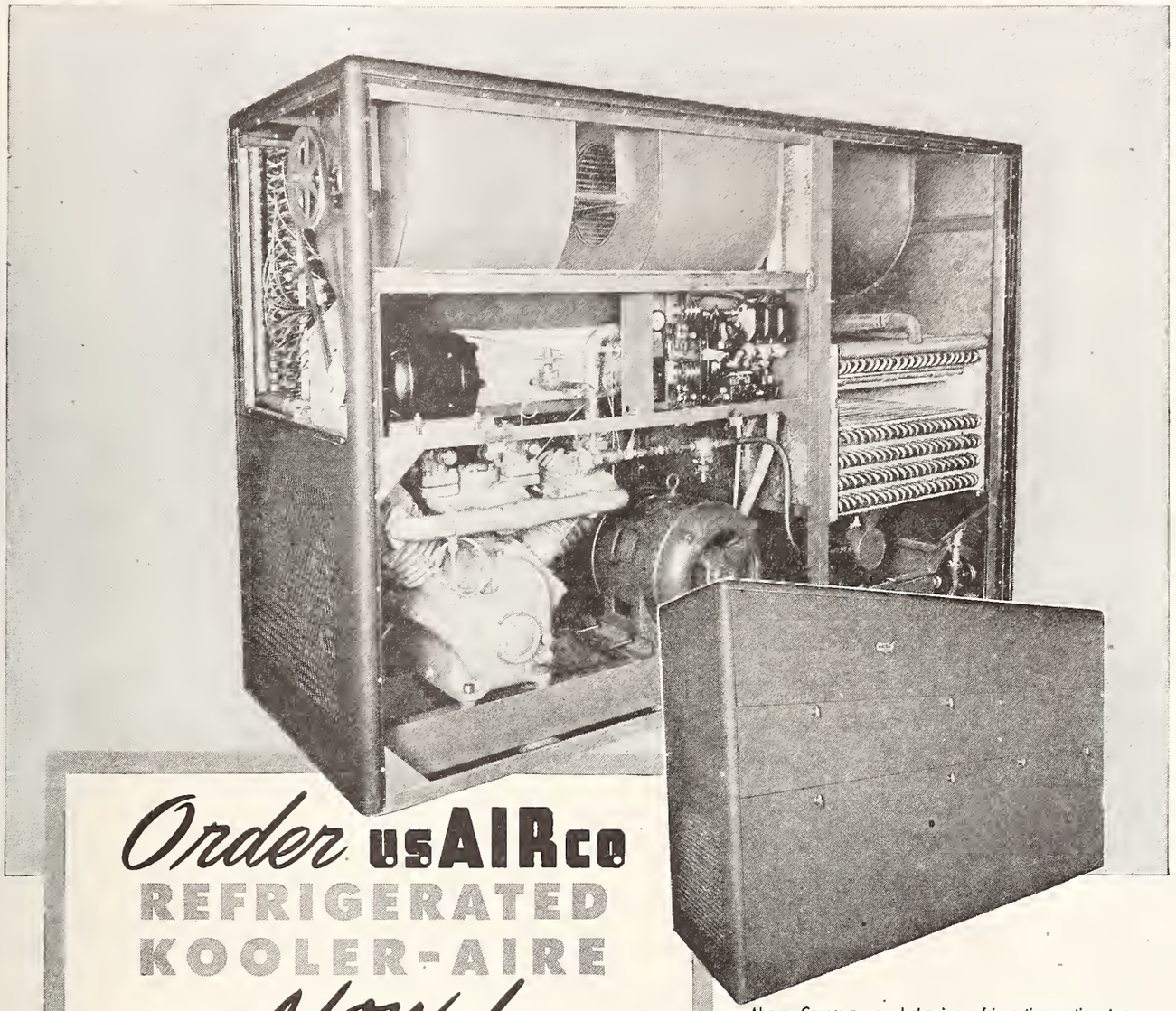

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Sunroc Refrigeration Company, Glen Riddle, Pa.
The Halsey W. Taylor Company, Warren, Ohio.
The Voigt Company, 1649 N. Broad Street, Philadelphia, Pa.

FURNITURE FOR FOYERS AND LOUNGES

Heywood-Wakefield Company, Gardner, Mass.
Kroehler Manufacturing Company, Naperville, Ill.
The Reflectone Corporation, 67 Greenwich Avenue, Meriden Conn.
Royal Metal Manufacturing Company, 175 North Michigan Avenue, Chicago, Ill.
Thonet, Inc., 333 East 47th Street, New York City.
Warren McArthur, No. 1 Park Avenue, New York City.

HEARING AIDS

Acousticon Division of Dictograph Products Company, Inc., 580 Fifth Avenue, New York City.
RCA Victor Division of Radio Corporation of America, Camden, N. J.
Sonotone, Corporation, Elmsford, N. Y.
Western Electric Company, 195 Broadway, New York City.

LADDERS, SAFETY

American Ladder Company, 3700 West 38th Street, Chicago, Ill.
Dayton Safety Ladder Company, 2337 Gilbert Avenue, Cincinnati, Ohio.

LAMPS, AC ARC

C. S. Ashcraft Manufacturing Company, 4731 35th Street, Long Island City, N. Y.

LAMPS, HIGH-INTENSITY

C. S. Ashcraft Manufacturing Company, 4731 35th Street, Long Island City, N. Y.
The Ballantyne Company, 1707-11 Davenport Street, Omaha, Nebr.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Forest Manufacturing Corporation, 1060 Broad Street, Newark, N. J.
J. E. McAuley Manufacturing Company, 554 West Adams Street, Chicago, Ill.
Morelite Co., Inc., 600 West 57th Street, New York City.
National Theatre Supply Division of National Simplex-Bludworth, Inc., 92 Gold Street, New York City.
The Strong Electric Corporation, 87 City Park Avenue, Toledo, Ohio.

LAMPS, INCANDESCENT, FOR PROJECTION

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
Radiant Lamp Corporation, 260 Sherman Avenue, Newark, N. J.
Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

LAMPS, INCANDESCENT FOR THEATRE LIGHTING

Climax Reflector, Inc., 401-03 Schroyer Avenue, S. W., Canton, Ohio.
General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
Radiant Lamp Corp., 260 Sherman Avenue, Newark, N. J.
Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

LAMPS, P. E. CELL EXCITER

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
RCA Victor Division of Radio Corporation of America, Camden, N. J.
Western Electric Company, 195 Broadway, New York City.
Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

LENSES, PROJECTION

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, N. Y.
Projection Optics Company, Inc., 330 Lyell Avenue, Rochester, N. Y.
Wollensak Optical Company, 872 Hudson Avenue, Rochester, N. Y.

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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, N. Y.

Projection Optics Company, Inc., 330 Lyell Avenue, Rochester, N. Y.
Wollensak Optical Company, 872 Hudson Avenue, Rochester, N. Y.

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Falk Glass Products Company, 5-9 Union Square, New York City.
Wagner Sign Service, Inc., 218 S. Hoyne Avenue, Chicago, Ill.

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Commercial Metal Products Company, 2257 West St. Paul Avenue, Chicago 47, Ill.
The Egli Company, Inc., 29 West 17th Street, New York City.
Federal Electric Company, 8700 S. State Street, Chicago, Ill.
Filament Tubes, Inc., 492 Kensington Avenue, Buffalo, N. Y.
General Luminescent Corporation, 642 S. Federal Street, Chicago 5, Ill.
Kliegl Brothers, 321 West 50th Street, New York City.
McFadden Lighting Company, Inc., 2311 South Seventh Street, St. Louis, Mo.
Missouri Art Metal Company, 3110 Park Avenue, St. Louis, Mo.
Rainbo Lighting Fixture Company, 145 West 24th Street, New York City.
Voigt Company, 1649 N. Broad Street, Philadelphia, Pa.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

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LIGHTING SYSTEMS, EMERGENCY

Bardco Manufacturing & Sales Company, 4031 Goodwin Avenue, Los Angeles, Calif.
Electric Storage Battery Company, Allegheny Avenue and 19th Street, Philadelphia, Pa.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

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Best Devices Division of The Forest City Foundries Company, 10516 Western Avenue, Cleveland, Ohio.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Climax Reflector, Inc., 401-3 Schroyer Avenue, S. W., Canton, Ohio.
General Electric Company, Schenectady, N. Y.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Radiant Lamp Corporation, 260 Sherman Avenue, Newark, N. J.
Stroblite Company, 35 West 52nd Street, New York City.
Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

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MARQUEES

Artkraft Sign Company, Lima, Ohio.
Ben B. Poblocki & Sons Company, 2159 S. Kinnickinnic Avenue, Milwaukee, Wis.
Texlite, Inc., 2900 Factory Street, Dallas, Texas.

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Goodyear Tire & Rubber Company, 1144 E. Market Street, Akron, Ohio.
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Lorraine Rubber Engineering Company, 286 Fifth Avenue, New York City.
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Puritan Manufacturing Company, Trenton, N. J.
Waite Carpet Company, Oshkosh, Wis.

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The Garver Electric Company, Union City, Ind.
General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
International Projector Corporation, 88-96 Gold Street, New York City.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

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MICROPHONES

Amperite Company, 561 Broadway, New York City.
Operadio Manufacturing Company, St. Charles, Ill.
Racon Electric Company, Inc., 52 East 19th Street, New York City.
RCA Victor Division of Radio Corporation of America, Camden, N. J.
Western Electric Company, 195 Broadway, New York.

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Mirror-Guard Company, 837 Eleventh Avenue, New York City.

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Automatic Devices Company, 1035 Linden Street, Allentown, Pa.
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Hertner Electric Company, 12690 Elmwood Avenue, Cleveland, Ohio.
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General Electric Company, Schenectady, N. Y.
RCA Victor Division of Radio Corporation of America, Camden, N. J.
Radiant Lamp Corporation, Newark, N. J.
Rauland Corporation, 4345 N. Knox Avenue, Chicago, Ill.
Western Electric Company, 195 Broadway, New York City.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

PROJECTOR PARTS

Century Projector Corporation, 729 Seventh Avenue, New York City.
GoldE 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.
LaVezzi Machine Works, 180 North Wacker Drive, Chicago, Ill.
Motiograph, 4431 West Lake Street, Chicago, Ill.
Motion Picture Machine Company, 3110 West Lisbon Avenue, Milwaukee, Wis.
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 South Wabash Avenue, Chicago, Ill.

PROJECTORS, 16-MM., HEAVY-DUTY TYPE

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, 2638 N. Pulaski Avenue, Chicago, Ill.
Radio Corporation of America, Photophone Division, Camden, N. J.

PROJECTORS, STANDARD THEATRE

Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Century Projector Corporation, 729 Seventh Avenue, New York City.
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.
Motiograph, 4431 West Lake Street, Chicago, Ill.
Superior Projector Company, 449 West 42nd Street, New York City.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.
Wenzel Projector Company, 2509 South State Street, Chicago, Ill.

PUBLIC ADDRESS SYSTEMS

Altec-Lansing Manufacturing Company, 1210 Taft Building, Hollywood and Vine, Hollywood, Calif.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
The Lincrophone Company, Inc., 1661 Howard Street, Utica, N. Y.
RCA Victor Division of Radio Corporation of America, Camden, N. J.
S. O. S. Cinema Supply Corporation, 449 West 42nd Street, New York City.
Western Electric Company, 195 Broadway, New York City.

RECTIFIER TUBES

Baldor Electric Company, 4353 Duncan Avenue, St. Louis, Mo.
Continental Electric Company, Geneva, Ill.
Forest Manufacturing Company, 1060 Broad Street, Newark, N. J.
General Electric Company, Merchandise Department, 1285 Boston Avenue, Bridgeport, Conn.
The Sonolux Company, Inc., East Newark, N. J.
Tele-Radio Corporation, 86 Shipman Street, Newark, N. J.
Western Electric Company, 195 Broadway, New York City.
Westinghouse Electric Corporation, Bloomfield, N. J.

RECTIFIERS AND POWER UNITS

Baldor Electric Company, 4353 Duncan Avenue, St. Louis, Mo.
Benwood Linze Company, 1815 Locust Street, St. Louis, Mo.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Forest Manufacturing Company, 1060 Broad Street, Newark, N. J.
Garver Electric Company, Union City, Ind.
General Electric Company, Merchandise Department, 1285 Boston Avenue, Bridgeport, Conn.
Kneisley Electrci Corporation, 1500 South St., Clair Street, Toledo, Ohio.
P. R. Mallory & Company, Inc., 3029 E. Washington Street, Indianapolis, Ind.
Morelite Company, Inc., 600 West 57th Street, New York City
Motiograph, 4431 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, Mt. Vernon, N. Y.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

REEL END ALARMS

Ace Electric Manufacturing Company, Inc., 1458 Shakespeare Avenue, New York City.

REELS

Commercial Metal Products Company, 2257 West St. Paul Avenue, Chicago 47, Ill.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Goldberg Brothers, 3500 Walnut Street, Denver, Colo.
Neumade Projects Corporation, 427 West 42nd Street, New York City.
United Theatre Equipment Company, 2501 Cass Avenue, Detroit, Mich.
Universal Reels Corporation, 9-16 Thirty-seventh Avenue, Long Island City, N. Y.
Wenzel Projector Company, 2509 South State Street, Chicago, Ill.

REFLECTORS FOR INCANDESCENT LAMPS

Climax Reflector, Inc., 401-3 Schroyer Avenue, S. W., Canton, Ohio.
Reynolds Electric Company, 2650 West Congress Street, Chicago, Ill.

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Bausch & Lomb Optical Company, 652 St. Paul Street, Rochester, N. Y.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Fish-Shurman Corporation, 250 East 43rd Street, New York City.
Heyer-Shultz, Inc., 39 Orange Road, Montclair, N. J.
International Projector Corporation, 88-96 Gold Street, New York City.
Kneisley Electric Corporation, 1500 South St. Clair Street, Toledo, Ohio.
Matisse Brothers, 385 Gerard Avenue, New York City.
Mirror-Guard Company, 837 Eleventh Avenue, New York City.
Morelite Company, Inc., 600 West 57th Street, New York.
Motiograph, 4431 West Lake Street, Chicago, Ill.
The Strong Electric Corporation, 87 City Park Avenue, Toledo, Ohio.

REWINDERS, FILM

Bell & Howell Company, 1801-1815 Larchmont Avenue, Chicago, Ill.
Clayton Products Company, 31-45 Tibbett Avenue, New York City.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Goldberg Brothers, 3500 Walnut Street, Denver, Colo.
GoldE Manufacturing Company, 1214-33 W. Madison Street, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
Lakewood Automatic Switch Company, 1298 Hathaway Avenue, Lakewood, Ohio.
The Neumade Products Corporation, 427 West 42nd Street, New York City.
S. O. S. Cinema Supply Corporation, 449 West 42nd Street, New York City.
Progressive Reeltone Corporation, 738 Giddings Avenue, S. E., Grand Rapids, Mich.
Wenzel Projector Company, 2509 South State Street, Chicago, Ill.
Edw. H. Wolk, 1241 South Wabash Avenue, Chicago, Ill.

RHEOSTATS

Automatic Devices Company, 1037 Linden Street, Allentown, Pa.
Charles Bessler Company, 131 East 23rd Street, New York City.
Brenkert Light Projection Company, 7348 St. Aubin 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 Company, 37 South Street, Mt. Vernon, N. Y.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

SCREENS, PROJECTION

Da-Lite Screen Company, 2723 North Crawford Avenue, Chicago, Ill.
Raven Screen Corporation, 314 East 35th Street, New York City.
The Textileather Corporation, 607 Madison Avenue, Toledo, Ohio.
Trans-Lux Daylight Picture Screen Corporation, 1270 Sixth Avenue, New York City.
Vocalite Screen Corporation, 19 Debevoise Avenue, Roosevelt, N. Y.
Walker-American Corporation, 800 Beaumont Street, St. Louis, Mo.

SIGNS (ELECTRIC) FOR THEATRE NAME

The Artkraft Sign Company, Lima, Ohio.
Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee, Wis.
The Fluron Company of America, 1600 Broadway, New York City.

SIGNS, DIRECTIONAL

C. I. Brink, Inc., 147 W. 4th Street, South Boston 17, Mass.

Claude Neon Lights, Inc., 36-08 Thirty-third Street, Long Island City, N. Y.
Everbright Electric Signs, Inc., 1440 North 4th Street, Milwaukee, Wis.
Hub Electric Corporation, 2227 West Grand Avenue, Chicago, Ill.
Ingram-Richardson Manufacturing Company, Beaver Falls, Pa.
Kliegl Brothers, 321 W. 50th Street, New York City.
McFadden Lighting Company, Inc., 2311 South Seventh Street, St. Louis, Mo.
Texlite, Inc., 2900 Factory Street, Dallas 9, Tex.
Twentieth Century Lights, Inc., 6818 Avalon Boulevard, Los Angeles, Calif.
The Voigt Company, 1649 North Broad Street, Philadelphia, Pa.

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SLIDES, PROJECTION

Bostwick Display Manufacturing Company, Dallas, Texas.
Cinema-Craft Company, 71 West 45th Street, New York City.
Cosmopolitan Studios, Inc., 145 West 45th Street, New York City.
Quality Slide Company, 6 East Lake Street, Chicago, Ill.
Radio-Mat Slide Company, 222 Oakridge Boulevard, Daytona Beach, Fla.

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SOUND SYSTEMS—COMPLETE

The Ballantyne Company, 1707-11 Davenport Street, Omaha, Nebr.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
Motiograph, 4431 West Lake Street, Chicago, Ill.
RCA Victor Division of Radio Corporation of America, Camden, N. J.
S. O. S. Cinema Supply Corporation, 449 West 42nd Street, New York City.
Western Electric Company, 195 Broadway, New York City.

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SOUNDHEADS

The Ballantyne Company, 1707-11 Davenport Street, Omaha, Nebr.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
Motiograph, 4431 West Lake Street, Chicago, Ill.
RCA Victor Division of Radio Corporation of America, Camden, N. J.
S. O. S. Cinema Supply Corporation, 449 West 42nd Street, New York City.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.

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SPEAKERS AND HORNS

Altec-Lansing Corporation, 1210 Taft Building, Hollywood and Vine, Hollywood, Calif.
The Ballantyne 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.
Operadio Manufacturing Company, St. Charles, Ill.
Racon Electric Company, Inc., 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.

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SPLICERS, FILM

Ace Electric Manufacturing Company, Inc., 1458 Shakespeare Avenue, New York City.
Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
Griswold Machine Company, Port Jefferson, N. Y.
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Neumade Products Corporation, 427 West 42nd Street, New York City.

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STAGE LIGHTING EQUIPMENT

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 1442 W. Van Buren Street, Chicago 7, Ill.
Capitol Stage Lighting Company, 527-529 West 45th Street, New York City.
Century Lighting Equipment, Inc., 419 West 55th Street, New York City.
C. W. Cole & Company, Inc., 320 East 12th Street, Los Angeles, Calif.
Day-Brite Lighting, Inc., 5401 Bulwer Avenue, St. Louis, Mo.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
Hub Electric Company, 2219-29 West Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Reynolds Electric Company, 2650 W. Congress Street, Chicago, Ill.

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Automatic Devices Company, 1035 Linden Street, Allentown, Pa.
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Vallen, Inc., 225 Bluff Street, Akron, Ohio.
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Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
S. O. S. Cinema Supply Corporation, 449 West 42nd Street, New York City.

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TAKEUPS, FILM

Century Projector Corporation, 729 Seventh Avenue, New York City.
Clayton Products Company, 31-45 Tibbett Avenue, New York City.
GoldE Manufacturing Company, 1214 West Madison Street, Chicago, Ill.
International Projector Corporation, 92 Gold Street, New York City.

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TEST REELS

Academy of Motion Picture Arts and Science, Taft Building, Hollywood, Calif.
S. O. S. Cinema Supply Corporation, 449 West 42nd Street, New York City.
Society of Motion Picture Engineers, Pennsylvania Hotel, New York City.

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TICKET REGISTERS

General Register Corporation, 1560 Broadway, New York.
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Dazian's Inc., 142 West 44th Street, New York City.
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Fensin Seating Company, 62 East 13th Street, Chicago.
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Maharam Fabric Corporation, 130 West 46th Street, New York City.
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United States Rubber Company, Coated Fabrics Division, Mishawaka, Ind.

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American Popcorn Company, Box 41, Sioux City, Ia.
Columbus Show Case Company 850 West Fifth Avenue, Columbus, Ohio.
C. Cretors & Company, 630 Cermak Road, Chicago, Ill.
Farmer Boy Popcorn & Equipment Co., Liberty Avenue at 180th Street, Jamaica, N. Y.
The Felgreen Company, 6039 Waterman Avenue, St. Louis, Mo.
Manley, Inc., 1906 Wyandotte Street, Kansas City, Mo.
National Vendors, Inc., 5055 Natural Bridge Avenue, St. Louis, Mo.
Page Engineering Company, 603 South Sycamore, Los Angeles, Calif.
Poppers Supply Co., Inc., 60 E. 13th Street, Chicago 5, Ill.
Rowe Manufacturing Company, Inc., 17 East 16th Street, New York City.
Star Manufacturing Company, Inc., 6300 St. Louis Avenue, St. Louis, Mo.
Stoner Manufacturing Corporation, 328 Gale Street, Aurora, Ill.
Universal Match Corporation, 1501 Locust St., St. Louis, Mo.
Viking Popcorn Machine Co., 1481 West Washington Blvd., Los Angeles, Calif.

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General Electric Company, 1 River Road, Schenectady, N. Y.
Raytheon Manufacturing Company, Foundry Avenue, Waltham, Mass.
Sola Electric Company, 2525 Clybourn Avenue, Chicago, Ill.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

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Queen Feature Service, Inc., The, 1912½ Morris Avenue Birmingham.*

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Arizona Film Supply Company, 84 W. Pennington Street Tucson.

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Breck Photoplay Supply Company, 1969 S. Vermont Avenue, Los Angeles.
Filbert Company, John P., 2007 S. Vermont Avenue, Los Angeles.*
National Theatre Supply, 255 Golden Gate Avenue, San Francisco.
National Theatre Supply, 1961 S. Vermont Avenue, Los Angeles.
Pacific Coast Theatre Supply 250 Golden Gate, San Francisco.
Preddey Theatre Supplies, Walter G.., 187 Golden Gate Avenue San Francisco.*
Projection Equipment & Maintenance Company, 1973 S. Vermont Avenue, Los Angeles.*
Shearer Company B. F., 1968 S. Vermont Avenue, Los Angeles.
Shearer Company B. F., 243 Golden Gate Avenue, San Francisco.
Western Theatrical Equipment Company, 222 Golden Gate Avenue, San Francisco.*

COLORADO

Glatz & Associates, M. C., 2715 Stuart Street, Denver.
Graham Brothers Theatre Equipment, 546 Lincoln Street, Denver.*
National Theatre Supply, 2111 Champa Street, Denver.

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Modern Theatre Equipment Corporation, The, 130 Meadow Street, New Haven.
National Theatre Supply, 122 Meadow Street, New Haven.

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Brient, Elmer H., & Sons, 802 N. Capitol Street, Washington.
Lust, Ben, 1001 New Jersey Avenue, N. W., Washington.

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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.

Dakota

***Republic*—Grand Scale Western**

Here is one of the bigger and better Westerns of the season Starring John Wayne with Vera Hruba Ralston, who, down off her ice skates, makes quite a fetching dramatic actress, "Dakota" is sure-fire of its type, good enough to move into those houses which customarily are wary of cowboy epics.

Carefully and cleverly made, this slick-paper Western has a sound, though obvious, story line and spots prominently such solid acting talents as those belonging to Walter Brennan and Ona Munson.

The usual whoop-and-a-holler climax to the grind-'em-out Westerns has been edited and embellished with a large-scale prairie fire that is certain to prove exciting to any audience.

The story, a sensible and believable one, concerns a pair of newlyweds, Wayne the ex-soldier and Miss Ralston, the daughter of a Chicago railroad man, who move into Dakota in the 1870's to buy up land ahead of the railroad. At Fargo they find the villain of the piece, played, naturally enough, by Ward Bond, trying to do the same thing—only in a highly unorthodox manner. Before it is decided who buys what land, the picture unwinds as an exciting bit of rough and tumble history, complete with the customary number of fist and gun fights and stagecoach chases.

Brennan, as the irascible captain of a river boat, does an excellent job with the comedy relief in the screenplay by Lawrence Hazard. Joseph Kane, associate producer, directed. All has been so neatly packaged that you can't very easily go wrong in giving this picture playing time.

Seen at the home office projection room. Reviewer's Rating: Good.—RAY LANNING.

Release date, not set. Running time, 82 min. General audience classification.

John Devlin ..... John Wayne
Sandy ..... Vera Hruba Ralston
Captain Bounce ..... Walter Brennan
Jim Bender ..... Ward Bond
Ona Munson, Hugo Haas, Mike Mazurki, Olive Blakeney, Nicodemus Stewart, Paul Fix, Grant Withers, Robert Livingston, Olin Howlin, Pierre Watkin, Robert H. Barrat, Jonathan Hale, Bobby Blake, Paul Hurst, Eddy Waller, Sarah Padden, Jack LaRue, George Cleveland, Selmer Jackson, Claire DuBrey, Roy Barcroft.

The Seventh Veil

Sydney Box - Ortus - G. F. D.
Elegant Psychotherapy

Psychotherapy is the theme herein; the Veils of the piece having nothing to do with the dancing Salome, they being instead those imponderable protections behind which the human mind shelters.

A world-famous pianist suffers a secret, nevertheless persistent inhibition that she may lose the use of her hands. She had been caned on those hands as a school child on the eve of a pianoforte examination. Always in the recesses of her mind stirs the fear-memory of that punishment. It escapes to mania when her guardian, the man who devoted his life to the nurture of her genius, lashes at those same hands in fury on learning she plans to elope with a portrait-painter. In her agonized dementia, she essays suicide. Under hypnosis the seven veils of her mind are lifted and the inhibition dissipated.

Around the framework of that theme, producer Sydney Box and his director, Compton Bennett, have built a film of much elegance; one moreover which infallibly warms the heart of the beholder. Not only elegance is there but suspense, excitement, subtle undertones of suggestion and intelligence, all the essentials of motion picture appeal.

The piece is beautifully played. Ann Todd—she has hovered this long while on the hinterland of fame—is the pianist; James Mason (sure-fire bet in Britain's theatres) was never more assured than he is as the guardian-lover.

Also, there is much equally immaculate playing of symphonic music. Eileen Joyce—she's one of the better-known concert pianists this side—made the music. But it's the hands of Miss Todd you see. It is no detraction of Miss Joyce's art to claim that this is still Ann Todd's film.

The plaudits of a crowded first night audience proclaim that here's another winner which will knock the British box office barometer sideways. It will be a pleasant piece of reverse lend-lease when it crosses the Atlantic.

Seen at the Leicester Square theatre, London, premiere. Reviewer's Rating: Excellent.—PETER BURNUP.

Release date, not set. Running time, 94 min. Adult audience classification.

Nicholas ..... James Mason
Francesca ..... Ann Todd
Dr. Larsen ..... Herbert Lom
Peter Gay ..... Hugh McDermott
Maxwell Leyden ..... Albert Lieven
Yvonne Owen, David Horne, Manning Whiley, Grace Allardyce, Ernest Davies, John Slater, and the London Symphony Orchestra.

Detour

***PRC*—Melodrama**

Venturing far from the familiar melodramatic pattern, director Edgar G. Ulmer has turned out an adroit, albeit unpretentious production about a man who stumbles into a series of circumstances which seal his doom. Making no compromise with the "happy ending" formula, the film has a number of ironic and suspenseful moments.

Martin Goldsmith's original screenplay has Tom Neal, a seedy wanderer, unfold the story of his downfall over a cup of coffee in a Las Vegas diner. Delineated by narration, the sequences come flashing back in chronological order from the time, as a piano player in a third-rate New York night club, he decides to hitchhike to California to marry. En route he gets a ride in the car of a dissipated socialite who dies while driving.

Fearful of being accused of murder, he conceals the body, takes the man's belongings and assumes his identity. Further on he picks up a girl hitcher, well-enacted by Ann Savage. As it turns out, she previously was given a ride by the dead man, and knowing Neal to be an imposter, sets out to blackmail him. By some quirk of adverse fate, she is accidentally killed by Neal. With the torturing weight of two deaths on his disordered mind, he can never rejoin his sweetheart.

The closing reels of Leon Fromkess' production show Neal's apprehension by the police.

Seen in a New York projection room. Reviewer's Rating: Fair.—MANDEL HERBSTMAN.

Release date, Nov. 30, 1945. Running time, 69 min. PCA No. 11048. General audience classification.

Roberts ..... Tom Neal
Vera ..... Ann Savage
Claudia Drake, Edmund MacDonald, Tim Ryan.

How Do You Do?

***PRC*—Comedy-Drama**

A number of melodramatic events, adorned with comic surprises, happen in quick succession, to make this modest production, featuring Bert Gordon (The Mad Russian) satisfying entertainment for those who do not take their plots too analytically.

The Harry Sauber-Joseph Carole screenplay, taken from an original by Sauber, who also produced, is about two radio comedians who go to a vacation resort, one to get away from his jealous wife, the other to escape the attentions of a comedienne. While there, the body of a radio agent is found in a hotel room. To solve the crime, Gordon recruits some actor-sleuths, who show up as miserable detectives but succeed in getting laughs.

In the closing reels, the murdered man reveals himself to be very much alive. As it turns out, the whole idea had been a film screened in Hollywood projection room before players, who decide that he should have been dead to satisfy audiences. Thereupon, Gordon calls for a re-running of the film's final footage and then shoots the revived murder victim, who tumbles in a heap on the screen.

As an added bit of entertainment, Ella Mae Morse vocalizes a pair of boogie-woogie numbers. Frank Albertson, as a sleuthing newspaperman, shares a romantic angle with Cheryl Walker. Ralph Murphy directed.

Seen in a New York projection room. Reviewer's Rating: Fair.—M. H.

Release date, December 17, 1945. Running time, 80 min. PCA No. 11162. General audience classification.

Bert Gordon ..... Himself
Harry Von Zell ..... Himself
Cheryl Walker ..... Herself
Frank Albertson, Ella Mae Morse, Claire Windsor, Keye Luke, Charles Middleton, Thomas Jackson, James Burke, Fred Kelsey, Matt McHugh, Leslie Denison, Francis Pierlot, Sidney Marion.

Rough Riders of Cheyenne

***Republic*—High-powered Western**

The Martins and the Coys, those reckless mountain boys, aren't in the same league with the Carsons and the Sterlings when it comes to feuding. Sunset pitches into the family fight with the vigor of a Kansas tornado, and the results are just about as devastating to the surrounding landscape. All this adds up to an exciting hour for the Western fans, an hour crammed with action, suspense, and more shooting than took place at a World War battle.

Sunset, returning home to find his father dead, presumably at the hands of a Sterling, sets out to exterminate that family, which consists of a widowed mother, a weakling son, and a winsome daughter. Unaware that their private fight is being fanned by a gang of crooks who will come into possession of the entire valley when its leading families have been wiped out, the Carsons and the Sterlings go to it with gusto, men and women alike.

There's a snag in the villains' plans, however, when a dying gangster talks too much, and Cupid, shooting an arrow amid the bullets, causes Sunset and Melinda Sterling (Peggy Stewart) to fall in love. Mira McKinney, cast as the Widow Carson, puts up some stiff opposition to this romance, and threatens her daughter with a bull-whip. Love and

justice eventually triumph, however, and peace returns to battle-scarred Paradise Valley.

Bennett Cohen was the associate producer, and he didn't spare the ammunition. Thomas Carr's direction has the speed and impact of a six-inch shell. Elizabeth Beecher, who wrote the original screenplay, deserves a special plaudit for devising a novel Western plot.

Seen at Hollywood's Hitching Post theatre, whose patrons, authorities on Western films, burst into cheers and whistles at the picture's close. Reviewer's rating: Excellent.—THALIA BELL.

Release date, November 1, 1945. Running time, 56 min.
PCA No. 11146. General audience classification.
Sunset Carson.....Sunset Carson
Melinda Sterling.....Peggy Stewart
Harriet Sterling.....Mira McKinney
Monte Hale, Wade Crosby, Michael Sloane, Kenne Duncan, Tom London, Eddy Waller, Jack O'Shea, Bob Wilke, Tex Terry, Jack Rockwell.

Allotment Wives

***Monogram*—Romance as a Racket**

The second film to be co-produced for Monogram by Kay Francis and Jeffrey Bernard is an exploitation picture exposing a current and flourishing racket, the fraud perpetrated upon the Government's Office of Dependency Benefits by women who marry more than one service man, and thereafter collect more than one allotment check.

Miss Francis, star as well as producer, is the leader of a syndicate of such women. She uses a service men's canteen as the locale for her criminal activities. The utilization of such a background is perhaps an error of judgment on the part of Harvey Gates and Sidney Sutherland, who wrote the screenplay based on a story by the latter.

The marriage syndicate is exposed by a Government agent, assisted by an ex-reform-schoolmate of Miss Francis, a lady bent on blackmail and revenge. There's plenty of drama in the denouement, and the picture's close finds all the principals dead, with the exception of Paul Kelly, playing the Government agent, and Teala Loring, cast as Miss Francis' reckless and unhappy daughter.

Certain unconvincing aspects of the production may be attributed to the cast. Miss Francis is too ladylike, and Otto Kruger too much the gentleman, to make their spectacular criminal career completely believable. The timeliness of the subject, however, and the melodramatic manner in which it is presented, more than make up for these defects.

William Nigh was the director.

Seen at the studio. Reviewer's rating: Average. —T. B.

Release date, December 24, 1945. Running time, 80 min.
PCA No. 11088. General audience classification.
Sheila.....Kay Francis
Major Pete Martin.....Paul Kelly
Whitey Colton.....Otto Kruger
Gertrude Michael, Teala Loring, Bernard Nedell, Anthony Warde, Jonathan Hale, Selmer Jackson, Evelyn Eaton.

Crimson Canary

***Universal*—Murder with Music**

Here's something special for the devotees of hot music, be they young or old, and for the lovers of murder melodrama as well. Produced without pretension but with understanding eye and ear by Henry Blankfort and directed no less comprehendingly by John Hoffman, it's got more entertainment than its running time and talent roster promise.

Blankfort and Peggy Phillips collaborated on the script from a story by Miss Phillips which concerns a five-piece dance band and a girl singer who gets murdered under circumstances which convince them that one of their outfit killed her. They react to this situation much as jazz musicians would. And before the skillfully plotted story is ended a lot of solid sending has been done by the five and by other disciples of downbeat who appear from time to time.

Noah Beery, Jr., John Litel and Danny Morton highlight an evenly competent cast. And Josh White contributes a pair of guitar-accompanied solos worth the price of admission to the hepcats.

Previewed at the studio. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, November 9. Running time, 64 minutes.
PCA No. 10926. General audience classification.
Danny.....Noah Beery, Jr.
Jean.....Lois Collier
Johnny.....Danny Morton
Quinn.....John Litel
Stephen Geray, James Dodd, Steve Brodie, Josh White.
(Review reprinted from last week's Herald)

SHORT SUBJECTS

GABRIEL HEATTER REPORTING (Univ.)

Person-Oddities (1361)

News commentator Gabriel Heatter prepares to deliver his nightly broadcast and with the camera's collaboration he tells of a lady who has the world's largest collection of pitchers, another who displays a fine collection of Indian relics, and then takes the audience to Ginkgo Petrified Forest in Washington. Finally the antics of a trained rooster are described and shown.

Release date, September 10, 1945 — 9 *minutes*

COMMUNITY SING, NO. 12 (Col.)

(6662)

In this one the audience is invited to join with organist Dick Liebert and the Song Spinners as words flash on the screen to such songs as "You're Not Fooling Anyone But Yourself," "Just a Prayer Away," "Every Time I Fall in Love," "Who Can Tell," and "Bell Bottom Trousers."

Release date, August 23, 1945 — 9 *minutes*

STORY OF D.D.T.

British Information Services

Out of the horrors of war can come inventions to help make a better world. Early in the war British and American scientists undertook experiments with D.D.T. and found it a most effective killer of disease-spreading insects. This British Ministry of Information short relates the story of the rediscovery of the formula (it was first discovered by a German scientist during the Franco-Prussian war) and tells of its extensive wartime and probable peacetime use.

Release date, not set — 23 *minutes*

POTTERY POETS (Univ.)

Person-Oddities (1364)

Several unusual items are featured in this subject, such as the manufacture of cosmetics, a man who was AWOL from the Army 14,998 days since the Spanish American war, an intricately built miniature cathedral complete in every respect, one of the world's largest collections of smoking pipes, and a man who raises fighting cocks.

Release date, October 29, 1945 — 9 *minutes*

HEIR TO THE THRONE

British Information Services

An interesting and timely motion picture album of an 18 year old girl who may some day become queen of England—Princess Elizabeth—is offered in this British Ministry of Information film. The subject unfolds the significants of her crowded life from infancy to the second World War when she joined the Auxiliary Territory Service and learned how to change automobile tires and check motors.

Release date, not set — 9 *minutes*

A MINER AFFAIR (Columbia)

All Star Comedy

Andy Clyde and Charles Rogers are featured in this one. The two men are attempting to raise $500 for an operation on a crippled boy's leg. But they meet a couple of crooks who cheat them out of the money. However, all ends well. Andy gets his money back, the boy gets his operation and the crooks get a jail sentence.

Release date, not set — 18½ *minutes*

SOLID SENDERS (Universal)

Name Band Musical

Jan Garber and his orchestra are featured in this short, which includes many musical specialties and other entertaining personalities. Vocals are by Julie London and the Clawson Triplets. There's a tap routine by Lorraine Krueger. Carole and Jodie Gray play the xylophone. Musical numbers include "King Porter Stomp," "The Boy With the Wistful Eyes," "Garber Blues," "Swing It, Mother Goose," "Second Hungarian Rhapsody," and "920 Special."

Release date, October 21, 1945 — 15 *minutes*

STRANGE DESTINY (MGM)

A Carey Wilson Miniature (M-781)

Unfolded in this dramatic subject is the strange and inspiring story of Asa K. Jennings, a humble YMCA worker, who lived for 27 years after medical science doomed him to death; and who saved 350,000 lives when he helped evacuate the city of Smyrna in 1922. Directed by Paul Burnford, Louis Jean Heydt plays Jennings.

September 29, 1945 — 10 *minutes*

WILD AND WOOLFY (MGM)

Technicolor Cartoons (W-732)

In this humorous Technicolor fable, the big bad wolf turns desperado, robs a Good Rumor wagon of two popsicles, kidnaps a slick chick and then leads the posse in a hilarious chase—but the little character gets his man (or wolf) in the end.

October 13, 1945 — 8 *minutes*

ADVANCE SYNOPSES

DICK TRACY (RKO Radio)

PRODUCER: Herman Schlom. DIRECTOR: William Berke. PLAYERS: Morgan Conway, Anne Jeffreys, Mike Mazurki, Edmund Glover.

COMEDY DRAMA. An elderly school-teacher is found dead. One of the children in her class is the son of Dick Tracy, the comic-strip detective. The boy appeals to his father for help in discovering the cause of the teacher's death. The detective finds it was murder, and eventually captures the murderer.

VACATION FROM MARRIAGE (Alexander Korda - MGM)

PRODUCER and DIRECTOR: Alexander Korda. PLAYERS: Robert Donat, Deborah Kerr, Glynis Johns, Roland Culver.

COMEDY-DRAMA. A proisaic married couple live a humdrum life in pre-war days. When the war breaks out the husband is called into the naval service and the wife joins the Women's Naval Service. After a three year separation, neither is aware of the change in the other's personality, but each dreads returning to the dull everyday peacetime routine.

WHAT NEXT, CORPORAL HARGROVE? (MGM)

PRODUCER: George Haight. DIRECTOR: Richard Thorpe. PLAYERS: Robert Walker, Keenan Wynn, Jean Porter, Chill Wills, Cameron Mitchell, Arthur Walsh.

COMEDY-DRAMA. A sequal to "See Here, Private Hargrove," this story takes the boys to France, where they spend their time trying to hoodwink the populace, and to get themselves sent to Paris. Romantic complications develop between Hargrove and a French girl, but these are circumvented by his companions.

CLOSE CALL FOR BOSTON BLACKIE (Columbia)

PRODUCER: John Stone. DIRECTOR: Lew Landers. PLAYERS: Chester Morris, Richard Lane, George E. Stone, Frank Sully.

MELODRAMA. A young woman borrows a baby and passes it off as her own, in order to get money from her father-in-law, who has disinherited his son. When the son is killed, "Boston Blackie" is suspected of the crime. After a number of complications, he clears his name, and finds the real murderer.

TARS AND SPARS (Columbia)

PROJECT SUPERVISOR: Commander Milton Bren. DIRECTOR: Alfred E. Green. PLAYERS: Alfred Drake, Janet Blair, Marc Platt, Jeff Donnell, Sidney Caesar.

MUSICAL COMEDY. A Coastguardsman is anxious to be sent to sea duty. When his orders arrive, he discovers that he is to be sent to Catalina Island. Ashamed to tell his fiancée, he stops going to see her. She discovers the reason for his neglect, however, and all ends well.

RELEASE CHART
By Companies

For Stars, Running Time, Review and other Service Data references, turn to the alphabetical Release Chart starting on page 2712. Complete listing of 1944-45 Features, by Company, in order of release, may be found on pages 2612 and 2613 of the Product Digest Section in the August 25, 1945 issue.

COLUMBIA

Prod. No.	Title	Release Date
...	Outlaws of the Rockies	Sep. 18,'45
....	Crime Doctor's Warning, The	Sep. 27,'45
....	The True Glory	Oct. 4,'45
....	Girl of the Limberlost	Oct. 11,'45
....	Blazing the Western Trail	Oct. 18,'45
..	Kiss and Tell	Oct. 18,'45
....	Voice of the Whistler	Oct. 30,'45
....	Lawless Empire	Nov. 15,'45
.	Prison Ship	Nov. 15,'45
....	Snafu	Nov. 22,'45
....	My Name is Julia Ross	Nov. 27,'45
....	Hit the Hay	Nov. 29,'45
....	She Wouldn't Say Yes	Nov.,'45
....	Life With Blondie	Dec. 13,'45
....	One Way to Love	Dec. 20,'45
....	Texas Panhandle	Dec. 20,'45
....	Strange Voyage	Dec. 27,'45
....	Pardon My Past	Dec.,'45
....	Meet Me on Broadway	Jan. 3,'46
....	Tars and Spars	Jan. 10,'46
....	A Close Call for Boston Blackie	Jan. 24,'46
....	Frontier Gunlaw	Jan. 31,'46
....	Al Jolson Story	Not Set
....	Bandit of Sherwood Forest	Not Set
....	Blondie's Lucky Day	Not Set
....	Galloping Thunder	Not Set
....	Gilda	Not Set
....	Gunning for Vengeance	Not Set
....	Heading West	Not Set
....	Lone Wolf on Broadway	Not Set
....	Lullaby of Broadway	Not Set
....	Perilous Holiday	Not Set
....	Phantom of the Desert	Not Set
....	Regenades	Not Set
....	Roaring Rangers	Not Set
....	Terror Trail	Not Set
....	Two Fisted Stranger	Not Set

MGM

SPECIAL

605	Weekend at the Waldorf	Oct.,'45

BLOCK 13

600	Our Vines Have Tender Grapes	Sep.,'45
601	The Hidden Eye	Sep.,'45
602	Abbott and Costello in Hollywood	Oct.,'45
603	Her Highness and the Bellboy	Oct.,'45
604	Dangerous Partners	Oct.,'45

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BLOCK 14

606	What Next, Corporal Hargrove	....
607	She Went to the Races	....
608	Vacation from Marriage	....
609	A Letter for Evie	....
610	Yolanda and the Thief	....

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....	Adventure	Not Set
....	Army Brat	Not Set
....	All the Things You Are	Not Set
....	Bad Bascomb	Not Set
....	Boys' Ranch	Not Set
....	Easy to Wed	Not Set
....	The Great Morgan	Not Set
....	The Green Years	Not Set
....	The Harvey Girls	Not Set
....	Hold High the Torch	Not Set
....	Holiday in Mexico	Not Set
....	Hoodlum Saint	Not Set
....	No Leave, No Love	Not Set
....	Postman Always Rings Twice	Not Set
....	Sailor Takes A Wife	Not Set
....	Star from Heaven	Not Set
....	They Were Expendable	Not Set
....	Till the Clouds Roll By	Not Set
....	Time for Two	Not Set
....	Two Sisters From Boston	Not Set
....	Up Goes Maisie	Not Set
....	The Yearling	Not Set
....	Ziegfeld Follies	Not Set

MONOGRAM

....	The Lost Trail	Oct. 20,'45
....	Riders of the Dawn	Nov. 3,'45
....	Frontier Feud	Nov. 24,'45
....	Sensation Hunters	Dec. 1,'45
....	Lonesome Trail	Dec. 8,'45
....	Allotment Wives	Dec. 24,'45
....	Black Market Babies	Not Set
....	Border Bandits	Not Set
....	Bowery Boys	Not Set
....	Drifting Alone	Not Set
....	Face of Marble	Not Set
....	Glamour Girl	Not Set
....	The Haunted Mine	Not Set
....	The Hunted	Not Set
....	Jos Palooka, Champ	Not Set
....	Live Wires	Not Set
....	The Red Dragon	Not Set
....	The Shadow	Not Set
....	Strange Mr. Gregory	Not Set
....	Sunbonnet Sue	Not Set
....	Suspense	Not Set
....	Swing Parade of 1946	Not Set
....	Trail of the Yukon	Not Set

PARAMOUNT

BLOCK 1

4501	Ouffy's Tavern	Sep. 28,'45
4502	Love Letters	Oct. 26,'45
4503	The Lost Weekend	Nov. 16,'45
4504	Follow That Woman	Dec. 14,'45

BLOCK 2

4506	Hold That Blonde	Nov. 23,'45
4507	Stork Club	Dec. 28,'45
4508	People Are Funny	Jan. 11,'46
4509	Kitty	Jan. 25,'46

●

BLOCK 3

....	Miss Susie Slagle's	Feb. 8,'46
....	Masquerade in Mexico	Feb. 22,'46
...	They Made Me a Killer	Mar. 8,'46
....	Road to Utopia	Mar. 22,'46

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....	Blue Oahlia	Not Set
....	Blue Skies	Not Set
....	The Bride Wore Boots	Not Set
....	Calcutta	Not Set
....	California	Not Set
....	Cross My Heart	Not Set
....	Easy Come, Easy Go	Not Set
....	Hot Cargo	Not Set
....	The Imperfect Lady	Not Set
....	Love Lies Bleeding	Not Set
....	Monsieur Beaucaire	Not Set
....	Our Hearts Were Growing Up	Not Set
....	Swamp Fire	Not Set
....	To Each His Own	Not Set
....	Tokyo Rose	Not Set
....	The Trouble With Women	Not Set
....	Two Years Before the Mast	Not Set
....	The Virginian	Not Set
....	The Well-Groomed Bride	Not Set

PRC PICTURES

....	Prairie Rustlers	Nov. 7,'45
....	Song of Old Wyoming	Nov. 12,'45
....	The Navajo Kid	Nov. 21,'45
....	Club Havana	Nov. 23,'45
....	Detour	Nov. 30,'45
....	Danny Boy	Dec. 5,'45
....	Enchanted Forest	Dec. 8,'45
....	Lightning Raiders	Dec. 17,'45
....	How Do You Do?	Dec. 17,'45
....	The Flying Serpent	Dec. 28,'45
....	Six Guns for Hire	Jan. 1,'46
....	Strangler of the Swamp	Jan. 1,'46
....	Bombshell from Brazil	Not Set
....	The Caravan Trails	Not Set
....	Devil Bat's Daughter	Not Set
....	Flaming Jungle	Not Set
....	Grand Central	Not Set
....	Heritage	Not Set
....	I'm From Missouri	Not Set
....	I Ring Doorbells	Not Set
....	Ladies of the Chorus	Not Set
....	Law Crusaders	Not Set
....	The Lost Continent	Not Set
....	The Mummy's Daughter	Not Set
....	Music Hall Varieties of 1946	Not Set
....	Once and For All	Not Set
....	Quebec	Not Set
....	Queen of Diamonds	Not Set
....	Romance of the West	Not Set
....	Sorority Girls	Not Set
....	Valley of Lonely Women	Not Set
....	The Vanishing Gangster	Not Set
....	White Pongo	Not Set
....	Why Girls Leave Home	Not Set
....	Wife of Monte Cristo	Not Set

RKO

BLOCK 1

601	Mama Loves Papa
602	George White's Scandals
603	Falcon in San Francisco
604	Johnny Angel
605	Radio Stars on Parade

SPECIAL

681	Along Came Jones
651	Wonder Man
691	Pinocchio

●

BLOCK 2

606	Man Alive
607	First Yank into Tokyo
608	Isle of the Dead
609	Wanderer of the Wasteland
610	The Spanish Main

●

BLOCK 3

....	Cornered
....	Dick Tracy
....	Hotel Reserve
....	Sing Your Way Home
....	The Spiral Staircase

●

....	All Men Are Liars	Not Set
....	Badman's Territory	Not Set
....	Bamboo Blonds	Not Set
....	Bedlam	Not Set
....	Bells of St. Mary's	Not Set
....	The Bishop's Wife	Not Set
....	The Calico Kid	Not Set
....	Deadline at Dawn	Not Set
....	Desirable Woman	Not Set
....	Ding Dong Williams	Not Set
....	The Dream of Home	Not Set
....	Earth and High Heaven	Not Set
....	Falcon's Alibi	Not Set
....	From This Day Forward	Not Set
....	Galveston	Not Set
....	A Game of Death	Not Set
....	The Great Answer	Not Set
....	Heartbeat	Not Set
....	If This Be Known	Not Set
....	The Kid from Brooklyn	Not Set
....	Ladies' Choice	Not Set
....	Lady Luck	Not Set
....	Make Mine Music	Not Set
....	Master Minds	Not Set
....	Notorious	Not Set
....	Riverboat Rhythm	Not Set
....	The Robe	Not Set
....	Sister Kenny	Not Set
....	Strange Adventures of Sinbad	Not Set
....	The Stranger	Not Set
....	Sunset Pass	Not Set
....	Tarzan and the Leopard Woman	Not Set
....	Thanks, God, I'll Take It from Here	Not Set
....	Tomorrow is Forever	Not Set
....	Up Front with Mauldin	Not Set
....	A Very Remarkable Fellow	Not Set
....	Who Is My Love?	Not Set

REPUBLIC

561	Phantom of the Plains	Sep. 7,'45
551	Bandits of the Badlands	Sep. 14,'45
501	Scotland Yard Investigator	Sep. 30,'45
562	Marshal of Laredo	Oct. 7,'45
552	Rough Riders of Cheyenne	Nov. 1,'45
502	Girls of the Big House	Nov. 2,'45
563	Colorado Pioneers	Nov. 14,'45
504	Captain Tugboat Annie	Nov. 17,'45
503	An Angel Comes to Brooklyn	Nov. 27,'45
5307	Blue Montana Skies	Dec. 1,'45
....	Affairs of Geraldine	Not Set
....	Alias Billy the Kid	Not Set
....	Beyond the Great Divide	Not Set
....	Calendar Girl	Not Set
....	California Fiesta	Not Set
....	California Gold Rush	Not Set
....	Cat Man of Paris	Not Set
....	Cherokee Flash	Not Set
....	Conquest of Cheyenne	Not Set
....	Crime of the Century	Not Set
....	Dakota	Not Set
....	Days of Buffalo Bill	Not Set
....	Down Tahiti Way	Not Set
....	Earl Carroll's Sketchbook	Not Set
....	El Paso Kid	Not Set
....	A Fabulous Texan	Not Set
....	The French Key	Not Set
....	Gay Blades	Not Set
....	The Gentlemen from Missouri	Not Set
....	The Ghost Goes Wild	Not Set
....	Grand Canyon Serenade	Not Set
....	A Guy Could Change	Not Set
...	Heart of Old Mexico	Not Set
....	Hit Parade of 1946	Not Set
....	The Inner Circle	Not Set
....	In Old Sacramento	Not Set
....	I've Always Loved You	Not Set
....	Lightnin' Strikes Twice	Not Set
....	Lonely Hearts	Not Set
....	Madonna's Secret	Not Set
....	Murder in the Music Hall	Not Set
....	My Pal, Trigger	Not Set
....	Mysterious Mr. Valentine	Not Set
....	Night Train to Memphis	Not Set
....	One Exciting Week	Not Set
....	Passkey to Danger	Not Set
....	Plainsman and the Lady	Not Set
....	Red River Renegades	Not Set
....	Rio de Janeiro	Not Set
....	Rio Grande Raiders	Not Set
....	Rosa of Juarez	Not Set
....	Sheriff of Redwood Valley	Not Set
....	Shine on Texas Moon	Not Set
....	Sons of the Golden West	Not Set
....	Song of Mexico	Not Set
....	Springtime in the Sierras	Not Set
....	Strange Impersonation	Not Set
....	Sun Valley Cyclone	Not Set
....	That Brennan Girl	Not Set
....	That Man Malone	Not Set
....	That Man of Mine	Not Set
....	Traffic in Crime	Not Set
....	The Twisted Circle	Not Set
....	Undercover Woman	Not Set
....	Under Nevada Skies	Not Set
....	Valley of the Zombies	Not Set
....	Wagon Wheels Westward	Not Set
....	Woman Who Came Back	Not Set
....	West of God's Country	Not Set

20TH-FOX

602	Wilson	Aug.,'45

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601	A Bell for Adano	Aug.,'45
803	Junior Miss	Aug.,'45
606	The Way Ahead	Aug.,'45
604	Captain Eddie	Sep.,'45
605	Caribbean Mystery	Sep.,'45
607	State Fair	Oct.,'45
608	The House on 92nd Street	Oct.,'45
611	And Then There Were None	Nov.,'45
609	The Dolly Sisters	Nov.,'45
612	Fallen Angel	Dec.,'45
613	The Spider	Dec.,'45
....	American Guerilla	Not Set
....	Anna and the King of Siam	Not Set
....	Behind Green Lights	Not Set
....	Bon Voyage	Not Set
....	Centennial Summer	Not Set
....	Chicken Every Sunday	Not Set
....	Claudia and David	Not Set
....	Cluny Brown	Not Set
810	Colonel Effingham's Raid	Not Set
....	Doll Face	Not Set
....	Do You Love Me	Not Set
....	Dragonwyck	Not Set
....	The Dark Corner	Not Set
....	Give Me the Simple Life	Not Set
....	Leave Her To Heaven	Not Set
....	San Oemetrio	Not Set
....	Sentimental Journey	Not Set
....	Shock	Not Set
....	Smoky	Not Set
....	Walk in the Sun	Not Set

UNITED ARTISTS

....	Paris-Underground	Oct. 19,'45
....	Blithe Spirit	Nov. 14,'45
....	Abilene Town	Not Set
....	Adventure for Two	Not Set
....	Adventures in Casablanca	Not Set
....	Breakfast in Hollywood	Not Set
....	Caesar & Cleopatra	Not Set
...	Diary of a Chambermaid	Not Set
....	Duel in the Sun	Not Set
....	Getting Gertie's Garter	Not Set
....	Henry V	Not Set
....	Johnny in the Clouds	Not Set
....	The Outlaw	Not Set
....	Scandal in Paris	Not Set
....	Sin of Harold Oiddlebock	Not Set
....	Spellbound	Not Set
....	This Happy Breed	Not Set
....	2,000 Women	Not Set
....	Whistle Stop	Not Set
....	Young Widow	Not Set

UNIVERSAL

501	Shady Lady	Sep. 7,'45
502	Men In Her Diary	Sep. 14,'45
503	River Gang	Sep. 21,'45
504	That Night With You	Sep. 28,'45
1101	Bad Men of the Border	Sep. 28,'45
505	Strange Confession	Oct. 5,'45
506	Senorita from the West	Oct. 12,'45
1102	Code of the Lawless	Oct. 19,'45
507	Pursuit to Algiers	Oct. 26,'45
508	This Love of Ours	Nov. 2,'45
509	The Crimson Canary	Nov. 9,'45
510	Frontier Gal	Nov. 23,'45
1103	Trail to Vengeance	Nov. 30,'45
511	House of Dracula	Dec. 7,'45
512	Pillow of Death	Dec. 14,'45
513	The Oaltons Ride Again	Dec. 21,'45
514	Scarlet Street	Dec. 28,'45
....	Bad Sister	Not Set
....	Because of Him	Not Set
....	Boy Wonder	Not Set
....	Brute Man	Not Set
....	Buck Privates Come Home	Not Set
....	Canyon Passage	Not Set
....	Oown By the Border	Not Set
....	Flame of the Klondike	Not Set
....	Genius in the Family	Not Set
....	Girl on the Spot	Not Set
....	Gun Town	Not Set
....	Heat Wave	Not Set
....	Hero Wanted	Not Set
....	House of Horrors	Not Set
....	Johnnie Anselmo	Not Set
....	Letters of an Unknown Woman	Not Set
....	Night in Paradise	Not Set
....	Outlaws of Twin Forks	Not Set
....	On the Carpet	Not Set
....	Prelude to Murder	Not Set
....	Spider Woman Strikes Back	Not Set
....	Tangier	Not Set
....	Terror by Night	Not Set
....	That's My Baby	Not Set
....	Time Out of Mind	Not Set
....	Trail to Vengeance	Not Set
....	White Tis and Tails	Not Set

WARNER BROTHERS

501	Prids of the Marines	Sep. 1,'45
502	Rhapsody in Blue	Sep. 22,'45
503	It All Came True (R.)	Oct. 8,'45
504	Born for Trouble (R.)	Oct. 6,'45
505	Mildred Pierce	Oct. 20,'45
506	Confidential Agent	Nov. 10,'45
....	Devotion	Nov. 24,'45
507	Too Young to Know	Dec. 1,'45
508	Danger Signal	Dec. 15,'45
....	San Antonio	Dec. 29,'45
....	Shadow of a Woman	Jan. 12,'46
....	Saratoga Trunk	Jan. 26,'46
....	Cinderella Jones	Feb. 23,'46
....	The Big Sleep	Not Set
....	Her Kind of Man	Not Set
....	Janie Gets Married	Not Set
....	The Man I Love	Not Set
....	My Reputation	Not Set
....	Never Say Goodbye	Not Set
....	Night and Oay	Not Set
....	Nobody Lives Forever	Not Set
....	Of Human Bondage	Not Set
....	One More Tomorrow	Not Set
....	One Woman's Secret	Not Set
....	Stolen Life	Not Set
....	Three Strangers	Not Set
....	Time, Place and Girl	Not Set
....	The Two Mrs. Carrolls	Not Set
....	The Verdict	Not Set

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1944-45 product.

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.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data, page 2663, issue of September 29, 1945, for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2702 and 2703, issue of November 3, 1945.

Feature product, including Coming Attractions, listed by Company, in order of release, on page 2711, issue of Nov. 10, 1945.

Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*REVIEWED — M. P. Herald Issue*	*REVIEWED — Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABBOTT and Costello in Hollywood (Block 13)	MGM	602	Bud Abbott-Lou Costallo	Oct.,'45	84m	Aug. 25,'45	2631	....	....
Abilene Town (formerly Abilene)	UA	....	Randolph Scott-Ann Dvorak	Not Set	....	.....	....	2628	....
Adventure (formerly The Big Shore Leave)	MGM	....	Clark Gable-Greer Garson	Not Set	....	.....	....	2628	....
•Adventures of Rusty (formerly Rusty)	Col.	....	Ted Donaldson-Conrad Nagel	Sept. 6,'45	66m	Oct. 6,'45	2669	2467	....
•Affairs of Susan, The	Par.	4421	Joan Fontaine-George Brent	May 25,'45	113m	Mar. 31,'45	2381	2242	2523
•Agitator, The (British)	Br. Natl.-Anglo	....	Billy Hartnell-Mary Morris	Not Set	95m	Mar. 17,'45	2361	....	....
Allotment Wives, Inc.	Mono.	....	Kay Francis-Paul Kelly	Dec. 24,'45	80m	Nov. 10,'45	2710	2555	....
Along Came Jones	RKO	681	Gary Cooper-Loretta Young	Special	90m	June 23,'45	2627	2278	2663
•Anchors Aweigh (color)	MGM	531	Gene Kally-Frank Sinatra	Aug.,'45	140m	July 21,'45	2553	2142	2663
And Then There Were None	20th-Fox	611	Barry Fitzgerald-Walter Huston	Nov.,'45	97m	July 14,'45	2626	....	....
Angel Comes to Brooklyn, An	Rep.	503	Kaye Dowd-Robert Duke	Nov. 27,'45				2384	....
•Apology for Murder	PRC	....	Ann Savage-Hugh Beaumont	Sept. 27,'45	67m	Sept. 8,'45	2637	2418	....
Arrowsmith (Reissue)	Film Classics	....	Helen Hayes-Ronald Colman	Aug.,'45	94m	Nov. 21,'31	....	....	....
•Arson Squad	PRC	....	Frank Albertson-Robert Armstrong	Sept. 11,'45	66m	July 21,'45	2631	2467	....
•BACK to Bataan	RKO	523	John Wayne-Philip Ahn	Block 5	97m	June 2,'45	2477	2242	2663
Bad Men of the Border	Univ.	1101	Kirby Grant-Armida	Sept. 28,'45	....	.....	....	2655	....
Bandit of Sherwood Forest (color)	Col.	....	Cornel Wilde-Anita Louise	Not Set				2434	....
Bandits of the Badlands	Rep.	551	Sunset Carson-Peggy Stewart	Sept. 14,'45	55m	Oct. 13,'45	2677	2628	....
Barge-Keeper's Daughter, The	Famous Int'l	....	Louis Jouvet-Elvira Popesco	Sept. 4,'45	70m	Sept. 15,'45	2645	....	....
Battle for Music	Four Continents	....	London Philharmonic Orchestra	Oct. 13,'45	74m	Nov. 3,'45	2701	....	....
•Beautiful Cheat, The	Univ.	9044	Noah Beery, Jr.-Bonita Granville	July 20,'45	59m	July 21,'45	2554	2384	....
•Bedside Manner	UA	....	Ruth Hussey-John Carroll	June 22,'45	79m	June 16,'45	2498	2250	2616
•Behind City Lights	Rep.	429	Lynne Roberts-William Terry	Sept. 10,'45	68m	Sept. 22,'45	2653	2418	....
Bell for Adano, A	20th-Fox	601	Gena Tierney-John Hodiak	Aug.,'45	103m	June 23,'45	2627	2242	2663
•Belle of the Yukon (color)	RKO	583	Randolph Scott-Gypsy Rose Lee	Special	84m	Dec. 2,'44	2201	1835	2406
•Bells of Rosarita	Rep.	442	Roy Rogers-Gabby Hayes	June 19,'45	68m	May 19,'45	2453	2403	2663
Bells of St. Mary's, The	RKO	....	Bing Crosby-Ingrid Bergman	Not Set				2434	....
•Bewitched	MGM	530	Phyllis Thaxter-Edmund Gwenn	July,'45	66m	June 23,'45	2510	2310	2663
Big Sleep, The	WB	....	Humphrey Bogart-Lauren Bacall	Not Set	....	.....	....	2230	....
Blazing the Western Trail	Col.	....	Charles Starrett-Tex Harding	Oct. 18,'45	....	.....	....	2543	....
Blithe Spirit (British) (color)	UA	....	Rex Harrison-Constance Cummings	Nov. 14,'45	94m	Apr. 28,'45	2627	....	....
•Blonde from Brooklyn	Col.	6036	Robert Stanton-Lynn Merrick	June 21,'45	65m	June 30,'45	2521	2403	....
•Blood on the Sun	UA	....	James Cagney-Sylvia Sidney	June 15,'45	94m	May 5,'45	2433	2230	2663
Blue Montana Skies	Rep.	5307	Gene Autry-Smiley Burnette	Dec. 1,'45	56m	.....	....	....	....
•Body Snatcher, The	RKO	517	Boris Karloff-Bela Lugosi	Block 4	77m	Feb. 17,'45	2318	2310	2567
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	.....	....	2230	....
•Border Badman	PRC	....	Buster Crabbe-Al St. John	Oct. 10,'45	59m	Sept. 1,'45	2625	2543	....
Born for Trouble (Reissue)	WB	504	Faye Emerson-Van Johson	Oct. 6,'45	59m	Apr. 11,'42	598	575	....
•Boston Blackie Booked on Suspicion	Col.	6031	Chester Morris-Lynn Merrick	May 10,'45	67m	May 12,'45	2445	2368	....
•Boston Blackie's Rendezvous	Col.	6030	Chester Morris-Nina Foch	July 5,'45	....	.....	....	2467	....
•Both Barrels Blazing	Col.	6207	Charles Starrett	May 17,'45	58m	May 26,'45	2465	2403	....
Boy, a Girl and a Dog	Frank		Jerry Hunter-Sharyn Moffett	Not Set	....	.....	....	2230	....
•Brighton Strangler, The	RKO	522	John Loder-Rose Hobart	Block 5	67m	May 5,'45	2433	2142	2663
•Bullfighters, The	20th-Fox	525	Laurel and Hardy	May,'45	61m	Apr. 14,'45	2402	2279	....
•CALL of the Wild (Reissue)	20th-Fox	523	Clark Gable-Loretta Young	June 15,'45	81m	May 4,'35	2350	....	....
Captain Eddie	20th-Fox	604	Fred MacMurray-Lynn Bari	Sept.,'45	107m	June 23,'45	2626	2259	2616
•Captain Kidd	UA		Charles Laughton-Randolph Scott	Aug. 24,'45	89m	Aug. 4,'45	2577	2353	....
Captain Tugboat Annie	Rep.	504	Jane Darwell-Edgar Kennedy	Nov. 17,'45	....	.....	....	2403	
Caribbean Mystery	20th-Fox	605	James Dunn-Sheila Ryan	Sept.,'45	65m	July 21,'45	2626	2366	2663
•Cheaters, The	Rep.	421	Joseph Schildkrauft-Billie Burke	July 15,'45	87m	July 7,'45	2533	2454	2663
•Chicago Kid, The	Rep.	417	Don Barry-Lynne Roberts	June 29,'45	68m	Feb. 17,'45	2319	2279	....
•China Sky	RKO	519	Randolph Scott-Ruth Warrick	Block 4	78m	Apr. 21,'45	2413	2216	2616
•China's Little Devils	Mon.	....	Harry Carey-Paul Kelly	July 21,'45	75m	May 5,'45	2433	1994	....
•Christmas in Connecticut	WB	420	Barbara Stanwyck-Dennis Morgan	Aug. 11,'45	101m	July 21,'45	2553	2142	2663
Cinderella Jones	WB	....	Joan Leslie-Robert Alda	Feb. 23,'46	....	.....	....	1746	....
•Cisco Kid in Old Naw Maxico	Mono.	....	Duncan Renaldo-Martin Garralaga	May 15,'45	62m	July 14,'45	2542	....	....
•Clock, The	MGM	524	Judy Garland-Robert Walker	May,'45	90m	May 24,'45	2374	2142	2616
Close Call for Boston Blackie, A	Col.	....	Chester Morris-Richard Lane	Jan. 24,'46	....	.....	....	2710	....
Club Havana	PRC	..	Tom Neal-Margaret Lindsay	Nov. 23,'45	62m	Oct. 20,'45	2686	2555	....
Code of the Lawless	Univ.	1102	Kirby Grant-Poni Adams	Oct. 19,'45	....	.....	....	2686	....
•Colonel Blimp (British) (color)	UA		Anton Walbrook-Roger Livesey	May 4,'45	147m	Mar. 24,'45	2373	....	....
Col. Effingham's Raid	20th-Fox	610	Charles Coburn-Joan Bennett	Not Set	70m	Sept. 29,'45	2661	2259	....

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Colorado Pioneers	Rep.	563	Bill Elliott-Bobby Blake	Nov. 14,'45	....	.....	....	2555	....
•Come Out Fighting	Mono.	.	Leo Gorcey-Huntz Hall	Sept. 22,'45	62m	Sept. 8,'45	2637	2366	....
Confidential Agent	WB	506	Charles Boyer-Lauren Bacall	Nov. 10,'45	118m	Nov. 3,'45	2701	2655	....
•Conflict	WB	418	Humphrey Bogart-Alexis Smith	June 30,'45	86m	June 16,'45	2497	1456	2523
•Corn Is Green, The	WB	419	Bette Davis-John Dall	July 21,'45	114m	Mar. 31,'45	2381	2007	2663
Cornered	RKO	....	Dick Powell-Micheline Cheirel	Block 3	....	.....	....	2695	....
Crime Doctor's Warning, The	Col.	....	Warner Baxter-Dusty Anderson	Sept. 27,'45		.....	....	2543	....
Crimson Canary, The	Univ.	509	Noah Beery, Jr.-Lois Collier	Nov. 9,'45	64m	Nov. 10,'45	2710	2467	....
Cross My Heart	Para.	..	Betty Hutton-Sonny Tufts	Not Set	....	.....	....	2418	.
DAKOTA	Rep.	....	John Wayne-Vera Hruba Ralston	Not Set	82m	Nov. 10,'45	2709	....	....
Daltons Ride Again	Univ.	513	Alan Curtis-Kent Taylor	Dec. 21,'45		.....	....	2670	....
Danger Signal	WB	508	Faye Emerson-Zachary Scott	Dec. 15,'45	78m	.....	....	2555	....
•Dangerous Intruder	PRC	....	Charles Arnt-Veda Ann Borg	Sept. 21,'45	65m	Aug. 4,'45	2639	2418	...
Dangerous Partners (Block 13)	MGM	604	James Craig-Signe Hasso	Oct.,'45	74m	Aug. 4,'45	2639	2555	....
Danny Boy	PRC	....	Buz Henry-Eva March	Dec. 5.'45	64m	Nov. 3,'45	2701	2662	....
Detour	PRC	....	Ann Savage-Tom Neal	Nov. 30,'45	69m	Nov. 10,'45	2709	2543	....
Devotion	WB	...	Olivia de Havilland-Ida Lupino	Nov. 24,'45		.....	....	2216	
•Diamond Horseshoe (color)	20th-Fox	524	Betty Grable-Dick Haymes	May,'45	104m	Apr. 14,'45	2401	2092	2616
Dick Tracy	RKO	....	Morgan Conway-Anne Jeffreys	Block 3	...	.....	....	2710	....
•Dillinger	Mono.	....	Lawrence Tierney Jr.-Anne Jeffreys	May 12,'45	72m	Mar. 17,'45	2361	2166	2455
Ding Dong Williams	RKO	....	Glenn Vernon-Marcia Maguire	Not Set	....	.....	....	2695	....
•Divorce	Mono.	....	Kay Francis-Bruce Cabot	Aug. 18,'46	71m	May 26,'45	2465	2353	...
Doll Face	20th-Fox	....	Carmen Miranda-Perry Como	Not Set	..	.....	....	2628	....
Dolly Sisters, The (color)	20th-Fox	609	Betty Grable-John Payne	Nov.,'45	114m	Sept. 29,'45	2661	2384	....
•Don Juan Quilligan	20th-Fox	527	William Bendix-Joan Blondell	June,'45	75m	June 9,'45	2486	2354	....
•Don't Fence Me In	Rep.	445	Roy Rogers-Dale Evans	Oct. 20,'45	71m	Oct. 27,'45	2693	2686	....
Do You Love Me? (color) (formerly Kitten on the Keys)	20th-Fox	....	Maureen O'Hara-Dick Haymes	Not Set	....	.....	....	2499	....
Dragonwyck (color)	20th-Fox	....	Gene Tierney-Vincent Price	Not Set	....	.....	....	2403	....
Duel in the Sun (color)	UA	....	Jennifer Jones-Joseph Cotten	Not Set	...	.....	..	2366	..
Duffy's Tavern (Block 1)	Para.	4501	Ed Gardner-Bing Crosby & Guests	Sept. 28,'45	98m	Aug. 25,'45	2638	2230	2663
EASY to Wed (color)	MGM	....	Esther Williams-Van Johnson	Not Set	....	.....	....	2366	...
•East Side of Heaven (Reissue)	Univ.	9097	Bing Crosby-Joan Blondell	June 15,'45	90m	Apr. 8,'39	....	....	....
•Easy to Look at	Univ.	9045	Gloria Jean-Kirby Grant	Aug. 10,'45	65m	Aug. 11,'45	2589	2418	....
Enchanted Forest (color)	PRC	....	Edmund Lowe-Brenda Joyce	Dec. 8,'45	78m	Sept. 29,'45	2662	2279	....
•Enemy of the Law	PRC	561	Dave O'Brien-Tex Ritter	May 7,'45	63m	Mar. 10,'45	2350	....	....
•Escape in the Desert	WB	416	Helmut Dantine-Philip Dorn	May 19,'45	79m	Apr. 28,'45	2425	2092	2523
FALCON in San Francisco	RKO	603	Tom Conway-Rita Corday	Block 1	65m	July 21,'45	2626	2366	. ..
Fallen Angel	20th-Fox	612	Alice Faye-Dana Andrews	Dec.,'45	97m	Oct. 27,'45	2693	2454	....
Fall of Berlin, The	Artkino	...	Documentary	Not Set	70m	Sept. 15,'45	2645	....	....
•Fatal Witness, The	Rep.	427	Evelyn Ankers-Richard Fraser	Sept. 15,'45	...	.....	....	2467	...
•Fighting Bill Carson	PRC	....	Buster Crabbe-Al St. John	Oct. 31,'45	51m	Sept. 1,'45	2625	2543	....
•Fighting Guardsman, The	Col.	6010	Willard Parker-Anita Louise	May 24,'45	83m	Sept. 1,'45	2625	2278	2523
First Yank Into Tokyo	RKO	607	Tom Neal-Barbara Hale	Block 2	82m	Sept. 8,'45	2638	2366	....
•Flame of Barbary Coast	Rep.	415	John Wayne-Ann Dvorak	May 28,'45	91m	Apr. 21,'45	2113	1994	2616
•Flame of the West	Mono.	....	Johnny Mack Brown-Raymond Hatton	June 9,'45	71m	May 19,'45	2453	2353	....
•Flaming Bullets	PRC	....	Tex Ritter-Dave O'Brien	Oct. 15.'45	59m	Sept. 1,'45	2625	2543	....
Flying Serpent	PRC	....	George Zucco-Hope Kramer	Dec. 26,'45	....	.....	....	2670	....
Follow That Woman (Block 1)	Para.	4504	William Gargan-Nancy Kelly	Dec. 14,'45	70m	Aug. 25,'45	2639	2543	....
Frontier Feud	Mono.	....	Johnny Mack Brown-Raymond Hatton	Nov. 24,'45	....	.....	....	2628	....
•Frontier Fugitives	PRC.	....	Tex Ritter-Dave O'Brien	Sept. 1,'45	58m	July 21,'45	2627	2543	....
Frontier Gal (color)	Univ.	510	Rod Cameron-Yvonne De Carlo	Nov. 23,'46	....	.....	....	2555	....
Frontier Gunlaw (formerly Prairie Raiders)	Col.	....	Charles Starrett-Jean Stevens	Jan. 31,'46	....	.....	....	2686	....
•Frozen Ghost, The	Univ.	9032	Lon Chaney-Evelyn Ankers	June 29,'45	61m	June 16,'45	2498	2259	....
GAME of Death, A (formerly Most Dangerous Game)	RKO	....	John Lodar-Audrey Long	Not Set	....	.....	....	2384	....
•Gangs of the Waterfront	Rep.	422	Robert Armstrong-Stephanie Bachelor	July 3,'45	56m	Sept. 8,'45	2637	2403	....
•Gangsters' Den	PRC		Buster Crabbe-Al St. John	June 14,'45	60m	July 21,'45	2554	2543	....
•Gay Senorita, The	Col.	6020	Jinx Falkenburg-Jim Bannon	Aug. 9,'45	69m	Aug. 25,'45	2610	2543	2663
•Gentle Annie	MGM	523	James Craig-Donna Reed	May,'45	80m	Dec. 23,'44	2238	2186	2523
George White's Scandals	RKO	602	Joan Davis-Jack Haley	Block 1	95m	Aug. 4,'45	2627	2366	2663
Girl No. 217	Artkino	....	Elena Kuzmina-Vladimir Vladislavsky	Sept. 1,'45	94m	Sept. 15,'45	2646	....	....
Girl of the Limberlost	Col.	....	Ruth Nelson-Loren Tindall	Oct. 11,'45	60m	Oct. 20,'45	2686	2670	....
Girl on the Spot	Univ.		Lois Collier-Jess Barker	Not Set	....	.....	....	2467	....
Girls of Big House	Rep.	502	Lynne Roberts-Richard Powers	Nov. 2,'45	....	.....	....	2467	....
Give Me the Simple Life (color) (formerly The Enchanted Voyage)	20th-Fox	....	John Payne-June Haver	Not Set	....	.....	....	2499	....
•God Is My Co-Pilot	WB	414	Dennis Morgan-Raymond Massay	Apr. 7,'45	88m	Mar. 3,'45	2338	2203	2523
Great Day (British)	RKO	....	Eric Portman-Flora Robson	Not Set	80m	May 12,'45	2445	....	....
•Great John L., The	UA	....	Linda Darnell-Greg. McClure	June 29,'45	96m	June 9,'45	2485	2093	2616
•Guest Wife	UA	....	Claudette Colbert-Don Ameche	July 27,'45	90m	July 28,'45	2565	2259	2663
Guy Could Change, A	Rep.	....	Allan Lane-Jane Frazee	Not Set	....	.....	....	2543	....
HALF-WAY House (Br.)	AFE	....	Francoise Rosay-Tom Walls	Aug. 11,'45	88m	Aug. 11,'45	2589	....	....
Harvey Girls (color)	MGM	....	Judy Garland-John Hodiak	Not Set	..	.....	....	2354	....
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	Not Set	67m	Dec. 2,'44	2626	....	....
Her Highness and the Bellboy (Block 13)	MGM	603	Hedy Lamarr-Robert Walker	Oct.,'45	111m	July 14,'45	2631	2259	....
Hidden Eye, The (Block 13)	MGM	601	Edward Arnold-Frances Rafferty	Sept.,'45	70m	July 28,'45	2639	2353	2663
•Hitchhike to Happiness	Rep.	419	Al Pearce-Dale Evans	July 16,'45	72m	Apr. 21,'45	2414	2250	..
Hit the Hay	Col.	....	Judy Canova-Ross Hunter	Nov. 29,'45	....	.....	....	2662	....
Hold High the Torch (color)	MGM	....	Elizabeth Taylor-Lassie-Edmund Gwenn	Not Set		...		2216	....
Hold That Blonde (Block 2) (formerly Good Intentions)	Para.	4506	Eddie Bracken-Veronica Lake	Nov. 23,'45	76m	Oct. 13,'45	2679	2259	....
•Honeymoon Ahead	Univ.	9028	Allan Jonas-Grace McDonald	May 11,'45	60m	May 5,'45	2433	2278	....
Hotel Reserve (British)	RKO	....	James Mason-Lucie Mannheim	Block 3	89m	June 17,'44	2626	....	....
House of Dracula	Univ.	511	Lon Chaney-Lionel Atwill	Dec. 7,'45	....	.....	....	2670	....
House on 92nd St. (formerly Now It Can Be Told)	20th-Fox	608	William Eythe-Lloyd Nolan	Oct.,'45	88m	Sept. 15,'45	2645	2499	2663

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How Do You Do?	PRC	....	Bert Gordon-Harry Von Zell	Dec. 17,'45	80m	Nov. 10,'45	2709	2655	....
•I DIDN'T Do It (British)	Col.	....	George Formby-Billy Caryl	July 23,'45	97m	July 14,'45	2542	....	....
•I Love a Bandleader	Col.	....	Phil Harris-Leslie Brooks	Sept. 13,'45	70m	Aug. 18,'45	2597	....	....
I'll Be Your Sweetheart (Br.)	GFD	....	Margaret Lockwood-Vic Oliver	Not Set	104m	July 21,'45	2554	....	....
•I'll Tell the World	Univ.	9041	Lee Tracy-Brenda Joyce	June 8,'45	61m	May 26,'45	2466	2310	....
•Imitation of Life (Reissue)	Univ.	9096	Claudette Colbert-Warren William	June 15,'45	109m	Dec. 1,'34	....	....	....
•Incendiary Blonde (color)	Para.	4431	Betty Hutton-Arturo de Cordova	Aug. 31,'45	113m	June 16,'45	2497	1675	2663
•In Old New Mexico	Mono.	....	Duncan Renaldo-Martin Garralaga	May 26,'45	62m	July 14,'45	2542	2354	....
Isle of the Dead	RKO	608	Boris Karloff-Ellen Drew	Block 2	72m	Sept. 8,'45	2638	2216	....
It All Came True (Reissue)	WB	503	Ann Sheridan-Jeffrey Lynn-H. Bogart	Oct. 6,'45	97m	Apr. 6,'40	....	....	....
•It's a Pleasure (color)	RKO	584	Sonja Henie-Michael O'Shea	Special	90m	Mar. 3,'45	2337	2202	2523
I've Always Loved You (color) (formerly Concerto)	Rep.	....	Maria Ouspenskaya-Philip Dorn	Not Set	....	.....	....	2628	....
JANIE Gets Married	WB	....	Joan Leslie-Robt. Hutton	Not Set	....	.....	....	2655	....
•Jealousy	Rep.	424	John Loder-Jane Randolph	July 23,'45	71m	July 28,'45	2565	2279	....
Johnny Angel	RKO	604	George Raft-Signe Hasso	Block 1	79m	Aug. 4,'45	2639	2259	....
Johnny Frenchman (British)	Ealing-Eagle-Lion	....	Francoise Rosay-Tom Wall	Not Set	112m	Aug. 4,'45	2577	....	....
Johnny in the Clouds (Brit.) (formerly The Way to the Stars)	Two Cities-UA	....	Michael Redgrave-John Mills	Not Set	109m	June 30,'45	2521	....	....
•Jungle Captive	Univ.	9038	Otto Kruger-Amelita Ward	June 29,'45	63m	June 16,'45	2498	2259	....
Junior Miss	20th-Fox	603	Peggy Ann Garner-Allyn Joslyn	Aug.,'45	94m	June 16,'45	2631	2403	2663
KID from Brooklyn, The (color)	RKO	....	Danny Kaye-Virginia Mayo	Not Set	....	.....	....	2628	....
Kiss and Tell	Col.	....	Shirley Temple-Jerome Courtland	Oct. 18,'45	90m	Sept. 8,'45	2637	2353	....
Kitty (Block 2)	Para.	4509	Paulette Goddard-Ray Milland	Jan. 25,'46	103m	Oct. 6,'45	2669	2093	....
•LADY Confesses, The	PRC	522	Mary Beth Hughes-Hugh Beaumont	May 16,'45	66m	Mar. 31,'45	2381	2354	....
•Lady on a Train	Univ.	....	Deanna Durbin-Ralph Bellamy	Aug. 17,'45	94m	Aug. 11,'45	2589	2403	....
•Last Hill, The (Russian)	Artkino	....	War feature	June 23,'45	84m	July 14,'45	2542	....	....
Lawless Empire	Col.	....	Charles Starrett-Vernon Keays	Nov. 15,'45	....	.....	....	2543	....
Leave Her to Heaven (color)	20th-Fox	.	Gene Tierney-Cornel Wilde	Not Set	....	.....	...	2499	....
Letter for Evie, A	MGM	609	Marsha Hunt-John Carroll	Block 14	....	.....	....	2655	....
Life with Blondie	Col.	....	Penny Singleton-Arthur Lake	Dec. 13,'45	....	.....	....	2686	....
Lightning Raiders	PRC	....	Buster Crabbe-Al St. John	Dec. 17,'45	....	.....	....	2686	....
•Lone Texas Ranger	Rep.	3318	Bill Elliott-Alice Fleming	Nov. 20,'45	56m	June 9,'45	2485	2403	....
Lonesome Trail	Mono.	....	James Wakely-Lee "Lasses" White	Dec. 8,'45	....	.....	....	2695	....
Lost Trail, The	Mono.	....	Johnny Mack Brown-Raymond Hatton	Oct. 20,'45	53m	Sept. 29,'45	2662	2555	....
Lost Weekend, The (Block 1)	Para.	4503	Ray Milland-Jane Wyman	Nov. 16,'45	101m	Aug. 18,'45	2639	2242	....
•Love, Honor and Goodbye	Rep.	428	Virginia Bruce-Victor McLaglen	Sept. 15,'45	87m	Sept. 15,'45	2645	2454	....
Love Letters (Block 1)	Para.	4502	Jennifer Jones-Joseph Cotten	Oct. 26,'45	101m	Aug. 25,'45	2646	2230	....
Love on the Dole	Four Continents	....	Deborah Kerr-Clifford Evans	Oct. 12,'45	89m	Oct. 20,'45	2685	....	....
MAMA Loves Papa	RKO	601	Leon Errol-Elisabeth Risdon	Block 1	60m	Aug. 4,'45	2639	2403	....
Man Alive (formerly The Amorous Ghost)	RKO	606	Pat O'Brien-Ellen Drew	Block 2	70m	Sept. 29,'45	2661	2366	....
•Man from Music Mountain (R.)	Rep.	5303	Gene Autry	Aug. 5,'45	58m	Aug. 13,'38	....	....	....
•Man from Oklahoma	Rep.	443	Roy Rogers-Dale Evans	Aug. 1,'45	69m	Aug. 4,'45	2577	2418	....
Marshal of Laredo	Rep.	562	Wild Bill Elliott-Bobby Blake	Oct. 7,'45	....	.....	....	2467	....
Masquerade in Mexico	Para.	Bl. 3	Dorothy Lamour-Arturo de Cordova	Feb. 22,'46	....	.....	....	2686	....
•Medal for Benny, A	Para.	4424	Dorothy Lamour-Arturo de Cordova	June 29,'45	80m	Nov. 18,'44	2181	....	2567
Meet Me on Broadway	Col.	....	Marjorie Reynolds-Fred Brady	Jan. 3,'46	....	.....	....	....	....
Men in Her Diary	Univ.	502	Jon Hall-Louise Allbritton	Sept. 14,'45	73m	Sept. 22,'45	2653	2467	....
•Mexicana	Rep.	....	Constance Moore-Tito Guizar	Not Set	....	.....	....	2499	....
•Midnight Manhunt (reviewed as One Exciting Night)	Para.	4427	William Gargan-Ann Savage	July 27,'45	64m	June 9,'45	2486	2354	....
Mildred Pierce	WB	505	Joan Crawford-Jack Carson	Oct. 20,'45	111m	Oct. 6,'45	2670	2259	....
•Military Secret (Russian)	Artkino	....	War Feature	Aug. 1,'45	73m	Aug. 18,'45	2598	....	....
•Missing Corpse, The	PRC	524	J. Edward Bromberg-Frank Jenks	June 1,'45	63m	Apr. 28,'45	2426	2354	....
Miss Susie Slagle's	Para.	Bl. 3	Sonny Tufts-Veronica Lake	Feb. 8,'46		.....	....	2216	....
•Muggs Rides Again	Mono.	....	Leo Gorcey-Huntz Hall	June 16,'45	63m	June 9,'45	2487	2366	....
•Murder, He Says	Para.	4422	Fred MacMurray-Marjorie Main	June 8,'45	95m	Apr. 14,'45	2041	1983	2616
My Name Is Julia Ross (formerly Woman in Red)	Col.	....	Nina Foch-George Macready	Nov. 27,'45	....	.....	....	2655	....
My Reputation	WB	....	Barbara Stanwyck-George Brent	Not Set	....	.....	....	1695	....
•NAUGHTY Nineties, The	Univ.	9003	Abbott and Costello	July 6,'45	76m	June 23,'45	2510	2310	....
Navajo Kid	PRC	....	Bob Steele-Caren March	Nov. 21,'45	....	.....	....	2695	....
Night in Paradise, A (color)	Univ.	....	Merle Oberon-Turban Bey	Not Set	....	.....	....	2279	....
•Nob Hill (color)	20th-Fox	529	Joan Bennett-George Raft	July,'45	95m	June 2,'45	2477	2131	2663
Nobody Lives Forever	WB	....	John Garfield-Geraldine Fitzgerald	Not Set	....	.....	....	2278	....
•Northwest Mounted Police (Reissue) (color)	Para.	4433	Gary Cooper-Madeleine Carroll	Aug. 26,'45	126m	Oct. 26,'40	2486	....	....
OF Human Bondage	WB	....	Paul Henreid-Eleanor Parker	Not Set	.	.....	....	2093	....
On Approval (British)	English	....	Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910	....	....
One More Tomorrow (formerly Animal Kingdom)	WB	....	Ann Sheridan-Alexis Smith	Not Set	....	.....	....	1431	....
One Way to Love	Col.	....	Janis Carter-Chester Morris	Dec. 20,'45	....	.....	....	2686	....
•On Stage, Everybody	Univ.	9015	Jack Oakie-Peggy Ryan	July 13,'45	75m	July 14,'45	2541	2499	....
•Oregon Trail	Rep.	456	Sunset Carson-Peggy Stewart	July 14,'45	55m	July 21,'45	2554	2543	....
Our Hearts Were Growing Up	Para.	....	Gail Russell-Diana Lynn	Not Set	....	.....	....	2555	....
Our Vines Have Tender Grapes (Block 13)	MGM	600	Margaret O'Brien-Edw. G. Robinson	Sept.,'45	103m	July 21,'45	2627	2230	....
Outlaws of the Rockies	Col.	....	Charles Starrett-Tex Harding	Sept. 18,'45	55m	Sept. 29,'45	2662	....	....
•Out of This World	Para.	4426	Eddie Bracken-Diana Lynn	July 13,'45	96m	June 9,'45	2485	2093	2616
•Over 21	Col.	6001	Irene Dunne-Alexander Knox	Aug. 23,'45	103m	July 28,'45	2565	2279	2663
PARDON My Past	Col.	....	Fred MacMurray-Marguerite Chapman	Dec.,'45	87m	Sept. 8,'45	2637	2543	....
Paris—Underground	UA	....	Constance Bennett-Gracie Fields	Oct. 19,'45	97m	Aug. 25,'45	2646	2454	....
•Patrick the Great	Univ.	9011	Donald O'Connor-Peggy Ryan	May 4,'45	89m	Apr. 21,'45	2414	1675	2523

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
•Penthouse Rhythm	Univ.	9043	Kirby Grant-Lois Collier	June 22,'45	60m	June 9,'45	2486	2279	....
People Are Funny (Block 2)	Para.	4508	Jack Haley-Helen Walker	Jan. 11,'46	93m	Oct. 13,'45	2677	....	....
•Phantom of 42nd Street, The	PRC	521	Dave O'Brien-Kay Aldridge	May 2,'45	60m	Apr. 7,'45	2394	2279	....
Phantom of the Plains (formerly Texas Manhunt)	Rep.	561	Wild Bill Elliott-Bobby Blake	Sept. 7,'45	56m	Oct. 13,'45	2677	2467	....
•Phantom Speaks, The	Rep.	433	Richard Arlen-Lynn Roberts	May 10,'45	68m	Apr. 21,'45	2414	2354	....
•Picture of Dorian Gray, The	MGM	525	George Sanders-Hurd Hatfield	June,'45	111m	Mar. 3,'45	2337	1899	2567
Pillow of Death	Univ.	512	Lon Chaney-Brenda Joyce	Dec. 14,'45	....	.....	....	2454	....
•Pillow to Post	WB	417	Ida Lupino-Sydney Greenstreet	June 9,'45	92m	May 19,'45	2453	2216	2616
Pinocchio (color)	RKO	691	Disney Feature Cartoon	Special	....	.....	....	....	....
Prairie Rustlers	PRC		Buster Crabbe	Nov. 7,'45	56m	Nov. 3,'45	2703	2670	....
Pride of the Marines (formerly This Love of Ours)	WB	501	John Garfield-Eleanor Parker	Sept. 1,'45	120m	Aug. 11,'45	2639	2250	2663
Prison Ship	Col.	....	Jim Bannon	Nov. 15,'45	....	.....	....	2670	....
Pursuit to Algiers (formerly The Fugitive)	Univ.	507	Basil Rathbone-Nigel Bruce	Oct. 26,'45	65m	Oct. 27,'45	2693	2628	....
RADIO Stars on Parade	RKO	605	Wally Brown-Alan Carney	Block 1	69m	Aug. 4,'45	2631	....	....
Raffles (Reissue)	Film Classics	....	David Nivens-Olivia de Havilland	Dec. 29,'39	73m	Dec. 23,39	....	....	....
•Rancho Grande (Re-release)	Rep.	5304	Gene Autry	Aug. 15,'45	68m	Mar. 30,'40	....	....	....
Randolph Family, The (British) (formerly Dear Octopus)	English	....	Margaret Lockwood-Michael Wilding	Not Set	80m	Sept. 18,'43	2362	....	....
•Renegades of the Rio Grande	Univ.	9084	Rod Cameron-Fuzzy Knight	June 1,'45	56m	.....	....	2454	....
Rhapsody in Blue	WB	502	Joan Leslie-Robert Alda	Sept. 22,'45	139m	June 30,'45	2626	1530	2616
•Rhythm Roundup	Col.	6223	Ken Curtis-Cheryl Walker	June 7,'45	66m	.. .	....	2434	....
•Riders of the Dawn	Mono.	....	Jimmy Wakeley-Lee White	Nov. 3,'45	58m	Oct. 20,'45	2685	2655	....
River Gang (formerly Fairy Tale Murder)	Univ.	503	Gloria Jean-John Qualen	Sept. 21,'45	64m	Sept. 15,'45	2645	2279	....
•Road to Alcatraz	Rep.	423	Robert Lowery-June Storey	July 10,'45	60m	July 14,'45	2542	2418	....
Road to Utopia	Para.	Bl. 3	Bing Crosby-Bob Hope-D. Lamour	Mar. 22,'46	....	.....	....	1715	....
Roaring Rangers	Col.	....	Charles Starrett-Smiley Burnette	Not Set	....	.....	....	2543	....
Rough Riders of Cheyenne	Rep.	552	Sunset Carson-Peggy Stewart	Nov. 1,'45	56m	Nov. 10,'45	2709	2686	....
•Royal Scandal, A	20th-Fox	521	Tallulah Bankhead-Anne Baxter	Apr.,'45	94m	Mar. 24,'45	2373	2131	2455
•Rustlers of the Badlands	Col.	6208	Charles Starrett-Sally Bliss	Aug. 16,'45	58m	Aug. 25,'45	2610	2418	....
•SADDLE Serenade	Mono.	....	Jimmy Wakely-Lee White	Aug. 11,'45	55m	Aug. 18,'45	2597	2434	....
Sailor Takes a Wife	MGM	....	Robert Walker-June Allyson	Not Set	....	. .....	....	2555	....
•Salome, Where She Danced (col.)	Univ.	9073	Yvonne De Carlo-David Bruce	Apr. 27,'45	90m	Apr. 14,'45	2402	2230	..
•Salty O'Rourke	Para.	4418	Alan Ladd-Gail Russell	Block 4	100m	Feb. 24,'45	2329	2216	2523
San Antonio (color)	WB	....	Errol Flynn-Alexis Smith	Dec. 29,'45	....	.....	....	2216	...
•Santa Fe Saddlemates	Rep.	455	Sunset Carson-Linda Stirling	June 2,'45	56m	June 16,'45	2498	2467	....
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Jan. 26,'46	....	.....	....	1431	....
•Scared Stiff	Para.	4423	Jack Haley-Ann Savage	June 22,'45	65m	Apr. 7,'45	2393	2354	....
•Scarlet Clue, The	Mono.	....	Sidney Toler-Benson Fong	June 12,'45	65m	Apr. 28,'45	2425	2354	....
Scarlet Street	Univ.	514	Edw. G. Robinson-Joan Bennett	Dec. 28,'45	....	.....	....	2662	....
Scotland Yard Investigator	Rep.	501	Sir Aubrey Smith-Erich von Stroheim	Sept. 30,'45	68m	Oct. 13,'45	2677	2467	....
Secret Mission (British)	English		Hugh Williams-Carla Lehmann	Not Set	75m	Sept. 26,'42	2082	....	....
•See My Lawyer	Univ.	9016	Olsen and Johnson-Grace McDonald	May 25,'45	67m	Feb. 10,'45	2309	1899	....
Senorita from the West, The	Univ.	506	Allan Jones-Bonita Granville	Oct. 12,'45	....	Oct. 20,'45	2685	2418	....
Sensation Hunters (formerly Party Girl)	Mono.	....	Doris Merrick-Eddie Quillan	Dec. 1,'45	....	.....	....	2418	....
Seventh Veil, The (Brit.) Sydney Box-Ortus-G.F.D.		....	James Mason-Ann Todd	Not Set	94m	Nov. 10,'45	2709	....	....
Shadow of a Woman	WB	....	Andrea King-Helmut-Dantine	Jan. 12,'46	....	.....	....	2543	....
•Shadow of Terror (formerly Checkmate)	PRC	....	Dick Fraser-Cy Kendall	Nov. 5,'45	64m	Oct. 13,'45	2677	2467	....
Shady Lady	Univ.	501	Charles Coburn-Ginny Simms	Sept. 7,'45	93m	Sept. 15,'45	2646	2543	....
•Shanghai Cobra, The	Mono.		Sidney Toler-Joan Barclay	Sept. 29,'45	64m	Aug. 18,'45	2598	....	....
She Went to the Races	MGM	607	James Craig-Frances Gifford	Block 14	87m	Oct. 20,'45	2685	....	....
•She Wouldn't Say Yes	Col.	....	Rosalind Russell-Lee Bowman	Nov.,45	....	.....	....	2628	....
•Silver Fleet, The	PRC	....	Ralph Richardson	July 1,'45	81m	Mar. 20,'43	2401	...	..
Sing Your Way Home	RKO	....	Jack Haley-Anne Jeffreys	Block 3	....	.....	....	2354	....
Six Guns for Hire	PRC	....	Bob Steele	Jan. 1,'46	....	.....	....	....	....
Smoky (color)	20th-Fox	....	Fred MacMurray-Anne Baxter	Not Set	....	.....	....	2628	....
Snafu	Col.	....	Nanette Parks-Robt. Benchley	Nov. 22,'45	....	.....	....	2655	....
•Son of Lassie (color)	MGM	526	Peter Lawford-Donald Crisp	June,'45	100m	Apr. 21,'45	2413	2093	2616
Song of Mexico	Rep.	....	Adele Mara-Edgar Barrier	Not Set	....	.....	....	2628	....
Song of Old Wyoming (color) (formerly In Old Wyoming)	PRC	....	Eddie Dean-Jennifer Holt	Nov. 12,'45	65m	Aug. 18,'45	2639	2454	....
•Song of the Prairie	Col.	....	Ken Curtis-Jeff Donnell	Sept. 27,'45	....	.....	....	2628	....
•Southerner, The	UA	....	Zachary Scott-Betty Field	Aug. 10,'45	91m	May 5,'45	2433	2216	2663
•South of Rio Grande	Mono.	..	Duncan Renaldo-Armida	Sept. 15,'45		.....	....	2598	...
Spanish Main, The (color)	RKO	610	Paul Henreid-Maureen O'Hara	Block 2	101m	Oct. 6,'45	2669	2259	....
Spellbound (formerly House of Dr. Edwardes)	UA	....	Ingrid Bergman-Gregory Peck	Not Set	111m	Nov. 3,'45	2701	2093	....
Spider, The	20th-Fox	613	Richard Conte-Faye Marlowe	Dec.,'45	62m	Oct. 13,'45	2677	2499	....
The Spiral Staircase (formerly Silence of Helen McCord)	RKO	....	George Brent-Dorothy Maguire	Block 3	....	.....	....	2695	....
•Sporting Chance, A	Rep.	420	Jane Randolph-John O'Malley	June 4,'45	59m	.....	....	2403	....
•Springtime in Texas	Mono.	....	Jimmy Wakely-Lee White-Dennis Moore	June 2,'45	55m	May 19,'45	2453	2418	....
•Springtime in the Rockies (R.)	Rep.	5302	Gene Autry	June 10,'45	60m	Nov. 27,'37	....	....	...
•Stagecoach Outlaws	PRC	....	Buster Crabbe-Al St. John	Aug. 17,'45	59m	July 14,'45	2542	....	....
State Fair (color)	20th-Fox	607	Dana Andrews-Jeanne Crain-Dick Haymes	Oct.,'45	100m	Aug. 25,'45	2638	2434	2663
•Steppin' in Society	Rep.	....	Edward Everett Horton-Gladys George	July 29,'45	72m	June 9,'45	2487	2278	
Stork Club, The (Block 2)	Para.	4507	Betty Hutton-Barry Fitzgerald	Dec. 28,'45	98m	Oct. 13,'45	2679	2555	...
•Story of G.I. Joe	UA	....	Burgess Meredith-Robert Mitchum	July 13,'45	108m	June 23,'45	2509	2250	2663
•Strange Affair of Uncle Harry (formerly Uncle Harry)	Univ.	...	Geo. Sanders-Ella Raines	Aug. 17,'45	80m	Aug. 18,'45	2598	....	....
Strange Confession	Univ.	505	Lon Chaney-Brenda Joyce	Oct. 5,'45	62m	Oct. 6,'45	2669	2454	....
Strange Holiday	Elite	....	Claude Rains-Barbara Bate	Not Set	61m	Oct. 27,'45	2693	...	....
Strange Mr. Gregory	Mono.	....	Edmund Lowe-Jean Rogers	Not Set				2598	....
•Stranger from Santa Fe	Mono.	....	Johnny Mack Brown	July 21,'45	56m	Apr. 21,'45	2414		....
Strangler of the Swamp	PRC	....	Rosemary La Planche-Robt. Barrett	Jan. 1,'46	....	.....	....	2686	....

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Strange Voyage (formerly Submarine Below)	Col.	....	Jim Bannon-Ross Hunter	Dec. 27,'45	....	.....	....	2695	....
Sunbonnet Sue (formerly Belle of the Bowery)	Mono.	....	Gale Storm-Phil Regan	Not Set	89m	Sept. 29,'45	2661	2454	....
•Sunset in El Dorado	Rep.	....	Roy Rogers-Dale Evans	Not Set	66m	Oct. 6,'45	2670	2555	....
Suspense	Mono.	....	Warren William-Lee White	Nov. 10,'45	...	.....	....	2598	....
•Swingin' on a Rainbow	Rep.	426	Brad Taylor-Jane Frazee	Sept. 1,'45	72m	Sept. 1,'45	2625	2403	....
Swing Parade of 1946	Mono.	....	Gale Storm-Phil Regan	Not Set	....	.....	....	2628	...
TARS and Spars	Col.	....	Alfred Drake-Janet Blair-Marc Platt	Jan. 10,'46	....	.....	....	2710	....
•Tarzan and the Amazons	RKO	518	Johnny Weissmuller-J. Sheffield-B. Joyce	Block 4	76m	Mar. 24,'45	2374	2250	2523
Tarzan and the Leopard Woman	RKO	....	Johnny Weismuller-J. Sheffield-B. Joyce	Not Set	...	.....	....	2655	....
•Tell It to a Star	Rep.	425	Robert Livingston-Ruth Terry	Aug. 16,'45	67m	Aug. 18,'45	2597	2403	....
•Ten Cents a Dance	Col.	6029	Jane Frazee-Jimmy Lloyd	June 7,'45	60m	June 16,'45	2498	2366	....
Texas Panhandle	Col.	....	Charles Starrett-Tex Harding	Dec. 20,'45	....	.....	....	....	....
That Night With You (formerly Once Upon a Dream)	Univ.	504	Franchot Tone-Susanna Foster	Sept. 28,'45	84m	Sept. 29,'45	2662	2434	....
•That's the Spirit	Univ.	9014	Jack Oakie-Peggy Ryan	June 1,'45	91m	May 26,'45	2466	2310	....
They Made Me a Killer	Para.	Bl. 3	Robert Lowery-Barbara Britton	Mar. 8,'46	....	.....	....	2695	....
They Met in the Dark (British)	English	....	James Mason-Joyce Howard	Not Set	80m	Sept. 4,'43	1522	....	....
They Were Expendable	MGM	....	Robert Montgomery-John Wayne	Not Set	....	.....	....	2384	....
They Were Sisters (British)	Gains.-GFD	...	James Mason-Phyllis Calvert	Not Set	115m	May 12,'45	2445	....	....
•This Gun For Hire (Reissue)	Para.	4434	Alan Ladd-Veronica Lake	Aug. 26,'45	81m	Mar. 21,'42	2486	....	....
This Love of Ours	Univ.	508	Merle Oberon-Claude Rains	Nov. 2,'45	90m	Nov. 3,'45	2703	2662	....
This Happy Breed (Brit.) (color)	UA	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	
•Those Endearing Young Charms	RKO	520	Robert Young-Laraine Day	Block 4	81m	Apr. 21,'45	2413	2310	2663
•Thousand and One Nights, A (col.)	Col.	6004	Cornel Wilde-Evelyn Keyes	July 26,'45	95m	June 16,'45	2499	2242	2663
•Three in the Saddle	PRC	562	Tex Ritter-Dave O'Brien	July 26,'45	61m	June 23,'45	2511	2434	....
Three Strangers	WB	....	Geraldine Fitzgerald-Sydney Greenstreet	Not Set	....	.....	....	2366	....
•Three's a Crowd	Rep.	416	Gertrude Michael-Charles Gordon	May 23,'45	58m	June 16,'45	2498	2353	....
•Thrill of a Romance (color)	MGM	528	Esther Williams-Van Johnson	July,'45	105m	May 26,'45	2465	2203	2663
Thunder Rock (British)	English	....	Barbara Mullen-Michael Redgrave	Not Set	90m	Sept. 16,'44	2101	....	....
•Tiger Woman, The	Rep.	430	Adele Mara-Kane Richmond	Nov. 16,'45	....	.....	....	2467	....
Time, the Place, the Girl (color)	WB	....	Dennis Morgan-Jack Carson	Not Set	....	.....	....	2555	....
Tomorrow Is Forever	RKO	....	Claudette Colbert-Orson Welles	Not Set	....	.....	....	2555	....
Too Young to Know	WB	507	Joan Leslie-Robert Hutton	Dec. 1,'45	86m	.....	....	2384	....
•Trail of Kit Carson	Rep.	466	Allan Lane-Helen Talbot	July 11,'45	55m	Aug. 4,'45	2577	2543	....
Trail to Vengeance	Univ.	1103	Kerby Grant-Fuzzy Knight	Nov. 30,'45	....	.....	....	....	....
•Trouble Chasers (formerly Here Comes Trouble)	Mono.	....	Maxie Rosenbloom-Billy Gilbert	June 2,'45	63m	.....	....	2418	....
True Glory, The	OWI-WAC-Col.	....	Documentary	Oct. 4,'45	84m	Sept. 15,'45	2646	....	2663
•Twice Blessed	MGM	529	Lee & Lynn Wilde-Preston Foster	July,'45	77m	June 2,'45	2477	2354	2663
Two Mrs. Carrolls, The	WB	....	Barbara Stanwyck-Humphrey Bogart	Not Set	....	.....	....	2628	....
•Two O'Clock Courage	RKO	521	Tom Conway-Ann Rutherford	Block 5	66m	Apr. 7,'45	2393	2259	....
Two Sisters from Boston	MGM	....	Jimmy Durante-June Allyson	Not Set	....	.....	....	2695	....
2,000 Women (British)	UA	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2626	....	....
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Not Set	...	.....	....	1923	....
•UNSEEN, The	Para.	4417	Joel McCrea-Gail Russell	Block 4	81m	Feb. 24,'45	2329	2093	2455
•Ural Front, The (Russian)	Artkino	....	War feature	June 6,'45	84m	June 23,'45	2511	....	....
VACATION from Marriage	MGM	608	Robert Donat-Deborah Kerr	Block 14	95m	.....	....	2710	....
•Valley of Decision, The	MGM	527	Greer Garson-Gregory Peck	June,'45	120m	Apr. 14,'45	2401	2230	2663
Virginian, The (color)	Para.	....	Joel McCrea-Brian Donlevy	Not Set	....	.....	....	2242	...
Voice of the Whistler	Col.	....	Richard Dix-Lynn Merrick	Oct. 30,'45	....	.....	....	2655	....
WAGON Wheels Westward	Rep.	....	Bill Elliott-Bobby Blake	Not Set	...	.....	....	2555	....
Walk in the Sun, A	20th-Fox	....	Dana Andrews-Huntz Hall	Not Set	....	.....	....	2242	....
Waltz Time (British)	Brit. Nat'l-Anglo	....	Carol Raye-Peter Graves	Not Set	...	July 28,'45	2566	....	...
Wanderer of the Wasteland	RKO	609	James Warren-Audrey Long	Block 2	67m	Sept. 29,'45	2662	....	....
Way Ahead, The (British)	20th-Fox	606	David Niven-Stanley Holloway	Aug.,'45	106m	June 17,'44	2626	...	2523
Weekend at the Waldorf Spcl.	MGM	605	Ginger Rogers-Lana Turner-Walter Pidgeon	Oct.,'45	130m	July 28,'45	2627	2242	....
•West of the Pecos	RKO	524	Bob Mitchum-Barbara Hale	Block 5	66m	June 9,'45	2487	2366	....
What Next Corporal Hargrove?	MGM	606	Robert Walker-Keenan Wynn	Block 14	95m	.....	....	2710	....
•Where Do We Go From Here? (color)	20th-Fox	526	Fred MacMurray-Joan Leslie	June,'45	77m	May 26,'45	2465	2131	2616
White Pongo (formerly Congo Pongo)	PRC	....	Richard Fraser-Lionel Royce	Not Set	73m	July 14,'45	2541	2418	....
Why Girls Leave Home	PRC	....	Pamela Blake-Sheldon Leonard	Not Set	69m	June 16,'45	2498	2366	....
•Wildfire (Color)	Screen Guild	....	Bob Steele-Sterling Holloway	July 18,'45	60m	June 30,'45	2522	2250	....
Wilson (color)	20th-Fox	602	Alexander Knox-Charles Coburn	Aug.,'45	154m	Aug. 5,'44	2094	1676	2342
•Within These Walls	20th-Fox	528	Thomas Mitchell-Mary Anderson	July,'45	71m	June 9,'45	2486	2467	....
•Woman in Green, The	Univ.	9025A	Basil Rathbone-Nigel Bruce	July 27,'45	68m	June 23,'45	2510	2403	....
Woman in the Window, The	RKO	582	Edward G. Robinson-Joan Bennett	Special	99m	Oct. 14,'44	2137	1923	2342
Woman Who Came Back, The	Rep.	....	Nancy Kelly-John Loder	Not Set	....	.....	....	2555	....
Wonder Man (color)	RKO	651	Danny Kaye-Virginia Mayo	Special	98m	Apr. 28,'45	2425	2093	2663
YANK in London, A (formerly I Live in Grosvenor Square)	....	....	Anna Neagle, Dean Jagger	.....	114m	June 23,'45	2510	....	....
Yolanda and the Thief (color)	MGM	610	Fred Astaire-Lucille Bremer	Block 14	108m	Oct. 20,'45	2685	2354	....
•You Came Along	Para.	4428	Robert Cummings-Lizabeth Scott	Sept. 14,'45	103m	July 7,'45	2533	2354	....
•You Can't Do Without Love (Br.)	Col.	6042	Vera Lynn-Donald Stewart	July 26,'45	....	.....	....	2418	....
Young Widow	UA	....	Jane Russell-Louis Hayward	Not Set	....	.....	....	2454	....
ZIEGFELD Follies (color)	MGM	....	MGM Contract Stars	Not Set	110m	Aug. 25,'45	2638	1913	2663
•Zombies on Broadway	RKO	516	Bela Lugosi-Wally Brown-Alan Carney	Block 4	68m	Apr. 21,'45	2414	2259	...

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on page 2711.

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REVIEWS

(In Product Digest)

What Next, Corporal Hargrove?
Cornered
Sing Your Way Home
Girls of the Big House
Burma Victory
My Name Is Julia Ross
Danger Signal
Marshal of Laredo
Journey Together
Too Young to Know

(In News Section)

Dalton Rides Again
The Last Chance

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—SAYS WRIGHT

BIGGER AND BETTER MARKET OPENING FOR FOREIGN FILMS

Exhibitor leaders debate value of separate peacetime WAC ¶ British producers demand color film facilities ¶ Distributors file percentage suits in Providence ¶ Schools to get surplus 16mm equipment at discount ¶ CIAA goes to State Department ¶ Bond Drive at half-way mark

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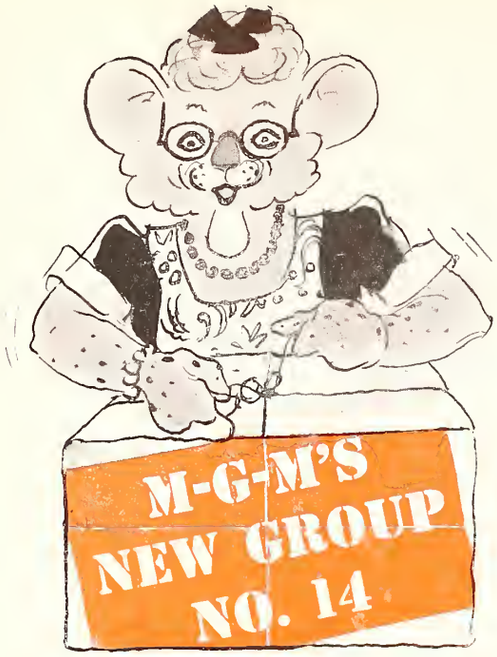


MRS. LEO PACKS A BUNDLE!

DEE-LICIOUS!

Everybody wanted a second helping of Hargrove. They'll like this even better. Robert Walker clicks again and Keenan Wynn takes another step towards stardom.

DEE-LOVELY!

The folks liked the romantic team from "Our Vines Have Tender Grapes" so now you'll see James Craig and Frances Gifford in a new and exciting love story.

DEE-LUXE!

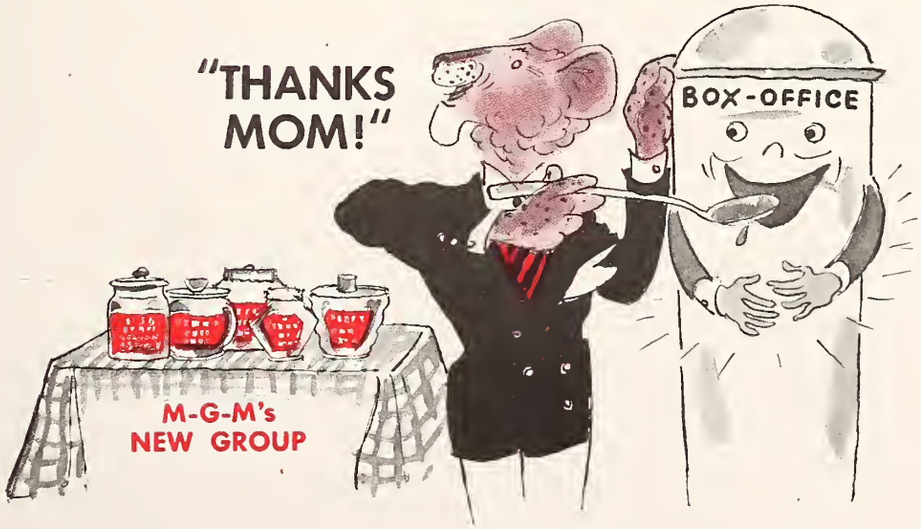
The screen's next big
Technicolor musical extravaganza!
Fred Astaire and Lucille Bremer
(of "Meet Me In St. Louis") a team of
dancing lovers in a magical
musical to thrill the fans.

DEE-LIGHTFUL!

What a joy is this romance!
Two soldiers find a letter and
trace the girl who wrote it!
A howling delight, full of surprises.
Marsha Hunt, John Carroll
and Hume Cronyn are swell!

DEE-LUSCIOUS!

At last! Robert Donat, the
beloved Mr. Chips, returns to
the screen in another
heart-touching romance. The
beautiful girl is Deborah Kerr
and their story's a honey!



On this Day

Nov. 21

At Warners' N.Y. Hollywood Theatre

THE *Premiere!*

GARY COOPER

INGRID BERGMAN

IN WARNER BROS' BIGGEST

EDNA FERBER'S

SARATOGA TRUNK

WITH FLORA ROBSON

JACK L. WARNER EXECUTIVE PRODUCER

A HAL B. WALLIS PROD'N · DIRECTED BY SAM WOOD

SCREEN PLAY BY CASEY ROBINSON · FROM THE NOVEL BY EDNA FERBER · MUSIC BY MAX STEINER

LET'S FINISH THE JOB!, VICTORY LOAN !

Sensational Roxy opening out-dazzles the all-time records of Chicago . . . and many other key spots! All proving that this is the biggest grossing musical ever

from 20th Century-Fox

"THE DOLLY SISTERS" Starring BETTY GRABLE and JOHN PAYNE · JUNE HAVER · Directed by IRVING CUMMINGS · Produced by GEORGE JESSEL
ORIGINAL SCREEN PLAY BY JOHN LARKIN AND MARIAN SPITZ

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher *TERRY RAMSAYE, Editor*

Vol. 161, No. 7 November 17, 1945

FOR CASH, DAILY

LOOKING the whole situation over, it appears that the world is in a hell of a mess, and that this country is considerably involved in it. The public prints and the radio inevitably view with alarm. What to do next, and who to do it to? Everything which is not confusion is perplexity.

For the while it looks like that, too, for the motion picture but, fortunately, because of the nature of the art and its relation to the "great common denominator", the screen prospect represents the most stable situation and prospect in the wide and difficult world.

The immediate fact is that the United States, possessed of the greatest wealth, the biggest navy, the most military power, is not only Uncle Sam but also is cast by unanimous vote of the rest of the world as everybody's Uncle. Everybody would give Uncle a touch. Britain wants money, France wants money, Russia wants money, China wants money—and all the rest of them, allies and foes alike, could do with some.

Let us take the problem out of the realm of international finance and esoteric economics and reduce it to something more simple to consider. Because states of mind, prejudices and habits of thought are so much a factor, we might as well call it a poker game.

IT started a long time ago to be "table stakes". That would have been close to the beginning of the modern era, say in the days of Elizabeth. Winner took all and losers went out of the game. After Waterloo, just for a handy landmark, it was very clear that the game had changed and that, if the game were to go on, some of the chosen few of demonstrated capacity to pay might be permitted, with profit, to play on their I O U's. A lot of the notes were paid. The game flourished. Leaping over a lot of hands and some misdeals, we came to World War I, and took a lot more I O U's. They were, save for Finland, left unpaid under a barrage of oratory and international persiflage. We converted our debts into money and spent the fictional dollars in excitement which went boom in '29 and the Depression.

The motion picture, as the greatest and soundest value in the world, did business throughout. It did have a time, what with double bills, dishes, bingo and bank night, but theatres did not go out of business. The business was the serving of the human wish, which knows no seasons, no cycles.

Now we emerge in a fashion from World War II, or the shooting phase of it, and we are being again offered a flock of I O U's—or else they won't play. The fact is that otherwise they can't play. At the moment, Uncle Sam, dealer, sits with the cards in hand; John Bull is under the gun, with hope in the hole; Uncle Joe-the-Bear has something face down with enigma in his eyes, while China sits with the Asiatic joker, asking for deuces wild.

The motion picture flickers and flitters around the table, peeking here and there.

All of the players are trying to catch the cinema's eye, to see if they may not read there advantage, or make it spell something like that. That will be getting nowhere, because what they seek is not in the cinema but in those who see it—the people. The pump is not the well.

MEANWHILE the game goes on, and the dealer is also the banker. If he demands cash or anything very closely resembling it, the game is broken up—and none of the chips, including those in the bank, are any good. That means those behind, and the dumb losers, probably will all get chips to keep the game going.

That is where the movies come in. Entertainment is in constant demand, always today and now, at the box office, for cash, whatever that is, deflated or inflated.

So long as the United States shall last, the theatre of the people will last—and flourish. Through the war the American motion picture theatre and the production industry behind it have come to their highest grosses and most marked successes, substantially on internal revenues and in the face of shocking taxes. This is not an entirely new manifestation. The industry grew great at home before it swept the world screen.

The current prosperity of the American motion picture is the same prosperity it has always enjoyed, the American payroll. There is every evidence, through difficulties more spectacular than alarming, that the payroll will be continued. It has to be because that is our way of life. That becomes again a matter of the distribution of the chips. It is important to the screen because box office buying power comes from loose money in the pocket. The movies are an unbudgeted item.

What goes on abroad around the world on the motion picture map is getting a deal of attention both in the lay press and in such professional pages as ours, along with the rest of the economic news, but the fact is that everything of basic importance to this and every other American industry of size is what happens at home.

The indications are that the American motion picture theatre, the theatre of the people, serving basic wishes, the demand for entertainment by a free people, is the safest, surest enterprise in the world.

The selling of shadows and sounds, even in an upset world, is the business of the most substance.

■ ■ ■

TWO BUILDERS

THE passing within the week of Mr. David Bernstein and Colonel Edward A. Schiller, both officers of Loew's and long engaged in the development of that concern, removes from the scene two notably and substantially constructive personalities. Alike they rose to important functioning from modest beginnings and without the traditional fanfares of the show business. A certain quality of even tempered and consistent stability marked the performance and the high repute of both. Alike they dated from the days when the institution founded by Mr. Marcus Loew was moving into a program of years of development. Mr. Bernstein put his mark on motion picture finance, and Colonel Schiller's impress was manifest in policies of theatre operation. —*Terry Ramsaye*

THIS WEEK IN THE NEW

Neo-Broadway

THE ATMOSPHERIC architecture of Southern California roadside stands and Hollywood eateries is moving eastward, apparently accompanied by a refugee press agent from Vine Street. The Broadway of New York, the lane of lights and marquees born as a cowpath, is going to have its face lifted from Bowling Green to the Bronx. The responsible Broadway Association says so in a five-sphere summary mailed to membership business houses.

There will be, the summary reports, a building shaped like a perfume bottle. The stopper will be a livable penthouse. Electrical animation will simulate growing flowers, appropriate aromas to be sprayed upon passersby. There will be a huge coffee pot, which spouts steam and adds the aroma of the bean. Another building will be in the form of a drinking glass, filled with orange juice. There will be real fog and real water on the weather forecast sign in Columbus Circle.

The electrical advertising signs will undergo what the summary describes as a revamping. They will include new "three-dimensional" signs. Ultra violet and infra-red rays, both invisible, will illuminate radio active mamaterial on many of the displays. Subway kiosks and street cars, including the street car tracks, will be eliminated.

There was no reference to modernization of the Rialto's "horror" lobbies, or to plans for changing the fronts of the "adults only" marquees along the upper reaches.

Play Ball

CONVINCED that more efficient methods could be used in production of pictures to eliminate much of the current waste, Del Webb, principal stockholder of the New York Yankees baseball club, has become associated with Bing Crosby, Anne Nichols and Eddie Sutherland in the coming screen version of Miss Nichols' "Abie's Irish Rose." Mr. Webb is not a picture man, his entire experience with films being limited to investments in "Knickerbocker Holiday" and "The Great John L." However, recent discussions with Mr. Crosby have caused him to study production methods and as a result he will be consulted on financial angles in the filming of "Abie's Irish Rose." He is reported to have first met Bing on a golf course and to have conducted many of the subsequent business talks with him in that informal atmosphere.

Soap and Cosmetics

"TRADE follows the film." The old adage carries new meaning for American manufacturers and exporters seeking to re-establish their world markets. They are seeking film tieups. And they are aided by the American picture companies' willingness to cooperate in exploitation endeavors. United Artists' foreign publicity department, in particular, has been active. In London, in conjunction with "Since You Went Away," national advertising campaigns have been begun by the distributors of Lux Toilet Soap, Calox Tooth Powder and Max Factor Pancake Makeup. In Latin America the distributors of the latter product have used full-page advertisements in newspapers in conjunction with "Blood on the Sun," with Sylvia Sidney. Personna Razor Blades will advertise its product use by Don Ameche, of "Guest Wife"; by Fred Allen, of "It's in the Bag," and by Burgess Meredith, of "Story of G. I. Joe." General Electric will promote Marie McDonald, of "Guest in the House," for its radio sales.

Censorship

ADVOCATES of state censorship for films are beginning their attacks again. In Georgia, the industry is facing for the first time in many years the prospect of a state censor board. A measure to establish one will be given the legislature in January. The bill, as drawn, provides a board similar to those in Kansas, Maryland, Massachusetts, New York, Ohio, Pennsylvania, and Virginia. Censoring in Georgia has been by communities thus far.

Modern

NEW YORK'S world-famed Metropolitan Museum of Art will be reconstructed and expanded. In its $10,000,000 program, moreover, the debated arts of the present and future are accredited. The museum will have a 1,200-seat auditorium, with a radio broadcasting and television studio atop it.

Double Feature

INSIDE the Embassy theatre in Atlantic City, some 1,300 persons watched "The House on 92nd Street," Twentieth Century Fox's espionage thriller. In the manager's office two thugs beat, bound and gagged manager James Armstrong. They took $1,934, the day's receipts. The robbery was on November 5. The theatre is located just one block from police headquarters.

Crime Wave

CANADIAN exhibitors are alert these day very alert. And it's not crime pictures whi make them so. It's robbery in the theatre. T Dominion's theatres have been subject to wave of crime. In one instance, the safe of t Granada theatre, in St. Thomas, was cart away. There have been numerous safe crac ings, holdups, and burglaries. Preventi measures currently are new burglar-alarm s tems, watchmen, and frequent removal by ma agers of small change from the theatre b offices.

Silver Standard

CHICAGO exhibitors say they have a defin sign of a return to more normal or post-w boom business by the numerous silver co showing up at the box offices. During t boom war years, they point out, the major of patrons, old and young alike, presented pap money for their admission tickets. "And n our patrons are digging deep into their pock again," the exhibitors explain.

To the Mountain

HOLLYWOOD can't duplicate everything f its fabulous sets. But it can move the origin to its studios. It is doing so, Paramount a nounced this week. Three paneled rooms of t Vanderbilt mansion on New York's Fifth Av nue have been bought, and will be shipped the studio. They will be used in Continen scenes. The rooms are a dining room, a ba room, the largest private one in the country, t company says, and a bathroom. The dini room and bathroom are furnished in har carved wood, designed and made in Fran First use of the properties will be in Hal Wallis' "The Searching Wind."

COPYRIGHT law emerges as key to trust case, says Wright Page 13

IMPORTED pictures headed for bigger and better U. S. market Page 17

ON THE MARCH—Red Kann discusses the recent coast labor fight Page 18

EXHIBITORS study proposal for peacetime WAC theatre association. Page 19

AMPA honors Major General Curtis and Jules Brulatour at luncheon Page 20

MAJOR companies file new percentage su in New England Page

BRITISH producers demand facilities color film production Page

EXHIBITOR stunts push Bond sales as dri nears half-way mark Page

BERNSTEIN and Schiller, Loew executives, in same week Page

AMPP may merge with MPPDA; J. A. Kr rejects vice-presidency offer Page

SERVICE DEPARTMENTS

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IN PRODUCT DIGEST SECTION

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Service Data Page 27

The Release Chart Page 27

STA SEMANA

islumbra un mercado MEJOR y MAS RANDE para películas extranjeras en . UU. - La METRO anuncia que impor- á 20 al año. Página 17

DEFENSA, al terminar sus alegatos rante el juicio antimonopolístico Fed- al, descansa mencionando el historial l arbitraje; la ley del derecho de tores, según el Gobierno, es la llave de voluminosa evidencia. Páginas 13, 14

EXHIBIDORES debaten el valor de un mité separado, de postguerra, para e actúe en Washington, pero la Allied declara en contra. Página 19

productores BRITANICOS amenazan edir ayuda de su gobierno para films a olores, considerados como la base de la oducción de alta calidad de la post- uerra. Página 25

ecen los Sres. DAVID BERNSTEIN y . A. SCHILLER, vice-presidentes de la Metro. Página 28

CONGRESSMEN URGE FILMS BE PROTECTED ABROAD

Washington Bureau

Strong recommendations that the U. S. film business abroad be fully protected in all future dealings with European countries were laid before the House of Representatives Wednesday by its special Committee on Postwar Economic Policy and Planning. The recommendations were based on the observations of a group of committee members, headed by Rep. William M. Comer of Mississippi, chairman, who recently made a personal survey of Europe and the Middle East.

In its report, the Committee held that the protection of American copyrights in the countries under Russian control in Eastern Europe should be a condition for loans to those countries and, in addition, there should be full freedom of entry of films. It was pointed out that the advantages afforded by loans and other settlements, are our best bargaining asset in obtaining political and economic concessions in the interest of world stability.

"The export of our best means of spreading American ideals, as well as distributing American goods in nations desiring and in need of them, namely, books, magazines, papers and films of this country, should be freely promoted," the Committee declared.

The calling of an international economic conference as soon as possible to consider not only the reduction of tariffs, but "also such trade controls as import quotas, export subsidies and other forms of state interference with the movement of goods between countries" was urged by the Committee.

In the negotiation of a loan to England, it was recommended, the removal of discriminatory treatment of quotas, exchange controls and tariff preferences should be demanded, with an agreed schedule based on the volume of trade, and flexible time schedules for their removal. The report held that Russia's unwillingness to protect American copyrights, permit the free entry of American planes flying ordinary air routes, and give visas in adequate quantities would raise barriers to economic cooperation between the U. S. and that country.

The Committee pointed out that the abolition of tariffs, as adopted in France, is of less importance than the imposition of exchange controls.

In its summation the Committee declared "it does not see how countries which refused to admit the validity of Amercian copyrights or to permit the distribution of American books, periodicals, films, and other cultural media can afford the basis for a normal economic condition."

eads Monogram

MUEL BROIDY, vice-president and general sales manager, was elected president of ogram Pictures Corporation at a meeting he board Wednesday in Hollywood. W. Ray nston, former president, was named chair- n of the board. Mr. Johnston, who founded company in 1931, was given an extension ive years in his contract, moving the expira- n of that document into 1955. The board elected Trem Carr as executive director charge of production. George L. Burrows s named executive vice-president and treas- r. Other officers were retained, their status hanged.

cience

ORE wonders of the pre-atomic age, unveiled the photographic manufacturers; wonders ented under the impetus of war, and only w being made ready for the public. A new thod of color printing, by the Eastman dak Company; a lens for third dimensional tures, by the Bausch and Lomb Optical Com- ny; and a camera with a built-in light source, the Army Pictorial Service, are the latest velopments, harbingers of many others to be blicized in the still and motion picture pho- graphy fields, disclosed to the public last ek.

The Eastman color process reduces by two- irds to three-quarters the time required to ake color prints. It is a dye transfer process, d was described at a meeting of the Rochester chnical section of the Photographic Society of America. A photographer will be able, when materials are made available in early 1946, to process with printer or enlarger, a full color print in less than one hour and a half, and will be able to make successive color prints standard in quality, at the rate of one every ten minutes.

The Bausch and Lomb lens is of 90 degrees angle, no larger than a half pea, and was used in wartime for aerial depth photos in multiple projectors.

The camera developed by the Army has a quartz vapor tube giving an immensely powerful light greater than the sun's, in a flash of approximately 1/25,000th of a second.

Election by Proxy

ALTHOUGH absent on a service front, a popular Albany Alderman has been reelected. He is Sgt. Richard Connors, whose wife has been serving as Alderman during his enforced absence with the Signal Corps in the Philippines. Mr. Connors was correspondent in Albany for the MOTION PICTURE HERALD and *Motion Picture Daily.*

Puppet Opera

HOLLYWOOD will produce grand opera. Not, however, in the form to which opera devotees are accustomed. The operas will be made, according to a Hollywood release this week, by George Pal.

Mr. Pal, exhibitors now know, is producer of the Puppetoon comedies. His operas will be performed by his puppets. The first may be Verdi's "Othello." Mr. Pal, the release says, "considers this an ideal vehicle for his pickaninny star, Jaspar." It adds:

"With his profound respect for good music, Pal will not toy with the composer's score itself."

Cure

THEIR parents and the neighbors will take care of it. The Irish know it, and use the knowledge to cure and prevent vandalism. Dublin exhibitors have been flashing on the screens the names of boys who have behaved badly and received court summonses.

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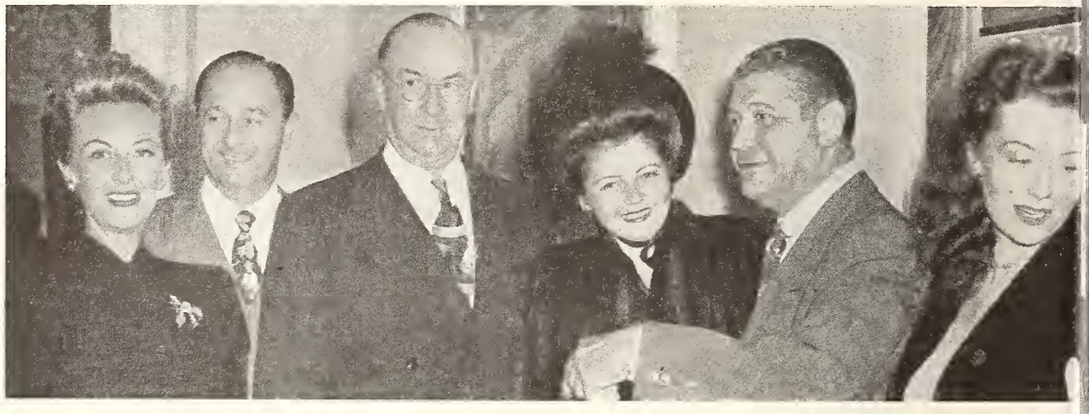
THIS WEEK the Camera reports

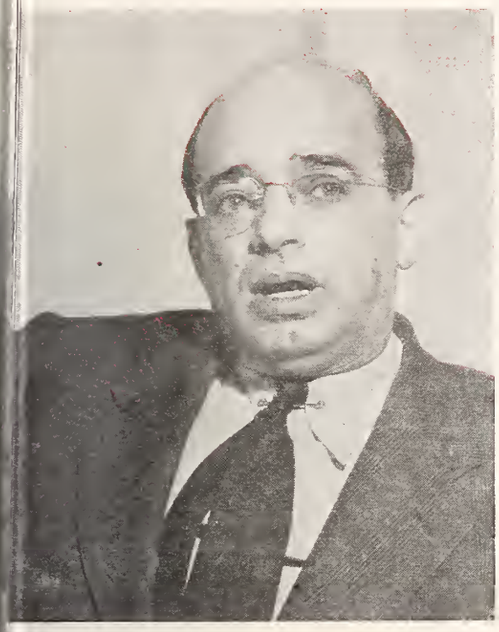
WELCOME to a neighbor, from the motion picture industry. At the industry luncheon in Hollywood, last week, to President Juan Antonio Rios of Chile, Louis B. Mayer, standing, right, who presided, introduces President Rios, right, seated, to Carlos Ramirez, MGM singer, who is from Colombia. Seated at the left is Marcial Moral, Chilean Ambassador to the United States. Mr. Mayer, MGM vice-president, introduced Mr. Rios to many of filmland's notables who attended the luncheon.

GREETINGS, in England. George Weltner, left, Paramount International president, is welcomed at t airport by David Rose, the company's managing director in Great Britain. Mr. Weltner is inspecting British exchanges, and will later cover those on the Continer



AT A PRIVATE screening, in Huntington, Calif., of Jules Levey's "Abilene Town": Actress Ann Dvora director Edwin Marin, Donald Nelson, president of the Society of Independent Motion Picture Produce Mrs. Nelson, Mr. Levey and Rhonda Fleming.

IN CHICAGO, left: New officers of that city's Variety Club. Back ro Lou Harrison, Tom Flannery, Edward Brunnell, Jack Rose, new chief barker; Tom Gilliam, Jack Kirsc and William Baker; front row, William Hunt, Irving Mack, Lester Simansky and Jack Irving.



By the Herald
FILM CLASSICS will enter production, Nickey Goldhammer, vice-president, said in New York last week. See page 45.

"HOLY NIGHT"— a scene from the MGM Christmas trailer, which stars singer Frank Sinatra, seen above.

MARKING THE START of production of the life story of Sister Kenny, whose crusade against infantile paralysis has brought her fame: a luncheon in Hollywood. Left to right, Charles Koerner, RKO production vice-president; Rosalind Russell, who will have the name role; Sister Kenny, and Alexander Knox, who will be male lead.

Paramount

LT. ARMAND CARDEA has rejoined Paramount International's advertising and publicity department, in New York, after 18 months in Europe with the U.S.A.A.F. 100th Bomber Group.

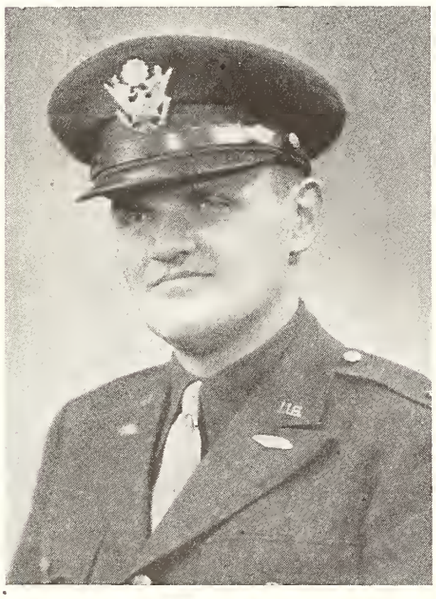
SOME OF THE SPEAKERS at the 26th annual convention of the Allied Theatres of Michigan, held at the Statler Hotel, Detroit. Left to right, Fred Pennell, the organization's general manager; David Palfreyman, of the Motion Picture Producers and Distributors of America; Claude Lee, Paramount director of public relations; Leon Bamberger, RKO sales promotion director; Ray Branch, the organization's president; Arnold Renner, Michigan fire marshal, and W. E. McKee, Ross Federal Service.

B. P. SCHULBERG, former Paramount production chief, has formed a public relations organization in Hollywood, in association with Irving Rubine.

Chicago Times

CHICAGO SHOULD BE THE WORLD CAPITAL, as headquarters of the United Nations, exhibitor leaders there believe. Above, seated, some Chicago boosters: Arthur Schoenstadt, Schoenstadt Theatres; Barnet Hodes, Chicago corporation counsel representing the city in United Nations headquarters discussions, and John Balaban, Balaban & Katz circuit; standing James Coston, Warner circuit zone manager; Frank Smith, RKO circuit western manager, and Edwin Silverman, Essaness circuit. The boosters face stiff competition from San Francisco, New York, Philadelphia, and other cities whose hats are being blocked before tossing into the ring.

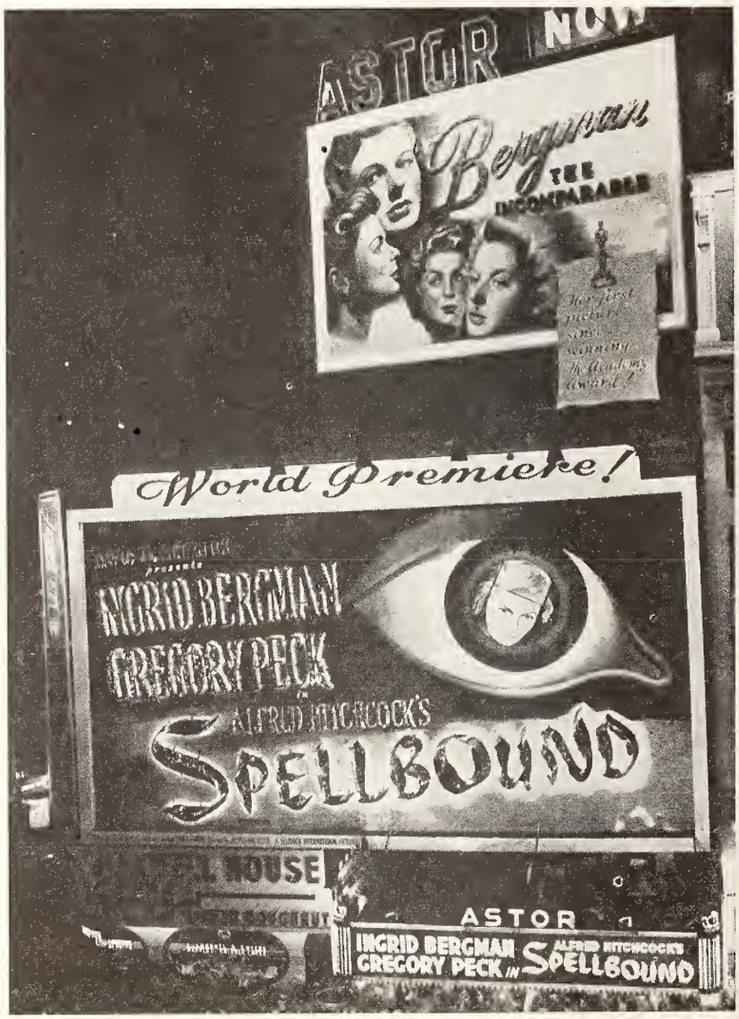
MAGIC CITY WEEK, in Los Angeles, November 7 to 13. Above, Mayor Fletcher Bowron hands the proclamation to Cliff Geisseman, manager of the Music Hall theatres there. Los Angeles is still growing—and still knows it.



LT. EDWARD B. ARTHUR, assistant general manager of the Fanchon & Marco circuit, in St. Louis, on military leave, has been awarded the Silver Star for gallantry in action. He was in the Battle of Belgium and is now with Special Services, film section, in Frankfurt.

Lockwood Studios

WED. Gloria Ann Clausen, daughter of Paramount's advertising department budget director, Carl Clausen, was married in Brooklyn, last week, to Captain George William Kelly, A.A.F.



Metropolitan Photo

EYE FILLING and impressive by night as well as day, the front of the Astor theatre, New York, playing David O. Selznick's "Spellbound". The picture was directed by Alfred Hitchcock, and is being distributed by United Artists.

COPYRIGHT LAW EMERGES AS KEY TO CASE, SAYS WRIGHT

efense Rests After Citing Arbitration; Testimony Called Incompetent

WILLIAM G. FORMBY

The anti-trust case of the United States vs. amount Pictures, Inc., et al, has become a test to determine the size of the copyright umbrella.

t became that last Friday in the U. S. Court use in New York when the defense rested case and Robert L. Wright, Assistant U. S. torney General, declared after 17 days of al that "we are back at the point where we rted" seven years ago. "It is," he said, ver a matter of law."

The extent to which the Federal copyright w permits conditions and restrictions in the ensing of motion pictures had remained the in issue in the case, he said. He declared at unless the law did "excuse them in the acts which they concededly have engaged, these fendants are in violation of the Sherman ti-Trust Law."

ays Price Fixing Illegal nder Sherman Act

In a pre-rebuttal exploration with the court to the ramifications of the case, Mr. Wright clared that price-fixing he said had been admitted by the defendants was illegal under the herman Act "regardless of the chaotic condition of the market or the fact that the practice returned a profit" unless it was permitted the copyright laws.

Mr. Wright further contended:

THAT the evidence showed how joint control had been used to concentrate runs in affiliated theatres. The defendants not only had the power to do this, but that such power actually had been used to attain a prior, preferred position for the defendants in exhibition.

THAT pooling arrangements the defendants had argued were made in times of economic stress to protect their investments actually were employed in pursuance of an understanding not to compete with each other.

THAT although all pictures and all theatres were admittedly in competition with all other pictures and all other theatres, there actually was no competition among the defendants when a license is negotiated and a price for the public is determined.

THAT there is no monopoly in production itself, but that it is part of the whole monopoly. That even if independent producers are not barred from the studios they can be made or broken by the handling accorded their product in the distribution and exhibition outlets of the defendants.

THAT the testimony of the sales managers and other executives of the major film companies was too generalized to be competent; that the "elaborate" charts and lists answered specific charges with blanket denials; that the court should not give much weight to such testimony and it should be stricken from the record.

Judge Augustus N. Hand, senior judge of the statutory court, consisting also of Judge Henry W. Goddard and Judge John Bright, advised Mr. Wright the Government should show in what way there has been discrimination. He said that specific charges should be projected in the evidence.

The defense pointed to the record of arbitration under the Consent Decree as it rested its case. Such citation, together with the testimony and the exhibits, was designed to show that the Consent Decree either prescribed or permitted some of the practices the Government complained about.

Court was recessed Wednesday until Monday, November 19.

A denial that exhibitors were charged substantially more per picture when they bought only part of a block, and insistence that the company considered theatre grosses instead of profits in arranging percentage deals featured the testimony last Thursday of Robert Mochrie, general sales manager for RKO Radio.

Questions Methods Used In Obtaining Accounts

Mr. Wright questioned the witness closely regarding the practice of salesmen in soliciting accounts. He indicated a belief that when exhibitors licensed only part of a group of five pictures they were charged "substantially" more per picture than when they contracted for the full block. Mr. Mochrie denied knowledge of any such activity. Mr. Wright insisted upon a more extended answer.

"Have you ever issued instructions to salesmen to increase the price per picture when the exhibitor licences less than the full block?" he asked. Mr. Mochrie denied he had ever issued such orders.

"We give the salesman a minimum price per picture and he gets as much above that figure as his bargaining skill and the ability of the customer to pay will permit," Mr. Mochrie replied. "I do not believe there will be much difference in the price for each picture when less than the group is sold."

Intimating that percentage pictures often were sold on the basis of theatre profits instead of gross receipts, Mr. Wright asked the witness if his company investigated such profits. Mr. Mochrie replied that percentage films were sold wholly on a share of the gross; that he had no interest in or access to profit figures.

There was no consideration of profits when RKO made a deal with United Detroit Theatres for a sharing arrangement, charging 30 per cent to $20,867 and 20 per cent thereafter, Mr. Mochrie said. Mr. Wright had charged that percentage deals with affiliated theatres often were figured to assure a profit, whereas the net allegedly was not taken into consideration in deals with independent exhibitors. The witness explained that he had asked Earl Hudson, head of the Paramount affiliate, for 35 per cent with a higher split figure; that he was unable to get it, and finally accepted the terms to which Mr. Wright referred.

The impasse between Samuel Goldwyn and the Lucas & Jenkins circuit in Atlanta was explained by Mr. Mochrie. He said that RKO product, except for the Goldwyn pictures, was sold to the Fox theatre and other L. & J. units in that area. Mr. Goldwyn would not accept the circuit offer, and RKO sold to the Rialto, it was brought out.

Ask for Particulars Of RKO-Fox Deal

Mr. Wright implied that RKO made deals with the Fox to favor the circuit and keep product away from the Rialto. He asked if RKO had tried to sell other pictures to the Rialto. Mr. Mochrie replied that the theatre did not have enough playing time for more RKO films. Mr. Wright asked him how he knew this without even negotiating with the Rialto.

"When you have been in this industry for a year, you know about playing time without having to ask any exhibitor," Mr. Mochrie retorted.

The importance of independent producers to the success of RKO was emphasized by the witness. He testified that the six features made by these producers for the 1943-44 season helped the company to achieve a good sales record, and to meet on better ground the competition of the other major distributors.

"The Princess and the Pirate" and "Casanova Brown" were the two highest grossers for the season, Mr. Mochrie said. He did not name the figures. He did say, however, that "Up in Arms" returned $2,775,000, and that "Lady Takes a Chance" grossed $2,000,000.

Playdates on RKO's own pictures averaged about 8,000, Mr. Mochrie said, while those on product distributed through the company for independent producers averaged about 10,000. He said the total distribution cost was more than $8,000,000 annually, including both company and outside product.

Could Not Always Sell Full Block of Pictures

Although RKO attempted to sell all five pictures in each block, it often could not do that, he testified. "Lady Takes a Chance," top film in the first block of five for 1943-44, had 14,000 playdates, while "The Seventh Victim" reached only 6,250. Where contracts did not provide for individual selling, the product of independent producers was licensed in blocks along with RKO product.

Theatres affiliated with the distribution company enabled RKO to test the drawing power of a picture, develop publicity for it and to merchandise it properly to other first run and to subsequent run exhibitors, Mr. Mochrie said. He described the special handling accorded RKO product in company theatres, indicating

(Continued on following page)

G-MEN NOW WILL TRACK MONOPOLY COMPLAINTS

The G-Men will take over the chore of investigating complaints from exhibitors and others of violations of the anti-trust laws, under the plans by Tom C. Clark, U. S. Attorney General, for the reorganization of the Department of Justice. He declared that the anti-trust division was overworked, and that the new arrangement would relieve the Department attorneys who heretofore have performed the tasks. Also provided is an appellate division of the Solicitor General's office to handle all appeals from lower court decisions.

ANTI-TRUST SUIT

(Continued from preceding page)

such campaigns had increased the grossing possibilities substantially.

James D. Miller, a certified public accountant, was questioned by Grantville Whittlesey of RKO counsel concerning distribution and exhibition statistics he had prepared for the company. These figures developed that:

Of a total of 3,614 exhibitions of RKO product for the 1943-44 season in the 92 cities of 100,000 or more population, 2,317 were in affiliated theatres, of which 822 were RKO houses.

In those same cities, 53½ per cent of the first run dates were in affiliated units, and 46½ per cent in independent theatres.

Of the total U. S. first run exhibitions, 60 per cent were in affiliated units and 40 per cent in independents.

Block Played 43% in Affiliated Houses

In the 415 towns above 25,000 population, the first block of five pictures in the 1943-44 season was played 43 per cent in affiliated theatres, 39 per cent in independent houses, and 18 per cent in RKO theatres.

An affidavit was introduced by Mr. Whittlesey from Charles W. Koerner, vice-president in charge of production for RKO Radio Pictures, in a stipulation with the Government. The document was incorporated into the record, but not read in court.

Clearance constituted the great majority of complaints filed with the arbitration tribunals in the 31 exchange cities, J. Noble Braden, American Arbitration Association tribunal vice-president and managing director of the motion picture arbitration system, testified last Friday before the court recessed to reconvene Wednesday.

Judge Joseph M. Proskauer, counsel for Warner Bros., offered 21 appeal board decisions as exhibits, contending they were important to the defense case. When Mr. Wright objected to the volume, Judge Proskauer replied that "the ill effects" of clearance had been given much attention by the Government. He said the exhibits, dealing with a variety of subjects headed by clearance, would point out:

1. Most of the disputes involving clearance were between independent exhibitors; that in most instances, one exhibitor wanted to get either the time or the scope reduced; that the opposition from the defendant made the cases largely a contest between independent exhibitors, and that affiliated theatres and distributor usually were concerned only indirectly.

2. Consideration was given in the appeal decisions to the many elements of clearance, its value in revenue to the distributors, protection of important theatre investments; how it was a local, instead of a national, matter; how the time and the scope were related to geographical conditions, varying in each section.

No Clearance Uniformity In Some Cases

3. In some cases it was revealed that there was no uniformity of clearance granted by the distributors to the same theatre; the majority of opinions recognized admission price as a factor in granting the protection; that a distributor was not arbitrary in refusing to leave an established customer; that there no longer was a national release date for a picture, there being instead a series of sectional release dates.

The over-all importance of the appeal decisions as exhibits, Judge Proskauer argued, was that they showed clearance was largely a matter of good business judgment, dependent upon local competitive conditions.

"We of the motion picture business cannot say too much for this system of arbitration Judge Goddard set up," he said. "To strike it down now would be a terrible thing."

Mr. Braden explained that the arbitration system was set up for the motion picture industry in June, 1940, after a conference with the U. S. Attorney General, and that it was signed by Judge Goddard November 20, 1940. He said that 60 per cent of the 1,065 members of the national panel were members of local bar associations. A fee of $50 per day was permitted for arbitrators, but Mr. Braden said that the AAA had worked out a volunteer system that reduced that cost to $10 per day. He revealed that in a study of 40 typical cases, the average cost had been 48 for the complainant.

Judge Hand Asks Reason For Detailed Questioning

Judge Hand interrupted at that point to ask the reason for the detailed questioning of the witness on these points.

"There is a very great importance attached to the Consent Decree and to arbitration in this case," Judge Proskauer replied, "and it is quite likely that the court will feel compelled to go quite deeply into it before this case is over."

Of the 416 cases filed from February, 1941, to October 8, 1945, a total of 301 concerned clearance, Mr. Braden said. Of the over-all total, 112 were adjusted or settled without an award, and 22 were pending. One was filed twice.

[A breakdown on the cases filed and their disposition appears with this article.]

At one point, Judge Goddard interrupted to ask Mr. Braden for confirmation that the system was set up to speed processing of the complaints. The witness declared it was. He said that there had been delays in some cases, but that "it was pretty prompt on the whole."

The testimony was shortened by entrance as an exhibit of an affidavit from which it was drawn. Judge Proskauer concluded with a summation designed to show that clearance awards had based reduction on admission prices, and that the element of price was recognized by the Decree. There was no cross-examination by Mr. Wright.

Affidavits were introduced into the record by Whitney North Seymour, Paramount counsel from George A. Smith, William J. Erbb, J. J Donahue and Hugh Owen, Paramount division managers, and Sam Dembow, Jr., who was head of Paramount theatres until November of last year.

Twenty adidtional affidavits were introduced from the heads of theatre companies in which Paramount had an interest. One, that of Harry David, general manager of the Northio Theatres Corporation, Cincinnati, was read into the record and the others entered as an exhibit. A document containing 97 additional affidavits on the physical condition of theatres in cities from 25,000 to 100,000, with a comparison between independent and Paramount houses, was similarly entered.

Frederick W. Pride, of 20th-Fox counsel, introduced affidavits from E. C. Rhoden, head of Fox Midwest Theatres; Harold J. Fitzgerald, head of Fox Wisconsin Amusement Enterprises, Inc., and Frank H. Ricketson, head of Fox Intermountain Theatres, all National Theatres subsidiaries.

The defense rested at 2:51 last Friday afternoon, with leave to enter delayed miscellaneous affidavits and exhibits at a later date.

Court Compliments Counsel Of Both Sides on Speed

Judge Hand complimented counsel for both sides on the dispatch with which their cases had been presented. He said the court was highly pleased with the cooperation "on both sides."

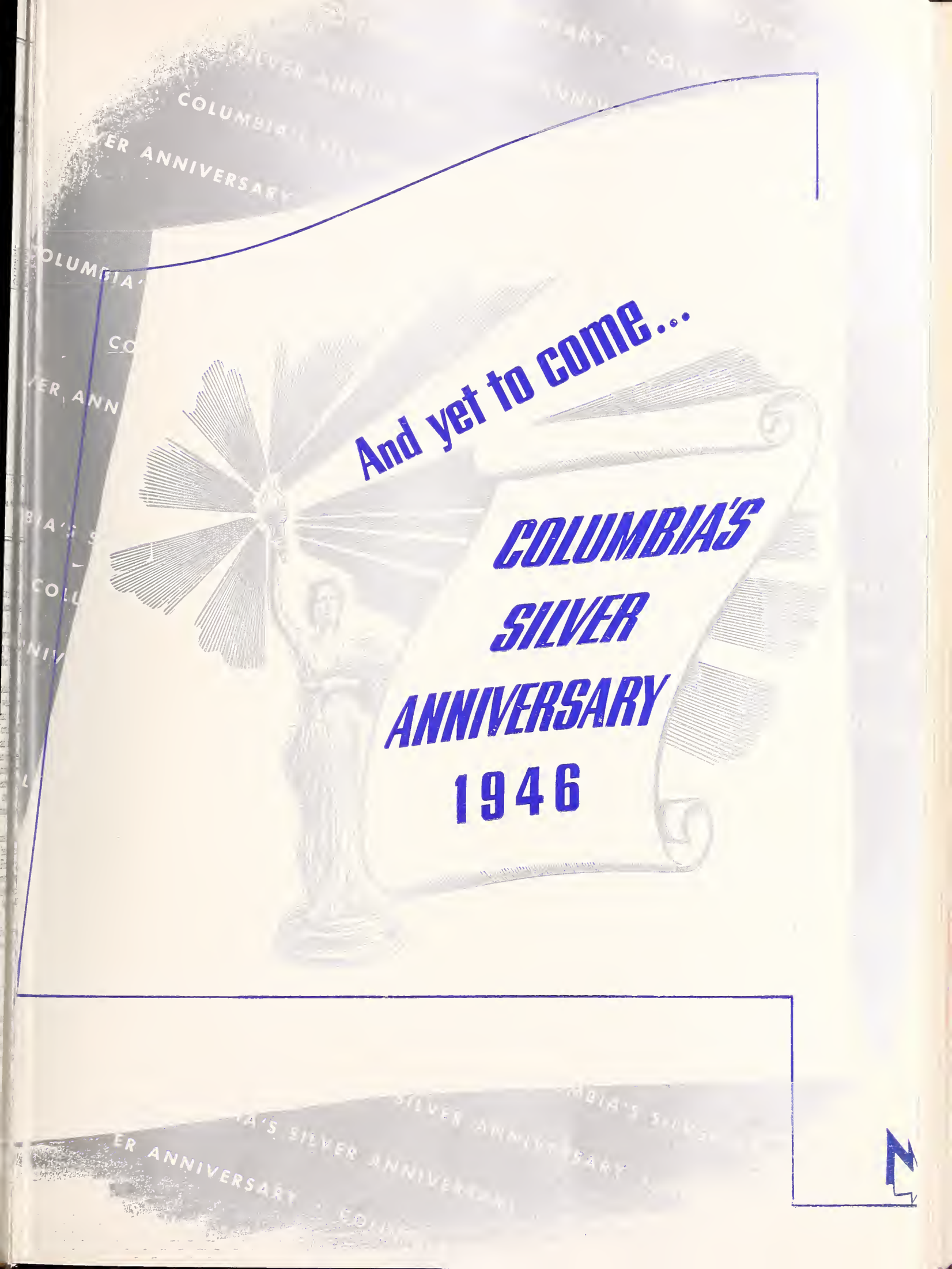
Wednesday morning was devoted to the introduction of final exhibits and to corrections of the record. The afternoon session was devoted to an FBI agent, the first witness to be called by the Government. He testified on profits reported by the defendants during the war years, from which Mr. Wright intimated economic necessity could not be used as an excuse for practices under Government attack in the suit.

Record of 416 Arbitration Cases

The major defendants in the anti-trust case last week pointed to the record of arbitratio under the Consent Decree. J. Noble Braden, chief of the motion picture system for t American Arbitration Association, testified to the following disposition of 416 complain filed with the tribunals from February, 1941, to October 8, 1945:

	416 Filed	112 Settled	Exhibitors Favored in Awards	Exhibitors Denied in Awards	122 Appeals	Exhibitors Favored in Appeal Awards	Exhibitors Denied in Appeal Awards	Total Cases Pending	Appeals Pending
Clearance	301	76	142	66	91	51	32	19	3
Some Run	43	18	9	16	9	4	4	...	1
Designated Run	21	7	6	7	5	2	3	...	...
Clearance and Some Run	19	3	9	4	8	1	4	2	1
Clearance and Designated Run	20	6	7	8	4	1	1	...	...
Clearance, Some Run and Designated Run	4	...	1	2	3	3	1	1	...
Clearance and Withholding Prints	3	1	2	2	...	1	...	...	...
Some Run and Designated Run	3	...	1	...	2	1	1	...	...
Withholding Prints	1	1	...	...	...	...	...	...	...
Forcing Shorts	1	...	...	1	...	1	...	...	...
TOTALS	416	112	177	106	122	65	46	22	5

In 86 cases, no cut in clearance was allowed, representing 30 per cent of the total in the classification. In others, clearance was reduced from one to forty-six days.


And yet to come...
COLUMBIA'S
SILVER
ANNIVERSARY
1946

January 1, 1946 marks the beginning of Columbia Pictures Corporation's twenty-fifth year.

A milestone at which one can look back upon a quarter-century of unceasing progress and ever-improving recognition.

For this we are profoundly grateful to our thousands of exhibitor friends.

Such a milestone is given greater emphasis when it points forward to even greater achievement. There is every indication that our Silver Anniversary Year will be memorable in every respect; a symbol of Columbia's present strength and future potentialities.

It is our plan to express these sentiments in a precise tangible manner, in terms of the most noteworthy product ever to bear the trademark of Columbia.

Harry Cohn

President

MPORTED PICTURES HEAD FOR BIGGER AND BETTER MARKET

arge Scale Influx from Abroad Is Anticipated by End of This Year

The importation of foreign language product, nich had developed to a high degree during e years immediately prior to the war, already s entered the first stages of a process of juvenation, after practical disappearance dur- g the war years.

Announcements this week concerning rench, Swiss and Italian product soon to go to American exhibition, are cases in point.

The rapidly expanding market for foreign ctures in this country is significant because its bearing on present jockeying for posi- on in the world market. Most foreign coun- ies now attempting to rehabilitate their war- rn industries are demanding an outlet for eir films in this country in return for favor- le treatment, or any treatment at all, for merican pictures.

arger Number of Films iven Circuit Attention

Before the war single films were selected, xploited and exhibited by the larger circuits. ow, recently, comes the announcement from letro-Goldwyn-Mayer that it will distribute nnually up to 20 foreign films, dubbing them n English and giving them the national pub- city usual in handling MGM's Hollywood roduct.

Although there will be no sudden mush- ooming of foreign film grosses, industry fig- res see the end of this year as marking the beginning of a large-scale influx of foreign roduct."

It will be many months before this influx uilds to a pre-war peak, but the indications re many that foreign language films eventu- lly will fan out from their customary playing laces, the so-called "art" theatres, into new eighborhoods and new theatres.

Perhaps the largest factor in this expected xpansion is that the larger circuits are taking nore notice of the foreign film now than they lid in the pre-war years.

The sheer weight and scope of any national ublicity campaign, such as MGM is using for ts first foreign release, "The Last Chance," uite naturally will influence the over-all for- ign picture field.

Additionally, many foreign countries soon vill try to regain or create world markets. Their film products will be used in this attempt. Also, because of the war, interest in interna- ionalism is on the upswing, more people are dentified with and interested in more foreign countries. This interest is expected to be mir- ored in an increased interest in foreign lan- guage films.

Swiss, French, Italian Product Is Listed

In addition to "The Last Chance," Swiss production, five French films and an Italian picture soon will be ready for exhibition. The French films are "Marie-Louise," "Portrait of a Woman," "The Welldigger's Daughter," "Nais" and "It Happened at the Inn." The Italian picture, as yet unannounced, was made in Italy after the liberation.

Joseph Burstyn, distributor of "Ballerina" and other successful foreign films, believes that "foreign films do not need to be identified solely with the 'art' theatre." He foresees that while this type of theatre will remain as a showcase, foreign pictures "can play any house."

The exhibition of foreign pictures is a tricky business at best, as Mr. Burstyn points out. The foreign picture, unlike Hollywood product, can be killed by the film critics, as the New York theatre critics can kill a legitimate show. For this reason the foreign imports are invariably off the usual Hollywood path.

Herman G. Weinberg, titler of French pictures, agrees with Mr. Burstyn that the increase in internationalism will prove to be fertile ground for the growth of interest in the foreign film.

"We are all more internationally-minded now," he believes. "It happened after the last war and as a consequence there was a great influx of German films."

Sees Russian Imports Of Color Pictures

Mr. Weinberg sees imports coming from Russia, "to show us their experiments with color and three-dimensional films"; from Italy, "which is trying for a world market"; from Czechoslovakia," which just prior to the war had started a large-scale film program." In the immediate future, he believes, however, only French and some Russian films will be imported in any quantity.

According to the French trade publications, France has between 50 and 75 entertainment features ready for export.

French grosses have always been the heaviest in the foreign picture field.

The post-war growth of foreign film exhibition admittedly will be slow. There are still many problems to be overcome. Yet the prevailing belief is that the growth eventually will eclipse pre-war exhibition.

Probably the largest number of imports were noted in the 13-month period ended May, 1939. During that period 231 films were released by 37 distributors. There were 175 theatres in 85 localities showing foreign language pictures, although 43 per cent of those houses had only occasional showings. The pictures, in order of number of imports, were French, German, Russian, Hungarian, Mexican, Yiddish, Viennese, Italian, Irish and Polish. British pictures were not counted as foreign.

Artkino Reports Eleven Films Are Scheduled

While a definite pattern of Russian imports has not yet been established, the importing company of Artkino reported this week that 11 additional features and newsreels would be distributed before the end of the year. These include: "The Four Hearts," a musical comedy; "Days and Nights," adapted from the book of the same name; "It Happened in Donbass," "Guilty Without Guilt," a feature concerned with life in the Soviet Far East, biographies of a Soviet fighter pilot and an admiral, the documentary, "I Promise," and fact films dealing with Russian musicians, Czechoslovakia and Yugoslavia.

FEW FOREIGN FILMS PLAYED CIRCUITS

Before the war it was only the exceptional foreign language picture that played the major circuits—and this only after the picture had been reviewed favorably and had attracted large audiences to the "art" theatre showcases.

Yet, although the circuits were behind these few pictures, it was thought that the absolute ceiling on play dates was 3,500, compared with 10,000 or more for a Hollywood picture. The two foreign language pictures which probably achieved the widest circulation were French imports, "Mayerling" and "Grand Illusion", a multi-language picture. These two played the RKO and Warner circuits, among others.

During the war years the foreign picture houses programed every possible combination of their prewar stock and, according to New York exhibitors, held their audiences, despite a complete lack of new material.

"Art" Theatre Project Studied for Atlanta

Martin J. Lewis, director of New York's Little Carnegie Playhouse, was in Atlanta recently to survey prospects for operation there of an "art" theatre. There are few such houses in the south, although the Emory in Atlanta operated on that policy for a time under Daniel Demetry. The house would play revivals of film classics and British, French and other foreign product.

Chicago Censor Approves All But Five in Month

The police censor board in Chicago reviewed 107 pictures during October and gave a clean slate to all product made by recognized producers. A Mexican picture, "There Are Women," was classified for adults, while four old films, originally rejected, and handled locally by independent distributors, again were turned down. The titles are "Race Suicide," "Simple Souls," "Scandal" and "Juke Box Follies."

Heads B. & K. Employees Club

Milton C. Officer, manager of the Will Rogers theatre, Chicago, has been elected president of the Balaban & Katz Employees Club. Others elected include Dorothy F. Delre, first vice-president; James Savage, second vice-president; Ted L. Regelin, third vice-president; Sam E. Stott, treasurer, and Miriam Shayne, secretary. New directors are Charles Davidson, Laurence Wittiker, Anne Flaherty, Leo N. Bonn and Myron J. Landy.

Foreign Screen Acquires Films

H. Alban-Mestanza, president of Foreign Screen Corporation, announces that his company has entered into an agreement with Andre E. Algazy, French producer, whereby Foreign Screen Corporation will have the exclusive sales rights in Latin America for "Katia," "Quelle Drole De Gosse," "Les Arenes Joyeuses" and "Le Grand Refrain."

ON THE MARCH

BEHIND THE SUNSHINE

by RED KANN

HOLLYWOOD

IF all the product and all that it takes were as reliable as Southern California's sunshine, columns like these would not have much excuse for being.

Even here people are inclined to take too many things for granted, including the famous sunshine. Thus, a complaint over a fitful Friday and another over a thermometer that ran up to 94 a few days earlier. Yet, it snowed in Wyoming on the way west and the Los Angeles *Times* is back to its seasonal standby of featuring cold-wave stories about the Middle West on its first page. This is construed as a method of keeping down any rising waves of local discontent. Determinable results are not determinable.

The town is on the quiet side again. No studios are being picketed and the externals are a fine demonstration of orderliness and calm. Internally, however, it is not quite so mananalike. There are meetings. All kinds of meetings at all sorts of hours called without much headway to kick around the labor situation and the Cincinnati formula reached by Eric Johnston with a notable—and underplayed—assist from Donald Nelson.

These meetings deal very specifically and well nigh exclusively with jurisdiction. Decidedly pertinent are [1] What is jurisdiction under the circumstances? [2] What will jurisdiction mean after someone discovers what it is and [3] how will jurisdiction be applied in any final settlement of the state of affairs which has excited Hollywood for almost eight months and divided the place into various camps?

The optimistic ones, by nature, are optimistic to the point which concedes a happy ending. The sour pusses are being appreciably less sunshiny, say they haven't the answer, admit willingly they'd fall in love with one in a hurry.

Whether shared generally or not, this deponent knoweth not at this writing, but there is one strata of opinion—producer, at that—which speculates what the producers gain if and when they gain the final outcome discussed with the AF of L. For proof, which is not necessarily proof at all, this thought channel observes wryly and otherwise how it will cost the studios about $2,600,000 in stand-by wages until the 60-day cooling off period passes.

It is a lot of dollars to watch parading by, of course, yet an opposite school accepts the tariff as worthwhile provided it leads into an era of industrial peace. This is what the producers stand to gain and hope to get.

"Bombs Bursting....."

THE interim period, however, is not shy of pyrotechnics. Some of the display continues to explode out of the IATSE camp. Roy M. Brewer, international representative, takes the air via the IATSE "Informational Bulletin" in this wise:

"The IA men on the back lots . . . are confused and bewildered by the strike settlement. . . . We do not pretend that the settlement was to our liking—it wasn't. We have contended that those men who struck against their fellow workmen without justification and in defiance of all rules and procedures of organized labor, in an effort to wrest jurisdiction from a sister organization, forfeited their right to any jurisdiction and to any employment in the studios. However, the parent organization of the American labor movement has decreed otherwise. . . . . President Walsh . . . did not have an opportunity to pass on the justice or the merits of the settlement. He had only one decision to make—to either accept the decision or have the full weight of the American Federation of Labor thrown into the strike against the IATSE at this crucial point. He decided it was not in the interests of the IATSE to defy the AFL. . . .

"I am sure it [the decision] will be vindicated if we all will realize that while the strike is over—the fight has just begun—that it is the duty of every IA member to assist his union and the officers of his union to clear these studios and this community of the subversive elements which are the underlying cause of the unrest which has existed in the studios since 1934—and which has resulted in this fratricidal struggle of one union against another."

Reiterating the settlement formula is not to the liking of the IA officers, Brewer then claims a "real crisis" had been faced, to some extent traceable to the fact that the producers had vested Johnston with blanket authority to achieve an accord "without proper consideration for the previous commitments which the producers had made." A compete shutdown of all studios was in prospect as well, he adds.

Meanwhile, the IA continues to pound away in steady barrage on Communistic infiltration, serving comfort and firewater to enemies of the industry on a sweeping charge which the facts do not confirm. Its latest concentration is on a pair of writers engaged by a major studio to do an original. Into this, the IA reads complete and widespread danger and assumes the story which this team has been hired to deliver "will, in some way, shape their [the people's] thinking about the issues confronting us as a nation and as a people." How Brewer knows what these writers will write is left to the imagination. Cited are alleged facts to prove they have pursued the Communist line.

Now, acknowledging for the argument that these charges would hold up under impartial investigation it becomes fantastic to suggest the fate of the Republic hangs in the balance. The common sense of the people is entirely ignored.

A Hack—Top Level

MORE important by far, on the other hand, is the manner in which the IA employs the device of these current allegations to bear down on the leaders of the industry, all Reds, of course, as anyone who is aware of what goes on these days knows.

In boldface type, Brewer emerges with this dangerously wild-eyed, if ridiculous, tirade:

"It is not to the credit of the leaders of the industry that instead of dealing firmly with this problem, they not only permit it to go on, but actually encourage it by their refusal to recognize it themselves, and by the pressures which they have brought to bear to keep others from exposing it. These facts cannot much longer be kept secret. This sinister influence is daily making itself known throughout the entire community of Los Angeles . . . it is fed to quite a degree by the funds, the intelligence, the influence and the prestige of the motion picture industry. Unless the leaders of the motion picture industry act quickly and decisively to put their own house in order, then the people will do it for them—and with a vengeance."

Sounds positively like revolution. What side is the IATSE on, anyway?

State Department To Absorb CIAA First of Next Yea

The State Department will absorb the Office the Coordinator of Inter-American Affairs Ja ary 1, making it part of the International Infor tion Service under the over-all supervision of W liam Benton, assistant secretary in charge of formation.

In line with this reorganization, Francis Alstc director of the motion picture division of CIAA, has submitted his resignation, effect November 30. He will be available as consulta however.

Operating for more than five years, the CI was established in the summer of 1940 under direction of Nelson Rockefeller, as coordinat The motion picture division was formed in 1 under the direction of John Hay Whitney. In 1 Mr. Whitney was succeeded by Mr. Alstock.

The activities of the motion picture division w divided into two parts: the production and d tribution in Latin America of 16mm subjects a a theatrical branch which was Hollywood c sultant on Latin American backgrounds and films of special interest to South America. Furth the division fostered the development of a La American industry.

Since the beginning of the service, more th 600 short subjects have been sent to Latin Amer by the CIAA. There an audience estimated at 20 000 saw the 16mm documentaries, according Harold Hopper, president of the Motion Pictu Society for the Americas. A total of 338 projecto and 65 sound trucks were used in the distributic In the United States approximately 50,000,000 sa documentaries concerning Latin America duri the same period, according to the Hopper report.

The CIAA produced a weekly newsreel, co taining material of special interest to Latin Ame ica, in addition to the documentaries.

Robert C. Maroney, assistant director in char of distribution, left his New York office this we to join the RKO Radio foreign department. H has been replaced by Jack Connolly, chief of t newsreel section.

Mr. Alstock left New York last Friday f Mexico City where he plans to complete the bus ness of that office.

Chicago Variety Club Elects New Officers

Jack Rose was elected chief barker of the Ch cago Variety Club at the annual election held la week. Other officers elected were: Eddie Brunel first assistant chief barker; Henri Elman, secon assistant chief barker; John Balaban, treasurer Harold Stevens, property master, and Irving Mach national representative. Directors elected were Mr. Rose, Mr. Balaban, Mr. Brunell, Tom Gillian Lester Simansky, William Baker, James Costor Mr. Elman, William Hunt and Jack Irving. Rabb Louis L. Mann, Father Frederic Manion and Rev Stanley Crosland were elected chaplains.

Four Former Servicemen Return to MGM Posts

Four additional MGM men have been release from the armed forces and have returned to the company. Harold Brooks, who served with the 106th Infantry, has returned to the booker's desk at Dallas. Maurice Basse, in service for almost two years, has returned as Memphis salesman. Frank Carroll is out of the Navy and will return to the shipping department at Albany. William Schwartz, booker at Kansas City before he went into the Army, is now in Albany as a booker.

Nathanson Missing

Lt. Arnold Nathanson, former member of the Warner publicity staff, has been missing in action since a flight over India October 18, it was reported this week. His wife and a three-year-old son live in Cleveland.

WAC PLAN GOES TO EXHIBITION FOR DEBATE AND DECISION

Exhibitors Get Invitations to Meeting; Government Plans Dinner for Trade

The proposal for a new national organization to represent exhibition in matters of Government and public activities in peacetime was before independent and circuit owners in the field this week for argument and decision. So far there has been no public argument on the matter, most exhibitors confining their statements to cautious conditionals. The decision is expected December 5 in Washington at a meeting of leaders there at the invitation of Government officials.

The proposals were relayed to these people of exhibition throughout the nation by S. H. Fabian, chairman of the War Activities Committee, in the form of invitations to attend the organizational meeting scheduled to be held at the Statler Hotel.

The invitations, which contained a brief outline of the proposals, were dispatched by Mr. Fabian at the direction of the executive committee of the WAC theatre division. Members of that committee last week voted to suggest the continuance of theatre cooperation extended during the war.

Expect More Than 100 Exhibitors To Attend Conference

Reaction from exhibitors to the invitations were beginning to come into War Activity Committee headquarters of Mr. Fabian this week, whence came reports that more than 100 theatre owners probably would attend the Washington conference. The sessions, to be held at the Statler Hotel, will be closed to the public and trade press.

Government agencies which have worked directly with the motion picture industry through the trade wartime organizations, planned to sponsor a dinner December 4 at the Statler preceding the meeting the next day. Ted Gamble, chairman of the War Finance Committee of the U. S. Treasury, and formerly an exhibitor in the Pacific Northwest, was named by the Government groups as chairman of arrangements.

Representatives of all branches of the industry, distribution, exhibition and production, were to be invited to the dinner. Many of them will be present at a reception at the White House on invitation of President Truman to discuss the industry's participation in the 1945 March of Dimes campaign. It was understood, however, that the Government dinner was not to be identified either with the Dimes gathering or the exhibitor conference.

Early Response Reported Indicating Interest

It was reported from Mr. Fabian's office in New York that replies to the invitations indicated widespread interest in the forthcoming meeting. Comments by individual exhibition figures were not available there, however.

In the field, caution was the keynote. Few expressed an outright opinion, their statements reflecting a watchful and waiting attitude.

Theatre executives, both those affiliated with national association and those identified with local units, were cautious. Few expressed an outright opinion, their statements reflecting a watchful and waiting attitude.

The suggestion immediately raised questions among the Allied States and other adherents to the Conference of Independent Exhibitors as to its effect upon that organization sponsored by Allied.

Abram F. Myers, board chairman and general counsel of Allied, said that his units had authorized the CIE to act for them in legislation and tax matters, authority that could be transferred only by action of the board at its next meeting in January. He pointed to Mr. Fabian's relations with Paramount and Loew's in theatre pools with the statement that he felt, because of these connections, Mr. Fabian might not be acceptable to many independent exhibitors.

Fabian Says He Acted On Committee Resolution

In making the announcement, Mr. Fabian declared he had no ambition to head the new organization. He said that he had initiated it at the request of the WAC theatre division committee because he was its chairman.

Mr. Myers further said that he did not know of any invitation received by his office for the meeting December 5 in Washington, the date set for a discussion of the proposal among exhibitors from all parts of the country. He made it clear, however, that Allied would be willing to participate in worthwhile peacetime campaigns on the same basis it had cooperated in time of war.

Ed Kuykendall, president of the Motion Picture Theatre Owners of America, said his organization "naturally favors anything that would be to the best interests of exhibitors." He added that he thought the War Activities Committee "is non-existent insofar as exhibitors are concerned," the war being over.

Kuykendall Says Cannot Take a Position Now

"It would be premature," Mr. Kuykendall continued, "for MPTOA to take a position regarding the organization that Si Fabian proposes without further and more complete details as to its purposes. Exhibitors are more and more demanding the right to make decisions within their own organizations. Autonomy has always prevailed with MPTOA."

Robert H. Poole, executive secretary of the Pacific Coast Conference of Independent Theatre Owners, interpreted the move as paralleling the CIE activities. "Mr. Fabian's announcement of the planned formation of a new exhibitor organization to handle legislative and tax matters among other things affecting theatres, is, in those respects, following the policy of the Conference of Independent Exhibitors which was organized in Chicago in January, 1944, representing a majority of independent exhibitors nationally," he declared.

"The activities of the CIE," he continued, "with its broad scope of acting on all matters affecting independent theatre operation, have been announced from time to time in the trade press, evidencing its unity and effectiveness."

Leo F. Wolcott, president of the Independent Theatre Owners of Iowa-Nebraska, asked for further information on the proposal. "We are on record as favoring a constructive exhibitor organization but need further details of the organization proposed by Mr. Fabian before we could definitely commit ourselves to it," he said. "We anticipate these details will be forthcoming at the initial Washington meeting, if possible at that time."

William F. Crockett, president of the Motion Picture Theatre Owners of Virginia, said that his delegates would be "happy to meet with Si Fabian and others" in Washington December 5. He said they would be willing to work with other exhibitors in establishing an organization to represent exhibition in Government and public activities.

No plans have been reported, meanwhile, in New York for the formation of a distribution committee to parallel the new organization.

Quebec Exhibitors Ask 16mm Restrictions

The Quebec Allied Theatrical Industries has proposed that a new clause be included in the standard exhibition contract which would ease the 16mm competition. The new clause would provide that "the distributor shall not rent, except for military reestablishment purpose, any 16mm version of any film for at least a year after presentation . . . by the exhibitor in his theatre" and that "no presentation of a 16mm version at the expiration of such delay shall be made within a radius of 10 miles from the said theatre, except for military purpose." A copy of the resolution embodying the proposed new contract clause has been forwarded to other Canadian exhibitor associations.

Kansas-Missouri Theatres Will Meet November 27

Tentative arrangements have been completed for the twenty-seventh annual convention of the Kansas-Missouri Theatre Association, which includes the Kansas City exchange territory, the state of Kansas and the western half of Missouri. The convention has been planned for November 27-28 at the Hotel Muehlebach, Kansas City. The banquet speaker will be Harold Vagtborg, president of the Midwest Research Institute. Tom Edwards, of Eldon, Mo., operating the Ozark theatre there, is president of the association. George Baker, of A. F. Baker Enterprises, is secretary.

Recommend Tax Bill Defeat In Missouri Legislature

The House Committee on Taxes and Revenue of the Missouri legislature has recommended the defeat of House Bill No. 637, which would have amended the Missouri sales tax law to apply the present two per cent rate to film rentals, contracts and leases and also to film equipment.

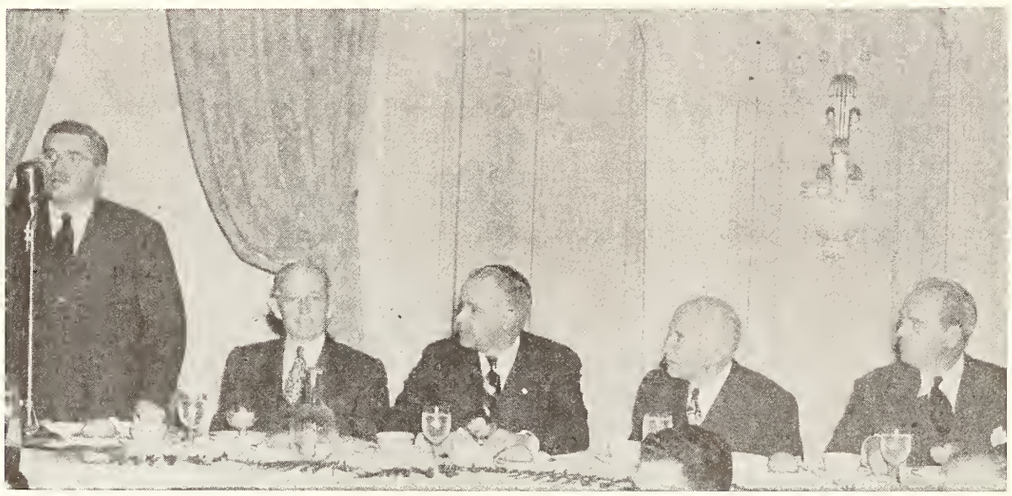
Warner Club Elects Conner

The Philadelphia Warner Club has elected Morris Conner, manager of the Aldine, as its new president. Others elected include Harold Brason, vice-president in charge of entertainment; Adele Flechner, vice-president in charge of welfare; Edna Conner, vice-president in charge of membership; J. Ellis Shipman, treasurer, and Helen Mahoney, secretary.

Resumes Management

Fabian Theatres will resume direct management of the Strand, Brooklyn first run house, following the withdrawal of Paramount from the pool in which Fabian handled operation of both theatres along with the Fox. Meanwhile, Fabian operation of the Paramount will cease November 21, after 11 years. The Fox is a Fabian house; the Strand is Warners.

INDUSTRY HONORS CURTIS AND BRULATOUR AT AMPA LUNCH



On the dais in the Hotel Astor, Wednesday, at the AMPA luncheon honoring Edward P. Curtis and Jules Brulatour: left to right, David Bader, AMPA president; Will H. Hays, Mr. Curtis, Adolph Zukor and Martin Quigley.

Three hundred of the film industry's notables in the New York area filled the North Ballroom of the Hotel Astor Wednesday noon, at a luncheon tribute to Edward P. "Ted" Curtis, Eastman Kodak vice-president and supervisor of film sales, and to Jules Brulatour, Eastman film distributor. Mr. Curtis, who recently left the Army a major general, highest ranking member of the film industry in military service, was accompanied on the dais by top company executives.

The occasion was not merely a tribute to him; it was also a tribute to the men and women of the industry who served in the war, Mr. Curtis told the gathering.

The "important part which motion pictures played in the war" was described briefly by the Eastman executive. Motion pictures donated by the industry to the armed services were deeply, genuinely appreciated, he assured the film men.

Mr. Brulatour paid tribute to his friends in the industry in which he has spent so many years.

Both were introduced by Will H. Hays, of the Motion Picture Producers and Distributors of America.

David Bader, president of the Associated Motion Picture Advertisers, host at the luncheon, presided. Harry Hershfield was toastmaster, and introduced those seated at the dais, who were, in addition to those mentioned: Adolph Zukor, Barney Balaban, Harry M. Warner, Spyros Skouras, Martin Quigley, Tom Connors, Ned E. Depinet, Gradwell Sears, J. Cheever Cowdin, Nate J. Blumberg, Jack Cohn, Herman Robbins, George J. Schaefer, Jack Alicoate, Abel Green, Oscar Doob, Louis Nizer, James Jerauld and Francis Harmon.

AMPA citations were read and presented to the two guests of honor by Mr. Hays. Arrangements for the luncheon were in charge of Mr. Bader, Charles Alicoate, Chester Friedman and Harry Blair.

Two Added to Field Staff On Warner Promotion

Mort Blumenstock, director of publicity and advertising for Warner Brothers, has added two additional men to the field public relations staff. Matthew Cantillon, until recently a lieutenant in the Navy, has been temporarily assigned to work in the Philadelphia territory. Earl Evans, just out of the Army, will work in Boston. These two additions give Warners a field force of 24 working under William Brumberg.

Named Windsor House Manager

Ben R. Jones has been named manager of the Windsor theatre, Windsor, Mo., recently purchased by Allied Theatres, Inc. He will also supervise other theatres owned by the circuit in Kansas and western Missouri.

Form Theatre Company

The Abbey Theatres, Inc., a new corporation, has been started in Philadelphia. The company will build, own, lease, let, manage and operate motion picture theatres and related facilities in the Philadelphia area.

Chicago Territory Has 63 Features for December

The general release schedule in the Chicago territory for December has a record number of 63 features, including a record of 29 reissues. In addition to those reissues from local, independent companies, Monogram again will sell "Bowery at Midnight" and "Streets of New York"; Warner Brothers will offer "Across the Pacific," and Universal will reissue "East Side of Heaven" and "Imitation of Life."

Levy Joins Columbia

Lester Levy, recently discharged from the Army, has joined the sales staff of Columbia and has been assigned to southern Illinois by C. D. Hill, Columbia district manager. Mr. Levy was formerly on the sales staff of Monogram.

Lt. Cardea Back to Paramount

Lt. Armand J. Cardea has returned to Paramount International to resume his advertising and publicity duties which he left three years ago when he volunteered for the Army Air Forces. He won the Air Medal with six bronze stars.

Majors File New Percentage Suits In New England

Two percentage suits were filed this week, one in the Federal Court at Providence, R. I., against William Deitch and West Warwick Theatres, Inc., of West Warwick, R. I., and the other in the District Court at New Haven against Michael J. Daly, operator of the Plainfield theatre, Plainfield, Conn.

In the Deitch action, RKO, Loew's, Paramount, 20th Century-Fox and Warners charge that the defendants refused to permit audits requested at various times in 1943 and 1944. Each complaint charges a conspiracy among the defendants and with Oscar Goldberg of Massachusetts to defraud the plaintiffs by furnishing false percentage returns. The complaints claim that the defendants operate the Palace, Gem and Thornton theatres in Artic, R. I., and that Mr. Deitch is associated with Mr. Goldberg in the operation of the Weymouth theatre, Weymouth, Mass.

In the Plainfield action, Loew's, Columbia, Warner Brothers, Universal, Paramount and United Artists allege that Mr. Daly has deprived them of more than $18,000 by erroneously reporting gross receipts. The plaintiffs seek the full accounting denied them by Mr. Daly last July and ask exemplary and punitive damages. The plaintiffs further charge that Mr. Daly misrepresented receipts on percentages and thereby obtained reductions on flat rates.

Ross Williams Elected Head Of Cincinnati Cinema Club

Ross Williams, RKO salesman, former president of the Cinema Club of Cincinnati, was returned to that office at the annual meeting. He succeeds Rudolph Knoepfle, deceased. Irving Sochin, Twentieth Century-Fox city salesman, was named vice-president, and Peter Niland, Columbia, was reelected secretary-treasurer. Directors, in addition to the officers, are: Nat Kaplan, J. P. Eifert, Milton Gurian and R. J. Burns. Mr. Williams, Mr. Sochin, Mr. Kaplan and Mr. Gurian were named delegates to the meeting of salesmen from clubs of various cities scheduled to be held in Chicago December 1-2 to formulate plans for a national organization.

RKO Latin American Offices Are Realigned by Reisman

Phil Reisman, vice-president in charge of foreign distribution, announced this week various changes and appointments in RKO Radio's Latin American offices. Ricardo Canals is the new manager for Peru with headquarters in Lima. Harry Davis, who previously managed the Peru office, has been transferred to the new Colombia office and is now operating from Bogota. Antonio Garcia has been made the new RKO manager of Venezuela with headquarters at Caracas. Mr. Garcia replaces Mike Havas at the Venezuela post. The latter leaves for New York shortly for conferences with Mr. Reisman regarding a new assignment.

Asher Gets Military Award

Lt. Colonel Irving Asher, MGM producer who has been on duty with the Armed Forces, has been awarded the Legion of Merit for his services with the Southeast Asia Command, where he commanded the Photo Unit. A member of Lord Mountbatten's staff, he served with the Supreme Allied Commander in England and Asia.

Rifkin Buys Building

Herman Rifkin, owner of five theatres in Springfield and Holyoke, Mass., completed negotiations last week for the purchase of the building which houses his Majestic and Suffolk theatres, Holyoke, from the C. W. Rackliffe Company, at an approximate cost of $250,000.

She wouldn't say *Yes*

but...

Everyone
Nixie...the amorous imp!
No other picture can boast of a Nixie!

vill say *yes*

to

Rosalind *Lee*

RUSSELL · BOWMAN

in

She Wouldn't Say Yes

A COLUMBIA PICTURE

with ADELE JERGENS · CHARLES WINNINGER

HARRY DAVENPORT · SARA HADEN

Screenplay by VIRGINIA VAN UPP, JOHN JACOBY and SARETT TOBIAS

Produced by VIRGINIA VAN UPP

Directed by ALEXANDER HALL

The racy, embracy story of a girl who lived and Yearned!

✱ **Every fan in America is going to know about Nixie in "She Wouldn't Say Yes" through the magazine campaign in 58 publications reaching 100,000,000 readers...and through the huge merchandising tie-ups involving more than a thousand retail outlets.**

PRINTED IN U.S.A.

BRITISH PRODUCERS DEMAND COLOR FILM FACILITIES

Many Feel Britain Will Be Caught Off Guard as in Beginnings of Sound

By PETER BURNUP
London

Suggestions of Governmental laggardliness regard to Britain's share in the post-war lour film field are being freely made this le. Concern over colour has suddenly arisen all hands. There are those who declare that ithin two or at the most three years no top-nking Hollywood feature will be made in onochrome. These prophets aver that Brit-n will once more be caught on the wrong ot as she was with the advent of sound.

Certainly, some public statement of policy, ther from the Board of Trade or from the roducers' Association, seems to be demanded; r there is a growing sense of helplessness regard to the colour question among the ank and file of the industry.

Producers Leaning Towards Use of AGFA Color

Commonly, feeling among producers leans ward a wide use of AGFA here; the belief eing that Technicolor, with its present facili-ies or with those which are known to be lanned in the near future, could not cope with ny wholesale extension of the use of colour n Britain's studios.

Kay Harrison and his coadjutors at the Kal-nus plant at Harmondsworth have wrought vartime miracles. They have handled not only he processing of American prints but mighty egative jobs like "Caesar and Cleopatra" and 'Henry V" in addition to an overwhelming olume of output for the services and the Al-ied Governments.

It is known that discussions of a considerable xtension of the Technicolor laboratories have een in progress, but implementing of those lans must await the issue of a Governmental uilding priority and—say the agitators—Brit-ain's industry cannot afford to wait. Moreover, there is the fact that momentarily only two Technicolor camera units are available to the commercial studios here.

Only Four Units Currently At Work in England

Actually, there are four units at work here. Two for commercial plants; the others for this, that and the other quasi-Governmental institutions. It's not without its humours that Sydney Box (easily Britain's most successful producer, witness "Seventh Veil") should have prevailed upon Kay Harrison to permit one of those precious units to photograph a piece—namely, De Falla's "Three Cornered Hat," most of whose action takes place in Spain.

All of which explains why this sudden hail-ing of AGFA as the local industry's salvation has developed; although remarkably little evi-dence is available as to the system's merits. Certain wartime AGFA prints have arrived here from Germany—some of them smuggled in, others brought by less surreptitious means —and there've been occasional viewings of them by interested parties.

The optical quality of these exhibits varies enormously. Certain reels have an authentic sheen of loveliness, the equal certainly of anything produced by Technicolor. Others achieve a quite remarkable drabness. But information is lacking as to the practicability of manufacturing the raw stock base of the system and of its subsequent processing.

Self-appointed experts profess inside knowledge of the way the Germans worked; declare that such and such a saving of actinic quantity will be achieved by AGFA as compared with Technicolor, that AGFA processing is cheaper than Technicolor.

Await Government Word On All Known Facts

The Britons have a word for it. It's all poppycock until someone—preferably the new Labour Government—comes into the open with the known facts.

Officials of that Government are well acquainted with those facts.

The main AGFA factory was in a town called Wolfen. This place was overrun by American forces; was long enough in American hands to enable a technical mission sent out by the Combined Intelligence Objectives Sub-Committee to have a good look-see into all AGFA's working.

Wolfen, subsequently, was handed over to the Russians and, doubtless, now—with all its plants—is being operated by them.

Prior to the handing over to the Russians, Allied chemists had made a pretty severe overhaul of AGFA's processes. They made a report thereon. It is a nice monograph, detailing the precise formulae used by AGFA's workpeople in the laboratories. In other words, it's an extremely valuable document to any ambitious motion picture chemist.

But—at the time of this dispatch's filing—it has been issued officially to no responsible motion picture producer this side. The Films Division of the Board of Trade has endured a siege of anxious enquirers eager to have a look at these allegedly priceless recipes.

Board of Trade Suddenly Seems Uncooperative

That's the main grumble hereabouts. For some reason, the Board of Trade has suddenly elected to become so unhelpful towards motion picture elements in regard to the colour problem. The Board's officials exhibit an unexpected diffidence to all enquirers, turning a deaf ear to the requests.

Clearly this is not the point. But a copy of the much-sought-after report reposes momentarily in the care of the HERALD's Bureau and has been closely studied.

Clearly this Bureau should not be the courier of intelligence while the Board of Trade still exists; particularly of vital chemical formulæ.

There are hopes that what the Board's Film Division fondly describes as "interested people" may presently be supplied with copies of the C.O.I.S.C. report.

Meanwhile, this is what forward-thinking producers—in the present welter of uninformedness—are pressing upon the reluctant Board of Trade:

1. Send some practical person to Germany. The Americans sent John A. Ojerholm months ago.

2. Make a "short" on AGFA stock. Get it processed under the best conditions and let's see what it looks like.

3. Have a census taken of potential AGFA stock-makers in this country and processors.

It remains to be reported that motion picture chemists here, in the midst of their wartime preoccupations, haven't been idle; there being at least three systems of colour printing or projection in advanced stages of experiment. One in particular—the work of Jack Coote, a Fellow of the Royal Photographic Society—has won high esteem among his fellow-experimenters.

Those young men this side are not discouraged by the words of Herbert T. Kalmus in his statement last March to Technicolor's stockholders:

". . . whether Technicolor might not be healthier and happier if sound efficient competition arose. . . ."

Release Revision Delayed in Britain

London Bureau

Pending the census of government raw stock requirements, a revision of wartime emergency distribution arrangements, has been withheld in England, according to an official letter issued by the Kinematograph Renters Society. However, Reginald Baker, president of the society, is confident that if stock rationing continues it will be eased in the near future.

In other recent actions, the KRS has appointed a committee to examine cases of hardship among exhibitors. Further, it has adopted a proposal of the Film Industry Publicity Circle and has agreed to discuss with the Cinematograph Exhibitors Association and the British Film Producers Association the possibility of establishing an organization to "propagandize the good name of the industry."

KRS is also reviving the industry's reception committee.

The wartime ban on horror films has been eased, according to KRS. In line with a request of the British Board of Film Censors, only one horror picture will be released each month. Currently there are 23 such pictures awaiting release.

End Free Sunday Shows For Canadian Soldiers

Free Sunday shows for Canadian soldiers will end next month by agreement with Canadian military heads. Four large Toronto theatres, two each of the Famous Players Canadian and Loew circuits, began early in the war to rotate in presenting Sunday performances. The theatres paid all the costs with the Army providing military police to regulate admissions and to maintain order.

British Film Opens

"Johnny in the Clouds," "Two Cities Film produced by Anatole de Grunwald for release through United Artists, was to open at the Winter Garden, New York, Thursday, replacing "Blithe Spirit" which will have concluded a run of six weeks. The film stars Michael Redgrave and John Mills, and was directed by Anthony Asquith.

Mather Returns to Altec

Lt. Commander J. I. Mather, recently released from active duty in the Navy, has returned to Altec Service Corporation as branch manager in Detroit.

EXHIBITOR STUNTS PUSH BONI SALES NEAR HALF-WAY MARI

Six Winners of Contest to Be Awarded Plane Trip to Great Britain

As the Victory Loan drive neared the halfway mark this week, the showmen of the nation brought maximum pressure into their selling effort, concentrating their attention most particularly on the sale of "E" Bonds. Promotional devices and examples of showmanship ingenuity reached a new high across the country.

The Treasury announced Wednesday that at the end of the second week, sales to individuals had reached $1,036,000, slightly more than one-quarter of the national quota of $4,000,000

From S. H. Fabian, national chairman, came the announcement that six all-expense round-trips to London in a flagship of the American Airlines will be awarded to six theatre managers, one from each regional territory, who do the most outstanding job in "E" Bond selling during the Victory Loan Drive, ending December 8.

The plane trips will begin and end in Washington, D. C., and the winning exhibitors also will receive all expenses to and from their home towns and Washington. They will remain in London eight days. The leading contestant in each state will be selected by a committee consisting of the respective state exhibitor chairman, state distributor chairman and state publicity chairman, and the State War Finance chairman.

Contestants Must Submit Records by December 31

Each contestant must submit his "E" Bond records to the state exhibitor chairman not later than midnight, December 31. Records of 48 selected state winners will then be submitted to Price, Waterhouse & Company, accountants, which will examine them and decide upon the final winner from each of the six regional territories. Basis of judging the winning contestants will be on a percentage comparison of Bond-per-seat capacity of his theatre against the number of "E" Bonds sold, with the $25 "E" Bond as the unit basis. The potentialities of each theatre also will be taken into consideration. The contest was arranged with the cooperation of the Treasury Department.

New York's Columbus Circle was transformed into a railroad terminal Thursday when a miniature railroad known as "The Saratoga Trunk Victory Line," began operating at Broadway and 59th Street. Fred M. Vinson, Secretary of the Treasury, accepted the "presidency" of the midget railroad, which offers free rides around its oval-shaped track to persons buying Bonds at a special booth on a miniature station platform.

Screen, Stage Personalities To Operate Railroad

The line was contributed by Warner Bros., and honorary presidents include the heads of several leading railroads. A tentative list of honorary engineers who will operate the line during its tenancy includes Benny Goodman, Morton Gould, Jane Froman,

Last Friday, a torchlight parade of 70 jeeps, convoying Goering's captured personal car, opened a rally at the industry's Statue of Liberty in Times Square. Screen, stage, radio and night club celebrities participated in the rally, which was addressed by Frederick W. Gehle, State War Finance Committee chairman, and others.

Saturday was Ukrainian-American Day at the Statue of Liberty, marking the second of a a series of international Bond rallies staged by the local industry. Entertainment was provided by native Ukrainian singers and musicians; a group of war heroes of Ukrainian-American extraction also appeared, and a 150-voice choir of St. George's Catholic Church offered a number of selections. A large crowd attended the rally.

All-Star Show Planned For Garden December 3

An all-star show, probably one of the most elaborate in the history of the Bond drives, will be staged by the industry in New York at Madison Square Garden December 3, it was announced this week by Irving Lesser, general chairman of the committee. The show will be a four-hour affair, to which "E" Bond purchasers will get free admission. Celebrities of the screen, stage and radio, as well as leading orchestras, will appear.

A new company record for volume of Bonds sold was set at a home office rally at Twentieth Century-Fox's Little Theatre, at which William J. Kupper, company drive chairman, presided and Lew Lehr was master of ceremonies. There was a two-hour show for Bond-purchasers, featuring Gene Tierney, Carl Ravazza and Dave Apollon. James Sternberg of the Treasury Department delivered a message from Mr. Vinson.

RKO Radio's home office "Adopt-a-Soldier-Fund" will provide a $25 Bond to every RKO man and woman in the armed forces as of August 1. The fund, started in July, 1942, was continued for 168 weeks, during which average mailing amounted to more than 100 packages a month.

During the first week of the drive, nearly a million dollars in "E" Bonds were sold by Loew and RKO theatres in the New York area. In reports to headquarters, the Loew Circuit listed sales of 5,700 Bonds with a maturity value of $518,675 and RKO 2,634 Bonds a maturity value of $340,550, making a bined total of $859,225.

Georgia has gotten behind the drive i wide activity, a communication from Ha Smith of the Georgia Theatre Company liaison of the Georgia drive committee, cates. A staff, under William K. Jenkins, chairman, obtained pledges of cooperation every exhibitor in the state. The Georgia T tre Company, of which Mr. Jenkins is presi is having a premier in every town; Movie Day in every theatre. In Atlanta, 5,000-seat Fox theatre sold out with more $300,000 worth of "E" Bonds for the prem November 12, of "Dolly Sisters," accompa by a mammoth stage show.

Victory Queen Contest Sponsored in Georgia

In Waycross, Ga., John Harrison, exhib is sponsoring a "Victory Queen" contest cooperation with the Civic Clubs of the The victor will be crowned queen on the st of the Ritz theatre.

In less than a week from the start of drive in Clovis, New Mexico, the State, ceum and Mesa theatres, operated by E. Hardwick, associate of R. E. Griffith Theat Inc., put the Bond quota for Curry Cou well over the top.

An Armistice Day parade was held in E ton Monday sponsored by WAC and Treasury Department. A series of spectacu floats highlighted the military parade.

Also, in the same city, the reenactment the ride of Paul Revere, with Roy Rog astride his famous horse, Trigger, covering same route as the Revolutionary War he was to be held Thursday as one of the hig lights of the campaign. The celebration was be given a send-off by Governor Maurice T bin of Massachusetts, with other political, m tary and civic officials joining in the progr of events.

As one of the many features arranged connection with the drive in Fall River, Mas the Treasury Department Train of captur Japanese war material, and the original su render documents signed by both the Germa and the Japanese, were brought there Wedne day, William S. Canning, chairman, announce Recently the city held a Mardi Gras, with parade nine divisions long, including 35 floa and 10,000 people marching.

New Haven Promises 36 Bond Premieres

New Haven exhibitors have pledged 36 ev ning Bond premieres, 31 children's Bond mat nees, and 155 Free Movie Day theatre partic pations as of November 8, considerably excee ing the record of the previous drive. The Ne Haven Symphony Orchestra has been obtaine for a special concert at the Paramount Noven ber 30, with the house scaled at $400,000. football game with Bond admission is also u der consideration.

In Des Moines, 10 Tri-State theatres hav obtained a new 1946 sedan, which will b awarded the lucky purchaser of a Bond. Lo cal theatres in Springfield, Ill., working in co operation with school authorities, are offerin season passes to the first 10 students of th county schools and the first 10 from the cit schools, as judged by their Bond-selling results

URGE PROMINENCE FOR THEATRE BOND BOOTHS

To all New England theatre managers and circuit heads, Samuel Pinanski, regional chairman, has sent a communication urging that the Bond booth be brought "out front; keep it staffed; keep it in business". Attention was brought to the fact that in some sections of the country the "booths are either hidden away in a lobby corner . . . or they are left without an attendant — useless!" The communication declares, "The one vital thing we can put into this drive is a convenient, easy, night-and-day place to buy Victory Bonds. That is our main contribution. If we do not do that, we're not doing our full job."

"BRAVO MR. SHOWMAN!"

Your sale of Victory Bonds
May very well decide whether
This baby will be cannon-fodder in 1965
Or a happy citizen of a tranquil world.
The Victory Loan will soon be over.
Every "E" Bond helps cement the peace
And insures this baby's right to live!
Now is the crucial time to take stock!
Are you awake to your responsibility?
Turn on the heat in the remaining days!
It's never too late to do the right thing.
We can't let up! Let's finish the job!

VICTORY LOAN

War Activities Committee of Motion Picture Industry, 1501 Broadway, N. Y. C.

DAVID BERNSTEIN, E. A. SCHILLER DIE

Two Loew Vice-Presidents for Many Years, Shared Industry Development

Two vice-presidents of Loew's, Inc., life-long friends, died this week within two days of each other. David Bernstein, vice-president and treasurer, died Saturday at his home in New York. Monday, E. A. Schiller died on the west coast.

Mr. Bernstein died in his sleep last Saturday morning of a heart attack. He had been well in his office Friday. He was 63 years old.

David Bernstein

With the company for 40 years, he completed a $40,000,000 refinancing program for Loew's only a few months ago, the largest transaction of its kind ever made in the motion picture field.

Mr. Bernstein was born in Utica, N. Y., April 21, 1882. When he was 23 years old, he answered a "want ad" in which the Marcus Loew People's Vaudeville Company asked for a young bookkeeper. Discovering the job involved corporation accounting, of which he knew little, he took the job to begin three days and spent those days studying that particular type of accounting. Beginning at a salary of $12 a week, he rose to one of the leading figures in the financial operation of the industry.

In the published list of the nation's large salaries, Mr. Bernstein's salary for the 12-month period ended August 31, 1943, was listed at $333,434.

Loew's-Metro-Goldwyn-Mayer credits Mr. Bernstein's conservative policies for the stability and consistent growth of the company into a leading producing, distributing and exhibition company. Under his guidance, Loew's was one of the few large film companies that weathered all of the economic upheavals of the last three decades without serious loss or embarrassment.

Developed Employee Funds

Mr. Bernstein handled the financial arrangements necessary to inaugurate his company's employees' insurance, pension and welfare plans, affecting thousands of Loew workers.

Well known as a philanthropist, he was leader in the Federation of Jewish Charities and for many years was chairman of the motion picture industry's annual Federation drives. He was trustee and vice-president of the Hospital for Joint Diseases in New York and was active in many other humanitarian organizations.

Mr. Bernstein is survived by his widow, three sons, all of whom are in service, three brothers and three sisters.

Funeral services were held from the Temple Israel, New York, Monday afternoon. More than 1,000 friends and associates attended. Rabbi William F. Rosenblum gave the eulogy. He was assisted by Cantor Joseph E. Wolfe and choir. Burial was in Mount Hope Cemetery, Westchester County. Memorial services were held at Temple Israel Friday night and Saturday morning.

Among those who attended the services Monday, in addition to members of the family, were: Nicholas M. Schenck, Louis B. Mayer, J. Robert Rubin, Charles C. Moskowitz, Joseph R. Vogel, Leopold Friedman, Howard Dietz, Howard Strickling, Oscar Doob, Ernest Emerling.

Also, Barney Balaban, H. M. Warner, Spyros Skouras, Albert Warner, Joseph Hazen, Tom J. Connors, Murray Silverstone, A. W. Smith, Jr., William Kupper, Martin Quigley, Jr., Sherwin Kane, Commissioner Paul Moss, James J. Walker, Harry Buckley, Bert Sanford, Harry Gold, David Warfield, Jules Brulatour, William Ferguson, William Ornstein, Herb Pettey, Harry Moskowitz, Marvin Schenck, Gene Picker, Joseph Moskowitz, John Murphy, Joseph Pincus, Dean John T. Madden and others.

E. A. SCHILLER

Mr. Schiller, 67, died Monday at his home in Los Angeles following a long illnes.

Mr. Schiller joined the Loew organization in 1918 as manager of a southern circuit of theatres, just when the company was beginning to expand, and was placed in charge of all Loew houses outside of New York. In 1926 he became a vice-president.

E. A. Schiller

Born in New York City, his first job was driving a laundry wagon. Later he became a tobacco salesman. He entered the theatre business the night he witnessed a repertoire performance in Watertown, N. J., in which "Cyclon" Dan Ryan was the star. Mr. Schiller went back stage to congratulate Mr. Ryan and before he left the theatre he was the company's new manager.

Later Mr. Schiller built a theatre at Bayonne, N. J., and began the production of melodramas in association with other interests. Among the stars who began with Mr. Schiller's troupes were Dorothy Dalton, Harry Carey and Lew Cody. As he expanded his production activities he acquired theatres in Norfolk, Atlanta, New Orleans, Memphis and other situations.

Joined Loew's in 1918

In 1918 he came to New York and joined the Loew organization and his theatres became part of the Loew circuit.

Mr. Schiller moved to the coast six years ago when his health failed.

He is survived by his widow, a daughter, two brothers and two grandsons.

Services, conducted by Rabbi Edgar Magnin, were held Wednesday morning from the Church of the Recessional, Forest Lawn. Pallbearers were Louis K. Sidney, Harry Rapf, George Sidney, Ernest Pagano, Jack Chertok, Ben Thau, Al Lichtman, David Loew and Arthur Stebbins.

Jerome Kern, 60, Noted Composer

Jerome Kern, 60, one of America's best known and most prolific composers, died in New York Sunday of a cerebral thrombosis without regaining consciousness after collapsing on the streets the previous Monday.

Best known as the composer of "Show Boat," Mr. Kern wrote the scores for more than 40 Broadway musicals and a number of motion pictures. His last two film assignments were "Centennial Summer" and "Till the Clouds Roll By," both yet to be released.

Born in New York's lower East Side, Mr. Kern started his career as a musical hack worker plugging popular songs in a department store for $7 a week. His first recognition came when the late Marie Dressler heard him and hired him as her accompanist.

In 1912 he wrote his first musical, "The Red Petticoat." From then until 1929, with the exception of 1914, he always had a show on Broadway sometimes more than one. In 1917 he composed the scores for eight musicals.

In 1934 he went to Hollywood and there wrote the scores for, among others, "Men of the Sky," "I Dream Too Much," "Swing Time" and "When You're in Love."

Musicals which were filmed include "The Cat and the Fiddle," "Music in the Air" and "Roberta." A few of his best known screen songs are "The Way You Look Tonight," "Dearly Beloved," "You Were Never Lovelier" and "More and More."

Mr. Kern is survived by his widow and a daughter.

Private services for Mr. Kern were held Monday afternoon in Hartsdale, N. Y., at the Ferncliff Cemetery. Only members of the family and personal friends attended.

Services Held for Edwards, Song Writer and Director

Services were held November 9 in Hollywood for Gus Edwards, 66, well-known song writer, actor and director, who died November 6 of a heart attack.

Best known, perhaps, as a discoverer of talent, Mr. Edwards is credited with having helped discover or develop Eddie Cantor, George Jessel, Mae Murray, Ray Bolger, Helen Mencken, Walter Winchell, Herman Timburg, Mitzi Mayfair and many others. Most of these he discovered when they were children.

He began his career as a vaudeville comic and, beginning in 1928, worked in various capacities with the motion picture industry. Proprietor of the Gus Edwards Music Publishing Company, he wrote a number of well-known songs, among them "School Days," "If I Were a Millionaire," and "By the Light of the Silvery Moon." He is survived by his widow, two brothers and a sister.

Louis Krellberg

Louis Krellberg, 80, father of Sherman S. Krellberg, independent distributor, died at Post Graduate Hospital, New York, last Friday. Other survivors are his widow and his two daughters, Mary and Florence.

Joseph B. Koppel

Funeral services were held in Chicago Monday for Joseph B. Koppell, 50, veteran independent exhibitor, who died of a heart attack last Friday. He operated the neighborhood Bertha theatre.

James Whitham

James Whitham, 87, president of Palace Amusement Company, which operates the Palace and Capitol in Cornwall, Ont., where he opened his first theatre in 1909, died there November 11 after a brief illness.

Theresa Kelly

Theresa Kelly, of Paramount's Philadelphia contract department, died in the West Jersey Hospital on October 29 following an automobile accident in Mount Ephraim, N. J.

STAR
POWER
PLUS
DRAMATIC
POWER
PACKS
BOXOFFICE
POWER
from
20th
CENTURY-FOX

CHARLES ANNE BRUCE

with BICKFORD · REVERE · CABOT · CA

Screenplay by Harry Kleiner · Based on the novel by Marty Holland · Sc

20th CENTURY-FOX

PRESENTS

Fallen ANGEL

PERCY

INE · KILBRIDE

" by David Raksin and Kermit Goell

PRODUCED AND DIRECTED BY OTTO PREMINGER

Who gave the box-office "Laura"!

"TOP MONEY-WINNER!"—Showmen's Trade Review

"GREAT BOXOFFICE!"—Film Daily

"GRADE A..A HOLD-OVER!"—The Independent

"STRONGLY BOXOFFICE!"—Variety

"RANKS HIGH AT BOXOFFICE!"—The Exhibitor

"ABUNDANCE OF STAR NAMES!"—M. P. Herald

Fallen ANGEL

FIRST ENGAGEMENTS ALL MATCHING BIG DALLAS PREMIERE!

PRINTED IN U.S.A.

20th CENTURY-FOX

LET'S FINISH THE JOB! VICTORY LOAN !

eport AMPP to e Consolidated With the MPPDA

he Association of Motion Picture Producers, lywood, will be consolidated with the Motion ture Producers and Distributors of America the suggestion of Eric A. Johnston, MPPDA sident, it was reported authoritatively in New k this week.

Once consolidated, the organization will choose ew name, very probably the American Motion ture Association, Inc. Action on the consolida- n and on the name will be taken at the quar- y meeting of the MPPDA board of directors to held December 12.

f the new unit is formed, Hollywood trade ociation officers will be officers of the new or- ization. At the annual meeting of the board September the by-laws of the MPPDA were nged to provide for the election of multiple e-presidents. Previously the by-laws permitted one such officer. This change, and the election Joseph I. Breen, head of the Production Code lministration in Hollywood, as MPPDA vice- sident, was seen at the time as foreshadowing merger.

Headquarters of the new association probably ll be established in Washington by Mr. Johnston. he new name of the association has been regis- ed with the Secretary of State at Albany, N. Y.

lew 16mm Film Projector Offered by RCA Victor

A new "battle-tested" 16mm sound film pro- tor, incorporating a number of wartime tech- al advances, is being manufactured by the 16mm quipment Section of the RCA Victor Division, it as announced this week. Limited deliveries to alers already have been made. The new pro- tor, RCA Model 201, was designed primarily service schools, colleges, churches, civic groups d similar organizations. The model features the CA sound stabilizer, RCA's new friction-drive, en-tension takeup and a completely removable m gate which permits easy cleaning of the aper- re.

Jnited Artists Sets Dates for Seven New Pictures

United Artists has set national release date on even forthcoming pictures as follows: "Getting ertie's Garter," Edward Small, November 30; Blithe Spirit," Coward-Cineguild, December 14; Spellbound," Selznick-International, December 8; "Abiline Town," Jules Levey, January 11; Whistle Stop," Seymour Nebenzal, January 25; The Outlaw," Howard Hughes, February 8, and Johnny in the Clouds," Gabriel Pascal, February 5.

Almy to Sail for Manila

Cliff Almy, recently promoted to supervisor for Warner Brothers in the Philippines, China and apan, sails November 21 for Manila to reorgan- ze the company's activities in those countries. The ob is expected to take about 15 months. Mr. Almy has been in the United States since his elease from a Japanese prison camp early this ear.

Republic Sets Canada Deals

Republic Pictures has closed deals covering the company's 1945-46 program with Famous Players Canadian, covering 94 theatres, and Odeon Thea- tres of Canada, covering 55 houses. Announce- ment of the deals was made this week by James R. Grainger, president.

Terrell Rejoins Loew's

Dan Terrell, former publicist for Loew's Wash- ington Theatres, who has returned from assign- ments with the Office of War Information in Eire, England and Belgium, has joined Loew's Theatres home office advertising department.

LATE REVIEWS

The Daltons Ride Again

***Universal*—Sequel to a Hit**

Again the six-guns roar, the horses gallop and the Daltons win all but the last battle in this sequel to one of the money-makingest Westerns of recent years, "When the Daltons Rode." Whether the sequel will or can do the business the first picture did is for time and test to tell, but it has everything that one had to do it with.

Cast changes do not interfere with audience recognition of the four brothers whose exploits are a violent item of Americana and they supply the showman with plenty of names that mean all they should in connection with a Western of this caliber. There is plenty to exploit with and plenty to exploit.

Emmett Dalton is the central character this time and the Ray Chanslor-Paul Gangelin screenplay opens with him about to receive sentence after his trial and conviction. Under pressure he recounts the incidents which led the brothers to undertake their disastrous robbery of the Coffeyville, Kansas, bank. In the incidents related, which compare with any ever filmed for trigger-pulling, the brothers are always on the side of right, although working with the devices of outlawry to promote justice under this arrangement. Scope is provided for gun- fire on a scale to satisfy the most action-hungry.

Production by Howard Welsch and direction by Ray Taylor are of high quality in all particulars.

Previewed at the studio. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, December 21, 1945. Running time, 71 min. PCA No. 11252. General audience classification.

Emmett Dalton.....Alan Curtis
Bob Dalton.....Kent Taylor
Grat Dalton.....Lon Chaney
Ben Dalton.....Noah Beery, Jr.
Mary.....Martha O'Driscoll
Jess Barker, Virginia Brissac, Thomas Gomez, Milburn Stone.

The Last Chance

***MGM International*—War Refugees**

In this unusual production of high calibre the principal characters speak English but several languages including Italian, German, French, Pol- ish and Dutch are smoothly blended in the film which tells a universal story of the plight of refugees. There are English sub-titles. The techniques of production and direction employed in this Swiss-made film should interest American audiences. It is well done and should be well received by patrons here.

The film opens in Italy 1943 as two Allied sol- diers escape from a prison train. Their trek across northern Italy hoping to reach the Swiss border is set in scenic backgrounds. These soldiers, joined by a British soldier, assist a group of political refugees and some orphaned children to the Swiss border. The spirit of good fellowship and human understanding are beautifully expressed in the film. These soldiers risk their chance for freedom and one of them gives his life that these helpless refugees may find safety and start life anew.

E. G. Morrison, John Hoy and Ray Reagan in the leading parts are good and they are supported by an excellent cast who represent refugees of many nations. Romano Calo, as an Italian priest, gives an especially noteworthy portrayal.

Snow-clad mountains and devastated Italian towns are skillfully photographed. The interiors of simple huts, barns and a church belfry are also carefully photographed. This film was made by Praesens Film Company and is being distributed in this country by Metro-Goldwyn-Mayer. Rich- ard Schweizer, author of the book upon which the film is based, also wrote the screenplay. Leopold Lindtberg directed and Emil Reagan was in charge of photography.

Seen at a New York projection room. Reviewer's Rating: Good.—M. R. Y.

Release date, not set, Running time, 105 min. PCA No. 04080. General audience classification.

Major Telford .....E. G. Morrison
Lieut. Halliday .....John Hoy
Segt. Braddock .....Ray Reagan
Luisa Rossi, Odeardo Mosini, Giuseppe Galeati, Romano Calo, Tino Erler, Leopold Biberti, Sigfrit Steiner, Emil Gerber, Therese Giehse, Robert Schwarz, Germaine Tour- nier, M. Sakhnowsky, Berthe Sakhnowsky, Rudolf Kampf, Jean Martin, Gertrudten Cate, Carlo Romatko.

J. A. Krug Rejects MPPDA Offer of Vice-Presidency

After almost a month of silence, J. A. Krug, former chairman of the War Production Board, has rejected an offer to become vice-president of the Motion Picture Producers and Distributors of America in charge of west coast activities. The announcement was made Monday by Eric John- ston, president of the MPPDA, following a series of conferences with Mr. Krug.

In a letter to Mr. Johnston, Mr. Krug wrote that the offer had "tremendous appeal" to him, since he would be working with "one of the country's great cultural industries." "However," he continued, "my entire background is in basic industries like materials, construction and utilities. In these indus- tries where I have had experience I should be able to make the greatest contribution to the industrial democracy for which we Americans have been fighting."

When the $75,000-a-year position was offered Mr. Krug, it was believed that he would accept. Friends of his in the industry pointed out that Mr. Krug and Mr. Johnston had worked together often during the war years and had gotten along well. However, as the decision was postponed from week to week it became evident that Mr. Krug was considering other offers. One of them, it was reported, was from the Ford Motor Com- pany.

Because of the situation in Hollywood, MPPDA officials were anxious that Mr. Krug give his deci- sion as soon as possible. But the very complica- tions which they wished resolved might have been one reason for Mr. Krug's refusal, it was believed.

Maury Maverick, former Congressman from Texas and currently chairman of the Smaller War Plants Corporation, is now reported to have re- ceived offers from the industry.

North Central Allied Unit Cancels Convention

North Central Allied has cancelled its conven- tion, which was to be held at Minneapolis Novem- ber 27-29. The convention may be held in the spring. One of the reasons for the cancellation, it was reported, was that Eric A. Johnston, pres- ident of the Motion Picture Producers and Dis- tributors of America, was unable to attend. He had been invited to speak. Meanwhile the board of directors has approved a plan a for a midwest conference of independent theatre owners. No date has been set for the meeting as yet.

Col. Clark on Terminal Leave After Three Years

Col. Kenneth Clark, former public relations di- rector in New York for the Motion Picture Pro- ducers and Distributors of America, is on ter- minal leave after three years in the army. At present he is at his home in Washington. Colonel Clark received several decorations for his front- line services as press relations officer with General Mark Clark.

Establish Advisory Service

A placement advisory service has been estab- lished by the Labor Management Committee of the Interim International Information Service to assist employees in the Office of War Information who are not being transferred to the permanent State Department international information organization. The former OWI employees constitute a pool of specialists in press, motion pictures and public rela- tions.

Hosford 45 Years with W.E.

William F. Hosford, vice-president and director of Western Electric since 1928, celebrated 45 years of service November 7. He joined the company in 1900 as a jack assembler in the production line. Early in his career he perfected a process for weld- ing precious metal contact on telephone parts, thereby replacing the former riveting method.

ATO of Indiana Urge Abandoning House Collections

Objecting to taking collections in theatres when "patrons are trapped in their seats," the Associated Theatre Owners of Indiana, Inc., has passed a resolution recommending to all members and to all other independent theatre owners that such collections be abandoned.

The resolution, further, embodies the association's opposition to "the War Activities Committee of the Motion Picture Industry or any other group pledging our theatres for fund raising purposes without our consent."

Believing that the war emergency which brought about theatre collections has passed, the association "recognizes the obligation of theatres to supply entertainment for paid admissions and not to embarrass their patrons by asking for contributions to charitable enterprises."

This resolution was drawn up at the association's convention held November 6 in Indianapolis.

The following officers were elected for the coming year: Trueman T. Rembusch, president; Maurice Rubin, vice-president; Marc J. Wolfe, treasurer; Don R. Rossiter, executive secretary, and Christine Kirk, secretary.

Half Million in Increases Shared by SOPEG Members

Approximately 2,500 office employees of seven film companies and the National Screen Service will share an estimated half million dollars in retroactive increases as the result of the collective bargaining victories of the Screen Office and Professional Employees Guild.

As announced by the Guild's publication, *Sound Track,* the companies include Loew's-MGM, Paramount, Columbia, RKO, Twentieth Century-Fox, United Artists and Universal. Union negotiations were handled by Sidney Young, Local 1 secretary-treasurer, and Ellen Davidson, SOPEG representative, with employee committees from each of the various companies.

According to *Sound Track,* "increases plus back pay, resulting in many employees receiving checks ranging from $200 to $1,000, are the culmination of the establishment of more than 180 union-negotiated job classifications in 27 labor grades accompanied by rates $2 to $4 higher than the old War Labor Board rates. . . ."

New Publicists Guild Seeks Certification

The National Labor Relations Board this week reported it had received a petition from officers of a new employees union, Motion Picture Publicists Guild, asking for certification. The new organization, the board said, claimed a greater membership than the union now under contract at the studios, the Screen Publicists Guild. The board is currently investigating this claim and an employees vote eventually might be taken, it was said.

Albany Exchange Unions Seek New Contracts

Albany territory union locals B-43 and F-43, consisting of backroom and front office employees, respectively, of local exchanges, are negotiating for new contracts. It is reported that the front office employees are asking for a two-year deal, incorporating a 10 per cent salary increase for the current year and 20 per cent for the next year. The backroom unit is said to be seeking a one-year contract establishing a 40-hour five-day week.

Lee to Address Theatre Unit

Claude F. Lee, Paramount director of public relations, will address the Kansas-Missouri Theatres Association at their 27th annual convention, to be held in Kansas City, Mo., November 27-28.

Ontario Exhibitors Seek Gross Tax Repeal

The directors of the Motion Picture Theatres Association of Ontario have called upon the Dominion Government to abolish the 20 per cent amusement tax on theatre grosses which had been created as a war revenue measure. A copy of the directors' resolution was forwarded to J. L. Ilsley, Minister of Finance. Morris Stein of Famous Players Canadian Corporation, was elected president by the directors, succeeding Nat Taylor, head of Twentieth Century Theatres. Joseph Garbarino, a Toronto independent exhibitor, was elected vice-president and Ralph Dale and Jack L. Hunter secretary and treasurer, respectively. Arch H. Jolley continues as permanent executive secretary in charge of Toronto headquarters.

Two Arbitration Rulings Made

Decisions in two arbitration cases involving Long Island theatres were handed down this week.

William P. Cavanaugh, New York arbitrator, ruled that competition did not exist between the Mineola theatre, Mineola, L. I., operated by the Calderone-Mineola Theatre Corporation, and the Floral theatre, Floral Park, L. I., operated by the Queens Park Operating Corporation, and so eliminated seven-day clearance of the Floral over the Mineola, the American Arbitration Association has reported.

In the second action, the arbitration Appeals Board amended the award entered by an arbitrator in the complaint filed by the Hobart theatre, Woodside, L. I., against the five consenting companies. Complainant had charged that the seven-day clearance granted to the Granada theatre, Jamaica, and the Crescent, Astoria, was excessive.

The clearance granted to the Granada was then abolished and the clearance granted to the Crescent was reduced. An appeal was filed on the grounds that the clearance was unreasonable as to area. The appeal board eliminated clearance to the Crescent on RKO, Loew's and Warner Brothers' pictures and further eliminated clearance to the Granada on Paramount, RKO, Loew's and Warner product.

Altec Starts Installation Of New Sound System

Altec engineers currently are installing The Voice of the Theatre, the new post-war loudspeaker system by Altec Lansing Corporation, in 42 key city theatres throughout the United States. Advertising accessories are available to theatres to tie in local exploitation campaigns with the national advertising campaign in magazines, calling the public's attention to those theatres equipped with the new systems, the company has announced. A 16-page exploitation brochure has been mailed to 15,000 theatres with suggestions for a complete advertising campaign for those theatres installing the new loudspeakers.

Dismiss Skinner Suit

The New York State Supreme Court November 8 dismissed a complaint by Cornelia Otis Skinner and Emily Kimbrough against Paramount, in which the plaintiffs had sought an injunction to restrain the company from distributing a sequel of "Our Hearts Were Young and Gay."

Set "Danger Signal" Release

The second general release by Warner Brothers in December will be "Danger Signal", starring Faye Emerson and Zachary Scott, set December 15. "Too Young to Know," with Joan Leslie and Robert Hutton, was previously announced for release December 1.

Mamula Joins U. A. Staff

Nick Mamula, discharged from the Army last week, has joined United Artists as national publicity contact, it was announced by Paul N. Lazarus, Jr., advertising and publicity director.

Edison Centennia CommitteeFormed To Mark Birthday

A Thomas A. Edison Centennial Committee h been formed to conduct the international obser ance of the 100th anniversary of Edison's bir February 11, 1947. Honorary chairmanship this committee has been accepted by Henry Fo the Edison Pioneers have announced.

Motion pictures will play an important part the celebration in view of the inventor's develo ment of the Edison Kinetoscope in the ea 1890's. This invention marked the commercial b ginnings of the industry.

Charles F. Kettering, vice-president of Gene Motors Corporation in charge of research, w be chairman of the committee. Mr. Ketterin who is also president of the American Associati for the Advancement of Science and chairman the National Inventors Council, said: "Every ci zen is as much a beneficiary of Mr. Edison as he had mentioned him in his will."

It was Thomas Edison who first applied t principle of organized research to invention. Th method made it possible for him to obtain near 1,100 patents before his death in 1931.

Edison Pioneers is an association founded 1918 by men who worked with the inventor.

"San Antonio" Premiere Set For Texas Pioneers Week

Pioneers Week, with a series of old fronti events, will form the background for the wor premiere of "San Antonio," Warner Brothe Technicolor special starring Errol Flynn, at th Majestic theatre, San Antonio, November 21. Th premiere program is being arranged by Fra Starz, advertising and publicity head for Intersta Circuit. Highlight of the opening will be the rea ing of a proclamation by the Governor of Tex granting amnesty to all Texas "bad men" for th day of the premiere. The print of "San Antoni will be delivered to the Majestic by stagecoac Other events include an airplane breakfast a several radio broadcasts. Trade show of the fil will be December 3.

Sinatra Wins Unity Award For "House I Live In"

Frank Sinatra received the annual America Unity Award of the Common Council for Amer can Unity at a rally at Carnegie Hall, New Yor last Saturday. The award was made for his wo in advancing the cause of better Americanis through his work in the non-profit featurette, "Th House I Live In," which RKO is releasing. "Th House I Live In" was produced by Frank Ross a directed by Mervyn LeRoy, who contributed the services free of charge, as did RKO, its stud and distributing facilities. All profits go to organ zations interested in juvenile problems.

Third Block of Pictures Announced by Paramount

Charles M. Reagan, Paramount vice-presider in charge of distribution, announced this week th company's third block of pictures. They are "Road to Utopia," with Bing Crosby, Bob Hop and Dorothy Lamour, for release March 22; "Mis Susie Slagle's," with Veronica Lake, Sonny Tuft Joan Caulfield and Lillian Gish, for release Feb ruary 8; "Masquerade in Mexico," starring Dor thy Lamour and Aturo de Cordova, for releas February 22, and "Tokyo Rose," with Byro Barr, Osa Massen and Keye Luke, for releas March 8.

Canada Showing "Wilson"

Twentieth Century-Fox's "Wilson" is making i first Canadian appearance at the Palace theatr Windsor, Ont., and will then play in Toront The picture had been held back in Canada becaus of the wartime ban on road-showing pictures a advanced prices.

THE HOLLYWOOD SCENE

OMPLETED

OLUMBIA
he Wolf on Broadway

TH CENTURY-FOX
ntennial Summer

IVERSAL
rror by Night

TARTED

OLUMBIA
posed by the Crime Doctor
ndrush

MONOGRAM
High School Kids

PARAMOUNT
Ladies' Man

PRC
Mask of Diijon

REPUBLIC
Specter of the Rose (Hecht)
Night Train to Memphis
Passkey to Danger

RKO RADIO
Sister Kenny

20TH CENTURY-FOX
Three Little Girls in Blue
Johnny Comes Flying Home

SHOOTING

COLUMBIA
Al Jolson Story
Lullaby of Broadway
Perilous Holiday
Gilda

MGM
Till the Clouds Roll By
Army Brat
Star from Heaven
Time for Two
No Leave, No Love
Holiday in Mexico
Green Years
The Yearling

MONOGRAM
Glamour Girl

PARAMOUNT
Swamp Fire (Pine-Thomas)
Easy Come, Easy Go
Imperfect Lady
Love Lies Bleeding (Wallis)
Monsieur Beaucaire

REPUBLIC
West of God's Country
Murder in the Music Hall

RKO RADIO
Notorious
Dream of Home
Lady Luck
Badman's Territory
Thanks, God, I'll Take It from Here (Lasky)
The Stranger (International)

UNITED ARTISTS
Scandal in Paris (Pressburger)
Sin of Harold Diddlebock (Sturges)
Adventure in Casablanca (formerly "Night in Casablanca") (Loew-Marx)

UNIVERSAL
Tangier
Canyon Passage
On the Carpet
Genius in the Family (Skirball-Manning)

WARNERS
The Verdict

Hollywood Back to Normal With 11 Pictures Started

Hollywood Bureau

Production activity increased last week with the resumption of normal working conditions following settlement of Hollywood's long-standing labor dispute. Eleven new films went before the cameras, the highest figure in many months. At the same time, only three were completed, so that the week's end saw a total of 75 films in work, compared with last week's total of 37.

Republic led the field in number of new starters, as three new pictures reached camera stages. Most ambitious of the three is "Specter of the Rose," Ben Hecht's first production under his recently signed writer-producer-director contract with the studio. Included in the cast are Ivan Kirov, Viola Essen, Michael Chekhov, Judith Anderson, Lionel Stander, George Shaanoff, Juan Panalle, Charles Marshall and Billy Gray.

Lesley Selander is directing "Night Train to Memphis," a melodrama whose cast includes Roy Acuff, Allan Lane, Adele Mara, Roy Barcroft, Emma Dunn, Kenne Duncan and Leroy Mason. Dorrell and Stuart McGowan are the associate producers.

The third of the trio is a melodrama titled "Passkey to Danger," featuring Stephanie Bachelor, Robert Livingston and Richard Fraser. Tremm Carr is the director; Rudy Abel the associate producer.

Twentieth Century-Fox Starts Three Productions

Twentieth Century-Fox brought two features before the cameras. Mack Gordon is producing "Three Little Girls in Blue," and John Brahm is directing. The cast includes Victor Mature, June Haver, Vivian Blaine, Cesar Romero, Celeste Holm and Vera-Allen.

"Johnny Comes Flying Home" is a post-war drama featuring Martha Stewart, Richard Crane, Charles Russell and Henry Morgan. Bryan Foy produces; Ben Stoloff directs.

RKO's new venture is "Sister Kenny," a film biography of the famed Australian nurse whose treatment for infantile paralysis has had considerable success. Rosalind Russell has the title role, and others in the cast are Alexander Knox and Dean Jagger. Dudley Nichols is the producer-director.

Paramount launched "Ladies' Man," a comedy with music, which Danny Dare is producing and William Russell directing. Heading the cast are Eddie Bracken, Virginia Welles, Cass Daley, Virginia Field, Johnny Coy, Spike Jones and his band.

Monogram trained cameras on the first of its new "Teen-Ager" series, titled "High School Kids." Sam Katzman is producing; Arthur Dreifuss directing. The cast includes Freddie Stewart, Jackie Moran, Judy Clark and Noel Neill.

Columbia started a melodrama and a Western. The first, "Exposed by the Crime Doctor," features Warner Baxter, Mona Barrie, Craig Reynolds, Ludwig Donath, Peggy Converse and Robert Barratt. Rudolph Flothow produces; William Castle directs.

The second Columbia starter, "Landrush," is being produced by Colbert Clark and directed by Vernon Keays. Charles Starrett, Smiley Burnette, Ozie Waters and his Colorado Rangers head the cast.

PRC launched "Mask of Diijon," with Erich von Stroheim and Jeanne Bates in leading roles. It's an Alexander-Stern production, and Lew Lander is directing.

Personnel Intelligence About Hollywood

Henry Ginsberg has appointed Sol C. Siegel to assist him in the production activities of all Paramount pictures. Harry Tugend was recently promoted to a similar post, and he and Mr. Siegel will function cooperatively in a supervisory capacity. . . . Oliver Drake has been signed to a producer-director contract by Monogram. He will make three musical Westerns starring Jimmy Wakely. . . . MGM has given William H. Wright a new long-term producer pact.

Paul Henreid and Andrea King have been assigned the top roles in "Beast with Five Fingers," which Robert Florey will direct and William Jacobs produce for Warners. . . . Lana Turner has been selected for the starring role in MGM's projected period drama, "Frankie from Frisco," which deals with the construction of the railroad between San Francisco and New Orleans. . . . Republic has acquired the screen rights to "Lady in Lace," a melodrama by Charles Schnee.

Sam Bischoff has formed an independent company to produce a series of films based on the well known radio show, "Mr. District Attorney." They will be released through Columbia. . . . Sylvia Sidney has been signed by Hal Wallis for the leading role opposite Robert Young in "The Searching Wind," which Wallis will produce for Paramount release. . . . Patrick Michael Cunning, national television chairman for the Sister Kenny Foundation drive, is making a television subject entitled "Nor All Your Tears," which will be used to promote the campaign for funds.

Josephine Hutchinson to Resume Film Work

Josephine Hutchinson, who retired from the screen shortly after scoring in "Oil for the Lamps of China," will resume her career in a starring role in "Somewhere in the Night," which Joseph Mankiewicz will direct for 20th Century-Fox. Andy Lawler is to produce, and Leo Rosten is currently preparing the story.

James Stewart, recently discharged from the Army Air Force, will return to the screen in the top role in "It's a Wonderful Life," which Liberty Films will make for RKO release. Frank Capra will produce and direct. . . . William Boyd has purchased the screen rights to the "Hopalong Cassidy" series from Harry Sherman, and will produce them himself, as well as star. He plans to make six in 1946. . . . Joan Caulfield has had her Paramount contract extended.

Thomas Mitchell has been chosen for a top role in MGM's "Three Wise Fools." . . . Cathy O'Donnell, a Samuel Goldwyn discovery, will make her screen debut in "Glory for Me," which William Wyler will direct. Hunt Stromberg has signed Betty Jane Graham to a long term contract. . . . Lucile Ball has been selected for the feminine lead opposite Fred MacMurray in "The Dark Corner," which Henry Hathaway will direct and Fred Kolmar produce for 20th Century-Fox.

Reagan and Mitchell to Coast for Conferences

Charles M. Reagan, vice-president in charge of Paramount sales, and Col. Curtis Mitchell, newly-appointed national director of publicity and advertising, left New York for Hollywood this week. Primary purpose of the trip is to introduce Colonel Mitchell to studio executives and to discuss forthcoming Paramount product. They will return to the home office November 21.

Sherman to Make McCrea Production Next Spring

Harry Sherman, who recently sold William Boyd the screen rights to the "Hopalong Cassidy" series, plans to reenter production next spring, with Joel McCrea set to star in "Ramrod," *Saturday Evening Post* story by Luke Short, as his first feature. Release through a major company is being negotiated, Mr. Sherman said in Hollywood last week.

Paramount '45-46 Product Finished, Balaban Reports

Paramount has completed every picture scheduled for release during the 1945-46 season and, in addition, at least six pictures for the 1946-47 season are either completed or before the cameras, Barney Balaban, Paramount president, reported last week in New York, following a visit to the company's Hollywood studio.

Although a large backlog of pictures had accumulated, this would not hinder the studio from producing extra and, at present, unscheduled product if the right combination of talent became available, Mr. Balaban said.

"Thanks to the company's sound cash position," Mr. Balaban reported, "our studio executives are authorized to make any additional product which in our estimation will measure up to the high standard we have set for ourselves. For instance, an important free-lance star might unexpectedly become available for a picture. If we have a story, a producer and a director . . . the studio can immediately put into production a hitherto unscheduled picture."

Paramount's four divisional sales managers, William Erbb, Hugh Owen, James J. Donohue and George A. Smith, reported last week that boxoffice returns on top features were continuing to maintain their peak level despite service demobilization and war industry shutdowns. "People are a bit more choosey about what they are going to see," their report stated, "but a good picture still pulls them, and pulls big. . . . There is no discernable fluctuation downward in the box office. In fact, in many instances, business is better than during the war."

20,000 Attend Twelfth Annual Night of Stars

A capacity audience of 20,000 attended the twelfth annual presentation of "Night of Stars" Tuesday evening at Madison Square Garden. The entertainment was given on behalf of the United Jewish Appeal of Greater New York, which is the collective fund raising agency for the Joint Distribution Committee, the United Palestine Appeal, National Refugee Service and the National Jewish Welfare Board. Approximately 500 entertainers from all branches of the entertainment industry performed. Masters of ceremonies were Kate Smith, Phil Baker, Henny Youngman, Ed Sullivan, Harry Hershfield, John Coste, Lew Parker, Jackie Gleason, Bert Lytell and Bob Hawk. Among the entertainers were Frank Sinatra, Gene Kelly, Connee Boswell, Martha Raye, Fibber McGee and Molly, Paulette Goddard and Burgess Meredith.

Commander Farrow Decorated For British Navy Service

Commander John Farrow, director and author, has been awarded a commendation by the British Government for his wartime services in the Royal Canadian and British navies. Announcement of the award was made this week by Admiral of the Fleet Sir James Somerville. Commander Farrow entered service in October, 1939, and served for two years. He was on submarine patrol in the Atlantic until he was invalided out of active service, having attained the rank of commander. Since his return to Hollywood he has directed "Wake Island" and "China" and is now at work on "Easy Come, Easy Go." He is the author of "The Pageant of the Popes" and "Damien the Leper."

Set "St. Mary's" Tradeshow

RKO Radio will hold its trade showing of "The Bells of St. Mary's" November 21, with several exceptions. The exceptions are Cleveland and Spokane, where it will be shown November 23, and Charlotte, where it will be shown November 25.

Paul Moss Resigns Post as N. Y. License Commissioner

Paul Moss, New York License Commissioner since 1934, has resigned, effective December 31, it was announced this week by Mayor Fiorello LaGuardia. Although he has not yet announced any new connection, it is understood that he has received several offers from the industry.

Mr. Moss made the headlines a number of times when he was the center of controversies with both film and legitimate theatres. Under his administration the safety measures in New York theatres were enforced rigidly. As guardian of the public's morals, he closed the city's burlesque theatres. He was responsible for getting rid of the ticket "scalpers" and seeing to it that the theatre ticket selling agencies kept their business on a strictly legitimate basis.

Before serving as commissioner, Mr. Moss was connected with the industry in a variety of positions. He is a member of the Motion Picture Pioneers.

Fear of Freezing U. S. Money Fades

London Bureau

The fear that U. S. film monies in Great Britain might be frozen by the Government apparently was calmed this week when Hugh Dalton, Chancellor of the Exchequer, told the House of Commons that "remittances with respect to films are governed by the same exchange control rules as apply to other transactions."

This statement was drawn from Mr. Dalton when he was questioned as to why the Government authorized the expenditure of more than $80,000,000 annually for the purchase of American pictures despite the dollar shortage current in the country. Mr. Dalton said that expenditures last year were about $68,000,000.

When Mr. Dalton was asked why that amount was spent for "these not very good films," he replied: "We must, within wide limits, meet the public entertainment desire. Also, it happens that lots of people go to see these films."

Siegel and Tugend to Assist With Paramount Production

Henry Ginsberg, Paramount Studio head, has announced that Sol C. Siegel, in conjunction with Harry Tugend, will assist him in the production activities of all Paramount pictures. Under Mr. Ginsberg's administration, Mr. Tugend and Mr. Siegel will function in a supervisory capacity, each overseeing the activities of Paramount producers. After having written a number of screen stories, Mr. Tugend joined Paramount three years ago as a writer-producer. He produced Paramount's 'Practically Yours" and the recently completed "The Trouble With Women." He also wrote and produced "Cross My Heart," soon to be released. Mr. Siegel first joined Paramount in 1941. He left the studio to make "Kiss and Tell" and returned to Paramount a few months ago to produce Irving Berlin's "Blue Skies."

Four with Warners More Than 25 Years in Cincinnati

This is anniversary week for four veteran employees of the Cincinnati Warner Brothers exchange, whose combined service for the company totals 103 years. C. C. Stacey, ad sales manager, is celebrating his 25th year as a Warner employee, while three members of the clerical force, Eleanor Inkrot, Mozetta Baughn and Sophie Ringer, each has been with the company for 26 years. In honor of the anniversary, fellow employees gave them a dinner.

Lipsky Colombia Manager

Louis Lipsky, formerly in the Warner home office foreign department, has been appointed branch manager for Colombia, succeeding Stanley F. Gaiter, resigned. Mr. Lipsky will make his headquarters in Cali.

Metro Midseason Sales Meeting Is Held in Chicago

Metro-Goldwyn-Mayer sales managers held three-day midseason meeting at the Blackst Hotel, Chicago, November 11-13. Current future product was discussed with William Rodgers, vice-president and general sales manager, conducting the meetings.

Attending, in addition to Mr. Rodgers, we Edward M. Saunders, assistant general sales manager; Henderson M. Richey, exhibitor relati head; John E. Flynn, midwest sales manager; J J. Maloney, central; Edward K. O'Shea, easte Edwin W. Aaron, home office, and Rudolph B ger, southern.

Monday's session was interrupted by Mr. Ro ers for a period of meditation to synchronize w funeral services held in New York for Da Bernstein, late treasurer and vice-president of company.

Following the meeting Mr. Aaron left for l Angeles, where he held conferences with Geo A. Hickey, west coast sales manager who was able to attend the Chicago meeting; Sam J. Ga ner, Los Angeles branch manager; Lou Amacl Portland; L. C. Wingham, San Francisco, Maurice Saffle, Seattle.

MacKenna on Terminal Leave; To Resume as MGM Producer

Major Kenneth MacKenna, U. S. Signal Cor is on terminal leave prior to reporting back to Metro-Goldwyn-Mayer studio, where he is un contract as a producer. During his 35 months service he produced a variety of films for Army Pictorial Service and acted as coordina of Army, Navy and Marine photography on invasion of Okinawa.

Early in 1943 he was in charge of product of all training films for the paratroops, glid troops and amphibious troops. Later he took o production of 70 industrial incentive films and p duced films of general interest in the 17 iss of the War Department Film Communique.

As director of the Morale Films Division, M jor MacKenna supervised the production of iss of the Army-Navy Screen Magazine, the G. Movie Weekly and the "Sing with the Sta series.

Mooney and Shrock Leave PRC Studio

Martin Mooney, producer-writer, and Raymc Shrock, who wrote several scripts for Mr. Moon resigned from PRC last Saturday. Mr. Moon who has been with the company since its beg ning, said he would announce a new affiliat with a major studio following the completion plans currently in work. Mr. Shrock will wc with Mr. Mooney in the new venture. Mr. Moon author of a number of plays and stories which ha been filmed, has written for Universal, Wari Brothers and Samuel Goldwyn Productions.

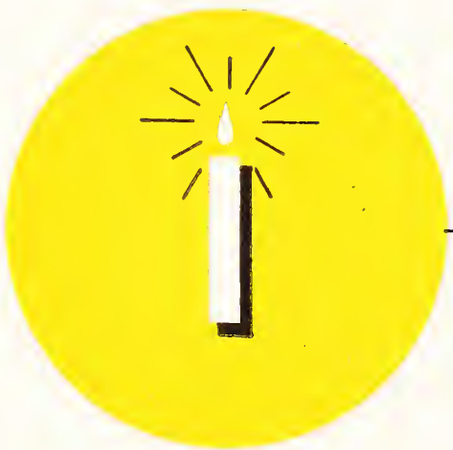
Foreign Distribution Unit Established by Warners

Warner Bros. has incorporated Continen Films, Inc., at Albany, N. Y., to handle distril tion of the company's films in some countries Europe, Edward K. Hessberg, incorporating torney for the company, has announced. As yet, officers have been set for the new corporati which, according to present indications, will used to supplement existing subsidiary corporati of the company, both operating and dormant.

UA Sells Four to Warner Circuit

United Artists has sold the Warner circuit fc pictures on the company's current product l They are: "The Southerner," "Captain Kid "Getting Gertie's Garter" and "Paris-Und ground."

The First Year



Hal Wallis Productions

Inc.

RELEASING THROUGH
PARAMOUNT PICTURES

JENNIFER JONES • JOSEPH COTTEN in HAL WALLIS' Production "LOVE LETTERS" with Ann Richards and Cecil Kellaway, Gladys Cooper, Anita Louise, Robert Sully Directed by William Dieterle • Screen Play by Ayn Rand.

3 PICTURES RELEASED

ROBERT CUMMINGS, LIZABETH SCOTT, DON DeFORE in HAL WALLIS' Production "YOU CAME ALONG" with Charles Drake, Julie Bishop, Kim Hunter, Helen Forrest Directed by John Farrow • Screen play by Robert Smith and Ayn Rand

Love Letter

Now in its 3rd Month after breaking every attendance record in the N.Y. Rivoli's 27-year history.

You Came Along

Topping "Affairs of Susan" and "Practically Yours" in 77% of its engagements!

JOAN FONTAINE and GEORGE BRENT in HAL WALLIS' Production "THE AFFAIRS OF SUSAN" with Dennis O'Keefe, Don DeFore, Rita Johnson, Walter Abel Directed by William A. Seiter Screen Play by Thomas Monroe, Laszlo Gorog and Richard Flournoy

The Affairs of Susan

Led all other contemporary releases in M.P. Daily survey of nation-wide grosses.

NOW IN PRODUCTION

Love Lies Bleeding

(Tentative Title)

Starring

BARBARA STANWYCK
VAN HEFLIN
LIZABETH SCOTT

with

Kirk Douglas

Directed by Lewis Milestone

Screen play by Robert Rosson

PICTURES IN PREPARATION

The Searching Wind

The distinguished Broadway success by
Lillian Hellman, who also wrote the screen play

The Perfect Marriage

From the Broadway play by Samson Raphaelson
Screen play by Leonard Spiegelgass

Beggars are Coming to Town

From the Oscar Serlin stage production written by Theodore
Reeves, who wrote the screen play of "National Velvet"

Desert Town

Story by Ramona Stewart, to be serialized in
Collier's Magazine and published in book form

Whenever I Remember

To be produced in England by Hal Wallis

IRST ANNIVERSARY • HAL WALLIS PRODUCTIONS

FIRST ANNIVERSARY—HAL WALLIS PRODUCTIONS

The Players

ROBERT CUMMINGS

BARBARA STANWYCK

LIZABETH SCOTT

DON DEFORE

ANN RICHARDS

KIRK DOUGLAS

BETSY DRAKE

WENDELL CORY

DEREK COOPER

Under Contract to

Hal Wallis Productions

Inc.

RELEASING THROUGH PARAMOUNT PICTURES

PRINTED IN U.S.A.

WHAT THE PICTURE DID *FOR ME*

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

lumbia

UNTER-ATTACK: Paul Muni, Marguerite Chapman yed to about average business. It held the patrons' est remarkably well for a picture filmed in so small ıce all the way through. Played Wednesday, Thurs- Oct. 24, 25.—Kyle E. Keltner, Ozark Theatre, Ozark,

CKIN' IN THE ROCKIES: Mary Beth Hughes, Jay y—The poorest musical Western that Columbia has . I hope they don't put the Three Stooges in any pictures. Played Friday, Saturday, Nov. 2, 3.— nond Krutsinger, Rialto Theatre, Lyndon, Kan. Small and rural patronage.

m Classics

ARBARY COAST: Edward G. Robinson, Miriam Hop- —Reissues will prove very satisfactory. Lots of m. Put it with a Western.—Harland Rankin, Plaza atre, Tilbury, Ont., Can.

etro-Goldwyn-Mayer

CTURE OF DORIAN GRAY, THE: George Sanders, d Hatfield—MGM should receive a medal for the worst most terrible picture of the year. It was an English re with "limey" dialect. The recording was difficult nderstand. My customers seem to know about pic- s before we show them. I lost money on it. Pay for ut do not show it. Played Tuesday, Oct. 30.—J. L. yer, Raymond Theatre, Raymond, N. H. Small town onage.

ON OF LASSIE: Peter Lawford, Donald Crisp—This ure broke house records Sunday night and held up top gross. Don't fail to play it. It is a natural for ll towns and rural communities. Orchids to Metro. yed Sunday-Tuesday, Oct. 28-30.—Raymond Krutsing- Rialto Theatre, Lyndon, Kan. Small town and rural onage.

HIS MAN'S NAVY: Wallace Beery, James Gleason— s is a good picture. It is an interesting and educa- al picture and a good draw. Played Sunday, Monday, . 28, 29.—Raymond Krutsinger, Rialto Theatre, Lyn- , Kan. Small town and rural patronage.

HRILL OF A ROMANCE: Esther Williams, Van nson—Van Johnson does very good business in a pic- e which is easy to take. I can't say everyone was ased as the picture didn't make a hit with those who more of a story in their films. But the younger ele- nt isn't too critical and it is their picture. The opera ger does well with his numbers. Played Sunday, Mon- , Sept. 30, Oct. 1.—Thomas di Lorenzo, New Paltz eatre, New Paltz, N. Y. Small town patronage.

WICE BLESSED: Lee and Lynn Wilde, James Craig ne of the best comedies of the year. This is a feature t has what it takes to hold interest throughout the minutes. Very good. By all means play it, if you ven't. Played Sunday, Oct. 28.—James C. Balkcom, , Gray Theatre, Gray, Ga. General patronage.

VALLEY OF DECISION, THE: Greer Garson, Gregory ck—Played late to an appreciative audience. There uld be more pictures of this caliber. Miss Garson and . Peck make a great love team. Played Monday, Tues- , Oct. 22, 23.—James C. Balkcom, Jr., Gray Theatre, ay, Ga. General patronage.

lonogram

ARMY WIVES: Elyse Knox, Rick Vallin—Did about erage business. Played Sunday midnight, Oct. 28.—Har- d Rankin, Plaza Theatre, Tilbury, Ont., Can.

aramount

BRING ON THE GIRLS: Veronica Lake, Sonny Tufts This is good entertainment with plenty of comedy. Dis- pointed by its light draw. Tufts scored heavily as a median. Lots of pulchritude. Played Sunday, Monday, ct. 21. 22.—A. C. Edwards, Winema Theatre, Scotia, al. Small lumber town patronage.

INCENDIARY BLONDE: Betty Hutton, Arturo de rdova—This will click on any playing time you may sh to give it. Betty Hutton is at her best. Arturo Cordova, Barry Fitzgerald and the other stars make a wonderful cast. It is a big picture and it seems to e that it should please all classes. Played Friday, Oct. .—J. L. Thayer, Raymond Theatre, Raymond, N. H. mall town patronage.

INCENDIARY BLONDE: Betty Hutton, Arturo de Cordova—This beats everything Paramount has offered this year and then some. Wonderfully produced. It is full of entertainment from start to finish. Played Sunday, Monday, Sept. 16, 17.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

MEDAL FOR BENNY, A: Dorothy Lamour, Arturo de Cordova—Just fair. Business was off due to Hallowe'en activities. Played Wednesday, Thursday, Oct. 31, Nov. 1.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

MEDAL FOR BENNY, A: Dorothy Lamour, Arturo de Cordova—A lovely picture which was worthy of more attendance. Business was just fair. I don't know why more didn't come, as we praised it to the skies, for it is that kind of picture. Played Friday, Saturday, Sept. 28, 29.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

PRACTICALLY YOURS: Claudette Colbert, Fred MacMurray—This picture didn't do as well as expected. Business only normal. Played Wednesday, Thursday, Oct. 24, 25.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

RETURN OF THE RANGERS: Dave O'Brien, Jim Newell—This didn't do as well as some Westerns due to the fact that the Western hero wasn't well known like Rogers, Elliott or Boyd.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SALTY O'ROURKE: Alan Ladd, Gail Russell—It's plenty good. Played Wednesday, Thursday, Oct. 18, 19.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town and rural patronage.

SALTY O'ROURKE: Alan Ladd, Gail Russell—Very good entertainment. Ladd and Miss Russell both turned in good performances but Clements practically stole the show. Such strong box office vehicles will certainly put Ladd in the top money-making class soon. Played Wednesday, Thursday, Oct. 24, 25.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

YOU CAME ALONG: Robert Cummings, Lizabeth Scott—Sunday business on Wednesday with this one, which had to be booked midweek because of so many weekend percentage pictures. No one need be afraid of this one, as the young people all want to see it. It is well produced and has a way about it that makes it very pleasing. Played Wednesday, Sept. 26.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

RKO Radio

BODY SNATCHER, THE: Boris Karloff, Bela Lugosi—Routine horror show which failed to draw any extra business. Played Tuesday, Oct. 23.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

BODY SNATCHER, THE: Boris Karloff, Bela Lugosi—Right good "boogie man" picture. Doubled with a Western to average business. Played Friday, Saturday, Oct. 12, 13.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

ENCHANTED COTTAGE, THE: Dorothy McGuire, Robert Young—A good picture but too slow moving for a small town, where they want action and comedy. Business was light. Played Sunday, Monday, Oct. 21, 22.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ENCHANTED COTTAGE, THE: Dorothy McGuire, Robert Young—Personally I thought this was a good picture. Somehow it did not click at the box office. Priced entirely too high for the amount of business it did for us. Played Sunday, Monday, Oct. 28, 29.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

GIRL RUSH: Frances Langford, Wally Brown—While the title doesn't sound like a Western, nevertheless, it can qualify as one. There is lots of fun with Brown and Carney out west. Our patrons enjoyed it. Played Sunday, Monday, Oct. 21, 22.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

HAVING WONDERFUL CRIME: Pat O'Brien, George Murphy—Doubled with a Western to average business. The weekend crowd seemed to enjoy it throughout. Played Friday, Saturday, Oct. 26, 27.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

IT'S A PLEASURE: Sonja Henie, Michael O'Shea—It is O.K. It is colorful and has a good story. It has excellent entertainment and it is a good draw. Played Sunday-Tuesday, Oct. 14-16.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town and rural patronage.

MY PAL, WOLF: Jill Esmond, Sharyn Moffett—Swell for a small town on Friday and Saturday. It will bring them in and satisfy them. Played October 19, 20.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town and rural patronage.

ZOMBIES ON BROADWAY: Bela Lugosi, Wally Brown, Alan Carney—This did average Sunday midnight business. Could have grossed more.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Republic

BELLS OF ROSARITA: Roy Rogers, Gabby Hayes—Good Rogers picture. A good draw. Played Friday, Saturday, Oct. 26, 27.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town and rural patronage.

BELLS OF ROSARITA: Roy Rogers, Gabby Hayes—These Roy Rogers pictures are always box office for us. They always do considerably above average business. As for the picture itself, it is just about on a par with the rest of his pictures. Played Wednesday, Thursday, Oct. 17, 18.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

BIG SHOW-OFF, THE: Arthur Lake, Dale Evans—Good comedy and the type material that you usually get in the Blondie series from Bumstead. If your patrons like that series, they will enjoy the "Big Show-Off." Played Thursday, Friday, Oct. 25, 26.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

THOROUGHBREDS: Tom Neal, Roger Pryor, Adele Mara—A poor small picture. Played Friday, Saturday, Nov. 2, 3.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town and rural patronage.

UNDER FIESTA STARS: Gene Autry—Still doing nice business on these Autry reissues. Played Friday, Saturday, Oct. 26, 27.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Twentieth Century-Fox

BELL FOR ADANO, A: John Hodiak, Gene Tierney—One of the best grossers in this theatre this season. Pleased everyone who came and it lived up to our expectations. Played Wednesday-Saturday, Sept. 12-15.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, New York. Small town patronage.

BULLFIGHTERS, THE: Laurel and Hardy—Pure slapstick that went over very well with all the children in the audience. Played Friday, Saturday, Oct. 26, 27.—A. C. Edwards, Winema Theatre, Scotia, Cal.

CARIBBEAN MYSTERY: James Dunn, Sheila Ryan—This is an entertaining little mystery picture. I played it on Friday and Saturday instead of a Western and got by with it. Played Nov. 2, 3.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DON JUAN QUILLIGAN: William Bendix, Joan Blondell—Someone must have been poking fun at the movies when this one was planned. It neither makes sense or nonsense. Bill Bendix tries very hard but the material just doesn't hold together. Business was fair. Played Wednesday, Oct. 3.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

JUNIOR MISS: Peggy Ann Garner, Allyn Joslyn—What an audience picture this one is! Our younger people, particularly, ate it up and some came to see it a second time. We expected better attendance, but finished with average business. Played Sunday, Monday, Sept. 23, 24.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

ROYAL SCANDAL, A: Tallulah Bankhead, Anne Baxter—No good for small towns. It was a washout here. Trade it for a Western and you will take in more money. Played Wednesday, Thursday.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan.

SONG OF BERNADETTE, THE: Jennifer Jones,

(Continued on page 44)

The new Dick Powell's new and greater MENACE!

The colorful Buenos Aires underworld is the setting for this discharged hero's avenging crusade... to find the fiend who murdered his wife... and to destroy him!

Dick POWELL

Cornered

with WALTER SLEZAK

RKO RADIO PICTURES

MICHELINE CHEIREL NINA VALE MORRIS CARNOVSKY EDGAR BARRIER LUTHER ADLER

Produced by ADRIAN SCOTT • Directed by EDWARD DMYTRYK • Screen play by JOHN PAXTON

PUT THE VICTORY SPIRIT IN THE VICTORY LOAN!

(*Continued from page 41*)

Charles Bickford—This picture was brought back again and did as well as the first playing of it. Played Monday, Tuesday, Oct. 29, 30.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SULLIVANS, THE: Anne Baxter, Thomas Mitchell—This is a most excellent realistic picture. Played Tuesday, Wednesday, Oct. 16, 17.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

WHERE DO WE GO FROM HERE?: Fred MacMurray, Joan Leslie—Although we played this very late, we did smash business on a double bill with "Gentle Annie" from Metro. We sent them all away happy. The show was expensive but the gross made it profitable. Played Friday, Saturday, Oct. 5, 6.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

WITHIN THESE WALLS: Thomas Mitchell, Mary Anderson—A very good prison picture. There was never a dull moment. It held the attention of the audience all the way through. We doubled with a Roy Rogers picture for excellent Friday and Saturday returns. Played Friday, Saturday, Sept. 21, 22.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

United Artists

BREWSTER'S MILLIONS: Dennis O'Keefe, Helen Walker—Good comedy for small town trade. Business was above average. Rochester stole the show. Played Wednesday, Thursday, Oct. 31, Nov. 1.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DELIGHTFULLY DANGEROUS: Jane Powell, Ralph Bellamy—We didn't find anything in this picture to distinguish it from an ordinary program picture. The audience just took it and didn't seem to register one way or the other. Business was O.K. Played Wednesday, Sept. 19.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

I'LL BE SEEING YOU: Ginger Rogers, Joseph Cotten—Very good picture which seemed to please everyone. Played Sunday, Monday, Oct. 14, 15.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

I'LL BE SEEING YOU: Ginger Rogers, Joseph Cotten—Not as good as expected. Business was fair. That was probably due to the fact that I played it late. Played Sunday, Monday, Oct. 28, 29.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

THREE IS A FAMILY: Marjorie Reynolds, Charles Ruggles—A good comedy with a lightweight cast. Business was fair. Played Wednesday, Thursday, Oct. 24, 25.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Universal

EASY TO LOOK AT: Gloria Jean, Kirby Grant—A small budget picture which entertained the few who came. Played Tuesday, Oct. 30.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FRISCO SAL: Turhan Bey, Susanna Foster—This is a good action picture which is well staged. However, it didn't do business, although we used 3,000 heralds plus newspapers for Sunday and Monday. Played Oct. 28, 29.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

FRISCO SAL: Turhan Bey, Susanna Foster—"Dillinger" was taken out by the censor so we played "Frisco Sal" in its place and did a fair business. Played Monday, Tuesday, Oct. 22, 23.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

HI, BEAUTIFUL: Martha O'Driscoll, Noah Beery, Jr.—Good entertainment with some cute songs by Martha O'Driscoll. Played one day only. Played Tuesday, Oct. 30.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

HOUSE OF FEAR: Basil Rathbone, Nigel Bruce—This was doubled with a Western and this was not the type for the weekend. Played Friday, Saturday, Oct. 26, 27.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can.

PATRICK THE GREAT: Donald O'Connor, Peggy Ryan—Used this on top half of double bill to fair business. People here aren't very interested in this type of picture. Played Friday, Saturday, Oct. 26, 27.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

THAT'S THE SPIRIT: Jack Oakie, Peggy Ryan—A fair picture for a Sunday show. Good dancing, but the plot is corny. Played Oct. 21.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

THAT'S THE SPIRIT: Jack Oakie, Peggy Ryan—Different and good, but it was no draw. Played Wednesday, Thursday, Oct. 31, Nov. 1.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town and rural patronage.

WOMAN IN GREEN, THE: Basil Rathbone, Nigel Bruce—Used on a double bill which was unsatisfactory with my patrons. English features are bad here as a draw. Played Friday, Saturday, Oct. 26, 27.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

Warner Bros.

CHRISTMAS IN CONNECTICUT: Barbara Stanwyck, Dennis Morgan—Everyone came out to see this "honey of a picture." It is just one of those wonderful shows you get once in a while. Warners should be justified in shouting to the heavens about this one. It will crowd out most of the big shot pictures for top honors. Played Friday, Nov. 2.—J. L. Thayer, Raymond Theatre, Raymond, N. H. Small town patronage.

CHRISTMAS IN CONNECTICUT: Barbara Stanwyck, Dennis Morgan—Super colossal doesn't halfway describe this heart-warming story about a sailor and a magazine writer. Dennis Morgan is by far the greatest heart-throb in this section. Please give me more of Dennis and less of those Bogart crime pictures. This is a down-to-earth picture which will appeal to all classes. Played Wednesday, Thursday, Oct. 24, 25.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

GOD IS MY CO-PILOT: Dennis Morgan, Raymond Massey—This is an excellent picture and a good draw. It is one of Warners' best. Played Sunday-Tuesday, Oct. 21-23.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town and rural patronage.

PILLOW TO POST: Ida Lupino, Sydney Greenstreet—This should rate with the very best. It is well balanced with stars, comedy and suspense. Our customers praised it as 100 per cent entertainment. It is a plus picture for your best playing time. Played Tuesday, Oct. 23.—J. L. Thayer, Raymond Theatre, Raymond, N. H. Small town patronage.

PILLOW TO POST: Ida Lupino, Sydney Greenstreet—Refreshing entertainment that everyone liked. It is O.K. Played Friday, Saturday, Oct. 12, 13.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town and rural patronage.

ROUGHLY SPEAKING: Rosalind Russell, Jack Carson—Personally thought this is one of the best pictures I have seen in a long time. We had terrible weather on Sunday and it did not do very much business. Everyone who was brave enough to battle the elements seemed to enjoy it as much as I did. Swell show. Played Sunday, Monday, Oct. 21, 22.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

Short Features

Metro-Goldwyn-Mayer

EASY LIFE: Two-Reel Specials—A good two-reel film in the "Crime Doesn't Pay" series.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MOUSE IN MANHATTAN: Technicolor Cartoons—Another good cartoon in a good series. This pleased everyone here.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

MOUSE TROUBLE: Technicolor Cartoons—The cat is having mouse troubles in this pleasing cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Paramount

BOOGIE WOOGIE: Musical Parade—We found this a very entertaining musical short for the younger people.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

YOU HIT THE SPOT: Musical Parade—Very good musical. Well received.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

RKO Radio

CURED DUCK: Walt Disney Cartoons—A good color cartoon from Disney.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Twentieth Century-Fox

DO YOU REMEMBER?: Dribble Puss Parade—Entertaining reel showing scenes from old time films.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MIGHTY MOUSE AND THE WOLF: Terrytoons—A swell Technicolor cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MIGHTY MOUSE IN GYPSY LIFE: Terrytoons—These Mighty Mouse cartoons by Terry are very good and please all.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

STEPPIN' PRETTY: Sports Reviews—Sports reel which will serve as a filler.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

THE MOSQUITO: Terrytoons — One of "Aesop's Fables." Very entertaining.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

THE PALESTINE PROBLEM: March of Time—Routine March of Time.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

THE SILVER STREAK: Terrytoons—A good cartoon in Technicolor.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

WHAT IT TAKES TO MAKE A STAR: Movietone Adventures—All the girls in the audience ate this up.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Universal

WAIKIKI MELODY: Name-Band Musicals—This is a very good two-reel musical with plenty of Hawaiian music.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Warner-Vitaphone

BAHAMA SEA SPORTS: Sports Parade—Worth playing in any situation.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

YANKEE DOODLE'S DAUGHTERS: Melody Master Bands—This is a worthwhile musical subject with Waves and Spars singing and playing.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

"Fallen Angel" Premiere At Majestic in Dallas

Twentieth Century-Fox's "Fallen Angel" had its world premiere in Dallas at the Majestic theatre November 7 with Linda Darnell, co-star of the film, making a personal appearance. Dallas is Miss Darnell's home town. Rodney Bush, 20th-Fox exploitation manager, flew to Dallas to cooperate on the campaign with R. J. O'Donnell, Interstate's general manager, and J. O. Cherry, city manager. The premiere was timed to coincide with the Southwest Book Fair in Dallas. Features of the day were a parade, radio broadcasts and Miss Darnell's visit to her high school. A newspaper campaign, that started seven days in advance of the opening, totaled 2,300 lines. Additionally, a promotion was worked out with Neiman-Marcus, department store, which costumed Miss Darnell in the first post-war nylon evening gown.

Short Product in First Run Houses

NEW YORK—Week of November 12

CAPITOL: The Great American Mug .....***MGM***
Strange Destiny .....***MGM***
Purity Squad .....***MGM***
Feature: Kiss and Tell.....Columbia
CRITERION: Pottery Poet .....***Universal***
Bus Pests .....***MGM***
Feature: This Love of Ours.....Universal
HOLLYWOOD: Hare Conditioned .....***Vitaphone***
Flivver Flying .....***Vitaphone***
Feature: Rhapsody in Blue.....Warner Bros.
RIALTO: Pop-Pie a la Mode .....***Paramount***
Popular Science .....***Paramount***
Athlete of the Year .....***RKO***
Feature: Strange Confession.....Universal
RIVOLI: Jasper and the Beanstalk ...***Paramount***
From A to Zoo .....***Paramount***
Feature: Love Letters.....Paramount
ROXY: Who's Who in the Jungle ..***20th Cent.-Fox***
American Beauty (March of Time) .***20th Cent.-Fox***
Feature: And Then There Were None..20th Cent.-Fox
STRAND: Bashful Buzzard .....***Vitaphone***
Star of the Night .....***Vitaphone***
Feature: Confidential Agent .....Warner Bros.

CHICAGO—Week of November 12

APOLLO: Bashful Buzzard .....***Vitaphone***
Feature: Her Highness and the Bellboy.....MGM
GARRICK: You Hit the Spot .....***Paramount***
Feature: The House on 92nd Street....20th Cent.-Fox
ORIENTAL: The Mayor's Husband .....***Columbia***
Feature: Blood on the Sun.....United Artists
ROOSEVELT: American Beauty (March of Time) ***20th Cent.-Fox***
Feature: State Fair .....20th Cent.-Fox
UNITED ARTISTS: What a Picnic ....***Paramount***
Feature: Junior Miss .....20th Cent.-Fox
WOODS: All-Star Musical Revue .....***Vitaphone***
Feature: First Yank Into Tokyo.....RKO

Monogram Profit For 13 Weeks Is Up to $88,753

Monogram Pictures Corporation and its subsidiaries in its report for the 13 weeks ended September 29, 1945, made public this week by W. Ray Johnston, president, shows consolidated net profits of $88,753 after all charges, including provisions for Federal income and excess profits taxes. This compares with a consolidated net profit of $37,170 for the same period of the previous year, adjusted to a comparable basis with respect to accruals of executive profit participation, sales commission and Federal income and profit taxes.

Gross domestic and foreign film rentals for the current quarter showed an increase of 21 per cent as compared with the same quarter of last year.

Consolidated net profits, before provision for Federal income and excess profit taxes, were $229,150, as compared with $90,416 for the corresponding quarter of 1944, the latter figure adjusted to provide for executive participation in profits and sales commission.

Domestic sales figures to October 26, 1945, of the current year's product shows an increase of 15 per cent over the sales at the same time last year for the then current season's program.

Provision for Federal income and excess profits taxes was $140,397 for the quarter ended September 29, 1945, as compared with $53,246 for the same quarter of the previous year, computed on a comparable basis.

Leading Writers Work On Disney Projects

Walt Disney has signed a number of well-known writers to work on features and shorts to be released within the next three years. One of the latest writers to be signed is Carl Carmer, who has arrived at the Burbank studio to work on a picture based upon American folklore. Mr. Disney controls the rights to a number of top American folklore stories which will be welded into one picture.

Another writer currently at work for Mr. Disney is Aldous Huxley, who is engaged in a treatment development for Disney's production of "Alice in Wonderland," which will combine live action with animation. Following "Make Mine Music," the next scheduled feature, and "Uncle Remus," in production, Mr. Disney will film "Midnight and Jeremiah."

Marc Connolly has completed a treatment on another feature, "The Emperor and the Nightingale," a Hans Christian Andersen story, and George Stewart, author of "Names on the Land" and "Storm," has been in consultation with Mr. Disney on his folklore and education material. All Disney feature plans call for Technicolor production.

New Jersey Allied Names Operating Committees

The following new committees have been named by Allied Theatre Owners of New Jersey: Executive committee: Harry H. Lowenstein, chairman; Louis Gold, Ralph Wilkins, Haskell Block, David Snaper, Edward Lachman, Maurice Spewak. Finance: Mr. Snaper, chairman; Mrs. Helen Hildinger, Mr. Wilkins and George Gold. Membership, South Jersey; Simon Myers, D. R. Faunce and Sam Frank. Membership, North Jersey: Mr. Sniper, Mr. Lachman, Maurice Parks and J. A. Gravany. Entertainment: Irving Dollinger, chairman; Henry Brown, Louis M. Gold, Harry Hecht, Sam Frank.

Dreifuss Leaves United Artists

Jerome Dreifuss has resigned his post with United Artists' publicity department to take a position with Fawcett Publications' magazine *True*. He will edit the men's fashion and shopping columns and has been commissioned to write a new novel for Crown Publishers, which is bringing out his forthcoming novel, "Furlough from Heaven."

IN NEWSREELS

MOVIETONE NEWS—Vol. 28, No. 21—Berlin prepares for cold winter. . . . Halsey presents plaque to Enterprise. . . . Denmark hails King. . . . William O'Dwyer elected New York Mayor. . . . Workmen repair St. Patrick's Cathedral. . . . Largest mortar cannon. . . Torpedo leaves no wake. . . . Fashions in hats. . . . Water sports.

MOVIETONE NEWS—Vol. 28, No. 22—Attlee-Truman conference. . . . General Eisenhower gets degree from Oxford. . . . Japs surrender at Peiping. . . . French hold election. . . . Football: Navy vs. Michigan, Penn vs. Columbia, Army vs. Notre Dame.

NEWS OF THE DAY—Vol. 17, No. 219—Germany facing famine. . . . Mayor LaGuardia on way out. . . . Hometown welcomes Halsey. . . . GI's hunt missing heir. . . . Victory loan special. . . . New mortar gun. . . . Turkey dinner a la Neptune.

NEWS OF THE DAY—Vol. 17, No. 220—Atom bomb conference. . . . Oxford honors Eisenhower. . . . Nylons on way. . . . Football: Army vs. Notre Dame, Penn vs. Columbia.

PARAMOUNT NEWS—No. 22—World's mightiest mortar. . . . Hometown welcomes Halsey. . . . Underwater Thanksgiving. . . . Inside Berlin. . . . Election roundup.

PARAMOUNT NEWS—No. 23—Three-wheel car tested. Baby travels by air. . . . Meteor breaks air record. . . . Attlee-Truman conference. . . . Football: Navy vs. Michigan, Army vs. Notre Dame.

RKO PATHE NEWS—Vol. 17, No. 24—Management, labor state their cases. . . . Jeffries, O'Dwyer win in Detroit and New York. . . . Bus-street car strike ties up Washington. . . . New mortar gun. . . . Victory Loan.

RKO PATHE NEWS—Vol. 17, No. 25—Attlee-Truman conference. . . . Football: Penn vs. Columbia, Army vs. Notre Dame. . . . French election. . . . Ancient Chinese capital surrendered.

UNIVERSAL NEWS—Vol. 17, No. 449—Labor-management seek agreement. . . . Bond sales. . . . Berlin prepares for winter. . . . Reason for Thanksgiving. . . . New mortar gun. . . . Honor King Christian.

UNIVERSAL NEWS—Vol. 17, No. 450—Attlee-Truman conference. . . . President's new yacht. . . . Three-wheel automobile. . . . Jet aircraft record. . . . Football: Army vs. Notre Dame, Navy vs. Michigan.

Czech State Gets All Film Property

The extent to which Czechoslovakia nationalized its motion picture industry was indicated this week by the U. S. Department of Commerce. The Department reported from Washington that operators of all film enterprises must turn over to the Ministry of Information all installations, equipment, stocks and also the premises which they own, rent or use wherever situated in Bohemia and Moravia-Silesia or abroad.

The Ministry takes over all rights and obligations of the operators and their entire property is transferred to the ownership of the Czechoslovak State. The operators will be compensated in accordance with instructions to be issued by the Ministry in agreement with the Ministries of Finance, Industry, Domestic Commerce and the Price Administration. No compensation will be given for property belonging to Germans, Magyars, traitors, collaborationists and "nationally unreliable persons."

All profits from the nationalized industry will be used for the development of native production.

The decree stipulates that the Czechoslovak State is exclusively entitled to operate film studios and laboratories, to produce, distribute and exhibit films in public, as well as to import and export films, the U. S. Department of Commerce reported.

National Conference of Jews And Christians Meets Dec. 14

The amusement division of the National Conference of Christians and Jews will hold a general meeting and luncheon at the Astor Hotel, New York, December 14, at which time several prominent speakers will be heard. J. Robert Rubin is chairman of the division. Nate Spingold has been named chairman of the program committee, which includes Herman Robbins, Barney Balaban, Harry Brandt, David Weinstock, Gen. John R. Kilpatrick and Dr. Edward Clinchy. Will H. Hays has been appointed chairman of the "special gift" committee, of which Jules Brulatour is a member.

Film Classics Will Produce, Plans One Each Month

Film Classics will enter production. The company, which has been putting quality re-releases into circuit and independent first run houses, will supervise and finance production and release at least one new picture per month. Announcement to this effect was made last week in New York by Nickey Goldhammer, vice-president and general sales manager.

"We will have 12 to 18 pictures per year," he said. "I can say we will definitely release one new picture a month, and that we may even make pictures in color. If we have Westerns made, they will be three in number, and probably will be in Cinecolor. With our program, we expect to be able to attract many outside producers, some of whom have already come to us."

Film Classics, in its production arrangement, will if necessary finance the producer. It will at all times supervise all productions, Mr. Goldhammer explained.

The pictures in the new program, he said, would be released through 24 Film Classics exchanges, if present plans mature. Film Classics currently owns five exchanges, in Indianapolis, New York, Chicago, Buffalo and Los Angeles. The Indianapolis exchange was acquired recently from Harry Mandel, franchise holder.

The company had been impelled to its production plans by its success with re-releases, for which it had obtained more than 7,500 contracts, Mr. Goldhammer said.

"I don't think the layman generally understands the type of houses we have been entering with our Goldwyn product, for instance," Mr. Goldhammer said. "Each week, we place pictures in more 'A' houses. When our pictures are booked by the RKO and Loew circuits, for instance, they are playing the same theatres as the top product of MGM and RKO."

Film Classics is planning a regular advertising budget for its new program. Much of it would be spent in trade publications, Mr. Goldhammer said. "We will give the exhibitors a chance to see what is going on in Film Classics," he added. The company will not advertise in fan magazines, he said.

Al Zimbalist, formerly with the RKO circuit, has been named Film Classics' advertising, publicity and exploitation director.

Mr. Goldhammer was to be on the coast this week for conferences with Edward Alperson, co-owner of Film Classics.

Famous Players Canadian Managers Get Medals

Eight Famous Players Canadian Corporation managers from eastern Ontario, who turned in outstanding campaigns for the company's "Silver Anniversary Week," received sterling silver medallions at the regional conference held November 7 at Ottawa. The eight were: A. T. Forhan, Belle theatre, Belleville; Ernnie Smithies, Capitol, Kingston; Louis Gauthier, Cartier, Hull; J. R. McLennan, Capitol, Brockville, and Isser Singerman, Imperial; Henry Marshall, Regent; A. Stevens, Rideau, and Ray Tubman, Capitol, all of Ottawa. Previously, at the regional meeting in London, Ontario, the following received similar awards: W. K. Trudell, Capitol, London; Tom McKnight, Patricia, London; Les Preston, Capitol, St. Thomas; I. M. Merestsky, Palace, Windsor; J. Bolinsky, Imperial, Sarnia, and Hamilton Bowes, Capitol, also of Sarnia. The awards were made by Morris Stein, eastern division manager.

National Theatres Plans Pension Benefit Rise

National Theatres has asked the Government for permission to practically double its employees' pension benefits, with those in the lower salaried brackets profiting most, Charles P. Skouras, president, told Fox West Coast executives and managers in Los Angeles last weekend.

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 July 31, 1945.

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.

WEEKEND AT THE WALDORF (MGM)

First Report:

Total Gross Tabulated	$958,500
Comparative Average Gross	829,800
Over-all Performance	115.5%

CINCINNATI—RKO Capitol, 1st week 103.9%
CINCINNATI—RKO Capitol, 2nd week 134.0%
LOS ANGELES—Egyptian, 1st week 160.7%
LOS ANGELES—Egyptian, 2nd week 125.0%
LOS ANGELES—Egyptian, 3rd week 110.7%
LOS ANGELES—Los Angeles, 1st week 168.0%
LOS ANGELES—Los Angeles, 2nd week 130.2%
LOS ANGELES—Los Angeles, 3rd week 105.0%
LOS ANGELES—Ritz, 1st week 150.4%
LOS ANGELES—Ritz, 2nd week 121.9%
LOS ANGELES—Ritz, 3rd week 109.8%
NEW YORK—Music Hall, 1st week 107.7%
Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 2nd week 113.7%
Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 3rd week 107.7%
Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 4th week 104.7%
Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 5th week 106.4%
Radio City Music Hall Stage Presentation
PHILADELPHIA—Stanley 169.6%
SAN FRANCISCO—Fox, 1st week 155.1%
SAN FRANCISCO—Fox, 2nd week 94.8%

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LADY ON A TRAIN (Univ.)

Final Report:

Total Gross Tabulated	$614,800
Comparative Average Gross	570,100
Over-all Performance	107.7%

BALTIMORE—Keith's 1st week 104.1%
BALTIMORE—Keith's, 2nd week 79.8%
BOSTON—Memorial, 1st week 148.1%
(DB) Mama Loves Papa (RKO)
BOSTON—Memorial, 2nd week 89.5%
(DB) Mama Loves Papa (RKO)
BUFFALO—Lafayette 119.0%
CHICAGO—Palace 126.0%
(DB) Mama Loves Papa (RKO)
CINCINNATI—RKO Albee 126.8%
CINCINNATI—RKO Grand, MO 1st week . . . 89.7%
CLEVELAND—Warner's Hippodrome 111.7%
CLEVELAND—Allen, MO 1st week 89.9%
DENVER—Denver 82.1%
(DB) Forever Yours (Mono.)
DENVER—Esquire 53.8%
(DB) Forever Yours (Mono.)
DENVER—Webber 64.5%
(DB) Forever Yours (Mono.)
DENVER—Aladdin, MO 1st week 112.0%
(DB) Forever Yours (Mono.)
DENVER—Rialto, MO 2nd week 122.9%
(DB) Forever Yours (Mono.)
INDIANAPOLIS—Circle 88.0%
(DB) The True Glory (Col.)
KANSAS CITY—Esquire 71.2%
KANSAS CITY—Uptown 79.0%
LOS ANGELES—Carthay Circle, 1st week . . . 109.7%
(DB) Swing Out, Sister (Univ.)
LOS ANGELES—Carthay Circle, 2nd week . . . 85.3%
(DB) Swing Out, Sister (Univ.)
LOS ANGELES—Chinese, 1st week 88.7%
(DB) Swing Out, Sister (Univ.)
LOS ANGELES—Chinese, 2nd week 63.3%
(DB) Swing Out, Sister (Univ.)
LOS ANGELES—Loew's State, 1st week . . . 115.1%
(DB) Swing Out, Sister (Univ.)
LOS ANGELES—Loew's State, 2nd week . . . 69.0%
(DB) Swing Out, Sister (Univ.)
LOS ANGELES—Uptown, 1st week 99.1%
(DB) Swing Out, Sister (Univ.)
LOS ANGELES—Uptown, 2nd week 61.3%
(DB) Swing Out, Sister (Univ.)
NEW YORK—Criterion, 1st week 184.5%
NEW YORK—Criterion, 2nd week 150.2%
NEW YORK—Criterion, 3rd week 137.3%
NEW YORK—Criterion, 4th week 108.4%
OMAHA—Omaha 109.3%
(DB) Mr. Emmanuel (Two-Cities)
PITTSBURGH—Fulton, 1st week 120.8%
PITTSBURGH—Fulton, 2nd week 82.3%
SAN FRANCISCO—Orpheum, 1st week 155.2%
(DB) On Stage Everybody (Univ.)
SAN FRANCISCO—Orpheum, 2nd week 105.6%
(DB) On Stage Everybody (Univ.)
SAN FRANCISCO—Orpheum, 3rd week 80.7%
(DB) On Stage Everybody (Univ.)
ST. LOUIS—Ambassador, 1st week 104.9%
(DB) Swingin' On a Rainbow (Rep.)
ST. LOUIS—Missouri, MO 1st week 91.3%
(DB) Swingin' On a Rainbow (Rep.)
TORONTO—Uptown, 1st week 113.6%
TORONTO—Uptown, 2nd week 89.4%
WASHINGTON—Keith's 129.5%

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THE GREAT JOHN L. (UA)

Final Report:

Total Gross Tabulated	$372,100
Comparative Average Gross	339,100
Over-all Performance	107.3%

BALTIMORE—Mayfair, 1st week 118.6%
BALTIMORE—Mayfair, 2nd week 125.4%
BALTIMORE—Mayfair, 3rd week 110.1%
BOSTON—Majestic, 1st week 141.1%
BOSTON—Majestic, 2nd week 129.4%
BOSTON—Majestic, 3rd week 82.3%
BUFFALO—Lafayette 129.3%
(DB) Youth on Trail (Col.)
CINCINNATI—RKO Palace 105.2%
CINCINNATI—RKO Lyric, MO 1st week . . . 96.1%
CLEVELAND—Loew's Stillman 115.0%
DENVER—Paramount 121.9%
(DB) The Frozen Ghost (Univ.)
INDIANAPOLIS—Circle 88.0%
(DB) Bedside Manner (UA)
KANSAS CITY—Orpheum 76.9%
(DB) Boston Blackie Booked on Suspicion (Col.)
LOS ANGELES—Four Star, 1st week 141.8%
LOS ANGELES—Four Star, 2nd week 118.1%
LOS ANGELES—Fox-Wilshire, 1st week . . . 122.6%
LOS ANGELES—Fox-Wilshire, 2nd week . . . 84.8%
LOS ANGELES—Guild, 1st week 118.8%
LOS ANGELES—Guild, 2nd week 90.0%
LOS ANGELES—United Artists, 1st week . . 126.9%
LOS ANGELES—United Artists, 2nd week . . . 92.2%
MINNEAPOLIS—Orpheum 103.4%
MINNEAPOLIS—Lyric, MO 1st week 88.8%
OMAHA—Orpheum 65.6%
(DB) See My Lawyer (Univ.)
PHILADELPHIA—Stanton, 1st week 151.6%
PHILADELPHIA—Stanton, 2nd week 104.9%
PITTSBURGH—Harris 108.1%
PROVIDENCE—Albee 109.5%
(DB) Steppin' in Society (Rep.)
SAN FRANCISCO—Orpheum, 1st week 136.6%
(DB) Sergeant Mike (Col.)
SAN FRANCISCO—Orpheum, 2nd week 118.0%
(DB) Sergeant Mike (Col.)
SAN FRANCISCO—Orpheum, 3rd week 108.7%
(DB) Sergeant Mike (Col.)
SAN FRANCISCO—Orpheum, 4th week 99.3%
(DB) Hollywood Vine (PRC)

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KISS AND TELL (Col.)

First Report:

Total Gross Tabulated	$203,400
Comparative Average Gross	167,900
Over-all Performance	121.1%

BALTIMORE—Hippodrome, 1st week 112.0%
(SA) Vaudeville
BALTIMORE—Hippodrome, 2nd week 95.5%
(SA) Vaudeville
BUFFALO—Lafayette, 1st week 146.5%
(DB) Boston Blackie's Rendezvous (Col.)
BUFFALO—Lafayette, 2nd week 106.8%
(DB) Adventures of Rusty (Col.)
CINCINNATI—RKO Palace 135.5%
CINCINNATI—RKO Grand, MO 1st week . . . 128.2%
CINCINNATI—RKO Shubert, MO 2nd week . . 106.4%
INDIANAPOLIS—Loew's 141.7%
NEW YORK—Capitol 122.1%
(SA) Henny Youngman, Leo Brown's Orchestra

Surplus Films and Projectors to Go To Institutions

Under regulations issued November 8 by t Surplus Property Administration, surplus Arr projectors and films will be sold to non-profit ed cational and public health institutions at a d count of 40 per cent from the "fair value" of t property, it has been announced in Washingt

Other non-profit institutions will be permitt to purchase surplus property also at the "fa price." This price is defined as a price not exceed the lowest price offered at any trade le at the time of acquisition.

The regulation is designed to channel surpl goods on the basis of need to non-profit sch systems, libraries, universities, research institutio and similar organizations. The Federal Securi Agency will determine the eligibility of instit tions for the discount, with the United Stat Office of Education handling procurements schools and other educational institutions.

Under the terms of purchase, schools which a quire projectors will not be permitted to res them within three years without written consent.

Westinghouse Plans High Definition Pickup Units

The construction of high-definition pickup uni for processing both pictures and sound for simu taneous transmission on the same radio carrier w be begun shortly by Westinghouse Electric Co poration, it was announced this week.

Basic development of the units was done by t Columbia Broadcasting System and they are t first to handle both pictures—black-and-white color—and sound simultaneously. According C. J. Burnside, manager of the Westinghouse i dustrial electronic division, the units "are so i portant to the progress of the art that they a being made available to the industry generally that all interests may cooperate in bringing tel vision to a full and rapid maturity."

All sound transmission will be by frequen modulation. "Simultaneous broadcast of pictur and sound on the same frequency is made possible Mr. Burnside explained, "by borrowing from mil tary radar technique and transmitting first one th the other in a series of high speed pulses."

Dumont Blames Labor, FCC And OPA for Delays

An "overworked, under-budgeted" Federal Con munications Commission, the Office of Price A ministration and labor troubles were termed t principal reasons for the delay in the developme of television by Allen B. Dumont, president of t television laboratories which bear his name.

In an address before the Advertising Club Newark on November 12, Mr. Dumont sai "Television is at a standstill right now for sever reasons. First is the inability of the FCC to a promptly on television applications . . . because lack of adequate personnel. Until such time a their organization is expanded, we may expect continuing delay in the building of new station

"The second reason has to do with the receive rather than the transmitters. Manufacturers hav designs ready to go into production, but it is i possible for them to obtain components from the supply sources. This is due either to strikes o the refusal of the component manufacturers to su ply materials at a loss due to OPA prices."

Legion of Decency Reviews Seven New Productions

The National Legion of Decency this week r viewed seven new films, and approved all of the In Class A-1, unobjectionable for general patron age, are: "Bells of St. Mary's," "Daltons Rid Again," "Ding Dong Williams," "They Were Ex pendable." In Class A-2, unobjectionable fo adults, "The Last Chance," "Spellbound," "Voic of the Whistler."

e Year's TOP Song Hit...

e Screen's TOP Entertainer...

he Season's TOP Music and Action Hit!

"Don't Fence Me In"

ROY

ROGERS

KING OF THE COWBOYS

TRIGGER

THE SMARTEST HORSE IN THE MOVIES

in

Featuring

GEORGE "GABBY" HAYES

and **DALE EVANS** *with*

ROBERT LIVINGSTON · MORONI OLSEN · MARC LAWRENCE

LUCILLE GLEASON

and **BOB NOLAN** *and* **THE SONS OF THE PIONEERS**

Directed by **JOHN ENGLISH**

Original Screen Play by **DORRELL McGOWAN** *and* **STUART E. McGOWAN**

Additional Dialogue by **JOHN K. BUTLER**

A Republic Picture

MANAGERS' ROUND TABLE OF MOTION PICTURE HERALD

MANAGERS' ROUND TABLE

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

CHESTER FRIEDMAN, Editor — GERTRUDE MERRIAM, Associate Editor

Objectives

Speaking before a meeting of the Industrial Advertising Association in New York, last week, James Thomas Chirurg, a member of that organization, said that getting an adequate advertising budget approved by top management calls for strategy that emphasizes "more than a blind confidence in advertising's magic".

"The way to get our top generals to okay our advertising budgets is to show them some objectives that they will support," declared Mr. Chirurg.

Mr. Chirurg's observations are well taken and are deserving of the attention of theatre managers and executives.

It would appear unnecessary to point out as obvious an objective as the theatre box office. Nevertheless, the New York neighborhood theatres, both circuit and independent, which have for the past three years or so been expending their advertising budgets exclusively on radio and newspaper, do not seem to be as well filled as they were a few months back.

Just recently we saw a letter addressed to the managers of an important circuit, instructing them to pare budgets down to trailers and lobby service. This, mind you, at a time when we should be concentrating on our objective, the box office, to counteract the trend grosses have taken downward of late.

Maybe, if we want to keep our objective in sight, we should consider some changes in our present policy of economy and shortsightedness. Maybe all that is necessary is a readjustment of the current budget and a change in the media which were sufficient for our wartime needs.

Undoubtedly, the time is here, now, to discard the announcement advertisements of our attractions in favor of selling copy.

There's a real objective for theatre managers and executives. That has been the objective of showmen these past 50 years.

△ △ △

Credit Where Due

That "Welcome Home" promotion for returning servicemen being sponsored by Michigan theatres did not, as reported in last week's news reports, originate either in Detroit or the state of Michigan.

The device which involves the screening of local veterans' pictures before theatre audiences, then introducing the men p sonally one night each week, had its origin in the Pittsburgh ar

Just to keep the record straight, the entire plan, along w the information that it had met with wonderful reception in t smaller communities, was outlined to us by James Totman, ad he for the Warner Theatres Pittsburgh zone, several weeks ago.

△ △ △

Convention Notes

The announcement made last week at the Allied Theatres Michigan convention in Detroit that plans were being formulat to start a course in practical showmanship at Wayne Universi sounds like a constructive move.

The Publix Managers' School was the last such venture and i success was never greater than in the final sessions when t student body was composed mainly of theatre managers take from the field and put through what amounted to a post-gradua course in showmanship.

Indications are that the proposed course of training will follo a similar but broader pattern, dedicated to developing manpow from all branches of the industry.

△ △ △

We should like to take slight exception to a remark b Ray Branch before the Michigan theatremen. During an addres Mr. Branch is quoted as saying, "When perfect home televisio will be ready, women will still prefer entertainment in the atmos phere of a theatre rather than the familiar background of thei homes."

By "atmosphere" of our theatres, we assume Mr. Branch referre to the luxurious and comfortable furnishings and effects of th modern theatre and the air of refinement which has distinguishe our operations. Could it be that he intentionally overlooked th fact that in a considerable number of our theatres the atmospher is more than faintly reminiscent of a corner pooiroom, wit delinquency and vandalism steadily mounting?

It is rather comforting to anticipate that an inviting an pleasant atmosphere will bring the patrons out of their home five years hence but, maybe, just to be on the safe side, we ought to do some planning now to restore the culture and refine ments which have been invaded in spots under the onslaught o hoodlumism.

—CHESTER FRIEDMAN

...icture for the Young in Heart!

FILMED IN GLORIOUS COLOR OF NATURE'S WONDERLAND!

Enchanted Forest

Thanks BOB O'DONNELL

AND YOUR ORGANIZATION
FOR GIVING THIS

TOP PICTURE
A TOP CAMPAIGN!

WESTERN UNION

A. N. WILLIAMS
PRESIDENT

1201

CLASS OF SERVICE

This is a full-rate telegram or Cable-gram unless its deferred character is indicated by a suitable symbol above or preceding the address.

SY...
DL=Day
NL=Night

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at p...

NBU 46 DL PD-BJ DALLAS TEX 3 1204P NOV. 3, 1945

HARRY H. THOMAS, VICE PRES PRC PICTURES INC
DELIVER 625 MADISON AVE

DEAR HARRY: THE SOUTHWESTERN PREMIERE OF YOUR SPLENDID PRODUCTION "ENCHANTED FOREST" OPENED IN OUR MELBA THEATRE DALLAS THURSDAY. AFTER REVIEWING THE FIRST TWO DAYS BUSINESS WE ARE DELIGHTED AS BUSINESS IS CONSIDERABLY ABOVE AVERAGE AND AUDIENCE REACTION IS SPLENDID. OUR MANAGER, WHO HAS MADE A CAREFUL CHECK OF ATTENDANCE ADVISE THAT WE ARE PLAYING TO FOUR ADULTS TO ONE CHILD, WHICH WE HAD NOT FIGURED ON, BUT THIS DEFINITELY PROVES THAT IT IS ADULT ENTERTAINMENT. WE ARE LOOKING FORWARD TO SPLENDID RESULTS THROUGH THE TERRITORY. BEST REGARDS

R J O'DONNELL

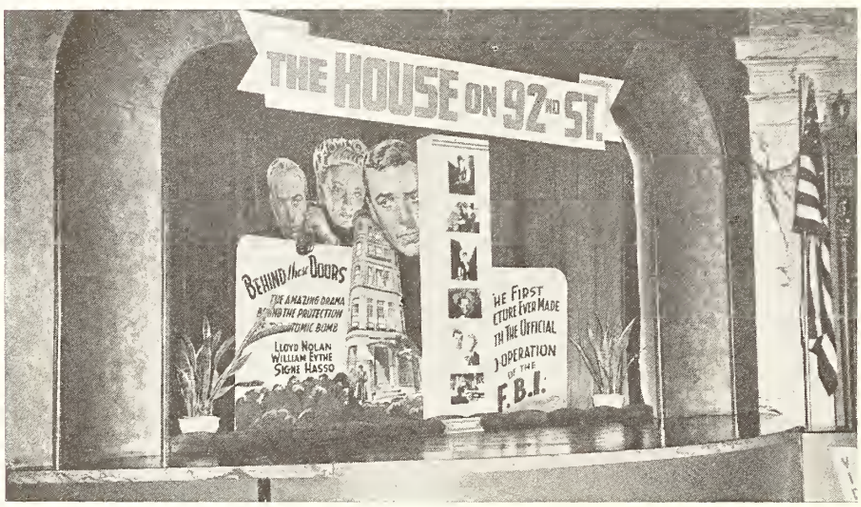
PRC

BALLYHOO SELLS TICKETS

Boyd Sparrow, manager of Loew's, Indianapolis, had this pretty miss handing out candy kisses and a plug for his current feature, "Kiss and Tell".

Shiny new pennies were affixed to cards announcing "Spanish Main" at the Poli, New Haven, by manager M. Rosenthal.

Tieup with Hotel Buffalo netted t
free ballyhoo for C. B. Taylor on "H
Highness and the Bellboy" for its da
at Shea's Buffalo, in Buffalo, N. Y.



Left, eye-arresting lobby set-piece created on "House on 92nd St." by manager Lou Cohen at the Poli, Hartford, Conn., had transparent windows, other special effects.

Here's a bird's-eye view of the turnout manager John Hesse got with a special "for ladies only" matinee on "Mildred Pierce". Effectiveness of the promotion is forcefully illustrated.

Homer Harman, publicity director for the Roxy, Ne
York City, designed this mammoth book display heraldi
coming attractions at the theatre.

A BRITISH COMPANY

ORTUS FILMS

GAVE YOU IN 1942

Michael Powell's "THE INVADERS"

Academy Nomination

starring Leslie Howard, Laurence Olivier, Eric Portman
(Columbia Release)

and NOW

The SYDNEY BOX Production

"THE SEVENTH VEIL"

directed by Compton Bennett

STARRING

JAMES MASON

No. 1 British Box Office Star
(vide Motion Picture Herald's Poll)

AND

ANN TODD

Greatest star discovery since Vivien Leigh

ORTUS FILMS LTD

John Sutro

Managing Director.

45 Clarges Street, London, W.1

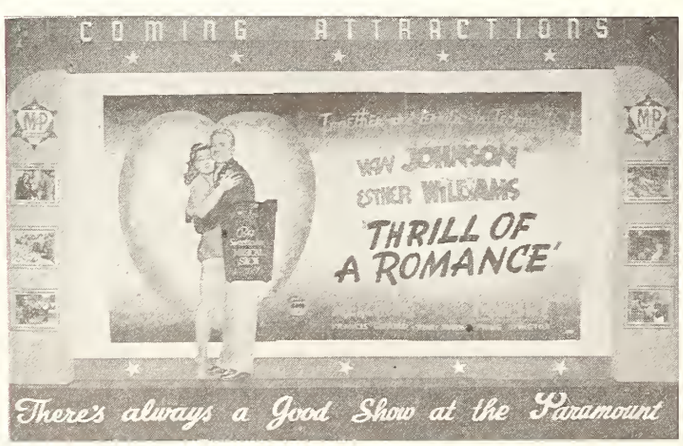
EXPLOITATION

Harry Murray, manager of the Odeon, Scarborough, Yorks., in England, attracted widespread attention with this unusual lobby piece on "Tomorrow the World".

In England, theatre managers are busily engaged with the expl tion of their attractions. Above, a lobby display; below, a th front created at the Odeon in Portsmouth, by manager Patrick R

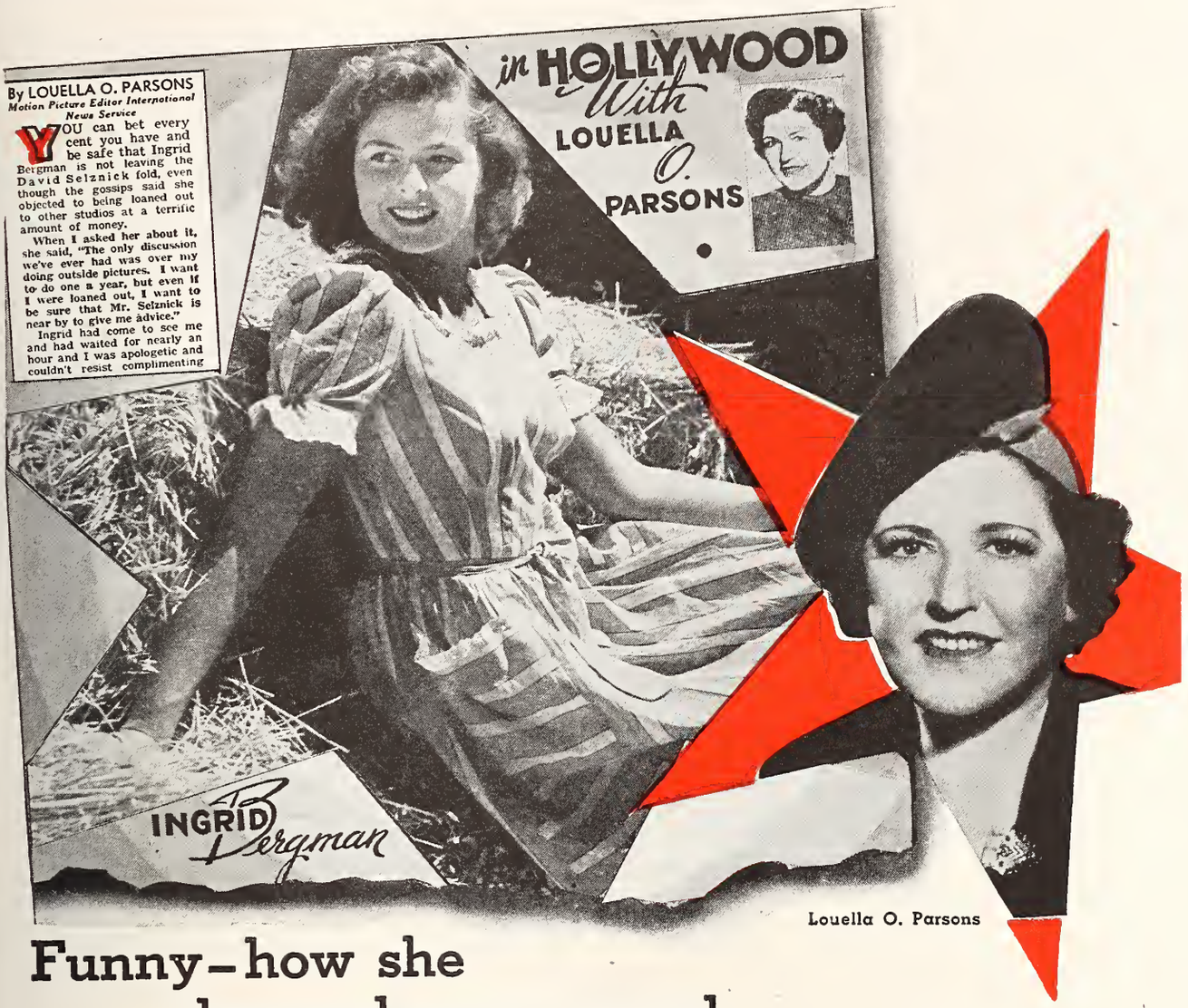
Here is a little lobby trick that won the attention of patrons to "House on 92nd St." for manager H. D. Carroll at the Esquire, Kansas City.

In connection with his date on "State Fair", manager Matt Saunders the Poli, Bridgeport, Conn., promoted a "canning contest" with excel results.



Right, to publicize "Wonder Man" at the Hippodrome, Pottstown, Pa., Mel Katz arranged with soda fountains to plug "Wonder Sundaes".

At left, 3-sheet cutout, stills and cutout lettering employed by Jim Dempsey at the Paramount, Lynn, Mass., for "Thrill of a Romance".



Louella O. Parsons

Funny—how she always draws a crowd...

When Louella's typewriter starts clicking, people always come flocking. That's typical of the all-star staff that produces the *pictorialized news*, the *sophisticated cartoons*, the *amusing columns* and the *stage and screen news* in Sunday Pictorial Review. Damon Runyon, 'Bugs' Baer, Otto Soglow. They attract readers numbering more than 5 million families every Sunday in 9 major markets, where 235 million dollars a year is spent on entertainment. Today more than 1000 individual theatres are advertised in this great pictorial supplement. *Always draws a crowd!*

SUNDAY PICTORIAL REVIEW

Star salesman in 9 major markets

Distributed regularly through the Sunday issues of:

New York Journal-American
Baltimore American
Pittsburgh Sun-Telegraph
Detroit Times
Chicago Herald-American
*Milwaukee Sentinel
Los Angeles Examiner
San Francisco Examiner
Seattle Post-Intelligencer

(*Milwaukee Sentinel represented individually by Paul Block & Associates)

Represented nationally by HEARST ADVERTISING SERVICE

Fabian Managers Push Sale of Victory Bonds

Tony Peluso, F&M Fox theatre, St. Louis, at right, watches members of the American Legion Posts purchase Bonds at his booth, which is maintained by this organization.

Reporting on activities for the Victory Loan Drive, Larry Cowen, publicity director for the Fabian Theatres in Staten Island, advises that division manager Louis Goldberg received permission from the Department of Marine and Aviation to hold a Victory Loan Bond Show at the St. George theatre.

Reportedly breaking the tradition of 100 years, the Staten Island ferries will permit advertising. Each boat will carry a 50-foot banner on her port and starboard side below the saloon windows. Women of the AWVS will solicit the sale of Victory Bonds for the premiere on the ferries both day and night. Bond booths have been erected for this purpose on all ferries with appropriate signs decorating them. Loud speakers placed in both the New York and Staten Island terminals will implant the thought of buying a Bond during the 30-minute ferry ride.

School Children Organized

There are eight ferries and official figures give the weekly passenger carrying of 250,000. Talent from the Halloran General Hospital will entertain at peak hours on the ferry boats during the drive.

Spencer Bregoff at the Fabian Palace theatre has the children of the schools soliciting Bonds for him. He visits the schools daily and collects funds.

Henry Suchman of the Fabian Ritz, who is affiliated with the Port Richmond Board of Trade, chalked up a sale of over $40,000 in "E" Bonds the first week of the drive.

Saul J. Ullman, general manager Fabian upstate theatres, has conceived a unique method of stimulating Bond sales for the Bond premieres to be held at their theatres.

The idea is particularly stimulating to the sale of the $200 Franklin Delano Roosevelt Victory Bond. At all premieres a special section will be reserved for the purchasers of this denomination Bond. In addition, each $200 Bond purchaser will receive a special souvenir ticket printed in red, white and blue on the face of which will be an engraved picture of the late President. The special section will be known as the Franklin Delano Roosevelt section.

Brock Whitlock at Loew's theatre, Richmond, Va., who is co-chairman of the School Children's Campaign, landed a three-column cut in the local papers showing Governor Darden purchasing the first Roosevelt Memorial Bond while Brock looks on. Returned veterans addressed the school children, this good for art work in the papers.

Activity in Other States

Ann Boutempo, assistant to Bill Phillips at Loew's State in Newark, N. J., composed a special Victory Loan poem, the first letter of the first word in each line spelling out "Victory Loan." These were printed up in red, white and blue and distributed to patrons.

Leo Peterson at the State theatre in Brookings, South Dakota, says out his way they are again utilizing the Bond for Every Seat plan. In the lobby in a wall frame a display has been set up of the seating with a veteran's name of each seat designating a Bond purchase. It is planned to keep this display for the life of the theatre.

Then once a year and a day designated by the theatre as Memorial Day, a certain veteran will be honored and a seat and privilege will be inherited by his family so that the seats will be full and represented on that Memorial Day. The Legion or some similar organization could be tied into the event in order to gain publicity. Peterson suggests calling the affair "The Victory Bond Memorial Honor Roll."

Utterback Uses Bond Auction

M. D. Utterback at the Lyric theatre, Wellington, Kansas, has promoted dressed turkeys, hams, bacons, etc., which he will auction off from his stage to the highest Bond bidders. Utterback reports that through this device last year he sold $29,575 in Bonds.

Hitching his wagon to the $660,000 goal set for the Victory Loan in Norwich, Conn., manager Joseph Boyle, Loew's Poli-Broadway, and Theatre Chairman in this area, held a Bond premiere at his theater and landed press breaks in the *Norwich Bulletin* and *Record* newspapers for the drive. Roosevelt Memorial Bonds are being featured with two theatre tickets going to each purchaser who is urged to take an serviceman to the performance with the e ticket.

Booths at Loew's Poli-Broadway and W ner's Palace theatres have been refinishe blend with Victory Loan motifs and W Women's organizations have been promote booth attendants. All schools in the terri have been lined up for the return of fille partly filled war stamp books.

Boyle renewed his arrangements with City and Town of Norwich to handle their E business. All valences and pennants have on deck at Norwich theatres and all display plug the Bond show, Army and Navy D and Free Movie Day with such copy as "H the Army by buying a Victory Bond."

Servicemen's Party Helps Sel "Christmas in Connecticut"

Highlighting his campaign on "Christma Connecticut" at the Palace theatre in Da Bob Kelley, Interstate publicity director, ranged for an assembly of Women's Lite Clubs to sponsor a Christmas Party for ser men who spent their last Christmas overs Each member supplied a present and the res rant where the party was held was decor with a Christmas tree, holly, etc. A broad was also arranged from the party as well number of advance spot announcements.

Window displays were promoted with Tit Neiman M. Marcus, the Harris and other partment stores who used ad intersections in with the feature showing for the service after the Christmas Party. One hundred win streamers with playdates were distributed t downtown drug stores, using the national ti with Mennen's baby powder.

SOMETHING SPECIAL COMING UP?
Call FILMACK
FOR SPECIAL TRAILERS
SAME DAY SERVICE
1325 S. WABASH
CHICAGO 5, ILL.

War Showmanship Contenders

The showmen listed below have contributed and reported on their campaigns to aid Victory Loan Drive. Their material is eligible for consideration by the Judges for the Quic War Showmanship Award.

JOSEPH S. BOYLE
Broadway, Norwich, Conn.

MARK CHARTRAUD
Gem, Miami, Fla.

LARRY COWEN
Fabian, Staten Island, N. Y.

J. J. DEMPSEY
Paramount, Lynn, Mass.

JIM ESHELMAN
Paramount, St. Paul, Minn.

DON GEORGE
Don, Alexandria, La.

RUSS HARDWICK
Lyceum, Clovis, N. M.

ROSA HART
Paramount, Lake Charles, La.

W. J. ILSLEY
Ritz, Columbus, Miss.

MEL JOLLEY
Marks, Oshawa, Can.

JACK MATLACK
Broadway, Portland, Ore.

TONY PELUSO
Fox, St. Louis, Mo.

BILL PHILLIPS
State, Newark, N. J.

EDWARD RICHARDSON
Granada, Cleveland, O.

D. T. STALCUP
Gem, Etowah, Tenn.

W. P. STONE
Capitol, Asheboro, N. C.

MICHAEL STRANGER
State, White Plains, N. Y.

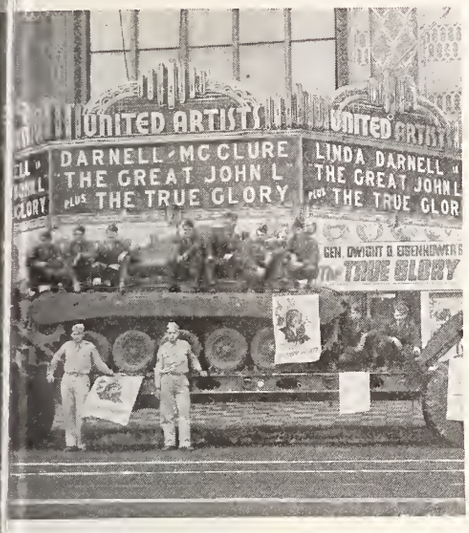
CHARLES B. TAYLOR
Shea's, Buffalo, N. Y.

SAUL J. ULLMAN
Fabian Theatres, Albany, N. Y

BURGESS WALTMON
Princess, Columbus, Miss.

BROCK WHITLOCK
Loew's, Richmond, Va.

ieup with Camp ooke Set By om Soriero



et ballyhoo utilized by Tom Soriero for e True Glory" at the United Artists tre, Los Angeles, Calif.

h connection with engagement of "The at John L" and "The True Glory" at the ted Artists theatre in Los Angeles, Tom D. iero through a tieup with Camp Cooke, lo- d nearby, promoted use of the tank "City os Angeles," which toured the city appro- tely bannered to help publicize "True ry."

or "John L," Tom had a contest with the estone Tire Company, Texaco and Douglas craft whereby the Sullivans with the larg- families in any one of these three organi- ons were entertained by the theatre manage- at for a night. In addition, the Sullivans se names started with "John L." received tickets to see the picture and an automo- trip to see television on Mount Holly- od.

One of the largest health clubs in Los An- es sent out 2,000 circulars to its members, imilar contest as mentioned above was en- eered here too. A neat stunt arranged by iero was the distribution of imprinted book tches, which were planted in hotels, restau- ts, etc. Tent cards were also spotted on taurant tables around town.

Rhapsody" Sets Record Indianapolis Windows

Something of a record in window displays s established by Moe Esserman for "Rhap- y in Blue" in Indianapolis, at the Indiana atre. Reportedly for the first time in its tory, the large William H. Block Co. store ve its entire eight windows to a motion pic- e, creating a variety of dress displays built und "Rhapsody."

The Stanley Jewelry Co. and Argus-Yaver n's Shop each devoted two windows to the orge Gershwin musical, and additional win- w displays were put on by H. P. Wesson Co., arson's Piano Co., Bromley's Music Shop, d L. Strauss & Co. The Block and Stanley res, in addition, took co-op newspaper space. Radio exploitation included a full week of orge Gershwin music plugging over two sta- ns, WIRE and WISH, while WIBC broad- st a two-hour Salute to Gershwin from rec- ds, with plugs for picture and playdate.

Wickwire Promotes Plane Contest in Wethersfield

Promoting the full co-operation of the Wethersfield Board of Education, manager Robert Wickwire, Webb Playhouse, Wethersfield, Conn., rounded up kiddie patrons by the thousands with his "Model Airplane Building contest" for "Captain Eddie" screenings. All contestants became eligible for membership in the theatre's "Captain Eddie Squadron" and the 10 top winners were upped to the ranks of captains in the organization besides being guests of the management opening night.

In the theatre lobby, Wickwire erected a 40x40 display board in connection with the contest, the "Captain Eddie Squadron," and the film. Webb Playhouse projectionist George Goodrow, who served in the Air Corps in Europe for 15 months with the rating of staff sergeant prior to his recent honorable discharge, contributed many of his service souvenirs and his own model airplanes to the theatre's lobby display for this film. Also, a full front window display, in this connection, boosting the contest, film, and theatre, was arranged by Bob at the Yankee Department Store.

Student Tieup Boosts Receipts

A 50-percent boost in business over the corresponding day in the previous week is reported by Nate Wise, publicity director for the RKO Theatres in Cincinnati, at the Capitol theatre for the second week of its showing of "Rhapsody in Blue." This increase is believed due to a tieup with the Music Department of the Board of Education whereby special student tickets, good up to six P.M. any day, were distributed among schools.

Contest Sparks Cohen Campaign For "Romance"

Highlighting a very successful campaign conducted by Lou Cohen and his assistant, Sam Horwitz, at the Poli, Hartford, on "Thrill of a Romance," was the "Van Johnson Birthday Greeting Contest" promoted with the Sage-Allen department store.

Contestants were asked to write an original birthday greeting to Van on his birthday in conjunction with the film's opening. Five thousand heralds were given out as entry blanks and winners received war stamps and guest tickets as well as colored, autographed photos of the star.

Sets Windows and Radio Plugs

Announcements of the contest were planted in the *Times* and *Courant* newspapers. Sage-Allen's radio program heard daily over station WTHT gave it continual plugs and the Saturday before opening the entire program was devoted to the picture and the contest.

A display was used in the theatre lobby two weeks in advance and another in the Teen-Age department of Sage-Allen's store, in addition to a giant co-op ad used by the store a week before playdate, all plugging the picture and the "Birthday Greeting Contest."

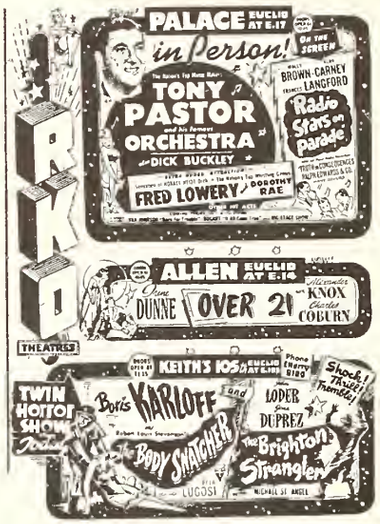
A number of attractive window and counter displays were promoted on the film in leading music stores and radio plugs were effected on broadcasts such as the "Man on the Street," the daily "Kay Quis" show and Joe Girand's record program.

CREATIVE DISPLAY ADS

N. Y. Daily News

Ben Serkowich, publicity director, Capitol, N. Y.

Alice Gorham, publicity director, U. D. T.

Detroit

Cleveland Press

Hank Harold, publicity manager, RKO, Cleveland.

Des Moines Regis

H. B. Lyon, manager, Des Moines theatre.

Toronto Star

J. R. Nairn, publicity director, Famous Players Canadian. Jack Barker, artist.

N. Y. Daily Mir

George Hoffman, advertising manager, Rialto theatre, New York City.

niversal Holds Lady on Train" ommuter Contest

Lady on a Train," Universal's picture star- Deanna Durbin, got the benefit of an out- ding contest when it played at the Com- ity theatre, Morristown, New Jersey. Man- Walter Hoffman planted with the *Mor- wn Record* a contest to find the most popu- commuterette.

aily, for two weeks, the paper carried ies about the contest with a voting blank earing each day. The contest started 10 s before the opening. A prize of a $25 tory Bond was given to the winner of the test.

ince thousands of people commute daily n Morristown and surrounding territory, by n to Newark and New York, interest ran n throughout the engagement. Pictures of 'commuter' contestants were published in the er together with the daily scores. Each y carried mention of the picture and play- es. The contest closed on the night the ure opened, and the winner was first an- nced in the theatre lobby on the next night, n the final results published in the paper following afternoon. Much of the publicity the contest was tied-up with the Victory n campaign, which began just after the ning of the picture.

hoebe Snow, who was made famous by the kawanna Railroad, was present in the thea- on the night the contest was decided and rded the Victory Bond to the winner. A ure of the presentation was widely circulat- heralding the opening of the Victory Loan paign.

aveling Billboard Used uring Newspaper Strike

. Lester Stallman, manager of the Astor, ading, Pa., persuaded the local transit com- y to resurrect the traveling billboard for a blicity stunt on "Lady on a Train" when it ened here. The Reading Street Railway mpany traveling billboard is not a new stunt, it hadn't been used for years in this terri- y. The traction company dismantled one of old street cars and installed a platform 50 t long. A big billboard was placed on the tform, and posters plastered on the billboard vertising the date.

C. G. Keeney, of the Rajah, Reading, hired contrivance for one of his bills. The idea expected to last as long as the current news- per strike ties up advertising.

umerous Window Displays Sell Rhapsody in Blue" Date

Reporting on their campaign for "Rhapsody Blue" at the Spreckles theatre, San Diego, nager Robert Strauss and Marian Gronaw, blicist, stressed the word "blue" as the basis numerous window displays of merchandise. each instance, the displays prominently dis- yed title, cast and playdates.

Teaser ads were used during the first three vs, followed by the regular advance cam- gn in all the daily newspapers. Blue light- illuminated all theatre displays; 24-sheet out was used over the main entrance doors, l daily spot announcements landed on Sta- n KFMB. Since the opening coincided with Gershwin birthday anniversary, all radio tions cooperated by plugging the hit tunes m the picture.

Contest Held for "Love Letters"

The Rialto, Lewistown, Pa., turned in a good showing on a campaign for "Love Letters" recently. A display of the book, "Love Letters," was featured in one of the leading department stores and a contest was also held. The contest was plugged on the air by Paul Breinging and in a newspaper column by motion picture editor, Walter R. Searer. The theatre also announced the contest in newspaper ads and several news articles were written about winners.

Cox Uses Sandwich Man

In the campaign for "Mildred Pierce," at the Kentucky Theatre, Lexington, Bob Cox used three sandwich men who were assigned to parade the streets with the one-sheet carrying the plea, "Please don't tell anyone what Mildred Pierce did!" The stunt was launched the day before the opening of the picture, immediately attracting attention and arousing keen curiosity. The device was well advertised by the store.

Purple Heart Veterans Select "Rhapsody" Girls

Selection of six Gershwin Girls by a committee of three Purple Heart Veterans, a noted beauty editor and a noted fashion editor, in a competition sponsored by Mandel Brothers, Chicago, is part of the elaborate advance campaign for "Rhapsody in Blue" at the State Lake Theatre.

Girls selected will be featured in a "Rhapsody in Blue" Fashion Show modeling original costumes worn by Joan Leslie and Alexis Smith in the film, the day before the opening. They also will be guests at the opening and will be presented by Columbia Records with albums of Gershwin tunes. The device was well advertised by the store.

Contest is being advertised by Mandel Brothers in a series of newspaper layouts in which "Rhapsody in Blue" receives strong plugging. The large, attention-getting ads were placed in all local newspapers.

M-G-M TRADE SHOW OF "A LETTER FOR EVIE"

ALBANY	20th-Fox Screen Room, 1052 Broodwoy	FRI. 11/30	8 P.M.
ATLANTA	20th-Fox Screen Room, 197 Wolton St., N.W.	FRI. 11/30	10:30 A.M.
BOSTON	M-G-M Screen Room, 46 Church Street	FRI. 11/30	10:30 A.M. & 2:15 P.M.
BUFFALO	20th-Fox Screen Room, 290 Fronklin Street	FRI. 11/30	2:30 P.M.
CHARLOTTE	20th-Fox Screen Room, 308 South Church Street	FRI. 11/30	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room, 1301 South Wobosh Ave	FRI. 11/30	1 P.M.
CINCINNATI	RKO Screen Room, 16 Eost Sixth Street	FRI. 11/30	8 P.M.
CLEVELAND	20th-Fox Screen Room, 2219 Poyne Avenue	FRI. 11/30	1 P.M.
DALLAS	20th-Fox Screen Room, 1803 Wood Street	FRI. 11/30	2:30 P.M.
DENVER	Poromount Screen Room, 2100 Stout Street	FRI. 11/30	3 P.M.
DES MOINES	20th-Fox Screen Room, 1300 High Street	FRI. 11/30	1 P.M.
DETROIT	Mox Blumenthal's Sc. Rm., 2310 Coss Avenue	FRI. 11/30	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room, 326 North Illinois Street	FRI. 11/30	9 A.M.
KANSAS CITY	Vogue Theotre, 3444 Broodwoy	FRI. 11/30	1:30 P.M.
LOS ANGELES	Ambossodor Theotre, Ambossodor Hotel	FRI. 11/30	1:30 P.M.
MEMPHIS	20th-Fox Screen Room, 151 Vonce Avenue	FRI. 11/30	1 P.M.
MILWAUKEE	Worner Screen Room, 212 W. Wisconsin Ave.	FRI. 11/30	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room, 1015 Currie Avenue	FRI. 11/30	2 P.M.
NEW HAVEN	20th-Fox Screen Room, 40 Whiting Street	FRI. 11/30	2:30 P.M.
NEW ORLEANS	20th-Fox Screen Room, 200 South Liberty	FRI. 11/30	1:30 P.M.
NEW YORK / NEW JERSEY	M-G-M Screen Room, 630 Ninth Avenue	FRI. 11/30	10:30 A.M. & 2:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room, 10 North Lee Street	FRI. 11/30	1 P.M.
OMAHA	20th-Fox Screen Room, 1502 Dovenport	FRI. 11/30	1:30 P.M.
PHILADELPHIA	M-G-M Screen Room, 1233 Summer Street	FRI. 11/30	11 A.M.
PITTSBURGH	M-G-M Screen Room, 1623 Blvd. of Allies	FRI. 11/30	2 P.M.
PORTLAND	B. F. Sheorer Screen Room, 1947 N.W. Kearney St.	FRI. 11/30	1 P.M.
ST. LOUIS	S'Renco Screen Room, 3143 Olive Street	FRI. 11/30	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room, 216 Eost First Street, So.	FRI. 11/30	1 P.M.
S. FRANCISCO	20th-Fox Screen Room, 245 Hyde Street	FRI. 11/30	1:30 P.M.
SEATTLE	Jewel Box Preview Theotre, 2318 Second Avenue	FRI. 11/30	1 P.M.
WASHINGTON	20th-Fox Screen Room, 932 New Jersey, N.W.	FRI. 11/30	1 P.M.

"A LETTER FROM EVIE" with Marsha Hunt, John Carroll, Hume Cronyn, Spring Byington, Pamela Britton. Screen Play by DeVallon Scott and Alan Friedman. Directed by Jules Dassin, Produced by William H. Wright. A Metro-Goldwyn-Mayer Picture

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THEATRE FOR LEASE. 400 SEATING CAPACITY. Located in Central Kentucky town of 2,500. 20,000 drawing population. RCA sound. Inquiries invited. BOX 1921, MOTION PICTURE HERALD.

WANTED SMALL PROFITABLE THEATRE NEW York City area. HENRY EILBERT, 2138 Wallace Ave., New York 60, N. Y.

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Rodgers Film Chairman of Smith Memorial Drive

William F. Rodgers, vice-president in charg distribution for Metro-Goldwyn-Mayer, has named chairman of the motion picture branc the Al Smith Memorial, a national drive to $3,000,000 to build a wing at St. Vincent's hos in New York. He reported this week that chairmen were accepting their posts rapidly that he had written to all exhibitor associa asking their aid in enlisting full cooperation the nation's theatres. Irving Caesar has comp a special song to be used during the drive. of the song is "The Fame of a Name Never D It will be played in theatres as exit music and the air on national programs.

All motion picture theatres in the Greater York area will permit lobby collections for days commencing November 22 for the Alfre Smith Memorial Fund. During this period a sp trailer will be shown at all performances. Re sentatives of the churches in the zones in which theatres are located will furnish volunteers to n the collections in "Brown Derby" containers. committee in charge of the campaign includes ward N. Rugoff, chairman; David Berns treasurer; Charles C. Moskowitz, Malcolm Ki berg, William S. White, Walter J. F. Higg S. H. Fabian, Max A. Cohen, Samuel Rin Samuel Straussberg, David Weinstock, Leo Br er and Martin Levine.

Refuse to Commute Circus Officials' Sentences

The Connecticut State Board of Pardons, i special session at Hartford, Conn., this week, fused to commute the sentences of George Smith, general manager, and Leonard Ayleswo boss canvasman, of the Ringling Brothers, Barn & Bailey Combined Shows, Inc., imposed by Sup ior Court Judge William J. Shea for from year and a day to five years, as a result of fire of July 6, 1944, where 168 persons peris and scores were injured. The accused had plea guilty to charges of involuntary manslaugh Prior to the special session this week, James Haley, president and director of the circus, h withdrawn his application, fearing it might terfere with a later petition for parole for wh he will become eligible on December 23.

Rodgers Theatres Plan New Missouri House

I. W. Rodgers Theatres, operating houses Illinois, Missouri and Arkansas, will build a n theatre in Poplar Bluff, Mo., it was announced t week. The house, to be called the Rodgers, v seat 1,200 and will contain a stage large enough house legitimate shows and civic entertainme The building will include, in addition to the th tre, space for from five to eight shops. The n theatre will make the third Rodgers-operated Poplar Bluff. The circuit owns the 750-seat C terion and operates the Jewel in the same ci Building plans for the new house are complet and work is expected to start as soon as bi can be obtained, possibly within 30 days.

Publish Marx's Paintings

A collection of more than 60 war paintings Captain Milton Marx, former staff artist in t Warner Bros. home office advertising departme has been published in book form in Paris " order of Major General Hoyt S. Vanderverb, co manding officer of the Ninth Air Force." T color paintings trace the European campaign fro Egypt to Germany.

Columbus Admissions Raised

The RKO Palace and Grand and Loew's Oh and Broad, Columbus; Ohio, have increased the evening prices from 55 to 60 cents, with no chang in the Saturday and Sunday rate, which is cents.

Century to Open New House

The Century Circuit, Inc., will open its Ne Bellerose, L. I., Theatre, Thanksgiving evenin The house will be managed by Melvin Aronso formerly at Century's Quentin theatre.

PRODUCT DIGEST

SHOWMEN'S REVIEWS

SERVICE DATA

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.

What Next, Corporal Hargrove?

***MGM*—More and Better Hargrove**

Unless a theatreful of youngsters, oldsters and in-betweeners who witnessed the preview of this picture at the Village theatre in Westwood, Cal., were completely mistaken, MGM's second Hargrove comedy is a better job in all respects than its first, which was good enough by all the important standards of measurement.

One reason might be because the Army had lifted, by the time the studio got around to making this one, a lot of restrictions with which it used to surround the presentation of military men and matters for purposes of comedy. In any case, both Robert Walker's Corporal Hargrove and Keenan Wynn's Private Mulvehill are not only more credible and likable characters in this appearance but also more amusing. The picture is one to make those showmen who hold there's no money to be made with war pictures revise their views to exclude comedies from condemnation. It will be remembered by the trade at large that the war comedies which followed the first war hit like a ton of brick, while the serious war films were fizzling. This is a picture to prove that the same thing is going to happen this time.

The story and screenplay by Harry Kurnitz opens in France after D-Day. Hargrove is in momentary charge of an artillery unit which gets bogged down in the mud. He takes a short cut to the French town which is the unit's destination, gets there before the Army does, and makes such a hit with the local mayor, and his daughter, that the brass hats assign him to special liaison duty. From this start the story rolls on through a number of diverting sequences, with Hargrove blundering into both glory and trouble all over France.

Production by George Haight and direction by Richard Thorpe are of the best in every sense of the term.

The picture's a hit.

Previewed at the Village theatre, Westwood, Calif., to a Friday night audience largely composed of school and college students, who had a wonderful time. Reviewer's Rating: Excellent.—WILLIAM R. WEAVER.

Release, Block 14. Running time, 96 min. PCA No. 11206. General audience classification.

Corporal Hargrove.....Robert Walker
Private Mulvehill.....Keenan Wynn
Jean Porter, Chill Wills, Hugo Haas, William Phillips, Fred Essler, Cameron Mitchell, Ted Lundigan, Dick Hirbe, Arthur Walsh, Maurice Marks, Paul Langton, James Davis, John Carlyle, Walter Sande, Theodore Newton, Robert Kent, Matt Willis, Richard Bailey.

Cornered

***RKO Radio*—Post-War Melodrama**

With a view to cashing in on the spectacular success of "Murder, My Sweet," RKO has cast Dick Powell in a similar role: that of a hard-bitten, disillusioned young flyer bent on tracking down his wife's killer.

The screenplay by John Paxton, based on a story by John Wexley, covers a good deal of territory. It opens in England, shortly after V-J day. Then the scene shifts to France, where Powell learns the name of the man—a collaborationist—who ordered Powell's French wife shot where her anti-Nazi activities came to light.

With only a name to go on, Powell follows a trail which takes him first to Switzerland and then to Buenos Aires. There he makes contact with a ring of Nazis who have taken cover in the Argentine to prepare for the next world war. Plot and counter-plot lead up to a climactic scene in which Powell, having at last identified the murderer, beats the latter to death.

Walter Slezak, cast as a man of many trades, a tourist guide not above larceny and blackmail, has the largest of the featured roles, and makes the most of it. Micheline Cheirel, a newcomer, lends fragile charm to the comparatively minor love interest. Other competent players include Nina Vale, Morris Carnovsky and Jack LaRue.

Edward Dmytryk, a master hand at melodrama, directed with a splendid sense of timing. Adrian Scott was the producer.

Previewed at the Pantages theater, Hollywood, where an audience attracted by "Kiss and Tell" expressed satisfaction. Reviewer's rating: Good.—THALIA BELL.

Release, Block 3. Running time, 102 min. PCA No. 11010. General audience classification.

Gerard.....Dick Powell
Incza.....Walter Slezak
Mme. Jarnac.....Micheline Cheirel
Nina Vale, Morris Carnovsky, Edgar Barrier, Steven Geray, Jack LaRue, Luther Adler, Gregory Gay.

"Johnny in the Clouds", a drama of life on an American Air Force field in England, is currently in release here by United Artists. Originally titled "The Way to the Stars", the British Two Cities production had its premiere in London in June, 1945.

Featured in the film are Michael Redgrave, John Mills, Rosamund John and Douglass Montgomery.

Reviewing the picture from London in the Herald, issue of June 30, 1945, Peter Burnup said it was a picture "so authentic in its manner, so tactful in its unveiling of the private lives of persons concerned in battle or resident in battle's backyard, that it invoked no blush of shame even to the cheeks of the R.A.F. and their American brothers-in-arms who crowded in at the first showing of the picture in London. . . . It's gay, boisterous, magnificent, stirring entertainment of premier choice."

Sing Your Way Home

***RKO Radio*—Comedy with Music**

Never pretending to be anything more than light-spirited entertainment, the proceedings, with likeable Jack Haley at the helm, move through all sorts of slapstick-comedy ways, breaking into musical numbers at the drop of a baton. As to the meandering plot, it will deliver its quota of laughs to those in the mood for frivolous nonsense.

Haley, a swell-headed foreign correspondent with all the born gifts of a poker-faced comedian, finds himself the inheritor of a bundle of troubles, when, upon returning to the United States, he has visited upon himself the guardianship of a group of repatriated hepcats. In attempting to repress the eruptive energies of the teen-agers, who in turn try diverting Haley's attention by involving him romantically with Anne Jeffreys, a returning singer, a number of humorous situations develop. The comic climax is reached when, in misunderstanding the poetic endearments in a coded message Haley sends to his editor, Miss Jeffreys scribbles a jealous phrase of her own. The result is an international complication and jail for Haley and his raging editors.

By Anthony Mann's direction, many casual situations are developed into modest production numbers, with young and pleasant Marcy McGuire featured in most. Among the vocal numbers engagingly presented are "I'll Buy That Dream," "Heaven Is a Place Called Home," and, in more solemn vein, "The Lord's Prayer."

Produced by Bert Granet from William Bowers' screenplay, performances are generally good.

Seen at the home office projection room. Reviewer's Rating: Fair.—MANDEL HERBSTMAN.

Release, Block 3. Running time, 72 min. PCA No. 10628. General audience classification.

Steve.....Jack Haley
Bridget.....Marcy McGuire
Kay.....Anne Jeffreys
Glenn Vernon, Donna Lee, Patti Brill, Nancy Marlow, James Jordan, Jr., Emory Parnell, David Forrest, Ed Gargan.

Girls of the Big House

***Republic*—Prison Drama**

This is a melodramatic story of life in a woman's state prison. The appeal of this type film is limited to audiences who are interested in prison stories. Good performances by the leading players lend reality to the story.

The heroine, a well-bred and cultured girl, played by Lynne Roberts, is accused of picking pockets and is sentenced to one year in prison. She refuses to give the name of any next of kin or family. She escapes from the prison to attend her father's installation as a college president. On her day of stolen freedom, she sees Richard Powers, playing a young lawyer, who wants to marry her. After her voluntary return she becomes involved in a case of a stolen knife and the murder of her roommate, played by Virginia Christine. The young laywer arrives on the scene and proves her innocence.

Two musical numbers are introduced. They are "There's a Man in My Life" and "Alma Mater." Rudolph E. Abel was the associate producer, and George Archainbaud directed. The original screenplay was written by Houston Branch.

Seen at the home office projection room. Reviewer's Rating: Average.—M. R. Y.

Release date, November 2, 1945. Running time, 68 min. PCA No. 10839. General audience classification.

Jeanne Crail.....Lynne Roberts
Bernice.....Virginia Christine
Adele Mara, Richard Powers, Geraldine Wall, Tala Birdell, Norma Varden, Stephen Barclay, Mary Newton, Erskin Sanford, Sarah Edwards, Ida Moore, William Forrest, Verna Felton.

SHOWMEN PERSONALS

In New Posts: Robert E. Workman, Capitol, Salt Lake City, Utah. Robert L. Foss, Centre, Salt Lake City. Joseph Koehler, Roxy, Twin Falls, Idaho. W. H. Byrd, Ritz and Gem, Marianna, Fla. Leo Shapiro Guilford, Guilford, Conn.

Norman Rolfe, district manager Lockwood & Gordon Theatres, headquartering at the Webb Playhouse, Weathersfield, Conn. Robert Wickwire, Plaza theatre, Windsor, Conn. Bob Brannick, Warner's Rialto, Hartford, Conn.

Ben Tauritz, Century's Quentin theatre; Bob Albino, Century's Parkside, both in Brooklyn. Francis Barr, Interstate publicity department, Dallas, Tex. Henry Long, Melba and Tower theatres, Dallas. Bucky Harris, director of promotion for RKO in the Albany territory.

H. Warren Caulfield, Palace, Albany, N. Y. J. H. Sparks, Liberty, Fort Worth, Tex. Norman Meyer, publicity director, Adams and Downtown theatres, Detroit.

Forrest Thompson, Majestic theatre; J. C. Casler, Fair theatre, and James Preddy at the Forest, all in Dallas. Edward E. Blake, State theatre, Glens Falls, N. Y. Frank C. Templin, general manager, W. A. Cassidy theatres, Michigan. Ed Mansfield, city manager, Commonwealth Theatres, Kansas City.

Joe Bergin replaces Walter Leach as manager of the Stanley theatre, Chester, Pa. Leach replaced Edward Bergin as manager of the State, Philadelphia, with the latter replacing Harry Sullivan, who resigned as manager of the Grand, Camden, N. J.

Nick Gentile, assistant at the Strand, York, Pa., replaces Floyd Gibble as manager of the Rialto, York, Pa., the latter having resigned. Alex Barket, former manager of the Capitol, Harrisburg, Pa., has shifted to the Senate theatre there.

Birthday Greetings: Lafayette Moore, John McKay, John P. Joneck, William M. Redmond, Cecil Ward, Thomas Corradine, Donald F. Wilson, Walter Chenoweth, C. V. Bells, Fred Brown, E. T. Sizemore, Dick Offerbacher, Irvin Shulman, Flynn Stubblefield.

Jack Reis, Joseph F. Enos, Charles F. Weisbecker, John J. Tkach, Ed Rosen, George S. Lang, T. C. Carter, Edward J. Mooney, Fred Nelson, Joseph J. Greene, Henry Lowry, Charles A. Boshert, Ken C. Simons, Edward J. Shea, Ralph E. Wallace, Conrad Tapia, Billings Booth.

Maurice M. Corkery, Emma Cox, Leo Kulick, William C. Powelson, Melvin B. Grundy, James W. Bergen, Claire Kromash, Tillie Freedman, Ted Turrell, Forrest F. Shontz, Fred D. Arnn, Joseph Kalusky, Ralph Biamonte, Ronald Sutton, Robert G. Wilson, Harry Schwartz.

Ties Library to "Adano"

Because the local high school is trying to create interest in better book reading among its students, Francis J. Faille at the Paramount in North Adams, Mass., was able to tie up with the public library. A 14 by 22 art card with a still from "Bell for Adano," together with credits on playdates, was used by the library, and bookmarks were given to students.

Invites FBI to "92nd Street"

In connection with her date on "House on 92nd Street" at Loew's Century in Baltimore, Gertrude Bunchez invited the FBI, Army and Navy Intelligence high ranking officers, detective force of the police department and other important people to a special screening. Due to this Gertrude was able to sell the newspaper on running stories on the film.

Never met a fellow who'd admit he'd done a halfway job. But it takes a heap of smart operating to make a showman of an exhibitor. More than grade-A billings and gingerbread fronts.

The showman reckons with the comfort of his patrons. He's as much concerned with the impression they take oway as the admissions they leave at the box-office. Always he insists that listening be pleasurable at his theatre, so his sound equipment gets the same careful attention as his billings.

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THE SERVICE ORGANIZATION OF THE MOTION PICTURE INDUSTRY

Army Cooperatio For "True Glory

Starting with a special preview of "The Glory" on the *USS Augusta,* Fred Schanl er of Keith's, Baltimore, carried through a campaign that covered every medium of licity thoroughly. Newspapers, radio, sl and civic officials all lent their talents.

At a special K-ration luncheon held to the opening, newspaper editors, radio ex tives and civic leaders all promised to every cooperation in the run of the film. results of the campaign proved how well kept their words.

Twenty thousand leaflets, announcing opening of the film were dropped from A planes which circled the city. In addi Army equipment was used in front of the t tre to attract crowds for three days prece opening. There were also several broad with Army personnel both from studios an front of the theatre, and on all programs playdate was given many plugs, with the e Army statement that "General Eisenh wants you to see it." The Army also use caravan to tour the city prior to opening, reaching those who failed to visit the the district.

Mayor Issues Proclamation

The Mayor of Baltimore proclaimed o ing week "True Glory Week," and appoi twenty-five prominent Baltimoreans to se it that the picture received all the advance licity possible. Through this committee m events were arranged by which the picture brought to the attention of those who w be expected to bring customers to the t office. One of the most spectacular was a cial reception and dinner at which the Ma the Governor of Maryland and high rank Army officers were present. As a result this dinner and similar events arranged by committee, many additional plugs for the were obtained. Among these were mention the Baltimore-Montreal baseball playoff, several mentions over the p.a. system at toric Fort McHenry.

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...irty leading showmen have signified their in-...on to be exhibitor chairmen of the Tom Con-... Drive, in 27 key cities in the U. S. and six ...anada, it was announced this week by Twen-... Century-Fox.

...he list of exhibitors follows: Meyer and Louis ...ne, Albany; Martin Mullin and Sam Pinan-Boston; Vincent McFaul, Buffalo; John Bala-... Chicago; Maurice White and Phil Chakeres, ...innati; Meyer Fine and Milt Mooney, Cleve-...; R. J. O'Donnell, Dallas; Frank H. Ricket-... Denver; A. H. Blank, Des Moines and ...aha; James Sharkey, Detroit; Fred Dolle, In-...apolis; Elmer C. Rhoden, Kansas City; George ...ser, Los Angeles; Harold Fitzgerald, Milwau-... John Friedl, Minneapolis; I. J. Hoffman, ... Haven; Sam Rinzler, New York; Horace ...s, Oklahoma City; Ted Schlanger, Philadel-...; Moe Silver, Pittsburgh; Al Finke, Portland; ...ry Arthur, St. Louis; Hal Baetz, Salt Lake ...; Richard Spier, San Francisco; Frank New-..., Sr., Seattle; Morton G. Thalhimer, Wash-...on.

...ohn J. Fitzgibbons, president of Famous Players ...adian, will be exhibitor chairman for Canada, ...uding Calgary, Montreal, St. John, Toronto, ...ncouver, Winnipeg.

...ierson Resignation Is ...fficial as of Oct. 31

...rooke Claxton, chairman of Canada's National ...n Board, announced at Ottawa this week that ... resignation of John Grierson as Government ... commissioner was "officially recognized" as of ...ober 31. This statement was regarded as a ...al of a previous statement from an undisclosed ...rce that Mr. Grierson had gone to England to ... with foreign distribution for the board.

13 Pennsylvania Towns Approve Sunday Films

Pennsylvania communities voting on the question of Sunday motion pictures gave approval in 13 cases and turned Sabbath Day shows down in 11 other towns. The vote won approval in Steelton, a suburb of Harrisburg, the state capital, after church interests won a court fight to keep the issue off the ballot in the capital city. Three other nearby communities, Carlisle, Lemoyne and Middletown, voted against Sunday films.

Voting for the shows were Catasauqua, Emmaus, Brackenridge, Jay Township, Greesboro, East Greenville, Hellertown, Northampton, Topton and Birdsboro.

Against the issue were West Chester, Downingtown, Bloomsburg, Catawissa, Danville, Everett, Slatington, Williamsport, Jersey Shore, and Sellinsgrove.

Charlotte Approves Sunday Shows

The City Council of Charlotte, N. C., November 7 voted their endorsement of Sunday moving pictures. The vote was taken in face of a demand by the Women's Christian Temperance Union that the Sunday film law be repealed.

Arranging Shorts Release

H. A. Spanuth, general manager of the Film Studios of Chicago, came to New York Monday to negotiate for the release of a twice-a-month one-reel product entitled "Woman Speaks." It is the first endeavor of the screen to parallel the attentions of women's magazines. The material is edited for the screen by Allyn Butterfield. Mr. Spanuth is to be remembered among the pioneers as the producer of one of the earliest of American five-reel features, "Oliver Twist," with Nat Goodwin in the role of Fagin.

Taplinger Rejoins Columbia

Robert S. Taplinger, former Columbia executive assistant, has returned from military service and rejoined the studio as a producer, it was announced from Hollywood this week.

Award Prizes in Columbia Drive

More than 125 members of the Columbia sales force, representing 21 of the company's exchanges as well as six division managers, have been cited for awards in the Montague Twentieth Anniversary Campaign sales and billings drive, which ran from March 16 through August 30.

First prize was taken by the branch managers, salesmen and bookers of St. Louis, Omaha, Oklahoma City, San Francisco and New Orleans, which finished in first to fifth place, respectively. Seattle, Atlanta, Los Angeles, Minneapolis and Charlotte were awarded second prize for completing the drive in from sixth to tenth place, respectively. Denver, Indianapolis, Cincinnati and Kansas City ended the drive in eleventh, twelfth, thirteenth and fourteenth place, respectively, with Des Moines and Boston tying for fifteenth place. These branches were given third prize. Fourth prize was taken by Cleveland, Dallas, Memphis, Salt Lake City and New York, with the first three finishing seventeenth, eighteenth and nineteenth and the latter tying for twentieth place.

Special division manager awards went to B. C. Marcus, midwest division, and Jack Underwood, southwestern division, who tied for first place; Robert Ingram, southeastern division, who won third place, and Sam Galanty, mideastern division; Carl Shalit, central division, and Jerome Safron, western division, all tied for fourth place.

B & K Shows UA Product

While United Artists has sold away the first run playdates of its product from Balaban and Katz to the independent Oriental in Chicago, the B&K circuit will continue to play UA pictures in its outlying houses, it was disclosed last weekend. A deal was made for "Guest Wife," which will play the leading B&K neighborhood theatres. Deals for other UA pictures are pending.

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Rodgers Film Chairman of Smith Memorial Drive

William F. Rodgers, vice-president in charg distribution for Metro-Goldwyn-Mayer, has named chairman of the motion picture branc the Al Smith Memorial, a national drive to $3,000,000 to build a wing at St. Vincent's hos in New York. He reported this week that chairmen were accepting their posts rapidly that he had written to all exhibitor associa asking their aid in enlisting full cooperation the nation's theatres. Irving Caesar has comp a special song to be used during the drive. of the song is "The Fame of a Name Never D It will be played in theatres as exit music and the air on national programs.

All motion picture theatres in the Greater York area will permit lobby collections for days commencing November 22 for the Alfre Smith Memorial Fund. During this period a sp trailer will be shown at all performances. Re sentatives of the churches in the zones in which theatres are located will furnish volunteers to r the collections in "Brown Derby" containers. committee in charge of the campaign includes ward N. Rugoff, chairman; David Berns treasurer; Charles C. Moskowitz, Malcolm Ki berg, William S. White, Walter J. F. Higg S. H. Fabian, Max A. Cohen, Samuel Rin Samuel Straussberg, David Weinstock, Leo Br er and Martin Levine.

Refuse to Commute Circus Officials' Sentences

The Connecticut State Board of Pardons, i special session at Hartford, Conn., this week, fused to commute the sentences of George Smith, general manager, and Leonard Ayleswo boss canvasman, of the Ringling Brothers, Barn & Bailey Combined Shows, Inc., imposed by Sup ior Court Judge William J. Shea for from year and a day to five years, as a result of fire of July 6, 1944, where 168 persons perish and scores were injured. The accused had plea guilty to charges of involuntary manslaugh Prior to the special session this week, James Haley, president and director of the circus, withdrawn his application, fearing it might terfere with a later petition for parole for wh he will become eligible on December 23.

Rodgers Theatres Plan New Missouri House

I. W. Rodgers Theatres, operating houses Illinois, Missouri and Arkansas, will build a n theatre in Poplar Bluff, Mo., it was announced t week. The house, to be called the Rodgers, w seat 1,200 and will contain a stage large enough house legitimate shows and civic entertainme The building will include, in addition to the th tre, space for from five to eight shops. The n theatre will make the third Rodgers-operated Poplar Bluff. The circuit owns the 750-seat C terion and operates the Jewel in the same ci Building plans for the new house are comple and work is expected to start as soon as b can be obtained, possibly within 30 days.

Publish Marx's Paintings

A collection of more than 60 war paintings Captain Milton Marx, former staff artist in t Warner Bros. home office advertising departme has been published in book form in Paris " order of Major General Hoyt S. Vanderverb, co manding officer of the Ninth Air Force." T color paintings trace the European campaign fr Egypt to Germany.

Columbus Admissions Raised

The RKO Palace and Grand and Loew's Oh and Broad, Columbus, Ohio, have increased the evening prices from 55 to 60 cents, with no chan in the Saturday and Sunday rate, which is cents.

Century to Open New House

The Century Circuit, Inc., will open its Ne Bellerose, L. I., Theatre, Thanksgiving evenin The house will be managed by Melvin Aronso formerly at Century's Quentin theatre.

PRODUCT DIGEST

SHOWMEN'S REVIEWS

SERVICE DATA

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.

What Next, Corporal Hargrove?

***MGM*—More and Better Hargrove**

Unless a theatreful of youngsters, oldsters and betweeners who witnessed the preview of this cture at the Village theatre in Westwood, Cal., ere completely mistaken, MGM's second Har- ove comedy is a better job in all respects than its st, which was good enough by all the important ndards of measurement.

One reason might be because the Army had lifted, the time the studio got around to making this e, a lot of restrictions with which it used to sur- und the presentation of military men and matters r purposes of comedy. In any case, both Robert alker's Corporal Hargrove and Keenan Wynn's ivate Mulvehill are not only more credible and llible characters in this appearance but also more nusing. The picture is one to make those show- en who hold there's no money to be made with ar pictures revise their views to exclude comedies om condemnation. It will be remembered by the ade at large that the war comedies which followed e first war hit like a ton of brick, while the seri- us war films were fizzling. This is a picture to ove that the same thing is going to happen this me.

The story and screenplay by Harry Kurnitz ens in France after D-Day. Hargrove is in omentary charge of an artillery unit which gets gged down in the mud. He takes a short cut to e French town which is the unit's destination, ets there before the Army does, and makes such hit with the local mayor, and his daughter, that e brass hats assign him to special liaison duty. rom this start the story rolls on through a number f diverting sequences, with Hargrove blundering nto both glory and trouble all over France.

Production by George Haight and direction by ichard Thorpe are of the best in every sense of he term.

The picture's a hit.

Previewed at the Village theatre, Westwood, alif., to a Friday night audience largely composed f school and college students, who had a wonder- l time. Reviewer's Rating: Excellent.—WILLIAM . WEAVER.

Release, Block 14. Running time; 96 min. PCA No. 206. General audience classification.
orporal Hargrove.....Robert Walker
rivate Mulvehill.....Keenan Wynn
ean Porter, Chill Wills, Hugo Haas, William Phillips, red Essler, Cameron Mitchell, Ted Lundigan, Dick Hirbe, rthur Walsh, Maurice Marks, Paul Langton, James avis, John Carlyle, Walter Sande, Theodore Newton, obert Kent, Matt Willis, Richard Bailey.

Cornered

***RKO Radio*—Post-War Melodrama**

With a view to cashing in on the spectacular uccess of "Murder, My Sweet," RKO has cast ick Powell in a similar role: that of a hard- itten, disillusioned young flyer bent on tracking own his wife's killer.

The screenplay by John Paxton, based on a tory by John Wexley, covers a good deal of erritory. It opens in England, shortly after V-J ay. Then the scene shifts to France, where owell learns the name of the man—a collabora- tionist—who ordered Powell's French wife shot where her anti-Nazi activities came to light.

With only a name to go on, Powell follows a trail which takes him first to Switzerland and then to Buenos Aires. There he makes contact with a ring of Nazis who have taken cover in the Argentine to prepare for the next world war. Plot and counter-plot lead up to a climactic scene in which Powell, having at last identified the murderer, beats the latter to death.

Walter Slezak, cast as a man of many trades, a tourist guide not above larceny and blackmail, has the largest of the featured roles, and makes the most of it. Micheline Cheirel, a newcomer, lends fragile charm to the comparatively minor love interest. Other competent players include Nina Vale, Morris Carnovsky and Jack LaRue.

Edward Dmytryk, a master hand at melodrama, directed with a splendid sense of timing. Adrian Scott was the producer.

Previewed at the Pantages theater, Hollywood, where an audience attracted by "Kiss and Tell" expressed satisfaction. Reviewer's rating: Good.—THALIA BELL.

Release, Block 5. Running time, 102 min. PCA No. 11010. General audience classification.
Gerard.....Dick Powell
Incza.....Walter Slezak
Mme. Jarnac.....Micheline Cheirel
Nina Vale, Morris Carnovsky, Edgar Barrier, Steven Geray, Jack LaRue, Luther Adler, Gregory Gay.

"Johnny in the Clouds", a drama of life on an American Air Force field in England, is currently in release here by United Artists. Originally titled "The Way to the Stars", the British Two Cities production had its premiere in London in June, 1945.

Featured in the film are Michael Redgrave, John Mills, Rosamund John and Douglass Montgomery.

Reviewing the picture from London in the Herald, issue of June 30, 1945, Peter Burnup said it was a picture "so authentic in its manner, so tactful in its unveiling of the private lives of persons concerned in battle or resident in battle's backyard, that it invoked no blush of shame even to the cheeks of the R.A.F. and their American brothers-in-arms who crowded in at the first showing of the picture in London. . . . It's gay, boisterous, magnificent, stirring entertainment of premier choice."

Sing Your Way Home

***RKO Radio*—Comedy with Music**

Never pretending to be anything more than light-spirited entertainment, the proceedings, with likeable Jack Haley at the helm, move through all sorts of slapstick-comedy ways, breaking into musical numbers at the drop of a baton. As to the meandering plot, it will deliver its quota of laughs to those in the mood for frivolous nonsense.

Haley, a swell-headed foreign correspondent with all the born gifts of a poker-faced comedian, finds himself the inheritor of a bundle of troubles, when, upon returning to the United States, he has visited upon himself the guardianship of a group of repatriated hepcats. In attempting to repress the eruptive energies of the teen-agers, who in turn try diverting Haley's attention by involving him romantically with Anne Jeffreys, a returning singer, a number of humorous situations develop. The comic climax is reached when, in misunderstanding the poetic endearments in a coded message Haley sends to his editor, Miss Jeffreys scribbles a jealous phrase of her own. The result is an international complication and jail for Haley and his raging editors.

By Anthony Mann's direction, many casual situations are developed into modest production numbers, with young and pleasant Marcy McGuire featured in most. Among the vocal numbers engagingly presented are "I'll Buy That Dream," "Heaven Is a Place Called Home," and, in more solemn vein, "The Lord's Prayer."

Produced by Bert Granet from William Bowers' screenplay, performances are generally good.

Seen at the home office projection room. Reviewer's Rating: Fair.—MANDEL HERBSTMAN.

Release, Block 3. Running time, 72 min. PCA No. 10628. General audience classification.
Steve.....Jack Haley
Bridget.....Marcy McGuire
Kay.....Anne Jeffreys
Glenn Vernon, Donna Lee, Patti Brill, Nancy Marlow, James Jordan, Jr., Emory Parnell, David Forrest, Ed Gargan.

Girls of the Big House

***Republic*—Prison Drama**

This is a melodramatic story of life in a woman's state prison. The appeal of this type film is limited to audiences who are interested in prison stories. Good performances by the leading players lend reality to the story.

The heroine, a well-bred and cultured girl, played by Lynne Roberts, is accused of picking pockets and is sentenced to one year in prison. She refuses to give the name of any next of kin or family. She escapes from the prison to attend her father's installation as a college president. On her day of stolen freedom, she sees Richard Powers, playing a young lawyer, who wants to marry her. After her voluntary return she becomes involved in a case of a stolen knife and the murder of her roommate, played by Virginia Christine. The young laywer arrives on the scene and proves her innocence.

Two musical numbers are introduced. They are "There's a Man in My Life" and "Alma Mater." Rudolph E. Abel was the associate producer, and George Archainbaud directed. The original screenplay was written by Houston Branch.

Seen at the home office projection room. Reviewer's Rating: Average.—M. R. Y.

Release date, November 2, 1945. Running time, 68 min. PCA No. 10839. General audience classification.
Jeanne Crail.....Lynne Roberts
Bernice.....Virginia Christine
Adele Mara, Richard Powers, Geraldine Wall, Tala Birdell, Norma Varden, Stephen Barclay, Mary Newton, Erskin Sanford, Sarah Edwards, Ida Moore, William Forrest, Verna Felton.

Burma Victory

***Army Film Unit: Columbia*—**
Salute to the British

There's no doubt about British box office reaction to this one. It's a natural. Everything in that dire Burma campaign is there; the dreadful loneliness of the jungle's plentiful abundance, nights of hideous cacophony made more frightening by the dissonance of Jap whispers, "Tommy, are you there," mingling with terrifying quirks of sound from unnameable creatures.

David Macdonald and Roy Boulting—in peacetime they both had proud records of production in motion picture fields, but both have been good soldiers since the war's beginning—have made here a film not only objective in its approach to Burma, but one which tingles the heart of every man who ever held a gun and waited tense for his enemy.

It's a man's film in every way, but—for Britain, anyway—it's a woman's film, too. For that Fourteenth Army (never mind Montgomery and his proud catalogue of victories) is Britain's particular pride. At war's most perilous instant these Britons decided to attack.

(Those same Britons, incidentally, were being kicked around at home a little bit with bombs; their Continental army had withdrawn through Dunkirk and other more perilous spots).

These Britons attacked the Japs over bridgeless rivers, through mud in which a mule might be swallowed up entire, through jungles in which a path was unimagineable.

David Macdonald and Roy Boulting have set it all down for the screen and for all time. So cold is the selectiveness of the shots—you *feel* the terrors of that campaign. Every foot of film was taken on the spot by Allied cameramen.

Macdonald and Boulting made "Desert Victory," regarded by connoisseurs on this side as the finest documentary the screen has yet seen. Here they go further. Maybe now they will be in the mood for making peacetime pictures; but they'll never make one more authentic to the human spirit or one which will more thrill the human heart. The picture's stars are the fighting men, British, American, Chinese, Indian, French and Dutch.

"Burma Victory" is to be commended to America's more discriminating showmen.

Seen at the Ministry of Information, London. Reviewer's Rating: Excellent.—PETER BURNUP.

Release date, not set. Running time, 62 min. General audience classification.

Journey Together

***R.A.F. - RKO Radio*—Bombers Away**

Without fuss or flurry, the R.A.F. here presents its own screen account of how it fashioned out of a great crowd of willing, nevertheless ordinary, workaday, chaps its own select chompany of the valiant; making the while not only heroes of them, but men of vast technical accomplishment.

With the exception of a handful of distinguished actors like Edward G. Robinson and Bessie Love, who consented gratuitously to contribute little "bits" to the piece, every person concerned was a serving member of the Force; and that goes not only for the actors (of whom there are hundreds) but for director, author, cameramen, editors, floor-technicians.

The piece sets out to tell the whole story of a couple of boys—one university trained, the other an ordinary cockney lad—from the moment they doffed their civilian kit to the time of their blooding in a block-busting Berlin raid and their subsequent "ditching in the drink" when their aircraft dies on them. Horizons of the piece extend from training field locations in Arizona and Canada to a view of Berlin-by-night illuminated by the Pathfinders.

It all sounds like dead documentary. Inevitably there'll be polite regrets that the R.A.F. didn't put the picture out two years before. Those regrets already have been heard from persons who none the less praise the piece. Which odd phenomenon may well occur whenever it is shown.

Nevertheless, in Britain's cinemas, the picture is assured of success. For "documentary" in form, it emerges as an exquisitely poised, delicately and naturally unfolded, tale of heroic youth; it's also a tale of heroism without embarrassing heroics.

Chief credit therefor must go to director John Boulting, author Terence Rattigan (both of them serving officers), but a youthful actor, Richard Attenborough (he won his wings in several small parts before joining the R.A.F.) deserves a special meed of praise.

Every mother and father whose boy went through the ordeal will want to see the film. But "junior" will get a mighty kick out of it.

For those reasons, American showmen may safely be recommended to take a second look at it.

Seen at the Ministry of Information's private theatre in London. Reviewer's Rating: Good.—theatre in London. Reviewer's Rating: Good.—P. B.

Release date, not set. Running time, 95 min. General audience classification.
Richard Attenborough, Jack Watling (Sergeants, R.A.F.), Hundreds of Serving Members of the R.A.F., the R.A.F. Symphony Orchestra and guest artists, Edward G. Robinson, Bessie Love, Ronald Squire, Reginald Beck.

My Name is Julia Ross

***Columbia*—Melodrama**

This is a weird and strange film which at times seem exaggerated, yet it has fascinating qualities. It should hold the audience interest throughout because it is packed with suspense. Good photography under the direction of Burnett Guffy adds to the unusual atmosphere of the film. The locale is England.

Nina Foch is employed as a secretary to Dame May Whitty. Miss Whitty and her strange son, who loves knives, take Miss Foch to a house on the cliffs of Cornwall. They attempt to make her think she is the son's wife and that she has had a mental collapse. They wish to drive the girl to suicide because the son murdered his wife and wants a body to bury in her place. There are many exciting moments, especially after Miss Foch realizes they want to kill her. She is rescued and the madman and his mother are apprehended.

The screenplay by Muriel Roy Bolton is based on the book, "The Woman in Red," by Anthony Gilbert. Wallace Macdonald produced and Joseph H. Lewis directed.

Seen at the Ambassador theatre, New York, where a matinee audience seemed to enjoy it. Reviewer's Rating: Average.—M. R. Y.

Release date, November 27, 1945. Running time, 65 min. PCA No. 11178. General audience classification.
Julia Ross ..... Nina Foch
Mrs. Williamson Hughes ..... Dame May Whitty
George Macready, Roland Varno, Anita Bolster, Boris Lloyd, Leonard Mudie, Joy Harrington, Queenie Leonard, Harry Hays Morgan, Ottola Nesmith, Olaf Hytten, Evan Thomas.

Danger Signal

***Warner*—Melodrama**

Quite a good deal of able acting takes place in this somewhat unique melodrama concerning chiefly a malevolent male with charming manners, but the screen playwrights settle finally for an accidental death as a means of ending a story which has promised, up to that point, to wind up in some manner as striking as the preparation for it has been. Although this does not entirely cancel out the careful staging, writing, acting and directing which has gone before, it does let the observer down to an extent some may resent.

Zachary Scott portrays with skill and a fine sense of timing the polished man of letters whose special talent is persuading his women to write suicide notes before he arranges their demise, and Faye Emerson is realistic as the one among them who determines to dispatch him before he can execute his designs upon herself and her sister. Rosemary DeCamp provides a striking performance as a psychiatrist who sets out to analyze the killer's metal processes, but the script stops short of letting her get it done.

The time is any time, and the place is Los Angeles, although the picture opens with a tragedy in some other metropolis, from which the culprit flees.

William Jacobs produced and Robert Flory directed from a script by Adele Commandini and Graham Baker based on a novel by Phyllis Bottome which must have ended differently than the picture does.

Previewed at the Warner studio.. Reviewer's Rating: Average.—W. R. W.

Release date, December 15, 1945. Running time, 80 min. PCA No. 10762. General audience classification.
Hilda..... Faye Emerson
Ronnie Marsh..... Zachary Scott
Dick Erdman, Rosemary DeCamp, Bruce Bennett, Mona Freeman, John Ridgely, Mary Servoss, Joyce Compton, Virginia Sale, Addison Richards

Marshal of Laredo

***Republic*—Western**

The "Red Ryder" series of Westerns, con[t]ently high in entertainment content, continue[s] the current offering to furnish the Western [fan] with action, suspense and a close-knit story patt[ern].

Alice Fleming and Bobby Blake have mi[nor] parts in this particular adventure, while Wild[ly] Elliott carries most of the acting load in his u[sual] competent fashion. Robert Grady, as the unst[able] young man torn between love and greed, i[s a] standout among the featured players. Peggy St[one] art, as his sweetheart, is fetching and believabl[e].

Bob Williams' original screenplay deals with [the] efforts of young Grady to extricate himself fr[om] his connection with the local Al Capone, whose [favor] he has become through a misguided ambition [to] get rich quickly. It's Bill Elliott who finally g[ets] him out of his predicament, just as Grady is ab[out] to play the lead role in a lynching. The to[ugh] gangster and his toady, a pyrophobe who scre[am] at the sight of a lighted match, get their j[ust] deserts, and Grady starts up the straight and n[arr]row path, reformed by the love of a good won[an] and "Red Ryder's" able pistol-play.

R. G. Springsteen directed; Sidney Picker [was] associate producer.

Seen at Hollywood's Hitching Post theatre. [Re]viewer's rating: Good.—T. B.

Release date, October 7, 1945. Running time, 56 m[in.]
PCA No. 10814. General audience classification.
Red Ryder..... Wild Bill Ell[iott]
Little Beaver..... Bobby Bl[ake]
The Duchess..... Alice Flem[ing]
Peggy Stewart, Robert Grady, Roy Barcroft, Don Coste[r]
Bud Geary, Sarah Padden, Tom London, Tom Chattert[on]
Wheaton Chambers, George Chesebro, George Carle[y]

Too Young to Know

***Warners*—Romantic Drama**

This story of the fight for happiness of t[wo]
young persons is presented in touching incide[nts]
by a competent cast headed by Joan Leslie a[nd]
Robert Hutton. Miss Leslie gives an excell[ent]
performance with the accent on the dramatic. H[er]
portrayal knits the film together. Hutton, as t[he]
young husband, is very good. Dolores Moran [as]
a singer introduces a few musical numbers. Ro[se]
mary DeCamp and Harry Davenport are n[ot]
capable in their supporting parts.

The film should appeal especially to women [on]
account of its tender and heart-stirring inciden[ts]
but there are entertainment values to interest a[nd]
please audiences generally.

Two young people marry without full reali[za]
tion of the sacrifices necessary to make their ma[r]
riage a success. They are divorced and the you[ng]
husband joins the Air Force and fights in Chi[na].
He receives word that his wife had a baby a[nd]
immediately permitted another couple to adopt t[he]
infant. He obtains a special leave and throu[gh]
the help of a kindly and considerate judge, p[or]
trayed by Harry Davenport, the couple reali[ze]
their mistake, remarry and regain the custody [of]
their child.

Frederick de Cordova's competent direction [is]
responsible for the many tender and moving scen[es].
Jo Pagano's script is carefully contrived and bas[ed]
on a story by Harlan Ware. William Jacobs [is]
the producer.

Seen at the home office projection room. [Re]viewer's Rating: Good.—M. R. Y.

Release date, December 1, 1945. Running time, 86 m[in.]
PCA No. 10765. General audience classification.
Sally Sawyer ..... Joan Les[lie]
Ira Enright ..... Robert Hutt[on]
Patsy Weatherby ..... Dolores Mor[an]
Harry Davenport, Rosemary DeCamp, Barbara Brow[n]
Robert Lowell, Arthur Shields, Craig Stevens, Don M[c]
Guire, Dick Erdman, Robert Arthur, Johnny Miles, Do[r]
thy Malone, Angela Greene, Ramsay Amos, Betty Brod[e]
Pat Clark, John Compton, John Sheridan, Sid Chatt[er]
Larry Rio.

GREAT CIRCLE

British Information Services

How flying has completely altered our pre-w[ar]
ideas of distance, and how little known and fa[r]
away places will shortly become familiar to trave[l]
ers of the post-war world is shown in this inform[a]
tive British Ministry of Information subject. E[x]
cellent photography and interesting narration e[n]
hance the subject.

Release date, not set 13 *minut[es]*

SERVICE DATA
on features

Service Data appearing in this issue of Product Digest include the overall performance percentage figure 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 2720.

ong Came Jones (RKO)
lience Classification—General
ion of Decency Rating—Class A-1
ture Gross, Over-all Performance—114.4%
nd Table Exploitation—Julv 28, '45, p. 50; gust 4, '45, p. 52; August 11, '45, pp. 44, 45, September 1, '45, p. 64; September 15, '45, p. September 22, '45, p. 68; October 27, '45, p.

ichors Aweigh (MGM)
dience Classification—General
gion of Decency Rating—Class A-1
ture Gross, Over-all Performance—123.1%
und Table Exploitation—September 1, '45, p. September 8, '45, p. 54; September 15, '45, p. September 22, '45, p. 60; October 6, '45, p. October 13, '45, p. 45; November 3, '45, pp. 63; November 10, '45, p. 49.

Bell for Adano (20th-Fox)
dience Classification—General
gion of Decency Rating—Class A-2
ture Gross, Over-all Performance—109.0%
und Table Exploitation—July 28, '45, p. 51; gust 4, '45, p. 51; September 15, '45, p. 58; tember 22, '45, p. 63; October 13, '45, p. 44.

aptain Eddie (20th-Fox)
dience Classification—General
gion of Decency Rating—Class A-1
und Table Exploitation—August 11, '45, p. 46; gust 25, '45, p. 50; September 22, '45, p. 60; ptember 29, '45, pp. 54, 55, 59; October 6, pp. 60; October 20, p. 66; November 10, pp. 48, 49.

aptain Kidd (UA)
dience Classification—General
gion of Decency Rating—Class A-1
und Table Exploitation—October 20, '45, p. 68; tober 27, '45, p. 40.

hristmas in Connecticut (WB)
dience Classification—Adult
gion of Decency Rating—Class B
ture Gross, Over-all Performance—115.5%
und Table Exploitation—August 4, '45, p. 49; gust 11, '45, p. 46; August 18, '45, p. 51; Sep- mber 1, '45, p. 64; September 15, '45, p. 64; ptember 22, '45, p. 60; September 29, '45, pp. 55; October 6, '45, p. 59; October 13, '45, p. ; November 3, '45, pp. 62, 66, 68.

angerous Partners (MGM)
udience Classification—General
gion of Decency Rating—Class A-2
und Table Exploitation—October 27, '45, p. 43.

uffy's Tavern (Para.)
udience Classification—General
gion of Decency Rating—Class A-2
und Table Exploitation—September 15, '45, p. ; October 20, '45, p. 66; October 27, '45, p. 40; ovember 3, '45, p. 62; November 10, '45, p. 48.

he Great John L. (UA)
udience Classification—General
gion of Decency Rating—Class A-2
icture Gross, Over-all Performance—107.3%
und Table Exploitation—June 2, '45, p. 52; July 4, '45, p. 44; July 28, '45, pp. 50, 53; August 18, 5, p. 55; September 8, '45, p. 53; September 22, 5, p. 70; October 27, '45, pp. 44, 45; November '45, p. 69; November 10, '45, p. 51.

uest Wife (UA)
udience Classification—General
egion of Decency Rating—Class B
ound Table Exploitation—September 15, '45, p. 2; October 27, '45, p. 43; November 3, '45, p. 70.

Junior Miss (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—September 15, '45, p. 58; September 29, '45, pp. 58, 60; October 27, '45, p. 45; November 3, '45, p. 69.

Lady on a Train (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—107.7%
Round Table Exploitation—September 29, '45, p. 55; October 13, '45, pp. 44, 45.

Mildred Pierce (WB)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—October 6, '45, p. 58; October 20, '45, p. 69; October 27, '45, p. 45; November 10, '45, p. 49.

Nob Hill (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—117.0%
Round Table Exploitation—July 7, '45, p. 71; August 18, '45, p. 50; August 25, '45, p. 55; September 1, '45, p. 56; November 3, '45, p. 70.

Our Vines Have Tender Grapes (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—September 29, '45, p. 58; October 20, '45, p. 66; October 27, '45, p. 43; November 3, '45, pp. 68, 69.

Out of This World (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—104.4%
Round Table Exploitation—August 11, '45, p. 48; August 18, '45, p. 56; October 20, '45, pp. 67, 70; October 27, '45, p. 40.

Over 21 (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—106.7%
Round Table Exploitation—August 4, '45, p. 51; September 1, '45, p. 60; September 29, '45, p. 60; October 6, '45, p. 56; October 27, '45, p. 43.

Rhapsody in Blue (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross—Over-all Performance—115.2%
Round Table Exploitation—June 30, '45, p. 50; August 25, '45, p. 48; September 29, '45, p. 58; October 6, '45, p. 59; October 13, '45, p. 44; October 27, '45, p. 43; November 10, '45, pp. 48, 50, 51, 53.

Son of Lassie (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—95.4%
Round Table Exploitation—June 16, '45, p. 50; July 7, '45, p. 70; July 14, '45, p. 46; July 28, '45, pp. 49, 50; August 4, '45, p. 48; August 25, '45, p. 50; September 29, '45, p. 54, 60; October 6, '45, p. 60; October 13, '45, p. 48; October 20, '45, p. 67; November 3, '45, p. 60.

The Spanish Main (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—October 27, '45, p. 40.

State Fair (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—September 8, '45, pp. 51, 52; October 13, '45, p. 45; October 27, '45, pp. 43, 45; November 3, '45, pp. 62, 63; November 10, '45, pp. 46, 48.

The Story of G.I. Joe (UA)
Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Over-all Performance—111.3%
Round Table Exploitation—July 14, '45, p. 44; September 8, '45, p. 50; September 29, '45, p. 60; October 6, '45, p. 56; October 13, '45, pp. 47, 49; October 20, '45, p. 66; November 3, '45, p. 68.

A Thousand and One Nights (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—114.1%
Round Table Exploitation—August 4, '45, p. 50; August 18, '45, p. 50; August 25, '45, p. 50; September 1, '45, pp. 56, 61, 64; September 8, '45, p. 53; September 15, '45, p. 58; September 22, '45, pp. 66, 72; September 29, '45, p. 55; October 13, '45, p. 45; November 3, '45, p. 71.

Thrill of a Romance (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—120.3%
Round Table Exploitation—June 16, '45, p. 49; July 28, '45, p. 49; August 4, '45, pp. 49, 52; August 18, '45, p. 57; September 1, '45, pp. 56, 58, 61; September 15, '45, p. 62; September 22, '45, pp. 66, 68, 72; September 29, '45, p. 59; October 6, '45, pp. 54, 58; October 13, '45, p. 49; October 20, '45, p. 66; November 3, '45, p. 68.

The True Glory (OWI-WAC-Col.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—September 22, '45, p. 62; October 6, '45, p. 59; October 27, '45, p. 42; November 3, '45, p. 66.

Twice Blessed (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—August 4, '45, p. 48; September 8, '45, p. 51; September 15, '45, p. 58; September 22, '45, p. 72; October 27, '45, p. 40.

Weekend at the Waldorf (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—September 29, '45, pp. 55, 58; October 27, '45, p. 40; November 10, p. 46.

Wonder Man (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—114.6%
Round Table Exploitation—June 23, '45, p. 47; July 28, '45, p. 47; August 4, '45, p. 51; September 15, '45, p. 63; September 22, '45, p. 68; September 29, '45, pp. 54, 59; October 13, '45, pp. 45, 47, 49; October 27, '45, p. 45; November 3, '45, p. 69.

You Came Along (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—100.8%
Round Table Exploitation—October 6, '45, p. 58; October 20, '45, p. 69; October 27, '45, p. 42; November 10, '45, p. 48.

LEGION of DECENCY Ratings

Class A-1	**Unobjectionable**
Class A-2	**Unobjectionable for Adults**
Class B	**Objectionable in Part**
Class C	**Condemned**

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1944-45 product.

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.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data, page 2719, issue of November 17, 1945, for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2702 and 2703, issue of November 3, 1945.

Feature product, including Coming Attractions, listed by Company, in order of release, on page 2711, issue of Nov. 10, 1945.

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
ABBOTT and Costello in Hollywood (Block 13)	MGM	602	Bud Abbott-Lou Costello	Oct.,'45	84m	Aug. 25,'45	2631	....	....
Abilene Town (formerly Abilene)	UA	....	Randolph Scott-Ann Dvorak	Not Set	....	.....	....	2628	....
Adventure (formerly The Big Shore Leave)	MGM	....	Clark Gable-Greer Garson	Not Set	....	.....	....	2628	....
•Adventures of Rusty (formerly Rusty)	Col.	6027	Ted Donaldson-Conred Negel	Sept. 6,'45	66m	Oct. 6,'45	2669	2467	....
•Affairs of Susan, The	Par.	4421	Joan Fonteine-George Brent	May 25,'45	113m	Mar. 31,'45	2381	2242	2523
•Agitator, The (British)	Br. Natl.-Anglo	....	Billy Hartnell-Mary Morris	Not Set	95m	Mar. 17,'45	2361		
Allotment Wives, Inc.	Mono.	....	Kay Francis-Paul Kelly	Dec. 24,'45	80m	Nov. 10,'45	2710	2555	....
Along Came Jones	RKO	681	Gary Cooper-Lorette Young	Speciel	90m	June 23,'45	2627	2278	2663
•Anchors Aweigh (color)	MGM	531	Gene Kelly-Frenk Sinetre	Aug.,'45	140m	July 21,'45	2553	2142	2663
And Then There Were None	20th-Fox	611	Berry Fitzgerald-Welter Huston	Nov.,'45	97m	July 14,'45	2626	....	....
Angel Comes to Brooklyn, An	Rep.	503	Kaye Dowd-Robert Duke	Nov. 27,'45				2384	...
•Apology for Murder	PRC	....	Ann Savege-Hugh Beaumont	Sept. 27,'45	67m	Sept. 8,'45	2637	2418	...
Arrowsmith (Reissue)	Film Classics	....	Helen Heyes-Ronald Colmen	Aug.,'45	94m	Nov. 21,'31	....	....	....
•Arson Squad	PRC	....	Frank Albertson-Robert Armstrong	Sept. 11,'45	66m	July 21,'45	2631	2467	...
•BACK to Bataan	RKO	523	John Weyne-Philip Ahn	Block 5	97m	June 2,'45	2477	2242	2663
Bad Men of the Border	Univ.	1101	Kirby Grent-Armida	Sept. 28,'45	....	.....	....	2655	....
Bandit of Sherwood Forest (color)	Col.	....	Cornel Wilde-Anita Louise	Not Set				2434	
Bandits of the Badlands	Rep.	551	Sunset Cerson-Peggy Stewart	Sept. 14,'45	55m	Oct. 13,'45	2677	2628	....
Berge-Keeper's Daughter, The	Famous Int'l	....	Louis Jouvet-Elvira Popesco	Sept. 4,'45	70m	Sept. 15,'45	2645	....	....
Battle for Music	Four Continents	....	London Philharmonic Orchestra	Oct. 13,'45	74m	Nov. 3,'45	2701	....	....
•Beautiful Cheat, The	Univ.	9044	Noah Beery, Jr.-Bonita Granville	July 20,'45	59m	July 21,'45	2554	2384	...
•Bedside Manner	UA		Ruth Hussey-John Carroll	June 22,'45	79m	June 16,'45	2498	2250	2616
•Behind City Lights	Rep.	429	Lynne Roberts-William Terry	Sept. 10,'45	68m	Sept. 22,'45	2653	2418	
Bell for Adano, A	20th-Fox	601	Gene Tierney-John Hodiek	Aug.,'45	103m	June 23,'45	2627	2242	2663
•Belle of the Yukon (color)	RKO	583	Randolph Scott-Gypsy Rose Lee	Speciel	84m	Dec. 2,'44	2201	1835	2406
•Bells of Rosarita	Rep.	442	Roy Rogers-Gebby Hayes	June 19,'45	68m	May 19,'45	2453	2403	2663
Bells of St. Mary's, The	RKO		Bing Crosby-Ingrid Bergmen	Not Set	....	.....		2434	...
•Bewitched	MGM	530	Phyllis Thaxter-Edmund Gwenn	July,'45	66m	June 23,'45	2510	2310	2663
Big Sleep, The	WB		Humphrey Bogart-Lauren Bacell	Not Set	....	.....	....	2230	
Blazing the Western Trail	Col.	7201	Charles Starrett-Tex Harding	Oct. 18,'45	...	.....	....	2543	....
Blithe Spirit (British) (color)	UA	....	Rex Harrison-Constance Cummings	Dec. 14,'45	94m	Apr. 28,'45	2627	....	....
•Blonde from Brooklyn	Col.	6036	Robert Stanton-Lynn Merrick	June 21,'45	65m	June 30,'45	2521	2403	
•Blood on the Sun	UA		James Cagney-Sylvia Sidney	June 15,'45	94m	May 5,'45	2433	2230	2663
Blue Montana Skies (Reissue)	Rep.	5307	Gene Autry-Smiley Burnette	Dec. 1,'45	....	.....	....	....	....
•Body Snatcher, The	RKO	517	Boris Kerloff-Bele Lugosi	Block 4	77m	Feb. 17,'45	2318	2310	2567
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set		.....	....	2230	....
•Border Badmen	PRC	....	Buster Crebbe-Al St. John	Oct. 10,'45	59m	Sept. 1,'45	2625	2543	....
Born for Trouble (Reissue)	WB	504	Feye Emerson-Ven Johson	Oct. 6,'45	59m	Apr. 11,'42	598	575	....
•Boston Blackie Booked on Suspicion	Col.	6031	Chester Morris-Lynn Merrick	Mey 10,'45	67m	May 12,'45	2445	2368	....
•Boston Blackie's Rendezvous	Col.	6030	Chester Morris-Nina Foch	July 5,'45	....	.....	....	2467	...
•Both Barrels Blazing	Col.	6207	Charles Starrett	Mey 17,'45	58m	May 26,'45	2465	2403	....
Boy, a Girl and a Dog	Frenk	....	Jerry Hunter-Sharyn Moffett	Not Set	..	..	.	2230	.
•Brighton Strengler, The	RKO	522	John Loder-Rose Hobart	Block 5	67m	Mey 5,'45	2433	2142	2663
Burma Victory	Col.	....	Allied Soldiers	Not Set	62m	Nov. 17,'45	2718	....	....
•CALL of the Wild (Reissue)	20th-Fox	523	Clark Gable-Lorette Young	June 15,'45	81m	May 4,'35	2350		
Captain Eddie	20th-Fox	604	Fred MacMurray-Lynn Beri	Sept.,'45	107m	June 23,'45	2626	2259	2616
•Captain Kidd	UA		Charles Laughton-Randolph Scott	Aug. 24,'45	89m	Aug. 4,'45	2577	2353	....
Captain Tugboat Annie	Rep.	504	Jane Darwell-Edgar Kennedy	Nov. 17,'45				2403	
Caribbean Mystery	20th-Fox	605	James Dunn-Sheila Ryan	Sept.,'45	65m	July 21,'45	2626	2366	2663
•Cheaters, The	Rep.	421	Joseph Schildkrauft-Billie Burke	July 15,'45	87m	July 7,'45	2533	2454	2663
•Chicago Kid, The	Rep.	417	Don Barry-Lynne Roberts	June 29,'45	68m	Feb. 17,'45	2319	2279	....
•China Sky	RKO	519	Randolph Scott-Ruth Warrick	Block 4	78m	Apr. 21,'45	2413	2216	2616
•China's Little Devils	Mon.	...	Harry Carey-Paul Kelly	July 21,'45	75m	May 5,'45	2433	1994	...
•Christmas in Connecticut	WB	420	Barbara Stanwyck-Dennis Morgan	Aug. 11,'45	101m	July 21,'45	2553	2142	2663
Cinderella Jones	WB	....	Joan Leslie-Robert Alda	Feb. 23,'46	....	.....	....	1746	
•Cisco Kid in Old New Mexico	Mono.	...	Duncen Reneldo-Martin Gerrelege	May 15,'45	62m	July 14,'45	2542	...	
•Clock, The	MGM	524	Judy Garland-Robert Welker	Mey,'45	90m	Mey 24,'45	2374	2142	2616
Close Call for Boston Blackie, A	Col.	....	Chester Morris-Richard Lane	Jan. 24,'46	....	.....	....	2710	....
Club Havana	PRC	...	Tom Neel-Margeret Lindsey	Nov. 23,'45	62m	Oct. 20,'45	2686	2555	....
Code of the Lawless	Univ.	1102	Kirby Grant-Poni Adems	Oct. 19,'45	....	.....	....	2686	....
•Colonel Blimp (British) (color)	UA	....	Anton Walbrook-Roger Livesey	Mey 4,'45	93m	Mar. 24,'45	2373	....	....
Col. Effingham's Reid	20th-Fox	610	Cherles Coburn-Joan Bennett	Not Set	70m	Sept. 29,'45	2661	2259	...

Title	Company	Prod Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Date Page
Colorado Pioneers	Rep.	563	Bill Elliott-Bobby Blake	Nov. 14,'45				2555	
•Come Out Fighting	Mono		Leo Gorcey-Huntz Hall	Sept. 22,'45	62m	Sept. 8,'45	2637	2366	
Confidential Agent	WB	506	Charles Boyer-Lauren Bacall	Nov. 10,'45	118m	Nov. 3,'45	2701	2655	
•Conflict	WB	418	Humphrey Bogart-Alexis Smith	June 30,'45	86m	June 16,'45	2497	1456	2523
•Corn Is Green, The	WB	419	Bette Davis-John Dall	July 21,'45	114m	Mar. 31,'45	2381	2007	2663
Cornered	RKO		Dick Powell-Micheline Cheirel	Block 3	102m	Nov. 17,'45	2717	2695	
Crime Doctor's Warning, The	Col.	7022	Warner Baxter-Dusty Anderson	Sept. 27,'45				2543	
Crimson Canary, The	Univ.	509	Noah Beery, Jr.-Lois Collier	Nov. 9,'45	64m	Nov. 10,'45	2710	2467	
Cross My Heart	Para.		Betty Hutton-Sonny Tufts	Not Set				2418	
DAKOTA	Rep.		John Wayne-Vera Hruba Ralston	Not Set	82m	Nov. 10,'45	2709		
Daltons Ride Again	Univ.	510	Alan Curtis-Kent Taylor	Nov. 23,'45				2670	
Danger Signal	WB	508	Faye Emerson-Zachary Scott	Dec. 15 '45	80m	Nov. 17,'45	2718	2555	
•Dangerous Intruder	PRC		Charles Arnt-Veda Ann Borg	Sept. 21,'45	65m	Aug. 4,'45	2639	2418	
Dangerous Partners (Block 13)	MGM	604	James Craig-Signe Hasso	Oct.,'45	74m	Aug. 4,'45	2639	2555	
Danny Boy	PRC		Buz Henry-Eva March	Dec. 5.'45	64m	Nov. 3,'45	2701	2662	
Dear Octopus (British) (formerly The Randolph Family)	English		Margaret Lockwood-Michael Wilding	Not Set	80m	Sept. 18,'43	2362		
Detour	PRC		Ann Savage-Tom Neal	Nov. 30,'45	69m	Nov. 10,'45	2709	2543	
Devotion	WB		Olivia de Havilland-Ida Lupino	Nov. 24,'45				2216	
•Diamond Horseshoe (color)	20th-Fox	524	Betty Grable-Dick Haymes	May,'45	104m	Apr. 14,'45	2401	2092	2616
Dick Tracy	RKO		Morgan Conway-Anne Jeffreys	Block 3				2710	
•Dillinger	Mono.		Lawrence Tierney Jr.-Anne Jeffreys	May 12,'45	72m	Mar. 17,'45	2361	2166	2455
Ding Dong Williams	RKO		Glenn Vernon-Marcia Maguire	Not Set				2695	
•Divorce	Mono.		Kay Francis-Bruce Cabot	Aug. 18,'46	71m	May 26,'45	2465	2353	
Doll Face	20th-Fox		Carmen Miranda-Perry Como	Not Set				2628	
Dolly Sisters, The (color)	20th-Fox	609	Betty Grable-John Payne	Nov.,'45	114m	Sept. 29,'45	2661	2384	
•Don Juan Quilligan	20th-Fox	527	William Bendix-Joan Blondell	June,'45	75m	June 9,'45	2486	2354	
•Don't Fence Me In	Rep.	445	Roy Rogers-Dale Evans	Oct. 20,'45	71m	Oct. 27,'45	2693	2686	
Do You Love Me? (color) (formerly Kitten on the Keys)	20th-Fox		Maureen O'Hara-Dick Haymes	Not Set				2499	
Dragonwyck (color)	20th-Fox		Gene Tierney-Vincent Price	Not Set				2403	
Duel in the Sun (color)	UA		Jennifer Jones-Joseph Cotten	Not Set				2366	
Duffy's Tavern (Block 1)	Para.	4501	Ed Gardner-Bing Crosby & Guests	Sept. 28,'45	98m	Aug. 25,'45	2638	2230	2663
EASY to Wed (color)	MGM		Esther Williams-Van Johnson	Not Set				2366	
•East Side of Heaven (Reissue)	Univ.	9097	Bing Crosby-Joan Blondell	June 15,'45	90m	Apr. 8,'39			
•Easy to Look at	Univ.	9045	Gloria Jean-Kirby Grant	Aug. 10,'45	65m	Aug. 11,'45	2589	2418	
Enchanted Forest (color)	PRC		Edmund Lowe-Brenda Joyce	Dec. 8,'45	78m	Sept. 29,'45	2662	2279	
•Escape in the Desert	WB	416	Helmut Dantine-Philip Dorn	May 19,'45	79m	Apr. 28,'45	2425	2092	2523
FALCON in San Francisco	RKO	603	Tom Conway-Rita Corday	Block 1	65m	July 21,'45	2626	2366	
Fallen Angel	20th-Fox	612	Alice Faye-Dana Andrews	Dec.,'45	97m	Oct. 27,'45	2693	2454	
Fall of Berlin, The	Artkino		Documentary	Not Set	70m	Sept. 15,'45	2645		
•Fatal Witness, The	Rep.	427	Evelyn Ankers-Richard Fraser	Sept. 15,'45				2467	
•Fighting Bill Carson	PRC		Buster Crabbe-Al St. John	Oct. 31,'45	51m	Sept. 1,'45	2625	2543	
•Fighting Guardsman, The	Col.	6010	Willard Parker-Anita Louise	May 24,'45	83m	Sept. 1,'45	2625	2278	2523
First Yank Into Tokyo	RKO	607	Tom Neal-Barbara Hale	Block 2	82m	Sept. 8,'45	2638	2366	
•Flame of Barbary Coast	Rep.	415	John Wayne-Ann Dvorak	May 28,'45	91m	Apr. 21,'45	2113	1994	2616
•Flame of the West	Mono.		Johnny Mack Brown-Raymond Hatton	June 9,'45	71m	May 19,'45	2453	2353	
•Flaming Bullets	PRC		Tex Ritter-Dave O'Brien	Oct. 15,'45	59m	Sept. 1,'45	2625	2543	
Flying Serpent	PRC		George Zucco-Hope Kramer	Dec. 26,'45				2670	
Follow That Woman (Block 1)	Para.	4504	William Gargan-Nancy Kelly	Dec. 14,'45	70m	Aug. 25,'45	2639	2543	
•Frontier Feud	Mono.		Johnny Mack Brown-Raymond Hatton	Nov. 24,'45				2628	
•Frontier Fugitives	PRC.		Tex Ritter-Dave O'Brien	Sept. 1,'45	58m	July 21,'45	2627	2543	
Frontier Gal (color)	Univ.	513	Rod Cameron-Yvonne De Carlo	Dec. 21,'46				2555	
Frontier Gunlaw (formerly Prairie Raiders)	Col.		Charles Starrett-Jean Stevens	Jan. 31,'46				2686	
•Frozen Ghost, The	Univ.	9032	Lon Chaney-Evelyn Ankers	June 29,'45	61m	June 16,'45	2498	2259	
GAME of Death, A (formerly Most Dangerous Game)	RKO		John Loder-Audrey Long	Not Set				2384	
•Gangs of the Waterfront	Rep.	422	Robert Armstrong-Stephanie Bachelor	July 3,'45	56m	Sept. 8,'45	2637	2403	
•Gangsters' Den	PRC		Buster Crabbe-Al St. John	June 14,'45	60m	July 21,'45	2554	2543	
•Gay Senorita, The	Col.	6020	Jinx Falkenburg-Jim Bannon	Aug. 9,'45	69m	Aug. 25,'45	2610	2543	2663
•Gentle Annie	MGM	523	James Craig-Donna Reed	May,'45	80m	Dec. 23,'44	2238	2186	2523
George White's Scandals	RKO	602	Joan Davis-Jack Haley	Block 1	95m	Aug. 4,'45	2627	2366	2663
Girl No. 217	Artkino		Elena Kuzmina-Vladimir Vladislavsky	Sept. 1,'45	94m	Sept. 15,'45	2646		
Girl of the Limberlost	Col.	7029	Ruth Nelson-Loren Tindall	Oct. 11,'45	60m	Oct. 20,'45	2686	2670	
Girl on the Spot	Univ.		Lois Collier-Jess Barker	Not Set				2467	
Girls of Big House	Rep.	502	Lynne Roberts-Richard Powers	Nov. 2,'45	68m	Nov. 17,'45	2717	2467	
Give Me the Simple Life (color) (formerly The Enchanted Voyage)	20th-Fox		John Payne-June Haver	Not Set				2499	
•God Is My Co-Pilot	WB	414	Dennis Morgan-Raymond Massey	Apr 7,'45	88m	Mar. 3,'45	2338	2203	2523
Great Day (British)	RKO		Eric Portman-Flora Robson	Not Set	80m	May 12,'45	2445		
•Great John L., The	UA		Linda Darnell-Greg. McClure	June 29,'45	96m	June 9,'45	2485	2093	2616
•Guest Wife	UA		Claudette Colbert-Don Ameche	July 27,'45	90m	July 28,'45	2565	2259	2663
Gun Town	Univ.	1104	Kirby Grant-Fuzzy Knight	Jan. 18,'46					
Guy Could Change, A	Rep.		Allan Lane-Jane Frazee	Not Set				2543	
HALF-WAY House (Br.)	AFE		Francoise Rosay-Tom Walls	Aug. 11,'45	88m	Aug. 11,'45	2589		
Harvey Girls (color)	MGM		Judy Garland-John Hodiak	Not Set				2354	
Henry the Fifth (British) (color)	UA		Laurence Olivier-Robert Newton	Not Set	67m	Dec. 2,'44	2626		
Her Highness and the Bellboy (Block 13)	MGM	603	Hedy Lamarr-Robert Walker	Oct.,'45	111m	July 14,'45	2631	2259	
Hidden Eye, The (Block 13)	MGM	601	Edward Arnold-Frances Rafferty	Sept.,'45	70m	July 28,'45	2639	2353	2663
•Hitchhike to Happiness	Rep.	419	Al Pearce-Dale Evans	July 16,'45	72m	Apr. 21,'45	2414	2250	
Hit the Hay	Col.		Judy Canova-Ross Hunter	Nov. 29,'45				2662	
Hold High the Torch (color)	MGM		Elizabeth Taylor-Lassie-Edmund Gwenn	Not Set				2216	
Hold That Blonde (Block 2) (formerly Good Intentions)	Para.	4506	Eddie Bracken-Veronica Lake	Nov. 23,'45	76m	Oct. 13,'45	2679	2259	
Hotel Reserve (British)	RKO		James Mason-Lucie Mannheim	Block 3	89m	June 17,'44	2626		
House of Dracula	Univ.	511	Lon Chaney-Lionel Atwill	Dec. 7,'45				2670	
House on 92nd St. (formerly Now It Can Be Told)	20th-Fox	608	William Eythe-Lloyd Nolan	Oct.,'45	88m	Sept. 15,'45	2645	2499	2663

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How Do You Do?	PRC	....	Bert Gordon-Harry Von Zell	Dec. 17,'45	80m	Nov. 10,'45	2709	2655	....
•I DIDN'T Do It (British)	Col.		George Formby-Billy Caryl	July 23,'45	97m	July 14,'45	2542	...	...
•I Love a Bandleader	Col.	6015	Phil Harris-Leslie Brooks	Sept. 13,'45	70m	Aug. 18,'45	2597	....	....
I'll Be Your Sweetheart (Br.)	GFD	....	Margaret Lockwood-Vic Oliver	Not Set	104m	July 21,'45	2554	....	....
•I'll Tell the World	Univ.	9041	Lee Tracy-Brenda Joyce	June 8,'45	61m	May 26,'45	2466	2310	....
•Imitation of Life (Reissue)	Univ.	9096	Claudette Colbert-Warren William	June 15,'45	109m	Dec. 1,'34			
•Incendiary Blonde (color)	Para.	4431	Betty Hutton-Arturo de Cordova	Aug. 31,'45	113m	June 16,'45	2497	1675	2663
•In Old New Mexico	Mono.		Duncan Renaldo-Martin Garralaga	May 26,'45	62m	July 14,'45	2542	2354	
Isle of the Dead	RKO	608	Boris Karloff-Ellen Drew	Block 2	72m	Sept. 8,'45	2638	2216	...
It All Came True (Reissue)	WB	503	Ann Sheridan-Jeffrey Lynn-H. Bogart	Oct. 6,'45	97m	Apr. 6,'40		....	
•It's a Pleasure (color)	RKO	584	Sonja Henie-Michael O'Shea	Special	90m	Mar. 3,'45	2337	2202	2523
I've Always Loved You (color) (formerly Concerto)	Rep.	....	Maria Ouspenskaya-Philip Dorn	Not Set	....	.....	....	2628	....
JANIE Gets Married	WB	....	Joan Leslie-Robt. Hutton	Not Set	....	.....	....	2655	...
•Jealousy	Rep.	424	John Loder-Jane Randolph	July 23,'45	71m	July 28,'45	2565	2279	...
Johnny Angel	RKO	604	George Raft-Signe Hasso	Block 1	79m	Aug. 4,'45	2639	2259	...
Johnny Frenchman (British)	Ealing-Eagle-Lion	....	Francoise Rosay-Tom Wall	Not Set	112m	Aug. 4,'45	2577	....	....
Johnny in the Clouds (Brit.) (formerly The Way to the Stars)	Two Cities-UA	....	Michael Redgrave-John Mills	Not Set	109m	June 30,'45	2521	....	....
Journey Together	RAF-RKO	....	Edward G. Robinson-Bessie Love	Not Set	95m	Nov. 17,'45	2718	....	....
•Jungle Captive	Univ.	9038	Otto Kruger-Amelita Ward	June 29,'45	63m	June 16,'45	2498	2259	.
Junior Miss	20th-Fox	603	Peggy Ann Garner-Allyn Joslyn	Aug.,'45	94m	June 16,'45	2631	2403	2663
KID from Brooklyn, The (color)	RKO	...	Danny Kaye-Virginia Mayo	Not Set	...	.....	....	2628	...
Kiss and Tell	Col.	.	Shirley Temple-Jerome Courtland	Oct. 18,'45	90m	Sept. 8,'45	2637	2353	....
Kitty (Block 2)	Para.	4509	Paulette Goddard-Ray Milland	Jan. 25,'46	103m	Oct. 6,'45	2669	2093	....
•Lady on a Train	Univ.	....	Deanna Durbin-Ralph Bellamy	Aug. 17,'45	94m	Aug. 11,'45	2589	2403	....
•Last Hill, The (Russian)	Artkino	....	War feature	June 23,'45	84m	July 14,'45	2542	...	...
Lawless Empire	Col.	....	Charles Starrett-Vernon Keays	Nov. 15,'45	..	.....	....	2543	....
Leave Her to Heaven (color)	20th-Fox		Gene Tierney-Cornel Wilde	Not Set	....	.....	...	2499	...
Letter for Evie, A	MGM	609	Marsha Hunt-John Carroll	Block 14	....	.....	....	2655	...
Life with Blondie	Col.	....	Penny Singleton-Arthur Lake	Dec. 13,'45	....	.....	....	2686	....
Lightning Raiders	PRC	....	Buster Crabbe-Al St. John	Dec. 17,'45	....	.....	....	2686	....
•Lone Texas Ranger	Rep.	3318	Bill Elliott-Alice Fleming	Nov. 20,'45	56m	June 9,'45	2485	2403	..
Lonesome Trail	Mono.	....	James Wakely-Lee "Lasses" White	Dec. 8,'45	....	.....	....	2695	....
•Lost Trail, The	Mono.	....	Johnny Mack Brown-Raymond Hatton	Oct. 20,'45	53m	Sept. 29,'45	2662	2555	....
Lost Weekend, The (Block 1)	Para.	4503	Ray Milland-Jane Wyman	Nov. 16,'45	101m	Aug. 18,'45	2639	2242	..
•Love, Honor and Goodbye	Rep.	428	Virginia Bruce-Victor McLaglen	Sept. 15,'45	87m	Sept. 15,'45	2645	2454	....
Love Letters (Block 1)	Para.	4502	Jennifer Jones-Joseph Cotten	Oct. 26,'45	101m	Aug. 25,'45	2646	2230	...
Love on the Dole	Four Continents	....	Deborah Kerr-Clifford Evans	Oct. 12,'45	89m	Oct. 20,'45	2685	....	....
MAMA Loves Papa	RKO	601	Leon Errol-Elisabeth Risdon	Block 1	60m	Aug. 4,'45	2639	2403	....
Man Alive (formerly The Amorous Ghost)	RKO	606	Pat O'Brien-Ellen Drew	Block 2	70m	Sept. 29,'45	2661	2366	....
•Man from Music Mountain (R.)	Rep.	5303	Gene Autry	Aug. 5,'45	58m	Aug. 13,'38	....	....	....
•Man from Oklahoma	Rep.	443	Roy Rogers-Dale Evans	Aug. 1,'45	69m	Aug. 4,'45	2577	2418	...
Marshal of Laredo	Rep.	562	Wild Bill Elliott-Bobby Blake	Oct. 7,'45	56m	Nov. 17,'45	2718	2467	....
Masquerade in Mexico	Para.	Bl. 3	Dorothy Lamour-Arturo de Cordova	Feb. 22,'46	....	.....	....	2686	....
•Medal for Benny, A	Para.	4424	Dorothy Lamour-Arturo de Cordova	June 29,'45	80m	Nov. 18,'44	2181	....	256
Meet Me on Broadway	Col.	....	Marjorie Reynolds-Fred Brady	Jan. 3,'46	....	.....	....	....	....
Men in Her Diary	Univ.	502	Jon Hall-Louise Allbritton	Sept. 14,'45	73m	Sept. 22,'45	2653	2467	....
•Mexicana	Rep.	....	Constance Moore-Tito Guizar	Not Set	....	.....	....	2499	....
•Midnight Manhunt (reviewed as One Exciting Night)	Para.	4427	William Gargan-Ann Savage	July 27,'45	64m	June 9,'45	2486	2354	...
Mildred Pierce	WB	505	Joan Crawford-Jack Carson	Oct. 20,'45	111m	Oct. 6,'45	2670	2259	....
•Military Secret (Russian)	Artkino		War Feature	Aug. 1,'45	73m	Aug. 18,'45	2598	....	...
•Missing Corpse, The	PRC	524	J. Edward Bromberg-Frank Jenks	June 1,'45	63m	Apr. 28,'45	2426	2354	....
Miss Susie Slagle's	Para.	Bl. 3	Sonny Tufts-Veronica Lake	Feb. 8,'46		.....	...	2216	...
•Muggs Rides Again	Mono.		Leo Gorcey-Huntz Hall	June 16,'45	63m	June 9,'45	2487	2366	...
•Murder, He Says	Para.	4422	Fred MacMurray-Marjorie Main	June 8,'45	95m	Apr. 14,'45	2041	1983	261
My Name Is Julia Ross (formerly Woman in Red)	Col.	7023	Nina Foch-George Macready	Nov. 27,'45	65m	Nov. 17,'45	2718	2655	....
My Reputation	WB	....	Barbara Stanwyck-George Brent	Not Set	....	.....	....	1695	....
•NAUGHTY Nineties, The	Univ.	9003	Abbott and Costello	July 6,'45	76m	June 23,'45	2510	2310	....
Navajo Kid	PRC	....	Bob Steele-Caren March	Nov. 21,'45	....	.....	....	2695	....
Night in Paradise, A (color)	Univ.	....	Merle Oberon-Turban Bey	Not Set	..	.....	....	2279	....
•Nob Hill (color)	20th-Fox	529	Joan Bennett-George Raft	July,'45	95m	June 2,'45	2477	2131	2663
Nobody Lives Forever	WB	..	John Garfield-Geraldine Fitzgerald	Not Set	...	.....	....	2278	...
•Northwest Mounted Police (Reissue) (color)	Para.	4433	Gary Cooper-Madeleine Carroll	Aug. 26,'45	126m	Oct. 26,'40	2486	....	....
OF Human Bondage	WB	...	Paul Henreid-Eleanor Parker	Not Set		.....	....	2093	....
On Approval (British)	English	...	Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910	....	...
One More Tomorrow (formerly Animal Kingdom)	WB	....	Ann Sheridan-Alexis Smith	Not Set	....	.....	....	1431	....
One Way to Love	Col.	....	Janis Carter-Chester Morris	Dec. 20,'45	....	.....	....	2686	....
•On Stage, Everybody	Univ.	9015	Jack Oakie-Peggy Ryan	July 13,'45	75m	July 14,'45	2541	2499	..
•Oregon Trail	Rep.	456	Sunset Carson-Peggy Stewart	July 14,'45	55m	July 21,'45	2554	2543	...
Our Hearts Were Growing Up	Para.	.. .	Gail Russell-Diana Lynn	Not Set	....	.....	....	2555	....
Our Vines Have Tender Grapes (Block 13)	MGM	600	Margaret O'Brien-Edw. G. Robinson	Sept.,'45	103m	July 21,'45	2627	2230	....
Outlaws of the Rockies	Col.	6209	Charles Starrett-Tex Harding	Sept. 18,'45	55m	Sept. 29,'45	2662	....	...
•Out of This World	Para.	4426	Eddie Bracken-Diana Lynn	July 13,'45	96m	June 9,'45	2485	2093	261
•Over 21	Col.	6001	Irene Dunne-Alexander Knox	Aug. 23,'45	103m	July 28,'45	2565	2279	2663
PARDON My Past	Col.	....	Fred MacMurray-Marguerite Chapman	Dec.,'45	87m	Sept. 8,'45	2637	2543	...
Paris—Underground	UA	...	Constance Bennett-Gracie Fields	Oct. 19,'45	97m	Aug. 25,'45	2646	2454	...

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•Penthouse Rhythm	Univ.	9043	Kirby Grant-Lois Collier	June 22,'45	60m	June 9,'45	2486	2279	....
People Are Funny (Block 2)	Para.	4508	Jack Haley-Helen Walker	Jan. 11,'46	93m	Oct. 13,'45	2677	....	....
•Phantom of 42nd Street, The	PRC	521	Dave O'Brien-Kay Aldridge	May 2,'45	60m	Apr. 7,'45	2394	2279	....
Phantom of the Plains (formerly Texas Manhunt)	Rep.	561	Wild Bill Elliott-Bobby Blake	Sept. 7,'45	56m	Oct. 13,'45	2677	2467	....
•Phantom Speaks, The	Rep.	433	Richard Arlen-Lynn Roberts	May 10,'45	68m	Apr. 21,'45	2414	2354	....
•Picture of Dorian Gray, The	MGM	525	George Sanders-Hurd Hatfield	June,'45	111m	Mar. 3,'45	2337	1899	2567
Pillow of Death	Univ.	512	Lon Chaney-Brenda Joyce	Dec. 14,'45	....	.....	....	2454	....
•Pillow to Post	WB	417	Ida Lupino-Sydney Greenstreet	June 9,'45	92m	May 19,'45	2453	2216	2616
Pinocchio (color)	RKO	691	Disney Feature Cartoon	Special	....	.....	....	....	....
Prairie Rustlers	PRC	....	Buster Crabbe	Nov. 7,'45	56m	Nov. 3,'45	2703	2670	....
Pride of the Marines (formerly This Love of Ours)	WB	501	John Garfield-Eleanor Parker	Sept. 1,'45	120m	Aug. 11,'45	2639	2250	2663
Prison Ship	Col.	..	Jim Bannon	Nov. 15,'45	....	.....	....	2670	....
Pursuit to Algiers (formerly The Fugitive)	Univ.	507	Basil Rathbone-Nigel Bruce	Oct. 26,'45	65m	Oct. 27,'45	2693	2628	....
RADIO Stars on Parade	RKO	605	Wally Brown-Alan Carney	Block 1	69m	Aug. 4,'45	2631	....	....
Raffles (Reissue)	Film Classics	....	David Nivens-Olivia de Havilland	Dec. 29,'39	73m	Dec. 23,39	....	....	....
•Rancho Grande (Re-release)	Rep.	5304	Gene Autry	Aug. 15,'45	68m	Mar. 30,'40	....		....
•Renegades of the Rio Grande	Univ.	90B4	Rod Cameron-Fuzzy Knight	June 1,'45	56m	.....	....	2454	
Rhapsody in Blue	WB	502	Joan Leslie-Robert Alda	Sept. 22,'45	139m	June 30,'45	2626	1530	2616
•Rhythm Roundup	Col.	6223	Ken Curtis-Cheryl Walker	June 7,'45	....	.....	....	2434	....
•Riders of the Dawn	Mono.	....	Jimmy Wakeley-Lee White	Nov. 3,'45	58m	Oct. 20,'45	2685	2655	....
River Gang (formerly Fairy Tale Murder)	Univ.	503	Gloria Jean-John Qualen	Sept. 21,'45	64m	Sept. 15,'45	2645	2279	....
•Road to Alcatraz	Rep.	423	Robert Lowery-June Storey	July 10,'45	60m	July 14,'45	2542	2418	....
Road to Utopia	Para.	Bl. 3	Bing Crosby-Bob Hope-D. Lamour	Mar. 22,'46		.....		1715	....
Roaring Rangers	Col.	...	Charles Starrett-Smiley Burnette	Not Set		....		2543	....
Rough Riders of Cheyenne	Rep.	552	Sunset Carson-Peggy Stewart	Nov. 1,'45	56m	Nov. 10,'45	2709	2686	....
•Royal Scandal, A	20th-Fox	521	Tallulah Bankhead-Anne Baxter	Apr.,'45	94m	Mar. 24,'45	2373	2131	2455
•Rustlers of the Badlands	Col.	620B	Charles Starrett-Sally Bliss	Aug. 16,'45	58m	Aug. 25,'45	2610	2418	....
•SADDLE Serenade	Mono.	....	Jimmy Wakely-Lee White	Aug. 11,'45	55m	Aug. 18,'45	2597	2434	....
Sailor Takes a Wife	MGM	..	Robert Walker-June Allyson	Not Set	....	.....	....	2555	....
•Salome, Where She Danced (col.)	Univ.	9073	Yvonne De Carlo-David Bruce	Apr. 27,'45	90m	Apr. 14,'45	2402	2230	....
•Salty O'Rourke	Para.	4418	Alan Ladd-Gail Russell	Block 4	100m	Feb. 24,'45	2329	2216	2523
San Antonio (color)	WB	....	Errol Flynn-Alexis Smith	Dec. 29,'45	...	.....	....	2216	....
•Santa Fe Saddlemates	Rep.	455	Sunset Carson-Linda Stirling	June 2,'45	56m	June 16,'45	249B	2467	....
Saratoga Trunk	WB	...	Gary Cooper-Ingrid Bergman	Jan. 26,'46	....	.....	....	1431	....
•Scared Stiff	Para.	4423	Jack Haley-Ann Savage	June 22,'45	65m	Apr. 7,'45	2393	2354	....
•Scarlet Clue, The	Mono.	...	Sidney Toler-Benson Fong	June 12,'45	65m	Apr. 28,'45	2425	2354	....
Scarlet Street	Univ.	514	Edw. G. Robinson-Joan Bennett	Dec. 28,'45	..	.....	....	2662	....
Scotland Yard Investigator	Rep.	501	Sir Aubrey Smith-Erich von Stroheim	Sept. 30,'45	68m	Oct. 13,'45	2677	2467	....
Secret Mission (British)	English		Hugh Williams-Carla Lehmann	Not Set	75m	Sept. 26,'42	20B2	....	....
•See My Lawyer	Univ.	9016	Olsen and Johnson-Grace McDonald	May 25,'45	67m	Feb. 10,'45	2309	1899	....
Senorita from the West, The	Univ.	506	Allan Jones-Bonita Granville	Oct. 12,'45	....	Oct. 20,'45	2685	241B	....
•Sensation Hunters (formerly Party Girl)	Mono.	....	Doris Merrick-Eddie Quillan	Dec. 1,'45	....	.....	....	2418	....
Seventh Veil, The (Brit.) Sydney Box-Ortus-G.F.D.		....	James Mason-Ann Todd	Not Set	94m	Nov. 10,'45	2709	....	....
Shadow of a Woman	WB	....	Andrea King-Helmut-Dantine	Jan. 12,'46	....	.....	..	2543	....
•Shadow of Terror (formerly Checkmate)	PRC	....	Dick Fraser-Cy Kendall	Nov. 5,'45	64m	Oct. 13,'45	2677	2467	....
Shady Lady	Univ.	501	Charles Coburn-Ginny Simms	Sept. 7,'45	93m	Sept. 15,'45	2646	2543	....
•Shanghai Cobra, The	Mono.		Sidney Toler-Joan Barclay	Sept. 29,'45	64m	Aug. 18,'45	259B	....	....
She Went to the Races	MGM	607	James Craig-Frances Gifford	Block 14	87m	Oct. 20,'45	2685	....	....
•She Wouldn't Say Yes	Col.	....	Rosalind Russell-Lee Bowman	Nov.,45		.....	...	2628	....
•Silver Fleet, The	PRC	....	Ralph Richardson	July 1,'45	81m	Mar. 20,'43	2401	....	....
Sing Your Way Home	RKO	....	Jack Haley-Anne Jeffreys	Block 3	72m	Nov. 17,'45	2717	2354	....
Six Gun for Hire	PRC	....	Bob Steele	Jan. 1,'46	....	.....	....	....	....
Smoky (color)	20th-Fox	....	Fred MacMurray-Anne Baxter	Not Set	....	.....	....	2628	....
Snafu	Col.	....	Nanette Parks-Robt. Benchley	Nov. 22,'45	....	.....	....	2655	....
•Son of Lassie (color)	MGM	526	Peter Lawford-Donald Crisp	June,'45	100m	Apr. 21,'45	2413	2093	2616
Song of Mexico	Rep.	....	Adele Mara-Edgar Barrier	Not Set	....	.....	....	262B	....
Song of Old Wyoming (color) (formerly In Old Wyoming)	PRC	....	Eddie Dean-Jennifer Holt	Nov. 12,'45	65m	Aug. 18,'45	2639	2454	....
•Song of the Prairie	Col.	6224	Ken Curtis-Jeff Donnell	Sept. 27,'45	....	.....	....	2628	....
•Southerner, The	UA	....	Zachary Scott-Betty Field	Aug. 10,'45	91m	May 5,'45	2433	2216	2663
•South of Rio Grande	Mono.	....	Duncan Renaldo-Armida	Sept. 15,'45		.....	...	259B	....
Spanish Main, The (color)	RKO	610	Paul Henreid-Maureen O'Hara	Block 2	101m	Oct. 6,'45	2669	2259	....
Spellbound (formerly House of Dr. Edwardes)	UA	....	Ingrid Bergman-Gregory Peck	Not Set	111m	Nov. 3,'45	2701	2093	....
Spider, The	20th-Fox	613	Richard Conte-Faye Marlowe	Dec.,'45	62m	Oct. 13,'45	2677	2499	....
The Spiral Staircase (formerly Silence of Helen McCord)	RKO	....	George Brent-Dorothy Maguire	Block 3	....	.....	....	2695	....
•Sporting Chance, A	Rep.	420	Jane Randolph-John O'Malley	June 4,'45	....	.....	....	2403	....
•Springtime in Texas	Mono.	....	Jimmy Wakely-Lee White-Dennis Moore	June 2,'45	55m	May 19,'45	2453	2418	....
•Springtime in the Rockies (R.)	Rep.	5302	Gene Autry	June 10,'45	60m	Nov. 27,'37	....	....	....
•Stagecoach Outlaws	PRC	....	Buster Crabbe-Al St. John	Aug. 17,'45	59m	July 14,'45	2542	....	....
State Fair (color)	20th-Fox	607	Dana Andrews-Jeanne Crain-Dick Haymes	Oct.,'45	100m	Aug. 25,'45	2638	2434	2663
•Steppin' in Society	Rep.	....	Edward Everett Horton-Gladys George	July 29,'45	72m	June 9,'45	2487	2278	....
Stork Club, The (Block 2)	Para.	4507	Betty Hutton-Barry Fitzgerald	Dec. 28,'45	98m	Oct. 13,'45	2679	2555	....
•Story of G.I. Joe	UA	....	Burgess Meredith-Robert Mitchum	July 13,'45	108m	June 23,'45	2509	2250	2663
•Strange Affair of Uncle Harry (formerly Uncle Harry)	Univ.	...	Geo. Sanders-Ella Raines	Aug. 17,'45	80m	Aug. 18,'45	2598	....	....
Strange Confession	Univ.	505	Lon Chaney-Brenda Joyce	Oct. 5,'45	62m	Oct. 6,'45	2669	2454	....
Strange Holiday	Elite	....	Claude Rains-Barbara Bate	Not Set	61m	Oct. 27,'45	2693	....	....
Strange Mr. Gregory	Mono.	....	Edmund Lowe-Jean Rogers	Not Set		.....	....	2598	....
•Stranger from Santa Fe	Mono.	....	Johnny Mack Brown	July 21,'45	56m	Apr. 21,'45	2414	....	....
Strangler of the Swamp	PRC	....	Rosemary La Planche-Robt. Barrett	Jan. 1,'46	....	.....	....	2686	....
Strange Voyage (formerly Submarine Below)	Col.	....	Jim Bannon-Ross Hunter	Dec. 27,'45	89m	Sept. 29,'45	2661	2454	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Sunbonnet Sue (formerly Belle of the Bowery)	Mono.	....	Gale Storm-Phil Regan	Not Set	....	.....	....	2695	....
•Sunset in El Dorado	Rep.	....	Roy Rogers-Dale Evans	Not Set	66m	Oct. 6,'45	2670	2555	....
Suspense	Mono.	....	Warren William-Lee White	Nov. 10,'45	....	.....	....	2598	...
•Swingin' on a Rainbow	Rep.	426	Brad Taylor-Jane Frazee	Sept. 1,'45	72m	Sept. 1,'45	2625	2403	....
Swing Parade of 1946	Mono.	....	Gale Storm-Phil Regan	Not Set	....	.....	....	2628	...
TARS and Spars	Col.	....	Alfred Drake-Janet Blair-Marc Platt	Jan. 10,'46	....	.....	....	2710	....
•Tarzan and the Amazons	RKO	518	Johnny Weissmuller-J. Sheffield-B. Joyce	Block 4	76m	Mar. 24,'45	2374	2250	2523
Tarzan and the Leopard Woman	RKO	....	Johnny Weismuller-J. Sheffield-B. Joyce	Not Set	....	.....	....	2655	....
•Tell It to a Star	Rep.	425	Robert Livingston-Ruth Terry	Aug. 16,'45	67m	Aug. 18,'45	2597	2403	....
•Ten Cents a Dance	Col.	6029	Jane Frazee-Jimmy Lloyd	June 7,'45	60m	June 16,'45	2498	2366	....
Texas Panhandle	Col.	....	Charles Starrett-Tex Harding	Dec. 20,'45	....	.....	....	....	....
That Night With You (formerly Once Upon a Dream)	Univ.	504	Franchot Tone-Susanna Foster	Sept. 28,'45	84m	Sept. 29 '45	2662	2434	...
•That's the Spirit	Univ.	9014	Jack Oakie-Peggy Ryan	June 1,'45	91m	May 26,'45	2466	2310	....
They Made Me a Killer	Para.	Bl. 3	Robert Lowery-Barbara Britton	Mar. 8,'46	....	.....	....	2695	....
They Met in the Dark (British)	English	....	James Mason-Joyce Howard	Not Set	80m	Sept. 4,'43	1522	....	....
They Were Expendable	MGM	....	Robert Montgomery-John Wayne	Not Set	....	.....	...	2384	....
They Were Sisters (British)	Gains.-GFD	....	James Mason-Phyllis Calvert	Not Set	115m	May 12,'45	2445	....	....
•This Gun For Hire (Reissue)	Para.	4434	Alan Ladd-Veronica Lake	Aug. 26,'45	81m	Mar. 21,'42	2486		...
This Love of Ours	Univ.	508	Merle Oberon-Claude Rains	Nov. 2,'45	90m	Nov. 3,'45	2703	2662	....
This Happy Breed (Brit.) (color)	UA	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	
•Those Endearing Young Charms	RKO	520	Robert Young-Laraine Day	Block 4	81m	Apr. 21,'45	2413	2310	2663
•Thousand and One Nights, A (col.)	Col.	6004	Cornel Wilde-Evelyn Keyes	July 26,'45	95m	June 16,'45	2499	2242	2663
•Three in the Saddle	PRC	562	Tex Ritter-Dave O'Brien	July 26,'45	61m	June 23,'45	2511	2434	....
Three Strangers	WB	....	Geraldine Fitzgerald-Sydney Greenstreet	Not Set	....	.....	....	2366	....
•Three's a Crowd	Rep.	416	Gertrude Michael-Charles Gordon	May 23,'45	58m	June 16,'45	2498	2353	...
•Thrill of a Romance (color)	MGM	528	Esther Williams-Van Johnson	July,'45	105m	May 26,'45	2465	2203	2663
Thunder Rock (British)	English	....	Barbara Mullen-Michael Redgrave	Not Set	90m	Sept. 16,'44	2101		...
•Tiger Woman, The	Rep.	430	Adele Mara-Kane Richmond	Nov. 16,'45	....	.....	....	2467	....
Time, the Place, the Girl (color)	WB	....	Dennis Morgan-Jack Carson	Not Set	....	.....	....	2555	...
Tomorrow Is Forever	RKO	....	Claudette Colbert-Orson Welles	Not Set	....	.....	....	2555	....
Too Young to Know	WB	507	Joan Leslie-Robert Hutton	Dec. 1,'45	86m	Nov. 17,'45	2718	2384	....
•Trail of Kit Carson	Rep.	466	Allan Lane-Helen Talbot	July 11,'45	55m	Aug. 4,'45	2577	2543	...
Trail to Vengeance	Univ.	1103	Kerby Grant-Fuzzy Knight	Nov. 30,'45	....	.....	....	....	....
•Trouble Chasers (formerly Here Comes Trouble)	Mono.	....	Maxie Rosenbloom-Billy Gilbert	June 2,'45	....	.....	....	2418	....
True Glory, The	OWI-WAC-Col.		Documentary	Oct. 4,'45	84m	Sept. 15,'45	2646	....	2663
•Twice Blessed	MGM	529	Lee & Lynn Wilde-Preston Foster	July,'45	77m	June 2,'45	2477	2354	2663
Two Mrs. Carrolls, The	WB	....	Barbara Stanwyck-Humphrey Bogart	Not Set	....	.....		2628	....
•Two O'Clock Courage	RKO	521	Tom Conway-Ann Rutherford	Block 5	66m	Apr. 7,'45	2393	2259	....
Two Sisters from Boston	MGM	....	Jimmy Durante-June Allyson	Not Set	....	.....	....	2695	....
2,000 Women (British)	UA	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2626	....	....
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Not Set	....	.....		1923	....
•UNSEEN, The	Para.	4417	Joel McCrea-Gail Russell	Block 4	81m	Feb. 24,'45	2329	2093	2455
•Ural Front, The (Russian)	Artkino	....	War feature	June 6,'45	84m	June 23,'45	2511	....	....
VACATION from Marriage	MGM	608	Robert Donat-Deborah Kerr	Block 14	....	.....	....	2710	....
•Valley of Decision, The	MGM	527	Greer Garson-Gregory Peck	June,'45	120m	Apr. 14,'45	2401	2230	2663
Virginian, The (color)	Para.		Joel McCrea-Brian Donlevy	Not Set	....	.....	....	2242	....
Voice of the Whistler	Col.	7024	Richard Dix-Lynn Merrick	Oct. 30,'45	....	.....	....	2655	....
WAGON Wheels Westward	Rep.	....	Bill Elliott-Bobby Blake	Not Set	....	.....	....	2555	....
Walk in the Sun, A	20th-Fox	....	Dana Andrews-Huntz Hall	Not Set	....	.....	....	2242	....
Waltz Time (British)	Brit. Nat'l-Anglo	....	Carol Raye-Peter Graves	Not Set	....	July 28,'45	2566	....	....
Wanderer of the Wasteland	RKO	609	James Warren-Audrey Long	Block 2	67m	Sept. 29,'45	2662	....	....
Way Ahead, The (British)	20th-Fox	606	David Niven-Stanley Holloway	Aug.,'45	106m	June 17,'44	2626		2523
Weekend at the Waldorf Spcl.	MGM	605	Ginger Rogers-Lana Turner-Walter Pidgeon	Oct.,'45	130m	July 28,'45	2627	2242	....
•West of the Pecos	RKO	524	Bob Mitchum-Barbara Hale	Block 5	66m	June 9,'45	2487	2366	...
What Next, Corporal Hargrove?	MGM	606	Robert Walker-Keenan Wynn	Block 14	96m	Nov. 17,'45	2717	2710	....
•Where Do We Go From Here? (color)	20th-Fox	526	Fred MacMurray-Joan Leslie	June,'45	77m	May 26,'45	2465	2131	2616
White Pongo (formerly Congo Pongo)	PRC	....	Richard Fraser-Lionel Royce	Not Set	73m	July 14,'45	2541	2418	....
Why Girls Leave Home	PRC	....	Pamela Blake-Sheldon Leonard	Not Set	69m	June 16,'45	2498	2366	....
•Wildfire (Color)	Screen Guild	....	Bob Steele-Sterling Holloway	July 18,'45	60m	June 30,'45	2522	2250	....
Wilson (color)	20th-Fox	602	Alexander Knox-Charles Coburn	Aug.,'45	154m	Aug. 5,'44	2094	1676	2342
•Within These Walls	20th-Fox	528	Thomas Mitchell-Mary Anderson	July,'45	71m	June 9,'45	2486	2467	....
•Woman in Green, The	Univ.	9025A	Basil Rathbone-Nigel Bruce	July 27,'45	68m	June 23,'45	2510	2403	...
•Woman in the Window, The	RKO	582	Edward G. Robinson-Joan Bennett	Special	99m	Oct. 14,'44	2137	1923	2342
Woman Who Came Back, The	Rep.	....	Nancy Kelly-John Loder	Not Set	....	.....		2555	....
Wonder Man (color)	RKO	651	Danny Kaye-Virginia Mayo	Special	98m	Apr. 28,'45	2425	2093	2663
YANK in London, A (formerly I Live in Grosvenor Square)	....	....	Anna Neagle, Dean Jagger	.....	114m	June 23,'45	2510	....	....
Yolanda and the Thief (color)	MGM	610	Fred Astaire-Lucille Bremer	Block 14	108m	Oct. 20,'45	2685	2354	....
•You Came Along	Para.	4428	Robert Cummings-Lizabeth Scott	Sept. 14,'45	103m	July 7,'45	2533	2354	....
•You Can't Do Without Love (Br.)	Col.	6042	Vera Lynn-Donald Stewart	July 26,'45	....	.....	....	2418	....
Young Widow	UA	....	Jane Russell-Louis Hayward	Not Set	....	.....	....	2454	....
ZIEGFELD Follies (color)	MGM	....	MGM Contract Stars	Not Set	110m	Aug. 25,'45	2638	1913	2663
•Zombies on Broadway	RKO	516	Bela Lugosi-Wally Brown-Alan Carney	Block 4	68m	Apr. 21,'45	2414	2259	...

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on page 2711.

Brains and skills from the motion picture industry helped to do *one* vital teaching job . . . and now are doing it again

Now, with reconversion a reality, movies are teaching *new* peacetime skills. It's almost as big a task as the movies' wartime role of helping switch hundreds of thousands of new workers to the specialized skills of war production.

Motion picture methods, which saved a substantial amount of training time in industry during the war, are a logical choice in this great new responsibility.

So, while the industry can be proud of the wartime training record of motion pictures, it can be just as proud as it watches the movies do another big training job to help win the peace.

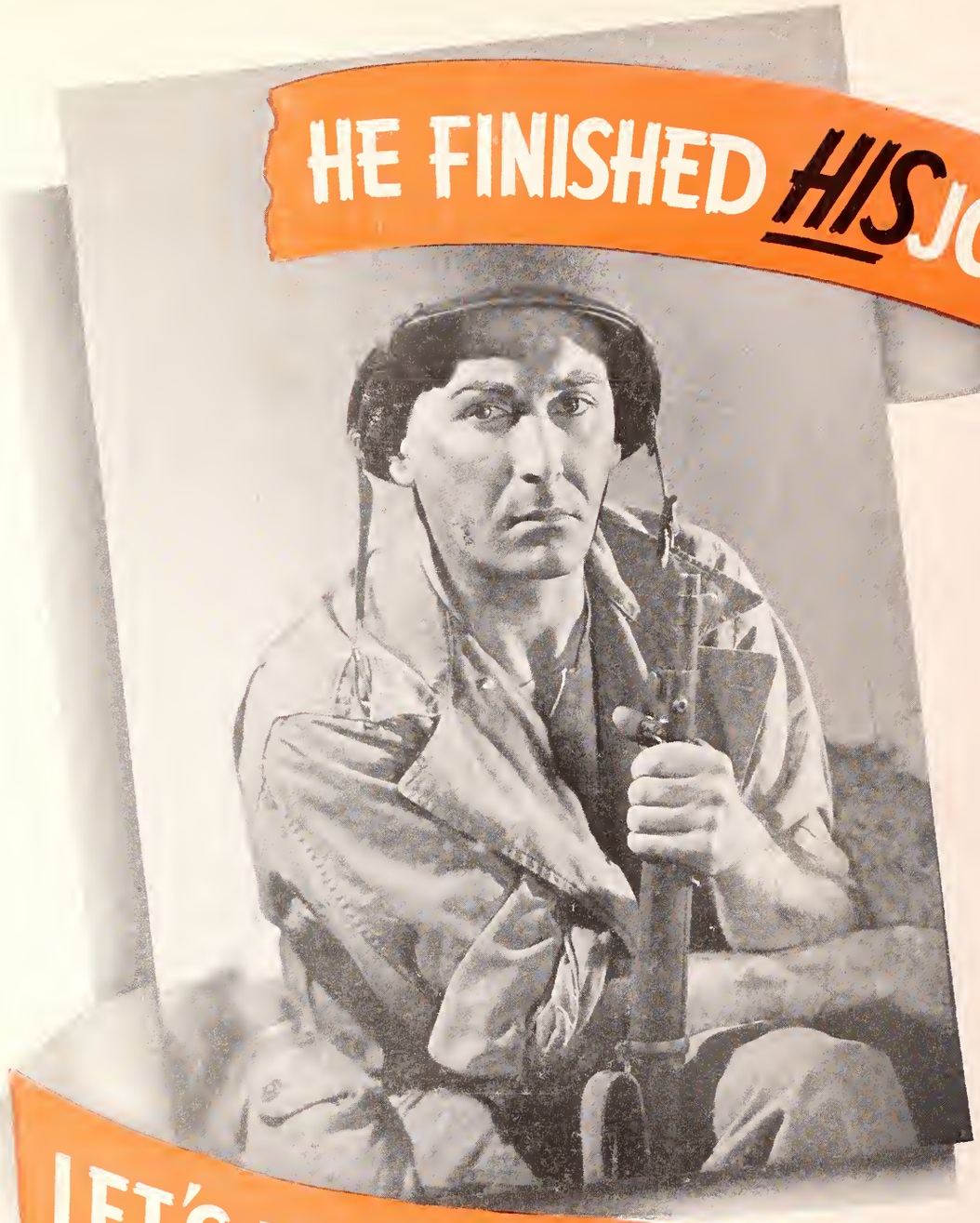
Eastman Kodak Company, Rochester 4, N. Y.

J. E. BRULATOUR, INC., *Distributors*

FORT LEE CHICAGO HOLLYWOOD

One of a series of advertisements by KODAK testifying to the achievements of the movies in peace . . . as in war

HE FINISHED HIS JOB



LET'S FINISH OURS!

OCT. 29th to DEC. 8th

VICTORY LOAN DRIVE

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

Saratoga Trunk
They Were Expendable
Blazing the Western Trail
San Antonio
Mexicana
Murder in Reverse
Marie-Louise
The Last Chance
The Daltons Ride Again

(In News Section)

The Bells of St. Mary's
Getting Gertie's Garter

ABROAD:

Industry a pawn on board of international politics

AT HOME:

Both states and cities want film admission tax money

CIE calls meeting to study new exhibitor association

Federal trust trial ends; argue briefs in January

THE BOX OFFICE CHAMPIONS OF THE MONTH

VOL. 161, NO. 8; NOVEMBER 24, 1945

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Those howls you hear from Coast to Coast are from audiences convulsed by M-G-M's great new sequel to "See Here, Private Hargrove." This is the first of the five swell shows in M-G-M's new group.

"WHAT NEXT, CORPORAL HARGROVE?"
ROBERT WALKER · KEENAN WYNN
with Jean Porter, Chill Wills, Hugo Haas, Wm. "Bill" Phillips
Story and Screen Play by Harry Kurnitz · Based upon the Characters Created by Marion Hargrove · Directed by Richard Thorpe · Produced by George Haight · An M-G-M Picture

PUT THE VICTORY SPIRIT IN THE VICTORY LOAN

New Warner STAR!!!

"STAR IN THE Night"

A Tender Two-Reel Story

STARRING

J. CARROL NAISH

AND

DONALD WOODS · ROSINA GALLI · DICK ERDMAN

PRODUCED BY

GORDON HOLLINGSHEAD

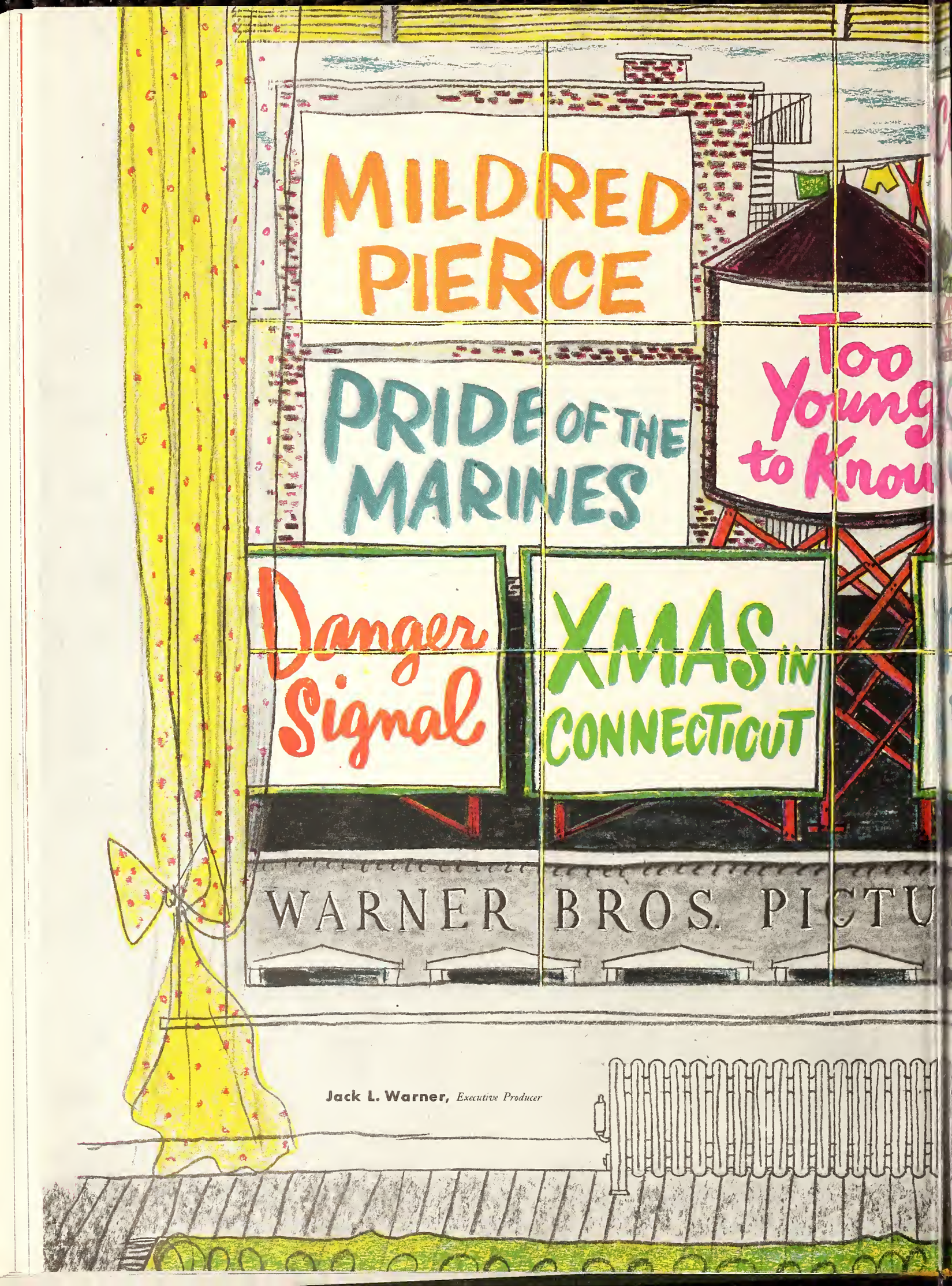
DIRECTED BY

DON SIEGEL

THIS IS
"A SHORT THAT SHOULD BE
BOOKED FOR THE NEXT 5 YEARS"
(FILM DAILY SAID IT)

FOR CHRISTMAS TIME AND
FOR ANY TIME, IT IS
"ONE OF THE BEST OF THIS OR ANY
SEASON AND CERTAINLY DESERVES
AN ACADEMY AWARD"
(SHOWMAN'S TRADE REVIEW SAID THIS)

WARNERS URGE YOU
TO SCREEN IT FOR YOURSELF!



Jack L. Warner, *Executive Producer*

room with a view!

IN TECHNICOLOR

The Greatest

of all great boxoffice events is drawing nearer! The most important boxoffice picture ever released by

20th CENTURY-FOX

LET'S FINISH THE JOB! VICTORY LOAN !

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher *TERRY RAMSAYE, Editor*

Vol. 161, No. 8 November 24, 1945

"SHORTER and FUNNIER"

THAT annual flood of returns on the exhibitor ballots naming the Ten Best Money Makers of the year was at high tide this week. It is a pleasant period in the office of The Herald when we hear again from so many of our readers. The poll is enlivened by many a salty comment on the margins, too.

The pressure is still on for shorter features with more room for shorts on the typical program. Unmistakably, the exhibitor commonly holds that his audiences yearn for diversity and contrast—the same popular taste on which vaudeville grew great before the screen came along to take over the mass audiences.

"The producers seem to think that every other picture must contain something about New York, Hollywood or Brooklyn . . . " says a return from Washington, Indiana.

Out in the provinces many exhibitors, playing subsequent runs, are finding their audiences restless about war pictures. They know the war is over. "More musicals with color," these exhibitors urge.

"The customers yell for escapist pictures," reports Mr. Warren L. Faust of the Fox at Phoenix in Arizona.

"Children are coming for serials and they are coming younger. So the stories should be less bloodthirsty. The kids are not so fond of murder," says a St. Paul showman.

The big demand is "shorter and funnier".

■ ■ ■

PRESSURE STUFF

WHAT with the menace of new quota restrictions against the American film rising variously abroad, and the continuing pressures of message-laden persons of political purpose at home, the showman in the United States may view with interest, probably more interest than alarm, the efforts to change and color the wares he presents on his screen.

A manifestation is had in a report set down by *Tide*, an advertising business journal, concerning a report from the French Institute of Public Opinion, a Gallic affiliate of the Gallup organization. It is said:

"About 1,388 representative adults throughout France were interviewed, and they lashed out vehemently at U. S. films. Principal criticisms were that the pictures were too lush, extravagant and improbable; respondents pointed out that French films, on the other hand, were realistic and had psychological depth. What they want: movies about the everyday life of ordinary U. S. citizens, not just rich people, cowboys and gangsters. They are anxious to learn more about the actual ordinary run-of-the-mill citizens, both in documentaries and in feature films."

The inquiry and the report have been made as a result of an arrangement by the Office of War Information earlier in the year. The dissemination can be only for the purpose of influencing Hollywood.

WE are not told who the 1,388 adults were, or how they were selected, or where. Apparently, whoever they were, they did not have wit enough to know that they could be learning more about Americans and the pursuits of American life by looking at pictures made to serve the American wishes and tastes than they could be told by a flow of documentary or message pictures of "the common man".

The French might know that in America no "ordinary U. S. citizen" considers himself ordinary, and does not intend to live an ordinary life as soon as he can decorate with French fashions, French perfumes, cognac, champagne, truffles and *marrons glace*, just to name a few items.

The French might also have the intelligence to know, and some of them do, that the American motion picture in all of its euphemisms and elegances is supported by—in truth, controlled by—our "ordinary run-of-the-mill" citizens. Representing the biggest audience market in the world, in numbers and dollars, they will continue to control by buying power.

The American box office voter concerns himself with no campaigns but he goes to the polls every day. The exhibitor's cash registers make the tally and the exhibitor is the voter's purchasing agent. Even 1,388 Frenchmen could be wrong.

■ ■ ■

ROBERT MacALARNEY

THE motion picture in its maturity, at the end of a generation of major development, has come to a time when hardly a week goes by without the passing of some figure of moment in the building of the screen. Last week it was the death of Mr. Robert Emmet MacAlarney, newspaper journalist and maker of journalists, who was known in the first decade of the feature picture as the story editor of famous Famous Players. Before his coming to the pictures Mr. MacAlarney was city editor of the *New York Tribune*. By 1915, with "The Birth of a Nation" in full flower, he was more aware than any of his contemporaries of the import of the films.

One day that summer he pinned an admonition to *Tribune* newswriters on the bulletin board of the old office down in Nassau Street.

"Remember, you are in competition with the movies from now on."

The next year Mr. MacAlarney became a member of Mr. Adolph Zukor's production staff. The competition had taken him. He was a capable contributor.

■ ■ ■

A CONSIDERABLE curse of American business is the stapling machine with which secretaries and clerks so devotedly attach one paper to another. Wartime shortage of paper clips gave impetus to the pestiferation. The consequence is much inconvenience, frequent mutilation of the documents and a deal of executive profanity. Stapling wire is immediately expended. Clips may serve again and again.

—Terry Ramsaye

THIS WEEK IN THE NEW

Texas Breather

A TWO-HOUR truce came Wednesday evening to the eternal game of hare and hounds in the Texas Badlands. Judge Charles W. Anderson, Bexar County Judge, issued a proclamation of amnesty "to the Ex-Horse Thieves, Train Robbers, Cattle Rustlers and Bank Robbers" of the state who desired to attend the premiere of Warner's "San Antonio" at the Majestic theatre in the Alamo City.

They appreciate their bad men down in Texas. "The early history of our Great State of Texas is studded with the deeds of men who were forced to live by the gun, yet built a lasting monument by the brawn of their bodies and the sweat of their brows," Judge Anderson proclaimed. "Many of these men," he declared, gave virility and a lasting tradition to the ever growing, ever advancing State of Texas, replete with tales of adventure and the restless urge of a new world in the making."

The brash newcomers of the modern era, however, drew no comfort from the proclamation. The courtesy was limited to the oldtimers who operated near the end of the century, the period covered by the picture. It held good for 120 minutes. The picture ran 111 minutes. There probably will be a protest. They had more of a head start in the old days. When they eluded capture long enough to earn it they were given safe conduct into the Rangers' camp where the captain tried to persuade them to join the side of the law. When they refused, they were given a 12-hour lead before the chase resumed.

Puppetoon School

TECHNIQUES wait for no man, even the workman away from his bench in defense of his country, which is why George Pal, producer of Puppetoons, is conducting a school for his former employees now back and arriving back from service with the armed forces. Some 75, a number equivalent to his total pre-war staff, had joined the colors by the time the peace came, and during their absence the technological processes involved in the production of Puppetoons underwent change. Because these processes are not duplicated in any other studio or plant, Mr. Pal is acting as instructor in classes regularly held for returning employees and for additional workers now joining up in view of his expanded production plans.

Still Facing South

THE AFFAIRS of the motion picture still need attention in Latin America, and the Government should not abandon that phase of its activity now, according to Harold Hopper, president of the Motion Picture Society for the Americas. He urged Tuesday in Hollywood that the agency be continued to function on a world-wide basis.

The appeal was directed by letters to Eric Johnston, president of the Motion Picture Producers and Distributors of America; to Donald M. Nelson, president of the Society of Independent Motion Picture Producers, both MPSA directors, and to presidents of the film companies. Said Mr. Hopper:

"Current events, particularly the rapid changes in personnel in our own Government, as well as all of the other governments of the world, have convinced me more than ever of the fundamental soundness of such an operative organization as the Society, fusing as it does Government policy and motion picture production through persuasive rather than coercive methods, which have brought about constructive and equitable results."

Accompanying the letters was a report of MPSA operations. A meeting was scheduled for late this month to consider continuance of activity after December 31, the expiration of the MPSA contract with the Office of Inter-American Affairs.

Heads Loew Theatres

JOSEPH R. VOGEL, vice-president and a director of Loew's, Inc., has been named as head of all Loew theatres. He had been general manager of the circuit's units outside of New York, plus the Capitol and Astor in that city. His new duties, therefore, include management of the metropolitan circuit of subsequent run theatres, an activity under the direction of C. C. Moskowitz until he succeeded the late David Bernstein as vice-president and treasurer. The announcement was made by Nicholas M. Schenck, president. A theatre executive in the Loew's home office since 1923, Mr. Vogel was elected a vice-president in 1941.

$1,700,000 Dividends

FILM corporation dividend payments in October aggregated $1,700,000, against $3,900,000 in September and $4,000,000 in October, 1944, it was reported Tuesday by the Department of Commerce. While dividends vary greatly from month to month, the Department said that over the long period they level out. During the first 10 months of the year they amounted to $16,000,000, compared with $16,600,000 in 1944.

Commodore's Praise

THE motion picture industry's contributio the U. S. Navy during the war "transc assessment," Commodore Gene Markey clared after returning to civilian life after and a half years on active duty. As Dire of Navy Photographic Services, Commo Markey was in command of all Navy ph graphic activities. "Skilled personnel manned the cameras in combat provided Navy with accurate and vitally necessary connaissance photographs and operational on which many phases of our strategy and tics were based," he said. He also praised high devotion to duty and the professional s of the Navy personnel whose first exposur the field of photography came during the "These men, coming from all walks of most of them far removed from the motion ture industry, developed into outstanding p tographers and technicians during the war, they will bring to the industry fresh tal ideas and experiences."

Swing It

HOLLYWOOD is a tune-happy town th days as a run on films built around the lives the music of popular composers is creatin bull market in rhythmic reels. For instan Irving Berlin is the rich fountainhead of sc for "Blue Skies," Paramount's Technicolor p duction currently before the cameras. With perennial favorites represented, plus four ne written numbers, the film contains more of music of Mr. Berlin than any of his previ screen works, surpassing even "Alexande Ragtime Band." The indefatigable Bi Crosby sings a record total of 21 tunes and Fr Astaire, who recently announced his impendi retirement from screen dancing, does four r tines based on Berlin numbers.

MOTION picture becomes political football on world trade field Page 13

EXHIBITS explain exhibits as trust suit trial comes to an end Page 16

ON THE MARCH—Red Kann discusses the prefabricated theatre plan Page 18

TELEVISION is ready to go to market, technical experts agree Page 23

STATES and cities seek film money through various tax proposals Page 26

LONDON plane trip spurs exhibitor Vi Bond theatre sales Pag

BOX OFFICE Champions for the mont October Pag

NUMEROUS hurdles appear as plan fo hibitor association proceeds Pag

BEAVERBROOK, publisher, opens attac British film industry Pag

PARAMOUNT and 20th Century-Fox re net profits for three-quarters Pag

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IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 2

Release Chart by Companies Page 2

The Release Chart Page 2

STA SEMANA

ELICULAS juegan un papel importan-mo en la política mundial; los mercados ematográficos se convierten en una nda de la permuta internacional; los leses proyectan reducir las importa-nes, y los productores franceses exijen da gubernamental en la cuota de s. Página 13

ELEVISION, según dicen los expertos, á lista para salir al mercado pero las troversias técnicas dilatan a los fabri-tes y televisores. Página 23

OBIERNO finaliza su alegato en el juicio imonopolístico Federal, localizando, por dio de un mapa, innumerables documen-del caso. Página 16

DOS y CIUDADES quieren imponer im-estos de taquilla. Página 26

BEAVERBROOK ataca a Rank y al onopolio" de la industria cinemato-áfica británica. Página 40

w Plastic

IONAL CARBON COMPANY, sup- of projector carbons, has developed a new c which it calls Krene and which, as nstrated to the press recently, can be ped up into raincapes, draperies, shower ins and kitchen aprons. This new plastic uct was developed in 1941 when a new sealing process, substituted for stitching, shower curtains leak proof. But the uct practically disappeared during the war when it was used as moisture-proof pings for gun covers and similar equip-. Making its first post-war appearance, e is transparent and soft enough to pleat curtains or shape into slip covers. Its edients are coal, salt, limestone and water lumps of it are rolled into film in much the way that a pie crust is rolled out from a of dough.

lucating the World

ROPOSAL that newsreels be titled in 16 different languages was made before the te Appropriations Committee recently by inand Kuhn, Jr., deputy to William Ben-assistant Secretary of State.

Ve need newsreels in many languages," Kuhn said, "let us say 12 or 16 or 20 lan-es throughout the world. They are a effective, powerful medium of American rmation, but it's no good showing a news-in English in Rumania. It has to be titled he language of the country and that costs ey. Now, if we can persuade the newsreel companies to do that titling, then certainly the Government won't have to engage in that kind of enterprise."

J. Arthur Rank has gone on record as enthusiastically back of any international institute which might be formed to coordinate the production and distribution of education films throughout the world. In a recent speech in London before the Allied Government's Educational Conference, Mr. Rank said that he planned to start soon a large program of instructional pictures, both sound and silent, and adaptable for use in foreign countries. He said that there need be no rivalry between Government-sponsored films and those provided by private companies.

Space in Chicago

Chicago Bureau

FILM press agents are benefiting by the newsprint gains in Chicago. The dailies have been generous with space on various film matters, and for the past two months have been paying more attention to pictures of visiting film personalities. Eddie Johnson, color photography editor of the *Chicago Tribune,* recently made a trip to Hollywood studios and returned with 110 subjects which are being used in the paper's Sunday rotogravure sections. The *Chicago Sun* now is using pinup photos of starlets regularly, planting them in both the news sections as well as on its daily picture page. All dailies have announced that larger amusement sections will be published as soon as sufficient newprint is available. Henry Murdock, amusement editor of the *Sun,* has announced that he is trying to develop a six-page Sunday amusement section, to be introduced just as soon as conditions permit.

Electronic Noel

ROCKEFELLER CENTER'S Christmas tree this year will have an after-dark personality all its own, one that will distinguish it from any other tree in mid-Manhattan. Ultraviolet rays, popularly known as "black" light, will be focused on the 700 10-inch globes hung on the 55-foot tree. These globes have been specially prepared with fluorescent paint and will glow under the light with a score of different colors. The Christmas tree will be placed in the Plaza on December 10.

Redeployed

COLONEL JAMES STEWART of the Army Air Forces and Lt. Robert Taylor of the Navy are now out of service and back in Hollywood. First role that Mr. Stewart will play is the lead in "It's a Wonderful Life," the first picture to be made by Liberty Films, the new Frank Capra-William Wyler-Samuel Briskin organization. No role has been announced as yet for Mr. Taylor who served as flight instructor and director of motion picture training films for almost three years.

More Duties

THE MAN with several jobs has another. Eric A. Johnston, president of the Motion Picture Producers and Distributors of America, president of the United States Chamber of Commerce, a management delegate to the labor management conference, and head of several private business concerns, has been elected to the board of directors of the Bank of America. The banking concern long has been interested financially in the production of motion pictures. Coming up are his plans for the Motion Picture Institute. He also was reported to be considering a trip to England to discuss British film regulations as they apply to American product.

Meanwhile, the name, Motion Picture Association of America, Inc., was reserved in a petition to the Secretary of State in Albany by William J. Healy, of Paramount counsel, in behalf of the MPPDA. The name, American Motion Picture Association, Inc., previously reserved, was abandoned because it conflicted with the initials of the Associated Motion Picture Advertisers.

Officials of MPPDA were understood to be seeking a vice-president for the Hollywood office following the rejection of an offer to Julius A. Krug, former chairman of the War Production Board. There was no confirmation of reports it had been offered to Maury Maverick, former Texas Congressman and head of the Smaller War Plants Corporation.

Finesse

M. A. LIGHTMAN, head of the Melco circuit of the Tennessee area, leader in community affairs, and prominent in the local war effort, is also, as his exhibitor associates and other friends know, adept in another field. He is a bridge player of considerable attainment and has played in many tournaments. Last week, however, Mr. Lightman reached somewhat of a pinnacle in the field. As the result of winning a New York tournament, Mr. Lightman has been named a "life master." It is the top honor of the bridge world.

"Voice" Award

FRANK SINATRA received an award from the Bureau of Intercultural Education last week for his efforts toward eradicating racial and religious prejudices among the youth of the nation. The award was presented at a discussion meeting in Town Hall, New York, by Dr. William H. Kirkpatrick, chairman of the board of the bureau.

Hollywood Sunshine

AT an informal gathering at his Encino home recently, Niven Busch invited his guests to try his personally-conceived "Duel in the Sun" cocktail, composed of one jigger of lime juice, one jigger of creme de menthe, and one jigger of tequila. It comes up a beautiful green and so do you, after about three of them, says Dave Epstein.

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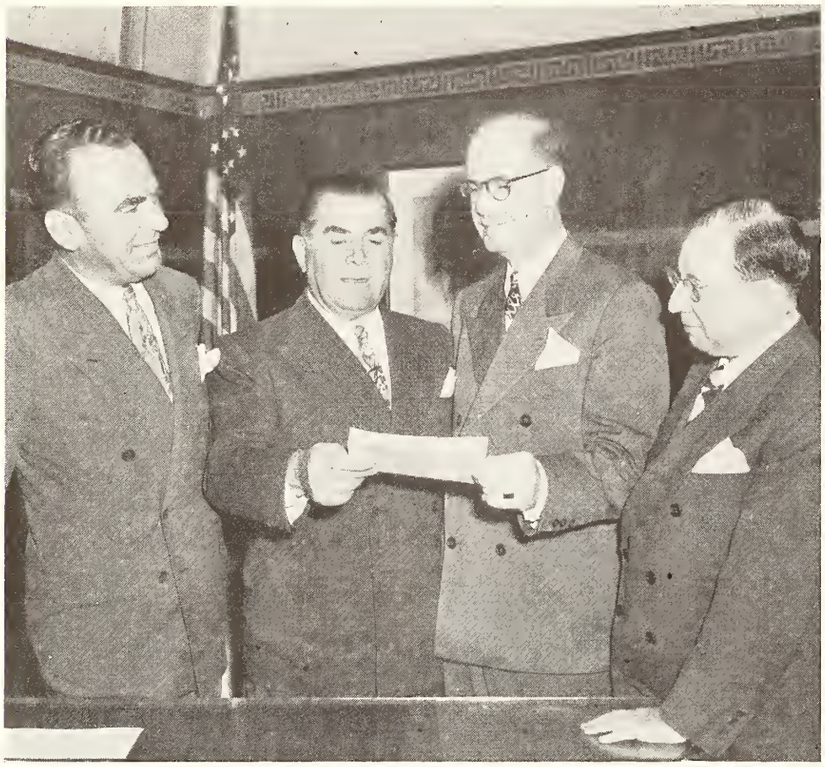
THIS WEEK the Camera report



Western Photo

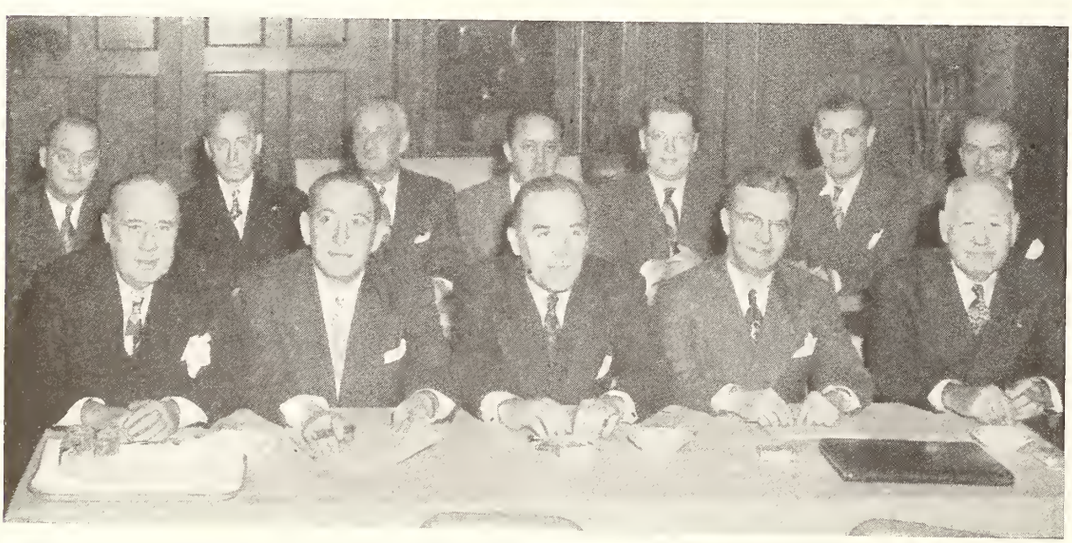
FOX WEST COAST circuit patrons contributed $287,791 to the War Wounded Fund for veterans. Above, at the Los Angeles presentation of a check for that amount: left to right, George Bowser, general manager of the circuit; Charles P. Skouras, National Theatres president; R. A. Carrington, publisher of the *Los Angeles Examiner*, principal sponsoring newspaper, and Richard Spier, circuit northern California manager.

Metropolitan

BON VOYAGE, from New York, above. RKO executives bid good luck and traveling to Dave Prince, 1946 Ned Depinet Drive captain. Left to right: Harry Gittleson; Robert Mochrie, sales manager; Mr. Prince, and Mr. Depinet, RKO Radio Pictures president.

Weiman and

APPOINTMENT, right. Robert W. Schofield is the new production manager of the March of Time, succeeding James Wolcott, who resigned to become general manager of Audience Research Institute. Mr. Schofield was a director. He was once with D. W. Griffith, but spent many intervening years as an oil company executive.



AS MGM'S EASTERN district and branch managers met at the Hotel Astor, New York, under the guidance of E. K. O'Shea, eastern sales manager. In the first row are, left to right, John J. Bowen, metropolitan New York district manager; Ben Abner, New Jersey manager; Ralph Pielow, New York manager; Harry Rosenblatt, New Haven manager, and Robert Lynch, Philadelphia district manager. In the second row are Mr. O'Shea; Paul Richrath, his assistant; Maurice N. Wolf, Boston district manager; Lou Formato, Philadelphia manager; Jack Mundstuk, Buffalo manager; Herman Ripps, Albany, Buffalo and New Haven district manager, and Thomas Donaldson, Boston manager.

By the He

HOLLYWOOD'S quality will win over Europe's nationalism, Emanuel Silverstone, United Artists executive, said in New York, Tuesday, on his return. See page 3

By the Herald

Steinberger

HARLES C. MOSKOWITZ, left, and
ppold Friedman, right, were elected treasurer and
e-president, respectively, of Loew's, Inc., by the board,
week, in New York. Mr. Moskowitz succeeds the
e David Bernstein. He had been vice-president in charge
New York theatres. Mr. Friedman is general counsel
d secretary. Mr. Moskowitz joined Loew's in 1913,
a bookkeeper; Mr. Friedman, in 1911, as a lawyer.

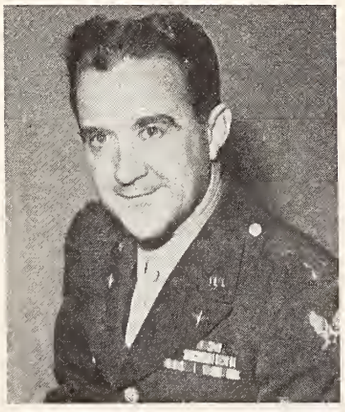
Foster Photos

MGM HOSPITALITY, above, in Indianapolis, at the 19th annual meeting of the Associated Theatre Owners of Indiana: Mr. and Mrs. H. P. Vonderschmidt accept cigarettes from "Miss MGM", otherwise known as Miss Zook, an Indianapolis dancer with a fondness for South American costumes and hair ribbons. Mr. Vonderschmidt is a circuit owner.

VARIETY CLUB, left. The Charlotte, North Carolina, tent last week elected new officers for the 1946 term. They are, seated, left to right, Thomas A. Little, second assistant chief barker; Frank H. Beddingfield, chief barker; J. H. Dillon, first assistant chief barker, and, standing, left to right, Harry W. Jones, property master, and H. G. Kinsey, dough guy.

Schonbrunn

APTAIN NORMAN WEISS,
.A.F., who will become
ce-president of the
Villiam Goldman circuit of
hiladelphia. Before joining
1942, he was a realty broker,
ding circuit acquisitions.

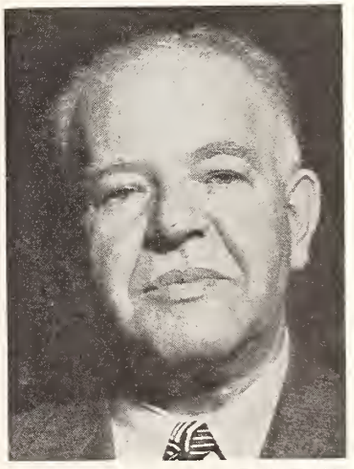


Paramount

CAPT. LARRY O'TOOLE, JR., has rejoined Paramount International Films, Inc., and will be manager in Calcutta. He was formerly assistant manager in Central America, stationed in Panama.

Lockwod Studios

LT. COMMANDER
E. A. BRIGGS, U. S. Navy, has returned to the Altec Service Corporation, in the Chicago district. He was a sound technician, and served the Navy as such.



By the Herald

DAVID SOHMER, who last week began his work in the New York offices of PRC Pictures, as New York sales manager.

COCKTAILS *and* DINNER

LATE autumn social activities reached a high point last week with testimonial and celebration dinners and cocktail parties. Business was conducted as usual. Guests and hosts at affairs of note across the country are pictured here.

Metropolitan Photo

IN NEW YORK, at the Twentieth Century-Fox Tom Connors Sales Drive conferences: a sales executive meeting, over the lunch table. Left to right, Harry Ballance, southern manager; A. W. Smith, Jr., eastern; W. J. Kupper, general sales manager; Spyros Skouras, president; Mr. Connors, vice-president; Herman Wobber, western; Peter Levathes; W. C. Gehring, central.

By the He

IN NEW YORK, too, cocktails at ' for Major Frank Capra, who will produce for RKO release in association with Sam Briskin and William Wyler, also formerly of the Army. The host: RKO, whc executives turned out in droves to meet Mr. Capra. Above, Mr. Capra, left, converses with Martin Quigley.

IN LOS ANGELES, left, relaxation at Earl Carroll's, following the Monogram stockholders' meeting. (See page 44.) At the table, left, in left to right order, Arthur Bromberg, Trem Carr, Samuel Broidy, new president; George Burrows, George West, Lon Fidler and William Hurlbut. At the table, right, are Paul Porzelt, W. Ray Johnston, chairman of the board, Charles Trampe, Herman Rifkin, Mel Hulling and Howard Stubbins.

TESTIMONIAL, left. Twenty-five years as secretary to high officials of the International Projector Corporation was mark for Miss Dora Goldman, last week, with a luncheon tendered her by feminine associates in the industry's technical branches. Left to right, Florence O'Neill, National Theatre Supp Ruth Entracht, *International Projectionist*; Betty Connolly, Warners; Toby Roth, Prudential circuit; Elizabeth White, RKO; Frances Tannenbaum, RKO; Evelyn Gang, Local 306; Miss Goldman; Lee Schindler, Century circuit; Clara Schmidt, NTS; Lillian Perlman, Paramount; Lillian Morgan, Loew's; Veronica Stock, Loew's, and Margaret Marayne, Local 3

Cosmo-Sileo

PARTY. At the cocktail party tendered by PRC Pictures in the Hotel Warwick, New York, to stars Margaret Lindsay and Phillip Reed: Sam Rinzler, exhibitor; Mr. Reed and Miss Lindsay, and Terry Ramsaye, *Motion Picture Herald*.

By the Herald

VISIT. Henry Koster, right, MGM director, was a visitor to New York this week—and also a visitor to the Music Hall, where he was received at cocktails and luncheon by Charles Previn, left, the Hall's musical director, and G. S. Eyssell, its managing director.

By the Her

INTRODUCTION of Andre Algazy, le French producer, to the trade. It was at the office of Foreign Screen and Radio Service. Mr. and M Horatio Mestanza of that firm are shown with him in New York.

NDUSTRY BECOMES POLITICAL OOTBALL ON WORLD FIELD

ritish Ask Import Limits, French Seek Quota as Unrest Shakes Trade

Foreign distribution problems continued to w more politically involved this week. here once distribution methods and policies re settled by small political skirmishes on a me office level, the problems are now so com- x that they are both created and solved by itics on an international level.

Never before has the industry been drawn o such active collaboration with the State partment; never before have the distributors l to play the role of ambassador so assidu- sly. The major foreign news this week was governmental levels.

In England there was a demand in the ouse of Commons that United States im- rts be limited in the future to 50 per cent the present total.

In France, the producers threatened to lt all activities if their demands, including quota on all imports, were not met by the overnment.

In Italy new film legislation has been pub- hed doing away with the previous Fascist cree, which amounted to a monopoly le against the U. S. industry. However, e new legislation will not release the sev- al million dollars belonging to American mpanies which have been frozen. Inter- ational politics, specifically the decisions ade at the Bretton Woods monetary con- rences, will be involved in any release of is money.

In Holland discussions are still continuing oncerning the amount of authority vested the Bioscoopbond by the Netherlands overnment.

The motion picture has become more of political football. So far no one government as been successful in formulating a set of les acceptable to all.

RANCE

Indicative of the unrest in the world picture s the present situation in France. There the rench Film Producers Syndicate has decided o halt all activities on January 1 if the Gov- rnment does not favorably receive their six emands:

1. Reduction of heavy taxes on theatre gross eceipts which, they charge, affect the produc- rs' net.
2. An increase in the maximum percentage llowed for film bookings.
3. The establishment of an exhibitor's quota n the amount of playing time devoted to im- orts. (This demand, of course, most seriously ffects the American companies. Now that the war is over there is much more competition for screen time and the French industry resents his. According to the French trade publica- ion, *Cinematographie Francaise,* the Germans llowed the French approximately 73 per cent f the screen time. For the next two years he percentage was 80. In 1945 the percentage vailable for native production dropped to 55 per cent and, according to the magazine, may go as low as 42 per cent. The wish is, natur- lly, to recapture this lost time.)
4. Closer official control on exhibitors' re- ceipts.
5. Measures to ease the exportation of French film.
6. Measures to limit film censorship to moral and public welfare matters.

COMMONS HAS BILL TO RATIFY DUAL TAX PLAN

The House of Commons currently is considering a finance bill which ratifies the dual-taxation convention agreed upon last April between Britain and the United States. This bill, according to Glenvil Hall, financial secretary of the British Treasury, brings taxation on British pictures shown in America into line with the taxes on American films shown in Britain, and thus removes a long-standing grievance of Britain's film industry.

ENGLAND

U. S. imports, rentals and even the quality of Hollywood product came in for a weekend long discussion in the British House of Commons. The recitation of grievances was highlighted by a reference by Lord Winterton, a director of the Odeon Circuit, that "very important negotiations are now nearing completion which would give Britain a much increased share of the foreign market."

His remark was taken in England as an indication that films figure prominently in the Anglo-American discussions taking place in Washington. If this is true, however, Washington knows little or nothing about it. A high State Department official pointed out that there was nothing the United States could do to give English pictures a better position in France or any other foreign country.

Avid debaters attacked the U. S. industry from several angles. Charging that American pictures cost Britain "well over $80,000,000" annually, Robert Boothby, Conservative, demanded in the House that U. S. films entering Britain be limited to 50 per cent of their present supply. He further demanded a reduction in the British dollar outlay for U. S. films, charging that large-scale expenditures for films were unjustified while food was scarce.

Government Official Rejects Plea for Cut in Imports

For the Government, H. A. Marquand, secretary of the Overseas Trade Department, rejected suggestions for an immediate cut in imports. However, he stated that discussions would be undertaken with American producers to reduce the dollar outlay.

Mr. Boothby said that American companies should reduce their film rentals to a 33 per cent maximum, which, he said, would save Britain about $12,000,000 a year. He was seconded on this point by other debaters, one claiming that British exhibitors paid the world's highest percentage for American films.

Mr. Marquand replied that "the expenditure for American films is larger than the nation can truly afford." He pointed out, however, that more and better British films would not be produced "if we start by ruthlessly disregarding the interests of the American film producers." He listed annual dollar remittances made to the United States during the war as follows:

To October, 1940, $4,800,000; to October, 1941, $5,700,000; to October, 1942, $8,500,000; to October, 1943, $26,500,000; to October, 1944, $15,600,000, and for nine months to July, 1945, $13,500,000.

This money represents that actually exported under England's monetary restrictions.

ITALY

The new Italian film decree makes Italy open territory for U. S. pictures, it has been reported from Washington.

Commercial distribution is ready to resume, all distributors operating through the pool set up by Mario Luporini, Twentieth Century-Fox's managing director in Italy.

The new film laws were drawn up by the Italian Government after consultation with the State Department, the Army's Psychological Warfare Branch and the Office of War Information.

The decree puts no limit on the number of U. S. imports nor is there any requirement that American pictures must be dubbed in Italy. However, the decree does not settle the question of the American frozen funds.

With the opening of Italy, distribution has resumed in all major situations with the exception of Japan and Germany and a few smaller countries. In Germany a representative of the Export Association is already at work in an advisory capacity. The companies are back in the Philippines, in China, in Burma, in Greece.

They have not, however, returned to those countries under Russian control nor to those in which the fighting is continuing.

HOLLAND

Fay Allport, European representative of the Motion Picture Producers and Distributors of America, is now in The Hague for conferences with Dutch industry figures, it was reported to Washington this week. In cooperation with Ambassador Stanley Horbeck, Mr. Allport will discuss the amount of authority invested in the Bioscoopbond, an industry exhibitor organization, by the Netherlands Government.

While the exact amount of authority invested in this organization has not yet been reported to the State Department, American companies have denounced the Bond as amounting to a monopoly and have set up distribution through the Export Association.

It is understood that the Bond has been given the power to "freeze" distribution so that new distributors are prevented from entering the market and are further able to restrict theatre construction by foreign interests.

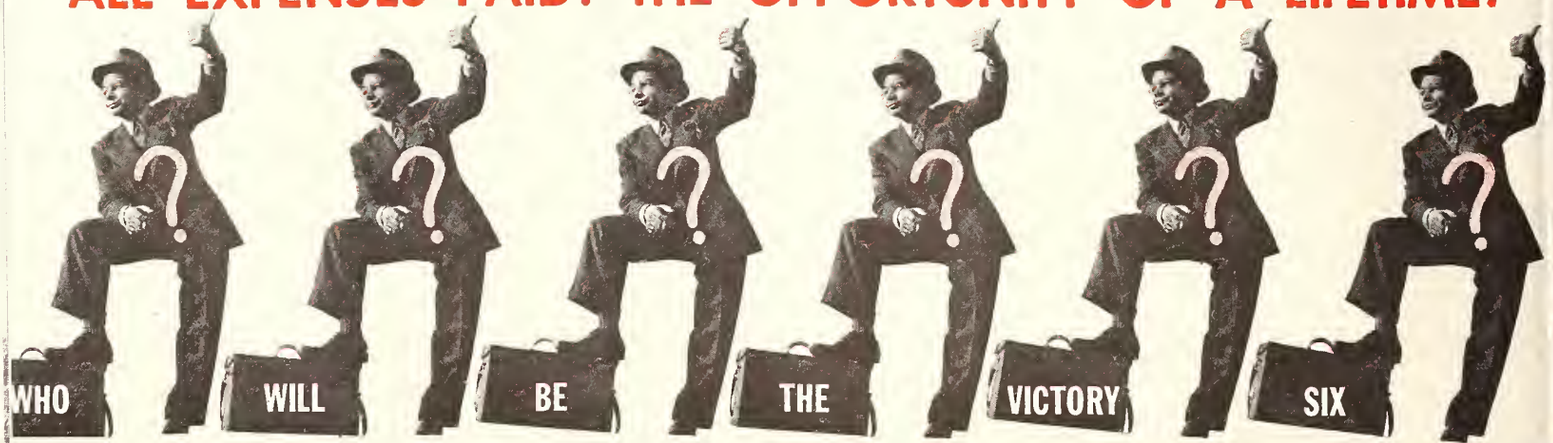
Recognizing the current involvements in the international political scene, the American companies can not yet announce any far-reaching foreign building program. All major companies would like to build in all of Europe, but building must wait until the matter of distribution is settled. Several of the companies are, however, currently completing surveys of available sites in South and Central America.

SIX ROUND TRIPS
VICTORY LOA

This message was prepared and inserted in the Trade Press by: Columbia Pictures Corp., Metro-Goldwyn-Mayer Pictures, Paramount Pictures Inc., RKO-Radio Pictures, Inc., Twentieth Century-Fox Corp., Universal Pictures Company, Inc., Warner Bros. Pictures, Inc.

Imagine!
A Round-Trip to London
For six showmen!
Theatres everywhere
Small or big
Have an equal
Chance to win!
Get going now!

ALL EXPENSES PAID! THE OPPORTUNITY OF A LIFETIME!



TO LONDON!

CHEDULED FOR EARLY SPRING WITH 8 DAYS SPENT THERE)

N CONTEST!

FOR THEATRE MANAGERS!

8 DAYS IN LONDON

Entertained by the British motion picture industry. Tour of bombed-out areas. London's underground Air Defense Headquarters. And many more points of interest.

RULES OF THE ROUND-TRIP TO LONDON CONTEST

Via American Airlines Trans-Oceanic Flagship

1. Every theatre manager in the forty-eight states automatically is entered in the "FLIGHT TO LONDON" contest.

2. All bonds sold from October 29th to December 8th, 1945, will be counted in the contest. Only sales of "E" bonds will be considered.

3. All "E" bond sales must be supported by "E" bond orange triplicate stubs, in order to verify accuracy thru the Federal Reserve Bank and the United States Treasury.

To receive full credit for bonds sold between October 29th and December 8th, you will submit to your State Exhibitor Chairman a statement listing in detail the total number of "E" bonds sold in each denomination.

4. THE FINAL REPORT FORM, which is attached, must be filled in, signed and mailed to your STATE EXHIBITOR CHAIRMAN not later than midnight, December 31st, 1945, together with triplicate stubs for all "E" bonds sold.

5. Selection of one theatre manager nominee from each state for the "FLIGHT TO LONDON" contest will be made by the State Exhibitor, State Distributor, State Publicity and State War Finance chairmen.

6. Upon receipt of the records by the National Victory Loan Committee, the state winners, totaling forty-eight theatre managers, will have their submitted bond sales records audited by Price, Waterhouse and Company, who will select the SIX CONTEST WINNERS, one from each of the six Victory Loan regional districts.

7. THE SIX WINNERS WILL BE SELECTED ON THE BASIS OF THE HIGHEST PERCENTAGE RATIO OF "E" BONDS SOLD TO THE NUMBER OF SEATS IN THE THEATRE.

The $25 "E" Bond is to be the bond per-seat unit basis. For example, one $25 "E" Bond equals one unit; one $50 "E" Bond equals two units; one $100 "E" Bond, equals four units. The $200 Roosevelt Bond equals eight units and so on, etc.

8. Announcement of the SIX WINNERS of the THEATRE MANAGERS "FLIGHT TO LONDON" contest will be made as soon as possible after the close of the contest.

9. In case of a tie duplicate awards will be given.

VICTORY LOAN NATIONAL COMMITTEE
S. H. Fabian, *Chairman*

EXHIBITS EXPLAIN EXHIBIT AS ANTI-TRUST TRIAL ENDS

Case was 20 Days in Court; Arguments on the Briefs Set for January 15

by WILLIAM G. FORMBY

The Government's rebuttal concluded in a trail-blazing expedition into the jungle of documents in its *prima facie* case as the trial of the United States vs. Paramount Pictures, Inc., et al, ended at 5:10 Tuesday, November 20, after 20 days in the U. S. District Court for the Southern District of New York. The expediting court had expedited.

The trial came to an end on another significant date in the seven-year-old case. The Consent Decree was signed Nov. 20, 1940. The complaint was filed July 20, 1938.

Motions for "Little Three" Dismissal Not Entertained

The statutory court, composed of Circuit Judge Augustus Noble Hand and District Judges Henry Warren Goddard and John Bright, scheduled December 15 for presentation of Government briefs, January 7 for defense briefs, and January 15 for oral arguments on the briefs. Motions for dismissal of the "Little Three," for the striking of defense testimony, and for striking of evidence charging conspiracy by the defendants were not entertained by the court.

In the closing hours, Robert L. Wright, Assistant Attorney General, proffered his blueprint to the court. By chart and graph and table he sought to condense and to interpret and to summarize the bulk of more than 300 exhibits entered by the Government alone.

The defendants, severally and separately, charged that the trail was neither a successful penetration of the mass nor a fair summation of the material. They argued with Mr. Wright's signposts, post by post. They charged the charts and other illustrative pilot documents were charged with opinion, with data not in the evidence, with interpretations properly within the responsibility of the court.

The attempt to introduce the material as exhibits touched off the longest period of detailed cross-examination and defendant protests that the trial had developed. Massing for the attack, the counsel for the defense descended upon Lt. Peter Borwick, Government statistician under whose direction it was prepared, and succeeded either in blocking acceptance or in securing modification and correction in most instances.

Storm Breaks as Wright Resumes His Rebuttal

The storm broke as Mr. Wright resumed his rebuttal Monday morning with an offer of charts Lieutenant Borwick said were drafted from answers by the defendants to Government interrogatories. The answers related to details of contracts with first-run accounts in 92 cities having a population of 100,000 or over—the "Tour 92" on which the defense shepherded the court five times during the earlier days of the trial. The over-all purpose was indicated to be a condensed presentation of the Government's contention in voluminous evidence that the distributors discriminated against independent first run theatres in towns where there also were affiliated first runs.

One of the charts, admitted Tuesday morning after hours of argument had modified it, concerned first run deals by the distributors with theatres in 320 cities of 25,000 to 50,000 population.

An indication of what a portion of the Government case will rest upon was seen in Mr. Wright's citation of contracts for first run product for the 1943-44 season. He said he would show that first run product of the distributor defendants was sold on an exclusive basis to affiliated theatres in 39 of the 92 cities of 100,000 or more population; that he would show independents had been able to obtain all such product in only four of the cities, and that in 12 cities the independents had been able to license the pictures of only one of the defendants.

Concerned Only Initial Blocks for 1943-44

It developed that the chart on towns between 25,000 and 100,000 concerned only the initial blocks of pictures for the 1943-44 season, and contained no reference to other product. Mr. Wright contended that of the 418 such situations, the blocks went to affiliated theatres in 135, and to independents in 93. He said independents had the product of only one of the defendants in 19 towns, of two of them in 20 towns, and of three in 31 towns.

Reported to be under considerable pressure from independent exhibitor leaders to open up his case and call theatre owners as witnesses for the rebuttal, Mr. Wright conferred at length with H. B. Meiselman, head of a string of theatres bearing his name, in North Carolina.

The profit positions of the distributors entered the case when the Government called to the stand James J. Maloney, special agent for the Federal Bureau of Investigation. Through his testimony, the Government attacked the profit announcements during the war years.

Mr. Wright argued the public absorbed the rise in cost of production and distribution. The defense retorted that the increase in theatre attendance during the war accounted for the higher profits.

Mr. Wright cited excess profits tax figures from Warners and Paramount. He pointed that Warners paid $7,150 in 1941; $4,000,(in 1942; $9,990,000 in 1943, and $9,135,000 1944. Paramount, said Mr. Wright, paid $3 784 in 1941, the figure reaching $20,355,359 1944.

The "formula deal" of licensing as employ by Paramount came in for additional atta That is the company's method of basing fi rentals on a percentage of the national gro a system defended in testimony by Charles Reagan, vice-president in charge of distril tion, as substantially increasing Paramour revenue from all classifications of theatres.

It was necessary, Mr. Wright indicated, tl film rentals from co-defendant circuits be d closed in order to compute final rental pa ments.

Government Circuit Rental Analysis

The Government contends in the Consent Decree suit that there is a definite relationship between the revenue paid by theatre circuits affiliated with distributors and the receipts of distributors from affiliated circuits. The defense has countered with a denial that there is any such relationship. Robert L. Wright, Assistant Attorney General, introduced a tabulation designed to support the Government's contention. He described it as a recapitulation for the period between December 26, 1943, and November 30, 1944, as follows:

Theatre Circuit	*Film rentals to all eight distributors*	*Film rentals to five affiliated distributors*	*Percent. of rentals to affiliated distributors*
RKO	$12,812,560	$9,509,354	73.3
Twentieth Century-Fox	25,341,536	19,034,851	78.2
Warners	23,442,234	17,982,440	76.7
Paramount	49,835,611	40,774,212	81.8
Loew's	20,001,602	14,288,128	71.4
TOTAL	$131,433,543	$101,588,985	76.2

The figure in each instance includes the amount paid by the circuit to its own distributor affiliate.

Seek Jury Determination Of Goldman Damages

A motion has been prepared to have a jury termine the extent of damages and the nature the injunctive relief to be granted William Go man in the anti-trust suit decided in his favor the U. S. Circuit Court of Appeals in Philadelp The motion was prepared last week following meeting of Mr. Goldman's counsel with Warn Brothers and distributor defense counsel bef Federal Judge William H. Kirkpatrick in U. District Court in Philadelphia. The court had ported that Mr. Goldman "unquestionably suffe loss." but added that "we have no means of kno ing the extent of the loss."

Agree on Extension for Schine Case Motions

An extension has been agreed upon betw counsel for Schine theatre circuit and for Government, delaying the deadline for motions til December 7. Appeal of the decision orderi dissolution of the circuit was reported to be c ditioned upon an agreement among counsel for decree on realignment and reorganization. Co sel for Schine was given the privilege of amer ing the motion to upset the dissolution to the ti of the hearing, scheduled for December 10 Federal District Court in Buffalo.

WAR DEPARTMENT PRESENTS

APPOINTMENT IN TOKYO

Produced by
ARMY PICTORIAL SERVICE,
SIGNAL CORPS
with the cooperation of
THE ARMY AIR FORCES and
THE UNITED STATES NAVY
All enemy film taken from captur
official Japanese newsreels

Running Time 54 Minute

Our own inside story of the Pacific from Bataan to the beaches of Tokyo Bay! Every revealing foot of film shot during the shooting by over 1,000 cameramen! MacArthur, Nimitz, and their men from the start to the Atom Bomb and the Surrender!

AVAILABLE TO YO
ABSOLUTELY

FREE!

Warner
DISTRIBUTORS

Through
War Activities Committee
Motion Picture Industry

ON THE MARCH

THEATRES, LIKE SAUSAGES

by RED KANN

LOS ANGELES

ALL may be quiet on the publicity front, and is. But the calm has little connection with what gives on the other front, meaning by that the ponderings and the deliberations at National Theatres headquarters on behalf of prefabricated theatres.

Charlie Skouras is proceeding according to schedule with the first due off the assembly line at North Long Beach, down the road a lunge from Los Angeles. First declared for a Thanksgiving Day bow, it won't be that now but late January or early February instead. A stadium-type house, it will seat about 1,150 and tie into a single bundle all of the features promised when the plan officially slid down the ways some months back. San Jose and Vallejo, upstate, will follow. Whether immediately or not will be determined later.

North Long Beach, however, will serve as the guinea pig. The operation is to be submitted to careful scrutiny, "bugs" unearthed for future squelching and master blueprints altered if circumstances so dictate before drumming up a genuine head of steam. An attentive eye is being centered on television and allowance made for incorporating the necessaries in preparation of the day thereof.

This ought to be of interest to theatremen everywhere who may have been wondering:

If the plot is assembled. If the concrete foundation is laid and properly dried. If the conduits and the required electrical and plumbing connections are set up in advance. If all the required components of the prefabricated house were to arrive in the one delivery, the house can be put togther, bolted and anchored to its site in three weeks. Of course, some arrangement is essential to guarantee the screen will be kept alive with actors and scenery, but that's another story. On the physical side, sponsors of the new type theatre—the Henry J. Kaiser interests are to build them—continue to calculate 21 days will turn the trick under conditions set forth above.

Innovations have been popping in since the project was launched. Side wall decorations, and ceiling, can be rolled open like a carpet, put into place by snapping snappers into position. Just like slipping a summer cover over your favorite chair or sofa. The idea there is to give the contemplated theatre a change of pace from spring to summer to fall to winter if any showman wants to be that ambitious.

Two Imponderables

THE silent approach, which is the prevailing order of the day, draws from Skouras' current thinking that the idea now is to shut up and put up the first theatre, then throw open its doors, invite the press to do its own roaming, ask questions and hotfoot to individual typewriters out of which comment and criticism thereafter will roll.

On the price side, No. 1 at North Long Beach in all likelihood will determine the final outcome. This suggests the original, and tentative, cost may undergo changes. Whether up or down is not in evidence, yet prices of materials indicate rather clearly the move will be a hike up the line.

Two elements, both on the arresting side, play a potential role in this, or any other scheme, for prefabricated theatres on a handsome scale. Whatever the cost may be, it will dip sharply under the price of building a permanent structure. If this should prove attractive enough to draw a horde of newcomers into the theatre industry, a serious overseating problem might develop finally. Not alone that.

On any come-one-come-all basis, there may be a revival of the trouble-making situation illustrated by real estate interests foraging into exhibition without learning at the outset what product was available. Historians of the business know well the legal difficulties this has occasioned in the past.

Interested observers raise the second speculation which deals with labor. They pose the immediate question if the unions may be expected to remain docile while the many crafts which are essential in theatre construction find themselves out of jobs. Such an eventuality may present no insurmountable difficulties to the individual operator who goes prefabricated. But the circuit operator, unionized in many directions and perhaps part of a producer-distributor-exhibitor pattern, faces an entirely different hazard. Post-fabricated, but good, may be the word for him.

■ ■ ■

HOLLYWOOD

RAYMOND CHANDLER, who does detective stories, has spawned a piece called "Writers in Hollywood" for the November *Atlantic Monthly*. Part of Hollywood, at least, knows it has appeared. They are fellow writers and they resent the cracks assembled on the Chandler typewriter.

Hollywood is easy to hate, to sneer at and to ridicule. So Chandler writes and so Chandler does. He is another of a long chain of those who deplore, pillory and calumnize that thing described as The System which he maintains makes it impossible for the screenplay to grow up into art. Writers are slaves to it, producers are slaves to it; therefore Chandler, evidently recognizing a sign when it waves in his face, determines this swimming pool peonage is not for him.

Shortly beyond midway he states very flatly that 500 pictures must be made annually. Otherwise, theatres will be compelled to shutter, all manner of people forced out of work, financial structures will sigh and then collapse and bankers go hurtling through windows as once some of them did.

An obvious point, making the grade at this juncture, becomes this: If the rest of Chandler's presentation is as factually correct as his statement about the 500 pictures, the go-by would seem to be in reasonable order. For, even babes in celluloid arms know his statistics do not balance.

Charlie Brackett, who also knows how to write and finds matters at large not too disagreeable at Paramount, has a word on all this:

"Chandler's books are not good enough, and his pictures are not bad enough to justify the beef."

■ ■ *So-You-Want-to-Be-a-Producer Department:*

At a major studio, the script was ready, the production setup completed and the cast assembled. Or so the studio thought. Came along the male lead's agent, objecting like anything. The girl's part was too big. Not much later along came the girl's agent. He was objecting like anything also. The man's part was too big.

Meanwhile, the cute monster, sometimes known as overhead, was piling up. The studio had to take action. The studio did.

It got two entirely different players, and the picture rolled.

Kalmine Is Name Warner Theatres General Manage

Harry M. Kalmine has succeeded Joseph B hard as general manager of Warner Theatre was announced this week by Harry M. Wa president of War Brothers.

Harry M. Kalmine

Mr. Kalmine had assistant general man of Warner Theatres 1941, when he was moted to the home post from zone man of the Pittsburgh t tory. Previously he been zone manager New Jersey.

He entered the th business at an early as a music and libe salesman. He worke a stage hand and company manager touring legitimate managing motion pic icals before turning houses.

A veteran of World War I, Mr. Kal served with the 29th Division in France and wounded in the Meuse-Argonne offensive. He been a leader in Variety Club activities and ing his years in Pittsburgh devoted much o time to boys' welfare work.

Mr. Bernhard has formed his own prodt company, known as United States Pictures, Milton Sperling.

The Kalmine promotion was announced Tl day at a meeting of Warner circuit zone agers and home office executives.

Present at the meeting were Major Albert V ner, Samuel Schneider, Harry Goldberg, Stewart McDonald, Clayton Bond, Rudy W Nat Fellman, Herbert Copelan, L. J. Kauf Frank Marshall, Abel Vigard and Harry R quest.

Zone managers included James Coston, Chic Nat Wolf, Cleveland; I. J. Hoffman, New Ha Frank Damis, Newark; C. J. Latta, Albany; Schlanger, Philadelphia; M. A. Silver, Pittsbu J. J. Payette, Washington, and Howard Wa Memphis.

Postpone Murray Conspiracy Trial Until February 6

The new trial granted the defendants in Thomas A. Murray conspiracy case has been poned to February 6. The trial was origi scheduled to be heard in Chicago Novembe by Judge William H. Campbell in Federal C

The defendants are: Henri Elman, indepe distributor; Capitol Film Exchange, Milo Th Corporation, Van Nomikos, Milo booker, John L. Manta, owner of the Milo theatre, Chi

Mr. Murray, former operator of the Thalia atre, Chicago, has claimed that he was f out of business by alleged conspiracy betwee Milo operators and by distributors and ot who deprived him of playable product.

Last April Judge William H. Holly revers Federal jury's verdict, which granted Mr. Mu $105,000 damages and dismissed several dist tors as defendants.

Daly Files His Answer to Six Percentage Suits

Michael Daly, operator of the Plainfield the Plainfield, Conn., was to have filed his an Tuesday to the six film companies which separate damage suits against him in the Haven District Court October 31. Plaintiffs Loew's, United Artists, Paramount, Unive Warner Brothers and Columbia. Each al more than $3,000 has been lost in revenue, sides costs and interest, because of allegedly written statements as to gross receipts.

THEY SAID IT COULDN'T BE FUNNIER THAN THE BROADWAY PLAY ... BUT IT IS!

COLUMBIA PICTURES
presents

The story of a returned boy-hero whose post-war problem is his family!

A GEORGE ABBOTT PRODUCTION

Stageplay and Screenplay by
LOUIS SOLOMON and HAROLD BUCHMAN

with Robert BENCHLEY • Vera VAGUE
Janis WILSON • Jimmy LLOYD •

Conrad JANIS • Nanette PARKS

d MARKEY

COLUMBIA PICTURES

Produced and Directed by JACK MOSS

TOP PRODUCT Month after Month from COLUMBIA!

"SNAFU"

"SHE WOULDN'T SAY YES" starring Rosalind Russell • Lee Bowm

"PARDON MY PAST" starring Fred MacMurray

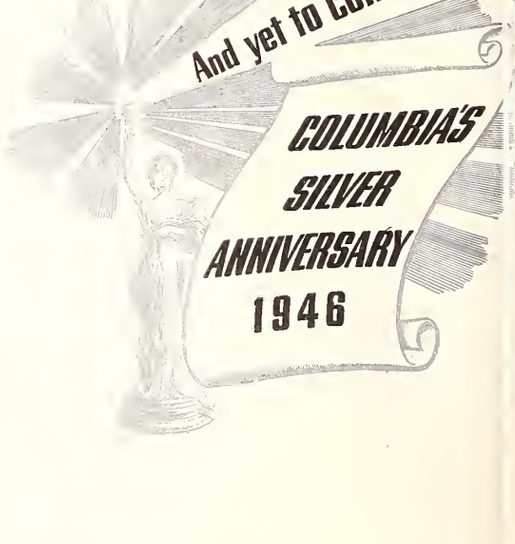
"GILDA" starring Rita Hayworth • Glenn Ford

"RENEGADES" *in Technicolor*

"TARS and SPARS" starring Alfred Drake • Janet Blair and Marc Platt with Sid Caesar

"The BANDIT of SHERWOOD FOREST" starring Cornel Wild *in Technicolor*

"PERILOUS HOLIDAY" starring Pat O'Brien



...Now
in successful distribution

"KISS AND TELL"

"OVER 21"

"A THOUSAND and ONE NIGHTS" *in Technicolor*

PRINTED IN U.S.A.

FINISH THE JOB IN A BLAZE OF ACT
VICTORY IN THE VICTORY LOAN!

TELEVISION IS READY TO GO TO MARKET, EXPERTS AGREE

ut Arguments Continue on Low or High Definition; Jolliffe Scores Delay

Television is ready to go to market, the ex- ts agree, but there appears to be considerable ument among them whether it should take high road or the low road. That is a mat- of rather greater importance to those ex- ts than to the public who will use it or the atre men who wonder if they should worry ut it.

The argument basically concerns which end the radio spectrum it shall currently inhabit, d how soon it may occupy both ends. The tle is over whether the low-definition images the smaller frequencies shall be licensed for mediate commercial activity, or the emphasis ced on high-definition television in color.

"There is no technical reason for further de- " in permitting the launching of television d its expansion "of an eminently satisfactory vice to the public," Dr. C. B. Jolliffe, vice- esident in charge of RCA Laboratories, lead- g exponent of the "as is" school, proclaimed the Radio Executives Club in session at ew York's Hotel Roosevelt last Thursday.

ttacks Position of CBS n Further Waiting

Without mentioning the network by name, r. Jolliffe attacked the position of the Colum- a Broadcasting System, which holds that tele- sion must acheive greater perfection before can best serve the public commercially. "The gaboo of quick obsolescence in television has en far overemphasized," he said. He added at the medium had the "makings of an indus- y capable eventually of producing an annual come of between one and five billion dollars.

The pre-war television is not the television today, Dr. Jolliffe argued. He decried the mphasis placed on "perfection" as minimizing e strides he said the art had made in the last w years. He said that the medium had been reatly improved by wartime developments.

"I don't mean to say that television has eached the top of its technical development," e declared. "We shall certainly see many ore advances this year, next year and in the ears to come. Many of these improvements an be incorporated into the present system nder the standards that are in effect today."

Hits Obsolescence Talk n Receiving Sets

Dr. Jolliffe struck sharply at the talk of ob- olescence in receiving sets. "Of course there vill be obsolescence," he said. "That is the nly way the industry can grow. As long as esearch and development men work in the field here will be new things. Today's wonderful chievements will be obsolete tomorrow. If ve wait for the perfect system it will always e around the corner; for research and develop- nent men will think and will make new dis- coveries. In the meantime . . . why wait?"

Dr. Jolliffe took a parting shot at the pro- onents of the CBS theory: "Ultimately, of course, we may expect such advances in all- lectronic television as pictures in three dimen- sions and in color. We will have a program ransmission over worldwide networks, too. But these developments are still in the labora- tory stage and it will be a few years at least before they are ready for use."

Some of them are ready for use now, re- torted CBS. Such as high-definition television in color. The network forwarded to the Fed- eral Communications Commission a resolution adopted by the Columbia Affiliates Advisory Board, as representatives of 145 independently owned broadcasting stations in the United States. The resolution recorded "unanimous endorsement" of CBS full-color television. It expressed the hope that use of the high fre- quencies "should be authorized under commer- cial licenses from the FCC at the earliest pos- sible date."

Board Viewed High Frequency Pictures Telecast by CBS

The CBS high-frequency pictures, telecast from the Chrysler Tower in New York, were viewed by the Board October 19. They were described in the resolution as "of a quality ex- ceeding the fondest expectations of the mem- bers. . . ."

The Board issued its challenge to the FCC and equipment manufacturers in the following language concluding the resolution: "That the member of this Board express the hope on be- half of themselves and their constituent sta- tions that high-definition, full-color television in these frequencies should be authorized un- der commercial licenses from the Federal Com- munications Commission at the earliest possible date and that manufacturers of television broadcasting and receiving equipment should cooperate to that end. . . ."

It was reported from Boston that the New England Theatres Corporation, which has an application before the FCC for a license to conduct a television station from Tufts Uni- versity, would convert the Esquire theatre into the area's first television theatre. For the past year the theatre, described as a modern and well constructed house, has been closed. It seats about 1,000 persons.

Seven permits have been requested for sta- tions in Boston. Two came from local radio stations, two from large department stores, two from industrial concerns, and the New England Theatres station.

Elaborate plans were proceeding, meanwhile, for comprehensive coverage of the Army-Navy football game December 1 by field pickup from the Municipal Station in Philadelphia. Spon- sored by the Curtis Publishing Company, the coverage will be under the direction of NBC.

The Philadelphia broadcast also will be a preview of long distance television service by cable. The game will be brought to the New York station over the Bell System coaxial cable. Special telephone lines will link the camera installation at the stadium with the cable in Philadelphia and New York with the transmitter at the Empire State building.

Educators Will Discuss Medium at Meeting

Educators will discuss television and its ap- plication to teaching, in a symposium on "Edu- cation by Television" in Atlantic City Decem- ber 1. The meeting will be sponsored by the Television Broadcasters Association in coopera- tion with the New Jersey Education Associa- tion and its subsidiary, the New Jersey Visual Education Association.

Prominent educators and television leaders will participate in the program, which will fea- ture a demonstration by high school students of television technique. Motion pictures depicting television's possibilities in education will be shown.

The new medium will be given attention in the series of district meetings to be held in 10 cities next year by the National Associa- tion of Broadcasters, beginning January 7-8 in the Hotel Roosevelt in Hollywood. The meeting of the NAB Board, also expected to deal with television matters, will meet in the same hotel January 3-4.

The other meetings will be held as follows: January 10-11, Hotel Fairmont, San Francisco; January 14-15, Hotel Olympic, Seattle; Janu- ary 22-23, Hotel Nicollet, Minneapolis; Janu- ary 25-26, Hotel Fontenelle, Omaha; January 28-29, Hotel Brown Palace, Denver; January 31-February 1, Hotel Baker, Dallas; February 4-5, Hotel Tulsa, Tulsa, Okla.; February 7-8, Hotel Peabody, Memphis, and February 11-12, Hotel Gibson, Cincinnati.

Applications Pending from Seven Companies at FCC

Applications reported last week as pending before the FCC in Washington included Mar- cus Loew Booking Agency, National Broad- casting Company, Philco Television Company, Allen B. DuMont Laboratories, Bamberger Broadcasting Company, Scripps-Howard Newspapers, and the Evening Star Broadcast- ing Company.

It was reported in New York last week by Frank M. Folsom, executive vice-president of RCA, that the shipment of television receivers would start in about six months. He said the sets would range from "sight and sound" table models at under $200, to large sets selling for about $450.

Paley, President of CBS, Awarded Legion of Merit

William S. Paley, president of Columbia Broad- casting System, last Tuesday was awarded the Legion of Merit in New York by Brig. General Robert A. McClure, chief of the psychological Warfare Division in General Eisenhower's Su- preme Allied Command. During the period of April 1, 1945 to August 23, 1945 Mr. Paley was deputy chief of the Psychological Warfare Divi- sion, serving directly under General McClure. Mr. Paley began his war service October 6, 1943, when he obtained a leave of absence from CBS to ac- cept a special assignment from the OWI. Trans- ferred from the OWI to the Army in March, 1945, he was commissioned a colonel.

Construction of Tallest Transmitter Is Begun

Construction work began this week on the tallest television transmitter in the world. It is being built by Television Productions, Inc., at an ele- vation of 5,800 feet on the summit of Mt. Wilson near Los Angeles. Television Productions operates station W6XYZ at the Paramount studio in Holly- wood. The transmitter tower will have a starting height of 50 feet, plus a 28-foot antenna mast. Operation will begin about the first of the year. Klaus Landsberg, west coast director of the com- pany, expects the station to provide service to an area of more than 100 miles. Programs will be transmitted from the W6XYZ studio in Holly- wood to Mt. Wilson by relay.

STATES AND CITIES WANT FILM MONEY

Tax Proposals Range from State Censor Board to Levy on Admissions

City and state tax measures, spurred by the need to provide funds to aid the returning veterans of World War II, are appearing in growing numbers in state legislatures and before municipal governing bodies. They range from city taxes on theatre tickets to the effort of a state to set up a film censor board.

In Los Angeles, a proposal to tax theatre admissions five per cent had been submitted to the City Council. Originally scheduled to reach that body last Friday, it was moved back to Tuesday of this week to allow the citizens' committee an opportunity to present its report. Councilman Meade McClanahan, sponsor of the measure, had indicated, however, that he would pay no attention to the committee's report; that he would go ahead with introduction of the proposal regardless of the committee's recommendation. He has been bitter in his attacks on the motion picture industry.

Would Finance Bonus

The lawmakers of Massachusetts were back again with a proposal to impose an additional tax of one cent on each theatre ticket. Exhibitors, were prepring to oppose the measure which was being projected as a device to finance a new bonus for veterans. An earlier proposal, which was defeated, provided $100 bonus for each veteran. The new measure would increase the figure to $200 for each veteran who served in the United States, and to $300 for those who served overseas.

Another approach to city taxation of theatre admissions, a movement that recently was noted in New Orleans, was pointed up last week in Montgomery, Ala. There, C. Emory Glander, Ohio Tax Commissioner, suggested that the various states abandon the admission tax so that the cities might employ it as a means of strengthening "the crumbling foundations of local self-government."

"Let us have centralization of taxation with subsidies to local governments where necessary," Mr. Glander said, "but let us also at least consider the abandonment by state government of those tax fields which may properly be preempted by local government." He added that such a procedure was the only way to avoid "the further centralization of taxing power and the weakening effect of unwise governmental handouts."

"Better Than Subsidy Rise"

Illustrating his argument, Mr. Glander said that the $2,500,000 collected annually from theatre owners under the state's three per cent admission tax would benefit cities more if locally collected than would a substantial increase in the state's local government subsidy.

"I do not think that state government should pre-empt every field of revenue just because a few local governments need more money but are unwilling to levy necessary taxes to obtain it," Mr. Glander argued. He made the point that cities which did not need the revenue enough to vote tax programs probably could get along without some of the state government subsidy.

The threat of a sales tax on theatre supplies and other products appeared to be fading in Missouri. The House Committee on Taxes and Revenue recommended defeat of a bill which would have applied the existing two per cent sales tax to film rentals, theatre leases and equipment.

The state of Georgia has ambitions to become the eighth commonwealth to have a motion picture censorship board. A bill has been drafted for presentation to the January session of the legislature. It would provide close scrutiny of films considered unsuitable for juvenile audiences, and would supersede the local option arrangement now operating in the state.

New York, Ohio, Kansas, Maryland, Pennsylvania, Virginia and Massachusetts now have state censor boards. The last-named limits its regulation to pictures to be exhibited on Sunday.

Consent Award Entered in Boston

One arbitration consent award has been entered in the Boston tribunal, while four additional clearance complaints have been filed in the Chicago, New York, Boston, and Washington, the American Arbitration Association has reported.

William A. Kneeland, Boston arbitrator, has made the following consent award: maximum clearance of New Bedford, Mass., first runs over second runs shall be 49 days on product of the five consenting companies, maximum clearance of New Bedford first runs over Keith's at Fairhaven, shall be 14 days.

In Chicago James Jovan, operating the Monroe, filed a clearance complaint against the five consenting companies. The complainant alleges that clearance granted to the Chicago, Roosevelt, United Artists, Garrick, Apollo, Oriental, State-Lake, RKO Palace and RKO Grand is excessive and unreasonable and asks that he be granted relief.

The Weymouth Cameo Theatre Company, Weymouth, Mass., filed against the five consenting companies charging "unjust and unreasonable" clearance.

In New York, the M. and M. Amusement Company has filed a clearance suit against RKO Radio, 20th Century-Fox and Warners charging "unfair" clearance.

In Maryland, the Sidney Lust Theatres filed a clearance complaint in the Washington tribunal against the five consenting companies. The companies. The complainant asks that in licenses granted for features produced by the five companies, clearance be equalized between his theatre, the Kay Gardens, and the Newton and Village theatres, both operated by Louis Bernheimer.

The AAA also has reported that the Queens Park Operating Corporation, an intervenor, has appealed an award by the New York tribunal eliminating the seven-day clearance of the Floral theatre, Floral Park, over the Mineola theatre, Mineola, L. I.

Warners' Strand in Albany To Celebrate Anniversary

Warners' Strand theatre, a first run in Albany, will celebrate its twenty-fifth anniversary November 27 with a special show. Judge John Boyd Thacher, who, as city treasurer, took part in the opening ceremonies in 1920, again will be on hand. The Strand was built at a cost of $1,000,000 by Mitchel Mark, operator of the Mark Strand, New York, on land owned by the Kramrath Brothers of Albany. Patterned after the New York Strand, it was the first big theatre constructed in Albany for motion pictures.

Form Foundatio To Promote Use Of Documentari

A non-profit making film foundation whic correlate and promote the international exch of documentary films has been chartered in V ington under the name of International Film sociates.

Designed to promote the production and cir tion on an international scale of pictures de with economic, social and educational subjects foundation will not itself engage in productio distribution, but will provide research and pr tion and distribution planning for internat agencies, government bureaus and all orga tions or individuals interested in informat films.

Trustees and founding members of the orga tion, and the countries they represent, are: Grierson, former commissioner of the Nat Film Board of Canada, and M. A. Adamson, ada; Stuart Legg and Raymond Spottisw Great Britain; Robert Flaherty and Mary Lo United States; Jean Benoit-Levy, France, John Fernhout, the Netherlands.

The foundation will be financed on a cons tive-fee basis and by grants from various p welfare institutions. Offices will be established in New York, Ottawa and London. Addit offices will be set up in Europe later.

Mr. Grierson, the most active organizer of foundation, is in London and plans to visit Eu before returning to New York.

According to the foundation's prospectus, it "aid dependent or underprivileged peoples in curing the means of production and distributior films promoting their welfare" and provide a sultative service in matters involving expert technical knowledge.

Cinema Lodge to Honor . . Weitman Next Monday

The Cinema Lodge, B'nai B'rith, will pay t ute to Robert M. Weitman, managing directo the New York Paramount theatre, at its H Night at the Hotel Astor, New York, Mon Albert A. Senft, Cinema president, has announ

The Cinema "Honor Scroll" will be prese Mr. Weitman by Maurice A. Bergman, Unive Pictures eastern advertising and publicity direc for his tireless efforts on behalf of philanthr and service organizations and the Governme War Bond drives. In recent years, Mr. Weit has staged and produced most of the fund rai shows conducted by New York and national cl itable and service organizations, including " Night of Stars," "All for the Wounded," sh for the American Red Cross, Army Emergency lief and countless others.

Mr. Weitman is a vice-president of Cin Lodge. A special program for the evening is ing arranged by Jack H. Levin, program chairn of Cinema.

Four Circuits Sign Monogram Product for 1945-46 Season

The Butterfield circuit, operating 118 theat in Michigan, has signed for the entire Monogr output for 1945-46, it was announced this week Samuel Broidy, last week elected president. Th other circuits also have recently signed w Monogram, brining the total of new bookings 209 theatres. The additional circuits are Thalhe er, with 15 houses in Virginia: Century, with in New York State, and Warner, with 28 in O and 11 Warner houses in California.

Set "Tokyo" Screening

"Appointment in Tokyo," a 52-minute feature which Warner Brothers will distribute for War Activities Committee, will be given a pr preview November 26 at the Warner home offi The picture was made by the Army Pictorial Se ice with the cooperation of the Army Air For and the Navy.

ONDON TRIP SPURS EXHIBITOR VICTORY BOND THEATRE SALES

bian Reports Increase of 0% Over Previous Week n Average

llowing the announcement of the six free d-trips to London by airplane to be award- ne six outstanding theatre managers, Bond- ng activities spurted sharply, and newspa- publicity set a new high, as the Victory n Drive passed the half-way mark.

egional chairmen and other key workers acted by S. H. Fabian, national chairman, coast-to-coast checkup last weekend, re- ed sales had increased by an average of er cent over the previous week and in many ons were gaining momentum. At the same , Charles M. Reagan, distributor chairman, rted a Bond-show tabulation showed num- s exchange territories had chalked up more e Movie Days, Bond Premieres and dren's Matinees than in previous drives. ile three weeks of the drive were still to go, Reagan said he expected the majority of other exchanges to join the over-the-top

00 Managers Indicate ention to Compete

More than 3,000 telegrams and letters were eived last wekend from theatre managers ouncing their intention to compete for the e trips to London.

At the behest of distributor chairmen in their ritories, film salesmen throughout the coun- are playing a double role in helping man- rs compete for the plane trips, it was shown reports received Monday by Mr. Fabian. checking up in their territories to make e that every one of their exhibitor accounts aking an active part in the contest, the sales- n automatically are bringing greater par- ipation and effort into the Bond-selling ac- ities, thereby resulting in higher sales, it was d.

A special mailing piece, giving all details of e contest, arranged with the cooperation of e Treasury Department, has been sent to ex- bitors. The volume of newspaper publicity ven the industry drive was running an aver- e of 50 per cent higher than any previous mpaign, Ray Beall, national publicity direc- rs, reported. While the increase was due rtly to the relaxing of the tight newspaper tuation, Mr. Beall praised the work of state nd local publicity chairmen.

tart Drive for Greatest unday Paper Space

Mr. Beall has launched a special drive for ne greatest possible amount of Sunday promo- ons on the two remaining Sundays of the ampaign, November 25 and December 2. Mats f sample cartoon strips are being furnished or the use of newspapers that do not have heir own staff artists. Mats of "Movie Stars n Uniform" photo strips, in six-column size lso are being made available from the New ork headquarters of the campaign.

Victory Bond purchases by corporate units f the industry, according to pledges up to ast weekend, totalled $31,100,000, it was an- nounced by Abe Schneider, who heads the cor- porate sales division of the industry drive.

The first two weeks of Bond-selling effort by 160 Loew houses resulted in the sale of more than 25,000 individual Bonds with value exceeding $2,500,000.

First theatres in the District of Columbia to go over their quotas, according to local WAC officials, are the Central and Metropolitan, both Warner houses. Walter Cannon, manager of the Central, sold more than 200 per cent of his $5,500 quota in "E" Bonds, while John Marcon of the Metropolitan has a sales total of $141,000 against a quota of $140,000.

"SARATOGA TRUNK" TRAIN, above, courtesy of Warners, the picture's producer. In New York's Columbus Circle, last week, buyers of Bonds were allowed to ride a miniature railroad donated for the event by Warners.

IN THE INTERESTS of the Victory Loan, Republic's King of the Cowboys, Roy Rogers, last week duplicated Paul Revere's famous ride, holding rallies along the route. At right, Mr. Rogers is shown at the Minute Man statue at Lexington, Mass.

New York Theatres Will Donate Evening Show

Eighty-two film houses in Greater New York will each donate one evening's performance in the interest of the industry's Bond-selling program, Irving Lesser, local chairman, has announced. All the theatres will present special premieres of forthcoming films to which Bond purchasers will be admitted free. In addition, each theatre will augment its program by personal appearances of stars, as well as military heroes and civic officials.

More than 17,000 tickets for New York's All-Star Show in Madison Square Garden December 3 are available in the Broadway film theatres. Tickets for the show are obtained in return for "E" Bond purchases.

In Birmingham, Ala., a Victory Bond Auction is planned by F. S. Falkenberg of the Alabama theatre. Among articles to be auctioned off to highest bond-purchasers will be a sweater from Lana Turner, a tie from Walter Pidgeon, a pair of gloves from Ginger Rogers, a sweater from Van Johnson, a pair of hose from Betty Grable, and other items of clothing from film players.

In Columbus, Ga., a tieup has been made with the local schools for the School Children's Matinee. The schools have accepted one-half of the Bond quota of the county, with a quota assigned to each school. Prizes are being awarded students for sales.

William S. Canning, manager of Fall River's Empire theatre, recently promoted 200 pairs of nylon stockings to give away with each purchase of a $200 Roosevelt Memorial Bond.

Harry C. Arthur, Jr., regional chairman for the Central area, commenting on the satisfactory progress made by the industry in the drive, said a large part of the credit was due to the speedy and comprehensive services rendered by trade publications in presenting the news, showmanship ideas and other data pertaining to the campaign, as well as giving recognition and inspiration to the workers. "The fine cooperation of the trade press is an important part of the success of the drive," he said, "and should be recognized by the industry."

Texas Theatre Lobbies Display Cars and Radios

Almost every theatre in Texas, under the state chairmanship of John Q. Adams, has promoted either a new Ford, a new Chevrolet, or new refrigerators, radios, washing machines, rugs or other items of merchandise to be displayed in the theatre lobby during the drive, and awarded to the lucky Bond purchaser at the end of the campaign.

The "Hollywood Party" broadcast emanated from the Beverly Hills Hotel, Beverly Hills, Cal., Thanksgiving eve over Columbia Broadcasting Company network. The loan program featured Harpo and Chico Marx, Ronald Coleman, Frances Langford, Tony Romano, Lauritz Melchior, Robert Aida and others. Two hundred and fifty servicemen were entertained at the hotel during the broadcast and similar parties for veterans were held at all CBS stations.

Box Office Champions for The Month of October

DUFFY'S TAVERN
(Paramount)

Directed by Hal Walker. Associate producer, Danny Dare. Original screenplay by Melvin Frank and Norman Panama, based on characters created by Ed Gardner. Sketches by Melvin Frank and Norman Panama, Abram S. Burrows, Barney Dean, George White, Eddie Davis and Matt Brooks. Music direction by Robert E. Dolan. Director of photography, Lionel Lindon. Dances staged by Billy Daniels. Cast: Bing Crosby, Betty Hutton, Paulette Goddard, Alan Ladd, Ed Gardner and other Paramount stars. Release date, September 28, 1945.

HER HIGHNESS AND THE BELLBOY
(Metro-Goldwyn-Mayer)

Produced by Joseph Pasternak. Directed by Richard Thorpe. Original screenplay by Richard Connell and Gladys Lehman. Musical direction, Georgie Stoll. Director of photography, Harry Stradling. Cast: Hedy Lamarr, Robert Walker, June Allyson, Carl Esmond, Agnes Moorehead. Release date, October, 1945.

THE HOUSE ON 92ND STREET
(Twentieth Century-Fox)

Produced by Louis de Rochemont. Directed by Henry Hathaway. Screenplay by Barre Lyndon, Charles G. Booth and John Monks, Jr., based on a story by Charles G. Booth. Director of photography, Norbert Brodine. Musical direction, Emil Newman. Cast: William Eythe, Lloyd Nolan, Signe Hasso, Gene Lockhart, Leo G. Carroll. Release date, October, 1945.

MILDRED PIERCE
(Warner Brothers)

Produced by Jerry Wald. Directed by Michael Curtiz. Screenplay by Ranald MacDougall and Catherine Turney, based on the novel by James M. Cain. Music by Max Steiner. Director of photography, Ernest Haller. Cast: Joan Crawford, Jack Carson, Zachary Scott, Eve Arden. Release date, October 20, 1945.

RHAPSODY IN BLUE
(Warner Brothers)

Produced by Jesse L. Lasky. Directed by Irving Rapper. Original story by Sonya Levien. Screenplay by Howard Koch and Elliot Paul. Music by George Gershwin. Musical director, Leo F. Forbstein. Photographed by Sol Polito. Cast: Robert Alda, Joan Leslie, Alexis Smith, Charles Coburn, Julie Bishop, Albert Basserman, Morris Carnovsky. Release date, September 22, 1945.

WEEKEND AT THE WALDORF
(Metro-Goldwyn-Mayer)

Produced by Arthur Hornblow, Jr. Directed by Robert Z. Leonard. Screenplay by Samuel and Bella Spewack; adaptation by Guy Bolton. Musical supervision, Johnny Green. Director of photography, Robert Planck. Cast: Ginger Rogers, Lana Turner, Walter Pidgeon, Van Johnson, Edward Arnold, Phyllis Thaxter, Keenan Wynn, Robert Benchley. Release date, October, 1945.

White House Wil Give Full Suppor To Dimes Drive

The active sponsorship of the White Hous the annual March of Dimes campaign, Jan 24-30, has been promised, as the industry prep for the 1946 infa paralysis fund d President Truman sonally has reque Nicholas M. Sche again to be nati chairman of the mo picture March of Di The President has invited to the W House all the state ch men and the execu committee of the mo picture group. visit is set for Dec ber 4.

Nicholas M. Schenck

Monday Mr. Sche announced the appo ment of Lee Shubert chairman of the national legitimate theatres c mittee for the drive.

Wednesday Mr. Schenck named Martin Quig chairman of the trade press committee.

Tom Connors, national distributor, has appoin distributor chairmen in every exchange area. distributor chairmen, mobilizing every film sal man in the country, will cooperate with exhibi chairmen in an effort to speed the pledging.

The following distributor district chairmen w announced by Mr. Connors: Atlanta, Paul W son; Boston, A. M. Kane; Dallas, J. B. Und wood; Detroit, Jack Goldhar; Kansas City, W Scott; Los Angeles, Henry Herbel; New Yo Jack Bowen.

Distributor chairmen are: Albany, C. G. Eastm Paramount; Atlanta, William Zoellner, Loew's; Boston, H. Rogovin, Columbia; Buffalo, M. M. Brown, Paramou Charlotte, Rovy F. Brannon, RKO; Chicago, Tom Gilli 20th-Fox; Cincinnati, Leavitt Bugie, 20th-Fox; Clevela Lester Zucker, Columbia; Dallas, Sol M. Sachs, RK Denver, Earl A. Bell, Warners; Des Moines, M. Evid Columbia; Detroit, F. J. Downey, Loew's, Indianapo George Landis, 20th-Fox; Kansas City, W. E. Truog, U Los Angeles, Clyde Eckhardt, 20th-Fox; Memphis, T. Young. 20th-Fox; Milwaukee, H. L. Beecroft, 20th-Fo New Haven, B. Pitkin, RKO; New Orleans, James Bria Loew's; New York, Charles Boasberg, RKO; Oklaho City. C. H. Weaver, Paramount; Omaha, F. J. Hann Warners; Philadelphia, Sam Gross, 20th-Fox; Pittsbur Sol Gottlieb, Loew's; Portland, R. O. Wilson, Univers St. Louis, Lester J. Bona, Warners; Salt Lake City, W liam F. Gordon, Warners; San Francisco, B. Rose, U versal; Seattle, E. A. Lamb, RKO; Washington, R. Sn zer, Warners.

With more emphasis placed on publicity a public relations in the forthcoming drive, Ern Emerling, national publicity director, announc this week that the roster of field publicity chai men was more extensive than ever. Each sta has at least one publicity chairman; some of t larger states have several. In every instance t state publicity chairman has been appointed by t state exhibitor chairman, instead of by the nation drive committee, as in previous years. This w assure close cooperation between the publici chairmen and the exhibitor drive leader.

One objective of the publicity campaign will to inform the public of the part played by th theatres in this humanitarian cause.

Orton Hicks Will Head Metro 16mm.

Lt. Colonel Orton H. Hicks, director of the distribution division of the Signal Corps Photographic Section, will head Loew's International 16mm operation upon his release from the Army within the next few weeks.

Colonel Hicks entered the Army as a major in December, 1942, leaving Walter O. Gutlohn, Inc., of which he was board chairman. He will head the special 16mm division created for world distribution of MGM features, shorts and educational and documentary films.

In a recent interview in *Close-Up*, newspaper published by the personnel of the Signal Corps Photographic Center, Astoria, L. I., Col. Hicks foresaw opportunities as well as pitfalls for the 16mm field in such classifications as entertainment, advertising, religion, education and projection equipment. He said he expected that the major companies would attempt to induce the present 35mm exhibitors to open 16mm theatres or establish 16mm mobile operations for sparsely settled communities.

"There is a crying need for a new distribution channel to present good documentary film to the general public," he said. "Except for an occasional 10 or 20-minute short that can be packaged with a top entertainment feature, theatres have found that the public will not pay to be educated." He discussed the establishment in each city of a small intimate theatre devoted to documentaries, or an organized circuit of groups, such as women's clubs, to run documentaries on a weekly or monthly basis.

Fanchon & Marco Sign with Theatrical Employees Union

The Fanchon and Marco-St. Louis Amusement Company circuit of 34 houses has signed a six-year extension of its working agreement with the Theatrical Employees Union, Local No. B2, an affiliate of IATSE. Under this renewal agreement, doormen, ticket takers, ushers, porters, cleaners and chiefs of staff will receive wage increases of from five to 15 cents an hour. The new wage scales range from 55 cents an hour for service help in the neighborhood and suburban houses to 75 cents an hour for chiefs of staff in the first runs.

Minsky to Handle "Tomorrow"

Joseph Minsky, recently discharged from the army after four and a half years service, has been appointed special sales representative for International Pictures to handle "Tomorrow Is Forever," it has been announced by A. W. Schwalberg, general sales manager.

Murphy Leaves Universal For Republic Exchange

William P. Murphy, sales supervisor of th Universal New York film exchange for the pa two years, has resigned. He will become manag of Republic's New York exchange, effective Mo day, under the supervision of Max Gillis, distri manager.

Film Classics Promotes Mandell

Nickey Goldhammer, vice-president and gener sales manager of Film Classics, announced thi week the promotion of Harry Mandell to Chicag branch manager. He succeeds A. H. Fischer.

Picture Seventy Million Comic Strip Readers Are Waiting To See!

IN SHORT A BOX-OFFICE BONANZA!

Behind-the-Scenes Story of America's Comic Strips . . . .

PEOPLE ON PAPER"

John Nesbitt's Passing Parade

PRESENTING CHARACTERS AND CREATORS OF THESE TOP FAVORITES

ABBIE AND SLATS—Raeburn Van Buren
BARNEY GOOGLE—Fred Laswell, Jr.
BLONDIE—Chic Young
BUCK ROGERS—Dick Calkins
DICK TRACY—Chester Gould
GASOLINE ALLEY—Frank King
JOE PALOOKA—Ham Fisher
KATZENJAMMER KIDS—H. H. Knerr
LI'L ABNER—Al Capp
LITTLE ORPHAN ANNIE—Harold Gray
MUTT AND JEFF—Bud Fisher
PRINCE VALIANT—Harold Foster
TERRY AND THE PIRATES—Milton Caniff

M-G-M THE LONG AND SHORT OF IT!

PUT THE VICTORY SPIRIT IN THE VICTORY LOAN

HURDLES CONFRONT NEW THEATRE UNIT

Independents Call Capital Conference to Consider Proposal in Advance

Lines extending far into the field were being drawn this week as plans proceeded for the organization meeting December 5 in Washington of the WAC Peacetime Activities Committee.

S. H. Fabian, chairman of the WAC theatre division, who announced the resolution of his executive board to perpetuate the division, insisted in New York that he had assurances of sufficient exhibitor support to make certain the success of the meeting in the capital. He said that returns were encouraging from the key theatre operators to whom invitations were mailed. The list was said to number 125 names.

Opposition Seen Developing

However, the Conference of Independent Exhibitors, an association of independent exhibitor leaders from within and outside the Allied Association of Motion Picture Exhibitors, announced an emergency meeting to be held December 3 in Washington. It precedes the organizational meeting by two days.

Although details were not announced, it was understood the special CIE conference was called primarily to consider the "problems" posed by the WAC proposals. Leaders of CIE reacted immediately to the announcement by Mr. Fabian with expressions of concern over the extent to which the activities of the new association would overlap the CIE functions. Abram F. Myers, board chairman and general counsel of Allied, said that CIE had been speaking for the organization in tax and legislative matters, a procedure which could only be changed by vote of the board at the next meeting in January.

Other CIE leaders, including Robert H. Poole, executive secretary of the Pacific Coast Conference of Independent Exhibitors, indicated similar concern. Mr. Poole declared that Mr. Fabian's announcement followed the policy of CIE, which he described as "unified and effective."

Statements of exhibitor leaders, those who have spoken for publication, have been cautious and there has been only one announcing active support for the movement. It came from William F. Crockett, president of the MPTO of Virginia, who said he would be glad to meet in Washington "to work . . . in establishing an organization to handle government and public relations" for theatres during peace time.

Audience Collection Scored

A resolution critical of the approach of the WAC theatre division to the problem of taking up collections in theatres came from the Associated Theatre Owners of Indiana, an Allied affiliate. The resolution declared that inasmuch as the war had passed there was no emergency obligation upon exhibitors to "embarrass their patrons by asking for contributions to charitable enterprises." It asked that the practice "when patrons are trapped in their seats" be abandoned, and urged that exhibitors themselves use their discretion in the matter.

The Indiana resolution struck squarely at WAC. "Be it further resolved," it read, "that and its activities. They are the same exhibithe War Activities Committee of the Motion Picture Industry or any other group pledging our theatres for fund raising purposes without our consent."

The lines were said to be drawn sharply as against Allied's full support of the plan. It has been pointed out by several of the sectional leaders that they could consider the proposal only in the event that independent exhibitors were given an equal voice in its management and its activities. They are the same distributors who have accused the WAC of being controlled by the distributors and producers.

PLAQUE TO INDUSTRY FOR WAR WORK

A silver plaque commemorating the service of the motion picture industry to the prosecution of the war will be tendered in behalf of the War, Navy and Treasury departments at an industry dinner December 4 at the Willard Hotel in Washington.

Ted Gamble, director of the War Finance Division of the Treasury Department, is representing the Government in arranging the tribute. Carter Barron, eastern division manager for Loew's Theatres, and Frank La Falce, city manager for Warner Theatres, are representing the industry. Palmer Hoyt, Oregon newspaper publisher, formerly active in the Office of War Information and the Office of Censorship, will be toastmaster. Government officials and some 300 industry leaders are expected to attend.

Dutch Exhibitors Report Heavy Theatre Damage

The Dutch industry suffered 12,000,000 guilders, or $4,500,000, damage during the war, it was reported this week as Dutch exhibitors met for the first time since the liberation. Ten per cent of the seating capacity of Holland's theatres was destroyed and $750,000 worth of equipment was stolen by the Germans, according to J. Miedema, president of the Exhibitors Association.

Although 26 theatres were completely destroyed during the war, film fans are lining up as early as 5 o'clock in the morning to see the first showings of new American films. Of a total of 27 theatres advertised recently, 19 were billing American pictures. "Tales of Manhattan," Deanna Durbin's "It's a Date," and "Theodora Goes Wild" were included in this month's showings.

Before the war, the Dutch saw as many as 1,100 American pictures of all kinds a year, which comprised 55 per cent of the pictures offered.

Plan Chicago Legion Post

Film row in Chicago is organizing its own American Legion post, and all veterans in the industry have been invited to attend an organizational meeting in the Blackstone Hotel November 26. Lou Abramson, Universal salesman, is handling the preliminary details.

Cohen Out of Army

Lieutenant Sanford B. Cohen, who was assistant production manager of Twentieth Century-Fox under Abe Goodman, before enlisting in the Army, has been discharged after four years in the service.

Northwest Own Plan to Form New Conferenc

Representatives of exhibitor associations o the states of Minnesota, Montana, Idaho, Iowa, Nebraska and North and South Dak jointly exploring the possibilities of settin regional conference of independent exhibito terned after the Pacific Coast Conference o pendent Theatre Owners.

The proposal, advanced by Benjamin president of the North-Central Allied Inde Theatres, Inc., was approved by the assoc board of directors. Mr. Berger and Irving secretary and general counsel, were named a gates to meet the Allied-Independent Owners of Iowa-Nebraska, Inc., headed b F. Wolcott of Eldora, Ia.

Two delegates had already been named Montana exhibitors, and were negotiating w associations in Idaho and Utah. Mr. Berge that the delegates would meet shortly to co the proposal.

"The main idea behind the proposed move strengthen the position of the independent exh particularly in the matter of trade problems, Berger said.

20th-Fox Executives Meet For Product Conference

Twentieth Century-Fox held a series of tive conferences in the home office this we review 1946 product and formulate plans fo new year. Spyros P. Skouras, president; Connors, vice-president in charge of distrib and W. J. Kupper, general sales manager, the principal speakers of the week-long se The four sales managers in attendance were Gehring, central; A. W. Smith, Jr., eastern, man Wobber, western, and Harry G. Bal southern. Pictures discussed, which will b leased during the first four months of 1946, "Leave Her to Heaven," "A Walk in the "Doll Face," "Sentimental Journey," "Dr wyck" and "Give Me the Simple Life."

Paul Short Leaves Navy; May Enter Production

Lt. Comdr. Paul Short, well known Dalla dustry figure, is on terminal leave from the and has returned to Dallas after two and a years of service. Former theatre manager Southern Enterprises and the Interstate Ci and later division manager of National S Service, Commander Short worked with the Production Board and later participated in development of training films at the Naval Base in New Orleans. He plans to visit west coast in the near future, where he may production. He owns the production right several stories and Frances Parkinson K novels.

Muchnic to Join Loew

Lt. Colonel George Muchnic, assistant treas of RKO before the war, will join Loew's Inte tional Corporation upon completion of his minal leave from the Army, it has been annou by Arthur M. Loew, company president, to w Colonel Muchnick will be administrative assis

RKO Back in Philippines

Arno F. Kerske is en route to the Philippi where he will reestablish a general distribution fice for RKO Radio, it was announced this w Mr. Kerske, former RKO manager for Ch was discharged from the Navy.

Legitimate Shows for St. Louis

The Garrick theatre, St. Louis, which has b showing "adult only" pictures on a three-da week schedule, has announced a legitimate st policy for the future and will open November with a road company of "Maid of the Ozarl

WARNER BROS.' TRADE SHOWINGS OF

"SAN ANTONIO"

IN TECHNICOLOR

starring

ERROL FLYNN · ALEXIS SMITH

MONDAY, DECEMBER 3rd, 1945

CITY	PLACE OF SHOWING	ADDRESS	TIME
Albany	Warner Screening Room	79 N. Pearl St.	12:30 P.M.
Atlanta	RKO Screening Room	191 Walton St. N.W.	2:30 P.M.
Boston	RKO Screening Room	122 Arlington St.	2:30 P.M.
Buffalo	20th Century-Fox Sc. Rm.	290 Franklin Street	2:00 P.M.
Charlotte	20th Century-Fox Sc. Rm.	308 S. Church St.	10:00 A.M.
Chicago	Warner Screening Room	1307 So. Wabash Ave.	1:30 P.M.
Cincinnati	RKO Screening Room	Palace Th. Bldg. E. 6th	8:00 P.M.
Cleveland	Warner Screening Room	2300 Payne Ave.	2:00 P.M.
Dallas	20th Century-Fox Sc. Rm.	1803 Wood St.	10:00 A.M.
Denver	Paramount Sc. Room	2100 Stout St.	2:00 P.M.
Des Moines	20th Century-Fox Sc. Rm.	1300 High St.	12:45 P.M.
Detroit	Film Exchange Bldg.	2310 Cass Ave.	2:00 P.M.
Indianapolis	Paramount Sc. Room	116 W. Michigan St.	2:00 P.M.
Kansas City	20th Century-Fox Sc. Rm.	1720 Wyandotte St.	1:30 P.M.
Los Angeles	Warner Screening Room	2025 S. Vermont Ave.	2:00 P.M.
Memphis	Paramount Sc. Room	362 S. Second St.	2:00 P.M.
Milwaukee	Warner Th. Sc. Rm.	212 W. Wisconsin Ave.	2:00 P.M.
Minneapolis	20th Century-Fox Sc. Rm.	1015 Currie Ave. N.	2:00 P.M.
New Haven	Warner Th. Proj. Rm.	70 College St.	2:00 P.M.
New Orleans	20th Century-Fox Sc. Rm.	200 S. Liberty St.	12:30 P.M.
New York	Home Office	321 W. 44th St.	2:30 P.M.
Oklahoma	20th Century-Fox Sc. Rm.	10 North Lee St.	1:30 P.M.
Omaha	20th Century-Fox Sc. Rm.	1502 Davenport St.	1:00 P.M.
Philadelphia	Vine St. Sc. Room	1220 Vine St.	11:00 A.M.
Pittsburgh	20th Century-Fox Sc. Rm.	1715 Blvd. of Allies	1:30 P.M.
Portland	Jewel Box Sc. Room	1947 N.W. Kearney St.	2:00 P.M.
Salt Lake	20th Century-Fox Sc. Rm.	216 East 1st South	2:00 P.M.
San Francisco	Republic Sc. Room	221 Golden Gate Ave.	1:30 P.M.
Seattle	Jewel Box Sc. Room	2318 Second Ave.	2:00 P.M.
St. Louis	S'renco Sc. Room	3143 Olive St.	1:00 P.M.
Washington	Earle Th. Bldg.	13th & E Sts. N.W.	10:30 A.M.

LATE FEATURE REVIEWS

Bells of St. Mary's

***RKO Radio*—Successor to "Going My Way"**

Last year's Academy Award winners, Bing Crosby, Ingrid Bergman and Leo McCarey, come again to their public here under auspices comparing directly to last year's Academy Award winning "Going My Way," and the comparison—sure to be argued by all the millions of fans there are—favors "Bells of St. Mary's", in the opinion of this observer of the Hollywood preview and a vocal majority of those present. Producing as well as directing this time, the capable McCarey had cut out a task for himself in undertaking to match or excel the top grosser of his era. And the successful accomplishment of that objective rates him a special and private niche in the hall of film fame.

Crosby portrays in this film a priest who is indistinguishable from the priest he played in "Going My Way," a circumstance which makes the new picture seem almost a continuation of the first one. But this time he enters the scene as the new pastor assigned to a school which, it is made clear in early dialogue, has been dominated by the Sister Superior and her staff.

The school property is in need of repair and the nuns have been praying that a millionaire, building a modern structure on adjacent ground, will donate it to St. Mary's, whereas the millionaire is plotting to obtain the school property through condemnation proceedings. McCarey's story, superbly scripted by Dudley Nichols, traces the steps whereby the millionaire finds himself brought around to the Sister's point of view.

As in "Going My Way," the central story line is followed in leisurely fashion, providing a narrative background against which many individually unimportant but tremendously effective incidents are played off. Standouts among these are the scene in which Miss Bergman, as the Sister Superior, instructs a boy in boxing; another in which mere toddlers, obviously unaware that they're acting for the camera, enact their own version of the Nativity; in another Crosby reunites separated parents with an incomparable vocalization of "In the Land of Beginning Again," and the final sequence, in which the pastor and the Sister Superior say their goodbyes, is among the finest passages ever photographed.

Like "Going My Way," the new picture is not to be readily broken down into component parts. The Crosby performance and the Crosby singing are faultless with never a suggestion of effort at any point, and the Bergman performance is so smooth and casual as to appear no performance at all. Similarly, the telling of the story is gone about and carried forward with never a sign of trying to tell it, but rather as if a camera just happened to be grinding away where the events were taking place. There is no underscoring of points, no concentration on theme, and no hurry about anything.

"Human" was most people's word for "Going My Way." They can say that again, twice, about "Bells of St. Mary's."

Previewed at the Ambassador Hotel theatre, Los Angeles, to an invited audience which loved every minute of the picture and left the auditorium brushing unabashed tears from happy eyes. Reviewer's Rating: Excellent.—WILLIAM R. WEAVER.

Release date, not set. Running time, 126 min. PCA No. 10824. General audience classification.

Father O'Malley ..... Bing Crosby
Sister Benedict ..... Ingrid Bergman
Bogardus ..... Henry Travers
Patsy's Father ..... William Gargan
Sister Michael ..... Ruth Donnelly
Patsy ..... Joan Carroll
Patsy's Mother ..... Martha Sleeper
Rhys Williams, Dickie Tyler, Una O'Connor, Bobby Dolan.

Getting Gertie's Garter

***United Artists*—Sophisticated Comedy**

Edward Small's production of "Getting Gertie's Garter," is a comedy on the sophisticated side with many funny situations which will amuse audiences that enjoy this type of entertainment. Dennis O'Keefe in the leading role, a scientist, finds himself in an embarrassing situation and proceeds to complicate the matter. Before O'Keefe was married he gave a $500 garter with an engraved endearing message to Gertie, played by Marie McDonald. He attempts to obtain the garter and destroy it. The search for the garter is made hilarious because Miss McDonald wants O'Keefe to tell his wife about the whole thing. The plot centers around the search and all the players become involved in it.

Marie McDonald, who has gained film fame as "The Body," is most attractive in her portrayal of Gertie. Patrons who admire O'Keefe's comedy will enjoy his numerous pranks and problems. Barry Sullivan, Binnie Barnes, Jerome Cowan and Sheila Ryan as supporting players all add complications to O'Keefe's garter hunt.

This film, directed by Allan Dwan, was made from the stage play by Wilson Collison and Avery Hopwood. The adaptation and the screenplay were written by the director and Karen De Wolf.

Seen at a preview at the Mayfair theatre, New York, where an audience who came to see "Scared Stiff" and "Sunset in Eldorado" seemed amused. Reviewer's Rating: Average.—M. R. Y.

Release date, November 30, 1945. Running time, 72 min. PCA No. 11066. Adult audience classification.

Ken ..... Dennis O'Keefe
Gertie ..... Marie "The Body" McDonald
Ted ..... Barry Sullivan
Binnie Barnes, Sheila Ryan, J. Carrol Naish, Jerome Cowan, Vera Marshe, Donald T. Beddoe, Frank Fenton, Richard Le Grand.

Robert Benchley, Actor and Wit, Dies in New York at 56

Robert Benchley, comedian, author, humorist, and actor, died early Wednesday morning, at the Presbyterian Hospital, New York, after being stricken with a cerebral hemorrhage. He was 56.

Harvard-educated, Mr. Benchley went on to advertising and newspaper work, becoming managing editor of *Vanity Fair,* a columnist on the *New York World,* and drama critic of the old *Life* magazine and the *New Yorker* magazine, and contributor of humorous articles for other magazines. He collaborated in the writing of and acted in several features and shorts in Hollywood. One short, MGM's "How to Sleep," in which Mr. Benchley was star expositor, won the 1936 Academy Award. He appeared also in Walt Disney's "The Reluctant Dragon."

Mr. Benchley was a native of Worcester, Mass.

Judges View Picture In Plagiarism Suit

The three judges of the United States Circuit Court of Appeals, St. Louis, took time out from court recently to attend a motion picture. The judges viewed Twentieth Century-Fox's "Alexander's Ragtime Band." The screening closed the arguments in the film company's motion to reopen the case in which Miss E. Marie Cooper, formerly of St. Louis, won a verdict in Federal Judge George Moore's court in March, 1944. Miss Cooper alleged that the film was plagarized from her book, "Love Girl." Judge Moore has not yet indicated how the damages in the case will be determined. The Circuit Court of Appeals has taken the motion to reopen the case under advisement.

Silverstone Sees U.S. Pictures St Ahead in Europ

Europe is intensely nationalistic and will more so, but Americans are still liked an pictures are still favored, in the opinion of uel Silverstone, United Artists special ho fice foreign sales representative, who r Monday after seven months in Europe.

"Generally, every country is nationalistic Silverstone said. "In some instances, this pressed only by their governments. In oth stances, as applying to the motion pictu masses do favor that policy. In England th lic definitely supports a nationalistic film due to the improvement in the quality of pictures. There is no doubt in my mind tha ish pictures are bound to occupy a greater p the British screen. The quota is already b effect."

American producers will be able to do n to stem this nationalism, and widespread systems are a prospect, in Mr. Silverstone's ion.

But American producers can look with dence to the future by basing their hopes on ity, he said.

"In my opinion," he said, "there'll never substitute in the public favor for quality. F stance, you know that every country more o makes cigarettes. But American cigarettes a world's favorites.

"I'll take my chances on Hollywood's futu Europe against the foreign-made films. The fact that these countries have and want q show they're afraid of our product."

Mr. Silverstone predicted American comp would do greater business than ever befo foreign fields, with fewer pictures. He added the motion picture industry in Europe was o the first industries to resume normal and n normal functioning.

In France, he found that George Rouvier company's manager, had kept the firm's prope intact; that the average French theatre gross about 10 times that of pre-war years; tha though the American pictures playing there old, there were queues before every theatre, a was a "privilege to be able to go into a thea

In Switzerland, Mr. Silverstone found busi "perfectly normal" in some 350 theatres, w American pictures hold 75 per cent of the pla time. Switzerland, in his opinion, is underse and its admissions are too low.

In Denmark, Mr. Silverstone said the Amer companies "really have a problem" in the Da law that no theatre pay over 30 per cent for American companies are not going to sell in situation, he said.

In Italy, business in "booming," according to Silverstone. Its 4,000-odd theatres are filled product, of which 80 per cent is American. important thing about the Italian market," he s "is that we can bring in as many pictures as want." "The Great Dictator," he said, was e cially popular.

"Rhapsody" Grosses Raised By Student Ticket Plan

Special admission tickets for students, iss by RKO theatres through the Cincinnati Bo of Education, entitling boys and girls between ages of 12 and 18 to see Warners' "Rhapsody Blue" at the reduced price of 25 cents, includ all taxes, resulted in more than 2,100 such missions during the first week the plan went i effect. Tickets are good only Monday through F day until 6 P.M.

Four Odeon Clubs Added

Arrival in Toronto last week of J. How Boothe, Odeon Theatres British Columbia distr manager, for a home office conference, brought announcement that four Odeon Movie Clubs h been inaugurated in circuit houses in Vancouv It was said that 50 Saturday morning clubs sho ly would be operating in Canada.

THE HOLLYWOOD SCENE

...PLETED

...UMBIA
...by of Broadway
...rush

...MOUNT
...rfect Lady
...np Fire (Pine-...omas)

...s of Diijon

...UBLIC
...t of God's Country

STARTED

MGM
Three Wise Fools

REPUBLIC
Last Crooked Mile

20TH CENTURY-FOX
Black Beauty

UNIVERSAL
Brute Man

WARNERS
Escape Me Never

SHOOTING

COLUMBIA
Exposed by the Crime Doctor
Al Jolson Story
Perilous Holiday
Gilda

MGM
Till the Clouds Roll By
Army Brat
Star from Heaven
Time for Two
No Leave, No Love
Holiday in Mexico
Green Years
The Yearling

MONOGRAM
High School Kids
Glamour Girl

PARAMOUNT
Ladies' Man
Easy Come, Easy Go
Monsieur Beaucaire
Love Lies Bleeding (Wallis)

REPUBLIC
Night Train to Memphis
Specter of the Rose
Passkey to Danger
Murder in the Music Hall

RKO RADIO
Sister Kenny
Notorious
Till the End of Time (formerly "The Dream of Home")
Lady Luck
Badman's Territory
Thanks, God, I'll Take It from Here (Lasky)
The Stranger (International)

20TH CENTURY-FOX
Three Little Girls in Blue
Johnny Comes Flying Home

UNITED ARTISTS
Scandal in Paris (Pressburger)
Sin of Harold Diddlebock (Sturges)
Adventures in Casablanca (Loew-Marx)

UNIVERSAL
Tangier
Canyon Passage
On the Carpet
Genius in the Family (Skirball-Manning)

WARNERS
The Verdict

...omplete Six Productions; ...tudios Have 44 Shooting

...ollywood Bureau

...roduction continued quiet last week, as six ...s were completed, and only five new ones ...rted. At the weekend, the shooting index ... dropped to 44 from the previous week's ...el of 45.

"Three Wise Fools," a screen version of ...stin Strong's stage play, went before the ...neras at MGM. The story concerns a little ...sh girl who is adopted by three elderly pro...sional men. Margaret O'Brien plays the ...le girl, while Lionel Barrymore, Lewis ...ne and Edward Arnold have been cast as ... foster-fathers. Others in the cast include ...omas Mitchell and Cyd Charisse. Eddie ...zzell is directing, and the picture is William ... Wright's second production for the studio.

...lperson Starts Work on ...lm, "Black Beauty"

Edward L. Alperson launched his production ... the famed classic, "Black Beauty," which ...th Century-Fox will release. Mona Free...an, Richard Denning, Evelyn Ankers, Ter... Kilburn, Clifford Brooks and Charles ...vans head the cast. Still to be selected is a ...rse to play the title role Max Nosseck is ...recting.

Over at Warner's, work started in "Escape ...e Never," a dramatization of Margaret Ken...edy's novel, "The Fool of the Family," which, ... turn, is a sequel to "The Constant Nymph." ...rrol Flynn, Ida Lupino and Eleanor Parker ...e starred in the current version. Henry ...lanke is producing; Peter Godfrey directing.

Universal's new venture is a melodrama ...tled "The Brute Man." Rondo Hatton heads ...e cast; Ben Pivar produces; Jean Yarbrough ...irects.

At Republic, cameras were trained on "The ...ast Crooked Mile," a melodrama which Phil ...ord is directing, with Rudy Abel as associate ...roducer. The cast includes Don Barry, Ann ...avage, Tom Powers, Sheldon Leonard, Ben ...Welden, Adele Mara, Nestor Paiva and Harry ...hannon.

▽

Leonard Cripps, having received his honor...able discharge from the United States Army, ...as returned to Universal to resume his former post of story editor under James Geller.

Sam Bischoff's newly-formed producing company will make three films for Columbia release during the coming year. First on the schedule will be "Mr. District Attorney," based on the familiar radio show. The other two will be a psychological melodrama and a musical, respectively. The latter will be filmed in Technicolor. . . . Owen Crump has returned to Warners as a producer, after three years with the First Motion Picture Unit of the Army Air Forces. Crump's first production for the studio will be "Tomorrow Is Another Day," an adaptation of a novel by W. R. Burnett.

Stage producer Dave W. Siegel has joined Charles R. Rogers Productions, and will function as associate producer on "Angel on My Shoulder," in which Paul Muni and Claude Rains will co-star. Other recent reorganizations within the Rogers company include the appointment of Dave Sussman and William Fender as co-production managers, and the appointment of Mickey Reiner to the post of comptroller. . . . Officers of the recently-formed Robert Riskin Productions include Robert Riskin, president and treasurer; Fay Wray Riskin, vice-president, and Judge Lester Roth, secretary. "The Magic City" will be the first of three major productions which the new company will make annually.

Incidental News of Pictures-to-Come

Ida Lupino has been selected for the feminine lead in "The High Window," film version of the Raymond Chandler novel which Robert Bassler will produce for 20th Century-Fox. . . . Mikhail Rasumny, character actor who scored in Paramount's "A Medal for Benny," has been signed by MGM for an important featured role in "Holiday in Mexico," which stars Walter Pidgeon, Ilona Massey and Jane Powell. . . . Micheline Cheirel, French actress whose first Hollywood appearance was in RKO's melodrama, "Cornered," has been signed by Columbia for the feminine lead in "So Dark the Night," a mystery film which Joseph H. Lewis will direct.

Universal has exercised its option on the services of Frank Ryan, who is currently directing the Skirball-Manning production, "Genius in the Family," which stars Myrna Loy and Don Ameche. . . . Jules Tannen has joined the cast of "A Scandal in Paris," which Arnold Pressburger is producing for United Artists release. . . . Byron Barr has been chosen for the leading male role in the next Pine-Thomas production at Paramount, "Big Town," based on the familiar radio program. . . . "Impresario," the autobiography of Sol Hurok, has been purchased by 20th Century-Fox, and will be produced in Technicolor by George Jessel and directed by Gregory Ratoff.

Bernard Luber has been named executive in charge of talent and casting for Republic. . . . John Fulton has been engaged by Samuel Goldwyn Productions as director of special effects. . . . Imogen Carpenter, leading lady of the Broadway play, "Mexican Hayride," has been signed by MGM to a long-term contract. She will be featured in "Till the Clouds Roll By," which stars Judy Garland, Robert Walker and Frank Sinatra. . . . David Loew has engaged Marion Avery Doran as his story editor, and she will begin immediately to accumulate a backlog of film material for Loew's company.

Preminger Four-Way Pact Renewed by 20th-Fox

Twentieth Century-Fox has exercised its option on the services of Otto Preminger, who is working for the studio under a four-way contract as producer, director, writer, and actor. . . . Charles Barton has been assigned by Universal to function as associate producer and director on "Idea Girl," a comedy-drama. . . . Sam Spiegel, who is currently producing "The Stranger" for International, has been given a new long term contract by that company. His next production will be "For the Love of Mary," by Charles O'Neal and Fritz Rotter.

John Alexander, who will be remembered for his characterization of "Teddy Roosevelt" in Warners' "Arsenic and Old Lace," has been signed by Columbia for an important role in "The Al Jolson Story." . . . James S. Burkett's next production for Monogram will be "Charlie Chan in Alcatraz." . . . Jesse L. Lasky and Mervyn LeRoy have signed Louella O. Parsons for a bit part in their current comedy, "Thanks, God, "I'll Take It From Here." Vera Hruba Ralston has had her Republic contract extended.

Siegel Joins Charles Rogers As Associate Producer

David W. Siegel, co-producer of Ken Murray's "Blackouts" revues, has joined Charles R. Rogers Productions as an officer of the company. He will be listed as associate producer on Mr. Rogers' forthcoming release for United Artists, "Angel on My Shoulder," starring Paul Muni and Claude Rains. Mr. Siegel, who will make his headquarters at General Service Studios in Hollywood, is expected to visit Chicago and New York to acquire story properties and sign new talent.

FALLEN ANGEL

Big is the word for its performance at first dates—including Dallas, Kansas City, Cincinnati and Baltimore!

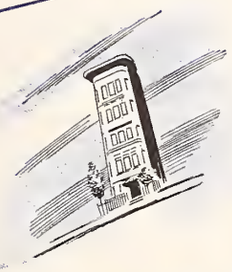
THE DOLLY SISTER

In Technicolor

1st week, Roxy, New York, hits super-sensational pace that has set new records in Chicago—and everywhere!

THE BOXOFFICE SAYS IT OVER & OVE

Of course, they're from t



THE HOUSE ON 92nd STREET

Set new all-time record in 25 RKO houses in New York! And it's a consistent record-smasher from coast to coast!

Rodgers and Hammerstein's

STATE FAIR

In Technicolor

Its songs fill the air! Its enchanting boxoffice entertainment rolls up a new high in nationwide hold-overs!

ALL OVER

GGEST Figure in the Industry 20th Century-Fox

PUBLISHER SCORES BRITISH INDUSTRY

Two Papers Attack Rank and Government Policy for Obscure Reasons

by PETER BURNUP
in London

Behind-the-scenes speculation is rife as to what Lord Beaverbrook—unpredictable stormy petrel of British politics and finance—is up to in the motion picture field.

Maybe it's just a coincidence—although "coincidences" in the Beaverbrook camp are susceptible commonly of some more or less maladroit explanation—but within the space of three days two quite considerable attacks on the country's motion picture setup have appeared in his lordship's newspapers.

Economist Nicholas Davenport authored the first in *The Evening Standard*. Mr. Davenport has been a frequent contributor to financial periodicals; has flirted for a long time with motion picture enterprises, his last activity therein being the incumbency of Sir Alexander Korda's public relations chair. He parted amicably with Mr. Korda some twelve months ago, since when (it is understood) he has engaged in unfulfilled negotiations with Gabriel Pascal.

Monopoly Report Was Text

Mr. Davenport took as his text for the *Standard* sermon our celebrated "Monopoly" Report. Every informed person over here is well aware of the Government's views of that academic venture into show business affairs. When Socialist Hugh Dalton—now Chancellor of the Exchequer—was President of the Board of Trade he conveyed as clearly as maybe that the more revolutionary recommendations of the doctrinaire document had been committed to the discard.

As recently as last week, Socialist Parliamentary Secretary to the Board of Trade, Ellis Smith, gave voice in the House of Commons as follows:

"The majority of the recommendations in the Report on Tendencies to Monopoly in the Film Industry cannot be implemented without legislation and many of them raise issues of great complexity.

"We have given preliminary consideration to the proposals contained in the Report and the views expressed on the proposals by the various sections of the Industry, but no final decisions on them have been reached.

"The present Act expires in 1948, and this will give the opportunity for new and comprehensive legislation."

Aimed at Rank's Head

That explicit declaration, however, didn't deter Mr. Davenport from dragging up the dusty document and using it as a brickbat to hurl at J. Arthur Rank's head; the more cynically minded smiling the while at the diverting spectacle of orthodox and Conservative economist Nicholas Davenport spurring on the Socialist Administration to a yet greater access of Socialism.

For that is what the Davenport dithyrambs amounted to.

Ran the article:

"The gusto with which the resourceful Sir Stafford Cripps has tackled his tremendous job at the Board of Trade has impressed the whole country, even if it may have scared the Conservative part of it.

"Can it possibly be that he has accepted the far from Socialist policy which appears to be to leave everything to Mr. Arthur Rank and to hope for the best?

"'Rank's in heaven, all's right with the film world' might be the motto engraved over the portals of the Board of Trade film division. . . ."

Mr. Davenport proceeds to the Monopoly Report, pointing out that its recommendations, if implemented by legislation, would give the Government a directive control over every branch of the industry and adding: "Is it not high time that some action befitting a Socialist Government was taken upon it?

A Familiar Argument

Follows the familiar argument that something really must be done about that £20,000,000 (approximately $80,000,000) which Britain annually pays America for film hire—the figure last year, as it happens, fell to £17,000,000, but what's £3,000,000 to Nicholas Davenport?—and the even more familiar implication that J. Arthur Rank is the sinister figure back of it all.

"Probably," says Mr. Davenport, "the Rank group is nearing the peak of its expansion and has not the manpower or brain power to do much more than put its house in order, which will be difficult enough. The Government must intervene."

Ways and means to that official intervention postulated by Mr. Davenport are the prohibition of double feature programmes—our author claims that the elimination of "B" pictures would be an immense cultural advantage for the nation; the adaptation of wartime assembly factories to the business of making short features; the provision of Governmental finance for the production by "independents" of big features.

"It will then only remain," the unexpected outburst concludes, "to cut the monopolistic tendencies of Mr. Rank. And this will be simple. One big circuit is enough for any single integrated group. Mr. Rank must be divorced from either Gaumont-British or Odeon and the circuits must be divorced from actual production."

Secondary Barrage

The secondary barrage was discharged in Beaverbrook's *Daily Express*, whose city editor, under the heading "Cinema Shares Are High," led his daily article with the following:

"Far-seeing investors are selling their cinema shares on the recent rise in prices.

"They take the view that, barring inflation, these shares are now over-valued on prospects over the next two or three years. Here are five reasons:

"1. There is a decline in cinema attendances. This is inevitable as service personnel and 'displaced' workers return to their homes. Drawn again into family life, they have not the same need for outside entertainment as when living in barracks or lodgings.

"2. The producing companies cannot sell British films in the United States for really big money.

"3. There has been a relative failure of technical development in Great Britain over past ten years.

"4. The best cameras, colour and other essential production equipment have to be ported.

"5. The necessity due to shortage of doll to limit the purchases of American films, n mally costing around £20,000,000 a year.

"Meanwhile, the yields are inadequate shares in a speculative industry," the art said, listing dividends paid and yield of sha

The *Express* Stock Exchange fanfare trumpets had added to it the slender oboe-to of its show-business editor, Ernest Betts; Betts recording in another column of the sa issue of the newspaper that "if they (Brit film producers) could step up their output to least 200 films a year it would save this coun dollars by cutting the £20,000,000 a year wh normally goes to the U. S. for the hire American films."

Discussions Not Fruitful

Britain last year made 66 feature films. Betts is optimistic when he talks of an output 200 films annually; even with Governmer assistance.

Lord Beaverbrook, years ago, invested Britain's motion picture industry. He then a considerable interest in Provincial Ci matograph Theatres, Ltd., one of the lar exhibition circuits, subsequently (after L Beaverbrook disposed of his interests) absorl by Gaumont-British.

Eighteen months ago, credible reports w current that he was discussing with Mr. Ra the possibilities of production of British E pire features. The discussions clearly came naught.

Warners Will Distribute England's "Burma Victory"

Warner Brothers will release the Brit "Burma Victory" in the United States, it was nounced this week from Hollywood by Tom Bai director of the film division, British Informat Services. Other British films previously relea through Warners include "Target for Tonigh "London Can Take It" and "Christmas Un Fire." "Burma Victory" was produced by Lt. C MacDonald, who also produced the Acade Award documentary, "Desert Victory." The fi is a pictorial record of the British Fourtee Army which fought in Burma. The picture v reviewed by Peter Burnup from London in November 17 issue of MOTION PICTURE HERALD

Farrow to Organize British Naval Training Program

John Farrow, currently directing "Easy Co Easy Go" for Paramount, will leave Hollywo soon for England where, at the request of t British Admiralty, he will assist in organizing film training program for the British Navy. Farrow is a commander in the Royal Canadi Naval Reserve and saw active service during t war. While in England he will supervise t editing of the motion picture version of "Meet t Navy," the Canadian Navy stage show, which produced early this year in Toronto. Mr. Farr will leave for England when he completes t direction of "California," which went into prod tion last week.

Wallis-Hazen to Produce In England Next April

Joseph Hazen, president of Wallis-Hazen Pr ductions, and Hal Wallis, vice-president in char of production, will go to London in April to pr pare for "Whenever I Remember," their first Br ish production. Shooting will begin on the pictu next June. The company might make a seco film in England, Mr. Hazen said in New Yo this week. Shooting on the Wallis-Hazen "Lo Lies Bleeding" should be completed this week a "The Searching Wind" will go into production t middle of December.

Metro Holds Five District Meetings Of Sales Force

Metro-Goldwyn-Mayer held five two-day district meetings this week to discuss sales and product.

Edward K. O'Shea, eastern sales manager, held a meeting at the Astor Hotel, New York. The four district managers, six branch managers and five home office assistants to sales managers in the field attended. At the same time, Thursday and Friday, Rudolph Berger, southern; John J. Maloney, central; John E. Flynn, midwestern, and George A. Hickey, west coast, conducted similar sessions with district and branch managers under their supervision.

Edwin W. Aaron, assistant to William F. Rodgers, vice-president and general sales manager, attended the Hickey meetings to report on the information discussed by Mr. Rodgers last week in Chicago.

Attending the O'Shea meeting were Maurice N. Wolf, Boston district manager; Tom Donaldson, Boston branch manager; Herman Ripps, district manager for Buffalo, Albany and New Haven; Jack Mundstuk, Buffalo manager; Harry Rosenblatt, New Haven manager; John J. Bowen, Metropolitan New York district manager; Ralph Pielow, New York branch manager; Ben Abner, New Jersey manager; Robert Lynch, Philadelphia district manager, and Lou Formato, Philadelphia manager.

The five home office assistants attending were: Paul Richrath, assistant to Mr. O'Shea; Leonard Hirsch, assistant to Mr. Berger; Charles F. Reesen, assistant to Mr. Maloney; Joe Bezahler, assistant to Mr. Flynn, and Irving Helfont, assistant to Mr. Hickey.

In addition to these, home office executives who attended the first day's luncheon were H. M. Richey, Alan F. Cumings, Harold Postman, William R. Ferguson, Mike Simons, William Gleicher, Mr. Rodgers, E. M. Saunders, William G. Brender, Jay Gove and Arthur Lachs.

Warner District Managers Meet in Chicago Nov. 29

A two-day meeting of Warner district managers and home office sales executives will be conducted by Ben Kalmenson, general sales manager, at the Blackstone Hotel, Chicago, November 29-30. Samuel Schneider, vice-president, and Mort Blumenstock, director of advertising and publicity, will participate. Home office officials attending will include: Arthur Sachson, division sales manager; Jules Lapidus, eastern division sales manager; Norman H. Moray, short subject sales manager; I. F. Dolid, supervisor of exchanges, and Ed Hinchy, head of the playdate department. District managers will include: 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.

Suggests Stamp to Honor Birthday of Edison

Leo J. Bamberger, sales promotion manager for RKO Radio, has submitted the idea of a commemorative postage stamp in connection with plans to honor Thomas A. Edison on the 100th anniversary of his birth, February 11, 1947. It was Mr. Bamberger's idea, presented to the motion picture industry, which resulted in the issuance of a stamp on October 31, 1944, commemorating the fiftieth anniversary of motion pictures. While national campaign director of the industry's United Nations week in 1942, he instigated the issuance of the United Nations stamp.

Warners Start Construction

Warner Brothers have begun excavation for the new $150,000 exchange building to be constructed in New Haven. It is expected the 62 by 116-foot building will be ready in six months.

THEATRES TAKE OAK RIDGE WORKERS' MINDS OFF ATOM

At Oak Ridge, Tenn., home of the atom bomb, the U. S. Government is actively engaged in selling motion pictures. The seven theatres currently serving the production workers comprise the only Government-controlled group of theatres serving civilian war workers.

The Center, the first theatre, was opened August 1, 1943. The Ridge, the second theatre, was opened the following April. Each has a seating capacity of 600. The Grove, the largest theatre, seating 1,000, was opened in September, 1944, and the Jefferson, which compares with the Ridge, was opened the following October. The other theatres serving the community are the Middletown and Playtime, temporary structures, and a drive-in theatre.

All buildings and equipment are owned by the Government and assigned, with rental provisions, to the Oak Ridge Recreation and Welfare Asosciation, a non-profit organization similar to the post exchanges in military camps. Profits from the theatres are used to cover expenses of the recreation program for the Oak Ridge community. Any excess reverts directly to the U. S. Treasury.

Each theatre has its established operating policy and admission prices are consistent with those of other comparable communities. The product of all companies is used.

The theatres have participated in all Bond drives held since they were opened. During three of the drives it was necessary to use two theatres for the Bond Premieres which were held on an "admission by Bond only" basis. The admissions represented better than $500,000 in Bond sales.

In addition to the motion picture policy the Grove is used during the autumn and winter for concerts and others are used for church and Sunday school and other special community events of public interest. Walter L. Morris is the general manager of theatres.

There have been no indications that the theatres will close in the near future and there have definitely been no plans made for the disposition of the theatres to private interests.

Loew's Holds Al Smith Rally In Memorial Fund Drive

As part of its participation in the Alfred E. Smith Memorial Fund drive, Loew's theatres held an outdoor rally Friday in New York's lower east side. James Farley, Eddie Cantor, Jimmy Walker, Commissioner Paul Moss and other old friends of the late Mr. Smith attended. Loew theatre managers who assisted in preparations for the rally were Al Gutterman, Delancey theatre; Joe Citron, Apollo; Stanley Marks, Avenue B; Frank Doherty, Canal, and Marty Rosenburgh, Commodore. An eight-page campaign brochure containing publicity and exploitation ideas was prepared by Loew's press department and distributed to theatre managers participating in the drive, which was held this week. Funds received from the drive will be used to build an annex to St. Vincent's Hospital, New York.

Eighteen stage, screen and radio shows, the first presented in New York Monday, will be given by the Skouras Theatre Community Service Department on behalf of the Smith drive, Nick John Matsoukas, drive director, has announced. They will be presented at popular prices. Harry Alexander Fuchs of Skouras Theatres is talent director, in charge of staging the show.

Ohio Censor Cites Importance Of Screen; Defends Work

"Movie going forms a tremendously significant segment of the leisure-time activity of the American people," declared Dr. Clyde Hissong, head of the Ohio state censor board, in defending censorship as a necessary control, when he addressed the Town and Gown Club, at Bowling Green, Ohio. "The average weekly attendance in the United States is 90,000,000, and a great majority of these patrons yearn for the sort of life which motion pictures portray as satisfactory." The Ohio censors reviewed a total of 5,510 reels in 1945, for a revenue of $212,500. Operating expenses were $24,341, leaving a balance of $188,159 to be divided equally between the State's general fund and the department's visual educational program.

Will Book Connecticut Theatres

B & Q Associates of Boston, headed by Donald Jacocks, operator of theatres in the Boston area, has been placed in charge of booking and buying of all produce for the Peter Perakos-Joseph Quittner circuit, including the Palace, New Britain, Conn., the Eastwood, East Hartford, Conn., the Strand, Thompsonville, Conn., the State, Jewett City, Conn., as of September 30.

Chicago First Run Situation Better

Chicago Bureau

A tendency among the major distributors to lend a willing ear to the product appeal from Loop houses in Chicago listed as their regular customers has treated the most favorable first run situation here in months.

The Edwin Silverman-Emil Stern Woods theatre has made considerable progress with RKO, acquiring not only the Samuel Goldwyn pictures, but of late, has obtained "Johnny Angel," "First Yank Into Tokyo" and during the holiday season will open "Bells of St. Mary's." The RKO Palace, which is committed to give RKO and Universal product equal time, has been unable to give all RKO pictures first run playdates, and, as a result, other houses benefit.

With the help of the RKO Grand, which has been dating product outside of its customary RKO and Universal reserves, MGM released its entire 13th block here on schedule, and Paramount has kept up-to-date with the general release program.

Shortly, United Artists will be in step with the other producers. The Oriental, exclusive U. A. house, has two more films of the 1944-'45 season to play. U. A. has announced that it is making plans to hold the world premieres of "Breakfast in Hollywood" and "Diary of a Chambermaid" here early next year.

Nebenzal Will Produce Two for United Artists

Seymour Nebenzal, independent producer, will make two pictures, budgeted at $2,700,000, for 1945-46 release through United Artists, he said this week while visiting New York.

In the city to deliver a print of "Whistle Stop," Mr. Nebenzal said that his first production would be "Tempest," the screen version of "Brothers Karamazov," written by Philip Yordan. Budget for this picture is $1,200,000. The next will be "Mayerling," budgeted at $1,500,000. He hopes to make this picture in color, starring Cornel Wilde and Joan Fontaine, with Anatol Litvak as director.

Mr. Nebenzal is the producer of the original "Mayerling," which was made in France in 1935.

Budd Rogers, a member of the board of directors of Universal Pictures, has been appointed eastern representative for Mr. Nebenzal.

B'WAY'S GIGANTIC PALACE TO BI

The SPANISH MAIN

In Glorious TECHNICOLOR!

Paul HENREID · Maureen O'HARA · Walter SLEZAK

A FRANK BORZAGE PRODUCTION

with BINNIE BARNES · JOHN EMERY

Barton MacLane · J. M. Kerrigan · Fritz Leiber · Nancy Gates

Jack LaRue · Mike Mazurki · Ian Keith

PUT THE VICTORY SPIRIT
IN THE VICTORY LOAN!

RKO RADIO PICTURES

xecutive Producer ROBERT FELLOWS · Associate Producer STEPHEN AMES

Directed by FRANK BORZAGE

CREEN PLAY BY GEORGE WORTHING YATES AND HERMAN J. MANKIEWICZ

WONDERSIGN LIGHTS BEST WEEK ON RECORD!

Happy, eager, excited throngs storming and packing the theatre as thousands more mill in the streets around the brightest spot on Broadway — scene of the showing of the golden treasure ship of entertainment launched by RKO through the greatest national advertising campaign in movie history! . . . No wonder the N.Y. Daily Mirror keys the newspaper talk with "a hit that should form a line for weeks"! . . . No wonder the ALL-TIME HIGH for the Palace, New York, follows the ALL-TIME HIGHS for the Hippodrome, Cleveland, the Orpheum, New Orleans, The 20th Century, Buffalo — and the biggest business in years for dozens of other first runs! . . . and no wonder that every showman who has a chance at playing it at all is trying to date it for as soon as he can and as long as he can!

Broidy Monogram President; Board Names Johnston

Samuel Broidy, general sales manager and vice-president in charge of operations of Monogram Pictures Corporation, was elected president of the company at a board of directors' meeting in Hollywood this week. He succeeds W. Ray Johnston,

W. Ray Johnston

Samuel Broidy

who has held the office since the company's inception in 1930. Mr. Johnston has been elected chairman of the board.

One of Hollywood's youngest executives, born in 1905, Mr. Broidy entered the industry in 1924 as a salesman with the Franklin Film Company. In 1933 he joined Monogram and in 1940, after serving as manager for several exchanges, was elected to the board of directors of the corporation. Shortly afterwards he was appointed vice-president and general manager.

Other Officers Named

At the annual meeting of the board the following other officers were elected: Trem Carr, executive director in charge of production; George D. Burrows, executive vice-president and treasurer; Herman Rifkin, vice-president; Norton V. Ritchey, vice-president in charge of foreign activity, and Sam Wolf, secretary. Others on the board include Arthur C. Bromberg, William Hurlbut, Paul Porzelt, Howard Stubbins and Charles W. Trampe.

Mr. Johnston was granted a five-year renewal of his present contract, so that it will expire in 1955.

The company has declared a 13¾ cents per share dividend on its preferred stock, payable December 15 to stockholders of record December 1.

The Monogram financial report for the 13 weeks ended September 29, 1945, released this week by Mr. Johnston, shows consolidated net profits of $88,753.67 after all charges, including provision for Federal income and excess profits taxes. This compares with a consolidated net of $37,170.15 for the same period of the previous year.

Rentals Increased 21%

Gross domestic and foreign film rentals for the current quarter showed an increase of 21 per cent as compared with the same quarter of last year. Domestic sales figures to October 26, 1945, of the current year's product show an increase of 15 per cent over the sales at the same time last year for the then current season's program.

In his first official statement after assuming the presidency, Mr. Broidy said that there would be no major changes in personnel and production plans.

"I wish to state emphatically," he said, "that there is no shakeup of any nature planned by me. Monogram is fortunate in having a large and loyal body of employees . . . and I wish to assure them . . . they need have no fear of any wholesale shifts in the ranks of the personnel. . . . There is and can be no difference of opinion among the Monogram executives."

Philco Votes Dividend

The board of directors of Philco Corporation this week declared a dividend of 20 cents per share on the common stock payable December 12 to stockholders of record November 28, 1945.

New Preferred Stock Is Planned by Columbia

Columbia this week was reported to be planning for public offering 75,000 shares of new $100 preferred stock bearing warrants to subscribe to common, involving the recall of all outstanding preferred stock. Complete details have not been worked out, but it is expected that the dividend rate will be about four and one-quarter per cent. The underwriting group is expected to include Hemphill Noyes and Company and Hallgarten and Company.

Paramount Net for 9 Months Figured At $13,841,000

An estimated net profit of $13,841,000 was reported by Paramount Pictures this week for the nine-month period ended September 29. This figure includes $2,868,000 representing Paramount's direct and indirect net interest as a stockholder in the combined undistributed earnings for the period of partially owned non-consolidated subsidiaries and was estimated after interest, taxes and all charges.

The earnings are equal to $3.69 a share on the 3,752,136 shares of common stock outstanding. They compare with the estimated net of $12,476,000, or $3.32 a common share earned in the corresponding period a year ago.

Earnings for the third quarter estimated at $5,354,000 including $1,270,000 share of undistributed earnings of partially owned subsidiaries, equal to $1.43 a common share. For the corresponding quarter last year, the earnings were $4,581,000, or $1.22 a share, including the $1,261,000 share of undistributed earnings of the same subsidiaries.

Paramount's board authorized retirement at par of the remaining $3,000,000 of outstanding three per cent debentures, due 1952-54. This will leave $7,000,000 of outstanding debt, consisting of $5,000,000 of notes due in 1947-51 and $2,000,000 of convertible notes, due 1951, and an additional $5,300,000 of Canadian Theatre subsidiary debt payable in Canadian funds.

All domestic consolidated subsidiary funded or bank debt, including bond issue on the Paramount Building, New York, has been paid in full. The company plans to continue its debt reduction program in 1946.

The directors also voted the regular quarterly common stock dividend of 50 cents a share, payable December 21, to holders of record November 30.

RKO 39-Week Net At $3,941,830

A net profit of $3,941,830 after all charges, for the 39 weeks ending September 29, 1945 was announced by Radio-Keith-Orpheum Corporation last weekend, an increase of more than $300,000 compared to the $3,634,863 net for a similar period the previous year.

Profits from operations before charges were $10,789,584 against $10,293,035 for 1944. Written off for general depreciation was $977,753, slightly less than the previous year $979,856.

Taxes for the 39 weeks of this year amounted to $5,870,000 as against $5,656,000 for the corresponding period last year.

Carolina Theatre Owners To Meet January 20-21

The Theatre Owners of North and South Carolina will hold its annual convention at the Charlotte Hotel, Charlotte, January 20-21, A. F. Sams, Jr., president, has announced. T. A. Little and Walter Griffith have been named general chairmen for the convention. H. F. Kincey is program chairman and Mrs. Walter Griffith is in charge of reservations.

20th-Fox Reports $7,529,287 Net For 39 Weeks

Twentieth Century-Fox Film Corporation an all subsidiaries including National Theatres Cor poration and Roxy Theatre, Inc., Tuesday repor ed for the 39 weeks ended September 29, 1945 consolidated net profit of $7,529,287 after a charges, including a reserve for contingencies $1,000,000. After deducting dividends on prior pr ferred and convertible preferred stock this amoun ed to $3.31 per share on the 1,911,238 shares common stock outstanding at September 29, 1945.

Comparable net profit for the 39 weeks of 194 was $9,487,929, equal to $4.67 a share on the 1 742,840 shares of common stock outstanding September 23, 1944.

The increase of 168,398 shares of common stoc outstanding between September 23, 1944 and Sep tember 29, 1945 has been occasioned by the con version of convertible preferred stock in the rati of 1.251 shares of common stock for one share convertible preferred stock.

It is not anticipated that further provision fo reserve for contingencies will be made during th balance of the current fiscal year. Based on pre ent estimates of earnings for the fourth quarte it is believed final net profit for 1945 will approx mate that of the previous year which totaled $12 480,000.

A comparison of the 39 weeks of 1945 with th 39 weeks of 1944 shows the following:

	Sept. 29, 1945	Sept. 23, 194
Gross income from sales and rentals of film and theatre receipts	$128,793,329.38	$127,796,826.
Consolidated net profit before federal taxes, minority interests and contingencies	26,140,398.67	32,440,851.
Provision for federal income and excess profits taxes	16,300,000.00	21,605,000.
	9,840,398.67	10,835,851.
Deduct net profit applicable to minority interests	1,311,110.74	1,347,922.
	8,529,287.93	9,487,929.
Deduct provision for contingencies	1,000,000.00	.....
Net Profit	$ 7,529,287.93	$ 9,487,929.

For the third quarter ended September 29, 194 the consolidated net profit after all charges wa $2,095,927 compared with a profit for the secon quarter of 1945 of $2,577,875. The profit for th third quarter of 1944 was $3,149,496.

The board of directors of the corporation d clared a quarterly cash dividend of $1.12½ p share on outstanding prior preferred stock payab December 15, 1945, to stockholders of record the close of business on November 30, 1945.

A quarterly cash dividend of $.37½ for th fourth quarter of 1945 on the outstanding con vertible preferred stock of the corporation ha been declared, payable December 20, 1945, to stoc holders of record at the close of business on No vember 30, 1945. A quarterly cash dividend of $.5 and an extra cash dividend of $.50 per share the outstanding common stock have been declare payable December 20, 1945, to stockholders of re ord at the close of business on November 30, 194

The record date for all three classes of stock ha been changed to November 30, 1945 instead of No vember 26, 1945 as previously announced.

Bellman and Sohmer Named To PRC Pictures Sales Posts

Harry H. Thomas, vice-president in charge distribution for PRC, announced this week th appointment of Jack Bellman as home office sal executive and David M. Sohmer as New Yor Long Island and Brooklyn sales manager. M Bellman was formerly with Republic for 10 year six of which he spent in Buffalo. Mr. Sohmer ha been with Republic in New York since that com pany's inception.

istributors and heatres Facing trike in Dublin

TOM SHEEHY
ublin

strike has been called for Monday, Novem- 26, against Twentieth Century-Fox in Dublin he Cinema Section of the Irish Transport and eral Workers Union. It is expected that the es of all the distributors, as well as every the- in the city, will close down if the strike rializes.

o question of wages or working conditions is lved in the dispute, which has arisen solely out he union's determination to extend its control all clerical workers in the industry. The only out non-union members are employed by 20th- and so the strike will be directed primarily nst that company.

lready the 1,500 union membership includes all Dublin area theatre staffs, from cleaners to projectionists, film shoppers, and most of the cal employees in the distribution offices. Since May only 30 clerical employees in the dis- ting companies' offices have been outside the n. By last week the number had fallen to 12, n the 20th-Fox payroll. Seven have refused to the union, despite a final appeal by Frank bins, union leader.

our meetings have been held between the n and company representatives under the aus- s of the Minister for Industry and Commerce, no settlement has been decided upon.

eitman Shifts Personnel f Paramount Houses

ene Pleshette, assistant manager of the New k Paramount, has been named manager of the ooklyn Paramount. The announcement was le this week by Robert M. Weitman, manag- director of both the Paramount houses. A her realignment of personnel was also an- nced: Robert Shapiro is manager of the New k Paramount. Harry Spiegel, recently re- ed from Columbia pictures, will direct the ad- ising for the Brooklyn house. DeWitt Celsor, orably discharged from the Army following two rs service, has returned to the New York Par- ount as assistant manager, replacing Mr. shette.

uipment Dealers Hold anadian War Quota

he wartime quota for Canada of theatre equip- nt and parts, particularly projection and sound tems, is being continued by U. S. manufactur- according to notification received by supply ises in Toronto. It has been pointed out that duction has not returned to peacetime level gely because technical labor has not re-attained pre-war strength. A shortage of chairs and pets still exists, but colored lights are once re obtainable in fair quantity.

eiss Named by Warners Head Real Estate Unit

he appointment of Rudolph Weiss as head of rner Theatres real estate department, has been nounced by Harry M. Warner, president of rner Bros. Mr. Weiss, a graduate of the arton School, University of Pennsylvania, ned the Warner real estate department in 1.

anadian Pioneers to Meet Toronto November 28

he Canadian Motion Picture Pioneers will meet vember 28 at the King Edward Hotel, Toronto, Devaney, president, announced this week. ade veterans from all parts of the dominion are pected to attend.

IN NEWSREELS

MOVIETONE NEWS—Vol. 28, No. 23—Attlee speaks to U. S. Congress. . . . Bomb secret to be kept. . . . Congress opens Pearl Harbor investigation. . . . News from Japan under occupation. . . . Princess Elizabeth presides at British military graduation. . . . Eisenhower sees military training essential. . . . Admiral Sherman welcomed home. . . . Halsey and Stassen welcomed. . . . Eisenhower in Boston warns on demobilization.

MOVIETONE NEWS—Vol. 28, No. 24—Pearl Harbor information. . . . Cordell Hull wins Nobel Prize. . . . American Legion convention. . . . Army and Navy planes scrapped. . . . Slow motion study of Army eleven. . . . UCLA vs. St. Mary's.

NEWS OF THE DAY—Vol. 17, No. 221—Atom bomb agreement. . . . Congress hears Attlee. . . . Pearl Harbor inquiry. . . . Eisenhower's warning. . . . Tojo awaits doom. . . . Blast Jap weapon. . . . British aid Berlin children. . . . GIs on Rhine.

NEWS OF THE DAY—Vol. 17, No. 222—Pearl Harbor inquiry. . . . American Legion convention. . . . First trip for FDR carrier. . . . Dame fashion at college. . . . Army's touchdown parade. . . . UCLA vs. St. Mary's.

PARAMOUNT NEWS—No. 24—Eisenhower's statement on military training. . . . Inside Japan. . . . Holiday on the Rhine. . . . Pearl Harbor inquiry.

PARAMOUNT NEWS—No. 25—Military planes scrapped. . . . Fashion goes to school. . . . Pearl Harbor inquiry. . . . Unified command, inter-service controversy. . . . Football: Notre Dame vs. Northwestern, Army vs. Penn.

RKO PATHE NEWS—Vol. 17, No. 26—Atom bomb accord. . . . Eisenhower on universal training. . . . British help Berlin children. . . . Jail Tojo after suicide attempt. . . . GIs on Rhine.

RKO PATHE NEWS—Vol. 17, No. 27—Carrier FDR leaves Navy yard. . . . Army ousts President Vargas of Brazil. . . . 42 injured in railroad accident. . . . Germans trained in democracy. . . .Eisenhower, Nimitz on unified command. . . . UCLA vs. St. Mary's, Army vs. Penn.

UNIVERSAL NEWS—Vol. 17, No. 451—Pearl Harbor inquiry. . . . Attlee addresses Congress. . . . Eisenhower welcomed. . . . GIs on Rhine. . . . British aid German children. . . . Thousands await vision. . . . Admiral Sherman welcomed . . . Halsey welcomed.

UNIVERSAL NEWS—Vol. 17, No. 452—Surplus planes junked. . . . American Legion convention. . . . Flattops on parade. . . . Fashion goes to college. . . . War hero gets farm. . . . Robot brain. . . . Nation's top grid team.

Rank a Partner in Australian Circuit

London Bureau

J. Arthur Rank has entered into partnership with the Greater Union Treatres, Ltd., Australia, for the development and operation of the Greater Union Circuit, interested in 72 theatres.

John Davis, on behalf of the Rank group, and Norman Rydge, for the Australian group, completed the negotiations in London November 19.

It was reported there would be no changes in the management of Greater Union outside of Rank representatives joining the board of directors.

Mr. Rydge has also arranged with G-B Kalee to market through the National Theatre Supply Company of Australasia, Ltd., a complete line of theatre equipment which will not compete with Australia's domestic product.

These two deals assure Britain an increase in exports of both pictures and equipment.

Korda Says British Films Not Successful in U. S.

Sir Alexander Korda, in an interview with the London *Evening News* Monday, said that British films still were having no real success in America and that British producers must beware of false optimism about their possibilities in the United States.

Mr. Korda, who recently visited New York and Hollywood, said British films currently shown in the U. S. are really not popular. "The onus must be on the maker and not the customer," he declared. "Just as one time we refused to make the type of cars Americans wanted, so we are still expecting them to fit their ideas of entertainment to British ideas of production."

"British people sneer at Hollywood and say its film business is stale and uninspired," he said, "but they are in for a shock, as Hollywood has never been busier than today and still knows how to make the best pictures."

Belgian Council to Seek Solution to Trade Problems

by LOUIS QUIEVREUX
in Brussels

To handle pressing industry problems, the Professional Council of Cinema has been formed in Brussels. It includes six film distributors, seven theatre managers, a technician, and a representative of the newsreels, under the presidency of M. Bourland.

As soon as it begins its work, the Council will have to find the solutions to three important problems; the percentage rate on films for distribution, wage ceilings, and methods of enforcing obedience to professional regulations.

The Council, under Governmental supervision, may refuse permits for the opening of new houses and will offer technical advice for the improvement of theatres.

▽

The latest Belgian film to be completed is "Baes Gansendonck," from the novel by the Flemish writer, Hendrik Conscience. The picture opened November 16 at the Empire theatre in Antwerp.

Now in production is the biography of Father Damien, the famous Belgian priest who sacrificed his life to work with lepers.

Robert Lussac, who was starred in two recent resistance films, "Soldiers Without Uniforms" and "Barrack I," is playing the leading role. French technicians, assisted by the Belgian technician and producer, Henri Storck, have completed the first scenes of the picture.

▽

The film magazine, *Cine Revue,* commenting on the success of the annual Hollywood awards, has decided to award three gold medals this year; the first to the best Belgian film of 1945, the other two to the best Belgian actor and actress.

▽

Emile Gourdon, Paramount head in Belgium from 1925 to 1940, died recently in Brussels at the age of 64. He had resumed activities for Paramount immediately after the liberation.

▽

A series of educational films on biology, hygiene, natural history, sports and geography will be presented to Belgium by Gaumont British Instructional Films.

Perkins Named Philippines Manager for Paramount

Robert V. Perkins, recently with the Office of War Information in Manila, has been appointed Paramount manager for the Philippines, Paramount International announced this week. Before his OWI assignment, Mr. Perkins was with Paramount and Universal in the Far East and was Universal's manager in Japan before the war.

Bar Japs from Making Militaristic Films

Supreme Headquarters in Tokyo Monday banned all Japanese "nationalistic" films, including one of the Bataan campaign made in Manila with American prisoners of war. Whether any of these pictures were currently in exhibition in Japan was not indicated. Japanese film companies were prohibited henceforth from producing militaristic and nationalistic films.

FPC Executives to Meet In Chicago November 29

Executives of Famous Players Canadian Corporation are scheduled to meet the circuit's numerous Canadian partners and associates at the Stevens Hotel, Chicago, November 29-December 1, to discuss the company's policy and program. J. J. Fitzgibbons, FPC president, will preside. More than 40 circuit officials and partners will attend.

"ROAD TO UTOPIA"
starring
Bing Crosby, Bob Hope, Dorothy Lamour.

"MASQUERADE IN MEXICO" starring Dorothy Lamour and Arturo de Cordova with Ann Dvorak, Patric Knowles, George Rigaud and Natalie Schafer. A Mitchell Leisen Production.

TRADE

Paramount's 3r

DECEMI

CITY	PLACE	"TOKYO ROSE"
ALBANY	FOX PROJECTION ROOM 1052 Braadway	TUES. DEC. 4... 2 P.M.
ATLANTA	PARAMOUNT EXCHANGE 154 Waltan Street, N.W.	TUES. DEC. 4... 10:30 A.M.
BOSTON	PARAMOUNT EXCHANGE 58 Berkeley Street	TUES. DEC. 4... 10:30 A.M.
BUFFALO	PARAMOUNT EXCHANGE 464 Franklin Street	TUES. DEC. 4... 1:30 P.M.
CHARLOTTE	PARAMOUNT EXCHANGE 305 Sauth Church Street	TUES. DEC. 4... 1:15 P.M.
CHICAGO	PARAMOUNT EXCHANGE 1306 South Michigan Avenue	TUES. DEC. 4... 3 P.M.
CINCINNATI	PARAMOUNT EXCHANGE 1214 Central Parkway	TUES. DEC. 4... 1:30 P.M.
CLEVELAND	PARAMOUNT EXCHANGE 1735 East 23rd Street	TUES. DEC. 4... 11 A.M.
DALLAS	PARAMOUNT EXCHANGE 412 South Harwaad Street	TUES. DEC. 4... 10:30 A.M.
DENVER	PARAMOUNT EXCHANGE 2100 Staut Street	TUES. DEC. 4... 2 P.M.
DES MOINES	PARAMOUNT EXCHANGE 1125 High Street	TUES. DEC. 4... 12:45 P.M.
DETROIT	PARAMOUNT EXCHANGE 479 Ledyard Avenue	TUES. DEC. 4... 10:30 A.M.
INDIANAPOLIS	PARAMOUNT EXCHANGE 116 West Michigan Street	TUES. DEC. 4... 11 A.M.
KANSAS CITY	PARAMOUNT EXCHANGE 1800 Wyandotte Street	TUES. DEC. 4... 10:30 A.M.
LOS ANGELES	AMBASSADOR THEATRE Ambassador Hotel	TUES. DEC. 4... 1:30 P.M.
MEMPHIS	PARAMOUNT EXCHANGE 362 Sauth Second Street	TUES. DEC. 4... 10:30 A.M.
MILWAUKEE	PARAMOUNT EXCHANGE 1121 Narth 8th Street	TUES. DEC. 4... 1:30 P.M.
MINNEAPOLIS	PARAMOUNT EXCHANGE 1201 Currie Avenue	TUES. DEC. 4... 10:30 A.M.
NEW HAVEN	PARAMOUNT EXCHANGE 82 State Street	TUES. DEC. 4... 3:15 P.M.
NEW ORLEANS	PARAMOUNT EXCHANGE 215 South Liberty Street	TUES. DEC. 4... 10 A.M.
NEW YORK CITY	NORMANDIE THEATRE 51 East 53rd Street	
NEW YORK CITY	FOX PROJECTION ROOM 345 West 44th Street	TUES. DEC. 4... 2:30 P.M.
OKLAHOMA CITY	PARAMOUNT EXCHANGE 701 West Grand Avenue	TUES. DEC. 4... 10:30 A.M.
OMAHA	PARAMOUNT EXCHANGE 1704 Davenport Street	TUES. DEC. 4... 1:30 P.M.
PHILADELPHIA	PARAMOUNT EXCHANGE 248 Narth 12th Street	TUES. DEC. 4... 11 A.M.
PITTSBURGH	PARAMOUNT EXCHANGE 1727 Baulevard af Allies	TUES. DEC. 4... 10:30 A.M.
PORTLAND	PARAMOUNT EXCHANGE 909 Narth West 19th Avenue	TUES. DEC. 4... 11 A.M.
ST. LOUIS	PARAMOUNT EXCHANGE 2949 Olive Street	TUES. DEC. 4... 10 A.M.
SALT LAKE CITY	PARAMOUNT EXCHANGE 270 East 1st South Street	TUES. DEC. 4... 1 P.M.
SAN FRANCISCO	PARAMOUNT EXCHANGE 205 Galden Gate Avenue	TUES. DEC. 4... 3 P.M.
SEATTLE	PARAMOUNT EXCHANGE 2330 First Avenue	TUES. DEC. 4... 11 A.M.
WASHINGTON	PARAMOUNT EXCHANGE 306 H Street N. W.	TUES. DEC. 4... 10:30 A.M.

"Put The Victory Spirit In The Victory Loan!"

OWINGS

ock for 1945-46

4th - 5th

"ROAD TO UTOPIA"	"MISS SUSIE SLAGLE'S"	"MASQUERADE IN MEXICO"
TUES. DEC. 4	WED. DEC. 5	WED. DEC. 5
8 P.M.	2 P.M.	8 P.M.
TUES. DEC. 4	WED. DEC. 5	WED. DEC. 5
2 P.M.	10:30 A.M.	2 P.M.
TUES. DEC. 4	WED. DEC. 5	WED. DEC. 5
2:30 P.M.	10:30 A.M.	2:30 P.M.
TUES. DEC. 4	WED. DEC. 5	WED. DEC. 5
3 P.M.	1:30 P.M.	3 P.M.
TUES. DEC. 4	WED. DEC. 5	WED. DEC. 5
2:30 P.M.	1:15 P.M.	2:30 P.M.
TUES. DEC. 4	WED. DEC. 5	WED. DEC. 5
1:30 P.M.	3:10 P.M.	1:30 P.M.
TUES. DEC. 4	WED. DEC. 5	WED. DEC. 5
3 P.M.	1:30 P.M.	3 P.M.
TUES. DEC. 4	WED. DEC. 5	WED. DEC. 5
2 P.M.	1 P.M.	3 P.M.
TUES. DEC. 4	WED. DEC. 5	WED. DEC. 5
2:30 P.M.	10:30 A.M.	2:30 P.M.
TUES. DEC. 4	WED. DEC. 5	WED. DEC. 5
3:30 P.M.	2 P.M.	3:30 P.M.
TUES. DEC. 4	WED. DEC. 5	WED. DEC. 5
2 P.M.	12:45 P.M.	2:15 P.M.
TUES. DEC. 4	WED. DEC. 5	WED. DEC. 5
2:30 P.M.	10:30 A.M.	2:30 P.M.
TUES. DEC. 4	WED. DEC. 5	WED. DEC. 5
2 P.M.	2 P.M.	11 A.M.
TUES. DEC. 4	WED. DEC. 5	WED. DEC. 5
2 P.M.	2 P.M.	10:30 A.M.
TUES. DEC. 4	WED. DEC. 5	WED. DEC. 5
3 P.M.	1:30 P.M.	3 P.M.
TUES. DEC. 4	WED. DEC. 5	WED. DEC. 5
2:30 P.M.	10:30 A.M.	2:30 P.M.
TUES. DEC. 4	WED. DEC. 5	WED. DEC. 5
3 P.M.	1:30 P.M.	3 P.M.
TUES. DEC. 4	WED. DEC. 5	WED. DEC. 5
2 P.M.	10:30 A.M.	2 P.M.
TUES. DEC. 4	WED. DEC. 5	WED. DEC. 5
1:30 P.M.	1:30 P.M.	3:15 P.M.
TUES. DEC. 4	WED. DEC. 5	WED. DEC. 5
1:30 P.M.	10 A.M.	2 P.M.
TUES. DEC. 4		
10:30 A.M.		
	WED. DEC. 5	WED. DEC. 5
	10:30 A.M.	2:30 P.M.
TUES. DEC. 4	WED. DEC. 5	WED. DEC. 5
2 P.M.	2 P.M.	10:30 A.M.
TUES. DEC. 4	WED. DEC. 5	WED. DEC. 5
2:40 P.M.	1:30 P.M.	3 P.M.
TUES. DEC. 4	WED. DEC. 5	WED. DEC. 5
2:30 P.M.	11 A.M.	2:30 P.M.
TUES. DEC. 4	WED. DEC. 5	WED. DEC. 5
2 P.M.	11 A.M.	2 P.M.
TUES. DEC. 4	WED. DEC. 5	WED. DEC. 5
2:30 P.M.	11 A.M.	2:30 P.M.
TUES. DEC. 4	WED. DEC. 5	WED. DEC. 5
1:30 P.M.	1:30 P.M.	10 A.M.
TUES. DEC. 4	WED. DEC. 5	WED. DEC. 5
2:30 P.M.	1 P.M.	2:30 P.M.
TUES. DEC. 4	WED. DEC. 5	WED. DEC. 5
1:30 P.M.	1:30 P.M.	3 P.M.
TUES. DEC. 4	WED. DEC. 5	WED. DEC. 5
2 P.M.	11 A.M.	2 P.M.
TUES. DEC. 4	WED. DEC. 5	WED. DEC. 5
2:30 P.M.	10:30 A.M.	2:30 P.M.

"MISS SUSIE SLAGLE'S" starring Veronica Lake, Sonny Tufts and Joan Caulfield with Lillian Gish, Billy DeWolfe and Renny McEvoy.

"TOKYO ROSE" with Byron Barr, Osa Massen, Don Douglas, Richard Loo and Lotus Long.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In theatremen serve one another with information about the box office performance product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORT What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 2

Columbia

FIGHTING GUARDSMAN, THE: Willard Parker, Anita Louise—Just about as bad a picture as can be made. From the press and the advertising it looks like a swell picture with plenty of action, but, oh boy, oh boy. when you get the picture you sure get a lemon. It has a swell story that is spoiled by over-costuming and poor direction. Played Friday, Saturday, Nov. 9, 10.—Fred Brown, Plymouth Theatre, Plymouth, Wis.

GAY SENORITA, THE: Jinx Falkenburg, Jim Bannon—This is a good co-feature starring Jinx Falkenburg. Played with "Along Came Jones." Played Sunday, Monday, Nov. 4, 5.—George O. Wiggin, Maplewood Theatre, Malden, Mass.

GIRL OF THE LIMBERLOST: Ruth Nelson, Loren Tindall—Well liked by my public and business was above average. Doubled with "I Love a Mystery."—A. L. Jackson, Orpheum Theatre, Nipawin, Sask., Can.

SING ME A SONG OF TEXAS: Rosemary Lane, Tom Tyler—Played this on a double bill to my Western fans and they didn't like it. Friday and Saturday mean action and this was the first time I let them down. Played Nov. 2, 3.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

THOUSAND AND ONE NIGHTS, A: Cornel Wilde, Evelyn Keyes—Tops and again tops for entertainment value. Didn't think Columbia had it in them to make such a good picture. Step on it and it will stand up to anything you say about it. Sunday entertainment, if there ever was one. Played Sunday, Monday, Nov. 11, 12.—Fred Brown, Plymouth Theatre, Plymouth, Wis.

Film Classics

COWBOY AND THE LADY: Gary Cooper, Merle Oberon—Play it and watch them smile. Give us more of these reissues. All of them are good so far. Played Friday, Saturday, Oct. 19, 20.—Fred Flanagan, Moon Theatre. Stratton, Colo.

Metro-Goldwyn-Mayer

CLOCK, THE: Judy Garland, Robert Walker—Too silly and too draggy and far too long. Decidedly a lemon as far as my public are concerned.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Can.

GENTLE ANNIE: James Craig, Donna Reed—While the title doesn't seem to create much interest, this picture is exceptionally good in all ways. Marjorie Main as the Oklahoma farm mother of two desperadoes, was certainly a real character. This is a very entertaining film. Business average. Played Wednesday, Thursday, Oct. 24, 25. —M. Ewing, Ewing Theatre, Midlothian, Ill. Suburban patronage.

MAISIE GOES TO RENO: Ann Sothern, John Hodiak—Good show. Good business. Miss Sothern is in a class by herself. When she winks the poor boys just sigh and say oh me, oh my, who is she? Play it. Played Sunday, Monday, Oct. 21, 22.—Fred Flanagan, Moon Theatre, Stratton, Colo.

NATIONAL VELVET: Mickey Rooney, Jackie Jenkins—Stick your chest out and blow with pride as you take the swell comments that belong to Metro. They go in expecting to see a great picture and come out and tell you they certainly have seen one. This is a credit to the industry. Played Wednesday-Saturday, Oct. 24-28. —Fred Brown, Plymouth Theatre, Plymouth, Wis.

PICTURE OF DORIAN GRAY, THE: George Sanders, Hurd Hatfield—While most patrons did not begin to understand what the story was about, it was highly appreciated by the few who did. It has several moments of supreme suspense with a narrative explanation at certain points. It is extremely different and it is one of the best of the truly worthwhile films. Business good. Played Friday, Saturday, Nov. 2, 3.—M. Ewing, Ewing Theatre, Midlothian, Ill. Suburban patronage.

WITHOUT LOVE: Katharine Hepburn, Spencer Tracy —Pleased most of the people, although some were dissatisfied. I consider it very satisfactory, although it failed to gross anything like Spencer Tracy's previous pictures.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Can.

Paramount

AFFAIRS OF SUSAN: Joan, Fontaine, George Brent—For my money this is just a silly merry-go-round. Where did Paramount get this idea for a picture. They haven't got a lot of money in it. Played Sunday, Monday, Nov. 4, 5.—red Brown, Plymouth Theatre, Plymouth, Wis.

MAN IN HALF MOON STREET, THE: Nils Asther, Helen Walker—We had 45 walkouts. They had good reason. Such English accent should not be permitted in our films. There are only three in the cast and they talked throughout the show. No action. Never again. Played Wednesday, Nov. 7.—Ben Brinck, West Point Theatre, West Point, Iowa. Rural patronage.

MEDAL FOR BENNY, A: Dorothy Lamour, Arturo de Cordova—Benny was a hero in the picture but he sure left us holding the bag. We had only a handful the first night, and the second night was worse. Didn't gross film rental. Played Wednesday, Thursday, Oct. 31, Nov. 1.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

YOU CAME ALONG: Robert Cummings, Lizabeth Scott—Really an excellent picture but for some reason it failed to do business. Many excellent comments.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Can.

PRC

CRIME, INC.: Leo Carrillo, Tom Neal—Very interesting feature. Plenty of suspense and action. Used on double bill to fair business. Played Friday, Saturday, Nov. 2, 3.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

RKO Radio

ALONG CAME JONES: Gary Cooper, Loretta Young —Fair picture, but it was definitely not a two-day picture here. Opened well but it died the second day. T cast was fair but the Cooper and Miss Young combi tion was not exceptional in this feature. Played w "The Gay Senorita." Played Sunday, Monday, Nov. 4, —George O. Wiggin, Maplewood Theatre, Malden, Ma

THOSE ENDEARING YOUNG CHARMS: Rob Young, Laraine Day—A good romantic comedy which average business and pleased all who came. Play Sunday, Monday, Nov. 4, 5.—E. M. Freiburger, Pa mount Theatre, Dewey, Okla. Small town patronage.

WEST OF THE PECOS: Robert Mitchum, Barba Hale—A good Western with more comedy than usu Business was good. Played Friday, Saturday, Nov. 9, —E. M. Freiburger, Paramount Theatre, Dewey, Ok Small town patronage.

Republic

CHICAGO KID, THE: Don Berry, Lynne Robert This picture seemed to keep the folks interested a satisfied.—A. L. Jackson, Orpheum Theatre, Nipaw Sask., Can.

MY BEST GAL: Jane Withers, Jimmy Lydon—N good. Kiddies were all over the place and many adu walked out.—A. L. Jackson, Orpheum Theatre, Nipaw Sask., Can.

SHERIFF OF LAS VEGAS: Bill Elliott, Bobby Bla —Used on second half of double bill. Good for Weste fans and kids. Played Friday, Saturday, Nov. 2, 3.—A. Edwards, Winema Theatre, Scotia, Cal. Small lumb town patronage.

SING, NEIGHBOR, SING: Ruth Terry, Lulubelle a Scotty—This proved to be a very popular picture and good business.—A. L. Jackson, Orpheum Theatre, Nip win, Sask., Can.

Twentieth Century-Fox

DIAMOND HORSESHOE: Betty Grable, Dick Haym —This was a really eye-filling production and undoubte ly would have done better for us if we didn't have terrific storm that began on Sunday and was just hitti its stride on Monday. Miss Grable returned to the scre minus none of her charms. Haymes was very goo Played Sunday, Monday, Oct. 26, 27.—A. C. Edward Winema Theatre, Scotia, Cal. Small lumber town pa ronage.

NOB HILL: George Raft, Joan Bennett—This is a ve popular picture to be sure. George Raft is still popul and, combined with musical numbers and especially Peg Ann Garner, the picture is pleasing to practically ever one. Business was exceptionally good. Played Frida Saturday, Oct. 26, 27.—M. Ewing, Ewing Theatre, Mi lothian, Ill. Suburban patronage.

TREE GROWS IN BROOKLYN, A: Dorothy M Guire, Joan Blondell—One of the finest pictures I ha ever played. Humanity at its best and worst. Terri emotional impact. What price good pictures! The pu lic are nuts. Played four days.—Johnnie Hynes, Cor munity Theatre, Conde, S. D.

WILSON: Alexander Knox, Charles Coburn—A gre production that the public doesn't want at any pric Played this when it was first released at $1.10 and h exactly 46 people. I thought it was the price that ke them away, but at popular prices the business was ju about on the same level. They think it has too mu political propaganda. The audience reception was ve cold except for the so called intelligentsia. They, course, rave about it, but there aren't enough of the to support a picture at the box office. Played Tuesda Thursday, Nov. 6-8.—Fred Brown, Plymouth Theat Plymouth, Wis.

WING AND A PRAYER: Don Ameche, Dana Andre —Excellent picture that failed at the box office.—B. Johnson, Roxy Theatre, Nipawin, Sask., Can.

United Artists

ADVENTURES OF TOM SAWYER: Tommy Kell May Robson—This picture broke every house record, i cluding grosses on the original "Snow White." This is

(Continued on following page)

J. N. WELLS

Wells Theatre, Kingsland, Ga.

J. N. Wells' motion picture activities started as a hobby 10 years ago while working as an agent for the Seaboard Railway. When Mr. Wells first became interested in exhibition, he had a pair of 35mm portable projectors and showed films in school auditoriums in neighboring towns. In his first year, he reports, he had a loss of $165 and in his second year he made 17 cents. From that time on, Mr. Wells said, he began to learn a little something about the business. He built a theatre in Kingsland, Ga., four years ago. Since June, 1943, when he left the railroad service, he has been exclusively operating two theatres.

Mr. Wells observes that he has been in the motion picture business a little more than 10 years and likes it better than anything with which he has ever been connected. He expects to remodel and modernize his theatres and install air conditioning next summer.

(Continued from preceding page)

fire bet for every exhibitor. Be sure to book it.—aard Stevens, New Astor Theatre, East Hartford, n.

LOOD ON THE SUN: James Cagney, Sylvia Sidney sappointing here as far as gross was concerned. Well d picture which was superbly done by Cagney and s Sidney. Believe that title keeps patronage away this one. Patrons as a whole disliked the picture. ed Tuesday, Wednesday, Oct. 30, Nov. 1.—George Wiggin, Maplewood Theatre, Malden, Mass.

ELIGHTFULLY DANGEROUS: Ralph Bellamy, Jane ell—Just another so-so picture. Not good and not bad. Played Sunday, Monday, Oct. 17, 18.—Fred wn, Plymouth Theatre, Plymouth, Wis.

REAT JOHN L., THE: Linda Darnell, Greg McClure—Very interesting picture and it was well liked . Miss Darnell and McClure and the cast did this well. Best grosser in some time here. Second day very surprising. Let's have more of these pictures. ved with "A Medal for Benny." Played Friday, Saturday, Nov. 2, 3.—George O. Wiggin, Maplewood Theatre, Malden, Mass.

T'S IN THE BAG: Fred Allen, Bob Benchley, Jack ny—Look out for this piece of cheese. They walked on it in droves. If you are unfortunate to miss the t and make a mistake and book it on a weekend, go e and leave the place with the ushers, for you will tainly get complaints. Patrons even went to the able of writing to me to tell me how poor the picture Played Sunday, Monday, Oct. 28, 29.—Fred Brown, mouth Theatre, Plymouth, Wis.

OUTHERNER, THE: Zachary Scott, Betty Field—yed with "Delightfully Dangerous," starring Ralph llamy and Connie Moore. Opened well Sunday but fell rn as far as grosses on Monday. Scott showed up l in this one, and was supported nicely by Betty ld. Business as a whole just fair. Played Sunday, nday, Oct. 28, 29.—George O. Wiggin, Maplewood eatre, Malden, Mass.

OUTHERNER, THE: Zachary Scott, Betty Field—ook advantage of this picture being censored in Tennsee. People wondered why it couldn't be shown in ther state. Acting was superb. The story was overggerated. I am sure the Yankees will go for it in ig way. It does not represent the South any more n other parts of America. Played Thursday, Nov. 1.—mes C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

'OMORROW THE WORLD: Fredric March, Betty ld—This remake of a New York stage play is good ma. The Nazi boy, Skippy Homier, gave a swell permance. Pleased average business. Should have done ter but the principal industry here, a cement plant, on strike and has been for the past six weeks. Played dnesday, Thursday, Nov. 7, 8.—E. M. Freiburger, ramount Theatre, Dewey, Okla. Small town patronage.

niversal

EASY TO LOOK AT: Gloria Jean, Kirby Grant—ayed on a double bill program. It got by and that is Played Friday, Saturday, Nov. 2, 3.—James C. lkcom, Jr., Gray Theatre, Gray, Ga. General patronge.

'RONTIER LAW: Russell Hayden, Jennifer Holt—A od Western with Fuzzy Knight supplying the comedy. ere is some good singing. No kicks. Played Friday, turday, Nov. 2, 3.—Fred Flanagan, Moon Theatre, atton, Colo.

MITATION OF LIFE: Claudette Colbert, Warren lliam—This was censored in Atlanta. It brought me stomers by my printing on my program that it had n censored in Atlanta. It was enjoyed by all. The st old picture I have played that brought anyone out. ayed Sunday, November 4.—James C. Balkcom, Jr., ay Theatre, Gray, Ga. General patronage.

LADY ON A TRAIN: Deanna Durbin, Ralph Bellamy An excellent suspense feature that failed to do extra siness for me. Miss Durbin's singing was very good. ayed Monday, Tuesday, Oct. 29, 30.—James C. Balkn, Jr., Gray Theatre, Gray, Ga. General patronage.

SALOME, WHERE SHE DANCED: Yvonne de Carlo, vid Bruce—Don't be afraid of this, if your audience ll take action pictures. Not as good as Universal makes t it is, but it still is a good bet and a good picture. ie disappointing part about the picture is that you and ur audience expect a glorified Western epic, but don't t it. It is still a good bet. Played Sunday-Tuesday, t. 14-16.—Fred Brown, Plymouth Theatre, Plymouth, is.

WEEKEND PASS: Martha O'Driscoll, Noah Beery, Jr. A dandy little picture that will surprise you. I doubled with "Arizona Trail" to very good weekend business. ayed Friday, Saturday, Oct. 26, 27.—Fred Flanagan, oon Theatre, Stratton, Colo.

Warner Bros.

CHRISTMAS IN CONNECTICUT: Dennis Morgan, rbara Stanwyck—Very good feature. Miss Stanwyck d Morgan did a fine job of acting and were supported ll by Sidney Greenstreet. Business very good and the trons enjoyed the story and the acting. Played with Shanghai Cobra." which was only fair as a co-feature. ayed Tuesday-Thursday, Nov. 6-8.—George O. Wiggin, aplewood Theatre, Malden, Mass.

CONFLICT: Humphrey Bogart, Alexis Smith—To be sure, this is a "best" film and not to be missed. Humphrey Bogart can always be depended upon for an entertaining story, and his role as the murderer of his wife is very interesting. The first night's business was not good because of Hallowe'en, but we made up for it on the second night. Played Wednesday, Thursday, Oct. 31, Nov. 1.—M. Ewing, Ewing Theatre, Midlothian, Ill. Suburban patronage.

ESCAPE IN THE DESERT: Helmut Dantine, Philip Dorn—This is a good action picture. Business was average. Played Tuesday, Nov. 6.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ROUGHLY SPEAKING: Rosalind Russell, Jack Carson —What a show! Everyone was well pleased. Nothing but praise for the stars in this one. Played Sunday, Monday, Oct. 28, 29.—Fred Flanagan, Moon Theatre, Stratton, Colo.

Short Product in First Run Houses

NEW YORK—Week of November 19

CAPITOL: The Great American Mug ..... ***MGM***
Strange Destiny ..... ***MGM***
Purity Squad ..... ***MGM***
Feature: Kiss and Tell ..... Columbia

CRITERION: Pottery Poet ..... ***Universal***
Bus Pests ..... ***MGM***
Feature: This Love of Ours ..... Universal

HOLLYWOOD: Hare Conditioned ..... ***Vitaphone***
Flivver Flying ..... ***Vitaphone***
Feature: Rhapsody in Blue ..... Warner Bros.

RIALTO: Magica-Lulu ..... ***Paramount***
Unusual Occupations ..... ***Paramount***
Feature: Man Alive ..... RKO

RIVOLI: Jasper and the Beanstalk ***Paramount***
Feature: Love Letters ..... Paramount

ROXY: Mighty Mouse Meets Bad Bill Bunion ..... ***20th Cent.-Fox***
Ski Aces ..... ***20th Cent.-Fox***
Feature: The Dolly Sisters ..... 20th Cent.-Fox

STRAND: Bashful Buzzard ..... ***Vitaphone***
Star of the Night ..... ***Vitaphone***
Feature: Confidential Agent ..... Warner Bros.

Short Features

Official WAC Films

THE FLEET THAT CAME TO STAY: Very interesting short subject which was enjoyed quite well by the male patronage.—George O. Wiggin, Maplewood Theatre, Malden, Mass.

THE FLEET THAT CAME TO STAY: Tops. Terrific. Get it and play it immediately and if anyone should complain take a sledge hammer and sock 'em.—Fred Brown, Plymouth Theatre, Plymouth, Wis.

Metro-Goldwyn-Mayer

COLORFUL COLORADO: Fitzpatrick Traveltalks—Wonderful. Colorful scenes of Colorado. Play it.—Fred Flanagan, Moon Theatre, Stratton, Colo.

DARK SHADOWS: Two-Reel Specials—Good two-reel short in the "Crime Doesn't Pay" series.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

ELECTION DAZE: Our Gang Comedies—Our Gang in a good comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SCREWY TRUANT: Technicolor Cartoons—A good cartoon in Technicolor.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

UNWELCOME GUEST: Technicolor Cartoons—The unwelcome guest was a skunk in this entertaining color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RKO Radio

BIRTHDAY BLUES: Leon Errol—Good two-reel comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

CANINE CASANOVA: Walt Disney Cartoons—Another good Technicolor cartoon from Disney.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Universal

GRAVE LAUGHTER: Variety Views—Entertaining reel about the comic announcements on tombstones.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Warner-Vitaphone

AMERICA THE BEAUTIFUL: Technicolor Specials—Just about as beautiful a trip through our country as money could buy. If you have traveled much and seen some of the places shown, you will love it even more.—Fred Brown, Plymouth Theatre, Plymouth, Wis.

CIRCUS BANDS: Melody Master Bands—Play it. It is just like a trip to the circus.—Fred Brown, Plymouth Theatre, Plymouth, Wis.

LAW OF THE BADLANDS: Sante Fe Trail Westerns —Give us more of these. These two-reel Westerns please. They are O.K.—Fred Brown, Plymouth Theatre, Plymouth, Wis.

LET'S GO FISHING: Sports Parade—Good, interesting short in Technicolor. Running time, 17 minutes. Sportsmen enjoyed this as well as did all the patrons.—George O. Wiggin, Maplewood Theatre, Malden, Mass.

Serial

Universal

JUNGLE QUEEN: 13 Episodes—Fair serial but definitely not too attractive to children. It is not exceptional as a week-by-week thriller. Played every Friday and Saturday through December 1, 1945.—George O. Wiggin, Maplewood Theatre, Malden, Mass.

Golden Analyzes 3 Foreign Spots

A report on the foreign markets of Africa, Peru and Bermuda was released this week by Nathan D. Golden, chief of the motion picture unit of the Bureau of Foreign and Domestic Commerce in Washington.

Potential markets for American equipment in Africa are limited sharply, the Golden report indicated, since there are only 725 theatres in the whole of Africa. Only in the Union of South Africa, where there are about 450 theatres, is there any probable market.

Since only 20 per cent of the equipment in Peru's 85 theatres is less than five years old, a possible market exists in this country. A further favorable indication is that no service is now available for German-made projectors. Consequently it should be possible to replace all German equipment with American equipment.

The American industry is currently supplying 90 per cent of the pictures being used in Bermuda, according to a report on the motion picture market in Bermuda prepared by William H. Beck, Consul general at Hamilton, for Mr. Golden. Since there are no laws in Bermuda which might affect American pictures, there are no indications that this number will be decreased.

Republic Closes Product Deal With Griffith Amusement

James R. Grainger, president of Republic Pictures, announced from New Orleans last week that he had closed a deal for the company's 1945-46 product with the Griffith Amusement Company, covering 70 theatres in Oklahoma. N. J. Colquhoun, southwestern district sales manager, and G. A. Alt, Oklahoma City branch manager, represented the company, while Horace Falls, chief film buyer, and his assistant, Charles Guthrie, represented the circuit.

Office of Censorship, War Agency, Closed

The Office of Censorship was closed November 15, it was reported from Washington. In the process of dissolution since the end of the war, the office had only 75 employees at the time of closing, as against a wartime peak of 14,500. Byron Price, director, is working on a final report of the office's activities which he will present to President Truman.

ASTOR NOW

World Premiere!

DAVID O. SELZNICK presents

INGRID BERGMAN
GREGORY PECK
in
ALFRED HITCHCOCK'S

SPELLBOUND

Screenplay by BEN HECHT • Released thru UNITED ARTISTS • Directed by ALFRED HITCHCOCK • A SELZNICK INTERNATIONAL PICTURE

SMASHING ALL RECORDS AT THE ASTOR THEATRE NEW YORK!

...DAY... the Talk of Both Coasts!

FLASH! Simultaneous Los Angeles showings at Grauman's Chinese, Loew's State and Fox Uptown established a new boxoffice record during the first week for each theatre! *And* 1st week gross set an **all-time record** for **any combination of theatres** in Los Angeles!

FLASH! Second week gross at the Astor, New York, on par with the first week all-time record... a new high in the entire history of this famous theatre!

...OMORROW... the Talk of the Country!

Extraordinarily fine film!
—Bosley Crowther, New York Times

Goes over with a shriek!
—Walter Winchell

You'll love it!
—Louella Parsons

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 July 31, 1945.

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.

OUR VINES HAVE TENDER GRAPES (MGM)

Final Report:

Total Gross Tabulated	$1,126,100
Comparative Average Gross	1,103,500
Over-all Performance	102.0%

BALTIMORE—Century 130.0%
BOSTON—Orpheum, 1st week 86.0%
(DB) The Hidden Eye (MGM)
BOSTON—Orpheum, 2nd week 86.0%
(DB) The Hidden Eye (MGM)
BOSTON—State, 1st week 89.0%
(DB) The Hidden Eye (MGM)
BOSTON—State, 2nd week 89.0%
(DB) The Hidden Eye (MGM)
BUFFALO—Buffalo 100.5%
CHICAGO—United Artists, 1st week 130.4%
CHICAGO—United Artists, 2nd week 104.3%
CHICAGO—United Artists, 3rd week 90.0%
CINCINNATI—RKO Albee 104.4%
CINCINNATI—RKO Grand, MO 1st week . . . 101.2%
CLEVELAND—Loew's State 111.1%
CLEVELAND—Loew's Stillman, MO 1st week . 125.0%
CLEVELAND—Loew's Stillman, MO 2nd week . 100.0%
CLEVELAND—Loew's Ohio, MO 3rd week . . . 94.4%
INDIANAPOLIS—Loew's 98.4%
(DB) The Hidden Eye (MGM)
KANSAS CITY—Midland 120.4%
(DB) The Hidden Eye (MGM)
LOS ANGELES—Egyptian, 1st week 117.8%
LOS ANGELES—Egyptian, 2nd week 92.8%
LOS ANGELES—Los Angeles, 1st week 142.8%
LOS ANGELES—Los Angeles, 2nd week 121.4%
LOS ANGELES—Ritz, 1st week 114.0%
LOS ANGELES—Ritz, 2nd week 95.0%
NEW YORK—Music Hall, 1st week 107.7%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 2nd week 105.1%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 3rd week 103.4%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall 4th week 87.0%
(SA) Radio City Music Hall Stage Presentation
OMAHA—Paramount 104.7%
PHILADELPHIA—Aldine, 1st week 137.6%
PHILADELPHIA—Aldine, 2nd week 116.8%
PHILADELPHIA—Aldine, 3rd week 120.0%
PHILADELPHIA—Aldine, 4th week 84.0%
PITTSBURGH—Penn, 1st week 118.1%
PITTSBURGH—Penn, 2nd week 81.8%
PITTSBURGH—Ritz, MO 1st week 108.1%
SAN FRANCISCO—Paramount, 1st week . . . 107.6%
(DB) Twice Blessed (MGM)
SAN FRANCISCO—Paramount, 2nd week . . . 99.1%
(DB) Twice Blessed (MGM)
SAN FRANCISCO—Paramount, 3rd week . . . 80.0%
(DB) Twice Blessed (MGM)
ST. LOUIS—Loew's State, 1st week 106.1%
(DB) I Love a Bandleader (Col.)
ST. LOUIS—Loew's State, 2nd week 80.0%
(DB) I Love a Bandleader (Col.)
ST. LOUIS—Loew's Orpheum, MO 1st week . . 112.1%
(DB) I Love a Bandleader (Col.)

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STATE FAIR (20th-Fox)

Final Report:

Total Gross Tabulated	$1,189,000
Comparative Average Gross	1,040,200
Over-all Performance	114.3%

BALTIMORE—New, 1st week 106.7%
BALTIMORE—New, 2nd week 86.5%
BALTIMORE—New, 3rd week 90.0%
BALTIMORE—New, 4th week 85.0%
BALTIMORE—New, 5th week 75.0%
BOSTON—Memorial, 1st week 111.3%
(DB) Strange Confession (Univ.)
BOSTON—Memorial, 2nd week 110.8%
(DB) Strange Confession (Univ.)
BOSTON—Memorial, 3rd week 106.6%
(DB) Strange Confession (Univ.)
BUFFALO—Great Lakes, 1st week 113.4%
BUFFALO—Great Lakes, 2nd week 94.9%
CHICAGO—Roosevelt, 1st week 129.6%
CHICAGO—Roosevelt, 2nd week 104.9%
CHICAGO—Roosevelt, 3rd week 104.9%
CINCINNATI—RKO Albee 165.6%
CINCINNATI—RKO Shubert, MO 1st week . . 180.8%
CINCINNATI—RKO Shubert, MO 2nd week . . 117.0%
CINCINNATI—RKO Lyric, MO 3rd week . . . 120.3%
DENVER—Denver 136.9%
(DB) The Shanghai Cobra (Mono.)
DENVER—Esquire 121.5%
(DB) The Shanghai Cobra (Mono.)
DENVER—Webber 127.4%
(DB) The Shanghai Cobra (Mono.)
INDIANAPOLIS—Indiana 109.3%
(DB) Boston Blackie's Rendezvous (Col.)
KANSAS CITY—Esquire, 1st week 87.3%
KANSAS CITY—Esquire, 2nd week 82.5%
KANSAS CITY—Uptown, 1st week 161.1%
KANSAS CITY—Uptown, 2nd week 112.9%
LOS ANGELES—Carthay Circle 126.5%
(DB) Mama Loves Papa (RKO)
LOS ANGELES—Chinese, 1st week 114.5%
(DB) Mama Loves Papa (RKO)
LOS ANGELES—Chinese, 2nd week 96.5%
(DB) Mama Loves Papa (RKO)
LOS ANGELES—Four Star 109.0%
(DB) Mama Loves Papa (RKO)
LOS ANGELES—Fox-Wilshire 87.9%
(DB) Mama Loves Papa (RKO)
LOS ANGELES—Uptown, 1st week 113.2%
(DB) Mama Loves Papa (RKO)
LOS ANGELES—Uptown, 2nd week 80.0%
(DB) Mama Loves Papa (RKO)
LOS ANGELES—Loew's State, 1st week 119.0%
(DB) Mama Loves Papa (RKO)
LOS ANGELES—Loew's State, 2nd week 91.2%
(DB) Mama Loves Papa (RKO)
MILWAUKEE—Wisconsin 100.0%
(DB) Adventures of Rusty (Col.)
NEW YORK—Roxy, 1st week 148.9%
(SA) Conee Boswell, Condon Brothers
NEW YORK—Roxy, 2nd week 115.0%
(SA) Conee Boswell, Condon Brothers
NEW YORK—Roxy, 3rd week 100.4%
(SA) Conee Boswell, Condon Brothers
NEW YORK—Roxy, 4th week 107.3%
(SA) Conee Boswell, Condon Brothers
OMAHA—Paramount 103.8%
OMAHA—Omaha, MO 1st week 87.5%
(DB) Ten Cents a Dance (Col.)
PHILADELPHIA—Fox, 1st week 136.3%
PHILADELPHIA—Fox, 2nd week 104.5%
PHILADELPHIA—Fox, 3rd week 93.1%
PHILADELPHIA—Karlton, MO 1st week . . . 135.1%
PHILADELPHIA—Karlton, MO 2nd week . . . 101.3%
PITTSBURGH—Harris, 1st week 162.1%
PITTSBURGH—Harris, 2nd week 157.6%
PITTSBURGH—Harris, 3rd week 103.1%
PITTSBURGH—Senator, MO 1st week 118.4%
PROVIDENCE—Majestic 113.4%
SAN FRANCISCO—Fox 106.8%
(DB) In Old New Mexico (Mono.)
SAN FRANCISCO—State, MO 1st week 111.8%
(DB) In Old New Mexico (Mono.)
SAN FRANCISCO—State, MO 2nd week 87.4%
(DB) In Old New Mexico (Mono.)
ST. LOUIS—Ambassador, 1st week 134.1%
ST. LOUIS—Ambassador, 2nd week 85.3%
ST. LOUIS—Shubert, MO 1st week 117.1%
ST. LOUIS—Shubert, MO 2nd week 85.9%
TORONTO—Shea's 119.6%

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HER HIGHNESS AND THE BELLBOY (MGM)

Final Report:

Total Gross Tabulated	$792,800
Comparative Average Gross	757,400
Over-all Performance	104.6%

BALTIMORE—Century, 1st week 125.8%
BALTIMORE—Century, 2nd week 100.0%
BUFFALO—Buffalo 109.4%
(DB) Dangerous Partners (MGM)
BUFFALO—Hippodrome, MO 1st week 119.5%
(DB) Dangerous Partners (MGM)
CHICAGO—Apollo, 1st week 145.0%
CHICAGO—Apollo, 2nd week 99.2%
CHICAGO—Apollo, 3rd week 95.4%
CINCINNATI—RKO Albee 111.9%
CINCINNATI—RKO Shubert, MO 1st week . .
CLEVELAND—Loew's State . . . . . .
CLEVELAND—Loew's Stillman, MO 1st week . 1
CLEVELAND—Loew's Ohio, MO 2nd week . . 1
INDIANAPOLIS—Loew's 1
(DB) Nothing But Trouble (Col.)
KANSAS CITY—Midland, 1st week 1
(DB) Crime Doctor's Warning (Col.)
KANSAS CITY—Midland, 2nd week . . . . . .
(DB) Crime Doctor's Warning (Col.)
LOS ANGELES—Egyptian, 1st week 1
LOS ANGELES—Egyptian, 2nd week . . . . . .
LOS ANGELES—Los Angeles, 1st week 1
LOS ANGELES—Los Angeles, 2nd week . . . . .
LOS ANGELES—Ritz, 1st week 1
LOS ANGELES—Ritz, 2nd week . . . . . .
NEW YORK—Capitol, 1st week 1
(SA) Gene Krupa's Orchestra
NEW YORK—Capitol, 2nd week 1
(SA) Gene Krupa's Orchestra
NEW YORK—Capitol, 3rd week 1
(SA) Gene Krupa's Orchestra
NEW YORK—Capitol, 4th week 9
(SA) Gene Krupa's Orchestra
OMAHA—Paramount 10
PHILADELPHIA—Aldine, 1st week 12
PHILADELPHIA—Aldine, 2nd week 11
PHILADELPHIA—Aldine, 3rd week 8
PHILADELPHIA—Arcadia, MO 1st week . . . 12
PHILADELPHIA—Arcadia, MO 2nd week . . . 11
PITTSBURGH—Stanley 9
PITTSBURGH—Warner, MO 1st week 10
PITTSBURGH—Ritz, MO 2nd week 10
SAN FRANCISCO—Paramount, 1st week . . . 11
(DB) Bewitched (MGM)
SAN FRANCISCO—Paramount, 2nd week . . . 8
(DB) Bewitched (MGM)
ST. LOUIS—Loew's State 9
TORONTO—Uptown, 1st week 12
TORONTO—Uptown, 2nd week 10
TORONTO—Uptown, 3rd week 9

Canada Expecte To End Building Ban This Month

Canada will end building restrictions on r essential civilian projects, in force during the v by the end of November, it was reliably repo from Montreal this week. This would permit building of numerous theatres planned by Fam Players Canadian Corporation, Odeon Theatres Canada and other companies.

However, if the restrictions are lifted immedi ly, actual work on the theatres may be limited the amount of available equipment and materi

The growing problem of unemployment in C ada is said to be one of the reasons for the ticipated lifting of restrictions.

Previously the Government's position had b that low-priced housing would be the only build project to be given priority. The theatre exe tives have pointed out that their building proj will help the unemployment problem and, at same time, provide for circuit expansion.

Legion of Decency Reviews Three New Productions

The National Legion of Decency reviewed th new productions this week, approving two them. In Class A-I, unobjectionable for gene patronage, was "What Next, Corporal Hargrove "Dakota" was placed in Class A-II, unobjecti able for adults. "Snafu" was placed in Class objectionable in part. The Legion disapproved the title of this film, stating that "the title is an expression which has an obscene origin a reference. Portions of the film contain intimatic of the obscene origin and reference of the e pression." It was announced that "She Went the Races" had been reclassified from Class B Class A-II.

Canadians Seek Relief from Double Amusement Taxation

Allied Theatrical Industries, headed by Arth Hirsch of Consolidated Theatres, Montreal, h forwarded petitions to the Quebec Provincial a Dominion Governments seeking relief from dou taxation in amusement levies. This action follo the resolution of the Motion Picture Theatres A sociation of Ontario, which has demanded abolit of the Federal 20 per cent amusement tax original set up as a wartime measure. Additional exhibit organizations in Canada are known to be prepari similar petitions.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly

MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor — GERTRUDE MERRIAM, Associate Editor

Reciprocal Value

The current issue of *News and Views*, Gaumont-British house organ, contains an editorial endorsing the Quigley Awards. It urges showmen of that organization's theatres to participate in the competitions to show American theatremen that "showmanship, like the motion picture it purveys, is international".

The editorial is signed by Mr. James Forsyth, publicity director of Gaumont-British, who says: "Recently, at an important managerial Luncheon, I said that our publicity is comparable to America. . . . Some of the schemes worked out by our theatres put American publicity into a 'cocked hat'.

"The world is one public, and there is one art of business and showmanship. It is up to us to prove that our showmanship is second to none."

Mr. Forsyth recommends that the managers study the rules of the Quigley Awards which are printed on another page, urges them to submit their manuscripts of showmanship ideas and expresses confidence that the men will not let him down.

As an added incentive, the circuit is offering a one-year subscription to *Motion Picture Herald* to the 25 theatre managers from that organization who submit entries of exceptional merit.

The Round Table welcomes the attention of our overseas colleagues. English theatre managers, under the most trying and difficult circumstances of the recent war years, never did completely abandon their efforts to promote their attractions.

Even when the bombs were dropping, the nightly blackouts uninterrupted, and each moment was filled with peril, a high calibre of showmanship was displayed throughout the country. It should be comparatively easy for men who carried on under these conditions to live up to the expectations of their executives, no matter how ambitious they appear, now that normalcy is returning.

In the interchange of ideas and techniques which will result from their participation in the Quigley Competitions, theatremen of both nations will benefit and showmanship will advance in the service of the industry.

△ △ △

Action in the Philippines

Most of the reports we have had indicate that Army and Navy theatres, no matter where situated, were not lacking patronage. As a consequence, little effort was necessary to exploit attractions and apparently even less effort was made since audiences were always available.

Proving the exception to the rule, we reprint excerpts from a letter addressed to J. L. Warner, vice-president of Warner Bros. Pictures, by Harry Haynes, SK1/c, manager of the 11th Seabees Navy theatre, Subic Bay in the Philippines:

"We got the first print from the States on 'Saratoga Trunk'. From reading *Motion Picture Herald*, I learned the release date is next January; so I went ahead with a big campaign. . . . 25 banners were posted on trucks which toured all areas for three days in advance . . . had six-foot blowups of Bergman and Cooper placed on each side of the theatre entrance with copy, 'A Romantic Team You'll Never Forget' . . . placed fifteen special cards with photo requirements in different Army and Navy mess halls. We handled over 6,000 the first night, turned away over 1,000. It was the first time we ever held a picture over for a second night.

"I am writing to let you know that, as a former showman, I couldn't let a good picture go by without a special build-up."

△ △ △

Pet Peeves

Add to the list of unusual articles left behind by theatre patrons: two black kittens.

Francis Faille, manager of the Paramount, North Adams, Mass., is currently playing host to the felines while he attempts to locate the owner. Mr. Faille noticed a little girl carrying a cardboard box containing the kittens into the theatre last week and explained they were not welcome. The little girl obligingly tucked the kittens away in a small storeroom.

Until the little girl decides to return for her pets, they are enjoying Mr. Faille's hospitality at the expense of the petty cash.

△ △ △

In the same mail we learn of an incident at the State theatre, Harrisonburg, Va., where a fashionably dressed woman carrying a chow dog was stopped by the doorman. When told the dog could not be admitted, the woman purchased a ticket and demanded admission for both. Manager Cyril Mee arrived on the scene and informed the woman that the dog could not go in, with or without the ticket. Whereupon the disgruntled patron returned the chow to her car, locked him in, had the dog's ticket refunded, then entered the theatre alone to see Friday, the wonder dog, in "The Hidden Eye".

—CHESTER FRIEDMAN

PUTTING IDEAS TO WORK

Hank Shields, publicity director of Loew's in Washington, D. C., promoted this plane giveaway to be awarded on Bond purchases. Plane is displayed atop theatre marquee.

"Captain Kidd" roamed the streets of Harrisburg, Pa., when Sam Gilr manager of Loew's, staged this street ballyhoo stunt. Driver handed out culars announcing the program.

Manager Charles Zinn of the State, Minneapolis, had a special railway express truck deliver his print on "Lady on a Train". Device attracted considerable attention.

Left, Dave Idzal, manager of the Fox, Detroit, arranged this attractive lobby display to publicize "The House on 92nd Street".

Right, to promote sale of Gift Books, E. Ferrari at the Patio, Brooklyn, is awarding bicycle to neighborhood kid who sells most books. Map follows progress of each contestant.

F. M. Plessner used a man in gorilla costume to exploit "White Congo" at the St. Louis theatre in St. Louis.

Hollywood's Top MUSICAL!

mexicana

STARRING

TITO GUIZAR · CONSTANCE MOORE

with LEO CARRILLO and HOWARD FREEMAN · STEVEN GERAY · JEAN STEVENS
and ST. LUKE'S CHORISTERS · PETER MEREMBLUM JUNIOR ORCHESTRA
and introducing ESTELITA RODRIGUEZ · Original Screen Play by FRANK GILL, Jr.

Produced and Directed by ALFRED SANTELL

A Republic Picture

Hollywood's most colorful panoram
of intoxicating Music, Gaiety and Roman

IT'S AN ELECTRIFYING BLEND OF EXCITING ENTERTAINME

... Captivating Caballeros
... Scintillating Senoritas
... Tantalizing Tu

mexicana

A REPUBLIC PICTURE

starring *Tito* GUIZAR
Constance MOOR
with
LEO CARRILLO
and
HOWARD FREEMAN
STEVEN GERAY
JEAN STEVENS
and
ST. LUKE'S CHORISTE
PETER MEREMBLUM
JUNIOR ORCHESTRA
and Introducing
Estelita RODRIGUEZ
Original Screen Play by
FRANK GILL, Jr.
Produced and Directed by
Alfred SANTELL

AND MEXICANA IS PRE-SOLD COAST TO COAST through power-packed ads in all leading national magazines... in dynamic eye-stopping ads in large and small newspapers throughout the nation... in spot announcements over the country's biggest networks... on billboards in the best spots everywhere . . .

MEXICANA IS BACKED TO THE HILT TO GUARANTEE THE EXHIBITOR THE BIGGEST GROSSES *EVE*

ig Saw Puzzles id Levy; Promote Anchors Aweigh'

Larry R. Levy, manager of the Loew's, eading, Pa., and assistant Marianna Jackson, mpaigned for "Anchor's Aweigh" despite the ct that a newspaper strike was prevalent at nning time. A music tie-up was the big ow with the aid of the Zeswitz Music House. his brought the theatre a large co-op ad, a mplete show-window display, a contest and e distribution of 5,000 contest heralds. The ntest was in the form of a jig-saw puzzle. ntestants were asked to re-assemble cut-up otos of Sinatra and Iturbi with prizes rang- g from a $25 Victory Bond and guest tickets theatre.

A seven-foot cutout of Sinatra made up the nterpiece of the window display. WEEU evoted a 15-minute program to recording of inatra and a limerick contest. Here prizes ere another $25 Bond and guest tickets.

In the tie-up with a department store, 5,000 hotos of Sinatra and Gene Kelly were distrib- ted as well as 500 Sinatra pins. In plugging he Sinatra angle, a girl dressed as a nurse ap- eared on the streets and buses to distribute mall envelopes containing "anti-swoon pills" ade out of candy. Clipped to each envelope as another Sinatra button.

Many other big window displays were used, ncluding one with the Bell Telephone Com- any. Music from the picture was placed in wo ballrooms and two nightclubs, which gave redit to the picture and the theatre over pub- ic address systems.

Emerson Gets Novel Music Tieup on "Marines"

Ted Emerson, manager of the Paramount, Omaha, effected an interesting music tieup for his showing of "Pride of the Marines" which is non-musical picture. He arranged with the Schmoller and Mueller Piano Company to use Marine Corps tunes of all kinds as the basis of an elaborate window display which attracted a ot of attention.

Two Woolworth stores put on Perc West- more cosmetics displays featuring Eleanor Parker, star of the picture, and co-op ads were promoted with the Salon Francois who also featured Eleanor Parker hair styles. Several window displays were promoted with the Mala- shock Jewelry Store who augmented them with 20,000 heralds and imprints distributed through- out Omaha.

"Dear Martin Quigley,

"I have today received the Scroll of Honor, for which please accept my grateful thanks. I am very proud to have received this tribute.

"Your name is not a stranger to my office walls and this scroll will take its place amongst the Honorable Mentions of 1936.

"May the phrase, 'I've won a Quigley', long continue to be the ultimate aim of exploiteers."

—HARRY MURRAY, manager, Odeon theatre, Scarborough, Yorkshire, England.

QUIGLEY AWARDS CONTENDERS

The men and women listed below have submitted evidence of showmanship within the past fortnight, which justified their names being placed on the list of outstanding showmen.

ANTONIO BALDUCCI
Regent, Syracuse, N.Y.

JAMES G. BELL
Penn, New Castle, Pa.

LAURENCE BELTZ
Varsity, Milwaukee, Wis.

MORT BERMAN
Orpheum, Springfield, Ill.

H. BOESEL
Palace, Milwaukee, Wis.

JOE BOYLE
Poli Broadway, Norwich, Conn.

SPENCER BREGOFF
Palace, Port Richmond, S.I., N.Y.

WARREN D. BUTLER
Lyric, Salt Lake City, Utah

LOUIE CHARNINSKY
Capitol, Dallas, Tex.

LOU COHEN
Poli, Hartford, Conn.

JAMES ESHELMAN
Paramount, St. Paul, Minn.

JESSE D. FINE
Grand, Evansville, Ind.

ED FISHER
Loew's, Cleveland, Ohio

ALICE GORHAM
United Detroit, Detroit, Mich.

LOUIS GRIMM
Beverly, Los Angeles, Calif.

HOMER HARMAN
Roxy, New York City, N.Y.

HANK HAROLD
Palace, Cleveland, Ohio

JOHN HARRISON
Ritz, Waycross, Ga.

THOR HAUSCHILD
Arcade, Cambridge, Md.

L. J. HOWARD
Boulevard, Los Angeles, Calif.

MEL JOLLEY
Marks, Oshawa, Canada

A. J. KALBERER
Indiana, Washington, Ind.

PHILIP KATZ
Kenyon, Pittsburgh, Pa.

ROBERT KAUTZER
Kerredge, Houghton, Mich.

GEORGE KRASKA
Loew's State, Boston, Mass.

L. R. LEVY
Loew's Colonial, Reading, Pa.

HAROLD B. LYON
Des Moines, Des Moines, Ia.

P. E. McCOY
Miller, Augusta, Ga.

H. S. MORTIN
Loew's State, Syracuse, N.Y.

DICK MOSS
Stadium, Los Angeles, Calif.

LILLIAN MUMME
Majestic, San Antonio, Tex.

HARRY MURRAY
Odeon, Scarborough, Yorks., Eng.

WILLIAM F. NICHOL
Visulite, Staunton, Va.

ANDREW G. NICKOLS
Windsor, Chicago, Ill.

CATHERINE ORR
Belmont, Los Angeles, Calif.

A. G. PAINTER
Center, Oak Ridge, Tenn.

LESTER POLLOCK
Loew's, Rochester, N.Y.

ED PURCELL
Strand, Staunton, Va.

M. ROSENTHAL
Loew-Poli, New Haven, Conn.

LOUIS ST. PIERRE
Coronada, Rockford, Ill.

J. C. SAMARTANO
Loew's State, Providence, R.I.

N. SILVER
Strand, Lowell, Mass.

C. ARNOLD SKELLY
Ohio, Xenia, Ohio

THOS. D. SORIERO
United Artists, Los Angeles, Calif.

S. L. SORKIN
RKO Keith's, Washington, D.C.

BOYD SPARROW
Loew's, Indianapolis, Ind.

A. W. STANISCH
Wisconsin, Milwaukee, Wis.

LOUIS STEIN
Branford, Newark, N.J.

MOLLIE STICKLES
Palace, Meriden, Conn.

W. P. STONE
Sunset, Asheboro, N.C.

MICHAEL STRANGER
Loew's State, White Plains, N.Y.

LAMAR SWIFT
Grand, Macon, Ga.

CHARLES B. TAYLOR
Shea's, Buffalo, N.Y.

EVAN THOMPSON
Strand, Plainfield, N.J.

R. S. TIEDE
Community, Welland, Ont., Canada

W. C. TYERS
Capital, Niagara Falls, Ont., Canada

SAM ULLMAN
Loew's, Harrisburg, Pa.

HELEN WABBE
Golden Gate, San Francisco, Calif.

H. F. WILSON
Capitol, Chatham, Ont., Canada

NATHAN WISE
Albee, Cincinnati, Ohio

Irene Dunne, and carried copy designed not only to sell Max Factor perfumes, but also to sell "Over 21" at the Hippodrome. In addition, a full window was set on Main Street, with a plentiful display of Irene Dunne stills, and, of course, picture and playdate credits.

Berman Plants "Lassie" Contest

Mort Berman at the Orpheum in Springfield, Ill., for his date on "Son of Lassie" planted an essay contest with the Safety Division of the Police Department, the winner receiving a prize pedigreed collie pup. School children were invited to participate by writing an essay on "Why I always practice safety first." Myers Department Store provided the dog and gave front window to the promotion.

Rankin Aids Clothing Drive

Proprietor Harland Rankin at the Plaza theatre, Tilbury, Ontario, tied up with the local Lions Club in conjunction with its clothing drive. A. Chauvin, manager of the theatre, was a guest of the Lions Club and spoke at one of their luncheons.

Pratt Lands Library Tieup For "Thousand Nights"

Windows and tie-ups featured the campaign put on by Frank Pratt, Paramount, and Ed Stevens, Oriental, both in Portland, for the opening of "A Thousand and One Nights."

Windows blanketed the city for a week prior and continued throughout the run. In addition, countless streamer displays were placed in hotel lobbies, florists, restaurants, etc., before opening day. These, too, were carried for the run of the film.

Transcriptions were set on all stations in the city three days prior to opening, and continued for the first week of the run. In addition KEX featured a personality sketch, gratis, of Cornel Wilde on its "Hollywood News Flashes," giving full credit to the local playdate.

The main branch of the public library carried a most attractive display in the lobby, and featured books of the Arabian Nights period throughout the first week of the run. Other tie-ups of importance included the Max Factor, which affected three drug stores in the downtown area.

Exploiting the New Pictures

How the recent pictures are being sold
the first run and pre-release date showin

FALLEN ANGEL

An extensive advertising, exploitation and publicity campaign, built around the personal appearance of Linda Darnell, star of "Fallen Angel," saturated the Dallas area in connection with that film's world premiere engagement at the Majestic theatre in Dallas, Texas.

All the usual theatre channels were augmented with extra newspaper lineage, additional radio time and the posting of 50 pictorial 24-sheets and 300 cards of "welcome" for the star.

The exploitation effort was a joint accomplishment between theatre executives F. O. Starz, Interstate circuit publicity chief, city manager J. O. Cherry and Bob Kelly, theatre advertising manager, and Dick Owen and Jim Gillespie of 20th Century-Fox under the direction of Rodney Bush, exploitation manager for the company.

Sets Fashion Shop Tieup

Nieman Marcus, fashionable women's shop, provided the first nylon evening gown to Miss Darnell to wear at the premiere. The store purchased large newspaper space to publicize the fact and arranged to have photographs made, which will appear in the nation's foremost women's magazines.

Miss Darnell posed for a photo selling a Victory Bond to Mayor Roger Woodall out of a ten-gallon hat. Stunt broke the newspaper columns with a story that she hoped to sell a hatful of Bonds during her visit to the city. Miss Darnell also appeared on a special radio broadcast pitch for the Victory Loan over WFAA. Additionally she was interviewed on several other programs, each of which announced the picture opening.

Merchants in the city's downtown section competed for a $50 Bond, which was offered to the store presenting the most attractive window in welcome to the star and the premiere.

Six of the Interstate circuit's local affiliates displayed special decorations on marquees and theatre fronts to welcome the star; a street banner was displayed in front of the Majestic with similar copy and Crown Cola trucks and taxicabs carried banners of welcome.

One of the newspaper advertisements used by Millis Kinnear, publicity director for the Paramount, Hollywood and Downtown theatres in Hollywood and Los Angeles, respectively, to promote "Dakota".

Parade Welcomes Stars

During the afternoon of the scheduled opening, a street parade of welcome was arranged in conjunction with the Victory Loan Drive. Units of the Sunset High School band, an ROTC unit of 700 students, Red Cross members and units of the Army 8th Air Force participated in the demonstration.

When Miss Darnell arrived at the theatre for the premiere, the Sunset band was on hand to serenade her with "The Eyes of Texas Are Upon You."

Numerous bookstore tieups and exceptional publicity breaks rounded out the campaign.

DAKOTA

Willis Kinnear, publicity director for the Hollywood and Downtown theatres in Hollywood and Los Angeles, respectively, stressed the romance and excitement depicted in "Dakota" for the picture's day and date premiere at the two theatres.

Full-length color blowups of the star and effective display material in the theatre lobby helped to publicize the opening in advance. 200 counter cards were distributed in good locations

Window tieups with bookshops and newsstands highlighted Jesse D. Fine's campaign on "M dred Pierce" at Grand theatre, Evansville, Ind.

in each situation and three hundred bus ca were posted. Copy carried out the theme, Romantic Drama of America's Last Frontie

For the dual engagement, 275 six-sheets w posted throughout the area, and widespread of newspaper display advertisements coupled with five-minute and spot radio nouncements.

Earle M. Holden at the Center theat Hickory, N. C., uses some of his ou atomic energy and comes through with t eye-arresting ad to boost his Bond sal

NATIONAL ENTERTAINMENT COMMITTEE FOR THE

ALFRED E. SMITH MEMORIAL

ST. VINCENT'S HOSPITAL

Room 192, Hotel Astor, New York 19, N. Y. Circle 5-7127

Dear Mr. Theatre Owner:

During the month of November, the nation will pay tribute to a great American -- Alfred E. Smith. As you know, he is being honored by his Government in having a special stamp with his likeness on it and the entire nation will join in supporting a suitable memorial to him in the form of a hospital.

Al Smith was a tested friend of the motion picture industry. He was a friend of the common man and his charitable activities spread over the entire nation.

At the request of Archbishop Francis J. Spellman, Honorable James A. Farley, Honorable Frank Walker, ex-Postmaster General and himself a theatre owner, and others, I have been asked to act as Chairman of the Motion Picture Industry, that every person identified in this great business, regardless of where located, be given an opportunity to make his or her contribution to this deserved memorial to a good friend.

We realize that many states have similar activities occupying their attention and that you as a theatre owner have been called on many times, but we felt that every public spirited citizen should know of the memorial and make whatever contribution they desire, and this of course includes you and your staff.

All exchange personnel will be invited to contribute and we would suggest you do the same with your employees. The services of salesmen have been requested to call this cause to your attention and we bespeak your consideration when he calls.

Checks and securities should be made payable to the Alfred E. Smith Memorial and sent to Room 192, Hotel Astor, New York 19, N.Y. and receipts for all monies received will be mailed to you.

Sincerely yours,

W. F. RODGERS

E WAS
GOOD
RIEND
OF THE
MOTION
PICTURE
INDUSTRY!

And this industry, known for its good sportsmanship, unites now to do honor to beloved Al Smith.

PLEASE READ THIS LETTER!

FOX WISCONSIN THEATREMEN STEP UP PROMOTION EFFORT

Theatremen in the Fox Wisconsin Theatres in Milwaukee, under the direction of Harold J. Fitzgibbons, general manager, report on their various activities to put over their current attractions.

At the Wisconsin theatre, A. J. Stanisch for his date on "Junior Miss" arranged a prevue and "Junior Miss" party for the Boston Store highschool club, which contains members from every high school in the city. Special cards of invitation were sent to all members. At the party, each member was presented with a box of "Peggy Ann Garner Junior Miss Popcorn." This copy was imprinted on the boxes and served as a further ad for the picture.

Larry Lawrence, editor of the *Milwaukee Journal Green Sheet* and his family joined in the fun at the party. This was good for two-column art work and story in the paper. After the party, the members entertained themselves with some boogie-woogie piano playing and dancing.

For his date on "Captain Eddie," Stanisch dressed two of his ushers as Captain Eddie and Uncle Sam and had them tour the city in a specially bannered car with playdates, etc. An attention-getter was the lobby display arranged by Stanisch, which consisted of various type bombs appropriately marked, different parts of planes and aeronautical photographs completed the display.

After a preview of "Junior Miss" at the Wisconsin theatre, Milwaukee, manager A. W. Stan[isch] invites jitterbugs to have fun strutting on the mezzanine.

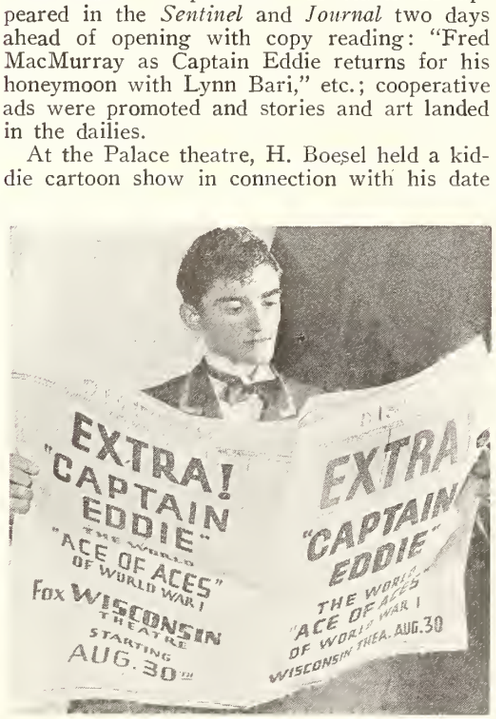
Airline Supplies Heralds

The Midwest Airways furnished patrons with leaflets on "How to Fly a Piper Cub" during the run of the picture to get people as "air-minded" as possible. A teaser ad appeared in the *Sentinel* and *Journal* two days ahead of opening with copy reading: "Fred MacMurray as Captain Eddie returns for his honeymoon with Lynn Bari," etc.; cooperative ads were promoted and stories and art landed in the dailies.

At the Palace theatre, H. Boesel held a kiddie cartoon show in connection with his date on "Call of the Wild." Tinted heralds calling attention to the 10-cartoon show were distributed to children at schools, announcements were made on the stage two weeks in advance plugging the special show and 40by60 displays were used in the lobby.

For newspaper attention, stories and art were promoted on Clark Gable with such copy as "while waiting for 'Strange Adventure' starring Clark Gable, see him in 'Call of the Wild,' a picture he made before the war."

On "Music for Millions" at the Kerredge theatre, Robert Kautzer ushered his date in with the reproduction in the dailies of a telegram presumably sent by the manager to Margaret O'Brien congratulating her on winning the Academy Award and telling her that he previewed the picture and thought it the finest she had ever made.



As part of his street ballyhoo exploitation on "Captain Eddie" at the Wisconsin, Milwaukee, A. W. Stanisch has his usher cover the area reading a newspaper with special picture copy on front and back pages.

Uses Novel Ad Copy

Promoting a cut from the Santa Fe depicting a speeding train, Bob made up his newspaper ad with a small cut of Margaret O'Brien and copy reading: "I'm on my way to the Kerredge theatre in my newest picture," etc. Another effective ad showed the little star seated atop the marquee of the theatre with balloon copy coming from her mouth saying: "Gee Whiz. I'm glad they're all coming to see me." The last day of the run, another ad was planted depicting a smiling cut of Margaret thanking folks for attending.

Lawrence Beltz at the Varsity for his engagement of "Call of the Wild" handed out novelty cards the front of which carried a cut of Santa with copy: "A message from Santa Claus." The reverse side read: "No fooling. I've been waiting since Christmas for the good news that Gable is coming."

Ten days in advance the stair risers going to the mezzanine carried copy "Gable Is Coming. Gable Fights. Gable Loves. In 'Call of the Wild' with Loretta Young". Playd[ates] and the opening followed.

Beltz' lobby display was atmospheric [and] included cutout heads from three-sheets, [cut]-and spruce branches fastened to one by [a] frame work, Alaskan snow shoes, axe, [can]teen and stills to create the proper atmosph[ere]. Radio coverage was used and a series of [car]toon teaser ads helped sell the date. Thro[ugh] a tieup with the junior and senior high sc[hool] English departments, book credits were g[iven] for the Jack London story and reports [on] either the book or the picture were accep[ted]. Announcements to this effect were made [over] the school public address system.

Pie Shop Makes Tieup With "Mildred Pierce"

Using a still of Joan Crawford, in the rest[au]rant kitchen sequence where she is shown m[ak]ing pies, a Buffalo bakery ran a large ne[ws]paper ad including credits for "Mildred Pier[ce]" and the local playdate at Shea's Buffalo t[he]atre, as part of Charles B. Taylor's exploitat[ion] campaign.

Copy read in part: "See Joan Crawford b[ake] a pie in 'Mildred Pierce' starting today [at] Shea's Buffalo theatre."

WHENEVER YOU WANT SPECIAL TRAILERS
Specially FAST Specially GOOD
SEND YOUR NEXT ORDER TO...
FILMACK
1325 S. WABASH CHICAGO 5, ILL.

Heading Back to Hollywood And a Big Job

WALTER RAMSEY, five-star film magazine editor, is heading back to Hollywood and a booming big job. Just out of the Navy, he's on his way to take over as Executive Western Editor of W. M. Cotton's Ideal Women's Group in its spacious headquarters at 8278 Sunset Boulevard.

He and his fast-stepping staff are raring to move into Ideal's post-war program of expanding every activity in every direction until Hollywood is covered as it's never been covered before.

All plans have been made and action is set for Ideal's MOVIES, MOVIE LIFE, and MOVIE STARS PARADE. Completely new editorial ideas are all cooked up and ready to serve. The go-ahead has been given on more and more of the kinds of stories, columns, candids and portraits that have gone over loudest with the fans and made Ideal the fastest-selling group of movie magazines published anywhere.

Plans like these call for people like Walter Ramsey, who's spent many notable years in Hollywood's publishing business. He acted as magazine editor for Twentieth Century Fox, and as Western editor of leading fan magazines.

With operators like Ramsey on the job, Ideal is well on the way to keeping its post-war resolution both to see to it that readers know all the best news from Hollywood—and to do an increasingly constructive and progressive job as liaison officer between the Industry and the movie-going public of America.

William M Cotton

Publisher • Ideal Movie Group
Movies—Movie Life—Movie Stars Parade
NEW YORK • CHICAGO • HOLLYWOOD

RECENT NEWSPAPER ADVERTISEMENTS

—indicating showmanship and ingenuity of theatremen in the field—are pictured here, including original display and cooperative ads and a novel type of promotional ad.

Chicago Tribune

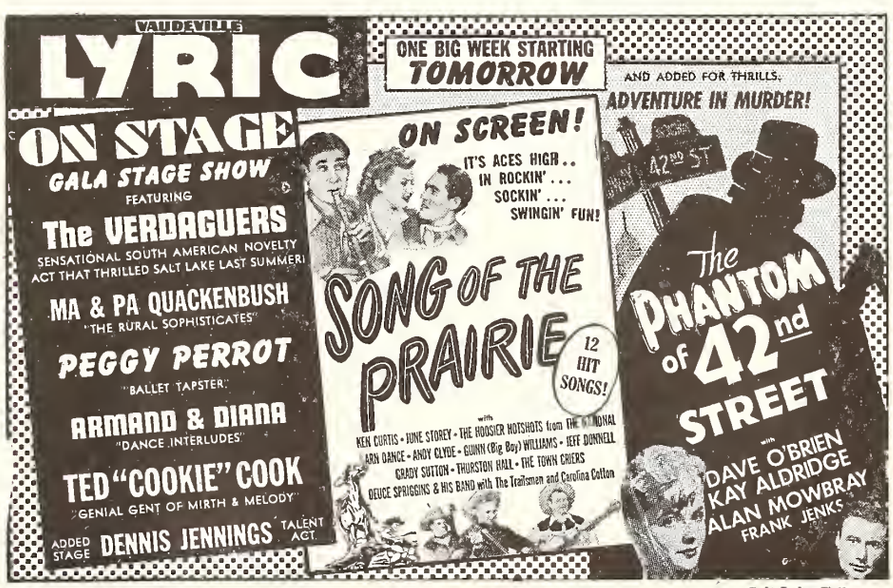
N. E. Kassel, publicity director, Essaness Theatres, Chicago.

Pittsburgh

J. A. Totman, ad head, Warner Pittsburgh Thea
Art work by Herb Walton.

Springfield

Lew Breyer, manager, Broadway theatre, Spr
field, Mass.



Salt Lake Tribune

W. D. Butler, manager, Lyric theatre, Salt Lake City, Utah.

Welland T

R. G. Tiede, manager, Community theatre, Wel
land, Ont., Canada.

SHOWMEN PERSONALS

By The Herald

ECENT VISITOR to New York and the ound Table, Anthony C. Balducci, manager the Regent theatre in Syracuse.

In New Posts: Ben Tauritz, Quentin, Brooklyn, N. Y. Edward Bellew, UA publicist, Kansas City and St. Louis. George Daransoll, Granby, Norfolk, Va. Walter Craig, Center, Detroit. James Powers, Lakewood, Detroit. Charles McCleary, Parkway, Baltimore, Md. Kenneth W. Rought, Effingham, Effingham, Ill.

Pio Pedrucci, Bond, Greenville, Ill. James Fenoglio, Roxy, Shelbyville, Ill. Tony Benninat, Frisna Amusement houses, Litchfield, Ill. Ben R. Jones, Windsor, Windsor, Mo. John Dempsey, Capitol, Philadelphia. George Kemble, Rialto, Philadelphia.

William Lafferty, Liberty, Philadelphia. Morris Doveberg, Allegheny, Philadelphia. William Yurasko, Bromley, Philadelphia. Henry Eytinge, Vernon, Philadelphia.

Assistant Managers: Morris Wexler, Earle, Philadelphia. Charles Goltzer, Stanley, Philadelphia. Charles Carver, Karlton, Philadelphia. Jay Hoff, Rialto, Philadelphia. Nick Gentile, Strand, Philadelphia. Paul Harvey, Capitol, Philadelphia. Malcolm Richardson, Mayfair, Trenton, N. J.

Returned Servicemen: Harold F. Sliter, city manager of Schine's Enterprises and manager of the Avon, Watertown, where Frank H. Lindkamp, recently discharged from the Army, is assistant manager. John Kane, Ritz, York, Pa. Al Blumberg, Circle, Philadelphia. Ernest Grecula, Colonial, Hartford.

Arthur Covilli, Lyric, Gillespie. Warren Lees, Carman, Philadelphia. Arthur Ducharme, Park, Windsor, Ont. Fred McCallum, assistant manager, Alabama Theatre; Bicky Covey, Ritz; Bill Dietenbeck, Alabama Theatres; all in Birmingham. Marvin Warren, Strand, Montgomery, Ala.

Happy Birthday: Donald N. Fuller, John M. Lebane, L. F. Eick, C. W. Mills, Edward Goodman, Terry Leung, Wilbert Brizendine, Leroy Martin, Charles Bruscato, Erving B. Conant, Earle W. Willern, Harry C. Valentine, John W. Godroy, Jennings McDonald.

Morris Epstein, Derald Hart, Harry J. Ellis, Lawrence Capillo, Fred Walton, Elmer Holmberg, Howard Hansen, J. LaVender, Harry Karp, J. A. Campion, John C. Sheridan, Louis Charninsky, Carroll T. Wilson, James A. Owens, William A. Cullum, Frank F. Schuermann.

Lonnie A. Wallis, Roy E. Gildwell, F. X. Storino, Albert Rocke, Milton F. Honeck, Philip Rand, Joseph K. Shanahan, Walter J. Sargent, Jack Harris, Steve Rodnock, Donald R. Hoagg.

larrison Takes Fling Out of howbusiness; Returns This Year

Edmund Harrison, manager of the Halls eatre, Halls, Tenn., started in the business as erator with the Malco circuit, under Tom mmons, now with Crescent Amusement Co. d later served as assistant manager under ck Thomas in Clarksville, Ark., and when homas was inducted into the Army three ars ago, succeeded him as manager. Harson then left the business for a while to rve as branch manager for the Fleishmann east Co. in Ft. Smith, Ark., but as he puts the love for theatre work lured him back to the fold and he resumed theatre work in eptember of this year with the Ruffin Amusement Company.

lanheimer Acts as Projectionist t War Department Theatres

S/Sgt. Marvin M. Manheimer, assistant anager of the War Department theatres at ale Mabry Field, Tallahassee, Fla., started the business when he was 10 years old by stributing circulars for passes to the shows. larvin later took a job as usher at the Hunt ixon theatre in Wildwood, N. J., working p to assistant manager. In the meantime he arned projectionist's work and became assistnt operator, in addition, at the same house.

For a year before entering the Army Marvin orked at the New Garden theatre, Philadelnia, and was chief supervising projectionist of ght War Department theatres at Drew Field, ampa, Fla., and now has the same position, aring for four theatres at Dale Mabry.

lusclow in Business 21 Years

John C. Musclow, manager of the Capitol heatre in Kitchener, Ont., started as usher in ne Lyric in that city 21 years ago. Later John as transferred to the Century theatre and proioted to assistant and thence to the Capitol in ne same position, at which post he remained or four years. Musclow was then appointed anager of the Strand in Tillsonburg as well s supervisor for Southern Ontario theatres in ngersoll and Aylmer. After four years in that osition John was promoted to manage the apitol, his present assignment.

Gets Organization Help On "Palestine Problem"

To boost the new March of Time short on the "Palestine Problem," Lou Cohen, Loew's Poli, Hartford, Conn., and his assistants, Sam Horwitz and Angela Corrado, promoted the full co-operation of all the leading Jewish organizations in the Greater Hartford area to plug the film, theatre, and playdate at their meetings. The *Jewish Leader, Hartford Times* and *Hartford Courant* newspapers, with circulation throughout Connecticut and western Massachusetts used full column feature stories on the film, with Loew's Poli theatre credits and playdate. In addition, Board of Director members and top officers of all leading Jewish organizations in the Greater Hartford area were guests of Cohen at a special screening of the film, netting exceptional press breaks.

Southwest will give you more than it gives others. For the lover of this type of picture, it's a jim-dandy. For the unprejudiced entertainment seeker, it's a pretty well done Western most of the way and overdone from there on.

If the original screenplay by Alan LeMay and W. R. Burnett isn't basically historical, as it well may be, it simulates authenticity most successfully. It opens with Flynn, as Clay Hardin, returning from refuge in Mexico to give further battle to cattle bandits who have reduced Texas ranchers to a state bordering on bankruptcy. Although Paul Kelly, as Roy Stewart, turns every trick in the book to keep him out of San Antonio, the hero arrives nevertheless, braves it out against odds no sane gambler would take, and not only rescues the State from Stewart's domination, but pursues the villain halfway across it on horseback to his death.

Flynn, as Hardin, plays himself with his usual conviction, and Alexis Smith, as the actress with whom he falls in love and vice versa, is again a vision in natural color. Paul Kelly is powerful as the villain-in-chief, and excellent performances are given by S. Z. Sakall and Victor Francen.

Robert Buckner produced, on lavish scale, and David Butler directed the proceedings with equal attention to detail and mass.

Previewed at the Forum theatre, Los Angeles, where an unprepared audience gave it a reception cordial enough to suggest that an audience of Western picture fans would relish it. Reviewer's Rating: Good.—W. R. W.

Release date, not set. Running time, 112 min. PCA No. 10864. General audience classification.
Clay Hardin.....Errol Flynn
Jeanne Starr.....Alexis Smith
S. Z. Sakall, Victor Francen, Florence Bates, John Litel, Paul Kelly, Robert Shayne, John Alvin, Monte Blue, Robert Barrat, Pedro De Cordoba, Tom Tyler, Chris-Pin Martin, Charles Stevens, Poodles Hanneford, Doodles Weaver, Dan White, Ray Spiker

Mexicana

***Republic (1944-45)*—Musical Romance**

Music and gaiety are presented in a background of Mexico City. Pleasing songs and dances that are well staged are principal attractions. There is also a generous portion of amusing comedy and romance. It is a bright and entertaining film. Several of the musical numbers have a Latin American character but the settings are largely of a general nature with views of Mexican locales confined to brief interludes.

Tito Guizar, whose melodious voice is his chief asset, portrays the bobby-soxers' idol of Mexico. He becomes tired of being mobbed and hounded by his admirers. To quiet their advances his manager releases a story to the press saying that he has a North American wife. Constance Moore, as a musical comedy star, arrives in Mexico City and consents to pose as the wife. This scheme was arranged by Leo Carrillo and Howard Freeman, the managers, who add comedy incidents to the film. The musical comedy touch is added when the two musical stars fall in love.

Estelita Rodriguez, a talented dancer, introduces several dance sequences. The spirit of good neighbor relations is shown throughout the film and there are musical numbers representing both continents. "Guadalajara," "Mexicana," "Besame Mucho" and "Rancho Grande" are songs contributed in the Latin American manner. Miss Moore sings "Somewhere There's a Rainbow," "Heartless" and "Time Out for Dreaming."

Alfred Santell produced and directed. Frank Gill, Jr., wrote the original screenplay, and Walter Scharf was the musical director.

Seen at the home office projection room. Reviewer's Rating: Average.—M. R. Y.

Release date, not set. Running time, 83 min. PCA No. 11022. General audience classification.
"Pepe" Villarreal.....Tito Guizar
Alison Calvert.....Constance Moore
Esteban Guzman.....Leo Carrillo
Estelita Rodriguez, Howard Freeman, Steven Geray, Jean Stevens, St. Luke's Choristers, Peter Meremblum Junior Orchestra.

Murder in Reverse

British National - Anglo-American
Homely Melodrama

Never rising to the heights maybe (save in a breath-taking suspense-packed finale), avoiding nevertheless the doldrums of mediocrity, here is a comfortable sort of murder-melodrama which should rate esteem in neighborhood houses.

It tells of a decent living dock worker wrongfully condemned for murder. His sentence of death is commuted to a long term of penal servitude. When he's released, an old man, he vows to find the felon who did the killing. His trail leads to queer haunts and strange excitements but he gets his man. And in the end, when the offence is expiated, propounds thereby an odd conundrum to the country's legal luminaries.

Seen at a Palace theatre, London, tradeshow. Reviewer's Rating: Good.—PETER BURNUP.

Release date, October 22, 1945. Running time, 87 min. Adult audience classification.
Tom Masterick.....William Hartnell
Peter Rogers.....Jimmy Hanley
Doris Masterick.....Chili Bouchier
Sullivan.....Brefni O'Rourke
John Slater, Dinah Sheridan, Petula Clark, Kynaston Reeves, Edward Rigby, Maire O'Beill, Wylie Watson, Scott Sanders, Aubrey Mallalieu, Peter Gawthorne.

Marie-Louise

***Mayer-Burnstyn*—French Evacuee**

The plight of a French child from bombed Rouen is told in pathetic and touching pictures in this film made by the Praesens Film Company in Switzerland. The characters speak French and French-Swiss but there are English subtitles by Herman Weinberg, which tell adequately the stirring story, which shows a bright side to sadness. The subject should be well received by art theatre patrons.

A 12-year-old child, Marie-Louise, exquisitely portrayed by Josiane, is taken from war-torn France to Switzerland for a three-month vacation with a delightful family. A group of factory workers sponsor a Swiss vacation for some French children. These children live in a chalet in the country and eventually Marie-Louise joins them. Marie-Louise's father is a prisoner of the Germans and her little brother, Pierre, is killed in a bombing. After her vacation she is anxious to return to her mother.

The characters are well portrayed. Leopold Lindtberg directed and L. Wechler was the producer. Richard Schweizer wrote the original screenplay.

Seen at the Little Carnegie Theatre, New York, where a large audience seemed interested and pleased. Reviewer's Rating: Average.—M. R. Y.

Release date, November 12, 1945. Running time, 93 min. PCA No. 04073. General audience classification.
Marie-Louise.....Josiane
Mr. Ruegg.....Heinrich Gretler
Margrit Winter, Anne-Marie Blanc, Armin Schweitzer, Mathilde Danegger, Fred Tanner, Emil Gerger, Bernhard Ammen, Germaine Tournier and French children.

The Last Chance

***MGM International*—War Refugees**

In this unusual production of high calibre the principal characters speak English but several languages including Italian, German, French, Polish and Dutch are smoothly blended in the film which tells a universal story of the plight of refugees. There are English sub-titles. The techniques of production and direction employed in this Swiss-made film should interest American audiences. It is well done and should be well received by patrons here.

The film opens in Italy 1943 as two Allied soldiers escape from a prison train. Their trek across northern Italy hoping to reach the Swiss border is set in scenic backgrounds. These soldiers, joined by a British soldier, assist a group of political refugees and some orphaned children to the Swiss border. The spirit of good fellowship and human understanding are beautifully expressed in the film. These soldiers risk their chance for freedom and one of them gives his life that these helpless refugees may find safety and start life anew.

E. G. Morrison, John Hoy and Ray Reagan in the leading parts are good and they are supported by an excellent cast who represent refugees of many nations. Romano Calo, as an Italian priest, gives an especially noteworthy portrayal.

Snow-clad mountains and devastated Italian towns are skillfully photographed. The interiors of simple huts, barns and a church belfry are also carefully photographed. This film was made by Praesens Film Company and is being distributed in this country by Metro-Goldwyn-Mayer. Richard Schweizer, author of the book upon which the film is based, also wrote the screenplay. Leopo Lindtberg directed and Emil Reagan was in char of photography.

Seen at a New York projection room. Reviewe Rating: Good.—M. R. Y.

Release date, not set. Running time, 105 min. PCA N 04080. General audience classification.
Major Telford.....E. G. Morris
Lieut. Halliday.....John H
Segt. Braddock.....Ray Reag
Luisa Rossi, Odeardo Mosini, Giuseppe Galeati, Roma Calo, Tino Erler, Leopold Biberti, Sigfrit Steiner, En Gerber, Therese Giehse, Robert Schwarz, Germaine Tou nier, M. Sakhnowsky, Berthe Sakhnowsky, Rudolf Kam Jean Martin, Gertrudten Cate, Carlo Romatko.

(*Review reprinted from last week's* HERALD.)

The Daltons Ride Again

***Universal*—Sequel to a Hit**

Again the six-guns roar, the horses gallop an the Daltons win all but the last battle in this sequ to one of the money-makingest Westerns of recer years, "When the Daltons Rode." Whether th sequel will or can do the business the first pictur did is for time and test to tell, but it has everythin that one had to do it with.

Cast changes do not interfere with audienc recognition of the four brothers whose exploits ar a violent item of Americana and they supply th showman with plenty of names that mean all the should in connection with a Western of this calibr There is plenty to exploit with and plenty t exploit.

Emmett Dalton is the central character this tim and the Ray Chanslor-Paul Gangelin screenpla opens with him about to receive sentence after hi trial and conviction. Under pressure he recount the incidents which led the brothers to undertak their disastrous robbery of the Coffeyville, Kansa bank. In the incidents related, which compare wit any ever filmed for trigger-pulling, the brother are always on the side of right, although workin with the devices of outlawry to promote justic under this arrangement. Scope is provided for gur fire on a scale to satisfy the most action-hungr

Production by Howard Welsch and direction b Ray Taylor are of high quality in all particular *Previewed at the studio. Reviewer's Rating: Goo* —W. R. W.

Release date, November 23, 1945. Running time, 71 mi PCA No. 11252. General audience classification.
Emmett Dalton.....Alan Curt
Bob Dalton.....Kent Tayl
Grat Dalton.....Lon Chane
Ben Dalton.....Noah Beery, J
Mary.....Martha O'Drisc
Jess Barker, Virginia Brissac, Thomas Gomez, Milbur Stone.

(*Review reprinted from last week's* HERALD.)

JUSTICE COMES TO GERMANY (20th-Fo

March of Time (*Vol.* 12-4)

With the Nuremberg war criminals trial sched uled to begin this week, March of Time ha brought forth a film of notable timeliness an interest. The subject, filmed in military cour records the trial and conviction of a Nazi for th shooting of an American aviator and prisoner o war, Lieutenant Woodruff Warren.

It reveals the fair but inexorable workings o the U. S. military tribunal—the strict complianc with military law as the accused is permitted t testify in his behalf and is granted an America defense counsel. The subject has an intens dramatic quality.

Credit for production goes to cameramen of th U. S. Strategic Air Force film unit as well a March of Time's crews.

Release date, November 30, 1945 20 *minute*

AMERICANS IN PARIS (RKO Pathe

This Is America (53,113)

It is an alluring city that is unveiled as th cameras of "This Is America" record in brisk dramatic style a sightseeing tour of a G.I. in Paris Unfolded are shots of the Arc de Triomphe, th tomb of the unknown soldier, the broad boulevard and beautiful bridges of the city. Also passing i review are French girls on bicycles, the Eiffe Tower, the American Embassy, the River Seine

The subject is as informative as it is entertain ing, and to many returning G.I.'s, it will evok pleasant memories. Produced by Frederic Ull man, Jr., it was prepared in collaboration with th editors of *This Week Magazine.*

Release date, October 19, 1945 16 *minute*

RELEASE CHART
By Companies

For Stars, Running Time, Review and other Service Data references, turn to the alphabetical Release Chart starting on page 2728. Complete listing of 1944-45 Features, by Company, in order of release, may be found on pages 2612 and 2613 of the Product Digest Section in the August 25, 1945 issue.

COLUMBIA

Prod. No.	Title	Release Date
...	Outlaws of the Rockies (1944-45)	Sep. 18,'45
7022	Crime Doctor's Warning, The	Sep. 27,'45
...	Her True Glory	Oct. 4,'45
7029	Girl of the Limberlost	Oct. 11,'45
7201	Blazing of the Western Trail	Oct. 18,'45
...	Kiss and Tell	Oct. 18,'45
7024	Voice of the Whistler	Oct. 30,'45
...	Lawless Empire	Nov. 15,'45
...	Prison Ship	Nov. 15,'45
...	Snafu	Nov. 22,'45
7023	My Name is Julia Ross	Nov. 27,'45
...	Hit the Hay	Nov. 29,'45
...	She Wouldn't Say Yes (1944-45)	Nov.,'45
...	Life With Blondie	Dec. 13,'45
...	One Way to Love	Dec. 20,'45
...	Texas Panhandle	Dec. 20,'45
...	Out of the Depths	Dec. 27,'45
...	Pardon My Past	Dec.,'45
...	Meet Me on Broadway	Jan. 3,'46
...	Tars and Spars	Jan. 10,'46
...	A Close Call for Boston Blackie	Jan. 24,'46
...	Frontier Guniaw	Jan. 31,'46
...	Al Joison Story	Not Set
...	Bandit of Sherwood Forest	Not Set
...	Blondie's Lucky Day	Not Set
...	Exposed by the Crime Doctor	Not Set
...	Galloping Thunder	Not Set
...	Gilda	Not Set
...	Gunning for Vengeance	Not Set
...	Heading West	Not Set
...	Land Rush	Not Set
...	Lullaby of Broadway	Not Set
...	Notorious Lone Wolf	Not Set
...	Perilous Holiday	Not Set
...	Phantom of the Desert	Not Set
...	Regenades	Not Set
...	Roaring Rangers	Not Set
...	Terror Trail	Not Set
...	Two Fisted Stranger	Not Set

MGM

SPECIAL

605	Weekend at the Waldorf	Oct.,'45

BLOCK 13

600	Dur Vinee Have Tender Grapes	Sep.,'45
601	The Hidden Eye	Sep.,'45
602	Abbott and Costello in Hollywood	Oct.,'45
603	Her Highness and the Bellboy	Oct.,'45
604	Dangerous Partners	Oct.,'45

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BLOCK 14

606	What Next, Corporal Hargrove	....
607	She Went to the Races	....
608	Vacation from Marriage	....
609	A Letter for Evie	....
610	Yolanda and the Thief	....

●

....	Adventure ..... Not Set
....	Army Brat ..... Not Set
....	Bad Bascomb ..... Not Set
....	Boys' Ranch ..... Not Set
....	Easy to Wed ..... Not Set
....	The Green Years ..... Not Set
....	The Harvey Girls ..... Not Set
....	Hold High the Torch ..... Not Set
....	Holiday in Mexico ..... Not Set
....	Hoodlum Saint ..... Not Set
....	The Last Chance ..... Not Set
....	No Leave, No Love ..... Not Set
....	Postman Always Rings Twice ..... Not Set
....	Sailor Takes A Wife ..... Not Set
....	Star from Heaven ..... Not Set
....	They Were Expendable ..... Not Set
....	Three Wise Fools ..... Not Set
....	Till the Clouds Roll By ..... Not Set
....	Time for Two ..... Not Set
....	Two Sisters From Boston ..... Not Set
....	Up Goes Maisie ..... Not Set
....	The Yearling ..... Not Set
....	Ziegfeld Follies ..... Not Set

MONOGRAM

....	Sensation Hunters (1944-45)	Oct. 13,'45
....	The Lost Trail (1944-45)	Oct. 20,'45
....	Riders of the Dawn (1944-45)	Nov. 3,'45
....	Frontier Feud (1944-45)	Nov. 24,'45
....	Lonesome Trail	Dec. 8,'45
....	Allotment Wives	Dec. 24,'45
....	Drifting Along (1944-45)	Dec. 29,'45
....	Black Market Babies	Not Set
....	Border Bandits	Not Set
....	Bowery Boys	Not Set
....	Face of Marble	Not Set
....	The Haunted Mine	Not Set
....	High Schol Kids	Not Set
....	The Jade Mask	Not Set
....	The Hunted	Not Set
....	Joe Palooka, Champ	Not Set
....	Live Wires	Not Set
....	The Red Dragon	Not Set
....	The Shadow Strikes	Not Set
....	Strange Mr. Gregory	Not Set
....	Sunbonnet Sue	Not Set
....	Suspense (formerly Glamour Girl)	Not Set
....	Suspense	Not Set
....	Swing Parade of 1946	Not Set
....	Trail of the Yukon	Not Set

PARAMOUNT

BLOCK 1

4501	Duffy's Tavern	Sep. 28,'45
4502	Love Letters	Oct. 26,'45
4503	The Lost Weekend	Nov. 16,'45
4504	Follow That Woman	Dec. 14,'45

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BLOCK 2

4506	Hold That Blonde	Nov. 23,'45
4507	Stork Club	Dec. 28,'45
4508	People Are Funny	Jan. 11,'46
4509	Kitty	Jan. 25,'46

●

BLOCK 3

....	Miss Susie Slagle's
....	Masquerade in Mexico
....	Tokyo Rose
....	Road to Utopia

●

....	Blue Dahlia ..... Not Set
....	Blue Skies ..... Not Set
....	The Bride Wore Boots ..... Not Set
....	Calcutta ..... Not Set
....	California ..... Not Set
....	Cross My Heart ..... Not Set
....	Easy Come, Easy Go ..... Not Set
....	Hot Cargo ..... Not Set
....	The Imperfect Lady ..... Not Set
....	Ladies' Man ..... Not Set
....	Love Lies Bleeding ..... Not Set
....	Monsieur Beaucaire ..... Not Set
....	Our Hearts Were Growing Up ..... Not Set
....	Swamp Fire ..... Not Set
....	To Each His Own ..... Not Set
....	The Trouble With Women ..... Not Set
....	Two Years Before the Mast ..... Not Set
....	The Virginian ..... Not Set
....	The Well-Groomed Bride ..... Not Set

PRC PICTURES

....	Prairie Rustlers	Nov. 7,'45
....	Song of Old Wyoming	Nov. 12,'45
....	The Navaje Kid	Nov. 21,'45
....	Club Havana	Nov. 23,'45
....	Detour	Nov. 30,'45
....	Danny Boy	Dec. 5,'45
....	Enchanted Forest	Dec. 8,'45
....	Lightning Raiders	Dec. 17,'45
....	How Do You Do?	Dec. 17,'45
....	The Flying Serpent	Dec. 26,'45
....	Six Gun for Hire	Jan. 1,'46
....	Strangler of the Swamp	Jan. 1,'46
....	Bombshell from Brazil	Not Set
....	The Caravan Trails	Not Set
....	Devil Bat's Daughter	Not Set
....	Flaming Jungle	Not Set
....	Grand Central	Not Set
....	Heritage	Not Set
....	I'm From Missouri	Not Set
....	I Ring Doorbells	Not Set
....	Ladies of the Chorus	Not Set
....	Law Crusaders	Not Set
....	The Lost Continent	Not Set
....	Mask of Diljon	Not Set
....	The Mummy's Daughter	Not Set
....	Music Hall Varieties of 1946	Not Set
....	Once and For All	Not Set
....	Quebec	Not Set
....	Queen of Diamonds	Not Set
....	Romance of the West	Not Set
....	Sorority Girls	Not Set
....	Valley of Lonely Women	Not Set
....	The Vanishing Gangster	Not Set
....	White Pongo	Not Set
....	Why Girls Leave Home	Not Set
....	Wife of Monte Cristo	Not Set

RKO

BLOCK 1

601	Mama Loves Papa
602	George White's Scandals
603	Falcon in San Francisco
604	Johnny Angel
605	Radio Stars on Parade

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SPECIAL

582	Woman in the Window
681	Along Came Jones
651	Wonder Man
691	Pinocchio

●

BLOCK 2

606	Man Alive
607	First Yank into Tokyo
608	Isle of the Dead
609	Wanderer of the Wasteland
610	The Spanish Main

●

BLOCK 3

....	Cornered
....	Dick Tracy
....	Hotel Reserve
....	Sing Your Way Home
....	The Spiral Staircase

●

....	All Men Are Liars ..... Not Set
....	Badman's Territory ..... Not Set
....	Bamboo Blonde ..... Not Set
....	Bedlam ..... Not Set
....	Bells of St. Mary's ..... Not Set
....	The Bishop's Wife ..... Not Set
....	The Calico Kid ..... Not Set
....	Deadline at Dawn ..... Not Set
....	Decibels Woman ..... Not Set
....	Ding Dong Williams ..... Not Set
....	Earth and High Heaven ..... Not Set
....	Falcon's Alibi ..... Not Set
....	From This Day Forward ..... Not Set
....	Galveston ..... Not Set
....	A Game of Death ..... Not Set
....	The Great Answer ..... Not Set
....	The Great Day ..... Not Set
....	Heartbeat ..... Not Set
....	Journey Together ..... Not Set
....	If This Be Known ..... Not Set
....	The Kid from Brooklyn ..... Not Set
....	Ladies' Choice ..... Not Set
....	Lady Luck ..... Not Set
....	Make Mine Music ..... Not Set
....	Master Minds ..... Not Set
....	Notorious ..... Not Set
....	Riverboat Rhythm ..... Not Set
....	The Robe ..... Not Set
....	Sister Kenny ..... Not Set
....	Strange Adventures of Sinbad ..... Not Set
....	The Stranger ..... Not Set
....	Sunset Pass ..... Not Set
....	Tarzan and the Leopard Woman ..... Not Set
....	Thanks, God, I'll Take It from Hera ..... Not Set
....	Till the End of Time ..... Not Set
....	Tomorrow is Forever ..... Not Set
....	Up Front with Mauldin ..... Not Set
....	A Very Remarkable Fellow ..... Not Set
....	Who Is My Love? ..... Not Set

REPUBLIC

561	Phantom of the Plains	Sep. 7,'45
551	Bandits of the Badlands	Sep. 14,'45
501	Scotland Yard Investigator	Sep. 30,'45
562	Marshal of Laredo	Oct. 7,'45
552	Rough Riders of Cheyenne	Nov. 1,'45
502	Girls of the Big House	Nov. 2,'45
563	Colorado Pioneers	Nov. 14,'45
504	Captain Tugboat Annie	Nov. 17,'45
503	An Angel Comes to Brookiyn	Nov. 27,'45
5307	Blue Montana Skies (R)	Dec. 1,'45
....	Affairs of Geraldine ..... Not Set	
....	Alias Billy the Kid ..... Not Set	
....	Beyond the Great Divide ..... Not Set	
....	Calendar Girl ..... Not Set	
....	California Fiesta ..... Not Set	
....	California Gold Rush ..... Not Set	
....	Catman of Paris ..... Not Set	
....	Cherokee Flash ..... Not Set	
....	Conquest of Cheyenne ..... Not Set	
....	Crime of the Century ..... Not Set	
....	Dakota ..... Not Set	
....	Days of Buffalo Bill ..... Not Set	
....	Down Tahiti Way ..... Not Set	
....	Earl Carroll's Sketchbook ..... Not Set	
....	El Paso Kid ..... Not Set	
....	A Fabulous Texan ..... Not Set	
....	The French Key ..... Not Set	
....	Gay Blades ..... Not Set	
....	The Gentlemen from Missouri ..... Not Set	
....	The Ghost Goes Wild ..... Not Set	
....	Grand Canyon Serenade ..... Not Set	
....	A Guy Could Change ..... Not Set	
....	Heart of Old Mexico ..... Not Set	
....	Hit Parade of 1946 ..... Not Set	
....	The Inner Circle ..... Not Set	
....	In Old Sacramento ..... Not Set	
....	I've Always Loved You ..... Not Set	
....	The Last Crooked Mile ..... Not Set	
....	Lightnin' Strikes Twice ..... Not Set	
....	Lonely Hearts ..... Not Set	
....	Madonna's Secret ..... Not Set	
....	Murder in the Music Hall ..... Not Set	
....	My Pal, Trigger ..... Not Set	
....	Mysterious Mr. Valentine ..... Not Set	
....	Night Train to Memphis ..... Not Set	
....	One Exciting Week ..... Not Set	
....	Passkey to Danger ..... Not Set	
....	Plainsman and the Lady ..... Not Set	
....	Red River Renegades ..... Not Set	
....	Rio de Janeiro ..... Not Set	
....	Rio Grande Raiders ..... Not Set	
....	Rose of Juarez ..... Not Set	
....	Sheriff of Redwood Valley ..... Not Set	
....	Shine on Texas Moon ..... Not Set	
....	Song of the Golden West ..... Not Set	
....	Song of Mexico ..... Not Set	
....	Specter of the Rose ..... Not Set	
....	Springtime in the Sierras ..... Not Set	
....	Strange Impersonation ..... Not Set	
....	Sun Valley Cyclone ..... Not Set	
....	That Brennan Girl ..... Not Set	
....	That Man Malone ..... Not Set	
....	That Man of Mine ..... Not Set	
....	Traffic in Crime ..... Not Set	
....	The Twisted Circle ..... Not Set	
....	Undercover Woman ..... Not Set	
....	Under Nevada Skies ..... Not Set	
....	Valley of the Zombies ..... Not Set	
....	Wagon Wheels Westward ..... Not Set	
....	West of God's Country ..... Not Set	
....	Woman Who Came Back ..... Not Set	

20TH-FOX

601	A Bell for Adano	Aug.,'45
602	Wilson	Aug.,'45
803	Junior Miss	Aug.,'45
608	The Way Ahead	Aug.,'45
604	Captain Eddie	Sep.,'45
605	Caribbean Mystery	Sep.,'45
607	State Fair	Oct.,'45
608	The House on 92nd Street	Oct.,'45
611	And Then There Were None	Nov.,'45
609	The Dolly Sisters	Nov.,'45
612	Fallen Angel	Dec.,'45
613	The Spider	Dec.,'45
....	American Guerilla ..... Not Set	
....	Anna and the King of Siam ..... Not Set	
....	Behind Green Lights ..... Not Set	
....	Black Beauty ..... Not Set	
....	Bon Voyage ..... Not Set	
....	Centennial Summer ..... Not Set	
....	Chicksn Every Sunday ..... Not Set	
....	Claudia and David ..... Not Set	
....	Cluny Brown ..... Not Set	
610	Colonel Effingham's Raid ..... Not Set	
....	The Dark Corner ..... Not Set	
....	Doll Face ..... Not Set	
....	Do You Love Me ..... Not Set	
....	Dragonwyck ..... Not Set	
....	Give Me the Simple Life ..... Not Set	
....	Johnny Comee Flying Home ..... Not Set	
....	Leave Her To Heaven ..... Not Set	
....	San Demstrio ..... Not Set	
....	Sentimental Journey ..... Not Set	
....	Shock ..... Not Set	
....	Smoky ..... Not Set	
....	Three Little Girls in Blue ..... Not Set	
....	Walk in the Sun ..... Not Set	

UNITED ARTISTS

....	Paris-Underground	Oct. 19,'4
....	Getting Gertie's Garter	Nov. 30,'45
....	Blithe Spirit	Dec. 14,'45
....	Spellbound	Dec. 28,'45
....	Abilene Town	Jan. 11,'45
....	Whistle Stop	Jan. 25,'45
....	The Outlaw	Feb. 8,'45
....	Johnny in the Clouds	Feb. 15,'45
....	Aventure for Two	Not Set
....	Adventures in Casablanca	Not Set
....	Breakfast in Hollywood	Not Set
....	Caesar & Cleopatra	Not Set
....	Diary of a Chambermaid	Not Set
....	Duel in the Sun	Not Set
....	Henry V	Not Set
....	The Man in Gray	Not Set
....	Scandal in Paris	Not Set
....	Sin of Harold Diddlebock	Not Set
....	This Happy Breed	Not Set
....	2,000 Women	Not Set
....	Young Widow	Not Set

UNIVERSAL

501	Shady Lady	Sep. 7,'45
502	Men in Her Diary	Sep. 14,'45
503	River Gang	Sep. 21,'45
504	That Night With You	Sep. 28,'45
1101	Bad Men of the Border	Sep. 28,'45
505	Strange Confession	Oct. 5,'45
506	Senorita from the West	Oct. 12,'45
1102	Code of the Lawless	Oct. 19,'45
507	Pursuit to Algiers	Oct. 26,'45
508	This Love of Ours	Nov. 2,'45
509	The Crimson Canary	Nov. 9,'45
510	The Daltons Ride Again	Nov. 23,'45
1103	Trail to Vengeance	Nov. 30,'45
511	House of Dracula	Dec. 7,'45
512	Pillow of Death	Dec. 14,'45
513	Frontier Gal	Dec. 21,'45
514	Scarlet Street	Dec. 28,'45
1104	Gun Town	Jan. 18,'46
....	Bad Sister ..... Not Set	
....	Because of Him ..... Not Set	
....	Boy Wonder ..... Not Set	
....	Brute Man ..... Not Set	
....	Buck Privates Come Home ..... Not Set	
....	Canyon Passage ..... Not Set	
....	Down By the Border ..... Not Set	
....	Flame of the Klondike ..... Not Set	
....	Genius in the Family ..... Not Set	
....	Girl on the Spot ..... Not Set	
....	Heat Wave ..... Not Set	
....	Hero Wanted ..... Not Set	
....	House of Horrors ..... Not Set	
....	Johnnie Anselmo ..... Not Set	
....	Letters of an Unknown Woman ..... Not Set	
....	Night in Paradise ..... Not Set	
....	On the Carpet ..... Not Set	
....	Prelude to Murder ..... Not Set	
....	Spider Woman Strikes Back ..... Not Set	
....	Tangier ..... Not Set	
....	Terror by Night ..... Not Set	
....	That's My Baby ..... Not Set	
....	Time Out of Mind ..... Not Set	
....	White Tie and Tails ..... Not Set	

WARNER BROTHERS

501	Pride of the Marines	Sep. 1,'45
502	Rhapsody in Blue	Sep. 22,'45
503	It All Came True (R.)	Oct. 8,'45
504	Born for Trouble (R.)	Oct. 6,'45
505	Mildred Pierce	Oct. 20,'45
506	Confidential Agent	Nov. 10,'45
....	Devotion	Nov. 24,'45
507	Too Young to Know	Dec. 1,'45
500	Appointment in Tokyo	Dec. 8,'45
508	Danger Signal	Dec. 15,'45
509	San Antonio	Dec. 29,'45
....	Shadow of a Woman	Jan. 12,'46
....	Saratoga Trunk	Jan. 26,'46
....	Cinderella Jones	Feb. 23,'46
....	The Big Sleep ..... Not Set	
....	Burma Victory ..... Not Set	
....	Escape Me Never ..... Not Set	
....	Her Kind of Man ..... Not Set	
....	Janie Gets Married ..... Not Set	
....	The Man I Love ..... Not Set	
....	My Reputation ..... Not Set	
....	Never Say Goodbye ..... Not Set	
....	Night and Day ..... Not Set	
....	Nobody Lives Forever ..... Not Set	
....	Of Human Bondage ..... Not Set	
....	One More Tomorrow ..... Not Set	
....	One Woman's Secret ..... Not Set	
....	Stolen Life ..... Not Set	
....	Three Strangers ..... Not Set	
....	Time, Place and Girl ..... Not Set	
....	The Two Mrs. Carrolls ..... Not Set	
....	The Verdict ..... Not Set	

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1944-45 product.

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.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data, page 2719, issue of November 17, 1945, for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2702 and 2703, issue of November 3, 1945.

Feature product, including Coming Attractions, listed by Company, in order of release, on page 2727, issue of Nov. 24, 1945.

Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*REVIEWED — M. P. Herald Issue*	*REVIEWED — Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABBOTT and Costello in Hollywood (Block 13)	MGM	602	Bud Abbott-Lou Costello	Oct.,'45	84m	Aug. 25,'45	2631	....	....
Abilene Town (formerly Abilene)	UA	....	Randolph Scott-Ann Dvorak	Jan. 11,'46	....	.....	....	2628	....
Adventure (formerly The Big Shore Leave)	MGM	....	Clark Gable-Greer Garson	Not Set	....	.....	....	2628	....
•Adventures of Rusty (formerly Rusty)	Col.	6027	Ted Donaldson-Conrad Nagel	Sept. 6,'45	66m	Oct. 6,'45	2669	2467	....
•Affairs of Susan, The	Par.	4421	Joan Fontaine-George Brent	May 25,'45	113m	Mar. 31,'45	2381	2242	2523
•Agitator, The (British)	Br. Natl.-Anglo	....	Billy Hartnell-Mary Morris	Not Set	95m	Mar. 17,'45	2361	....	....
Allotment Wives, Inc.	Mono.	....	Kay Francis-Paul Kelly	Dec. 24,'45	80m	Nov. 10,'45	2710	2555	....
Along Came Jones	RKO	681	Gary Cooper-Loretta Young	Special	90m	June 23,'45	2627	2278	2719
•Anchors Aweigh (color)	MGM	531	Gene Kelly-Frank Sinatra	Aug.,'45	140m	July 21,'45	2553	2142	2719
And Then There Were None	20th-Fox	611	Barry Fitzgerald-Walter Huston	Nov.,'45	97m	July 14,'45	2626	....	....
Angel Comes to Brooklyn, An	Rep.	503	Kaye Dowd-Robert Duke	Nov. 27,'45	....	.....	....	2384	....
•Apology for Murder	PRC	....	Ann Savage-Hugh Beaumont	Sept. 27,'45	67m	Sept. 8,'45	2637	2418	....
Appointment in Tokyo	WB	500	War Documentary	Dec. 8,'45	....	.....	....	....	....
Arrowsmith (Reissue)	Film Classics	....	Helen Hayes-Ronald Colman	Aug.,'45	94m	Nov. 21,'31	....	....	....
•Arson Squad	PRC	....	Frank Albertson-Robert Armstrong	Sept. 11,'45	66m	July 21,'45	2631	2467	....
•BACK to Bataan	RKO	523	John Wayne-Philip Ahn	Block 5	97m	June 2,'45	2477	2242	2663
Bad Men of the Border	Univ.	1101	Kirby Grant-Armida	Sept. 28,'45	....	.....	....	2655	....
Bandit of Sherwood Forest (color)	Col.	....	Cornel Wilde-Anita Louise	Not Set	....	.....	....	2434	....
Bandits of the Badlands	Rep.	551	Sunset Carson-Peggy Stewart	Sept. 14,'45	55m	Oct. 13,'45	2677	2628	....
Barge-Keeper's Daughter, The	Famous Int'l	....	Louis Jouvet-Elvira Popesco	Sept. 4,'45	70m	Sept. 15,'45	2645	....	....
Battle for Music	Four Continents	....	London Philharmonic Orchestra	Oct. 13,'45	74m	Nov. 3,'45	2701	....	....
•Beautiful Cheat, The	Univ.	9044	Noah Beery, Jr.-Bonita Granville	July 20,'45	59m	July 21,'45	2554	2384	....
•Bedside Manner	UA	....	Ruth Hussey-John Carroll	June 22,'45	79m	June 16,'45	2498	2250	2616
•Behind City Lights	Rep.	429	Lynne Roberts-William Terry	Sept. 10,'45	68m	Sept. 22,'45	2653	2418	....
Bell for Adano, A	20th-Fox	601	Gene Tierney-John Hodiak	Aug.,'45	103m	June 23,'45	2627	2242	2719
•Belle of the Yukon (color)	RKO	583	Randolph Scott-Gypsy Rose Lee	Special	84m	Dec. 2,'44	2201	1835	2406
•Bells of Rosarita	Rep.	442	Roy Rogers-Gabby Hayes	June 19,'45	68m	May 19,'45	2453	2403	2663
Bells of St. Mary's, The	RKO	....	Bing Crosby-Ingrid Bergman	Not Set	....	.....	....	2434	....
•Bewitched	MGM	530	Phyllis Thaxter-Edmund Gwenn	July,'45	66m	June 23,'45	2510	2310	2663
Big Sleep, The	WB	....	Humphrey Bogart-Lauren Bacall	Not Set	....	.....	....	2230	....
Blazing the Western Trail	Col.	7201	Charles Starrett-Tex Harding	Oct. 18,'45	60m	Nov. 24,'45	2725	2543	....
Blithe Spirit (British) (color)	UA	....	Rex Harrison-Constance Cummings	Dec. 14,'45	94m	Sept. 22,'45	2653	....	....
•Blonde from Brooklyn	Col.	6036	Robert Stanton-Lynn Merrick	June 21,'45	65m	June 30,'45	2521	2403	....
•Blood on the Sun	UA	....	James Cagney-Sylvia Sidney	June 15,'45	94m	May 5,'45	2433	2230	2663
Blue Montana Skies (Reissue)	Rep.	5307	Gene Autry-Smiley Burnette	Dec. 1,'45	....	.....	....	....	....
•Body Snatcher, The	RKO	517	Boris Karloff-Bela Lugosi	Block 4	77m	Feb. 17,'45	2318	2310	2567
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	.....	....	2230	....
•Border Badman	PRC	....	Buster Crabbe-Al St. John	Oct. 10,'45	59m	Sept. 1,'45	2625	2543	....
Born for Trouble (Reissue)	WB	504	Faye Emerson-Van Johnson	Oct. 6,'45	59m	Apr. 11,'42	598	575	....
•Boston Blackie Booked on Suspicion	Col.	6031	Chester Morris-Lynn Merrick	May 10,'45	67m	May 12,'45	2445	2368	....
•Boston Blackie's Rendezvous	Col.	6030	Chester Morris-Nina Foch	July 5,'45	....	.....	....	2467	....
•Both Barrels Blazing	Col.	6207	Charles Starrett	May 17,'45	58m	May 26,'45	2465	2403	....
Boy, a Girl and a Dog	Frank	....	Jerry Hunter-Sharyn Moffett	Not Set	....	.....	....	2230	....
•Brighton Strangler, The	RKO	522	John Loder-Rose Hobart	Block 5	67m	May 5,'45	2433	2142	2663
Burma Victory	WB	....	War Documentary	Not Set	62m	Nov. 17,'45	2718	....	....
•CALL of the Wild (Reissue)	20th-Fox	523	Clark Gable-Loretta Young	June 15,'45	81m	May 4,'35	2350	....	....
Captain Eddie	20th-Fox	604	Fred MacMurray-Lynn Bari	Sept.,'45	107m	June 23,'45	2626	2259	2719
•Captain Kidd	UA	..	Charles Laughton-Randolph Scott	Aug. 24,'45	89m	Aug. 4,'45	2577	2353	2719
Captain Tugboat Annie	Rep.	504	Jane Darwell-Edgar Kennedy	Nov. 17,'45	....	.....	....	2403	
Caribbean Mystery	20th-Fox	605	James Dunn-Sheila Ryan	Sept.,'45	65m	July 21,'45	2626	2366	2663
•Cheaters, The	Rep.	421	Joseph Schildkrauft-Billie Burke	July 15,'45	87m	July 7,'45	2533	2454	2663
•Chicago Kid, The	Rep.	417	Don Barry-Lynne Roberts	June 29,'45	68m	Feb. 17,'45	2319	2279	....
•China Sky	RKO	519	Randolph Scott-Ruth Warrick	Block 4	78m	Apr. 21,'45	2413	2216	2616
•China's Little Devils	Mon.	....	Harry Carey-Paul Kelly	July 21,'45	75m	May 5,'45	2433	1994	....
•Christmas in Connecticut	WB	420	Barbara Stanwyck-Dennis Morgan	Aug. 11,'45	101m	July 21,'45	2553	2142	2719
Cinderella Jones	WB	....	Joan Leslie-Robert Alda	Feb. 23,'46	....	.....	....	1746	....
•Cisco Kid in Old New Mexico	Mono.	....	Duncan Renaldo-Martin Garralaga	May 15,'45	62m	July 14,'45	2542	....	....
•Clock, The	MGM	524	Judy Garland-Robert Walker	May,'45	90m	May 24,'45	2374	2142	2616
Close Call for Boston Blackie, A	Col.	....	Chester Morris-Richard Lane	Jan. 24,'46	....	.....	....	2710	....
Club Havana	PRC	....	Tom Neal-Margaret Lindsay	Nov. 23,'45	62m	Oct. 20,'45	2686	2555	....
Code of the Lawless	Univ.	1102	Kirby Grant-Poni Adams	Oct. 19,'45	....	.....	....	2686	....
Col. Effingham's Raid	20th-Fox	610	Charles Coburn-Joan Bennett	Not Set	70m	Sept. 29,'45	2661	2259	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Colorado Pioneers	Rep.	563	Bill Elliott-Bobby Blake	Nov. 14,'45	....	.....	....	2555	....
•Come Out Fighting	Mono.	....	Leo Gorcey-Huntz Hall	Sept. 22,'45	62m	Sept. 8,'45	2637	2366	....
Confidential Agent	WB	506	Charles Boyer-Lauren Bacall	Nov. 10,'45	118m	Nov. 3,'45	2701	2655	....
•Conflict	WB	418	Humphrey Bogart-Alexis Smith	June 30,'45	86m	June 16,'45	2497	1456	2523
•Corn Is Green, The	WB	419	Bette Davis-John Dall	July 21,'45	114m	Mar. 31,'45	2381	2007	2663
Cornered	RKO	....	Dick Powell-Micheline Cheirel	Block 3	102m	Nov. 17,'45	2717	2695	....
Crime Doctor's Warning, The	Col.	7022	Warner Baxter-Dusty Anderson	Sept. 27,'45	....	.....	....	2543	....
Crimson Canary, The	Univ.	509	Noah Beery, Jr.-Lois Collier	Nov. 9,'45	64m	Nov. 10,'45	2710	2467	....
Cross My Heart	Para.	....	Betty Hutton-Sonny Tufts	Not Set	....	.....	....	2418	....
DAKOTA	Rep.	....	John Wayne-Vera Hruba Ralston	Not Set	82m	Nov. 10,'45	2709	....	....
Daltons Ride Again	Univ.	510	Alan Curtis-Kent Taylor	Nov. 23,'45	71m	Nov. 24,'45	2726	2670	....
Danger Signal	WB	508	Faye Emerson-Zachary Scott	Dec. 15,'45	80m	Nov. 17,'45	2718	2555	....
•Dangerous Intruder	PRC	....	Charles Arnt-Veda Ann Borg	Sept. 21,'45	65m	Aug. 4,'45	2639	2418	....
Dangerous Partners (Block 13)	MGM	604	James Craig-Signe Hasso	Oct.,'45	74m	Aug. 4,'45	2639	2555	2719
Danny Boy	PRC	....	Buz Henry-Eva March	Dec. 5,'45	64m	Nov. 3,'45	2701	2662	....
Dear Octopus (British) (formerly The Randolph Family)	English	....	Margaret Lockwood-Michael Wilding	Not Set	80m	Sept. 18,'43	2362	....	....
Detour	PRC	....	Ann Savage-Tom Neal	Nov. 30,'45	69m	Nov. 10,'45	2709	2543	....
Devotion	WB	....	Olivia de Havilland-Ida Lupino	Nov. 24,'45	....	.....	....	2216	....
Dick Tracy	RKO	....	Morgan Conway-Anne Jeffreys	Block 3	....	.....	....	2710	....
•Dillinger	Mono.	....	Lawrence Tierney Jr.-Anne Jeffreys	May 12,'45	72m	Mar. 17,'45	2361	2166	2455
Ding Dong Williams	RKO	....	Glenn Vernon-Marcia Maguire	Not Set	....	.....	....	2695	....
•Divorce	Mono.	....	Kay Francis-Bruce Cabot	Aug. 18,'46	71m	May 26,'45	2465	2353	...
Doll Face	20th-Fox	....	Carmen Miranda-Perry Como	Not Set	....	.....	....	2628	....
Dolly Sisters, The (color)	20th-Fox	609	Betty Grable-John Payne	Nov.,'45	114m	Sept. 29,'45	2661	2384	....
•Don Juan Quilligan	20th-Fox	527	William Bendix-Joan Blondell	June,'45	75m	June 9,'45	2486	2354	....
•Don't Fence Me In	Rep.	445	Roy Rogers-Dale Evans	Oct. 20,'45	71m	Oct. 27,'45	2693	2686	....
Do You Love Me? (color) (formerly Kitten on the Keys)	20th-Fox	....	Maureen O'Hara-Dick Haymes	Not Set	....	.....	....	2499	....
Dragonwyck (color)	20th-Fox	....	Gene Tierney-Vincent Price	Not Set	....	.....	....	2403	....
•Drifting Along	Mono.	....	Johnny Mack Brown-Raymond Hatton	Dec. 29,'45	....	.....	....	....	....
Duel in the Sun (color)	UA	....	Jennifer Jones-Joseph Cotten	Not Set	....	.....	...	2366	
Duffy's Tavern (Block 1)	Para.	4501	Ed Gardner-Bing Crosby & Guests	Sept. 28,'45	98m	Aug. 25,'45	2638	2230	2719
EASY to Wed (color)	MGM	....	Esther Williams-Van Johnson	Not Set	....	.....	....	2366	....
•East Side of Heaven (Reissue)	Univ.	9097	Bing Crosby-Joan Blondell	June 15,'45	90m	Apr. 8,'39	....	....	....
•Easy to Look at	Univ.	9045	Gloria Jean-Kirby Grant	Aug. 10,'45	65m	Aug. 11,'45	2589	2418	....
Enchanted Forest (color)	PRC	....	Edmund Lowe-Brenda Joyce	Dec. 8,'45	78m	Sept. 29,'45	2662	2279	....
•Escape in the Desert	WB	416	Helmut Dantine-Philip Dorn	May 19,'45	79m	Apr. 28,'45	2425	2092	2523
FALCON in San Francisco	RKO	603	Tom Conway-Rita Corday	Block 1	65m	July 21,'45	2626	2366	....
Fallen Angel	20th-Fox	612	Alice Faye-Dana Andrews	Dec.,'45	97m	Oct. 27,'45	2693	2454	....
Fall of Berlin, The	Artkino	....	Documentary	Not Set	70m	Sept. 15,'45	2645	....	....
•Fatal Witness, The	Rep.	427	Evelyn Ankers-Richard Fraser	Sept. 15,'45	....	.....	....	2467	...
•Fighting Bill Carson	PRC	....	Buster Crabbe-Al St. John	Oct. 31,'45	51m	Sept. 1,'45	2625	2543	....
•Fighting Guardsman, The	Col.	6010	Willard Parker-Anita Louise	May 24,'45	83m	Sept. 1,'45	2625	2278	2523
First Yank Into Tokyo	RKO	607	Tom Neal-Barbara Hale	Block 2	82m	Sept. 8,'45	2638	2366	....
•Flame of Barbary Coast	Rep.	415	John Wayne-Ann Dvorak	May 28,'45	91m	Apr. 21,'45	2113	1994	2616
•Flame of the West	Mono.	....	Johnny Mack Brown-Raymond Hatton	June 9,'45	71m	May 19,'45	2453	2353	....
•Flaming Bullets	PRC	....	Tex Ritter-Dave O'Brien	Oct. 15,'45	59m	Sept. 1,'45	2625	2543	....
Flying Serpent	PRC	....	George Zucco-Hope Kramer	Dec. 26,'45	....	.....	....	2670	....
Follow That Woman (Block 1)	Para.	4504	William Gargan-Nancy Kelly	Dec. 14,'45	70m	Aug. 25,'45	2639	2543	....
•Frontier Feud	Mono.	....	Johnny Mack Brown-Raymond Hatton	Nov. 24,'45	....	.....	....	2628	....
•Frontier Fugitives	PRC.	....	Tex Ritter-Dave O'Brien	Sept. 1,'45	58m	July 21,'45	2627	2543	....
Frontier Gal (color)	Univ.	513	Rod Cameron-Yvonne De Carlo	Dec. 21,'46	....	.....	....	2555	....
Frontier Gunlaw (formerly Prairie Raiders)	Col.	....	Charles Starrett-Jean Stevens	Jan. 31,'46	....	.....	....	2686	....
•Frozen Ghost, The	Univ.	9032	Lon Chaney-Evelyn Ankers	June 29,'45	61m	June 16,'45	2498	2259	....
GAME of Death, A (formerly Most Dangerous Game)	RKO	....	John Loder-Audrey Long	Not Set	....	.....	....	2384	....
•Gangs of the Waterfront	Rep.	422	Robert Armstrong-Stephanie Bachelor	July 3,'45	56m	Sept. 8,'45	2637	2403	....
•Gangsters' Den	PRC	....	Buster Crabbe-Al St. John	June 14,'45	60m	July 21,'45	2554	2543	....
•Gay Senorita, The	Col.	6020	Jinx Falkenburg-Jim Bannon	Aug. 9,'45	69m	Aug. 25,'45	2610	2543	2663
•Gentle Annie	MGM	523	James Craig-Donna Reed	May,'45	80m	Dec. 23,'44	2238	2186	2523
Getting Gertie's Garter	UA	....	Dennis O'Keefe-Marie McDonald	Nov. 30,'45	....	.....	....	....	....
George White's Scandals	RKO	602	Joan Davis-Jack Haley	Block 1	95m	Aug. 4,'45	2627	2366	2663
Girl No. 217	Artkino	....	Elena Kuzmina-Vladimir Vladislavsky	Sept. 1,'45	94m	Sept. 15,'45	2646	....	....
Girl of the Limberlost	Col.	7029	Ruth Nelson-Loren Tindall	Oct. 11,'45	60m	Oct. 20,'45	2686	2670	....
Girl on the Spot	Univ.	....	Lois Collier-Jess Barker	Not Set	....	.....	....	2467	....
Girls of the Big House	Rep.	502	Lynne Roberts-Richard Powers	Nov. 2,'45	68m	Nov. 17,'45	2717	2467	....
Give Me the Simple Life (color) (formerly The Enchanted Voyage)	20th-Fox	....	John Payne-June Haver	Not Set	....	.....	....	2499	....
Great Day (British)	RKO	....	Eric Portman-Flora Robson	Not Set	80m	May 12,'45	2445	....	
•Great John L., The	UA	....	Linda Darnell-Greg. McClure	June 29,'45	96m	June 9,'45	2485	2093	2719
•Guest Wife	UA	....	Claudette Colbert-Don Ameche	July 27,'45	90m	July 28,'45	2565	2259	2719
Gun Town	Univ.	1104	Kirby Grant-Fuzzy Knight	Jan. 18,'46	....	.....	....	....	....
Guy Could Change, A	Rep.	....	Allan Lane-Jane Frazee	Not Set	....	.....	....	2543	....
HALF-WAY House (Br.)	AFE	....	Francoise Rosay-Tom Walls	Aug. 11,'45	88m	Aug. 11,'45	2589	....	....
Harvey Girls (color)	MGM	....	Judy Garland-John Hodiak	Not Set	...	.....	....	2354	....
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	Not Set	67m	Dec. 2,'44	2626	....	....
Her Highness and the Bellboy (Block 13)	MGM	603	Hedy Lamarr-Robert Walker	Oct.,'45	111m	July 14,'45	2631	2259	....
Hidden Eye, The (Block 13)	MGM	601	Edward Arnold-Frances Rafferty	Sept.,'45	70m	July 28,'45	2639	2353	2663
•Hitchhike to Happiness	Rep.	419	Al Pearce-Dale Evans	July 16,'45	72m	Apr. 21,'45	2414	2250	....
Hit the Hay	Col.	....	Judy Canova-Ross Hunter	Nov. 29,'45	....	.....	....	2662	....
Hold High the Torch (color)	MGM	....	Elizabeth Taylor-Lassie-Edmund Gwenn	Not Set		.....	....	2216	....
Hold That Blonde (Block 2) (formerly Good Intentions)	Para.	4506	Eddie Bracken-Veronica Lake	Nov. 23,'45	76m	Oct. 13,'45	2679	2259	....
Hotel Reserve (British)	RKO	....	James Mason-Lucie Mannheim	Block 3	89m	June 17,'44	2626	....	....
House of Dracula	Univ.	511	Lon Chaney-Lionel Atwill	Dec. 7,'45	....	.....	....	2670	....
House on 92nd St. (formerly Now It Can Be Told)	20th-Fox	608	William Eythe-Lloyd Nolan	Oct.,'45	88m	Sept. 15,'45	2645	2499	2663

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
Sunbonnet Sue (formerly Belle of the Bowery)	Mono.	....	Gale Storm-Phil Regan	Not Set	....	.....	....	2695	....
•Sunset in El Dorado	Rep.	....	Roy Rogers-Dale Evans	Not Set	66m	Oct. 6,'45	2670	2555	....
Suspense	Mono.	....	Warren Wiliam-Lee White	Not Set	....	.....	....	2598	....
•Swingin' on a Rainbow	Rep.	426	Brad Taylor-Jane Frazee	Sept. 1,'45	72m	Sept. 1,'45	2625	2403	....
Swing Parade of 1946	Mono.	....	Gale Storm-Phil Regan	Not Set	....	.....	....	2628	...
TARS and Spars	Col.	....	Alfred Drake-Janet Blair-Marc Platt	Jan. 10,'46	....	.....	....	2710	....
•Tarzan and the Amazons	RKO	518	Johnny Weissmuller-J. Sheffield-B. Joyce	Block 4	76m	Mar. 24,'45	2374	2250	2523
Tarzan and the Leopard Woman	RKO	....	Johnny Weismuller-J. Sheffield-B. Joyce	Not Set	....	.....	....	2655	....
•Tell It to a Star	Rep.	425	Robert Livingston-Ruth Terry	Aug. 16,'45	67m	Aug. 18,'45	2597	2403	....
•Ten Cents a Dance	Col.	6029	Jane Frazee-Jimmy Lloyd	June 7,'45	60m	June 16,'45	2498	2366	....
Texas Panhandle	Col.	....	Charles Starrett-Tex Harding	Dec. 20,'45	....	.....	....	....	....
That Night With You (formerly Once Upon a Dream)	Univ.	504	Franchot Tone-Susanna Foster	Sept. 28,'45	84m	Sept. 29,'45	2662	2434	....
•That's the Spirit	Univ.	9014	Jack Oakie-Peggy Ryan	June 1,'45	91m	May 26,'45	2466	2310	....
They Met in the Dark (British)	English	....	James Mason-Joyce Howard	Not Set	80m	Sept. 4,'43	1522	....	...
They Were Expendable	MGM	....	Robert Montgomery-John Wayne	Not Set	136m	Nov. 24,'45	2725	2384	....
They Were Sisters (British)	Gains.-GFD	....	James Mason-Phyllis Calvert	Not Set	115m	May 12,'45	2445	....	....
•This Gun For Hire (Reissue)	Para.	4434	Alan Ladd-Veronica Lake	Aug. 26,'45	81m	Mar. 21,'42	2486	....	....
This Love of Ours	Univ.	508	Merle Oberon-Claude Rains	Nov. 2,'45	90m	Nov. 3,'45	2703	2662	....
This Happy Breed (Brit.) (color)	UA	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	
•Those Endearing Young Charms	RKO	520	Robert Young-Laraine Day	Block 4	81m	Apr. 21,'45	2413	2310	2663
•Thousand and One Nights, A (col.)	Col.	6004	Cornel Wilde-Evelyn Keyes	July 26,'45	95m	June 16,'45	2499	2242	2719
•Three in the Saddle	PRC	562	Tex Ritter-Dave O'Brien	July 26,'45	61m	June 23,'45	2511	2434	....
Three Strangers	WB	....	Geraldine Fitzgerald-Sydney Greenstreet	Not Set	....	.....	....	2366	...
•Thrill of a Romance (color)	MGM	528	Esther Williams-Van Johnson	July,'45	105m	May 26,'45	2465	2203	2719
Thunder Rock (British)	English	....	Barbara Mullen-Michael Redgrave	Not Set	90m	Sept. 16,'44	2101	....	....
•Tiger Woman, The	Rep.	430	Adele Mara-Kane Richmond	Nov. 16,'45	....	.....	....	2467	....
Time, the Place, the Girl (color)	WB	....	Dennis Morgan-Jack Carson	Not Set	....	.....	....	2555	....
Tokyo Rose (formerly They Made Me a Killer)	Para.	....	Robert Lowery-Barbara Britton	Block 3	....	.....	....	2695	....
Tomorrow Is Forever	RKO	....	Claudette Colbert-Orson Welles	Not Set	....	.....	....	2555	....
Too Young to Know	WB	507	Joan Leslie-Robert Hutton	Dec. 1,'45	86m	Nov. 17,'45	2718	2384	....
•Trail of Kit Carson	Rep.	466	Allan Lane-Helen Talbot	July 11,'45	55m	Aug. 4,'45	2577	2543	....
Trail to Vengeance	Univ.	1103	Kerby Grant-Fuzzy Knight	Nov. 30,'45	....	.....	....	....	....
•Trouble Chasers (formerly Here Comes Trouble)	Mono.	....	Maxie Rosenbloom-Billy Gilbert	June 2,'45	....	.....	....	2418	....
True Glory, The	OWI-WAC-Col.	....	Documentary	Oct. 4,'45	84m	Sept. 15,'45	2646	....	2719
•Twice Blessed	MGM	529	Lee & Lynn Wilde-Preston Foster	July,'45	77m	June 2,'45	2477	2354	2719
Two Mrs. Carrolls, The	WB	....	Barbara Stanwyck-Humphrey Bogart	Not Set	....	.....	....	2628	....
•Two O'Clock Courage	RKO	521	Tom Conway-Ann Rutherford	Block 5	66m	Apr. 7,'45	2393	2259	....
Two Sisters from Boston	MGM	....	Jimmy Durante-June Allyson	Not Set	....	.....	....	2695	....
2,000 Women (British)	UA	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2626	....	....
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Not Set	....	.....	....	1923	....
•UNSEEN, The	Para.	4417	Joel McCrea-Gail Russell	Block 4	81m	Feb. 24,'45	2329	2093	2455
•Ural Front, The (Russian)	Artkino	....	War feature	June 6,'45	84m	June 23,'45	2511	....	....
VACATION from Marriage	MGM	608	Robert Donat-Deborah Kerr	Block 14	....	.....	....	2710	....
•Valley of Decision, The	MGM	527	Greer Garson-Gregory Peck	June,'45	120m	Apr. 14,'45	2401	2230	2663
Virginian, The (color)	Para.	....	Joel McCrea-Brian Donlevy	Not Set	....	.....	....	2242	....
Voice of the Whistler	Col.	7024	Richard Dix-Lynn Merrick	Oct. 30,'45	....	.....	....	2655	....
WAGON Wheels Westward	Rep.	....	Bill Elliott-Bobby Blake	Not Set	....	.....	....	2555	....
Walk in the Sun, A	20th-Fox	....	Dana Andrews-Huntz Hall	Not Set	....	.....	....	2242	....
Waltz Time (British)	Brit. Nat'l-Anglo	....	Carol Raye-Peter Graves	Not Set	....	July 28,'45	2566	....	....
Wanderer of the Wasteland	RKO	609	James Warren-Audrey Long	Block 2	67m	Sept. 29,'45	2662	....	....
Way Ahead, The (British)	20th-Fox	606	David Niven-Stanley Holloway	Aug.,'45	106m	June 17,'44	2626	....	2523
Weekend at the Waldorf Spcl.	MGM	605	Ginger Rogers-Lana Turner-Walter Pidgeon	Oct.,'45	130m	July 28,'45	2627	2242	2719
•West of the Pecos	RKO	524	Bob Mitchum-Barbara Hale	Block 5	66m	June 9,'45	2487	2366	....
What Next, Corporal Hargrove?	MGM	606	Robert Walker-Keenan Wynn	Block 14	96m	Nov. 17,'45	2717	2710	....
•Where Do We Go From Here? (color)	20th-Fox	526	Fred MacMurray-Joan Leslie	June,'45	77m	May 26,'45	2465	2131	2616
Whistle Stop	UA	....	George Raft-Ava Gardner	Jan. 25,'46	....	.....	....	....	....
White Pongo (formerly Congo Pongo)	PRC	....	Richard Fraser-Lionel Royce	Not Set	73m	July 14,'45	2541	2418	....
Why Girls Leave Home	PRC	....	Pamela Blake-Sheldon Leonard	Not Set	69m	June 16,'45	2498	2366	....
•Wildfire (Color)	Screen Guild	....	Bob Steele-Sterling Holloway	July 18,'45	60m	June 30,'45	2522	2250	....
Wilson (color)	20th-Fox	602	Alexander Knox-Charles Coburn	Aug.,'45	154m	Aug. 5,'44	2094	1676	2342
•Within These Walls	20th-Fox	528	Thomas Mitchell-Mary Anderson	July,'45	71m	June 9,'45	2486	2467	....
•Woman in Green, The	Univ.	9025A	Basil Rathbone-Nigel Bruce	July 27,'45	68m	June 23,'45	2510	2403	....
Woman in the Window, The	RKO	582	Edward G. Robinson-Joan Bennett	Special	99m	Oct. 14,'44	2137	1923	2342
Woman Who Came Back, The	Rep.	....	Nancy Kelly-John Loder	Not Set	....	.....	....	2555	....
Wonder Man (color)	RKO	651	Danny Kaye-Virginia Mayo	Special	98m	Apr. 28,'45	2425	2093	2719
YANK in London, A (formerly I Live in Grosvenor Square)	....	....	Anna Neagle, Dean Jagger	.....	114m	June 23,'45	2510	....	....
Yolanda and the Thief (color)	MGM	610	Fred Astaire-Lucille Bremer	Block 14	108m	Oct. 20,'45	2685	2354	....
•You Came Along	Para.	4428	Robert Cummings-Lizabeth Scott	Sept. 14,'45	103m	July 7,'45	2533	2354	2719
•You Can't Do Without Love (Br.)	Col.	6042	Vera Lynn-Donald Stewart	July 26,'45	....	.....	....	2418	....
Young Widow	UA	....	Jane Russell-Louis Hayward	Not Set	....	.....	....	2454	....
ZIEGFELD Follies (color)	MGM	....	MGM Contract Stars	Not Set	110m	Aug. 25,'45	2638	1913	2663
•Zombies on Broadway	RKO	516	Bela Lugosi-Wally Brown-Alan Carney	Block 4	68m	Apr. 21,'45	2414	2259	...

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on page 2727.

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FOR YEARS, quality-conscious businessmen and merchants have bought both beauty and carpet endurance by going to their nearest Mohawk Contract Dealer.

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"Old MacDonald Had A Farm"
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COLUMBIA PICTURES

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MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

Walk in the Sun
Vacation from Marriage
Game of Death
Masquerade in Mexico
A Letter for Evie
Life With Blondie
The Navajo Kid
Sensation Hunters

INTERNATIONAL PICTURES, RANK AND UNIVERSAL IN WORLD TIE

EXHIBITION'S LEADERS DEMAND MAJOR VOICE IN INDUSTRY

HOLLYWOOD PRODUCERS CONSIDER GOVERNMENT COORDINATION PLAN

PARLIAMENT HEARS PLANS TO AID BRITISH FILMS IN WORLD MARKET

VOL. 161, NO. 9; DECEMBER 1, 1945

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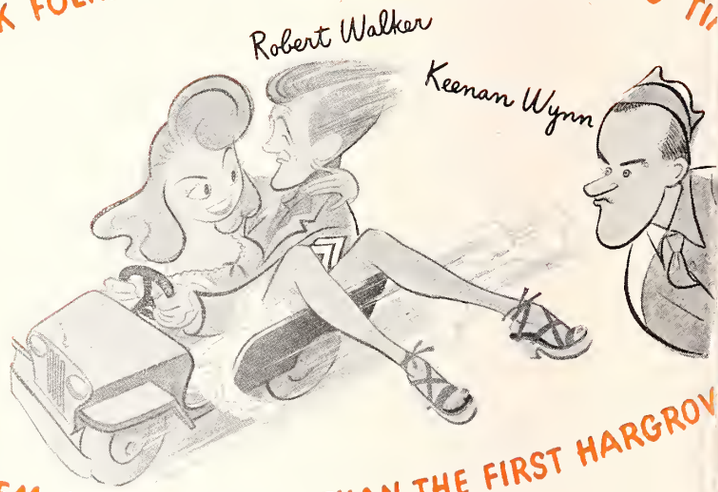
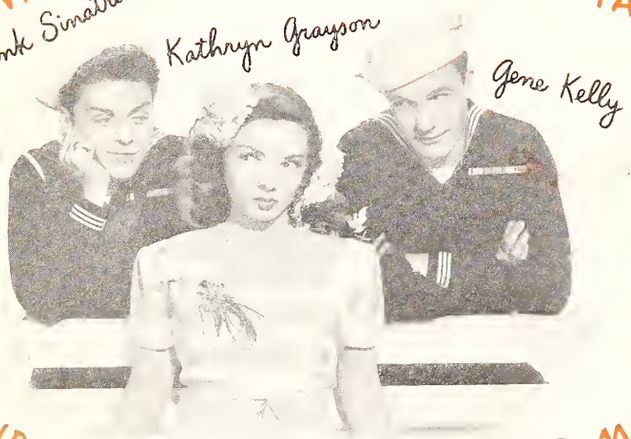


"WHAT NEXT, CORPORAL HARGROVE?" PACKS THEM IN EVEN MORE THAN THE FIRST HARGROV



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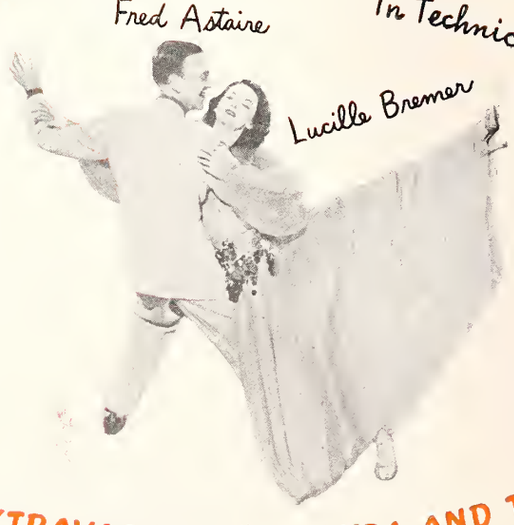

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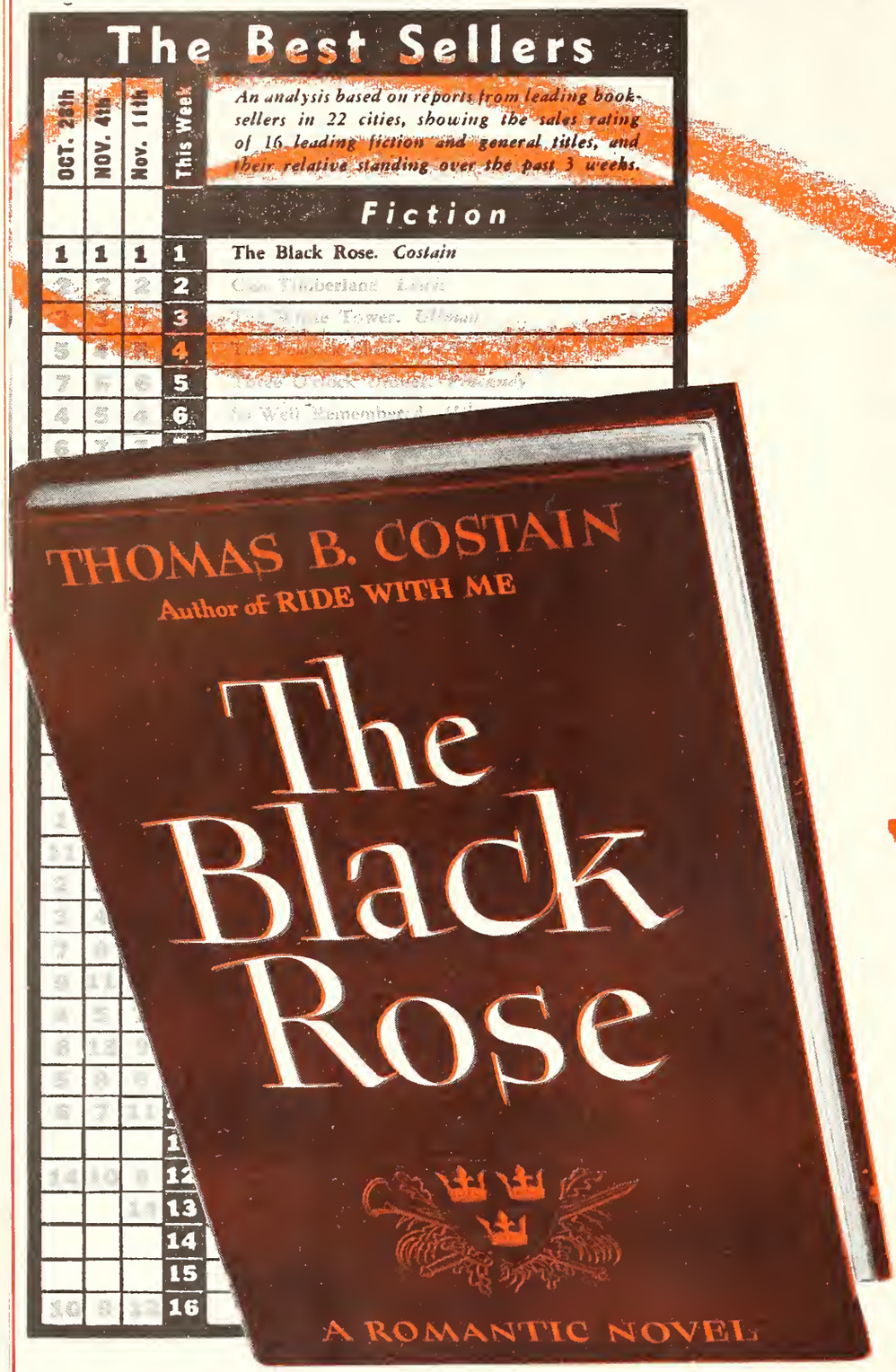

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MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher *TERRY RAMSAYE, Editor*

Vol. 161, No. 9 December 1, 1945

PATHS to WASHINGTON

PROCESSES of adjustment in the new relation between government and industry, which is in struggling evolution around the world, become conspicuously manifest in these difficult post-war days, most poignantly manifest for the self-conscious motion picture. The positions of the Producer, the Distributor and the Exhibitor are all in varying phases of the processes of relating themselves to the changing order.

All these manifestations appeared in some degree through the progress of the war, all considerably obscured under the pressures and fulminations of oratory and assorted propagandas. Now they emerge in clearer form and more positive expression.

1—Latest, appearing this week, is the announced project and program for the perpetuation, and enlargement to world scope, of the Motion Picture Society for the Americas. This is the expression of Hollywood, in sum Production.

2—Immediately ahead is that Washington meeting which relates to the plans and program of the theatre showmen's movement now under the working title of Peace Activities Committee, an outgrowth of derivation from the War Activities Committee. That is Exhibition.

3—Meanwhile, the distributors, who have been engaged through most of the years of the growth of the industry in assorted issues with government now are nearing the end of their most important litigation, the anti-trust case called The U. S. vs. Paramount et al, which this month goes into final argument in the trial court in New York. There is Distribution — in process of adjustment, under trial on old law in the new order.

Across the total scene, the announcement of the program of projected world scope for the Motion Picture Society for the Americas becomes important in filling the pattern of post-war development.

In this issue, Mr. William R. Weaver reports on the Motion Picture Society for the Americas and an announcement from Mr. Harold Hopper, president, in most definitive terms.

It is plainly stated in, and quoted from, the announcement that it is deemed better that motion picture production should step up to cooperate with the Government than that it should put itself into a position to be dictated to and ordered about by Government.

THE proposal in substance is that Production should organize itself to do what the Government will be wanting done for its policies and purposes, with, one may assume, a design to do that with as little interference with Production's commercial purposes as practical. Distribution's problem and policy, as evidenced by the Consent Decree and by the pattern of the testimonies in the Federal case, pertain to the maintaining of the status quo. Exhibition's design, not quite so clearly defined, appears to hold to a kindred, if not identical, purpose.

The essential fact before the industry now is that the motion picture is under numerous influences and pressures to deal with: 1—what the American box office thinks at home; 2—what the governments and the peoples of other lands think about America abroad.

That means that at home the screen is recognized as the most intimate and effective medium of expression to the multitudes; and that the motion picture, in terms far beyond the printed word, the stage or the radio, is exportable, and established, international expression.

This state of facts is perhaps more flattering than encouraging. It can have considerable influence upon the shape of things to come, for the screen.

The press has been through equivalent and often parallel attentions, but with apparently a very different set of results. The press is old, entrenched and fortified with ties in tradition. The freedom of the press is substantially synonymous with the concept of freedom on these shores.

AS has been set forth on this page for many a year, the motion picture, which is in many of its aspects quite as much a form of publication, has never achieved the freedom of the press—and now seems as far as ever from it. As has also been said here before, the motion picture, as successor to the stage, is inheritor of some of the ancient curse upon the stage, the theatre of "wastrels and strolling players".

The truth is that the history of the stage and the screen is quite as reputable as that of the printed page. But the press has enjoyed certain advantages in building and maintaining its position. The press is always saying something for itself; the theatre and the screen never do.

So we come now to a day when the motion picture needs, as it has never needed before, a unified voice, an expression in behalf of itself. That would have the authority of the box office millions. The motion picture is quite as much a product of the people as the millions of pages of the daily press, but it is ever being considered in legislative halls and in statecraft as though it were entirely an expression of a few.

BUT in this day, when a unified voice is needed, we have come to a development in which all branches of the industry, and divisions within branches, engage in setting up separate arrangements to deal with Government.

This may prove to be constructive in ultimate consequence. There are evidences in the expressions of leadership that there are recognitions in high places that there is a genuine community of interest. There are both statements and indications that Mr. Eric Johnston of the Motion Picture Producers and Distributors of America and Mr. Donald Nelson of the Society of Independent Motion Picture Producers intend and expect to get along. Mr. Hopper, what with his long and various activities in the industry, may be expected to have a practical point of view, too.

Meanwhile, the industry can have a unity of purpose and purposes without utter unity of organization. The Government seems a bit inclined to view some unities with alarum, anyway. The developments tend to lend support to Mr. Johnston's decision to make his own headquarters in Washington.

The indications are this industry is going to have a lot of business in Washington from now on. *—Terry Ramsaye*

THIS WEEK IN THE NEW

Petition

ERIC JOHNSTON for president!

What may be a roar some day, and what was recently merely a whisper, was shouted last week through William Randolph Hearst's *Los Angeles Examiner,* which took large note, on its editorial page, of a petition from an instructor in the Demobilization School, Naval Training Center, Great Lakes, Ill.

The petition, urging that Mr. Johnston, president of the MPPDA and retiring head of the U. S. Chamber of Commerce, seek the 1948 Republican presidential nomination, said, in part:

"It is a young man's world, and a young man must be in command of the ship of state. Eric Johnston is the man in whom we place our confidence. . . ."

The petition was circulated "among segments of the American people," 32 of which signed it, by Vance I. Morris, Jr., of Long Island City, New York, a yeoman first class, who wrote to William Randolph Hearst, at his San Simeon, Cal., ranch, because "The Hearst Newspapers have always championed the cause of good government."

There were six other Morrises among the signers, men and women, of Florida and New York.

Gold Standard

FUTURE Academy award winners in all categories will be given gold statuettes, it has been announced in Hollywood by Jean Hersholt, president of the Academy of Motion Pictures Arts and Sciences. The ersatz plaques awarded to winners in 1943, 1944 and 1945 will be replaced with the statuettes, Mr. Hersholt said.

Meanwhile, it was also indicated in Hollywood that the Academy might inaugurate international awards this year to honor screen achievement on a world-wide basis if the discussions in progress can establish an equitable basis for distribution of the awards.

The regular Academy awards will be made this year on the same voting basis as last year. The presentations will be made in Hollywood, March 7, 1946.

Coast to Coast

WITH the assigning of 70 per cent of passenger space to servicemen traveling eastward on commercial air-lines, which the Office of Defense Transportation ordered effective December 3, because of the expected increase in the volume of traffic under the redeployment system in December and January, there are indications that coast-to-coast train travel will be made more convenient.

The Chesapeake and Ohio Railway, of which Kenneth M. Young, PRC and Pathe executive, is one of thre principal owners, has started a move in conjuction with the Nickel Plate Road, to obtain through railroad pullman service from coast-to-coast, by eliminating the usual changeovers in Chicago and other terminals, such as St. Louis, Memphis and New Orleans.

Citing inconveniences to railroad passengers crossing the continent, the two railroads publicly declare that they stand ready to join with any combination of railroads to set up through-sleeping car service, on practical schedules and routes, thus eliminating delay and the necessity of making double reservations.

Nobody said the moves would make motion picture stars and executives more comfortable.

EXHIBITION is on the march, seeking new voice in industry matters Page 13

INTERNATIONAL Pictures, Rank and Universal in new world tieup Page 14

PRODUCERS talk plan for coordinated activity with the Government Page 19

FCC allocations open way for erection of 400 television stations Page 20

GRIFFITH circuit launches new expansion program to cost $1,000,000 Page 24

OFFICER finds career ambition thr... Herald on the sands of Okinawa Pag...

PARLIAMENT moving to aid British film ... dustry in finding world market Pag...

SHOWMEN assist Victory Dance promo... in 500 cities for Bond campaign Pag...

ITALIAN producers in vigorous protest ag... new motion picture legislation Pag...

WARNER Brothers rejoins MPPDA as b... of directors approves reinstatement

SERVICE DEPARTMENTS

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The Release Chart Page 2...

United Newsreel Goes On

MURRAY SILVERSTONE, president of the United Newsreel Corporation, has announced that the corporation anticipates continuing to make and distribute newsreels in English and 11 foreign languages as a further service to the Government, following the termination of the Government contract with the newsreel company on December 15. Mr. Silverstone said that the organization would continue in operation at least until June 30, 1946. Discussions have been under way for sometime between representatives of the State Department, Eric Johnston, president of the Motion Picture Producers and Distributors of America, and presidents of the various companies concerned. The meetings grew out of a desire on the part of the State Department to maintain its information service in various parts of the world.

College Trained

MEXICO'S future directors are to be college trained—or will be if they want to be. The National School of Plastic Arts will inaugurate a cinematographic department early next year to train directors. The school, conducted by the Ministry of Public Education, feels that now is the time to give academic attention to pictures which, it is convinced, are excellent vehicles to instill culture and teach nationalism.

Rural Laboratory

MOTION picture equipment will benefit f... applied research of the type employed by ... country's huge industries. General Precis... Equipment Corporation has announced for... tion of General Precision Laboratory, Inc.

The laboratory company has acquired ... Manville estate, at Pleasantville, N. Y. It ... be under the direction of Dr. R. L. Garn... His physicists and engineers will be recru... from universities and war research laborator...

Subsidiaries of General Precision Equ... ment Corporation which will benefit from ... program are Ampro Corporation, Aska... Regulator Company, Cine-Simplex Corpo... tion, The Hertner Electric Company, Int... national Projector Corporation, Librasco... Inc., J. E. McAuley Manufacturing Compa... Motion Picture Engineering Corporation, ... tional-Simplex-Bludworth, Inc., and ... Strong Electric Corporation.

Gadget

RADIO watches are here, after all the ta... One of the postwar-world wonders may shor... be available for from $5 for a portable to $... or $15 for a home setup. Electronic Tim... Inc., has asked the Federal Communicatio... Commission for permission to establish a broa... casting station in New York; and it announc... it will market portable receiving units appro... mately half the size of a package of cigarett... and desk units two by two and a half by thr... inches. A person with a unit will then be ab... to hear the correct time, weather reports, spo... scores, etc., all on the special frequency of t... broadcasting station.

STA SEMANA

EXHIBICION va en marcha. Los líderes e organizaciones unidad exijen se les reconozca voz y voto en los concilios de industria. Página 13

organiza una nueva empresa formada por International Pictures, la Universal y ank, para la distribución y venta mundial e las películas procedentes de las tres roductoras. Página 14

PRODUCTORES DE HOLLYWOOD stán considerando la posibilidad de mpliar la cooperación gubernativa por onducto de la Motion Picture Society or the Americas. Página 19

JUNTA FEDERAL DE COMUNICACIONES anuncia nuevas bandas para estaciones teledifusoras, y pone límites a a propiedad de las mismas. Página 20

debate en el PARLAMENTO BRITANICO os proyectos de ayuda a los films ingleses en el mercado mundial. Página 25

productores ITALIANOS protestan en contra de los nuevos reglamentos cinematográficos. Página 30

ens Resigns

RIS IVENS, Dutch documentary film ker, last week came to a decision. Most of working life a producer of films with a ssage leftist in varying degrees, Mr. Ivens s taken on by the Netherlands East Indies vernment last year, with great fanfare, as ms Commissioner. The fanfare had to do th the Government's plans for Indonesian enhtenment and self government. Events of past few weeks prove the Indonesians do t believe the Dutch promises. Mr. Ivens rened. Said he, in Australia:

"I cannot reconcile the promises of self govnment made by the Netherlands Government the Indonesian people with the attitude taken that Government in the present situation. an artist, I have not and will not do any n work that would be against my principles d convictions."

ast Show

HE doors of the famed Hollywood Canteen, rough which more than three million servicen and women have passed since they were ened three years ago, closed forever on hanksgiving Day.

The Canteen's farewell took the form of a y-long show which was attended by more an 5,000 soldiers, sailors, and marines. Top rs from every studio in town took turns in tertaining the enthusiastic audience. Ingrid ergman, Jack Benny, Bob Hope, Dinah Shore, obert Alda, Hedy Lamarr, Dennis Morgan, James Stewart, Henry Fonda and others too numerous to mention were there. Bette Davis, president of the Canteen since its inception, who has worked tirelessly for the organization's success, made an appearance with Kay Kyser.

Chef Milani supervised the serving of a real Thanksgiving Day dinner, complete with turkey and pumpkin pie.

In closing, the Canteen's resources, estimated at half a million dollars, were turned over to a board of trustees composed of Bette Davis, Jules Stein, J. K. Wallace, Baron Morehead, Mason W. Morris, and Ralph Clare. The board will administer the Canteen's funds for the benefit of servicemen and women.

Nazi Sound System

DETAILED information has been made available by the Publication Board of the Department of Commerce, regarding a German system for sound recording on film which is said to have important advantages in giving excellent three-channel reproduction of great dynamic range and low noise level with the use of a sound track having a total width of only 2.65 millimeters.

The report is one of a large number prepared by military and industrial experts who went into Germany with the invasion troops to uncover hitherto unknown secrets of German industry.

Known as the "Sterephone" system, the recorder has a signal frequency range of 23 to 10,000 cycles.

Bundle for Britain

London Bureau

WARNER BROTHERS will receive thirty per cent of the proceeds for distributing "Burma Victory" in Great Britain and the British Treasury will receive 70 per cent and finance the exploitation of the picture, it was announced this week.

Lieut. Col. David MacDonald, producer of "Burma Victory," will join MGM on a year's contract calling for his services as a producer, writer or director, at the studio's option. In service since 1939, Col. MacDonald expects to receive his discharge from Washington shortly.

Servicemen's Tickets

MORE than 5,500,000 of the 11,000,000 free tickets distributed by the New York City Defense Recreation Committee to servicemen during the past four years were donated by motion picture theatres, it was announced this week by Robert Baral, committee executive. Some 2,000,000 tickets were for stage productions and 3,500,000 were for other entertainment. The committee is still functioning.

Colonel Kenneth Clark, currently on terminal leave from the army, has rejoined the Motion Picture Producers and Distributors of America which he left to enter military service, and will work for the present in the Washington publicity office.

Shoe Fund

THE perennial story of the beggar who dies leaving a fortune was again brought to light recently in New York. This time unemployed actors in search of work will benefit from the endowment.

Conrad Cantzen, an unemployed actor who trudged from one theatrical casting office to the next, died last June 28 and was given a charity funeral by the Actors' Fund of America.

In cleaning out his unfurnished room eight cents and a will addressed to Paul N. Turner, attorney for Actors Equity, were found. Mr. Cantzen left a quarter million dollars to buy footwear for needy actors, explaining in his will "Many times I have been on my uppers and the thinner the soles of my shoes were the less courage I had to face the managers in looking for a job."

Engine Trouble

PERHAPS there is no connection at all, but the first plane to be equipped to show motion pictures while enroute had engine trouble when it left LaGuardia Field last week and had to turn back after a 20-minute flight. Two hours later, however, the Pan American World Airways Plane took off and headed for Hurn, England. Passengers on the plane included members of a delegation from Chicago going to London to present a bid for headquarters of the United Nations Organization.

Ambitious

Chicago Bureau

THE screen, as a sales medium, will be used in European countries within the next several months to sell them on the idea that Chicago is an ideal location as the United Nations capitol. Through the efforts of the City Council, a 90-minute color film, "City of Chicago," has been produced, with prints now on the way to Europe to tell the story of the town. The feature was directed by Lee Robins, and Johnny Neblett, radio performer, was the narrator.

No Bare Facts

BECAUSE of the nakedness of some of the Paraguayan natives the Pennsylvania State Board of Motion Picture Censors ordered three scenes deleted before Julien Bryan could present his film of life in Paraguay in an illustrated lecture at the Philadelphia Academy of Music this week.

The board had ordered the deletions after a first viewing of the film but Mr. Bryan remained unyielding until a second showing of the picture was held for the board.

Mrs. Edna R. Carroll, the board chairman, announced that the lecturer's attorney and agent agreed that the deletions should be made. She added "customs accepted in Paraguay are not accepted in America."

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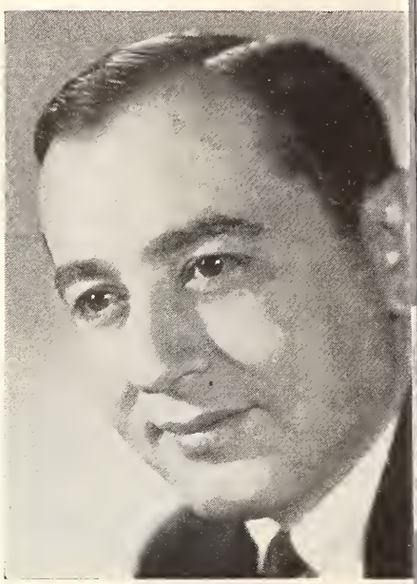
THIS WEEK the Camera report

By the Herald



ADOLPH SCHIMEL, Universal coun has been appointed executive, coor ing New York activities in the literary, dramatic and talent departm with those of the studio. Mr. Schim joined Universal in 1925.

THE NEW ORDER in Loew's: executives promoted by the organization as a consequence of the recent deaths of David Bernstein and E. A. Schiller, vice-presidents. Gathered around Joseph Vogel, seated, newly appointed vice-president, are the men who will help him direct the theatre circuit. They are, left to right, Ernest Emerling, advertising and publicity director; Oscar Doob, general theatre executive, assisting Mr. Vogel; Marvin Rosen, assistant in charge of New York; John Murphy, in charge of out-of-town theatres; Edward Dowden, assistant advertising and publicity director, and Eugene Picker, in charge of New York operations.

Photos by

"THE WICKED LADY" has a London premiere—and the Queen Mother attends. At the left, at the Gaumont theatre opening, Queen Mary, left, greets Herbert Morrison, majority leader, and his daughter; at the right, J. Arthur F film magnate, makes obeisance, as his wife watches. The affair was held November 19, for the benefit of the British Hospital for Mothers and Babies.

By the Herald

AT THE RKO DISTRICT MAN AGERS' meeting, held this week Seated, M. J. Poller, sales assist Leo Devaney, Canada; Frank Dru sales assistant; Nat Levy, easter division; Ned E. Depinet, presi Robert Mochrie, general sales m ager; Walter Branson, western d sion; Harry Gittelson, sales assis Harry Michalson, short subjects. Standing, Ben Cammack, south western; H. H. Greenblatt, mi western; Charles Boasberg, met politan; B. G. Kranze, east cen R. J. Folliard, eastern; R. V. No prairie; J. H. MacIntyre, wester A. A. Schubart, David Prince, so east; R. C. Cropper, northeast.

By the Herald

NNING THE PICTURE PIONEERS' annual dinner, held dnesday night at the Waldorf Astoria, New York: the mittee, at luncheon in that hotel, the previous day. Seated are Hode, William Brandt, Jack Cohn, house manager and ry Buckley; standing are Joseph Hornstein, Jack Levin, Josephson, Samuel Rinzler and Harold Rodner.

By the Herald

REWELL, from his associates at Columbia, and other friends. nry Speigel, assistant exploitation manager, this week became olicity director of the Brooklyn Paramount theatre. At a timonial luncheon, above, left to right, David Lipton, Columbia; n McInerney, Paramount; Nate Spingold, Columbia; Mr. Speigel, d Maurice Bergman, Universal. More than 60 attended the affair.

By the Herald

THE AL SMITH MEMORIAL STAMP was placed on sale Monday noon, at the General Post Office, New York, in a ceremony attended by notables of the film industry which is helping his Memorial Fund. Above, Judge Joseph Proskauer, a friend of the late Governor of New York, speaks. In the stand are former Postmaster General Frank C. Walker, New York Archbishop Francis Spellman, Postmaster General Robert Hannegan, former Postmaster General Will H. Hays, also formerly president of the Motion Picture Producers and Distributors of America, and others.

"BELLS OF ST. MARY'S". Throngs of New York exhibitors attended RKO's tradeshowing of the picture, last week, at the Normandie theatre—so many, in fact, that a second showing was necessary. Above, Phil Hodes, New York exchange manager; Al Suchman, film buyer; I. Zatkin, Lane Theatres; Charles Boasberg, RKO, and Sam Rosen, Fabian Theatres.

AT THE OPENING of "Mildred Pierce" at the Metropolitan, Boston: Reading left to right are Thad Barrows, the theatre's chief projectionist; Jack Safe, its director of publicity; Bert Sanford, Altec Service Corporation district manager; Max Nayor, manager of the theatre, and Robert Sternburg, Boston district manager of the Mullin & Pinanski circuit. It was the premiere also of Altec's new "Voice of the Theatre".

MEETINGS AND CITATION

Alan Walker

IN TORONTO, as 20 managers of Twentieth Century Theatres, a Famous Players Canadian affiliate, organized for fellowship and ideas: at the luncheon table, in the Hotel Royal York. In the picture are Al Perley, Midtown theatre, president; Jack Alexander, Brock theatre, vice-president; Fred Fink, Broadview theatre, secretary-treasurer, and John Strickland, H. S. Lodge, S. Karlan, William Heinitz, G. K. Garbig, R. Freeman, Len Peters, Maurice Weldon, William Edward, S. Cohen, Jack Marks, Don Baecher, Walter Harvey, Saul Ross, Harold Jackson, Morris Appleby.

By the

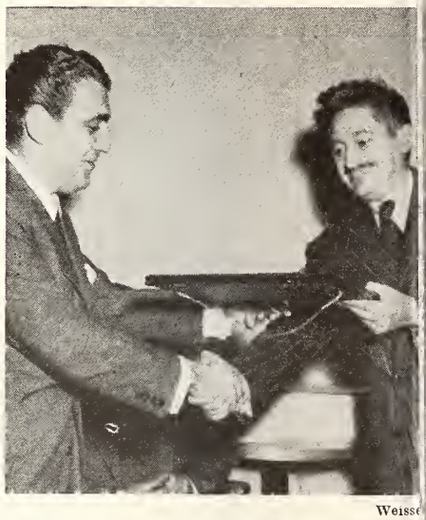
INTRODUCTION. At the party Tuesday in New Yo "21" Club, for Curtis Mitchell, Paramount's new national director of advertising and publicity: Mr. Mitchel, Barney Balaban, president; Paul Raibourn Stanton Griffis, Leonard Goldenson, executives.

ONE YEAR'S operation was celebrated the other day by employees of the fledgling Monogram Pictures de Mexico. At the right, around the luncheon table in Mexico City, are Manuel Gutierrez, R. de Rojas, Felipe Zamorrida, Juilo Cordoba, Jesus Archundia, Concepcion de Pena, Roberto Cervantes, M. Lamont, Rafael de la Cruz, Mercedes de Pena, Carlos Sanchez, Jose Gomez, Jose Comacho, Juan Molino and Pedro Fernandez.

IN NEW ORLEANS, at the MGM district and branch managers' meeting called by southern sales manager Rudy Berger: Ken Prickett, exploiteer; Tom Grady, New Orleans; Ben Rosenwald, Charlotte; William Zoellner, Atlanta; C. J. Briant, New Orleans; Mr. Berger; Burtus Bishop, Jr., and Charles Kessnich, district managers; Frank Hensler, Kansas City; J. C. Reville, Oklahoma City; Lou Ingram, Memphis; LeRoy Bickel, Dallas.

Metropolitan Photo

LT. COL. ARTHUR B. KRIM, formerly general counsel for National Screen Service, has returned from service to the post of treasurer in the company. He will remain general counsel. He is also with the law firm of Phillips, Nizer, Benjamin & Krim. During the war Mr. Krim worked on Army manpower problems.



Weiss

CITATION. The Cinema Lodge, B'nai B'rith, honored Robert M. Weitm managing director of the Paramount theatre, New York, with its "honor scro on Monday night at ceremonies in that city. The award is for aid to philanthropic organizations. Maurice Bergman, Universal eastern adv tising and publicity director, right, presents the scroll.

EXHIBITION DEMANDS VOICE N COUNCILS OF INDUSTRY

lash Over Representation in Washington Typical of the New Militancy

/ JAMES D. IVERS

Exhibition is on the march.

Limited for five years by wartime restrictions d by the problems of operation in a war nomy to complaints about rentals and trade actices, theatre owners now are demanding a ice and an important vote in the councils of e industry. Most especially they intend to be ard in that widening area where Government pinges on the industry.

The resurgence was brought into sharp focus is week in the struggle now taking shape for e right to represent the voice of exhibition rectly in Washington. Three powerful factions, ie of them new and still amorphous, will easure each other at a meeting in the capital xt Wednesday.

xhibitors Show a New wareness of Problems

Evidence of the new militancy is to be had, so, in the reports from the four major regional it conventions held this month, significant by eir number alone. In meetings at Milwaukee, dianapolis, Detroit and, this week, Kansas ity, exhibitors showed an awareness of a wide nge of current and potential problems and of a acute responsibility toward them. The dis-assions ranged through what to do about Gov-rnment pictures, looming competition from 6mm operations, proper controls for the im-inent building boom, local and national taxa-on, and participation in charitable drives.

All of the meetings drew better attendance an in pre-war years. All of them, too, were ell attended by major distributor representa-ives.

The Washington meeting next Wednesday as precipitated by the proposal made two eeks ago by S. H. Fabian, representing most f the large affiliated and independent circuit wners on the War Activities Committee, for a Peacetime Activities Committee, a working itle, to represent exhibition in contacts with the Government.

At first exhibitor leaders were cautiously non-committal about their stand on the pro-osal. Then Abram Myers, general counsel for Allied States, attacked it as unnecessary, urging t would overlap the functions of present organ-zations. The Conference of Independent Ex-ibitors, dominated by Allied, called a meeting or Monday, December 3, in Washington to lecide the strategy to be followed.

Kuykendall of MPPDA Hits Fabian's Plan

Tuesday of this week Edward Kuykendall, president of the Motion Picture Theatre Own-ers of America, in a bulletin addressed to mem-bers, sharply criticized the Fabian plan and urged "those ambitious exhibitor leaders who are so anxious to set up yet another nation-wide exhibitor organization to seriously consider . . . joining an existing organization . . . instead of the duplication of effort and division of strength inevitable in setting up . . . another organiza-tion."

Mr. Kuykendall bitterly recalled the split in the MPTOA ranks which led to the formation of Allied and strongly urged active participation by exhibitor owners in their local and national associations "to make them what they should be." He argued that only by such co-operation could any organization "protect theatre interests in Washington and on national issues."

Meanwhile, Government, the subject of much of the discussion and the object of much of the militancy, was not silent. Repercussions of the New York anti-trust trial, now nearing its end, were heard on Capitol Hill. Charges against the major distributors advanced in the trial by the Department of Justice were incorporated by the Senate Small Business Committee in a report on the problems of the small businessman which, it intimated, must be solved in his favor if the nation's industry were to be saved from monopoly.

"The Committee," Senator James E. Murray of Montana, chairman, said, "has received numerous requests from independent motion picture exhibitors to examine into the conditions prevailing in their business. . . . On order of the committee chairman several of the more aggravated cases were examined carefully by the staff and reports made. . . . One case . . . an exceptionally glaring example, was brought to the attention of the Hays organization which agreed to work out certain adjustments."

The report added that no further investigation of the film industry would be made pending the outcome of the New York case.

Kansas-Missouri Owners Hit Checking and 16mm Releases

by WILLIAM FORMBY
in Kansas City

Motion picture distributors will be requested by the exhibitors of Kansas and Missouri to exercise greater control over 16mm competition with established theatres, the first post-war convention of the Kansas-Missouri theatres association decided in closed session in Kansas City Wednesday. To protect their interests, many exhibitors are operating their own 16mm outfits, and plan to expand this activity if no satisfactory assurances can be obtained from the major distributors.

The testimony at the session developed information to the effect that "Jackrabbit" exhibition in schools, clubs, churches and other non-theatrical spots has become serious competition for established theatres. The convention discussed ways and means of dealing with the situation through stricter enforcement of fire laws and through insistence upon contractual provisions in product license deals to protect the established account.

Use of Local Checkers Protested at Meeting

The system of local checkers also came up for attention, with the tenor of the meeting suggesting refusal to sign contracts with companies that insisted upon local checkers. The discussion developed that in some instances town clerks, tax assessors and others in official and semi-official position had appeared at theatres with assignments from major distributors. The system was condemned, and a resolution was ordered drafted to submit to the distributors involved.

Delegates E. C. Rhoden, president of Fox Midwest Theatres and Theatre War Activities Committee chairman for the Kansas area, and George F. Baker, K-MTA secretary, will go to Washington Monday to hear the proposal of the WAC Theatres Division for a continuation of its activity in the form of a "peacetime activities committee."

The exhibitors in this grass roots area have some very definite ideas on the subject, and they are expected to make their voices heard at the organizational meetings next Wednesday in Washington.

Mr. Rhoden declared Tuesday, in addressing the meeting, that he hoped "something could be worked out" to assure the perpetuation of the theatre cooperation of the industry with the Government. The members who speak frankly in private conversations, but who are reluctant to go on the formal record, are generally agreed that there should be no diminution of support to the Government in its reconversion program. They are, however, cautious about committing themselves on a new national exhibitors association. "The delegates will take care of that chore," is their reaction.

Blue-Ribbon List of Speakers Appears

Meanwhile, it was a blue-ribbon cast that appeared for the first post-war meeting of the two-state area. Speakers included A. G. Smith, National Theatre supply executive, who formerly was in charge of the theatre equipment division of the War Production Board; David Palfreyman, theatre contact for the Motion Picture Producers and Distributors of America; Arthur Cole, who gave the financial support for the regional War Activities Committee; Claude Lee, public relations director for Paramount; Stewart Barlow, who discussed the carpet supply situation; Paul Mooney, National Screen Service; Maurice Wolf, district sales manager for MGM in the Boston zone; Finton Jones, who discussed liability and other forms of insurance protection for theatres, and William G. Formby, field editor of MOTION PICTURE HERALD, who spoke on the Consent Decree trial in New York.

Expansion of the cooperative buying of equipment, undertaken successfully recently, was decided upon at the opening session. Jack Pennington is chairman, and the committee consists of Homer Strowig, Fred Meyn and Herman Illmer.

Edward Kuykendall, MPTOA president, sent a message calling for a united front against "invasion" by the Government of the prerogatives of private industry.

INTERNATIONAL, UNIVERSA AND RANK JOIN IN WORLD TI

New Company to Distribute Hollywood and English Films in World Market

International Pictures, J. Arthur Rank and Universal Pictures joined this week in a triangular deal to set up a new distribution company, United World Pictures, to sell British and American product throughout the world. Announcement of the new company was made simultaneously in London, Hollywood and New York by the three principals. The contract was signed the previous day in the Radio City offices of Universal.

The company will be jointly owned by Leo Spitz and William Goetz, owners and operating heads of International; the Rank interests of Great Britain, and Universal Pictures. American and British interests will each own one-half of the company.

The new unit will:

1. Distribute both English and American pictures through Mr. Rank's facilities in England, Universal's exchanges in the United States. The company will start at once with a minimum of eight American and eight British pictures.

2. Acquire theatre "show-windows" in the United States, England and in other key situations all over the world.

3. Set up offices on a worldwide scale to handle distribution.

Back of the project are numerous Rank theatres: the Odeon and Gaumont-British circuits with approximately 650 theatres in the United Kingdom, of which Mr. Rank is chairman; the Odeon Circuit of Canada, with its 100 theatres, the control of which Mr. Rank shares with Paul Nathanson of Toronto, and Greater Union Theatres, Ltd., of Australia, of which Mr. Rank recently acquired a 50 per cent interest.

The formation of the new company climaxes a year and a half of maneuvering on the part of Mr. Rank to obtain wider distribution and more popular approval of his product.

Mr. Rank will be chairman of the two main companies, United World Pictures and United World Pictures, Limited, of England, while Matthew Fox, Universal executive recently discharged from the army, will be president. E. T. Carr will be managing director of the English company.

Rank and Universal Studios And Exchanges Available

To enable United World to commence operations without delay, the physical facilities of both Universal and of the companies in the Rank group will be made available.

In addition to the formation of United World, the three parties announced the formation of a new producing company, International Pictures Corporation, to be jointly owned by Mr. Spitz, Mr. Goetz and Universal. Mr. Spitz will be chairman and Mr. Goetz president.

This production company, which replaces International Pictures, Inc., will produce a minimum of eight American pictures annually for exclusive worldwide distribution by the United World organization.

Universal, although a joint owner of both United World and International, each of which will have its separate operating personnel, will not participate in the actual operations of either company. As a partner, Universal will contribute its Hollywood studio space and its exchange facilities where they are needed.

Due to the close tie between the new International company and the Rank group, it is expected that stars will have the opportunity to appear in films in America and England.

The formation of the new distribution company climaxes a long period of intensive activity on the part of Mr. Rank for wider distribution of his product. For the past year and a half Mr. Rank has passed from one deal to another, seeking the best outlets.

About a year and a half ago Mr. Rank announced the formation of the Eagle-Lion production and distribution organization which was aimed primarily at the United States but which, Mr. Rank said, would be worldwide in scope. At the time of his announcement, Mr. Rank promised that the company would soon set up its own exchanges. These were not set up and Eagle-Lion has now been reduced to the position of acting as a Rank representative.

The next move came following a visit Spyros Skouras paid to England. After that visit, a conferences with Mr. Skouras, Mr. Rank a nounced a deal with Twentieth Century-F which gave him, in part, 20th-Fox's distrib tion facilities.

Then came the announcement of the agre ment with United Artists. The results of th pact have been much more evident than t others, for UA has been and in continuing release Rank product in a Rank showcase, Ne York City's Winter Garden on Broadway.

During these negotiations, Mr. Rank ma few, if any, overtures to Universal. Bystande offered the free advice that this was the obv ous company to turn to for a new and improv deal since Mr. Rank is a member of the Un versal board and owns 25 per cent of Unive sal's stock.

First Intimation in Switch of Three Films to Universal

The first concrete evidence that Mr. Ra finally had decided to switch to Universal car early this week when it was reported that thr British Rank films, previously announced f UA release, would be released instead by Un versal. They are "Man in Grey," already pla ing at the Winter Garden, "Adventure f Two" and "2,000 Women."

However, two of the best publicized Ra films, "Caesar and Cleopatra" and "Henry V both in color, are reportedly still on UA's r lease schedule, as is Noel Coward's "Th Happy Breed."

That the new organization has started harmony was evident from the press relea issued by the three companies. The stateme was jointly issued by John Joseph, director advertising, publicity and exploitation for Un versal; Jock Lawrence, public relations repr sentative for Mr. Rank in the United State and John Le Roy Johnston, director of adve tising and publicity for International Picture

Contracts for the formation of the new producing and distributing company, United World Pictures Company, were signed in New York Tuesday. Signators, seated from left to right, are: J. Cheever Cowdin, chairman of the board of directors of Universal Pictures Company, Inc.; Leo Spitz, chairman, International Pictures, Inc.; G. I. Woodham-Smith, representing J. Arthur Rank; William Goetz, president, International Pictures Company, Inc.; Nate J. Blumberg, president, Universal. Standing, left to right, are: George Cohen, representing Spitz & Goetz; Matthew Fox, president of United World Pictures Company; J. H. Seidelman, president, Universal International Films, Inc., and Charles D. Prutzman, vice-president and general counsel of Universal Pictures Company, Inc.

RAFTERY CONTESTS "UNITED" USAGE

Edward C. Raftery, president of United Artists, in London Wednesday said he would contest the use of the word "united" in the new Universal-Rank-International company name, United World Pictures. Mr. Raftery said: "United Artists has established the appelation 'united' by tradition and usage and I will take every possible step to prevent such usage by Mr. Rank and Universal."

Bing and Bergman Together!

in the Happiest Heartiest Hit of the Years!

The screen's all-time greatest star-director combination! Bing again as "Father O'Malley," who captured your heart in "Going My Way" ...Ingrid Bergman as a woman of great heart and warm charm...Leo McCarey at his directorial best!

Rainbow Product

Bing

CROSB

in LE

The Bell

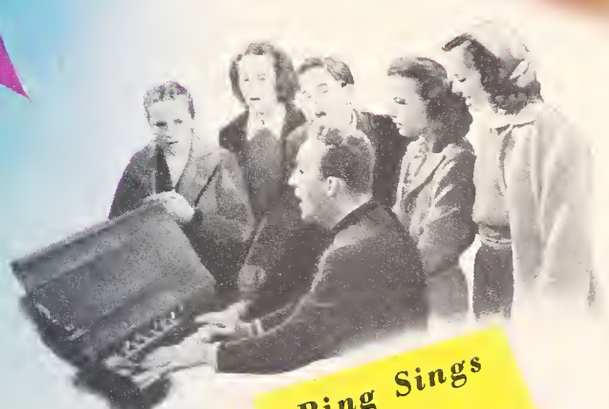
*BING CROSBY, best actor, for "Going My Way"

*INGRID BERGMAN, best actress, for "Gaslight"

*LEO McCAREY, best director and best story, for "Going My Way"

e Top 1945 Three Academy
ward Winners* Pooling Their
alents To Give You The
creen's Top
Attraction!

. presents

Ingrid
BERGMAN
McCAREY'S
f St. Mary's

with

Henry TRAVERS • William GARGAN

Produced and Directed by LEO McCAREY

Screen Play by DUDLEY NICHOLS • Story by LEO McCAREY

RKO RADIO PICTURES

Bing Sings
5 Songs . . .
But Terrific!

THE MAGIC OF ... Bing!

THE ARTISTRY OF ..Bergman

THE GENIUS OF ..McCarey

that's

RAINBOW PRODUCTIONS, INC., presents

Bing Crosby · Ingrid Bergman

in LEO McCAREY'S

The Bells of St. Mary's

WORLD PREMIERE RADIO CITY MUSIC HALL

LITHO U.S.

RODUCERS TALK PLAN FOR GOVERNMENT COORDINATION

pper Urges Continuation f Society for Americas n Worldwide Basis

arold Hopper, president of the Motion Pic- Society for the Americas, in Hollywood he past year and a half, was a former vice- dent of Majestic Pictures, Darmour Pro- ions and Warren Doane Productions. He ed the Motion Picture and Photographic ion of the Consumers Durable Goods ch of the War Production Board, and ned that post in 1944 to resume the presi- y of the Cinema Mercantile Company Hollywood. —The Editor

WILLIAM R. WEAVER

lywood Editor

he answer to the industry's fears of Govern- t interference in both production and for- distribution lies in a continuation and ld-wide expansion of the work of the Motion ture Society for the Americas, in the opinion ts president, Harold Hopper. That opinion s to be expressed in person Thursday in llywood at a meeting of the picture company cutives making up the directorate of the iety, to determine whether or not the organ- tion was to continue.

Mr. Hopper said specifically: "Such an ganization would (1) solve the Govern- nt's dilemma as to proposals to enter the d of actual production and, (2) offer the swer to the industry's fears of Government erference in both production and foreign tribution."

Mr. Hopper recommends most strongly that e Society, set up at the start of the war as a ison between the Government and the indus- , be retained as a permanent organization d given global scope.

Attending the meeting, if a full response to invitation is had, will be the chief execu- es of all producing companies, all of whom members of the MPSA board of directors, ic Johnston and Donald Nelson. Before m Mr. Hopper will place a recommendation ted in a special report of MPSA activity to te supplied board members last week.

PSA's Government Contract xpires December 31

Under present arrangements, the MPSA's ntract with the Government, which supplied ancial support through the Office of Inter- nerican Affairs, expires December 31. Dis- ssions now in progress in the State Depart- nt in Washington may or may not alter that ospect. At the same time, discussions now in ogress in Hollywood envision such alterna- ves as the outright financing of the agency, ter that date, by the organized industry itself, ith all parties at interest sharing the cost. argely, however, an arrangement under which dustry and government would divide the ex- nse is favored.

In a letter to the MPSA board members, Mr. opper last week stated his views in the fol- wing language:

"During my period of government service in Washington, and continuing through the past ear and a half in my capacity as president of the MPSA, I have become increasingly aware of the many difficult international problems, and in particular, the importance of the relationship between Government and industry in dealing with such problems. Current events, particularly the rapid changes in personnel in our Government, as well as all of the other governments of the world, have convinced me more than ever of the fundamental soundness of such an operation as the MPSA, fusing as it does government foreign policy and motion picture production through persuasive rather than coercive methods, resulting in constructive and equitable results. This, in my opinion, is a pattern of activity that should not be discarded without due and deliberate consideration.

"It is my firm conviction that everything should be done to continue the MPSA as the industry's own instrumentality, not on a hemispheric basis alone, but on an extended plan which would encompass additionally the European and Far Eastern divisions of the world. Such a plan would coincide with the setup contemplated in the new Department of Information of the U. S. Department of State and could readily be carried out with very small additional expense."

Satisfaction General with Wartime Film Agencies

The Hopper letter, report and recommendation bring into the zone of here and now a subject long under consideration by leading Hollywood executives. Satisfaction with the record of MPSA, as with other agencies set up in Hollywood during wartime and for wartime purposes, has been general. On account of what Mr. Hopper, at one point in his letter, calls the "ephemeral quality" of its work which "evidences its effectiveness best through the accomplishments of the industry and the individual companies therein," there has been no ready dollars-and-cents standard by which to assess its value. Eventually the Hopper proposal is quite likely, therefore, to come up against the basic Hollywood question, "How much is it going to cost?" One of the answers to that question, naturally, is going to be, "Less than Government domination," and it is on that basis, ultimately, that decision regarding continuation of the agency will be made. It is known that a good many of those who will have the deciding to do now favor continuation.

The Hopper recommendation follows:

"The creation of the MPSA implemented a new concept of Government-industry relations. It brought into being an organization created by Government with governmental authority, but staffed entirely by the industry.

Success in Latin America Called Expansion Reason

"Now, the success of our program in Latin American countries leads to the very interesting speculation as to whether it can be extended throughout the world for the benefit of both industry and the foreign policies of our State Department. During the last four years the motion picture industry has cooperated excellently with the Office of Inter-American Affairs and the State Department through the MPSA. During this period American pictures have attained acceptance, and the industry as a whole has achieved a position never before equalled, in Latin America.

"On the other hand, the Government has awakened to a realization of the power of the American commercial motion picture. It has attained a new respect for the motion picture as an important influence in all cultural, informational and economic phases of international relations. Both the Office of War Information, which operated throughout the world, and the Office of Inter-American Affairs, which was concerned only with the American continent, were responsible for the success of the motion picture program. Both agencies utilized motion pictures extensively and successfully to carry their messages abroad. And in so doing they served to give the American motion picture a firmer footing and much wider acceptance than it had ever before enjoyed.

Suggests Joint Financing by Government and Industry

"To insure a completely coordinated responsibility it is recommended that such an organization be financed jointly by Government and industry. Its personnel, although industry-employed, would have the status and nature of Government representatives. Such an organization would represent the entire motion picture industry, including members of the Motion Picture Producers and Distributors of America, the Society of Independent Motion Picture Producers, and all other producing and distributing groups in the industry.

Specifically, the functions of such an organization would be:

"1. Provide an all-industry clearing house in Hollywood for the constructive contribution of motion pictures to the nation's international public relations.

"2. Obtain information on international problems for the industry through the facilities of the State Department.

"3. Cooperate with the Breen office of the MPPDA in the matter of script analysis.

"4. Serve as the focal point in the handling of foreign visitors to Hollywood.

"5. Act as Government contact in Hollywood for all Government documentary film projects.

"6. Provide a research library on matters of joint government-industry interest, including a digest of foreign comment on American pictures, overseas legislation concerning the industry, and the like.

"7. Offer assistance in finding technical experts and authoritative information on foreign countries when requested by producers with a view to assuring accurate portrayal of foreign peoples and foreign locales.

"8. Serve as a channel for Government contact with the industry and maintain a direct wire to the State Department in Washington.

"9. Act as a clearing house for requests of foreign press for Hollywood service, cooperating with the MPPDA and foreign departments of the studios in this connection.

"It appears that the above functions would be of immediate value to the industry. However, the organization's program would be fluid and not static, and would conform to the needs of the industry and the Government as these needs manifested themselves.

"The management of the society offers these recommendations without consideration of the future status of the organization as it now exists. The pattern of operation has been set by the society. It is now up to Government and the industry to determine the future to be pursued."

FCC OPENS WAY TO 400 NEW STATIONS

Television Allocations Set Allowing Seven Units Each for Three Major Cities

The long-awaited television allocation plan, making room for more than 400 commercial stations, was issued last week by the Federal Communications Commission, thus marking another step in the steady development of television.

Under the plan, New York, Chicago and Los Angeles may have seven stations each. The assignment of seven channels to the New York district, instead of the four originally contemplated by the FCC, was made at the suggestion of Television Broadcasters Association and will be accomplished without the use of directional antennas, to which the commission is opposed because, for one thing, it is going to be increasingly difficult to find antenna sites that do not constitute a hazard to rapidly growing air navigation.

Allocations for Other Cities

The allocation to other cities include six for San Francisco, five each to Boston, Cleveland, Denver, Detroit, Indianapolis, Memphis, New Orleans, Portland, Ore., St. Louis, Salt Lake City, San Antonio, and Spokane, Wash.

Cities assigned channels for four stations each include Amarillo, Tex.; Atlanta; Beaumont-Port Arthur, Tex.; Buffalo-Niagara, N. Y.; Chattanooga; Columbus, Ohio; Corpus Christi, Tex.; Duluth-Superior, Minn.; Fort Wayne, Ind.; Houston, Tex.; Knoxville, Tenn.; Little Rock, Ark.; Miami; Milwaukee; Mobile; Nashville, and Oklahoma City.

Regulations announced by the commission for commercial television stations require that they operate a minimum of 28 hours a week and at least two hours a day. These minimum requirements will be progressively increased "so that there will be a maximum utilization of each channel." No provision is made at this time for compulsory sharing of television channels, but applications are invited from persons who desire to enter into voluntary sharing arrangements.

On multiple ownership, the FCC ruled that no person directly or indirectly may own, operate or control more than one station in any single area, or more than one station, except on showing that such ownership, operation or control would foster competition or provide a service distinct and separate from existing services, and would not result in a concentration of control of television facilities inconsistent with the public interests.

Five Stations Maximum

Ownership, operation or control of more than five television stations under any circumstances will be considered to constitute a concentration of control inconsistent with the public interest. The chain broadcasting regulations will apply to television stations.

A special rule was adopted with respect to antenna sites, providing that no license or renewal of license will be granted "to any person who owns, leases or controls a particular site which is peculiarly suitable for television broadcasting in a particular area, and (1) which is not available for use by other television licensees, and (2) no other comparable site is available in the area, and (3) where the exclusive use of such site by the applicant or licensee would unduly limit the number of television stations that can be authorized in a particular area or would unduly restrict competition among television stations."

Mechanical reproductions must be announced either at the beginning or end of the program in which used, but no announcement will be required where such use is only for background or incidental effect, station identification, etc. Station identification announcements, both aural and video, will be required at signing on and off by each station and, in addition, at least once each hour on the hour, by either video or aural means.

Concern Felt by Film Companies

Following the FCC announcement, concern was felt by film companies and their affiliates which have filed or plan to file for permission to build more than one station, as to whether the new ruling would prohibit them from owning and operating more than one station.

Limiting the ownership to one station to a company would seriously affect the already-indicated plans of Paramount, Disney, Loew's and Twentieth Century-Fox.

Unless clearly defined, the ruling is likely to present a most tangled problem to Paramount. Companies in which Paramount has an interest already operate stations in New York, Chicago and Hollywood, and many Paramount theatres have filed for permits to build.

Among other recent developments in television was the announcement that Allen B. DuMont Laboratories, New York, was prepared to take advantage of televisions potentialities with net assets of $2,416,000 and cash of $2,188,000. The statement was made Monday by Paul Raibourn, head of Paramount's television activities and treasurer of DuMont, in hailing the FCC allocation of channels to major cities as doing much "to clarify broadcasters' and manufacturers' conceptions of the industry's future."

Paramount, it was stated, has a 37 per cent interest in DuMont through ownership of the corporation's B stock.

Televise Army-Navy Game

Using coaxial cable for transmission, from Philadelphia to New York, the Army-Navy football game was to be televised this Saturday by NBC Television. It was to be the first outdoor use by NBC of three cameras, including the new super sensitive image orthicon.

Frank M. Folsom, executive vice-president of RCA Victor, speaking at New York's Waldorf-Astoria Hotel last week, said that present plans of RCA called for the start of shipments on television receivers in about six months with prices ranging from $200 upwards.

Television Productions, Inc., of Hollywood has begun construction of the highest television transmitter in the world at an elevation of 5,800 feet on the summit of Mt. Wilson.

Della-Cioppa Back at CBS

After more than two years of overseas war service, Guy della-Cioppa has returned to the Columbia Broadcasting System as assistant to the president, William S. Paley. Before entering service, Mr. della-Cioppa was a member of the CBS program department.

Githens to Mak... Teaching Films

A new production company, National Edu... al Films, Inc., designed to fill the curricular n... of public education, was announced Mon... Lt. Commander W. French Githens, presi... the new unit, upon his return from three... active service in the Navy.

Lt. Com. Grant Leenhouts, formerly in ch... planning and production for the Training Fi... Motion Picture Branch, U.S.N., and special ... ant to the War Finance Division of the ... Treasury in its War Bond film programs, h... named general manager of the new corporat...

Other associates are key officers of the ... Navy's Training Film Branch. These spe... brought into the Navy program in 1942 bec... their previous civilian training in visual i... tion and film production, will join the new ... zation upon their release from active dut...

They are: Lt. Com. Harold B. Roberts, ... nator of education and planning; Lt. Com. H... R. Jensen, director of research; Dorothy ... ley, special consultant in primary and elem... curriculum programs. Regional directors ... named are: Lt. Com. Don G. Williams, Lt ... W. Evans, and Lt. Gustav Revel. Com. Gitl... also president of the Newsreel Theatres, ... New York.

Kilroe on Committee to Draft Copyright Treaty

Edwin P. Kilroe, copyright adviser to T... eth Century-Fox and Movietonews, Inc., has ... appointed a member of a five-man committee ... will draw up a motion picture copyright ... to be signed by all the nations in North and ... America.

Mr. Kilroe recently returned to New York ... representing the Motion Picture Producer... Distributors of America at the Inter-Am... Bar Association copyright conferences hel... cently in Santiago, Chile. It was at this c... ence that the five-man committee was decided ... It will consist of two delegates from the En... speaking countries and three from the othe...

The treaty, according to Mr. Kilroe, will b... pared in time for presentation to the Pan-A... can Union when that organization meets ... next February or October. Mr. Kilroe later ... issue a formal report on the Inter-American ... proceedings.

Exhibitors Association Elects in Kentucky

The board of directors of the Kentucky As... ation of Theatre Owners in Louisville has el... Lt. Comdr. Gutheir F. Crowe, former LaGr... attorney, president of the organization, succe... Andy Anderson of Hartford. W. Freeman S... was named chairman of the board, and Wi... Gabbard was reelected vice-president.

Kalmine and Vigard Elected Warner Theatres Officers

Harry M. Kalmine, recently appointed gen... manager of Warner Bros. Theatres, has been el... ed president of the theatre organization by ... board of directors. Abel Vigard, for years a th... tre department executive, was elected vice-pr... dent at the same time.

Radio Engineers Institute Plans Awar...

The Institute of Radio Engineers at the 33rd ... nual technical meeting to be held at the Astor H... tel, New York, January 23-26, will make two ... jor annual awards. Edward J. Content, chairm... of the arrangements committee, will speak.

Paramount Names Allen

The appointment of Leonard Allen as distr... advertising representative covering the Atlanta t... ritory has been announced by Alec Moss, Par... mount exploitation manager. Mr. Allen repla... Bud Gray, resigned.

The Biggest Box-Office Story In RKO History Begins On The Next Page!

The Amazing Log of The SPANISH

NEW YORK—Palace . . . Record-breaking second week follows opening week that reached a new all-time high for the house . . . 3rd week looks like a record-breaker, too!

CHICAGO— Palace . . . Opening three days set new high mark for the theatre!

CINCINNATI— Albee . . . Ranks with the best ever to play the house . . . Moves to the Grand, then the Shubert.

CLEVELAND—Hippodrome . . . All-time high opening week . . . all-time high for second week. Moves to Allen, then to Lake.

COLUMBUS — Palace . . . An all-time high with one exception. Moves to Grand.

DENVER—Orpheum . . . Record-breaking first week.

DAVENPORT — Orpheum . . . Within dollars of house record.

DAYTON— Keith . . . Biggest in years. Moves to Colonial.

DES MOINES— Orpheum . . . Biggest gross of any RKO picture all-time.

KANSAS CITY— Orpheum . . . First week hits highest gross in the history of the house.

NEW ORLEANS — Orpheum . . . A new all-time record gross opening week.

OMAHA— Brandeis . . . 'Way ahead of any other RKO picture ever to play the house.

ROCHESTER — Palace . . . Biggest in history excepting one . . . Moves to Regent and Temple.

SAN FRANCISCO — Golden Gate . . . Four weeks of record-breaking business.

SIOUX CITY — Orpheum . . . All-time high for the house.

SYRACUSE— Keith . . . Top business in years. Moves to Eckel.

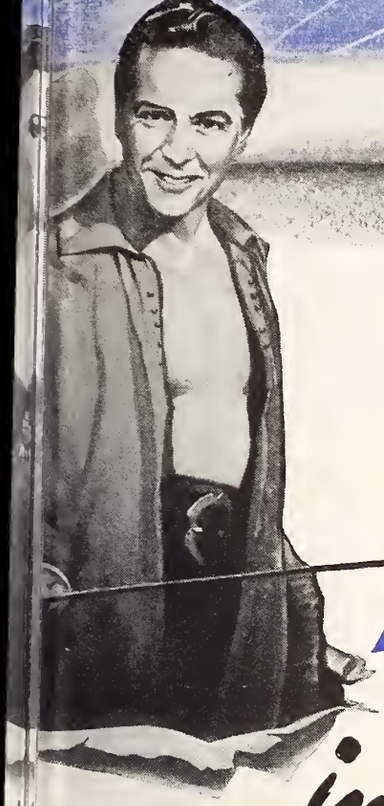
DETROIT —Michigan . . . 1st RKO picture to play 3 weeks.

CHARLESTON, W. VA. —Capitol . . . Highest for year — and then some.

HUNTINGTON, W. VA. —Keith Albee . . . Among the all-time tops.

MILWAUKEE— Riverside . . . Highest RKO grosses for 2 weeks.

GLEN FALLS, N. Y.—Rialto . . . Biggest of any RKO picture.



MAIN

in glorious TechniColor

SPRINGFIELD, MASS. — Warner's Capitol . . . Peak business. Moves to Art for 3rd week.

AUBURN, N. Y.—Auburn . . . Highest RKO ever played. Moves to Jefferson.

BUFFALO — 20th Century . . . Beats all-time record for every week of three weeks.

NIAGARA FALLS—Cataract . . . Top gross of any RKO picture.

OSWEGO, N. Y.—Oswego . . . Takes gross prize of all RKO's.

CANTON, O. — Palace . . . Tops for RKO picture in the house.

LORAIN, O.—Palace . . . Highest RKO on record.

FINLAY, O. — Harris . . . Tops in gross from RKO.

TOLEDO—Rivoli . . . Two weeks to an all-time high. Move-over to Pantheon.

BRIDGEPORT — Poli . . . Top grosses of all RKO's. Moves over to Globe.

NEW HAVEN — Poli . . . More money than from any other RKO. Moves to College.

JERSEY CITY — State . . . One of the few ever to play holdover. Biggest week of any RKO.

PATERSON —Fabian . . . Highest grosses for the house from RKO.

PASSAIC — Montauk . . . All-time high grosses from RKO.

SALT LAKE CITY — Uptown . . . Beats all-time records for two weeks. Moves to Rialto.

PUT THE VICTORY SPIRIT
IN THE VICTORY LOAN!

GRIFFITH LAUNCHES BUILDING PROGRAM

Announces $1,000,000 as Cost of Expansion; New Units Set Elsewhere

The Government's removal of theatre construction restrictions October 15 and the availability of additional manpower and equipment during the current reconversion program has resulted in stimulated theatre construction and renovation.

In Oklahoma City, L. C. Griffith, president of the Griffith Amusement Company, and Griffith Consolidated Theatres, Inc., has outlined a $1,000,000 building program. B. J. McKenna, vice-president of the circuits, said, "This is only the beginning of the expansion program we have in mind for the next few years," and added, "We can't say where or when our expansion program will show up next; it will be our policy to build theatres in any town where population increases during the war merit them."

Orders for 20,000 new seats and many booth outfits have been placed for more than two years. This and other equipment now being purchased will start a modernization program that will continue indefinitely, Mr. McKenna added.

Building in Oklahoma City

The Oklahoma Griffith circuits, which operate independently of other Griffith interests centering in Dallas, are building three neighborhood theatres in Oklahoma City at present. These houses will seat about 950 each and were laid out with parking lots nearby.

Other building operations described for Griffith interests are: a new theatre in Bartlesville, Okla., to replace the Lyric; the Odeon will be renovated and enlarged; at Borger, Tex., the Rex, which burned, is being rebuilt, and another 1,200-seat house will be built there soon. In Duncan, Okla., the Folly is being remodeled and lots purchased for a new first run theatre.

Theatres are also planned by Griffith for Norman, Okla., Pampa, Tex., and Frederick, Okla., while at Claremore, Okla., the Cadet will be remodeled and the seating capacity increased.

In Lubbock, Tex., two buildings are under construction, one in the downtown district and the other to be used for neighborhood trade. In Midland, Tex., construction will start shortly on a 950-seat theatre.

Enlarge St. Louis House

In St. Louis the St. Louis Amusement Company has awarded a contract to Sol Abrahams & Son Construction Company for construction of a one-story, 32-foot by 35-foot addition to the Manchester theatre. In San Francisco, Dan McLean and Lee Dibble, owners of the Embassy, have signed a new 25-year lease and plans have been approved for complete modernization of the front as well as the interior.

The Michigan Theatre Corporation has purchased the property of the late Ben Bush in Kalamazoo, and plans to erect a theatre on the site where the Academy of Music and Regent theatre were located. Gillette Theatres, Inc., plans a new house on property recently purchased in Tooele, Utah.

The Philadelphia territory is currently among the most active in theatre remodeling and construction. Two more theatres are now under construction, one in the residential district and the other a drive-in on the outskirts of the city.

At Hamilton Township, Trenton, N. J., Walter Reade, in connection with RKO, has acquired property on which he will erect a community type theatre seating 1,200.

Following a tour of inspection in Wilmington, Del., by Ted Schlanger, A. J. Vanni, and Benjamin Wirth, the Warner Savoy and Arcadia will undergo renovation and alterations.

To Build in Minneapolis

In Minneapolis, the Minnesota Amusement Company, has purchased two tracts of land and plans construction of a 1,000-seat theatre in suburban Richfield at a cost of $90,000.

A new 500-seat theatre will be erected at Hyden, Ky., at an estimated cost of $25,000 by Walter Lewis, D. E. Steele and Oscar Farmer. In Earlington, Ky., construction changes are under way on Ebba Hall which is being remodeled into a modern theatre, while at West Point, Ky., the West Point theatre has been remodeled and considerably enlarged.

In Dayton, Ohio, Paul Banker, who operates the Mecca, will build a new 500-seat theatre at Vandalia, Ohio.

H. B. Meiselman has started construction on his Providence theatre in Charlotte, N. C., and is also building two theatres in Asheville, N. C.

Meanwhile, in Cleveland, Warner Brothers have started construction of a $300,000 theatre and store building in the residential suburb of Cleveland Heights. The theatre will have 2,000 seats and will be the seventh Warner house in the Cleveland area.

The Glen Cove School Street Corporation, operators of eight theatres in the Nassau, N. Y., area, have purchased property in Hempstead, L. I., for an announced price of $111,000. It is reported that the buyer plans to build a new theatre on the site.

Canadian Units Are Active

Canada also has many theatre construction projects. In Montreal it has been disclosed that the Nathanson-Rank-Odeon Theatres of Canada, Ltd., has definite plans for building approximately 50 new theatres throughout the Dominion, an announcement which has evoked considerable interest among the exhibitors and distributors in Canada. According to the announcement the most modern construction, equipment and decorative advances will feature each of the new theatres, and strong accent will be placed upon the latest technical advances in projection, sound, cooling and ventilation. Highlights of the proposed outlets will be the provision of large lounges and tea-rooms for the patrons.

In suburban Toronto the Allen Circuit has purchased a site for a new theatre, and B. S. Okum, president of Biltmore Theatres, Ltd., has announced the purchase of property in Ottawa on which a 1,000-seat theatre is to be erected shortly.

Plans New Oregon Theatre

William Dussier, owner of the Bungalow theatre in Woodburn, Ore., announces that architects are now working on plans for his new theatre building there, which will cost approximately $50,000.

Finds His Career Ambition in the Sands of Okinawa

MOTION PICTURE HERALD *has received a letter from Lieutenant Commander C. A. Shomper of the U.S.S. Hanover, written from a port in Japan, seeking opportunity in motion picture exhibition. It follows:*

U.S.S. HANOVER
Nagasaki, Japan
13 November, 1945

To the Editor
MOTION PICTURE HERALD:

I'm sure you're much too busy to give attention to this letter, but I do hazard a long hope that you'll be indulgent enough to read it through and refer me to the appropriate source of information. The need of your publication has been stowed away in my mind for several months since I happened on an old bleached copy down in Okinawa. I'm afraid that's the only excuse I have for bothering you.

But to the point: In not too many weeks I hope to be discharged from the naval service. It is my intention then to invest my savings (about $8,000) in a motion picture theatre. Of course, the success of the venture looms vital to me and my family and as I see it, this depends a great deal on the location selected.

It has occurred to me that perhaps you would know of some agency or bureau that would have the information and statistics I require to select a suitable location. I would also thoroughly appreciate any information or advice you might offer on theatre management and operation. — C. A. SHOMPER, Lt. Comdr., U.S.N.R., Executive Officer.

The HERALD, *rather than make formal response, elects to present the request of this enterprising young naval officer to our readers and the industry for which he has acquired ambitions through a weather-worn copy of the* HERALD *picked up on embattled Okinawa. Communications calculated to inform or interest Lieutenant Commander Shomper will be received by the editorial department of the* HERALD *and forwarded to his attention.*

—THE EDITOR

Bureau of Mines Releases New Educational Films

Three new films have been released by the Bureau of Mines, Department of Interior, for free showings to schools, business and civic clubs, the armed forces, etc., Dr. R. R. Sayers, director of the bureau has announced. The films are "The Evolution of the Oil Industry," a revision of an earlier Bureau of Mines sound educational film, "A Story of Cooper," and "A Story of Arc Welding."

Tyree Dillard Returns To MGM as Liaison

Lt. Tyree Dillard has been released from active duty by the Navy Department and has returned to Metro-Goldwyn-Mayer as liaison representative between the legal and sales departments in the New York office. Lt. Dillard has been on active duty for three years and has been actively engaged in both the European and Pacific theatres of operation.

PARLIAMENT MOVING TO AID BRITISH WORLD INDUSTRY

ollywood Is Attacked in Debate; Report Films Topic of Trade Talks

PETER BURNUP
London

That hint dropped obliquely by Odeon direc- Lord Winterton, M. P., in the course of the use of Commons motion picture debate, set ny tongues wagging this side. Winterton closed that discussions were proceeding "at high level" which, it was hoped, would result Britain's pictures getting a much larger share the world's film markets. The noble lord jured members to walk delicately in the urse of the debate lest the hoped-for happy ue of those discussions be jeopardized. Maybe the impact of the disclosure, by reason its unexpectedness, did not immediately make elf felt on the House. For there was no disrnible delicacy in their approach to the de- te by the majority of the contributors thereto. heir deliberations indeed had all the variety motivation which from time to time this ureau has been called upon to record.

ay British Should Make 300 ilms, But Don't Say How

There were the inevitable and caustic allega- ons of Britons being compelled to endure Hollywood trash"; as though Hollywood film ctories have the monopoly of "B" category ctures. Some of our legislators—they must e students of the Beaverbrook press or of cer- in leftist periodicals which inevitably and holly inexplicably set up this particular hare —claimed that the Government should set itself target of two to three hundred home-made eatures annually; though by what magic proc- ss of abracadabra the target is to be attained n the current studio situation was not ex- lained.

Remarkably little polemical attention was iven to the real point at issue, namely, can Britain afford—in her present parlous straits— o spend in America 17 to 20 million pounds terling annually on films?

Professor H. A. Marquand, the Government pokesman, was concerned to say as little as ossible in concluding the debate; as though he, too, were acutely aware of those high-level discussions and must await their outcome.

Pictures Figured Largely In Washington Talks

Months since, your London Bureau reported authoritatively that the exchange of motion pictures between Britain and the United States was slated for the agenda of the Keynes Washington talks. It is understood here, in the highest quarters, that the subject already has figured conspicuously in those talks.

Various proposals have been ventilated hereabouts, one being that the single feature program should become effective, preferably by amicable arrangement between exhibitors and distributors, thereby considerably reducing the nation's film needs. There's a concomitant to that demand that, failing agreement on the question, exhibitors' and distributors' British quotas should both be legislatively stepped up to 50 per cent forthwith. Such an ordinance inevitably would create a pretty row among the ordinary picture-goers, but it would effectively bring about a single feature program, there simply not being enough British pictures to go round under the present setup.

Understandingly diffident at the present juncture, it nevertheless seems a pity that American executives here could find no member of the House who might put the one effective point in their favour. British film-goers avidly demand Hollywood pictures. It is true that the demand costs the country some seventeen million pounds annually. But, in the process, some hundred million pounds are paid into Britain's box offices; by far the greater part of which remains here in the form of contributions to the Exchequer as tax, as wages to work people concerned, as profits to exhibitors. The point was raised by us, before the debate, with the Whitehall officials concerned. It remained unraised in the House, doubtless for those aforementioned reasons of delicacy.

Significant That Rank Aide Is Now in United States

The sooner the Washington talks are resolved, so it is said here, the better for all concerned.

Meanwhile, it is widely claimed that the presence in America of J. Arthur Rank's legal aide, the discreet and urbane Mr. G. I. Woodham-Smith—his departure from Britain was completely unexpected and unannounced—is not without significance.

It's noteworthy that, undismayed by current and to-be-anticipated continuing paucity of space in this country, local producers are looking abroad for facilities.

John Stafford—he made those two quite admirable pictures, "At Dawn We Die" and "Candlelight in Algeria"—has obtained options on a certain studio in Rome, where, he states, he will be at work in the very near future on a production with an all-British cast. Suitable arrangements for the transport of actors and technicians and their proper reception in Rome have been concluded with the British and Italian authorities. This item, Mr. Stafford declares, is just in the nature of a preliminary skirmish. He has plans well ahead for the remaking in Rome on an ambitious scale of none other than our old friend, "Quo Vadis."

Report Del Guidice Planning To Produce in Rome

Notorious, too, is the circumstance that Filippo del Guidice, ever since the fall of Mussolini, has flirted with the notion of returning to his native Italy and setting up top-scale production there, in addition to his considerable, already announced, British programme. Disappointed, under the Rank-Selznick arrangement, in his long-held ambition to produce "Mary of Magdala"—that's another of these overseas projects; preparations are toward for the early departure to the Holy Land of a pioneering party —Del Giudice thinks more than ever of Italy.

Also, there's Sydney Box's Technicolor film in Spain of De Falla's "Three Cornered Hat."

A most ambitious project for a mammoth production, under the Rank auspices and with the assistance of the Governments concerned, is also planned in South Africa.

Mr. Stafford is not the only "independent" worker who, denied in these last few months necessary studio facilities, is now back in the fold. There are, in addition, Marcel Hellman and George King. The latter practically has completed at Denham his screen-life of George Edwardes—Britain's most famed theatrical impresario of the 'nineties. Starring in the piece, "Gaiety George," are Ann Todd and Richard Greene. That circumstance alone will ensure its success in Britain's screens at least.

Hellman Currently Making Picture for 20th-Fox

Mr. Hellman is currently engaged in a film for Twentieth Century-Fox called "Wanted for Murder" and starring Eric Portman, Dulcie Gray and newly-returned-from-Hollywood Roland Culver. But, as this dispatch is filed, Mr. Hellman announces a grandiose two-year plan of seven major productions. Studio space for all of them, he says, has been arranged.

It's a symptom of the present studio situation, incidentally, that "Wanted for Murder" has been made in three studios. Someone or other achieved some nice jigsaw puzzle work; Mr. Hellman's actors having been moved from Islington to Pinewood and thence to Welwyn.

FILM TRADE DISCUSSED AT CAPITAL PARLEY

Washington Bureau

The 60-70 million dollar a year trade currently done by the American picture companies in the English market reportedly bulked large in the discussions of United States and British officials over the projected American loan to Britain, but there appears to have been little or no talk of film quotas, a matter which, in the opinion of State Department officials, is more likely to be taken up at economic conferences which are expected to follow the negotiation of the loan.

The London representatives are reported to have brought up the film situation as an example of the manner in which England's scant dollar exchange is siphoned off. In some quarters they are said to have warned that British pictures must be given a better position in the American market if our pictures are to retain their hold in England.

Quotas, it was pointed out at the State Department, were likely to be an important subject of discussion in an economic conference which is contemplated to follow the negotiation of a loan. However, it was said, they were less likely to be brought up for detailed modification at the current loan negotiations.

Edward Raftery Joins Sears In London for Conferences

Edward C. Raftery, president of United Artists, has arrived in London to confer with Gradwell L. Sears, vice-president in charge of distribution for UA. Mr. Raftery is expected back in the home office by December 16. Mr. Sears, who arrived in London November 21, is scheduled to return about Christmas time.

the NEW Dick Powell
gets rougher, tougher
and more TERRIFIC!
DANGEROUS!
the woman too willing to help him forget!
PUT THE VICTORY SPIRIT
IN THE VICTORY LOAN!

KILL...OR BE KILLED!

The war left him his life, to stake on one more grim gamble, find in the Buenos Aires underworld the man who killed his wife.

DICK POWELL

Cornered

RKO RADIO PICTURES

with Walter SLEZAK

Micheline CHEIREL Nina VALE Morris CARNOVSKY Edgar BARRIER Luther ADLER

Produced by ADRIAN SCOTT • Directed by EDWARD DMYTRYK • Screen Play by JOHN PAXTON

SHOWMEN AID VICTORY DANC PROMOTION IN 500 CITIES

AFM Cooperates as Bond Campaign Moves Into Final Phase of Drive

As the Victory Loan swung into the last lap of the drive, more than 500 cities were at work on plans for a gala Victory Dance to be held December 8, while throughout the nation upwards of 7,000 theatre managers were already on record as participants in the competition for the free plane trips to London for the six exhibitors doing outstanding jobs of Bond-selling.

At the request of James C. Petrillo, president of the American Federation of Musicians, union locals throughout the country are co-operating to put on these Victory Dance celebrations in behalf of the campaign, and S. H. Fabian, national chairman of the drive, has urged that theatre managers contact the local War Finance Committee and lend their showmanship to the success of the affairs.

Use Varied Locations For Victory Dance

Locations being used for the dances include civic auditoriums, armories, hotel ballrooms, lodge halls, dance halls, schools, church auditoriums, and recreation halls of stores and other establishments. Admission in all cases is the purchase of a Victory Bond. Newspapers and their advertisers are co-operating.

After analyzing the latest checkup of progress, Mr. Fabian said that following a strong start maintained to the half-way mark, the drive was lagging and a strong final push was needed to put it over. However, it was expected that the Treasury Department would announce an extension of the drive through the end of December.

While the number of competitors known last weekend for the London flights was regarded as highly gratifying, Mr. Fabian urged all regional chairmen to continue their efforts to bring about 100 per cent participation.

At the same time Mr. Fabian announced that because of different methods used by various theatres in keeping their Bond sales records, it has been decided to amplify Rule 3 of the contest as follows:

All "E" Bond sales must be supported either by orange triplicate stubs or a certification from the bank, post office or other issuing agent to the effect that the sale was made by the contestant.

Mr. Fabian stressed the importance of theatre managers complying with this amplified rule in order that their Bond-selling results may receive the proper appraisal by the contest judges. A notice covering the amplification of Rule 3 has been airmailed to 16,500 theatre managers.

Theatres of the nation have scheduled 3,948,000 showings of special Victory Loan subjects during the current drive, a report submitted over the weekend to Ted R. Gamble, national director of the War Finance Division of the U. S. Treasury, by Tom W. Baily, industry consultant in the drive, revealed.

More than 14,000 theatres already had booked "Hollywood Victory Caravan," two-reel subject, and 1,200 prints of this subject are in circulation for a seven-week period for a total of 2,058,000 screenings, the Baily report indicates.

Cited for serving in the past seven War Loans: Thomas Ealand, left, owner of the Ferndal theatre, Michigan, and executive chairman of the town's War Finance Committee, receive the Veterans of Foreign Wars Citizenship Medal and citation from Michigan V.F.W. comman der Maurice Cole as V.F.W. post commander George M. Freeman, center, watches.

More than nine million dollars in Bonds were sold at the premiere of "Duffy's Tavern" at the Chicago theatre. Among those attending and responsible were, front row, William K. Hollander, Balaban & Katz exploitation director; George F. Spaulding, Chicago Victory Loan drive chairman; William Holden, manager of the Chicago theatre; David Wallerstein, Balaban & Katz district manager. Back row, Arnold Raven, Treasury; Warren Sarle, War Finance Committee, and Ken Carpenter, Treasury.

In addition, the industry through the War Activities Committee, contributed three short subjects, featuring Fred MacMurray, Rosalind Russell and Edward Arnold, respectively, and each of these pictures is playing at least 15,000 theatres on an average of three times daily for 14 days. With the addition of local trailers and newsreel bulletins, it is estimated by Mr. Baily that each person in the U. S. will see and hear 78 Victory Loan messages from theatre screens.

To promote the sale of Bonds for Christmas gifts, a colorful 40x60 poster for theatre display has been mailed from Victory Loan headquarters in New York to every theatre in the country.

Leading the field in percentage of Bond Premieres, Free Movie Days and Children's Matinees already piled up in the drive as compared with the previous campaign, is the northeastern district, under Norman Ayers as distributor district manager, according to compilations released this week by Charles M. Reagan, national distributor chairman of the industry's drive.

Mr. Ayers' territory, embracing the Albany, Buffalo, Boston and New Haven exchange areas, booked 30 per cent more Free Movie Days and 11 per cent more children's matine than the Seventh Loan, in addition to nea equalling the last Bond Premiere total, wh the present drive still had two weeks to go.

Tremendous joint co-sponsorship effort the press, motion pictures and radio has be achieved in the western territory in the Victo Queen contest, it was reported Monday Charles P. Skouras, regional chairman.

By the weekend, sale of Victory Bond ticke to the New York area's "All-Star Show" be presented at Madison Square Garden D cember 3, had passed the $5,000,000 mark "E" Bonds, according to Irving Lesser, gener chairman. The arena has been scaled to set th all-time indoor high record of $8,076,625.

In Portland, Ore., last week, Bond sale spurted 20 per cent above the preceding wee following personal appearances there of Ger eral Wainwright and Admiral Halsey, eac taking part in a rally on two different days.

A double-truck of newspaper ads, with 4 firms represented in equal size space, wa arranged and sold by Lloyd Hause, distric manager of the Comerford-Publix Theatres, fo his Bond Premiere, which took place Tuesda at the Strand theatre in Sunbury, Pa.

RKO RADIO PICTURES INC. TRADE SHOWINGS OF FIVE PRODUCTIONS

BRANCH	PLACE OF SHOWING	ADDRESS	HOTEL RESERVE		CORNERED		DICK TRACY		SING YOUR WAY HOME		THE SPIRAL STAIRCASE	
			Day and Date	Time	Day and Date	Time	Day and Date	Time	Day and Date	Time	Day and Date	Time
Albany	Fox Projection Room	1052 Broadway	Tues. 12/18	10:30 A.M.	Tues. 12/18	2:30 P.M.	Wed. 12/19	10:30 A.M.	Wed. 12/19	2:30 P.M.	Thurs. 1/3	2:30 P.M.
Atlanta	RKO Projection Room	191 Walton St.	Tues. 12/18	10:30 A.M.	Tues. 12/18	2:30 P.M.	Wed. 12/19	10:30 A.M.	Wed. 12/19	2:30 P.M.	Thurs. 1/3	2:30 P.M.
Boston	RKO Projection Room	122 Arlington St.	Tues. 12/18	10:30 A.M.	Tues. 12/18	2:30 P.M.	Wed. 12/19	10:30 A.M.	Wed. 12/19	2:30 P.M.	Thurs. 1/3	2:30 P.M.
Buffalo	Fox Projection Room	290 Franklin St.	Tues. 12/18	10:30 A.M.	———		Wed. 12/19	10:30 A.M.	Wed. 12/19	2:30 P.M.	Thurs. 1/3	2:30 P.M.
Charlotte	Fox Projection Room	308 So. Church St.	Tues. 12/18	4:30 P.M.	Tues. 12/18	2:30 P.M.	Wed. 12/19	4:30 P.M.	Wed. 12/19	2:30 P.M.	Thurs. 1/3	2:30 P.M.
Chicago	RKO Projection Room	1300 So. Wabash Ave.	Tues. 12/18	10:30 A.M.	Tues. 12/18	2:30 P.M.	Wed. 12/19	10:30 A.M.	Wed. 12/19	2:30 P.M.	Thurs. 1/3	2:30 P.M.
Cincinnati	RKO Projection Room	12 E. 6th St.	Tues. 12/18	8:15 P.M.	Tues. 12/18	10:15 P.M.	Wed. 12/19	8:15 P.M.	Wed. 12/19	10:15 P.M.	Thurs. 1/3	8:15 P.M.
Cleveland	Fox Projection Room	2219 Payne Ave.	Tues. 12/18	10:30 A.M.	Tues. 12/18	2:30 P.M.	Wed. 12/19	10:30 A.M.	Wed. 12/19	2:30 P.M.	Thurs. 1/3	2:30 P.M.
Dallas	Paramount Projection Rm.	412 So. Harwood St.	Tues. 12/18	10:30 A.M.	Tues. 12/18	2:30 P.M.	Wed. 12/19	10:30 A.M.	Wed. 12/19	2:30 P.M.	Thurs. 1/3	2:30 P.M.
Denver	Paramount Projection Rm.	2100 Stout St.	Tues. 12/18	2:00 P.M.	Tues. 12/18	4:00 P.M.	Wed. 12/19	2:00 P.M.	Wed. 12/19	4:00 P.M.	Thurs. 1/3	2:30 P.M.
Des Moines	Fox Projection Room	1300 High St.	Tues. 12/18	10:30 A.M.	Tues. 12/18	2:30 P.M.	Wed. 12/19	10:30 A.M.	Wed. 12/19	2:30 P.M.	Thurs. 1/3	2:30 P.M.
Detroit	Blumenthal Projection Rm.	2310 Cass Ave.	Tues. 12/18	10:30 A.M.	Tues. 12/18	2:30 P.M.	Wed. 12/19	10:30 A.M.	Wed. 12/19	2:30 P.M.	Thurs. 1/3	2:30 P.M.
Indianapolis	Paramount Projection Rm.	116 W. Michigan St.	Tues. 12/18	1:00 P.M.	Tues. 12/18	3:00 P.M.	Wed. 12/19	1:00 P.M.	Wed. 12/19	3:00 P.M.	Thurs. 1/3	1:00 P.M.
Kansas City	Paramount Projection Rm.	1802 Wyandote	Tues. 12/18	10:30 A.M.	Tues. 12/18	2:30 P.M.	Wed. 12/19	10:30 A.M.	Wed. 12/19	2:30 P.M.	Thurs. 1/3	2:30 P.M.
Los Angeles	RKO Projection Room	1980 So. Vermont Ave.	Tues. 12/18	10:30 A.M.	Tues. 12/18	2:30 P.M.	Wed. 12/19	10:30 A.M.	———		Thurs. 1/3	2:30 P.M.
Memphis	Fox Projection Room	151 Vance Ave.	Tues. 12/18	10:30 A.M.	Tues. 12/18	2:30 P.M.	Wed. 12/19	10:30 A.M.	Wed. 12/19	2:30 P.M.	Thurs. 1/3	2:30 P.M.
Milwaukee	Warner Projection Room	212 W. Wisconsin Ave.	Tues. 12/18	10:30 A.M.	Tues. 12/18	2:30 P.M.	Wed. 12/19	10:30 A.M.	Wed. 12/19	2:30 P.M.	Thurs. 1/3	2:30 P.M.
Minneapolis	Fox Projection Room	1015 Currie Ave.	Tues. 12/18	10:30 A.M.	Tues. 12/18	2:30 P.M.	Wed. 12/19	10:30 A.M.	Wed. 12/19	2:30 P.M.	Thurs. 1/3	2:30 P.M.
New Haven	Fox Projection Room	40 Whiting St.	Tues. 12/18	10:30 A.M.	Tues. 12/18	2:30 P.M.	Wed. 12/19	10:30 A.M.	Wed. 12/19	2:30 P.M.	Thurs. 1/3	2:30 P.M.
New Orleans	Fox Projection Room	200 So. Liberty St.	Tues. 12/18	10:30 A.M.	Tues. 12/18	2:30 P.M.	Wed. 12/19	10:30 A.M.	Wed. 12/19	2:30 P.M.	Thurs. 1/3	2:30 P.M.
New York	RKO Projection Room	630 — 9th Ave.	Tues 12/18	11:00 A.M.	Tues. 12/18	2:30 P.M.	Wed. 12/19	11:00 A.M.	———		Normandie Theatre, 53rd St. and Park Ave. Thurs. 1/3	10:30 A.M.
Oklahoma City	Fox Projection Room	10 No. Lee St.	Tues. 12/18	10:30 A.M.	Tues. 12/18	2:30 P.M.	Wed. 12/19	10:30 A.M.	Wed. 12/19	2:30 P.M.	Thurs. 1/3	2:30 P.M.
Omaha	Fox Projection Room	1502 Davenport St.	Tues. 12/18	10:30 A.M.	Tues. 12/18	2:30 P.M.	Wed. 12/19	10:30 A.M.	Wed. 12/19	2:30 P.M.	Thurs. 1/3	2:30 P.M.
Philadelphia	RKO Projection Room	250 No. 13th St.	Tues. 12/18	10:30 A.M.	Tues. 12/18	2:30 P.M.	Wed. 12/19	10:30 A.M.	Wed. 12/19	2:30 P.M.	Thurs. 1/3	2:30 P.M.
Pittsburgh	Fox Projection Room	1715 Blvd. of Allies	Tues. 12/18	1:00 P.M.	Tues. 12/18	2:30 P.M.	Wed. 12/19	1:00 P.M.	Wed. 12/19	2:30 P.M.	Thurs. 1/3	1:00 P.M.
Portland	Star Pre-view Room	925 N. W. 19th St.	Tues. 12/18	10:30 A.M.	Tues. 12/18	2:30 P.M.	Wed. 12/19	10:30 A.M.	Wed. 12/19	2:30 P.M.	Thurs. 1/3	2:30 P.M.
St. Louis	S'Renco Projection Room	3143 Olive St.	Tues. 12/18	11:30 A.M.	Tues. 12/18	2:30 P.M.	Wed. 12/19	11:30 A.M.	Wed. 12/19	2:30 P.M.	Thurs. 1/3	2:30 P.M.
Salt Lake City	Fox Projection Room	216 E. 1st South Street	Tues. 12/18	10:30 A.M.	Tues. 12/18	2:30 P.M.	Wed. 12/19	10:30 A.M.	Mon. 12/10	2:30 P.M.	Thurs. 1/3	2:30 P.M.
San Francisco	RKO Projection Room	251 Hyde St.	Tues. 12/18	10:30 A.M.	———		Wed. 12/19	10:30 A.M.	Wed. 12/19	1:30 P.M.	Thurs. 1/3	1:30 P.M.
Seattle	Jewel Box Projection Rm.	2318 — 2nd Ave.	Tues. 12/18	10:30 A.M.	Tues. 12/18	2:30 P.M.	Wed. 12/19	10:30 A.M.	Wed. 12/19	2:30 P.M.	Thurs. 1/3	2:30 P.M.
Sioux Falls	Hollywood Theatre	212 No. Philips Ave.	Tues. 12/18	10:00 A.M.	Tues. 12/18	11:30 A.M.	Wed. 12/19	10:00 A.M.	Wed. 12/19	11:00 A.M.	Thurs. 1/3	10:30 A.M.
Washington	Fox Projection Room	932 New Jersey Ave.	Tues. 12/18	10:30 A.M.	Tues. 12/18	2:30 P.M.	Wed. 12/19	10:30 A.M.	Wed. 12/19	2:30 P.M.	Thurs. 1/3	2:30 P.M.

ITALIAN PRODUCERS HIT NEW FILM LAW

Claim Government Failed to Protect Industry from Foreign Competition

Italian producers and distributors are making strong protests against the new film legislation which went into effect there November 3, charging that the Government failed to take steps to protect the local industry against foreign competition.

Reports from Rome are that the Italian government, again in a period of crisis, at the present time will not repeal or modify the new legislation which was passed after many months of delay and only as a result of pressure by United States Government representatives.

The Italian industry is following closely developments in France and may be expected to demand protection along the lines being proposed in France. The Italians would like assurance that American product will not force all other from the screen in Italy, asserting that there is room for only 200 foreign motion pictures each year.

Repeals Fascist Monopoly

The new Italian film legislation repeals the Fascist monopoly and the laws against American films but leaves open the question of fees and duties on films imported up to November 3. It is expected that some arrangements will have to be made because films, unlike almost everything else imported into Italy under U. S. Government auspices, were commercially distributed and exhibited at the prevailing admission scales. Office of War Information and Psychological Warfare Branch officers generally ignored the question of the eventual effects of Italian laws and customs regulations on the distribution of American films in Italy. The matter will have to be settled in negotiations between American company representatives and the new Italian Government.

The sweeping steps taken to repeal restrictive legislation against American films are significant because the Mussolini film monopoly laws were copied and studied in other countries seeking to discriminate against U. S. product.

Summary of Provisions

A summary of the provisions of the new Italian legislation—"New order of the Italian motion picture industry"—follows:

1. Freedom of film production is affirmed.

2. Advance censorship of scripts by the Government is rescinded, subject to an inspection of material on film produced up to a year after the end of the war. This temporary censorship is limited to military matters and subjects which might affect international relations.

3. Italian films are those which are made in Italy, in Italian, with a majority of the performers and technicians Italian, and produced by an Italian company, owned by Italians.

4. Compulsory exhibition of Italian films, including newsreels and propaganda shorts, is abolished.

5. Old legislation establishing prizes for Italian films is abolished.

6. New prizes are established for Italian films on the basis of 10 per cent return of the admission tax collected on all Italian films, plus four per cent additional on films of superior artistic value.

7. No prizes will be given to films produced in Northern Italy while that territory was held by the Fascists because 52,500,000 lire was advanced by the Mussolini Government for those pictures.

8. Short subjects or newsreels produced in Italy will receive a prize of 3 per cent of the admission tax. Firms which wish to make newsreels must obtain the permission of the Italian Government.

Government Purchase Abolished

9. The Government monopoly for the purchase, importation and distribution of foreign films is abolished. The Government company set up to conduct the film monopoly, Ente Nazionale Acquisti Importazioni Pellicole Estere (E.N.A.I.P.E.), will be liquidated.

10. The dubbing tax is abolished for all films licensed after the promulgation of the new legislation—November 3, 1945.

11. All other film legislation with the exception of the moral censorship and public security laws (theatre construction and safety specifications) is abolished.

The new law was dated October 5, 1945, and was signed by Crown Prince Umberto as Lieutenant General and by the President of the Council of Ministers, the Secretary of State, the Ministers of Justice, Finance, Treasury, Public Instruction, and Industry and Commerce. It went into effect on the day of publication in the *Gazzetta Ufficiale,* November 3, 1945.

Bernstacker Knoxville Head For Wilby-Kincey Circuit

Emil Bernstacker, recently discharged from the Navy with the rank of commander, has been named Knoxville manager for the Wilby-Kincey circuit, succeeding Eugene Street. A native of New York, Mr. Bernstacker was in service 26 months. Previously he was district manager for theatres in eastern North Carolina. Mr. Street, who had been with Wilby-Kincey since 1921, in Alabama and North Carolina, is now in Havana, Cuba, as a Paramount Pictures representative.

Tennessee May Acquire Four Army Theatres

The State of Tennessee may be given four motion picture theatres, along with hospital, stores and other installations on the 40,000 acres at Tullahoma which were leased to the War Department by the state for the construction of Camp Forrest. Governor James McCord has indicated that if the state is given the theatres, disposition of them will be left to the State Planning Commission. The theatres may continue to be used, since a number of plans are currently being considered for the use of the 40,000-acre tract.

Pitts-Roth Corporation Buys Virginia House

L. G. Gullen announced recently that he has sold his entire interests in the Capitol theatre, Lawrenceville, Va., to the Pitts-Roth Corporation of Fredericksburg, Va. The sale made by Mr. Gullen includes all fixtures and equipment.

Taft Theatre Reopened

The Taft theatre in Cincinnati, recently leased by William Scibillia and others, opened Thanksgiving Day with "Hollywood and Vine" on the screen and a stage show headed by the "Ink Spots" and Milt Britton and His Band. The theatre will also be used for concerts, opera and similar entertainment.

Neal Will Build Studio in East

Plans have been completed for the erectio half-million dollar studio in Yonkers, N. was announced by Stanley Neal, president sociated Filmakers, Inc., of New York. Th dio, which is to be completed in April, cover en acres of ground, and is planned to provide ern and technical devices for the producti all types of film.

Stages of various sizes, from what will b of the largest in the east, 100 by 80 feet, to th 60 by 50 feet, dressing rooms, offices and the equipment are intended.

Founded in 1940 by Stanley Neal to pr sponsored films and recently joined by W. H Schmidlapp, Associated Filmakers, Inc., curr is engaged in producing three full length fea for commercial firms.

Having produced some 80 sponsored film the past five years, Filmakers, Inc., will use new studios for this purpose as well as re them to Hollywood companies requiring s space in the east.

Johnston and Others Pledge Support to Relief Drive

Eric A. Johnston, president of the Motion ture Producers and Distributors of America, also of the U. S. Chamber of Commerce, anc other men and women prominent in the film entertainment world have accepted membershi the national committee for the Victory Clot Collection for the destitute peoples of other c tries, January 7 to 31.

The announcement was made by Henry J. K er, national chairman of the drive, and suppor the collection has been pledged by Spyros Skouras, president of Twentieth Century-Fox also of the Greek War Relief Association, Louis B. Mayer, vice-president of MGM.

Other members of the entertainment w named as national committee members are Edw Arnold, executive vice-president of the Perma Charities Committee of the Motion Picture In try; Jean Hersholt, actor and president of Denmark Relief, Inc.; Marian Anderson, sin and Helen Hayes.

RCA Names Three Equipment Sales Representatives

The appointment of three RCA theatre equ ment specialists as sales representatives in the C cago, southeastern and southwestern areas, resp tively, has been announced by the theatre equ ment department of the RCA Victor Division Camden, N. J. R. W. Amos has been named the sales post for the Dallas-Houston-Oklaho City area; Michael J. Yahr, formerly with division's general sales office in Camden, has b appointed salesman for the Chicago-Indianapc area, and Caly Sterling will cover the Charlot Atlanta and Jacksonville area.

Two Warner Players Given Star Ratings

In recognition of outstanding performances, Ja L. Warner, executive producer for Warner Bro has elevated Gig Young and Zacharay Scott to fu stardom, it has been announced from Hollywoo Mr. Young, recently out of the Coast Guard, currently working with Errol Flynn and I Lupino in "Escape Me Never." Before going in the service, he scored with Bette Davis in "O Acquaintance." Mr. Scott received acclaim f his work in "Mask of Dimitrios," "Mildred Pierc and "Danger Signal."

Major Jenkins Decorated

Major Daniel A. Jenkins, son of Felix A. Je kins, secretary of Twentieth Century-Fox in Ne York, has been awarded the Bronze Star. Th presentation was made by Lt. General Robert I Eichelberger, under whom Major Jenkins serve in the Orient. Major Jenkins recently left Japa for the United States.

Miss Yvonne De Carlo
as "Frontier Gal,"
from the motion picture
of the same name...
and we venture to
say fame...

and in Technicolor too!

NNE DE CARLO • ROD CAMERON in "FRONTIER GAL" IN TECHNICOLOR with ANDY DEVINE • FUZZY KNIGHT • SHELDON LEONARD • ANDREW TOMBES and BEVERLY SIMMONS
SSIER-PAGANO PRODUCTION • Original Screenplay Written and Produced by Michael Fessier and Ernest Pagano • Directed by CHARLES LAMONT • Executive Producer HOWARD BENEDICT • A UNIVERSAL PICTURE

Korda Plans New Producing Firm With Lawrence

Sir Alexander Korda, British producer who recently resigned as production head in Great Britain for Metro-Goldwyn-Mayer, is preparing a world-wide production and distribution organization, it was reported in New York this week. Sir Alexander will handle production while Laudy Lawrence will head distribution.

The new organization would be able to supply films from three sources, it was pointed out: Korda's current production in England, which, for the time being, is limited to two pictures a year due to lack of studio space; pictures from Regina Films of France, which is controlled by Sir Alexander and which has been producing six to seven pictures a year, and Korda reissues.

The organization, which Mr. Lawrence is currently setting up in Europe, will handle distribution in all parts of the world with the exception of the United States.

Both Mr. Korda, who is now in London, and Mr. Lawrence are expected to come to the United States sometime early this month to set American distribution.

Byron Price Mentioned for MPPDA Hollywood Post

Officials of Motion Picture Producers and Distributors of America early this week declined to comment on industry reports that the president of the MPPDA, Eric Johnston, was negotiating with Byron Price, former director of censorship and more recently personal investigator abroad for President Truman, over the Hollywood post which former WPB chairman J. A. Krug recently declined, and would not even admit that negotiations were under way.

Mr. Price himself could not be reached, but in other quarters it was said that he was likely to accept the job as executive vice-president of MPPDA in charge of the Hollywood office.

MPPDA silence was attributed to the fact that officials who talked freely about the negotiations with Mr. Krug while they were underway and when it seemed practically settled that he would accept were embarrassed when he publicly declined the position, which reportedly carries a salary of $75,000 a year.

Herbert Freston Elected Warner Vice-President

Herbert Freston, a member of the Los Angeles law firm of Freston and Files, was elected a vice-president of Warner Brothers at a meeting last Friday of the company's board of directors. John E. Bierwirth, president of the New York Trust Company, was elected as a member of the board of directors of both Warner Brothers and the Stanley Company of America. Both boards met at the same time. Harry W. Kalmine, recently named general manager of Warner Theatres, was elected a vice-president of the Stanley Company.

Sunday Showings Disputed

Although the unofficial count shows that voters favor Sunday films in Hellertown, Pa., the issue has been held up by an order signed by Judge William A. Frack of Northampton County Court at the request of ministers in the borough, who said the petitions required to have the film question listed on the ballots were not properly executed. A hearing on the matter will be held in the court house at Easton.

Academy Names LeRoy

The board of governors of the Academy of Motion Picture Arts and Sciences in Hollywood has elected Mervyn LeRoy, fourth vice-president. Al Newman has been appointed to the directorate and Joseph Sistrom has been named assistant secretary, succeeding the late Jerome Kern, who held both positions.

RETURNS FROM ARMY TO HERALD STAFF

By the Herald

CAPTAIN GEORGE SPIRES, A.U.S., returned to the staff of MOTION PICTURE HERALD this week after three and a half years of service with the armed forces. Captain Spires entered the Army in 1942 and received his commission as lieutenant later that year. He went overseas as a second lieutenant in the Tank Corps and was in action in the campaigns in North Africa and Italy. During the Italian campaign he received two successive promotions in the field and was awarded the Croix de Guerre by the French Army while serving as liaison officer with that group. He also wears the Purple Heart for wounds received during the battle for Rome. After duty with the occupation army in Italy this summer, he returned to New York in October and received his discharge this month.

Hal Wallis and RKO Contest For Rights to Novelette

Two film companies, Hal Wallis for Paramount and RKO, are attempting to acquire the rights to the Gordon McDonnell novelette, "They Won't Believe Me." Mr. Wallis, who announced the purchase of the book last Wednesday, claims that the rights were sold to RKO for $50,000 while he still held an option on it. Mr. Wallis further charges that his check was refused. Meanwhile, RKO has assigned the book to Joan Harrison for production with Robert Young as star. The story concerns an Army officer sentenced to death for a crime he did not commit.

Schaefer Now Associated With Arthur Green

George Schaefer will retain his interest in "G.I. Joe" and "Tomorrow the World" and will not, as had been rumored, join the Howard Hughes organization, he said on the coast last weekend. Mr. Schaefer was chairman of Lester Cowan Productions, which produced the two films. He is now associated with Arthur Green, to whom Mr. Cowan sold his holdings. Mr. Schaefer said that he turned down the Hughes offer because if he had accepted it, it would have meant devoting his full time to that organization.

Kiernan MGM Booker

Sergeant William Kiernan has returned to MGM's New York exchange and is now a member of the booking department. He was in charge of the poster room until March, 1942, and started as a booker when he entered the service.

Yates President In Republic Shift Of Organization

At a meeting of the board of directors of Republic Pictures Corporation, held in New York Monday, Herbert J. Yates, Sr., was elected president and chairman of the board. The corporation results from the merger and consolidation of Consolidated Film Industries, Inc., and Republic Pictures Corporation with Setay Company, Inc., corporate name of which has been changed to Republic Pictures Corporation, favorably voted upon by stockholders of Consolidated Film Industries, Inc., at a meeting held in Wilmington, Del., October 19.

James R. Grainger was elected executive vice-president; and other officers are: Walter L. Titus, Jr., vice-president; Edward L. Walton, vice-president; Arthur J. Miller, vice-president; J. O'Connell, vice-president; Herbert J. Yates, treasurer; Joseph E. McMahon, secretary; A. Schiller, assistant secretary; N. K. Loder, assistant secretary; Ira Johnson, assistant secretary; Robert V. Newman, assistant secretary; John Petrakas, Jr., assistant treasurer; Richard Rodgers, assistant treasurer, and Robert V. Newman, assistant treasurer.

Members of the board of directors are: Herbert Yates, Sr., chairman; Mr. Grainger, Walter Vincent, Carleton A. Connell, Walter P. Steves, James E. MacPherson, Albert W. Lind, Frederick R. Ryan, Mr. Yates, Jr., Mr. Titus, Mr. Walton, Mr. Miller, William German and Mr. O'Connell.

Famous Players Club To Meet January 23

The second annual meeting of the Famous Players' 25-Year Club will be held in Toronto January 23, the twenty-sixth anniversary of the granting of a charter to the organization. Western meetings of the group will be held during the following two weeks.

Among those expected to attend are: Thomas W. Johnston, Florence Ginn, Christina Aulsebrook and Ernest A. Moule, of the Capitol theatre, Brantford; Sam Mantle, Royal at Guelph; Stanley G. Grigg, Strand, Hamilton; Charles L. Queer, Palace, Toronto; Thomas Callendar, head office, Toronto; Robert Knevels, Capitol, Windsor; William Dineen, Tivoli, Toronto; Jessie Latus, Capitol, Calgary; Fred Broadbent, Capitol, Edmonton; Fred Tickell, Capitol, Fort William; Howard Rennebohm, Capitol, Regina; Harry Gordon, Capitol, Regina; Alfred Wishart, Capitol, Winnipeg; Norman Code, Capitol, Winnipeg; Vic Arman, Western head office; Robert Pollock, Capitol, Vancouver; Richard Jones, Dominion, Victoria; Walter Hoffman, Loew's, Montreal; Ivan F. W. Ackery, Orpheum, Vancouver.

Al Smith Theatre Benefit Brings $1,400 to Fund

The Governor Al Smith Memorial Benefit at the Skouras Roosevelt theatre in Flushing, N. Y. donated a total of $1,400 to the fund, which will be used to help build a proposed memorial wing on St. Vincent's Hospital, New York, at a cost of $6,000,000. Collections in the theatre and collection boxes placed in neighboring stores are expected to augment this total. The radio, stage and motion picture stars appearing in the benefit performance included Jay Jostyn of the radio program, "Mr. District Attorney," Jackie Kelk, "Homer" of the Henry Aldrich program; John Baker of the Metropolitan opera; Vyvyan Donner of Fox Movietone News, and others.

Horwitz to Build Theatre

M. B. Horwitz, general manager of the Washington Circuit, with headquarters in Cleveland, has announced plans to build a new 1,200-seat theatre adjacent to his Falls theatre in Cuyahoga Falls, Ohio. The property has been purchased and plans drawn by George Ebeling, Cleveland architect. Cost of the building is estimated at $150,000.

Miss Yvonne De Carlo,
as "Frontier Gal," a motion
picture which adds some-
thing new to the old West.
and in Technicolor too!

YVONNE DE CARLO • ROD CAMERON in "FRONTIER GAL"
A FESSIER-PAGANO PRODUCTION in TECHNICOLOR
with ANDY DEVINE • FUZZY KNIGHT • SHELDON LEONARD
ANDREW TOMBES and BEVERLY SIMMONS
Original Screenplay Written and Produced by Michael Fessier and Ernest Pagano • Directed by CHARLES LAMONT • Executive Producer HOWARD BENEDICT • A UNIVERSAL PICTURE

"Appointment" Is Poignant Story of War in Pacific

The latest and possibly the last feature-length documentary picture of the War Department, "Appointment in Tokyo," was previewed Monday at a special screening in the Warner Brothers' projection room in New York for Army officers and enlisted personnel whose individual and unit achievements during the many Pacific campaigns helped make possible the highlights of the film. Warners will release the 54-minute documentary for the War Activities Committee early in December and the picture will have its first public showing at the Gotham theatre in New York December 7, the fourth anniversary of Pearl Harbor.

Mort Blumenstock, publicity and advertising director for Warners, introduced before the screening Lt. Col. Gordon F. Swathout, chief of the War Department's pictorial branch, who explained to the audience the circumstances under which the photographers worked and then introduced the Army personnel present for the screening.

General Officers Attend

Those who attended the preview included Brigadier General Albert Pierson of the 11th Airborne Division; Major General Robert W. Douglas, Jr., formerly commanding general of the Seventh Air Force in the Pacific and now commanding officer of the First Air Force, Mitchell Field, N. Y.; Brigadier Generals Caleb Haynes and Herman Feldman, both of Washington, D. C.; Corp. Charles Buchanan, survivor of the Death March, who was liberated at Cabanatuan; Sgt. M. Benton Hart, hero of Okinawa, and Lt. Howard H. Cooksey, who distinguished himself in the New Guinea campaign. Signal Corps photographers whose footage appears in the picture were also present at the preview. Among the latter group was Lt. Col. Bertram Kalisch, who supervised the filming of the surrender scenes and ceremonies aboard the *Missouri* in Tokyo Bay.

Produced by the Army Pictorial Service with the cooperation of the Army Air Force and the Navy Department, "Appointment in Tokyo" is the film story of four years of Pacific warfare incorporating much hitherto secret and restricted combat footage plus many scenes from captured Japanese newsreels.

The picture opens during the early days of the war and progresses through the scenes of General Wainwright's surrender, the Death March, the moments when Australia was threatened by invasion, the turning points of the naval battle in the Coral Sea, the land victory at Guadalcanal, the air victory over the giant enemy convoy in the Bismarck Sea, and other Allied victories up to the atomic bombings on Hiroshima and Nagasaki, and finally Japan's capitulation and surrender to General Douglas MacArthur.

A Poignant Documentary

Similar in presentation to its predecessor, "The True Glory," which depicted the European phase of the war, "Appointment in Tokyo" is a poignant documentary which tells its story simply and truthfully. It presents vividly the living and fighting of American soldiers in the swamp-infested jungles and islands of the Pacific. It shows without hesitation or apology the dead and wounded and brings to the audience a deeper understanding of the hardships of the Pacific campaigns. However, throughout, it conforms to the tenets of good taste.

Los Angeles Postpones Action on Tax Measure

The Los Angeles City Council has postponed action on the proposed five per cent theatre gross tax measure after receiving a report from a citizens' committee recommending that no additional taxes be leviewed. The report was turned over to the Bureau of Budget and Efficiency for further study. The tax proposal was made by Councilman Meade McClanahan.

FROM READER

FIELD REPORT ON THE IMPACT OF STYLE

To the Editor of the Herald:

I particularly enjoyed your editorial, "For Cash, Daily." It is a source of never-ending amazement to me that, week after week, you can express your thoughts in such a terse and mannerly way. May I compare your style to a combination of the phraseologies found in *Life* and *The New Yorker*. —Gerald M. Paulmier, New Maplewood Theatre, Maplewood, N. J.

SHE'S AGAINST THE STAPLE CURSE, TOO

To the Editor of the Herald:

Thou hast said it! !

"A considerable curse of American business is the stapling machine."

I agree with you that for the mutilation of papers and trying the patience of the receiver, the stapler will do it.

During the war I guarded all incoming paper clips, when I was fortunate enough to catch one, with the zeal of a miser.

Give me a mild, easy-going paper clip anytime.—*BARBARA CASEY McDONOUGH, Secretary, Office of District Manager, M. & P. Theatres Corporation.*

United Artists Theatres Has Year Net of $627,822

United Artists Theatre Circuit, Inc., reported this week net income of $627,822 for the year ended August 31, 1945, an increase of $65,000 over the $562,485 reported for the previous year. Before interest, depreciation, amortization and taxes, the net income for the year was $1,682,609.

The circuit currently has a 50 per cent interest in the United Artists theatre, Chicago; United Artists, Detroit; Rivoli, New York City; Loew's and UA Century and Valencia and the Parkway, Baltimore, Loew's and UA Broad and Ohio, Columbus; Loew's and UA, State, Louisville; United Artists, Portland; Chinese, Hollywood; Loew's State, Four Star, United Artists and Los Angeles, Los Angeles, and a 47.64½ per cent interest in Loew's and UA Penn, Pittsburgh.

At the annual stockholders' meeting held Monday in Baltimore all directors of the circuit and its subsidiary companies were reelected. They include Harry D. Buckley, A. H. Frisch, Joseph H. Moskowitz, Bertram S. Nayfack, Dennis F. O'Brien, Williard V. Katz, William P. Philips, Joseph M. Schenck and Lee Shubert.

Dividend Is Announced by General Aniline and Film

General Aniline and Film Corporation has declared a dividend of $3 per share on common stock A and 30 cents per share on common B, both payable December 24 to stockholders of record November 27. In determining the amount of the dividend the board considered, among other things, a non-recurring profit of more than $8,000,000 (before taxes) realized earlier in the year from sale of its investments in Winthrop Chemical Company. Any stockholders, in lieu of the cash dividend, can take stock in Internationale Gesellschaft fuer Chemische Unternehmungen A. G. (I. G. Chemie), Basle, Switzerland. In lieu of $3 on each share of common A stock, 1-30 share of fully-paid common stock of I. G. Chemie will be paid and in lieu of 30 cents on each share of common B stock, 1-300 share.

Eastman Kodak to Distribute $6,250,000 Wage Dividend

A wage dividend of approximately $6,250,000 will be distributed to 40,000 Eastman Kodak employees in the Western Hemisphere, it was announced this week. The company's board of directors voted the dividend for distribution in March. The amount compares with $3,652,762 paid last March. About 27,000 of the 40,000 employees work in Rochester. A dividend of $2.50 a share for the quarter was also declared on the company's common stock together with the regular $1.50 on preferred stock. Both are payable January 2 to stockholders of record December 5.

Hal Horne Forn Producing Firm To "Star" Stori

Hal Horne, former director of advertising licity and exploitation for Twentieth Century announced this week that he had formed a pi tion company to be known as Story Produc Inc. Armand Deutsch is president, Natha Levin secretary-treasurer, and Mr. Horne is man of the board and executive vice-president Stanley Kramer will become vice-president his discharge from the Army, where he is sc with the Signal Corps.

The company, which already has acquired eral properties, the titles of which have no been announced, will have as its policy the ring" of story titles and authors' names.

"This (policy) does not mean," Mr. H pointed out, "that we will not fortify our pr tions with the finest obtainable players and tors. . . It does mean, however, that the titl stories which we will film, and the names of authors will never be side-tracked or taker granted in the advertising and exploitation o pictures, but instead will be regarded as de 'stars' to be promoted and given billing ac ingly.

Mr. Horne, in following up this policy, wil tablish promotion departments in New York Hollywood to work "on long range buildups o literary properties and their authors on the far-flung scale that film companies have heret given players and other personalities conn with pictures."

Mr. Deutsch is a grandson of Julius Rosenw founder of Sears-Roebuck. He was recently charged from the Navy as a lieutenant comma after four years of service. Mr. Levin is th vestment manager for the Rosenwald family.

Producers Consider New Labor Council Demands

The Producers' Labor Committee was in ses early this week considering the new problem sented them by a communication from the Cer Labor Council in Hollywood demanding that American Federation of Labor unions be g studio contracts with which was coupled the as tion that the CLC would protect AFL jurisdic to the fullest extent.

The CLC letter was the third of its kind dressed to the producers since the Cincinnati se ment of the strike growing out of the set decora dispute. Specifically at issue currently are recognition or non-recognition of the Screen P ers unions, and independent organization certi by the National Labor Relations Board, and film office workers guild, composed of screen o employees guild members. Opposed to the S is the screen extras guild. However, respons quarters believe a solution of the matter will reached without serious incident or violation of Cincinnati agreement, which binds all AFL uni

Meanwhile, this week, strike replacement work received payment in full of wages for the per ending December 31 and are now free to acc other employment of any kind pending possi recall in case jurisdiction over their jobs is awar to the International Alliance of Theatrical St Employees.

Screening Dates Set For New RKO Block

RKO Radio will hold a trade showing of its n block of five productions in various exchange c ters on December 18 and 19 and January 3. T films in the block are: "Hotel Reserve," "C nered," "Dick Tracy," "Sing Your Way Hon and "The Spiral Staircase."

Brill Back at Warners

Morton Brill, a member of the Warner fi publicity staff before entering the Navy four yea ago, has returned to the company in a simil capacity following his discharge.

Miss Yvonne De Carlo
adds something new
to the old West in her role
as "Frontier Gal",
from the motion picture
of the same name...
a 1945 version
of the virgin West.

and in Technicolor too!

YVONNE DE CARLO • ROD CAMERON in "FRONTIER GAL"
A FESSIER-PAGANO PRODUCTION in TECHNICOLOR
with ANDY DEVINE • FUZZY KNIGHT • SHELDON LEONARD
ANDREW TOMBES and BEVERLY SIMMONS
Original Screenplay Written and Produced by Michael Fessier and Ernest Pagano • Directed
by CHARLES LAMONT • Executive Producer HOWARD BENEDICT • A UNIVERSAL PICTURE

THE HOLLYWOOD SCENE

COMPLETED

COLUMBIA
Exposed by the Crime Doctor

MGM
Time for Two

PARAMOUNT
Easy Come, Easy Go

REPUBLIC
Night Train to Memphis
Passkey to Danger
Murder in the Music Hall

RKO RADIO
Lady Luck
The Stranger (International)

STARTED

PARAMOUNT
California

REPUBLIC
Gay Blades

20TH CENTURY-FOX
Anna and the King of Siam
Shocking Miss Pilgrim
Somewhere in the Night

WARNERS
Beast with Five Fingers

SHOOTING

COLUMBIA
Al Jolson Story
Perilous Holiday
Gilda

MGM
Three Wise Fools
Army Brat
Star from Heaven
No Leave, No Love
Holiday in Mexico
Green Years
The Yearling

MONOGRAM
High School Kids
Suspense (formerly "Glamour Girl")

PARAMOUNT
Ladies' Man
Monsieur Beaucaire
Strange Love of Martha Ivers (Wallis) (formerly "Love Lies Bleeding")

REPUBLIC
Last Crooked Mile
Specter of the Rose

RKO RADIO
Sister Kenny
Notorious
Till the End of Time
Badman's Territory
Thanks, God, I'll Take It from Here (Lasky)

20TH CENTURY-FOX
Black Beauty (Alson)
Three Little Girls in Blue
Johnny Comes Flying Home

UNITED ARTISTS
Scandal in Paris (Pressburger)
Sin of Harold Diddlebock (Sturges)
Adventures in Casablanca (Loew-Marx)

UNIVERSAL
Brute Man
Tangier
Canyon Passage
On the Carpet
Genius in the Family (Skirball-Manning)

WARNERS
Escape Me Never
The Verdict

Eight Pictures Completed; Three Started at 20th-Fox

Hollywood Bureau

Production activity declined slightly last week, as six films reached the camera stage, and eight others were completed. MGM temporarily suspended work on "Till the Clouds Roll By," which brought the shooting index down to 41, as compared to 44 a week ago.

Three of the week's new starting pictures were launched at 20th Century-Fox. "Anna and the King of Siam," based on the book by Margaret Landers, is the story of an Englishwoman, Anna Owens, who, during the latter part of the nineteenth century, took a post as governess at the court of the King of Siam. Her influence upon her young charges, among them the Crown Prince of Siam, did much to bring about the democratization of that country. Louis D. Lighton is producing the film version, and John Cromwell is directing. The cast includes Irene Dunne, Rex Harrison, Linda Darnell, Gale Sondergaard, Lee J. Cobb and Mikhail Rasumny.

"The Shocking Miss Pilgrim" occupies a similar position in time as "Anna," but is far removed from it in space. Laid in Boston in 1870, the story deals with the adventures of one of America's pioneer business girls, and the difficulties she encounters in attempting to make a place for herself in an all-male world. Betty Grable is the young lady in question; Dick Haymes is her employer. Others in the cast are Colleen Gray, Margaret Bannerman, Anne Revere, Stanley Prager, Susan Blanchard and Roy Roberts. William Perlberg is producing; George Seaton directing.

"Somewhere in the Night" Is Mystery with John Hodiak

"Somewhere in the Night" is a mystery drama with John Hodiak, Nancy Guild, Lloyd Nolan and Richard Conte in leading roles. Joseph Mankiewicz directs; Anderson Lawler produces.

Paramount's story of the gold-rush days, "California," on which pre-production shots were completed some time ago, began in earnest, with Seton I. Miller producing and John Farrow directing. Ray Milland, Barbara Stanwyck and Barry Fitzgerald head the cast.

Republic trained cameras on "Gay Blades," an action story with an ice-hockey background. George Blair is the associate producer and director, and the cast is headed by Allan Lane, Jean Rogers and Edward Ashley.

Warners' new venture is a horror film, "Beast with Five Fingers." The title role is played by a spectral hand; Andrea King and Robert Alda are the romantic leads. Robert Florey directs; William Jacobs produces.

Incidental News of Pictures-to-Come

Joan Crawford's next starring vehicle will be "The Secret," which Curtis Bernhardt will direct and Jerry Wald produce for Warners. . . . S. Sylvan Simon has been assigned by MGM to direct "But Not Good-bye," a comedy-drama with a New England background, which Irving Starr will produce. . . . Edgar Ulmer has been engaged by Hunt Stromberg to direct "The Strange Woman," film version of the Ben Ames Williams novel, in which Hedy Lamarr will be starred. . . . Brigadier General Edward L. Munson, Jr., former chief of the Army Pictorial Service, has accepted a post as production executive at 20th Century-Fox.

Loretta Young has been selected to star opposite David Niven in the film version of Samson Raphaelson's play, "The Perfect Marriage," which Hal Wallis will make for Paramount release. . . . Ann Sheridan has had her Warner contract extended. . . . Edmund Goulding has been signed by 20th Century-Fox to direct William Perlberg's production, "Claudia and David," a sequel to the successful "Claudia." Dorothy McGuire and Robert Young will again have the leading roles.

Drafted from the Broadway stage for her first motion picture assignment, Francesca Bruning has been signed by Dudley Nichols for an important role in RKO's current production, "Sister Kenny." . . . John Sturges has been signed by Columbia to a directorial contract which will take effect upon his discharge from the armed forces. . . . Joseph O'Donnell has been promoted to the post of associate producer at Universal.

Mowbray Sells Story and Will Star in Picture

Alan Mowbray has sold an original story to Monogram, and will star in the film to be based on the story, which is titled "Father Had a Wife." . . . Jeane Cohen has joined Jesse L. Lasky Productions as story editor. . . . Janis Paige is set for one of the top roles in "Two Guys from Brooklyn," which Alex Gottlieb will produce for Warners. . . . Kathryn Grayson has been selected for an important part in "Till the Clouds Roll By," which Arthur Freed will produce and Henry Koster direct for MGM.

Judith Anderson has been engaged for the role of the victim in Hal Wallis' current psychological murder story, "The Strange Love of Martha Ivers." Lewis Milestone is directing. . . . Linda Darnell has had her 20th Century-Fox contract extended. . . . Lionel Stander is set for one of the leading roles in Republic's forthcoming Western, "In Old Sacramento."

Evelyn Keyes has been chosen for the feminine lead in the Technicolor musical, "The Al Jolson Story," now shooting at Columbia. . . . Cicely Ann Brown has been added to the cast of Arnold Pressburger's production, "A Scandal in Paris." . . . Peter O'Crotty has joined PRC's studio publicity staff, under Robert Goodfried. . . . The next Pine-Thomas production for Paramount will be "Big Town," based on the radio program of that name.

Louis Lighton Contract Renewed by 20th-Fox

Louis D. Lighton, currently producing "Anna and the King of Siam" for 20th Century-Fox, has had his contract renewed for two years. . . . Lee Bowman will have the male lead in "The Walls Came Tumbling Down," Columbia film to be based on a mystery novel by Joe Eisinger. . . . Lynn Bari has been assigned the feminine lead in "Strange Triangle," which Ray McCarey will direct for 20th Century-Fox.

Elyse Knox has had her Monogram contract extended. . . . Edwin Blum has been signed by Columbia to work on the script of the next Rita Hayworth musical, "Down to Earth." . . . Lee Elson, former football star at Ohio University, has been signed to a term contract by RKO. . . . C. Aubrey Smith will have a leading role in Ernst Lubitsch's production of "Cluny Brown," soon to start at 20th Century-Fox. . . . Paul Marion is set for the romantic lead in Columbia's mystery drama, "So Dark the Night."

General Munson to Join 20th-Fox as Producer

Brigadier General Edward L. Munson, Jr., chief of the Army Pictorial Service, will join Twentieth Century-Fox as a production executive the first of the year, Darryl Zanuck announced this week. General Munson supervised the production of all motion pictures made by the Army during the war years with the exception of those technical training films made for the Air Force. Additionally, he supervised the distribution of all Army-produced films and those Hollywood entertainment films distributed to the armed forces.

Here we see a two-gun man with his one-man woman as you will see them in the Technicolor hit, "Frontier Gal".

Yvonne De Carlo and Rod Cameron in "Frontier Gal"

YVONNE DE CARLO · ROD CAMERON
in "FRONTIER GAL"

A FESSIER-PAGANO PRODUCTION in TECHNICOLOR with
ANDY DEVINE · FUZZY KNIGHT · SHELDON LEONARD
ANDREW TOMBES and BEVERLY SIMMONS

Original Screen Play Written and Produced by Michael Fessier and Ernest Pagano · Directed by CHARLES LAMONT · Executive Producer HOWARD BENEDICT · A UNIVERSAL PICTURE

Seek to Outlaw Gangster Films In Minneapolis

A move to outlaw all gangster films as well as other "morally objectionable" stage and screen plays was under way in Minneapolis this week following a meeting Tuesday of 200 representatives of Catholic, Protestant and Jewish organizations, addressed by Police Chief Ed Ryan, who advocated a revision of the city ordinance which would include a ban on all films on crime.

A steering committee was being organized with Helen Lynch of the Legion of Decency as secretary, which was to draft an ordinance for submission to the City Council, defining objectionable entertainments and providing machinery whereby such films and plays could be barred from showings here.

The plan included a semi-official board which would serve as a voluntary Board of Review. Persons interested in the movement shied away from the use of the word "censorship," but admitted such a board was part of the proposed plan.

"We are not trying to be 'Cary Nations'," Miss Lynch said, admitting that a board of review was part of the organization's plan. "We don't intend to snoop, but we certainly will keep our eyes open and act on complaints."

The present drive followed the presentation here of a stage play, "Maid in the Ozarks," at the Alvin theatre, formerly a burlesque house, and the campaign was originally aimed at "objectionable" stage shows.

The religious groups asked Mr. Ryan, appointed police chief by a closed-town administration, elected last spring, to speak, and he advocated the film ban.

Mr. Ryan, who insisted he had no opinion on outright censorship, said that he had told the group they should go a step farther and outlaw all pictures depicting crime. He agreed that he favored the ordinance revision.

"I am unalterably opposed to films which touch on crime in any form," Mr. Ryan said.

"I know that all the films have to point a moral and show that crime doesn't pay," Mr. Ryan said, "but these smart kids go there and instead of learning a good moral lesson try to figure out how, under the same circumstances, they would have beaten the cops."

The present administration already has clamped down on burlesque, and the Alvin theatre, formerly the Shubert, which has housed burlesque for several years, has now been taken over by a revivalist.

Association Is Formed by Toronto Managers

More than 20 managers in Toronto of 20th Century Theatres Canadian Corporation have organized a mutual-benefit association under the presidency of Al Perly of the Midtown theatre. Business luncheons are scheduled for the first Thursday of each month at the Royal York Hotel, social programs having been arranged for Thursday midnights, and special screenings of forthcoming feature pictures are scheduled Sunday nights for the information of members. Jack Alexander, manager of the Brock theatre, has been elected vice-president, and Fred Fink of the Broadview theatre is secretary-treasurer. This is the third managers' association in Toronto, the others being identified with Famous Players and B. and F. Theatres, Ltd.

Leserman to Join Bogeaus, Loew Production Group

Carl Leserman, general sales manager for United Artists, said in New York last Wednesday that he would leave the company at the end of the year to join Benedict Bogeaus and David Loew, independent producers releasing through United Artists. He will remain with UA until the return from London of Gradwell L. Sears, vice-president in charge of distribution. Mr. Leserman declined to say whether he had an interest in Mr. Bogeaus' "Captain Kidd" and "Diary of a Chambermaid" or in a forthcoming Loew production.

IN NEWSREELS

MOVIETONE NEWS—Vol. 28, No. 25—Chicago hails American Legion in convention. . . . Yamashita trial witnesses tell of Jap atrocities. . . . B-29 record flight. . . . "Big Mo" goes for repairs. . . . Linda Darnell hailed at Dallas premiere. . . . Marshall and King retire, Eisenhower and Nitmitz named.

MOVIETONE NEWS—Vol. 28, No. 26—Admiral Halsey says goodbye to Third Flect. . . . Reports from Germany: refugees, generals in prison. . . . News of the Nation; military planes, flat-tops bring GI's home. . . . Family of 10 crosses country to greet veteran. . . . Nation gets into holiday spirit. . . . Football: Indiana vs. Purdue, Southern California vs. Oregon State, Pennsylvania vs. Cornell.

NEWS OF THE DAY—Vol. 17, No. 223—Legion hails Nimitz and Eisenhower. . . . Jap atrocities exposed. . . . Superfort sets record. . . . Bill Stern selects All-American team.

NEWS OF THE DAY—Vol. 17, No. 224—Halsey says goodbye to fleet. . . . President honors General Marshall. . . . German generals on trial. . . . Santa Claus welcomed. . . . Indiana wins Big 10 crown. . . . Wierdest gridiron play.

PARAMOUNT NEWS—No. 26—Legion "takes" Chicago. . . . Nation watches strike scenes. . . . GI dream comes true. . . . Jap atrocities revealed.

PARAMOUNT NEWS—No. 27—Sea heroes end voyage. . . . U. S. jails German generals. . . . Pearl Harbor inquiry . . . Football payoff games: Washington vs. Philadelphia, Indiana vs. Purdue.

RKO PATHE NEWS—Vol. 17, No. 28—Legion award for Eisenhower. . . . UAW strikes shut General Motors. . . . School trains disabled vets. . . . Eighth Cavalry in Tokyo barracks. . . . Overhaul Queen Elizabeth. . . . B-29 and "Meteor" set records.

RKO PATHE NEWS—Vol. 17, No. 29—Halsey leaves Third Flcet. . . . Nation's thanks for General Marshall. . . . Picketing in UAW-GM strike. . . . Parades hail Christmas. . . . Michigan vs. Ohio State.

UNIVERSAL NEWS—Vol. 17, No. 453—Horrors of Yamashita regime told. . . . New Chiefs of Staff at Legion meeting. . . . B-29 sets non-stop record. . . . Army cavalry moves into Jap barracks. . . . Push-button hospital bed. . . . Shriners "big-top" benefit.

UNIVERSAL NEWS—Vol. 17, No. 454—President decorates Marshall. . . . Halsey says goodbye to fleet. . . . Japanese sent home. . . . FDR stamps for sale. . . . Santa Claus previewed. . . . Indiana Big 10 champions.

New Jersey Allied Announces Organization Committee

The Allied Theatre Owners of New Jersey have announced the following committees for 1946:

Executive: Harry H. Lowenstein, chairman; Louis Gold, Ralph Wilkins, Haskell Block, David Snaper, Edward Lachman and Maurie Spewak. Finance: David Snaper, chairman; Mrs. Hildinger, Ralph Wilkins and George Gold. Membership, South Jersey: Simon Meyers, D. R. Faunce, Sam Frank. North Jersey: David Snaper, Edward Lachman, Maurice Parks and J. Gravany. Entertainment: Irving Dollinger, chairman; Henry Brown, Louis Martin, George Gold, Harry Hecht and Sam Frank.

Cheer: Edward Lachman, chairman; M. H. Fogelson. Public Relations: Lee Newbury, chairman; George Gold, Irving Dollinger and Simon Meyers. Business Relations: Jack Unger, chairman; Samuel Hochberg, Frank Henry and Louis Martin. Eastern Regional Directors: Finance: David Snaper. Business relations: Lee Newbury and Ralph Wilkins. Public Relations: George Gold and Simon Meyers.

Canadian Picture Pioneers Postpone Convention Date

The annual convention of Canadian Picture Pioneers, scheduled for November 28 in Toronto, has been postponed because of a conflict with a conference of Famous Players Canadian executives and partners. No new date has as yet been selected. Famous Players heads meeting this weekend at the Stevens Hotel, Chicago, are studying the subject of theatre television which may be introduced into the Dominion sooner than has been anticipated.

PRC Signs Four Circuits

Harry H. Thomas, vice-president in charge of distribution for PRC Pictures, has announced that four additional circuits have been signed for PRC products. These include M and P Circuit, Lichtman, Warner and Fox Intermountain Circuit.

Decency Legion Reports Total of 375 Reviewed

Washington Bureau

A "very slight" percentage decrease in mo pictures classified as B (objectionable in pa during the past year but no total condemnatio any film was reported by the Legion of Dec to the Bishops' Committee on Motion Picture the Catholic Church at its annual meeting in W ington last week.

Reporting for the Legion, Monsignor John McClafferty, executive secretary, told the com tee that 375 feature pictures were reviewed classified during the past 12 months, of which were classified as A-1 (unobjectionable for gen patronage); 189 as class A-2 (unobjectionable adults), and 43 as class B (objectionable in pa

These figures, he said, represented a percent decrease in the number of A-1 pictures and increase in the number of A-2 films.

Bishop Francis P. Keough of Providence reelected chairman of the committee, and Bis William A. Scully, Coadjutor Bishop of Alba was elected a member to succeed Bishop John Noll of Fort Wayne, who has served since creation of the committee in 1933 and asked to permitted to retire. Other members of the c mittee are Archbishop John J. Cantwell of Angeles, Bishop Bryan J. McEntegart of Ogde burg and Bishop Joseph H. Albers of Lansi Mich.

Monsignor McClafferty was reelected execut secretary of the Legion of Decency, and the R Brendan Larnen, O. P., was renamed assistant s retary. December 9 was fixed by the Bish Committee as the date for the annual renewal the Legion of Decency pledge.

Legion of Decency Reviews Six New Productions

The National Legion of Decency this week viewed six new productions, approving all of th In Class A-1, unobjectionable for general patr age, were "Johnny in the Clouds," "Hit the H and "Navajo Kid." In Class A-II, unobjectiona for adults, were "Cornered," "Man Alive" "Prison Ship."

Asher Is President of Rainbow Productions

Irving Asher, former MGM producer, has b named president of Rainbow Productions, forn last February by Leo McCarey with Bing Cros David Butler and B. G. DeSylva. Mr. Asher produce two pictures annually for the compa Rainbow's first production, "The Bells of Mary's," will be the Christmas-New Year attr tion in all RKO situations outside the New Y Metropolitan area, it has been reported by Sol Schwartz, general manager of RKO out-of-to theatres. Additionally, the picture will play duri the holidays at Radio City Music Hall in N York. All engagements will be for extended ru

Bing Crosby Heads "Rose" Production Company

Bing Crosby has been elected president of Cr by Productions, Inc., in Hollywood, the compa formed to produce "Abie's Irish Rose." Ever Crosby has been elected vice-president and gene manager; Del Webb, vice-president; John O'Melvany, vice-president; R. A. Becker, sec tary-treasurer; Todd W. Johnson, vice-presid and assistant secretary and assistant treasur Harry L. Crosby, Sr., and Basil F. Grillos, assi ant secretaries and assistant treasurers.

Cook in PRC Studio Post

Norman Cook, formerly assistant to Gorc Griffith of Columbia, has been engaged as prod tion manager at PRC Pictures studio. The a pointment was made in line with PRC's for coming expansion program.

Something new is added to the old West...

and in Technicolor too!

YVONNE DE CARLO • ROD CAMERON in "FRONTIER GAL"

A FESSIER-PAGANO PRODUCTION in TECHNICOLOR

with **ANDY DEVINE • FUZZY KNIGHT • SHELDON LEONARD**

ANDREW TOMBES and BEVERLY SIMMONS

Original Screenplay Written and Produced by Michael Fessier and Ernest Pagano • Directed by CHARLES LAMONT • Executive Producer HOWARD BENEDICT • A UNIVERSAL PICTURE

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In theatremen serve one another with information about the box office performance product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORT What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York

Columbia

THOUSAND AND ONE NIGHTS, A: Cornel Wilde, Evelyn Keyes—Beautiful color and a lot of comedy made this one of the best Columbia pictures for some time. Phil Silvers made the picture all the way through. Played Monday-Wednesday, Oct. 29-31.—M. Bailey, Strand Theatre, Dryden, Ont., Can. Small town patronage.

TRUE GLORY, THE: Documentary: OWI-WAC—A splendid piece of picture making and one we were proud to play. We put "Circumstantial Evidence," an action picture, with it, but this proved bad. What it needs is a lively musical or action comedy. Business was below recent averages, but satisfactory. I'd like to play this one once a year for the next five years. Played Wednesday, Oct. 31.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

Metro-Goldwyn-Mayer

ANCHORS AWEIGH: Gene Kelly, Frank Sinatra—This is a 21-gun salute to movie audiences. It performed here with all the strength of a tornado. Business was uniformly good for four days and the run was very successful. The usual run here is two days. Leo has pointed the way to handle Frank Sinatra and there's no question that his popularity has increased since this picture. Played Wednesday-Saturday, Oct. 10-12.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

BEWITCHED: Phyllis Thaxter, Edmund Gwenn.—O.K. for the lower half of the bill.—E. A. Bolduc, Majestic Theatre, Conway, N. Y. General patronage.

DANGEROUS PARTNERS: James Craig, Signe Hasso—Fair show for duallers.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

HIDDEN EYE, THE: Edward Arnold, Frances Rafferty—Very good mystery show. Arnold is great. Sorry, but Miss Rafferty wasn't very good.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MAISIE GOES TO RENO: Ann Sothern, John Hodiak—Played this one very late. It will not hold up on a single bill. If you play it, double with a short Western; it makes a good program. Played Tuesday, Nov. 6.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

TWICE BLESSED: Lee and Lynn Wilde, James Craig—We doubled this with "The Navy Way." Both pictures are 100 per cent entertainment. Played Wednesday, Oct. 24.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

VALLEY OF DECISION, THE: Greer Garson, Gregory Peck—Did very good business with this. Everyone seemed to like it, although there were a few complaints about Miss Garson's hairdo. Played Sunday, Monday, Nov. 4, 5.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

WEEKEND AT THE WALDORF: Ginger Rogers, Lana Turner, Walter Pidgeon, Van Johnson—Fine entertainment.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

WITHOUT LOVE: Katharine Hepburn, Spencer Tracy—Good stars and good acting but it didn't draw. I think Miss Hepburn is too sophisticated for a small town. I always lose money on her, but seldom on Tracy.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

Paramount

AFFAIRS OF SUSAN, THE: Joan Fontaine, George Brent—This farce comedy is not bad, but there is too much talk and not enough action. Business was fair. Played Wednesday, Thursday, Nov. 14, 15.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

AFFAIRS OF SUSAN, THE: Joan Fontaine, George Brent—A swell picture that we did no business on. Those who came liked it and said so. Did less than half of our take on a war picture the previous Sunday. Played Sunday, Monday, Nov. 11, 12.—M. L. DuBose, Majestic Theatre, Cotulla, Texas. Small town patronage.

AFFAIRS OF SUSAN, THE: Joan Fontaine, George Brent—Business way off. Not suited for our trade. The appeal of this film is chiefly to women. Played Sunday, Monday, Nov. 4, 5.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

DUFFY'S TAVERN: Ed Gardner, Bing Crosby and Guests—Cass Daley stole the show. The company shouldnt' have played Crosby up so in advertising this picture because the audience hardly caught a glimpse of him.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MAJOR AND THE MINOR, THE: Ginger Rogers, Ray Milland—A reissue that was certainly enjoyed. Very entertaining picture.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MEDAL FOR BENNY, A: Dorothy Lamour, Arturo de Cordova—If they made this picture to foster international goodwill the effort fell flat. Our Latin American customers did not like it. It was too true to life. It told of American big-shots trying to exploit the poor. Played Thursday, Friday, Nov. 15, 16.—M. L. DuBose, Majestic Theatre, Cotulla, Texas. Small town patronage.

MURDER, HE SAYS: Fred MacMurray, Marjorie Main—I noticed some of the exhibitors panned this picture. It may be screwy, but it keeps them laughing. It should do well in small towns. Played Thursday-Saturday, Nov. 1-3.—M. Bailey, Strand Theatre, Dryden, Ont., Can.

MURDER, HE SAYS: Fred MacMurray, Marjorie Main—This one attracted a few children who found it funny. The news had been circulated following a previous run at a nearby theatre and the adults stayed away. It seems incredible that Paramount would have put their seal on such a worthless waste of film. Played Wednesday, Thursday, Nov. 7, 8.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

NAVY WAY, THE: Jean Parker, Robert Lowery—We did Sunday business on Wednesday, which pleased us immensely. Of course, this was partly due to the United States Navy being anchored in the Hudson River, a few hours from here, and the newspapers were singing the Navy's praise for a week in advance to my playdate. Doubled with "Twice Blessed." Played Wednesday, Oct. 24.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

SALTY O'ROURKE: Alan Ladd, Gail Russell—Drew better than I expected and it turned out to be a very good picture. Gail Russell was too much, but otherwise the rest of the cast was human. No complaints. Played Wednesday, Thursday, Nov. 14, 15.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

SIGN OF THE CROSS, THE: Fredric March, Claudette Colbert—I have been playing several of these reissues and they certainly draw. Evidently the people would rather see good old pictures than the new light ones. Let's bring back "Holiday Inn."—Marcella Smith, Vinton Theatre, McArthur, Ohio.

PRC

I'M FROM ARKANSAS: Slim Summerville, El Brendel—Pure corn, but doubled with a Red Ryder feature and it did good weekend business for us. Should go over in all small localities. Played Friday, Saturday, Nov. 9, 10.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

RKO Radio

ALONG CAME JONES: Gary Cooper, Loretta Young—This is a picture I didn't like when it was screened for the trade, but its performance at the box office here was very good. There were some comments that it wasn't so good, and some that it was swell. It's a toss-up. Played Sunday, Monday, Oct. 7, 8.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

BACK TO BATAAN: John Wayne, Philip Ahn—Very good business on this all-action picture which had received plenty of ballyhoo from the producer in the newspapers and over the radio. We doubled it with "Girl Rush" from the same source and everyone went away pleased. Played Friday, Saturday, Oct. 26, 27.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

ENCHANTED COTTAGE, THE: Dorothy McGuire, Robert Young—This didn't go over so very well, although it is good entertainment.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

GEORGE WHITE'S SCANDALS: Joan Davis, Jack Haley—Good show. Lots of laughs for the antics of Joan Davis.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

JOHNNY ANGEL: George Raft, Signe Hasso—F Slow in parts.—E. A. Bolduc, Majestic Theatre, Conw N. H. General patronage.

TOM, DICK AND HARRY: Ginger Rogers, Geo Murphy—I played this old picture for one night packed them in. It pleased all and it was better t most of the new pictures. Played Tuesday, Nov. 13.— M. Freiburger, Paramount Theatre, Dewey, Okla. Sn town patronage.

Republic

BELLS OF ROSARITA: Roy Rogers, Gabby Haye Good weekend picture. The story has been done m time, but we got by and had good business. More mu from the Pioneers would have helped this picture qu a lot. Played Thursday-Saturday, Nov. 8-10.—M. Bail Strand Theatre, Dryden, Ont., Can. Small town patr age.

IDENTITY UNKNOWN: Richard Arlen, Cheryl Wa er—Fair picture. Kept audience's attention.—E. A. B duc, Majestic Theatre, Conway, N. H. General patr age.

LOVE, HONOR AND GOODBYE: Virginia Bru Victor McLaglen—Why, oh why, do they make pictu like this? It was a waste of film, money and the au ence's time.—E. A. Bolduc, Majestic Theatre, Conw N. H. General patronage.

VIGILANTES OF DODGE CITY: Bill Elliott, Bol Blake—Used on weekend double bill with "I'm from A kansas" to good business. Played Friday, Saturday, N 9, 10.—A. C. Edwards, Winema Theatre, Scotia, Small lumber town patronage.

VIGILANTES OF DODGE CITY: Bill Elliott, Bol Blake—O. K. for some of our customers. They liked Bill Elliott's popularity is growing.—Harland Rank Plaza Theatre, Tilbury, Ont., Can.

Twentieth Century-Fox

CALL OF THE WILD: Clark Gable, Loretta Youn I did swell business on this reissue, which is still a g picture and much better than most of the present shows. Play it. Played Friday, Saturday, Nov. 16, 1 E. M. Freiburger, Paramount Theatre, Dewey, Ok Small town patronage.

CALL OF THE WILD: Clark Gable, Loretta Yo —We did fair business on this 10-year-old reissue on strength of Clark Gable's popularity and the Jack L don book. I don't think the comparison with prese day production techniques will do this show any go Played Friday, Saturday, Oct. 19, 20.—Thomas di Loren New Paltz Theatre, New Paltz, N. Y. Small town p ronage.

NOB HILL: George Raft, Joan Bennett—Real ent tainment that won't let you down.—Harland Rank Plaza Theatre, Tilbury, Ont., Can.

United Artists

BEDSIDE MANNER: Ruth Hussey, John Carro Now here's a nice little comedy for a midweek da Glad to see Ann Rutherford again. She's one of favorites. Played Saturday, Nov. 17.—M. L. DuBo Majestic Theatre, Cotulla, Texas. Small town patrona

BLOOD ON THE SUN: James Cagney, Sylvia Sidn —Fair. But people don't care to see these propagan films.—E. A. Bolduc, Majestic Theatre, Conway, N. General patronage.

Universal

GYPSY WILDCAT: Maria Montez, Jon Hall—Doub this on Family Night and it went over big. The ot picture was "See My Lawyer," but I think it was "Wi cat" that drew them. Our Family Night audience is used to Technicolor. Wish they would make some m of these. Played Tuesday, Oct. 23.—Marcella Smith, V ton Theatre, McArthur, Ohio.

(*Continued on page* 42)

YVONNE DE CARLO · ROD CAMERON

in

FRONTIER GAL

A FESSIER-PAGANO PRODUCTION in TECHNICOLOR with
ANDY DEVINE • FUZZY KNIGHT • SHELDON LEONARD
ANDREW TOMBES and BEVERLY SIMMONS

Original Screen Play Written and Produced by Michael Fessier and Ernest Pagano · Directed by CHARLES LAMONT · Executive Producer HOWARD BENEDICT • A UNIVERSAL PICTURE

(*Continued from page 40*)

HERE COME THE CO-EDS: Abbott and Costello—No more Sunday and Monday playdates for these two. They certainly did not go over this time. There was too much slapstick, etc. Everybody seemed to be disappointed in them. Played Sunday, Monday, Oct. 28, 29.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

LADY ON A TRAIN: Deanna Durbin, Ralph Bellamy—Miss Durbin never goes over very well with our audience. We feel this film wasn't for her. Business was nothing to brag about.—Herland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Warner Bros.

CHRISTMAS IN CONNECTICUT: Barbara Stanwyck, Dennis Morgan—A box office success here. It is among the top grossers of the year. It is full of laughter for the audience. Warners have a winner in this one. Played Sunday, Monday, Oct. 21, 22.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

CHRISTMAS IN CONNECTICUT: Barbara Stanwyck, Dennis Morgan—This was a surprise to me as I had heard some not too complimentary remarks on same, but to me, these remarks were not warranted, as this is a very good comedy. My patrons enjoyed every minute of it. Play it. Played Tuesday, Oct. 23.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

CONFLICT: Humphrey Bogart, Alexis Smith—This is a heavy drama and it is well done. But my patrons still want Bogart in action pictures like "High Sierra." Business was fair. Played Sunday, Monday, Nov. 11, 12.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CONFLICT: Humphrey Bogart, Alexis Smith—Business was way off on this one, in comparison to recent grosses. The picture is highly entertaining from the mystery-murder angle, but it lacks box office punch. No one who came complained. Played Sunday, Monday, Oct. 28, 29.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

CORN IS GREEN, THE: Bette Davis, John Dall—Strictly a Bette Davis picture. If they like her, they will like this picture. Otherwise they will stay away. Business was satisfactory but much lower than recent averages. Played Sunday, Monday, Oct. 13, 14.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

CONSPIRATORS, THE: Hedy Lamarr, Paul Henreid—Personally I loved it. However, it certainly did not draw and those who did see it did not care for it. They said it was too similar to "Storm Over Lisbon." Played Wednesday, Thursday, Oct. 24, 25.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

ESCAPE IN THE DESERT: Helmut Dantine, Philip Dorn—This proved to be a satisfactory program picture. With a usual Western it did nice weekend business.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

HORN BLOWS AT MIDNIGHT, THE: Jack Benny, Alexis Smith—They stayed away from this one. Maybe they thought midnight was too late, or something. Anyhow, we didn't get film rental out of it. Played Thursday, Friday, Nov. 15, 16.—W. L. DuBose, Majestic Theatre, Cotulla, Texas. Small town patronage.

OBJECTIVE, BURMA: Errol Flynn, Henry Hull—A good story of the paratroopers. I have a number of men from here who are still with this excellent fighting force. Although some of my patrons did not turn out for this picture on account of its war story, those who came remarked that it was an excellent production. There is plenty of action and it has good war story. Played Saturday, Nov. 3.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

PILLOW TO POST: Ida Lupino, Sydney Greenstreet—An entertaining comedy that drew a good midweek crowd. No complaints. Played Wednesday, Oct. 17.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

ROUGHLY SPEAKING: Rosalind Russell, Jack Carson—What a picture! What acting! No complaints received on this picture. It seemed to be just what the public wanted after all these war pictures and musicals. It is something down-to-earth.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

Short Features

Columbia

BACHELOR DAZE: All Star Comedies—Good comedy. It keeps them roaring all the time.—M. Bailey, Strand Theatre, Dryden, Ont., Can.

Metro-Goldwyn-Mayer

BABY PUSS: Technicolor Cartoons—Clever cartoon in Technicolor with Tom and Jerry.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

COLORFUL COLORADO: Fitzpatrick Traveltalks—An excellent Travalogue. My patrons always enjoy these.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

FALL GUY: Two-Reel Specials—Entertaining two-reel film from the Crime Doesn't Pay series.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

FLYING BEAR: Technicolor Cartoons—A Technicolor cartoon which was very noisy.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

FOOTBALL THRILLS OF 1944: Pete Smith Specialties—Another fine reel from Pete Smith and it was particularly effective during the football season. Never a dull moment and the tricks with the film bring many laughs.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

IT LOOKS LIKE RAIN: Passing Parade—Everyone talks about the weather and here's a reel showing how the weather is charted by instruments. Interesting to some, but boring to many.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

RKO Radio

IT SHOULDN'T HAPPEN TO A DOG: Leon Errol—A very funny picture for laugh purposes, which pleased everyone here.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

LEGEND OF COYOTE ROCK: Walt Disney Cartoons—A good Technicolor cartoon from Disney.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Universal

VILLAGE OF THE PAST: Variety Views—A swell single reel which tells all about Henry Ford's development in Michigan. It is especially interesting to young people.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Warner-Vitaphone

BAHAMA SEA SPORTS: Sports Parade—Routine sport reel in Technicolor.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

BIRDS AND BEASTS WERE THERE: Sports Parade—An excellent Technicolor single reel. It is outstanding. Play it.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

CIRCUS BANDS: Melody Master Bands—Dandy short that helped dress up the program.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

LAMOUR IN SPORTS: Sports Parade—Very good. Well received. It is both interesting and educational.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

LEARN AND LIVE: Featurettes—This is a straight lecture on the part played by motion pictures in the winning of the war. It is questionable whether the audience here was interested or not. Try and see it before booking it.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

OVERSEAS ROUNDUP: No. 3—Very good. Well received.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

TALE OF TWO MICE: Merrie Melodies Cartoons—Swell Technicolor cartoon.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Short Product in First Run Houses

NEW YORK—Week of November 26

CAPITOL: Spreading the Jam ..... ***MGM***
Badminton ..... ***MGM***
Feature: Yolanda and the Thief ..... MGM
CRITERION: Sport Sticklers ..... ***MGM***
Wild and Woolfy ..... ***MGM***
Feature: The Last Chance ..... MGM
GLOBE: Busy Bakers ..... ***Vitaphone***
Feature: Captain Kidd ..... United Artists
HOLLYWOOD: Arabians in the Rockies ..... ***Vitaphone***
Hare Tonic ..... ***Vitaphone***
Welcome Home ..... ***Vitaphone***
Feature: Saratoga Trunk ..... Warner Bros.
PARAMOUNT: Sportlights ..... ***Paramount***
Feature: Hold That Blonde ..... Paramount
RIALTO: Ship Ahoy ..... ***Paramount***
A Lamb in a Jam ..... ***Paramount***
Feature: Game of Death ..... RKO
RIVOLI: From A to Zoo ..... ***Paramount***
Jasper and the Beanstalk ..... ***Paramount***
Feature: Love Letters ..... Paramount
ROXY: Mighty Mouse Meets Bad Bill Bunion ..... ***20th Cent.-Fox***
Ski Aces ..... ***20th Cent.-Fox***
Feature: The Dolly Sisters ..... 20th Cent.-Fox
STRAND: Bashful Buzzard ..... ***Vitaphon***
Star of the Night ..... ***Vitaphon***
Feature: Confidential Agent ..... Warner Bro

CHICAGO—Week of November 26

APOLLO: My Man Jasper ..... ***Paramoun***
18,000,000 Orphans (March of Time) ..... ***20th Cent.-Fo***
Feature: Too Young To Know ..... Warner Bro
GARRICK: You Hit the Spot ..... ***Paramoun***
Feature: The House on 92nd Street ..... 20th Cent.-Fo
GRAND: The House I Live In ..... ***RKO***
Features: Pinocchio ..... RKO
The Falcon in San Francisco ..... RKO
ORIENTAL: The Flying Jeep ..... ***United Artist***
Feature: The Great John L ..... United Artist
PALACE: The House I Live In ..... ***RKO***
Features: Spanish Main ..... RKO
Radio Stars on Parade ..... RKO
ROOSEVELT: Hare Tonic ..... ***Vitaphon***
Feature: Kiss and Tell ..... Columbi
UNITED ARTISTS: The Great American Mug ..... ***MGM***
Feature: What Next, Corporal Hargrove? ..... MGM
WOODS: All-Star Musical Revue ..... ***Vitaphon***
Feature: Dakota ..... Republi

Canada Issues Approval Order on French Films

An approval order for the grouping of French language pictures for the current season has bee issued by the Wartime Prices and Trade Board i Canada, it was announced this week as Frenc films once more began to enter the Dominion. Ou of a list of approximately 100 titles, 12 hav been placed in the "specials" category. However the board has ruled that no theatre will be re quired to buy any special release in order to ob tain part of the balance of the pictures. Exhibit ors, principally in Quebec, who held a franchis with the releasing company, Canadian Cinemato graphic Co., Ltd., Montreal, or its predecessor France-Film, Ltd., during the basic period fiv years ago are entitled to first rental rights on th latest subjects.

Hart Says Industry to Play Leading Role in Education

The motion picture industry will play an increasingly important role in visual education fo schools and universities, according to Gardne Hart, director of the Commission on Motion Pic tures of the American Council on Education. I a recent address before the Washington Visua War Workers, Washington, D. C., Mr. Hart sai that a survey conducted by his organization indicated that democracy was the most popular subject among students and that geography, mathematics, art and health ranked next in that order.

St. Louis Measure Calls for Fair Employment Policy

A proposed city ordinance which would affect St. Louis theatres if enacted, has been introduced in the Board of Aldermen by Jasper C. Caston. It would prohibit the dismissing or denying of promotion to any employee because of race, creed or color and would make it unlawful for any public or private employer to practice racial discrimination.

Foreign House for New Haven

Dickson Theatre Company will operate the 286-seat Lincoln theatre, New Haven, as a foreign and art film house beginning November 25, under lease from the Bailey-Nunes interests which kept the house dark for most of the war. Robert Spodick, formerly manager of the Little Carnegie, and Leonard Samson, former manager of the Fifth Avenue Playhouse, both of New York, have formed the new company.

MANAGERS' ROUND TABLE

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

HESTER FRIEDMAN, Editor GERTRUDE MERRIAM, Associate Editor

Congratulations, You're Tops

As might be expected, in International Pictures' exploitation contest in which theatremen were invited to submit ideas of merit on "Tomorrow Is Forever", the Round Table members run off with most of the top honors.

Nine of the top ten prizes are awarded to: Alice Gorham, Rita Morton and William Morton, Seymour Morris, Lou Cohen, M. L. Plessner, Arthur Cohn, Dave Martin and Fred Souttar.

Four of five special prizes go to Marlowe Conner, John Goodno, Al Zimbalist and C. J. Remington.

The importance and value of consistently promoting theatre attractions is thus brought home more forcefully. Those who are consistently represented in these pages consistently demonstrate that their ability is no hit-and-miss proposition but high calibre showmanship developed through liberal application to their jobs.

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Reflecting

Views and News, the Gaumont British house organ, currently promoting "A prize for your ideas" competition among employees, elicits the following contribution from Mr. J. Merrill, manager of the Magnet Cinema, Wavertree, in England:

"In considering post-war publicity, let us for a moment scrutinize the present methods and see whether their scope is sufficiently wide enough.

"First, there are stills and posters on the front of your theatre which are only seen by your patrons and the passerby.

"Then you have the outside poster sites: these are seen by a larger public, but they are very often mutilated and torn down, so they require constant attention. Next come the shop window cards, which attract notice if properly displayed; but then the shopkeeper is more interested in selling his goods than advertising your theatre, so very often your card is indifferently exhibited. Next come the shop window displays and tie-ups: these are only effective where you have a shopping centre, though they create interest and engender discussion about your theatre and film.

"The press has a very great influence; this extends to all sections of the public but, when a person looks through the newspaper to see what's on at his local cinema, it is just as likely that your prospective client will go to the opposition cinema should he see that they are playing something more suitable to his taste.

"Then there is your inside publicity: lobby displays, trailers, stage presentations, visits of stars. These all accomplish their purpose, to intrigue the regular patron, and, whilst it is necessary to keep the public's interest and retain their patronage, *it is new business that is essential.*

"The only efficacious manner of finding the *missing patrons* is by distributing hand-bills or programmes to them in their homes. Once a circular reaches the inside of a house, it must of necessity be picked up and looked at—even if it is thrown away immediately afterwards. Then you will achieve your object. . . .

"The distribution of these hand-bills, programmes or circulars must be done systematically. Every house in so many streets a week or month must have one placed under the door until the whole district in the vicinity of your theatre has been covered. . . ."

Mr. Merrill, we should say, is quite an observing person. One hundred out of every hundred managers will agree with his statements. Ninety-nine of every hundred will say, "I knew that years ago."

But, just the same, having someone occasionally remind us of the things we know affords us an opportunity to check up on these items just to make sure that we haven't slipped off the beam in the interim.

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Conditional Qualifications

David Bachner, formerly of Warner theatres' publicity department in Cleveland, recently discharged from the Army after three years in the Pacific, has been trying to locate on the West Coast because of his health.

"Sure I'll give you a job," replied the head of a theatre group recently to Mr. Bachner's inquiry for employment, "but only if you have a car."

"All my managers must have cars so they can drive popcorn out to their theatres, otherwise I don't even want to begin to talk to you about your other qualifications," the startled Mr. Bachner was told.

No doubt, volume of sales in connection with the vending of refreshments to theatre patrons requires considerable attention and supervision from the man in charge. But making a manager's employment contingent upon his possessing trucking facilities for the supply of candy and popcorn is certainly plumbing a new depth in evaluating the manager's service. —CHESTER FRIEDMAN

A Record A Day *for 98 Days*

Jennifer Jones

In Hal Wall

The 14-week run of "Love Letters" at the N. Y. Rivoli has made unique Broadway history.

Since the all-time-record opening on August 25, each week and each day has topped all corresponding figures in the 27-year history of this famous theatre.

This phenomenal business has been reflected in other key engagements throughout the country.

Naturally when *you* play "Love Letters," you will give it the playing time and promotion worthy of one of the great money-makers of all time.

Phenomenally yours,
Paramount

Joseph Cotten

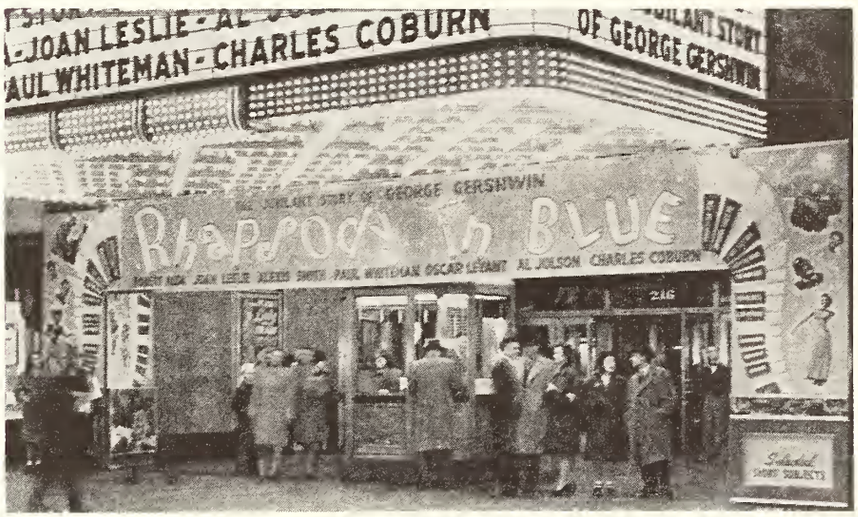
oduction "Love Letters"

with ANN RICHARDS and Cecil Kellaway · Gladys Cooper · Anita Louise · Robert Sully
Directed by William Dieterle · Screen Play by Ayn Rand · A Paramount Picture

THEATRE FRONTS AND LOBBIES

Colorful art blow-ups attracted unusual attention to this front on "Scandals". Idea was devised by H. W. Higley, manager at the RKO Allen, Cleveland.

Tombstones and coffins on marquee of the Globe theatr Bridgeport, Conn., gave atmospheric touch to manag A. L. Domian's special Hallowe'en program.



For his date on "Rhapsody in Blue", manager "Sonny" MacDonald created this attractive front at the Warner theatre, Milwaukee.

Directional signs posted at all main roads leading to the Rosetta theatre, Miami, were used by manager Ed May to exploit "State Fair".

During the engagement of "Spanish Main" at the Golden Gate, San Francisco, publicist Helen Wabbe used pennants and light streamers from marquee to roof.

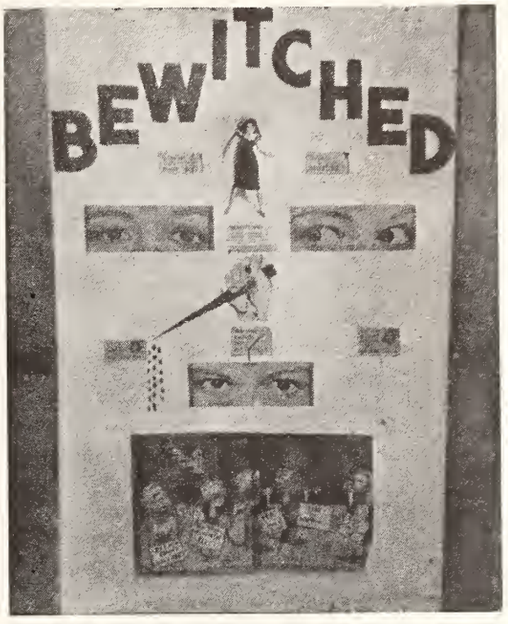
To promote "Affairs of Susan" at the Capital, Madison, Wis., M. Conner had this huge lobby display erected which helped publicize the film.

Three-dimensional display aided manager N. Silver to publicize "Dolly Sisters" at the Strand, Lowell, Mass.

HOWMANSHIP

Left, here's a smart window display on "Rhapsody" arranged by Millard Ochs of the Strand, Akron, Ohio.

Molly Stickles' display on "Waldorf" in the lobby of the Palace, Meriden, Conn., included a table "reserved" for the stars.



This effective lobby board was built at the Center, Oak Ridge, Tenn., from odds and ends and pressbook clippings by manager A. G. Painter.

his novel front for "Bataan" was created by Teresa Mehalovitz, anager of the Chief, Pueblo, Colo., with straw matting borrowed om a local nursery.

Numerous window tie-ups highlighted C. B. Taylor's campaign on "State Fair" for its showing at the Great Lakes, Buffalo, N. Y. This is how the Sample Shop played up the attraction.

Not too ostentatious, but this front on "Body Snatcher", designed by L. Swift, city manager, at the Capitol in Macon, Ga., did an effective selling job.

OUT OF TH

She Sings!

JUDY CANOVA

Hot the

with ROSS HUNTER · FORTUNIO BONANOVA

Original screenplay by Richard Weil and Charles R. Marion

COLUMBIA PICTURES

FINISH THE JOB IN A BLAZE OF ACTION!
VICTORY IN THE VICTORY LOAN!

ILLS POPS JUDY..

in a riotous COLUMBIA comedy that's out of this world!

She Clowns!

She makes love!

"I hope"

Hay

SIX SWELL SONGS
including
"No Other Love"
"Tillie Tell"
"Old MacDonald Had A Farm"

DORIS MERRICK · GLORIA HOLDEN

Produced by TED RICHMOND · Directed by DEL LORD

Exploiting the New Pictures

How the recent pictures are being sold a
the first run and pre-release date showing

TOO YOUNG TO KNOW

Charles B. Taylor, publicity director for Shea's theatres in Buffalo, N. Y., who specializes in cooperative newspaper display advertisements, turned in an admirable job in connection with the engagement of "Too Young to Know" at the Buffalo theatre.

Taylor arranged for co-ops with the Nassau Men's Shop in the *Courier-Express* and *Evening News* and both newspapers featured layouts paid for by Unger's Millinery Shop, the Towne Shop specializing in women's wear, J. N. Adams cosmetic department and Edwards' Beauty Shop used the *Courier Express* for additional space.

Each of the merchants played up the stars of the film production with title tie-in and prominent theatre credits as well as playdates.

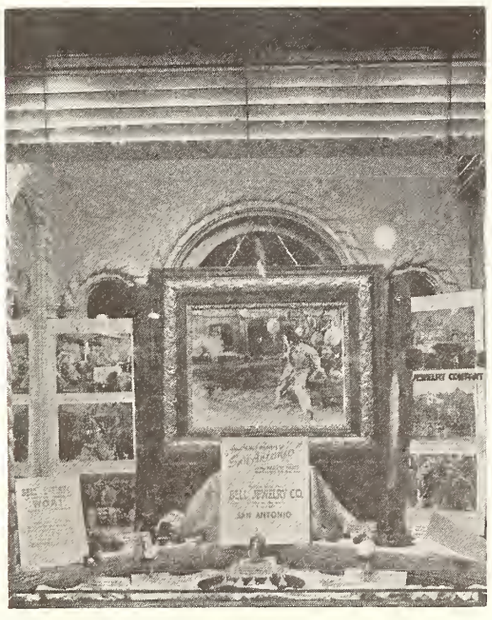
Window tie-ups were arranged with the Nassau Army-Navy Store, Jacobi's Men's Shop, Harvey and Carey Drugs, Lay's Millinery, Chippewa Tie store, Mills Jewelry and Grant's Department store.

Additional music tie-ups were set with Wurlitzer's, Kresge's Music department, Denton, Cottier and Daniels, Inc., and the Music Shoppe, featuring accessories and star heads with theatre credits and playdates.

Accent Outdoor Campaign

Bumper strips were placed on the 50/50 Cab Company's fleet, 2,000 coasters were used at Old Spain Cafe, Pfeiffer's and the Stage Door Cafe. Bus cards were posted on the Blue Bus Line and West Ridge bus line; 5,000 imprinted bags were used to wrap purchases by the A. S. Beck shoe store; 75 window streamers were utilized by Decca and Columbia record dealers; 17 twenty-four-sheets were posted at strategic locations and 500 window cards were given a real circus display throughout the city.

An advance screening of the picture was arranged with the principals and two outstanding students of the city's five high schools in attendance along with press and radio critics. Following the screening those present were interviewed by the Buffalo *Courier-Express* for a special feature article based on the question, "Is Modern Youth 'Too Young to Know' to cope with problems they are facing?"



One of numerous window tieups set for the opening of "San Antonio".

The entire city joins in the festivities to welcome the world premiere of "San Antonio" at Majestic theatre, San Antonio. At left, banners proclaim the opening from every vantage point. Right, department store front, converted for a Frontier Celebration in honor of picture, attracts huge throngs as Eduardo Martinez and his Mexican band entertain.

SAN ANTONIO

Civic leaders, the Chamber of Commerce, merchants, newspapers and local radio outlets joined forces to make the film premiere of "San Antonio" one of the outstanding celebrations in the history of San Antonio.

The picture opened at the Majestic theatre following a skillful advertising and exploitation campaign under the direction of Frank Starz, publicity director for Interstate circuit, Al Reynolds, city manager, and Lynn Krueger, manager of the Majestic. Field representatives from Warner Bros., assigned by Mort Blumenstock, director of publicity and advertising for the distributor, worked in conjunction with the theatre forces.

Immediately preceding the premiere, a Frontier Celebration was staged, occupying two hours and attracting thousands of the local citizens to the scene.

A special stage was erected in front of the theatre which was tagged "Belle Union" and the entire street blocked off to vehicular traffic. Music was provided by cowboy bands, Mexican bands, etc. Covered wagons were used for standing displays and the Conservation Society of San Antonio had fifty women in Spanish costumes and Western dress as hostess aides. The Mexican populace was invited to attend in native garb.

The Chamber of Commerce cooperated and gave the premiere full-page breaks in its official publication, plugged the celebration at its luncheon and other meetings.

A reunion of old-timers was arranged including a 75-year-old cowgirl. Amnesty for former horse thieves, cattle rustlers, bank robbers a other Texas badmen was proclaimed by judge of Bexar County for the duration of premiere celebration. Each of these items v extensively covered by the press.

In addition to local radio stations which g regular announcements to the celebration four days in advance of the premiere, S Antonio firms cooperated enthusiastically their own sponsored broadcasts. WO KABC and KTSA additionally gave fifte minute interview broadcasts prior to opening.

Bell Jewelry sponsored a novel broadc from an airplane on opening day, giving aerial birds-eye impression of the event o KEBC. On opening night all of the stati gave on-the-spot descriptions and intervie with the Governor, the Mayor, old-time t drivers and other colorful characters parti pating.

Stores Display Special Fronts

Many stores throughout the city put on s cial fronts in frontier days architectural st Boardwalks and hitching posts were common front of stores. Frost Brothers departm store had live models wearing authentic gov used during the filming of the picture. T Joskie store devoted four full windows to premiere.

Numerous cooperative ads were scored conjunction with merchants which supp mented additional space purchased in local a out-of-town newspapers.

Leading hotels in San Antonio had spe displays in their lobbies at their own exper The print of "San Antonio" was delivered fr Hollywood to the theatre by a stage coach, sulting in exceptional wire breaks.

Local schools also cooperated, with girls fr Jefferson High participating in a lasso exh tion in front of the theatre.

...rers Sponsors ...ovie Club in ...iagara Falls

...C. Tyers, manager of the Capitol, Niagara ..., Ontario, initiates one of his juvenile ...ons into the theatre movie club.

...V. C. Tyers at the Capitol theatre in Niag... Falls, Ontario, reports on a Movie Club youngsters that has met with such suc... in Britain that it is being duplicated by ...adian theatremen.

...he club is a non-profit, entertainment plus ...cational scheme and weekly Saturday ...ning shows are held with stage enter... ...ment largely featuring the children them... ...es. Tyers reports that with the age limits ... the club being from six to fourteen years, ...has a large waiting list of would-be singers, ...cers and musicians.

...he children fill out application cards and ... then issued membership certificates and a ...b button. On their birthdays, each member ...s a Disney birthday card which entitles ...m to free admission to the next show with ...riend.

...The Board of Education has cooperated ...h Tyers, who invited all school principals ... one of the shows in order to enlist their ...pport.

...ond Prizes Offered by ...eaman for "Over 21"

...Bernie Seaman and publicity manager Ted ...utson of the Hippodrome, Baltimore, went ... out recently for the opening of "Over 21," ...ng the editorial theme, "the world and apple ...," suggested by a scene in the picture. The ...ys set a contest a week prior to opening with ... Shoppers Home News (circulation 130,-...0) and continued the contest for the duration ... the run. Bonds were given as prizes, and ...blicity was gathered from metropolitan ...ilies. Working on the same idea, applie pies ...re given to radio commentators, editors and ...wspaper columnists, with many mentions, all ...th credit, appearing over the air and in print. ...A Max Factor tie-up was set with the May ...ore, and resulted in a prominent Max Factor ...oth, replete with theatre credits, on the main ...or of the store.

The Selling Approach ON NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

MAN ALIVE (RKO Radio Pictures): Here's a nice cast with Rudy Vallee in the featured, though somewhat subdued, role. Picture itself is comedy with music, involving the spirited adventures of a live ghost, which lends itself to numerous exploitation devices. For the lobby, you might use an inverted fish-bowl, silvered on the inside, as a crystal ball to arouse the curiosity of your patrons. Leave a clear spot on the top of the bowl for patrons to look through. At the bottom, display a still with appropriate tie-in copy.

It might be possible for you to arrange a display using still number 85 in a peep box. Copy on the outside will read: "No wonder that her hair stood on end when her absent spouse returned from the watery grave", etc. Now, if you can arrange to conceal a hose from your vacuum system above the point where people are likely to stand, the suction will draw the hair straight up as they peak in at the display.

Another novel device would be to have a girl, apparently sleeping on couch or single bed, place a bed lamp and telephone on a small table nearby, and place the receiver of the 'phone on the floor. Over the display use a card with copy: "No wonder she fainted. She just heard the voice of her dead husband on the 'phone." . . . etc.

For street ballyhoo, dress up one of the ushers as a ghost to parade busy thoroughfares, with a card reading: "Back from the Dead", etc.

You might arrange a newspaper interview or special interview over your radio station. Base the idea on the title of the picture. Offer a prize for the best interview related by civilians or servicemen who are alive through no fault of their own. Topic will be on the angle: "Most Narrow Escape from a Fatal End". This should prove effective.

Newspaper ads are attractive and should arrest the attention of your patrons, while lithographs lend themselves to cutouts and other displays.

SNAFU (Columbia Pictures): This has a catchy title which can be well publicized through exploitation.

You can, of course, play up, in advertising, the popular Broadway stage play from which the screen production is adapted.

Make a play for newspaper space by inviting as your guests all local boys who were discharged from the services because they were under age. Explain that the picture deals with the problems of the returned under-age veteran. You might also include in your invitation all persons presenting at the box office on opening day bonafide letters from overseas servicemen in which the word "snafu" is used. Check the letters for humorous content and try to get your newspaper to publish excerpts, getting picture credits on the story.

A "Snafu" crossword puzzle mat is provided which can be planted with a newspaper. If not, it can make an effective herald for distribution at schools, with guest tickets offered for the first ten or twenty submitted.

Promote an anagrams contest with one of your local radio advertisers, offering a few guest tickets each day for listeners submitting the longest list of words made up from the letters in "snafu".

You might ask some of the local merchants to feature the word "snafu" in display copy or in their advertisements, as: "Men—Is your clothing situation snafu? Come in and let us outfit you in the finest." Add picture and playdate credits.

Ties Bookstores to "Underground"

Cal Lieberman, manager of the Senate, Harrisburg, Pa., planned and executed an unusual campaign for "Paris Underground." He tied in with local bookstores on sales of the book and got many window displays announcing the showing of the film at his theatre. Also got plugs on WHGB on the Constance Bennett daily fashion show.

Stalcup Aids Lions Club

Recently when D. T. Stalcup at the Gem theatre, Etowah, Tenn., held a beauty contest, he had the Lions Club sponsor it and gave them part of the proceeds for the establishment of a 'Teen Age Center.

Stickles Starts New Serial

For the opening of her new serial, "Jungle Raiders," at the Palace theatre, Meriden, Conn., Mollie Stickles distributed several thousand membership cards. In addition, 5,000 heralds, the backs of which carried a contest angle directed at the kiddies, were also distributed.

Hart Promotes Cooperative Ad Page on "Rhapsody"

For "Rhapsody in Blue" at the Glove theatre, Gloversville, N. Y., Lou Hart went all-out and landed a cooperative ad page; mailed 1,000 letters out to local music lovers; covered all the juke boxes, arranged for discussions in the schools and for music shops to purchase spot announcements and 15-minute programs plugging the music. A special 40 by 60 display was made up for the front of the theatre.

as LOOK sees it WESTERNS play to 12,000,0

as the 12,000,000 see it REPUBLIC makes the

as the BOXOFFICE BAROMETER* sh

ROY ROGERS
No. 1

YEAR AFTER YEAR
REPUBLIC TAKES THE
WESTERN SPOTLIGHT
. . . TOPPING THE LISTS
OF PROFIT-BUILDING
STARS AND PICTURES
IN EVERY IMPORTANT
POLL OF EXHIBITORS
AND FANS!

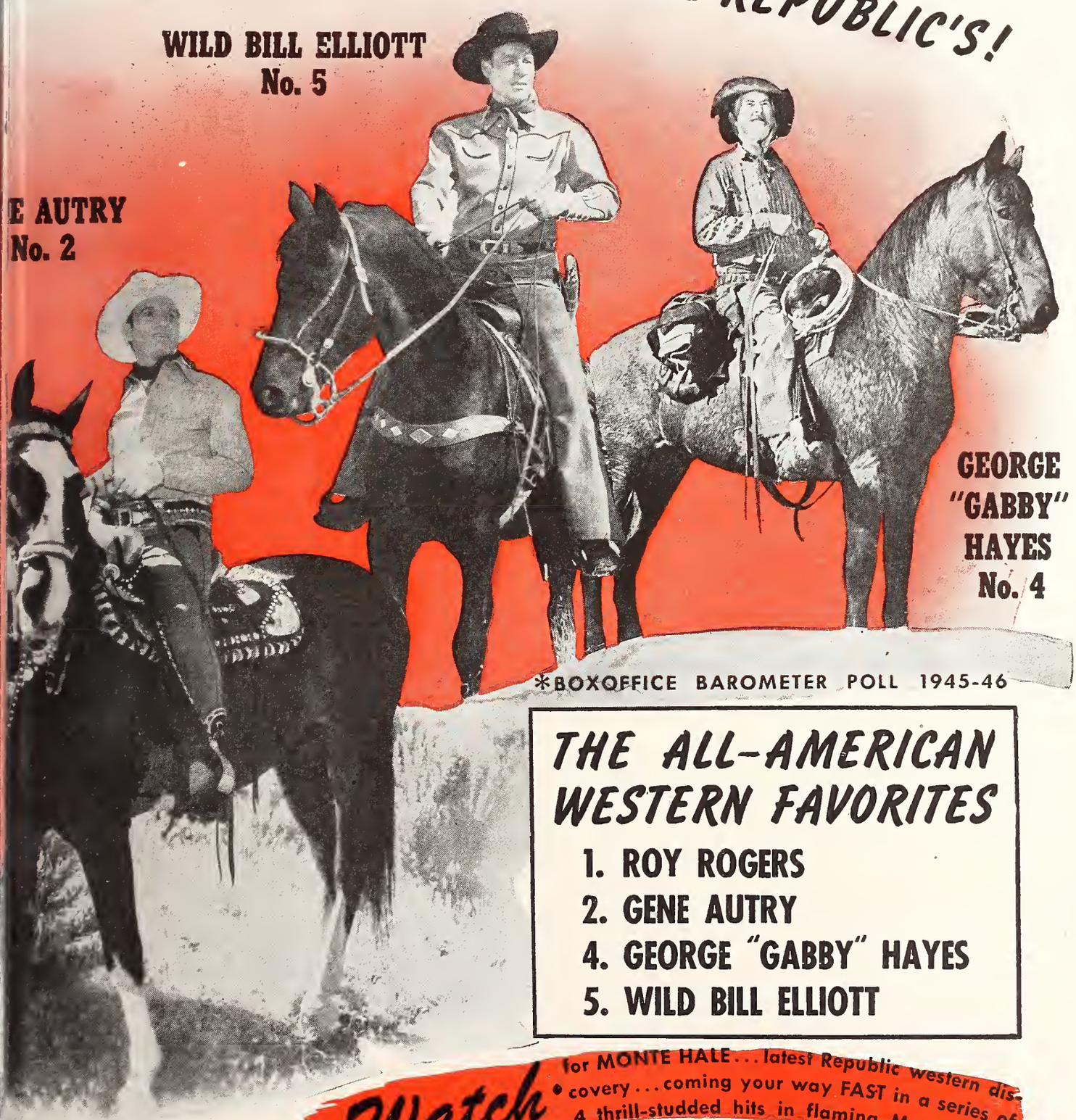
kly!

terns!

he biggest money-making stars are REPUBLIC'S!

WILD BILL ELLIOTT
No. 5

E AUTRY
No. 2



GEORGE "GABBY" HAYES
No. 4

*BOXOFFICE BAROMETER POLL 1945-46

THE ALL-AMERICAN WESTERN FAVORITES

1. ROY ROGERS
2. GENE AUTRY
4. GEORGE "GABBY" HAYES
5. WILD BILL ELLIOTT

Watch for MONTE HALE... latest Republic western discovery... coming your way FAST in a series of 4 thrill-studded hits in flaming Magnacolor.

Model Contest Aids "Captain Eddy" Campaign

One of the several window displays promoted by P. E. McCoy for his date on "Captain Eddie" at the Miller theatre, Augusta, Ga.

Through the City Recreation Commission and the various merchants, P. E. McCoy, city manager, Miller theatre, Augusta, Ga., was able to participate in a model plane contest in connection with "Captain Eddie." The planes built by various youths were displayed in the windows of the stores of merchants cooperating in the contest.

Several weeks in advance effective window displays were promoted each featuring some of the contestants' planes together with appropriate credits. The newspapers and radio encouraged the children to participate and the final events were held on opening day in the city's recreation centre building.

By the aid of a loud speaker system, the mothers and fathers of each boy were told that the film had encouraged the entries and all entrants would attend the opening as an honored guest of Capt. Eddie Rickenbacker. The *Augusta Chronicle* and *The Herald* gave a three-column story, which was augmented by two-column art on the opening day of the film.

A very attractive and colorful front was set for the engagement, the background of flat white, while the cutout letters spelling out the title were painted red. Colorful cutouts from one- and three-sheets added to the attractiveness.

Music, Windows and Giveaways Sell "Rhapsody" in Buffalo

Charles B. Taylor, publicity director at Shea's Great Lakes theatre in Buffalo, arranged an interesting promotion with RCA Victor distributors for his showing of "Rhapsody in Blue." They gave away numbered tickets with every sale made by record stores a week prior to playdate and these tickets were deposited in a drum at the theatre on opening night. A drawing was held on stage and the holder of the lucky number was presented with a Victor combination radio phonograph.

A window display contest for all music stores was sponsored by Columbia Records and Victory Bonds were awarded as prizes for the best windows.

Window displays featuring men's blue furnishings were promoted with Jacobi Bros., the Adam Hat Shop and the National Shirt Shop. Twenty Empire News Co. trucks were bannered, over 100 bumper strips were used on taxicabs, over 800 window cards were placed in cigar stores, restaurants and newsstands.

March of Time Subject is Given Feature Buildup in Denver

Window display arranged with the Daniels & Fisher department store in Denver by R. McCausland to exploit "American Beauty".

In connection with his date on "American Beauty", March of Time release, Ross McCausland, manager of the Telenews theatre in Denver, worked out an exceptional promotional campaign worthy of the attention usually given to a feature picture.

Ross tied up with the Daniels & Fisher department store which has the Antoine salon in that city. The store used newspaper cooperative advertisements, with prominent theatre credits, including a large two-column, 65-line ad in the *Denver Post* which attrac considerable attention.

The theatre furnished stills and blow which were utilized in an attractive win display. In the Antoine salon a special play was used; counter cards were displa in the toiletries section and on the main fl of the store. Ross also used his usual thea channels to publicize the attraction, in ad tion to landing a special story in the Sun society section of the *Post*.

Lobby Setpiece Effective for "The House on 92nd Street"

For "The House on 92nd Street," Manager Lou Cohen, Loew's Poli, Hartford, Conn., and his assistant, Sam Horwitz, set up as a lobby display a gray cardboard replica of the "House" and backed it with a pink spotlight which made all the cellophane windows appear lighted. It was bordered by potted plants and green shrubbery, stills from the picture, and copy such as "The first picture ever made with the official co-operation of the FBI," and "Behind these doors the amazing drama behind the protection of the atomic bomb." The complete display was overshadowed with a green spotlight, lending mystery and intrigue to the attraction.

In addition, Cohen hosted the local FBI office and leading state and civic police officials at a preview screening of the film at the Avery Memorial. This resulted in topnotch breaks, plus special theatre page "boxes," in the *Hartford Times* and *Hartford Courant*.

Swooner-Crooner Contest Aic "Out of This World" Date

Aimed at the local jitterbugs was the swo er-crooner contest run by Michael Strange Loew's State, White Plains, N. Y., in con tion with the date on "Out of This Wor Another contest angle centered around b leaders and arranged in a tieup with the l radio station. Folks were invited to name five maestros at the piano in the picture, good for guest tickets.

The first advance break landed by Mike "Anchors Aweigh" was window displays Davega's music window for four solid we with blowups, scene stills and picture rec This was followed by other music stores c ing through with windows and co-op ads.

Two quarter-hour tieups with Stat WFAS with audience participation were ba on naming the songs Frank Sinatra sings the picture. Guest tickets and photos of Si tra and Kelly were awarded.

Gibson Uses Teaser Campaign

A teaser campaign opened J. Gibson's on "Birth of the Blues" at the Centre thea Peterborough, Ontario, brought scene mats readers in the local papers. Two spot nouncements were landed each day over radio for a week in advance of the openi and window displays promoted from neighb hood merchants.

Welcome

ROY DEL RUTH

To MONOGRAM!

Your entry into our organization as a producer-director at the head of your own unit is an event of which we are all proud. The million-dollar productions scheduled for your guidance are harbingers of what the industry may expect from Monogram in the important months to come. Again, welcome!

MONOGRAM PICTURES CORPORATION

STEVE BRODY, President

PROMOTING "KISS AND TELL" PAYS OFF AT BOX OFFICE

Theatre managers throughout the country have found merchants, newspapermen and radio readily cooperative in their exploitation efforts in behalf of "Kiss and Tell".

Al Anders of the Bijou, Springfield, used his imagination on "Kiss and Tell" by promoting WMAS on the idea of staging a "Kiss and Tell" contest. Passes were given to the winners and the idea was to have listeners submit a list of songs whose titles contained the words "kiss" or tell."

Anders arranged to have 2,000 throwaways distributed two days before opening. Since the throwaways had copy that contained a play on the wording of the title, public interest heightened. Windows and counters set included Kreske's, which was devoted to a lipstick display, and Liggett's, where a "Kiss and Tell' sundae was featured. Placards over the counter tied the sundae in with the film and all credits, of course, went to the theatre.

Distributes Candy Kisses

John Garst, manager of the Gates, Portsmouth, Ohio, opened his campaign on "Kiss and Tell" by giving 5,000 candy kisses away around the city, with the theatre and playdate imprinted on the envelope containing the candy.

Working with the city's largest department stores, Garst effected several important tie-ups, the most noteworthy being with a young woman's dress shop. From this he realized three full windows and numerous displays inside the store, plus free ads which ran the day before opening.

Garst used radio to good advantage, getting several free plugs before the opening and followed this with a personal interview on opening day.

Lester Pollock, manager of Loew's, Rochester, concentrated on slightly off-the-beaten-path stunts to acquaint the people of his town that "Kiss and Tell" was set in his theatre.

Working with the seven stores of the Dow Chain, Pollock arranged a contest based on the title of the picture. Contest blanks carrying an imprint of Shirley Temple's kiss were distributed to all of the feminine patrons of the shops, and prizes of cosmetics were given to those whose kiss most closely approximated the Temple kiss.

Les sent boxes of candy kisses to newspapermen, with a card enclosed which read "with love and kisses from Shirley Temple—coming to Loew's Thursday."

Pollock distributed over 5,000 candy kiss envelopes around the main streets for three days before opening, making sure that each envelope contained full credits, together with picture copy.

J. Eshelman of Loew's theatre in Columbus planted a "Kiss and Tell" contest in one of the downtown stores, which featured a window display on the tiein.

Hinckey Gives Passes for Contest

Tom Hinckey, of the Rialto, Lewistown, Pa., for "Kiss and Tell" worked with the radio station, and set a contest with passes going as prizes. Idea was to have the listener submit a list of songs whose titles contained the words "kiss" or "tell" in them.

Hinckey stuck to window and counter displays for the remainder of his campaign, working most closely with the local Rexall store; Davis men's store and the Style Bazaar. Rexall set a special sundae during the run of the film, labeling it the "Kiss and Tell" sundae and plugging it, along with local playdate credits. Davis' Shop cooperated with a full window and counter displays, all of which carried theatre credits. The Style Bazaar devoted three full windows and placed cooperative ads in local papers.

Eleven windows in shops scattered through the busiest sections of Minneapolis was the record set by Frank Steffe, manager of the Radio City, for the opening of "Kiss and Tell." In addition, there were displays in the library, special "Kiss and Tell" sundaes sold in local soda fountains, and a Bond sale in the theatre lobby.

Windows included the Cabel Piano Company, Simon Music Shop, Mazey Florists, Donaldson's Department Store (the latter also featured "Kiss and Tell" placards scattered throughout the shop), and the four Walgreen stores in the city, where in addition to the windows, special "Kiss and Tell" sundaes were featured throughout the run, with cards at all counters announcing the sundae and crediting the local theatre and opening engagement.

Department Store Tieup Set

John Smith, manager, and Hal Norfelt, publicity manager of the Metropolitan, Houston, turned in a campaign on "Kiss and Tell" that reportedly paid off nicely on publicity returns. Working closely with the manager of the Palais Royal, largest department store in the city, the boys landed a plentiful supply of windows, free ads in all local newspapers and a smart mailing piece which was sent to the shop's complete mailing list.

Palais Royal ad campaign on behalf of "Kiss and Tell" was spearheaded by two radio shows sponsored by the shop. Under the title "Calling All Girls," the programs plugged the film and playdate, tieing in with the 'teen age motif of the film. In addition, two dresses were selected from the stock in the young ladies' department and named the "Kiss and Tell" frocks. The store also advertised using the gowns in their

The city of Indianapolis was well awar the advent of "Kiss and Tell" at Lo theatre, through the medium of Sparrow's street ballyhoo.

ads and recounting how they were name honor of the film.

Palais Royal also sent the "Kiss and T date pledge cards suggested in the pressl to their mailing list, tacking on a plug for opening and gave three full windows to film, plugging the local opening in all t of them.

Lands Radio and Window Tieups

Windows, a radio contest and cooper ads highlighted the campaign put on by Ge McKenna and Bill Brererton, Basil's Lafay Buffalo, for "Kiss and Tell."

Two full windows were set in the Woolworth stores, each tieing in with a tionally known cosmetic concern and carrying credits to the picture and play Both Oppenheim and Collins shops carried windows, and each had attractive display call attention to the date. In addition, 3 postcards, as suggested in the pressbook, v mailed to local residents.

WKBW ran a limerick contest for sev days before the opening of the film, with pa as prizes. Cooperative ads on hair-dos v set in all local papers by Edwards Departm Store, and the ad copy carried several plugs the playdate at the Lafayette.

Frank Fowler, publicity manager for Newport and Colley theatres, Norfolk, coop ated with the local radio station and st to publicize "Kiss and Tell" and prepared throwaways for distribution. The first, a sim announcement card signed by Shirley Tem carried the statement that "Kiss and Tell" coming to town and urged the recipient to c in and see Shirley. The second consisted candy kisses attractively packaged, and ca ing a little message from Miss Temple.

Working with the Rice Department St Fowler obtained a cooperative ad which in all papers on opening day and carried credits to the theatre.

OUND TABLERS ETURNED

Left) Frank H. Lindkamp, assistant to right) Harold F. Sliter, city manager, Schine nterprises, and manager of the Avon theatre, Vaterown, N. Y. Lindkamp is fresh out f the Army, while Sliter is recently dis-harged from the Navy.

Murray Also Started Theatre Career as Usher

Harry Murray, manager of the Odeon theatre, Scarborough, Yorkshire, England, was born in Denton, Manchester, Lancashire, April 26, 1909, and started in the business in 1929 as an usher at the Paramount theatre in his birthtown. Murray remained at that post until 1935, having risen to the post of general manager, and then went to Arcadia, Colwyn Bay, in 1937, from which position he was again promoted to general manager of the Hippodrome, Belfast.

Our new Round Tabler at that point in his career resigned to open the Garrison theatre, Holywood, which burned to the ground on Christmas Eve, 1940, and then became manager of the Maypole theatre, Holywood. After a period at this house, Harry returned to the Royal Hippodrome in May 1942 as adviser for stage shows, booking films and arranging troop shows.

In March of 1944 he resigned to take over a position with the American Red Cross in Armagh and followed this by a government position in charge of 400 Gibraltarians in Saintfield Camp. December of 1944 finds Murray manager of the Odeon, Accrington, until May 1945, when he was promoted to his present position.

Sparrow Lands Cooperative Ad

For his date on "She Wouldn't Say Yes" at the Loew theatre, Indianapolis, Ind., Boyd Sparrow promoted a local jeweler for a cooperative ad which featured a cut of Rosalind Russell and Lee Bowman, together with copy.

SHOWMEN PERSONALS

In New Posts: Bill Burke, Brant, Brantford, Ontario. James Feeney, Sterling, Wilkes-Barre. Walter Rooney, Capitol, Wilkes-Barre. Paul Tigue, Capitol; Tom Killeen, Strand; both in Scranton. Henry Rokocz, Grand, Hazelton. Al Farrell, Carbondale Amusement Company, Carbondale, Pa.

J. Kenneth Campbell, Isle, Aurora, Ill. Jerry E. Harpman, district manager of the Fulton and Grossman houses in Aurora, Bloomington and Joliet. Clair Sturgeon, Associated Theatres, Macomb. Lee Conrad, Park and Meade theatres, Meadville, Pa.

Ray Hermann, Midway, Kansas City, Kan. Hubert Scott, assistant manager, Newman, Kansas City.

Returned Servicemen: Norman Rolfe, Connecticut district manager for Lockwood and Gordon theatres in New England. Will headquarter at the Webb Playhouse, Wethersfield, Conn. Neal Elens, Mode, Joliet, Ill. Maynard Nelson, Rex, Albion, Neb.

Edwin Brown, Penn., Pittsburgh. Matthew Lynott, Westside, Scranton. Del Ritter, Rialto and Rivoli, Detroit. Jackson S. Hurford, Fox, Detroit. Oscar Dooley, Interstate Circuit, Wichita Falls, Texas.

Birthday Greetings: Floyd D. Morrow, Esteban C. Gonzalez, Jack Kember, Earle G. Sheetz, Kermit Prince, Wells Witt, Nevin McCord, Kermit B. Carr, James F. Doyle, Fred R. Rodley, Jerry Montizambert, R. N. Christopher, Charles E. Lancaster, Eugene H. Bunn, George F. Sutermaster, Frank Johnston, Joe Nohes, Pat Antonio.

Orville Rennie, Jack Essick, James Embry, Samuel Alster, Edward A. Dosek, C. E. Re Qua, B. Cunningham, H. Greenberg, Buster Planck, J. Nathan Morgan, William W. Herman, Ray Holloway, Arthur La Plante, Ben W. Allen, William M. Morton, Andrew G. Nickols.

Frank E. Matthews, Ernest L. Miller, Roy Robbins, Charles E. Patch, James G. Jones, Clarence D. Talbott, William B. Savits, Hugh G. Martin, James G. Davis, Adolph H. Buehrig, Dick William, E. J. Brisbard, William C. Gallagher, Mark R. Chartrand, Lawrence L. Landy, Charles H. Edwards, Barney De Vietti, Walter R. Pyle, Luther L. Smith.

Showmen's Calendar: January 1: New Year's Day; Paul Revere born—1735; Emancipation Proclamation—1863. 4th: Utah admitted to Union—1896; New Mexico admitted to Union—1812; first radio chain broadcasting—1923. 7th—Telephone communication between New York and London established—1927.

11th: Alexander Hamilton born—1757. 15th: First locomotive built—1831. 17th: Benjamin Franklin born—1706. 18th: Daniel Webster born—1782. 19th: Robert E. Lee born—1807; Edgar Allen Poe born—1809. 24th: Gold discovered in California—1848; first demonstration of telegraph by S. F. B. Morse—1838.

25th: Robert Burns (poet) born—1759. 29th: William McKinley (25th President) born—1843. 30th: Franklin D. Roosevelt (32nd President) born—1882.

Stein Apologizes in Teaser Ad

Lou Stein at the Branford theatre, Newark, N. J., in connection with his engagement of "Mildred Pierce" ran a teaser ad in the local papers. Headed: "We apologize," copy that followed read: "for our inability to accommodate the thousands of moviegoers who had to be turned away," etc., etc.

Metro Publicists, Salesmen to Visit N. Y. Home Office

All Metro-Goldwyn-Mayer salesmen and field exploitation representatives will visit the home office for one week, during which time they will visit all department heads and agencies identified with the company in promoting its product, it was announced in New York this week. Last year branch managers made similar trips, but this is the first time the salesmen and exploiteers have been called.

For more than five years now, salesmen have not attended general sales meetings and it is felt that in bringing the men to New York they will get a well defined picture of how the company operates, its problems and its ultimate endeavors.

Now that the war is over, William F. Rodgers, vice-president and general sales manager, feels that this is the time to have the field men selling MGM's product know what has been going on at the home office, as well as familiarize themselves with every day problems which are met by the various departments and personnel identified with them.

Under the plan set up, the country will be divided into several groups when visiting the home office. There will be 35 men due in the first group to spend the week of December 2 to 7. The second group will comprise 30 men.

At no time will any branch be depleted of its entire sales force under the completed arrangements. The first group will represent part of the sales staffs and field exploiteers from the territories supervised by E. K. O'Shea, eastern sales manager; John J. Maloney, central sales manager, and William R. Ferguson, exploitation director.

Arriving in New York as the first group will be the following salesmen and exploitation men:

From Albany, Floyd Fitzsimmons, Ralph Ripps and William Williams. From Boston, Benjamin Bobchick, Raymond J. Curran and Charles F. Rapec. From Cincinnati, Milton Jacobs, Harry Sherman and Thomas Smiley. From St. Louis, Harry Hopkins, George F. Reilly and Irving Waterstreet. From Indianapolis, Charles Lazarus, and John F. Morgan. From Philadelphia, James Ashcraft, Frank Jelenke, Joseph F. Murrow and Frank Sculli. From Buffalo, Abraham Harris. From Cleveland, Charles C. Deardourff, John P. Harrington and Louis Marks. From New Haven, Milton Hyams. From Pittsburgh, Charles Baron and Harold Zeltner. From Washington, Phil Bobys, Jack Goldberg, Anthony Fursee and Fred Rippingale.

Norman Linz, in charge of Showbuilder Unit No. 2, will also be among those attending, as well as Alex Arnswalder, New Jersey salesman, and Robert J. Ellsworth, New York salesman.

Second Group Listed

Arriving in New York as the second group, and included in the same territories supervised by Mr. O'Shea and Mr. Maloney, to spend the week of December 9-14, will be the following salesmen and exploiteers:

From Albany, Arthur Horn. From Boston, Bert McKenzie, J. Edward Renick, Albert Wheeler and Harry Worden. From Buffalo, Jack Gilmore, Gage Havens, Emanuel Woronov. From New Haven, Morton Katz. From Philadelphia, Harry H. Fendrick, Ed Gallner, William Hopkins and Clarence Pippin. From Cincinnati, Lawrence Brown, Barry Greenberg, William LaSance, J. E. Watson and Charles J. Weigel. From Pittsburgh, Irving Jacobs and Robert Kay. From Washington, Tom Baldridge, Harry Cohen, Frank J. Scully. From Cleveland, John G. Walsh. From Detroit, Floyd W. Chrysler, Charles Dietz, William Waldholz. From Indianapolis, William A. Carroll and Al Golden. From St. Louis, Herbert Bennin and French S. Miller. Louis Allerhand, New Jersey salesman, and Elliott Foreman, exploiteer, and Howard Levy, New York salesman, will also attend these meetings.

The remaining groups will be scheduled for similar trips at a later date.

Monogram Plans New Studio; Sets Del Ruth Deal

Monogram is expanding both its physical p and its production of upper bracket pictures. I week the company reported that it was seekin site on which to build a new studio costing n than $1,000,000 and that it would release four cials during the 1946-47 season.

Samuel Broidy, newly-elected president of Mo gram, announced that a deal had been closed v Roy Del Ruth, who will form his own unit to p duce and direct for the company. Mr. Del R who recently completed a long term contract MGM, will make three specials within the n two years, each budgeted at $1,000,000. The mainder of the specials will be made by other in pendently functioning producers.

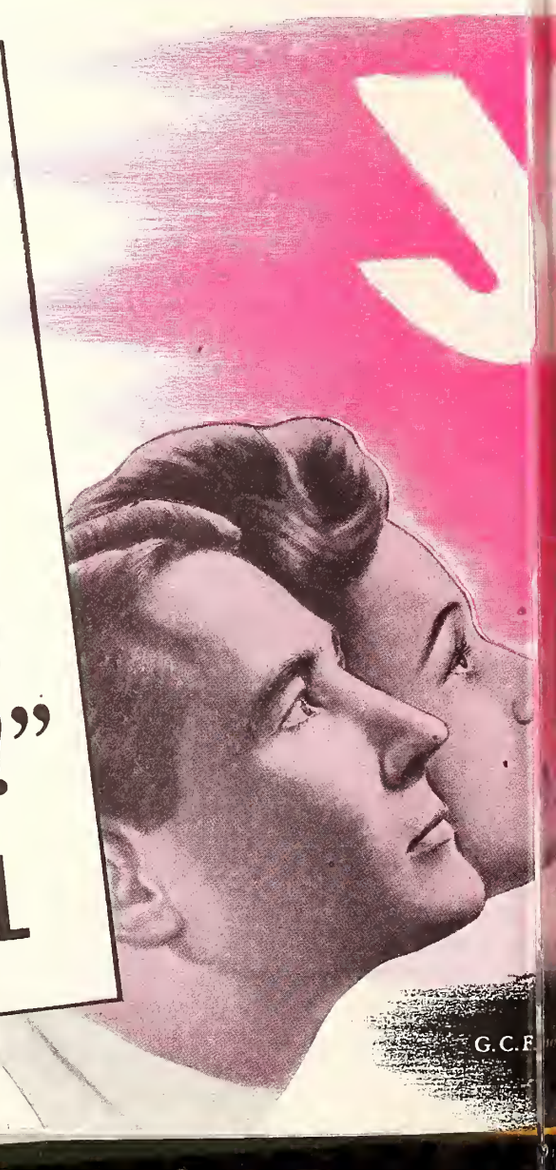
"Suspense," now in production, is the first n lion-dollar film in the company's history.

Five additional circuits, comprising 186 theat have signed for the entire Monogram output for 1945-46 season. These new contractees incl Brandt Theatres, with 115 houses in New Y and New Jersey; Cinema Circuit, with 11 in same states; Dominion Theatres, operating situations in Virginia; H. J. Griffith Theatres, w 34 in Kansas, Missouri and Nebraska, and Scovi Essick and Reif Circuit, with 11 in Ohio.

Mr. Broidy said that Monogram now sold tween 7,500 and 8,000 accounts regularly and v striving for a goal of 10,000. Citing the compan progress during the past five years, Mr. Bro said, "Monogram has reached a turning point wh it must go ahead and upward or sit back, and intend that it shall go forward into the larger fi justified by the fine work that has been done everybody concerned."

"A stirring swelluloid... makes a perfect three point landing on the eyes, ears and heart!"

WALTER WINCHELL



March of Dimes 1945 Collection Was $5,978,939

he annual report book covering the industry's 5 March of Dimes drive, now on the press and tly to be mailed to every theatre in the na-, indicates that total collections were $5,978,939, increase of several thousands over previous an-ncements, due to the late arrival of some re-ts.

Out of 11,810,099 film theatre seats in the coun-the 1945 infantile paralysis fund drive recruit-9,593,484—believed to be the highest proportion seats ever enlisted in any drive. Close to 14,-theatres participated.

Figured on a basis of seats participating, the rage collection per seat was 61.6 cents, a jump m 54 cents per seat in the 1944 drive. On a is of all seats in the country, the per seat aver-would be 50 cents, against 39.8 cents in the 4 campaign.

Arizona and Minnesota each reported 99 per t of all seats in the state enlisted in the drive.

The national committee has set a goal of 11,000,-) seats for the 1946 March of Dimes, January -30. It was pointed out that individual per-seat nations may be smaller in this drive and it is ged that more seats be included in the collection npaign.

Every theatre in the U. S. Monday was mailed e pledge form for the drive. This year's pledge s been simplified so that cooperating theatres ed not even affix postage stamp. The pledge is simple return postal card.

Nicholas M. Schenck, national chairman, had his ecutive committee for the drive as his guests ednesday in the Loew dining room, New York. ans for the campaign were discussed. Those at-nding were: Barney Balaban, Harry Brandt, Oscar A. Doob, Gus Eyssell, S. H. Fabian, Harry Kalmine, Malcolm Kingsberg, Charles C. Moskowitz, Herman Robbins, Spyros Skouras, Joseph R. Vogel, Richard Walsh, Tom Connors, Ernest Emerling, Leonard Goldenson, Edward C. Dowden, Martin Quigley and Lee Shubert.

Name Publicity Chairmen

State publicity chairmen for the drive, recently named by the state exhibitor chairmen, are as follows: Alabama, William N. Wolfson; Arizona, A. G. Pickett; Arkansas, Herbert Kohn; California (southern), Seymour Peiser; (northern), Lloyd S. Thompson; Colorado, Harold E. Rice; Connecticut, Lou Brown; Delaware, Edgar Doob; District of Columbia, Frank LaFalce; Florida, J. L. Cartwright; Georgia, Emery Austin; Idaho, Roger Mendenhall, Milton Kenworthy, Frank P. Larson and Charles Alderson; Illinois (general) Maurice M. Rubens; (foundation), W. E. Fay; (northern), Roy Rogan; (central), Ralph Lawler; (southern), I. Wienshienk; Indiana, Harold Marshall; Iowa, Myron Blank; Kansas, Elmer Rhoden; Kentucky, Floyd D. Morrow; Louisiana, Maurice M. Barr.

Maine, Harry Botwick; Maryland, Rodney Collier, Tom Baldridge; Massachusetts, Harry Browning; Michigan, Miss Alice N. Gorham; Minnesota, Norman W. Pyle; Mississippi, Kenneth Toler; Missouri, M. L. Plessner; Montana, John H. Moran; Nebraska, Myron Blank; Nevada, Carl F. Krueger; New Hampshire, Lloyd Brigham; New Jersey, George Kelly; New Mexico, C. V. Beimfohr; New York, Harry Mandell, Seymour L. Morris, Charles B. Taylor; North Carolina, Cy Dillon; North Dakota, M. C. Cooper; Ohio, Kenyon O. Bliss; Oklahoma, Earl K. Stuart; Oregon, Earl R. Hunt; Pennsylvania, Everett C. Cellow, James M. Tottman; Rhode Island, John P. Carroll; South Carolina, Al Burks; South Dakota, E. H. Lighter; Tennessee, Mrs. L. C. Neff; Texas, Frank O. Starz; Utah, Helen Garrity; Vermont, Frank A. Vennett; Virginia, Brock Whitlock; Washington, Vic Gauntlett; West Virginia, Louis Shore; Wisconsin, Bryn Griffith; Wyoming, E. J. Schulte.

Warners Rejoin MPPDA as Board Approves Move

The reinstatement of Warner Brothers Pictures, Inc., and Warner Brothers Distributing Corporation as members of the Motion Picture Producers and Distributors of America was announced last Friday by Eric A. Johnston, MPPDA president, following a meeting of the association's board of directors, which unanimously approved an application filed by Harry M. Warner, president of Warners.

Mr. Johnston, in announcing the return of Warner Bros., said: "This is directly in accordance with my idea of having a united industry."

Those present at the meeting were: Barney Balaban, president, Paramount; Nate J. Blumberg, president, and John O'Connor, vice-president, Universal; Jack Cohn, vice-president, Columbia; N. Peter Rathvon, president, RKO; Nicholas M. Schenck, president, and J. Robert Rubin, vice-president, Loew's; Spyros P. Skouras, president, Twentieth Century-Fox; Harry M. Warner, president, Major Albert Warner, vice-president, and Sam Schneider, vice-president, Warners.

The foreign managers present were: John J. lynn, Warners; Arnold M. Picker, Columbia; J. W. Piper, Paramount; Philip Reisman, RKO; Joseph Seidelman and Alfred Daff, Universal; Murray Silverstone, Twentieth Century-Fox; Arthur Loew and Morton Spring, Loew's.

Taplinger at Columbia

Robert S. Taplinger has returned to Columbia Pictures as a producer following three years with the Navy Photographic Services. Prior to his entry into the Navy, Mr. Taplinger was with Columbia as executive assistant to the president.

Thomas Tally, 84, Screen Pioneer, Dies on Coast

Thomas Lincoln Tally, 84, a pioneer of the industry from its peep-show days, died at his home in Beverly Hills Thanksgiving Day.

Thomas L. Tally

A cowboy in early life, Mr. Tally rode his horse into Waco, Texas, one day in 1896 and there visited the Winnie Brothers' Kinetoscope Parlor to see the new "living pictures." The visit turned into a business association and in August of the same year Mr. Tally moved to Los Angeles and there established his own "Phonograph and Vitascope Parlor," exhibiting pictures by peep show and on the screen.

In those early days, would-be customers were a little skeptical of sitting in a darkened room to watch the pictures. Mr. Tally solved this problem by building a partition in his parlor, inviting his audience to stand on the lighted side of the partition and watch the picture being exhibited on the darkened side through strategically placed peep holes.

In 1902 he established the first motion picture theatre in Los Angeles, the Electric theatre. One of the first to recognize that motion pictures were something more than parlor entertainment, he advertised his theatre as housing "a vaudeville of motion pictures lasting one hour."

In 1903 he exhibited "The Great Train Robbery" throughout the west.

With the development of the industry, he branched out into circuit operation on the west coast. Later, in 1916, as a protest against the rising power of the producers, he proposed the establishment of a rival organization. With J. D. Williams he toured the key cities and enrolled the leading exhibitors in the First National Exhibitors' Circuit. First National then acquired the services of such stars as Charlie Chaplin, Mary Pickford and the Talmadge sisters.

Mr. Tally claimed a number of firsts in exhibition: the first showing of a color film, the first pipe organ and the first elevator orchestra pit.

During recent years, in partnership with his son, Seymour, he operated Tally's Glen Ranch near Los Angeles.

Services were held Sunday from the Beverly Hills Chapel, private interment following. He is survived by his widow and his son.

William C. Duncan

William C. Duncan, 71, author and co-author of more than a score of musical comedies, died at his home in North Brookfield, Mass., November 21. Mr. Duncan began writing musical comedies in 1911. In 1929 he was associated briefly with the Famous Players-Lasky Corporation. Some of his successes were "Katy Did," "The Royal Vagabond," "The Rose Girl," "Yes, Yes, Yvette," and "Sunny Days."

All Film and Projection Goods Freely Exported

All motion picture film and all photographic and projection goods now are freely exportable under general license to all Group K countries, it was reported this week by the Commerce Department's Office of International Trade Operations, successor to the Foreign Economic Administration's Export Control organization. Group K countries include all those not classed as Group E, which includes Argentina, Austria, Bulgaria, Hungary, Italy, Rumania and Spain, together with Spanish colonies and a number of small islands and areas. All exports to Germany and Japan continue under strict control. Exports to the Group E countries still remain under individual license when exported in shipments with a net value exceeding $25.

John J. Maloney, Former Keith General Manager

John J. Maloney, 77, former general manager and treasurer of the B. F. Keith New York Theatres Company, died November 22 at his home in Garden City, L. I. He had been retired since 1928. Mr. Maloney was first associated with Percy G. Williams and eventually was made general manager of the Williams circuit of vaudeville houses. In 1912, when the theatres were purchased by the B. F. Keith circuit, Mr. Maloney was named general manager for Keith in the New York area. He held this position until his retirement, which coincided with the circuit being taken over by RKO.

Hudson, Newsreel Cameraman, 68

Will E. Hudson, veteran newsreel photographer, died at his home in Seattle November 12 after an illness of several months. He was 68 years old.

Mr. Hudson joined the Pathe newsreel in 1917 and was still employed by the company at the time of his death. Prior to that time he was staff photographer for a number of Seattle newspapers.

In 1913 he was staff photographer for the Harvard University-Smithsonian Institute Arctic expedition. His book, "Icy Hell," told of his experiences during the time the expedition was feared to be lost north of Herschel Island, Northern Canada.

As a newsreel representative he covered the U. S. Army flight around in the world in 1924; the Wilkins attempted flight across the North Pole in 1926; the completion of the Alaska military highway and the early flights of the Boeing B-29 Superfortress.

He is survived by his widow, three daughters, a brother and five grandchildren. One of his daughters, Mrs. Jean Hudson Lunzer, is motion picture editor of *The Tacoma Times,* Tacoma, Wash.

Mrs. Henrietta Thalberg

Services were held Monday at Forest Lawn, Cal., for Mrs. Henrietta Thalberg, 69, mother of the late Irving Thalberg, former MGM executive. Mrs. Thalberg, who died Saturday at her home in Beverly Hills, is survived by a daughter, a brother and two grandchildren.

Ellen Glasgow

Ellen Glasgow, 71, who won the Pulitzer prize for her novel, "In This Our Life," died November 21 at her home in Richmond, Va. Author of more than a dozen novels, her last won the Pulitzer prize award. It was purchased by Warner Brothers and was filmed in 1942 with Bette Davis as star.

New York State Censor Post Still Unfilled

Further delay is apparent in filling the post of director of the New York State Education Department's motion picture division, which is the censor board, now held on a temporary basis by Dr. Irwin Conroe, assistant commissioner for higher and professional education. Dr. George D. Stoddard, Commissioner of Education, designated Dr. Conroe to the position, which includes reviewing and licensing films, upon the retirement of Irwin Esmond, some time ago. It was indicated in Albany that a competitive examination on a statewide basis would be held to determine who is to become chief of the film division. As yet a date has not been set for this examination. Dr. Conroe will not compete in the examination.

Bauer Purchases Novel

Ernest R. Bauer, independent producer, has acquired film rights to "We Always Come Back," a new novel by James Allen concerning a U. S. Army Air Force navigator on his last mission over Germany. Mr. Bauer tentatively is preparing to start production next summer.

Tradeshow Set for "Woman"

"Shadow of a Woman," Warner production starring Andrea King and Helmut Dantine, will be nationally tradeshown Monday, December 17.

Protestants Plan Productions to Foster Faith

The Protestant Film Commission has been incorporated in Albany, N. Y., to promote the interests of Protestant Christianity in motion pictu it was announced in New York this week. Commission will produce its own pictures on Bi cal themes and will seek the aid of Hollywoo fostering Protestantism.

Rome A. Betts, secretary of the American B Society, has been named president of the c mission, supported by about 40 Protestant chu organizations, among them the Federal Council the Churches of Christ in America, the Inter tional Council of Religious Education, the Am can Bible Society and the Young Men's Christ Association.

The Commission plans to raise a fund of $1,0 000 with which to begin production, "But," Betts said, "through rentals of our films to churches we hope that the sum raised will oper as a sort of sinking fund. We expect that money derived from rentals will carry us.

"As we get organized we shall begin produc on our own," he continued. "We shall cont authors sympathetic to the Protestant point view and we shall produce short subjects ba on Biblical stories, on the story on the Bible its and brief biographies of eminent divines and ev gelists. Each will be noncompetitive with Hol wood's commercial product."

According to Douglas Gilbert, writing in New York *World Telegram,* Mr. Betts said t his organization did not plan to censor Hollyw product, but rather to indorse those pictures wh had a special significance for Protestants.

The commission hopes to encourage the prod tion of films similar to pictures on Catholic then such as "The Song of Bernadette," "Going Way" and "The Bells of St. Mary's."

New Office Efficiency System Under Study by Loew's

The streamlining of forms and records betwe the home office and film exchanges with a view eliminating duplication is under study by Char K. Stern, Loew's assistant treasurer, who will port the results of his survey to the sales depa ment. Revision of the present system of maintai ing records, including contracts, is eventually e pected to affect every phase of the sales depa ment's file system. The survey, which has be under way for the past three months, also may r sult in the elimination of data and superfluo information which is seldom, if ever, utilized.

Banner-Grief Firm Formed

Jack Banner and Ed Grief have announced t formation of a public relations firm, Banner a Grief, with offices at 424 Madison Avenue, Ne York. Mr. Banner recently was released fro the United States Maritime Service, where he he the rank of lieutenant commander and title of a sistant chief public relations officer. Mr. Gri was formerly exploitation and feature editor the National Broadcasting Company.

Sinatra Honored

Frank Sinatra has been chosen recipient of th first annual Golden Slipper Unity Award, accord ing to an announcement by Morris Sobel, presider of the Golden Slipper Square Club in Philadelphia The award goes to individuals who promote toler ance and understanding among people of all race creeds and religions. The award will be presente to Mr. Sinatra at a meeting in the Bellevue Strat ford Hotel Monday evening, December 10.

Starts Shorts Series

International Theatrical and Television Corpora tion has completed "The Vengeance of Ali Singh," the first of a series of six entertainment shorts t be released by International under the title of "Ton Terriss Thrillers."

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

ures directly below picture title compare estimated dollar gross with average gross and w relative percentage of all engagements tabulated.

ures opposite theatre names represent percentage of tabulated grosses to average weekly iness based on the six months' period ending October 31, 1945.

MBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over ; (AA) Advance Admission.

EX: Over-all performance percentage figures from previously published final reports ap- r in Service Data section of Product Digest. See last column of Release Chart for Index.

PTAIN EDDIE (20th-Fox)

inal Report:

al Gross Tabulated	$801,500
mparative Average Gross	780,300
er-all Performance	102.7%

LTIMORE—New, 1st week	97.1%
LTIMORE—New, 2nd week	87.0%
STON—Fenway, 1st week	127.9%
DB) Divorce (Mono.)	
STON—Fenway, 2nd week	115.1%
DB) Divorce (Mono.)	
STON—Paramount, 1st week	95.9%
DB) Divorce (Mono.)	
STON—Paramount, 2nd week	68.0%
DB) Divorce (Mono.)	
FFALO—Buffalo	115.6%
ICAGO—Apollo, 1st week	119.4%
ICAGO—Apollo, 2nd week	97.0%
ICINNATI—RKO Palace	93.2%
ICINNATI—RKO Shubert, MO 1st week	85.2%
EVELAND—Warner's Hippodrome	94.9%
EVELAND—Allen, MO 1st week	119.0%
EVELAND—Warner's Lake, MO 1st week	75.7%
NVER—Paramount,	130.7%
DB) Mr. Muggs Rides Again (Mono.)	
NVER—Rialto	144.3%
DB) Mr. Muggs Rides Again (Mono.)	
NVER—Webber	127.4%
DB) Mr. Muggs Rides Again (Mono.)	
DIANAPOLIS—Indiana	92.0%
DB) Tell It To a Star (Rep.)	
NSAS CITY—Esquire	135.9%
NSAS CITY—Uptown	145.2%
S ANGELES—Carthay Circle, 1st week	111.1%
DB) The Shanghai Cobra (Mono.)	
S ANGELES—Carthay Circle, 2nd week	82.9%
DB) The Shanghai Cobra (Mono.)	
S ANGELES—Chinese, 1st week	110.0%
DB) The Shanghai Cobra (Mono.)	
S ANGELES—Chinese, 2nd week	93.3%
DB) The Shanghai Cobra (Mono.)	
S ANGELES—Loew's State, 1st week	122.7%
DB) The Shanghai Cobra (Mono.)	
S ANGELES—Loew's State, 2nd week	97.2%
DB) The Shanghai Cobra (Mono.)	
S ANGELES—Uptown, 1st week	125.5%
DB) The Shanghai Cobra (Mono.)	
S ANGELES—Uptown, 2nd week	94.3%
DB) The Shanghai Cobra (Mono.)	
LWAUKEE—Wisconsin	96.3%
DB) Don Juan Quilligan (20th-Fox)	
W YORK—Roxy, 1st week	108.9%
SA) Phil Silvers, Prof. Lamberti, others	
W YORK—Roxy, 2nd week	108.9%
SA) Phil Silvers, Prof. Lamberti, others	
W YORK—Roxy, 3rd week	88.6%
SA) Phil Silvers, Prof. Lamberti, others	
MAHA—Paramount	80.0%
HILADELPHIA—Fox, 1st week	90.5%
HILADELPHIA—Fox, 2nd week	76.9%
HILADELPHIA—Karlton, MO 1st week	67.5%
ITTSBURGH—Harris	108.1%
ITTSBURGH—Senator, MO 1st week	100.0%
ROVIDENCE—Majestic	108.7%
DB) Caribbean Mystery (20th-Fox)	
ROVIDENCE—Carlton, MO 1st week	76.9%
AN FRANCISCO—Paramount, 1st week	122.3%
DB) Road to Alcatraz (Rep.)	
AN FRANCISCO—Paramount, 2nd week	82.7%
DB) Road to Alcatraz (Rep.)	
EATTLE—Music Hall	154.7%
DB) The Falcon in San Francisco (RKO)	
T. LOUIS—Fox	95.6%
ORONTO—Eglinton	119.4%
ORONTO—Tivoli	116.9%

DUFFY'S TAVERN (Para.)

Final Report:

Total Gross Tabulated	$1,591,600
Comparative Average Gross	1,344,900
Over-all Performance	118.3%

BALTIMORE—Keith's, 1st week	131.9%
BALTIMORE—Keith's, 2nd week	101.4%
BALTIMORE—Keith's, 3rd week	76.3%
BOSTON—Metropolitan, 1st week	92.9%
(DB) Adventures of Rusty (Col.)	
BOSTON—Metropolitan, 2nd week	82.5%
(DB) Adventures of Rusty (Col.)	
BOSTON—Fenway, MO 1st week	89.6%
(DB) Adventures of Rusty (Col.)	
BOSTON—Paramount, MO 1st week	96.9%
(DB) Adventures of Rusty (Col.)	
BUFFALO—Buffalo, 1st week	111.7%
BUFFALO—Buffalo, 2nd week	83.2%
CHICAGO—Chicago, 1st week	114.2%
(SA) Glen Gray's Orchestra	
CHICAGO—Chicago, 2nd week	116.0%
(SA) Glen Gray's Orchestra	
CINCINNATI—Palace	157.1%
CINCINNATI—RKO Grand, MO 1st week	126.5%
CINCINNATI—RKO Shubert, MO 2nd week	117.6%
CINCINNATI—RKO Shubert, MO 3rd week	98.0%
CLEVELAND—Loew's State, 1st week	104.4%
CLEVELAND—Loew's State, 2nd week	84.5%
CLEVELAND—Loew's Ohio, MO 1st week	83.3%
INDIANAPOLIS—Indiana	109.3%
(DB) A Guy, a Gal and a Pal (Col.)	
INDIANAPOLIS—Lyric, MO 1st week	101.5%
(DB) A Guy, a Gal and a Pal (Col.)	
KANSAS CITY—Newman, 1st week	160.8%
KANSAS CITY—Newman, 2nd week	125.8%
KANSAS CITY—Newman, 3rd week	90.9%
LOS ANGELES—Paramount Downtown, 1st week	165.8%
LOS ANGELES—Paramount Downtown, 2nd week	119.1%
LOS ANGELES—Paramount Downtown, 3rd week	82.9%
LOS ANGELES—Paramount Hollywood, 1st week	145.0%
LOS ANGELES—Paramount Hollywood, 2nd week	112.5%
LOS ANGELES—Paramount Hollywood, 3rd week	83.3%
NEW YORK—Paramount, 1st week	179.5%
(SA) Andrews Sisters, others	
NEW YORK—Paramount, 2nd week	174.8%
(SA) Andrews Sisters, others	
NEW YORK—Paramount, 3rd week	157.5%
(SA) Andrews Sisters, others	
NEW YORK—Paramount, 4th week	130.7%
(SA) Andrews Sisters, others	
NEW YORK—Paramount, 5th week	110.2%
(SA) Andrews Sisters, others	
NEW YORK—Paramount, 6th week	110.2%
(SA) Andrews Sisters, others	
NEW YORK—Paramount, 7th week	94.4%
(SA) Andrews Sisters, others	
NEW YORK—Paramount, 8th week	94.4%
(SA) Andrews Sisters, others	
NEW YORK—Paramount, 9th week	92.9%
(SA) Andrews Sisters, others	
OMAHA—Paramount	160.9%
OMAHA—Omaha, MO 1st week	103.4%
(DB) The Man Who Walked Alone (PRC)	
PHILADELPHIA—Mastbaum, 1st week	195.8%
PHILADELPHIA—Mastbaum, 2nd week	118.7%
PHILADELPHIA—Mastbaum, 3rd week	71.6%
PITTSBURGH—Stanley, 1st week	145.2%
PITTSBURGH—Stanely, 2nd week	85.4%
PITTSBURGH—Warner, MO 1st week	103.6%
SAN FRANCISCO—Fox, 1st week	127.6%
SAN FRANCISCO—Fox, 2nd week	87.9%
SAN FRANCISCO—St. Francis, MO 1st week	115.9%
(DB) Divorce (Mono.)	
SAN FRANCISCO—St. Francis, MO 2nd week	112.3%
(DB) Divorce (Mono.)	
SAN FRANCISCO—St. Francis, MO 3rd week	94.1%
(DB) Divorce (Mono.)	
TORONTO—Imperial, 1st week	110.4%
TORONTO—Imperial, 2nd week	102.4%
TORONTO—Imperial, 3rd week	94.4%

NEW BASE LINE

Beginning in this issue, the average, or 100 per cent, line of these tabulations is the average weekly business of the theatres concerned for the six months ending October 31, 1945. The previous period ended July 31, 1945. This brings into the new base a recognition of current economic conditions as they affect box-office performance.

Camacho Seeks Cooperation in Mexican Trade

by LUIS BECERRA CELIS
in Mexico City

President Manuel Avila Camacho is hopeful that all branches of the Mexican picture industry will coordinate and work cooperatively toward the settlement of post-war problems, according to Primo Villa Michel, Secretary of the Interior.

The Secretary explained that the chief executive regarded pictures as useful in education and in creating a civic conscience in addition to being an important source of Government revenue. His ministry, Mr. Michel said, soon would start a series of discussions with representatives of all branches of the industry in order to obtain opinions on how best to improve the industry.

▽

Raw stock is to be manufactured in Mexico on a large scale. Dr. Lee De Forest, in Mexico City in connection with his radio and television activities, plans to build a factory for that purpose in or near the city. While details of the plan are still lacking, it is understood that the factory will be in operation in about a year. It will serve primarily the Mexican film industry.

▽

The Technical and Cultural Council of Entertainments of the Federal District is organizing a board to work with Federal Government ministries and departments for the betterment of Mexican pictures. The board will enlist the cooperation of producers, directors, players and screen writers.

▽

Carlos Carriedo Galvan, manager of Films Mundiales, has returned to Mexico City from South America, where he studied the picture situation. He believes that South America is tired of "horse operas, a la Mexicana" and that Mexican product would fare better if there were a general improvement in the quality of Mexican production, a greater supply of prints and a more concerted action to meet the increasing competition from the Argentine.

▽

Mexican pictures seem to have gained a firm foothold in Madrid for it is learned here that the distributor, J. Olallo Rubio, president and manager of Hispano Mexicana Films, has purchased the La Gran Via theatre in the Spanish capital for the exclusive exhibition of films.

▽

The industry's own bank, the Banco Cinematografico, founded here seven years ago by the industry and the Government, granted loans, credits and discounts totaling 15,214,129 pesos ($3,436,212) during the first 10 months of this year. This was the largest amount of financing the bank has done in any 10 months of its history.

▽

Mexican actors who are big box office have begun to command record salaries for this country. Jorge Negrete, film star and singer, who is also a radio headliner, a stage favorite and a leader of the Picture Production Union, will receive $15,000 a picture next year, the highest salary ever paid a picture actor. He is also to receive 50 per cent of the gross receipts on each of his pictures.

▽

Progressively better business has prompted the owners of the Cine Alameda, leading local first run theatre, to set a modernization program which will cost approximately $100,000.

▽

The contention frequently expressed in certain sectors of the industry that the industry is harmed by those Mexican producers who distribute through U. S. companies has been met by a challenging response from the industry itself. The grumblers' contention is discounted by the challengers, who point out that those producers who line up with American companies are assuring the industry as a whole a wider recognition, since the Americans can distribute the product on a larger scale than can the Mexican distributors.

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Warners' Sales Drive Winners Named at Meet

Winners of $33,500 in Victory Bond prize the best showings in this year's Warner Bros. drive were announced by Ben Kalmenson, g sales manager, at last Friday's session of the ing of district managers and home office exec at the Blackstone Hotel, Chicago.

Ralph L. McCoy of the southeastern ter won the district managers' first prize. Second went to Henry Herbel, west coast; third, R Smeltzer, mid-Atlantic; fourth, Hall W Prairie; fifth, Norman Ayers, eastern.

Winning branches were: first place, Char John A. Bachman, manager, $3,500; second, ha, F. J. Hannon, $3,000; third, Los Angeles, Greenberg, $2,500; fourth, Atlanta, Henr Krumm, $2,000; fifth, Indianapolis, Claude W. Kean; sixth, San Francisco, Al Shmitken; sev Milwaukee, Don Woods; eighth, Philadel William G. Mansell; ninth, New York, Cla Eiseman; tenth, Boston, George M. Horan; enth, New Orleans, Luke Conner; twelfth, K City, Russell C. Borg; thirteenth, Denver, Ea Bell; fourteenth, Washington, Fred W. Biers fifteenth, Cleveland, Jerry M. Wechsler.

Ten top salesmen were: first, P. Webster, Lake City; second, H. Blass, Minneapolis; t H. P. Decker, New York; fourth, Leo Jacobi, York; fifth, E. Catlin, Cleveland; sixth, J Levee, Salt Salt City; seventh, G. F. Co Washingotn; eighth, W. K. Gleason, St. L ninth, L. E. Hobson, Denver; tenth, R. Sa Cincinnati.

Bookers: first, Oklahoma City; second, Los geles; third, New York; fourth, New Orle fifth, New Haven; sixth, San Francisco; seve Chicago; eighth, Indianapolis; ninth, Monti tenth, Des Moines.

Ad salesmen: first, C. Mason, Los Angeles; ond, K. Heisz, Cleveland; third, K. O'Don Philadelphia; fourth, C. Stacey, Cincinnati; f B. Soffe, Salt Lake City; sixth, E. Casey, Dal seventh, B. Bloom, Oklahoma City; eighth, Schneider, Kansas City; ninth, J. Soutar, Wi peg; tenth, S. Adlam, Calgary.

Canadian branch winners: first, St. John, n aged by L. McKenzie; second, Winnipeg, G don Matthews; third, Montreal, Grattan Kiely.

Merchandise Shortage Hits New England Giveaways

Premiums and various types of giveaways being held up in the Boston area through lack merchandise.

The larger circuit theatres and many of the dependents concurred in the idea advanced by Richmond, executive vice-president of the E. Loew circuit, largest dealers in giveaways, when said, "There has been a distinct stoppage in gi aways due to the uncertainty all exhibitors have receiving merchandise. In our own case, in m theatres we are on the tail end of the distribut contracts; for example, where contracts ran 60 weeks we are in the fiftieth week and see immediate hope of merchandise being received a new tieup.

"But we certainly believe in these premiums a stimulus to business in many instances and in favor of their use when possible. Exhibit nowadays want only the best and unless we receive that type of merchandise we are not go to be satisfied, for we want satisfied patro And these have become discriminating."

Writers Sue Selznick

Damages aggregating $1,050,000 are sought Ketti Frings and Fritz Rotter, writers, in suit file in Superior Court, Los Angeles, against Da O. Selznick and Vanguard Films, Inc., chargi the defendants slandered them in a telegram other producers, asserting their work, "I Kn You," too closely resembled "The Wings of t Dove," their property, for production. The co plainants say the defendants had offered them $1 000 for their story, which they had refused.

Film Salesmen Meet to Plan National Organization

Film salesmen are meeting in Chicago this weekend to make plans for the organization of a national group of salesmen patterned after the Variety Club. The group will consist of all local Reel Fellow Clubs. At the meeting are 25 delegates representing the 11 organized local clubs as well as delegates from cities interested in forming such groups. Following are the elected delegates in attendance: Jack Armgart and Milt Simon, Chicago; William Cameron and Casper Schenird, Minneapolis; N. Provencher and W. Baker, Milwaukee; Ross Williams, Irving Sochin and Milton Gurin, Cincinnati; Jack Burk and O. H. Watson, San Francisco; Frank Salley, Atlanta; Edgar Shinn, New Orleans; Mike Carmichael, Memphis; Jack Stewart and George Sampson, Detroit; Jay Schlank and J. M. Beatty, Des Moines; B. Price and W. Benson, Washington.

PRODUCT DIGEST

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This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

A Walk in the Sun

th Century-Fox—Action at Salerno

Despite an all-male cast, no top box office names, and the war theme subject matter, the hibitor has to offer in "A Walk in the Sun" one of the best of war pictures, a picture re personal, more coherent and more particularized than many other more highly touted r films. If such minor matters as these, plus excessive length, seem to bulk large, it is cause of the general excellence of the picture as a whole.

"A Walk in the Sun" is a tightly woven ry of one platoon, the Lee Platoon of the xas Division, and that platoon's first half-day the Salerno beach. But more than this it is story of the individuals who make up the toon—the sergeant who cracks under the re-onsibility he is forced to accept, the wise-acking machine gunner, the disillusioned sol-er who is convinced he will be fighting the ttle of Tibet in 1950.

Picking up the platoon in their landing barge as ey make for the beach, the picture details the war r these men on a small and personal scale. By noring and discarding the grand-scale battle enes, the war is brought to the audience with inted intensity.

The platoon has as its objective a single farm use which it must reach by noon. The principal stacles to be overcome are a single plane, a single nk. Yet the heartlessness and sheer terror of ar have seldom been shown so effectively on the reen as when the single plane flies back and rth over the men, strafing them; the nerve-acking tenseness of waiting and hiding has sel-om been so dramatically illustrated as when the atoon attacks the single tank or stalks the farm ouse.

The picture has gestured towards radio technique nd has tentatively accepted certain of this media's ethods and means in order to scale the picture own, to let the audience know and understand the ndividual soldier. The picture is broken from me to time by the interpolation of ballads having definite folk quality, and in the introduction and n other quiet spots of the film a narration, both hird and first person, is used that is more remi-iscent of radio than the screen. This, in the main, ccomplishes what it sets out to do.

The performances are generally outstanding. Dana Andrews is thorough and restrained as the Sergeant Tyne, who eventually leads the platoon to he farmhouse. But topping him are Richard Con-e, a relative newcomer, who is excellent with his off-the-elbow gab, and Herbert Rudley, as the hysterical sergeant who cracks under the strain.

"A Walk in the Sun" is an intensely personal document, carefully and excitingly made by Lewis Milestone, who produced and directed, from the novel by Harry Brown. Russell Harlen is re-sponsible for some blue ribbon photography.

Seen at the home office projection room. Reviewer's Rating: Excellent.—RAY LANNING.

Release date, not set. Running time, 117 minutes. PCA No. 10795. General audience classification.
Sergeant Tyne .....Dana Andrews
Rivera .....Richard Conte
McWilliams .....Sterling Holloway
Porter .....Herbert Rudley
George Tyne, John Ireland, Richard Benedict, Norman Lloyd, Lloyd Bridges, Huntz Hall, James Cardwell, Chris Drake and others.

Vacation from Marriage

MGM—It's the War

The scars of war on the lives of two people, probably representative of England's many or a reasonably substantial part thereof are played for lightness and comedy in this London-made film, produced and directed by Alexander Korda. "Vacation from Marriage," once known as "Perfect Strangers," is leisurely, nice and pleasant. It hits no high spots, but neither does it hit any low. Made while England was still in the battle, its professional quality bespeaks much for a task undertaken when death was flying through the air and landing no one could foretell where.

Robert Donat—this is his first in some time now, and he is somewhat older in appearance—is the pompous and dull bookkeeper who decides to enter the Navy at hostilities' outbreak. Deborah Kerr is his equally unspectacular wife, who picks out the Wrens, or the Women's Naval Service, as her area of wartime activity. Prosaic as prosaic could be in the days of peace, and methodical in habit and deportment, three years pass by before each meets the other. In that period, Donat has been bombed out of his boat, injured and rescued. He has learned to drink, to dance, to appreciate the turn of a pretty ankle. In short, he learns to feel those oats which perhaps he thought had been decorously and dignifiedly buried in a long goneby day. Miss Kerr goes pretty much the same way.

Then the couple meet. He is pitying the wife by this time and is equally as determined not to return to the old days, the old apartment, the old humdrum. She is pitying him for approximately the same reasons. Both let each other have it when the reunion arrives. They argue and they tiff, but their also discover—or rediscover—a mutual attraction, strong enough to bring them together at the close. That's about all there is to it. But, because story material was slim, the greater was the reliance on direction and performance. "Vacation from Marriage" is fortunate in having itself endowed with these necessaries. The two principals are deft, clever and effective, as is the support.

Based on a work by Clemance Dane, the screenplay is a combination effort on the part of the author and Anthony Pelissier. Neither they nor the director overlooked an opportunity to incorporate British stalwartness and British determination to rise again despite the horrors of war-torn London.

Seen in studio projection room. Reviewer's Rating: Good.—RED KANN.

Release, Block 14. Running time, 94 min. PCA No. 11265. General audience classification.
Robert .....Robert Donat
Cathy .....Deborah Kerr
Glynis Johns, Ann Todd, Roland Culver.

A Letter for Evie

MGM—Comedy of Complications

Using time-tested situations adroitly, a lot of farcical fun is evoked by Jules Dassin's direction of a brisk story of tangled identities, written originally by Blanche Brace as "The Adventures of a Ready Letter Writer." The slapstick shenanigans for the most part center around two army buddies, Hume Cronyn and John Carroll, who finds in his pocket a romantic letter, put there by Marsha Hunt, a bemused employee of a military shirt manufacturer.

Cronyn answers the missive, sending along a picture of husky, handsome Carroll which he pretends is a photograph of himself. As things break unexpectedly in army life, the company ships out to the vicinity of belabored Brooklyn, where Miss Hunt lives, with resulting confusions and rivalry developing to a highly amusing pitch.

It is in the elaborate entangling of complications and the clarification of identities that the film finds its greatest mirth, but becomes at times routine and repetitive.

Characterizations are well portrayed in the blithe screenplay, devised by De Vallon Scott and Alan Friedman. Production was by William H. Wright.

Seen at the home office projection room. Reviewer's Rating: Fair.—MANDEL HERBSTMAN.

Release date, not set. Running time, 89 min. PCA No. 11100. General audience classification.
Evie O'Connor .....Marsha Hunt
Edgar "Wolf" Larsen .....John Carroll
John Phineas McPherson .....Hume Cronyn
Spring Byington, Pamela Britton, Norman Lloyd, Percival Vivian, Donald Curtis, Esther Howard, Robin Raymond, Therese Lyon, Lynn Whitney.

Masquerade in Mexico

Paramount—Mitchell Leisen Production

Staged with the lavishness characteristic of a Mitchell Leisen production, this film combines a Mexican locale and music with a tale about crooks, and pairs Dorothy Lamour and Arturo de Cordova to some advantage as concerns the Latin American market. Karl Tunberg produced and wrote the screenplay, based on a story by Edwin Justus Mayer and Franz Spencer.

The picture has moments of musical charm, moments of humor, and other moments that suggest confusion about the objective of the enterprise. The names present for exploitation index the property's box office value.

In essence, the tale concerns an American entertainer, Miss Lamour, who discovers, while en route by plane to join her betrothed in Mexico, that she is carrying a stolen jewel, which she therefore places in the pocket of a fellow passenger, who turns out to be a man of wealth with a wife who's suing him for divorce because she finds life with him dull, also because she's smitten with a bull fighter. Eventually, the man employs her to woo the bull fighter away from his wife, which she does without trying, but in the process she falls in love with the man who hires her to do this.

Things get pretty snarled and stay that way a long while, but the girl and the man of wealth finally find out they're in love, whereupon he allows his wife to go ahead with the divorce, and pays the diamond thief, with whom the law never catches

up, $12,500 to go away and lose himself. The bull fighter finds himself another love.

Ramifications are too numerous for synopsis, and for the ease and comfort of the audience, but the proceedings are broken up now and then by song and dance, including a super-ballet, and such matters as the unpunished jewel thief and the off-handed treatment of divorce get more or less lost in the shuffle of incidents.

The Leisen touch is in evidence throughout.

Previewed at Paramount studio. Reviewer's Rating: Average.—WILLIAM R. WEAVER.

Release Block 3. Running time, 98 minutes. PCA No. 10746. General audience classification.
Angel O'Reilly ..... Dorothy Lamour
Manolo Segura ..... Arturo de Cordova
Patric Knowles, Ann Dvorak, George Rigaud, Mikhail Rasumny, Martin Garralaga, Billy Daniels, Natalie Schafer, the Guadalajara Trio.

A Game of Death

***RKO Radio*—Melodrama**

The current remake of "The Most Dangerous Game," in which Joel McCrea and Fay Wray appeared in 1932, is, according to witnesses who saw both versions, far less suspenseful than the original. Certainly there is nothing exceptional about the production, direction and performances of the current edition. It adds up to no more than fair-to-middling melodrama.

The story, a frankly preposterous tale by Richard Connell, made into a screenplay by Norman Houston, deals with a homicidal degenerate who, in his own words, finds ecstasy in hunting down his fellow-men with bow and arrow. In order to assure himself of prey, he alters the position of the channel-lights at the harbor of the island where he lives in solitary splendor in a castle built by pirates. By this device he traps a big-game hunter who, after a long and dreary chase through the jungle, manages to turn the tables on his host. There's a girl in the piece, too, survivor of an earlier shipwreck. Other standard melodramatic equipment includes a secret chamber, a mute serving-man, and a pack of ferocious hunting dogs.

Herman Schlom produced and Robert Wise's direction is routine.

Seen at the studio: Reviewer's Rating: Fair.—THALIA BELL.

Release date, not set. Running time, 72 min. PCA No. 10756. General audience classification.
Rainsford ..... John Loder
Ellen ..... Audrey Long
Kreiger ..... Edgar Barrier
Russell Wade, Russell Hicks, Jason Robards, Gene Stutenroth, Noble Johnson, Robert Clarke.

Sensation Hunters

***Monogram* (1944-45)—Melodrama**

Monogram's latest excursion into melodramatics has Doris Merrick, a sweet and wholesome girl, seeking escape from sordid family surroundings by falling in love with a dandy of questionable past. Forced to leave home by a sternly misguided father, she finds herself a job as an entertainer in a night club, thereby allowing Dennis Cooper's routine screenplay to be brightened with a succession of songs and dances pleasingly executed.

While at times the dramatic twists of the plot seem all-too-contrived, convincing performances are turned in by a cast which, besides Miss Merrick, includes Robert Lowry, as an unctious scoundrel, and Eddie Quillan and Constance Worth.

As the film moves on to its grim conclusion, a feeling of impending tragedy hovers over Miss Merrick as she realizes the worthlessness of the man with whom she had fallen in love. She finally brings his career of evil and deception to an end with a volley of bullets, thus rescuing her friend from a tragic fate.

Christy Cabanne has directed the film with a high sense of dramatic intensity which at times borders on moralization. Joseph Kaufman produced.

Seen at the New York theatre on Broadway, where an afternoon audience was attentive. Reviewer's Rating: Fair.—M. H.

Release date, October 13, 1945. Running time, 62 minutes. PCA No. 10896. Adult audience classification.
Danny Burke ..... Robert Lowry
Julie Rogers ..... Doris Merrick
Ray Lawson ..... Eddie Quillan
Constance Worth, Isabel Jewell, Wanda McKay, Lester Paiva, Byron Foulger, Vince Barnett, Minerva Urecal.

Navajo Kid

***PRC*—Western**

Swift, rough riding and several hand-to-hand combats supply action in PRC's latest Western, "Navajo Kid." The hunting down of murderers and thieves is the theme. Bob Steele, in the title role, with a showy horse and a pearl-handled gun, is an honest and straight-shooting man who seeks to apprehend the assassins of his step-father. Navajo Indians raised the "Kid" until he was adopted by the Indian agent. The agent was murdered and his money, ring and watch were stolen. In the end the "Kid" apprehends the murderers and finds his real father.

There is plenty of action that should satisfy the Western fans and youthful audiences. Syd Saylor, Caren Marsh and Charles King, Jr., are the principal supporting players.

Arthur Alexander produced. Harry Fraser directed and wrote the original screenplay.

Seen in a New York projection room. Reviewer's Rating: Fair.—M. R. Y.

Release date, November 21, 1945. Running time, 59 min. PCA No. 11253. General audience classification.
Navajo Kid ..... Bob Steele
Happy ..... Syd Saylor
Edward Cassidy, Caren Marsh, Stanley Blystone, Edward Howard, Charles King, Jr., Bud Osborne, Budd Buster, Henry Hall.

Life With Blondie

***Columbia*—Domestic Comedy**

The latest in Columbia's "Blondie" series continues the merry pace set by its predecessors. Penny Singleton and Arthur Lake once more are cast as "Blondie" and "Dagwood Bumstead," an irresponsible, likable young couple attended by a special providence which sees to it that their misadventures always end happily.

This time it's "Daisy," the family dog, who starts the complications rolling. "Daisy," voted the pin-up pooch of the U. S. Navy, attracts nationwide attention, and several advertisers start bidding for her services as a model. Soon she's earning more than the man of the family, which doesn't help his self-respect. The dog is stolen by gangsters on the very day that Dagwood is attempting to close a big deal which will advance his career. With the help of the dog's naval admirers, the gangsters are rounded up, the dog recovered, and the deal closed.

Abby Berlin's direction maintains interest throughout. Connie Lee wrote the original screenplay, based on the comic strip created by Chic Young.

Previewed at the Pantages theatre, Hollywood, where an audience which had come to see "The Spanish Main" applauded the second offering. Reviewer's rating: Good.—T. B.

Release date, December 13, 1945. Running time, 70 min. PCA No. 11234. General audience classification.
Blondie ..... Penny Singleton
Dagwood ..... Arthur Lake
Baby Dumpling ..... Larry Simms
Marjorie Kent, Jonathan Hale, Ernest Truex, Marc Lawrence, Veda Borg, and "Daisy" the dog

Getting Gertie's Garter

***United Artists*—Sophisticated Comedy**

Edward Small's production of "Getting Gertie's Garter," is a comedy on the sophisticated side with many funny situations which will amuse audiences that enjoy this type of entertainment. Dennis O'Keefe in the leading role, a scientist, finds himself in an embarrassing situation and proceeds to complicate the matter. Before O'Keefe was married he gave a $500 garter with an engraved endearing message to Gertie, played by Marie McDonald. He attempts to obtain the garter and destroy it. The search for the garter is made hilarious beeause Miss McDonald wants O'Keefe to tell his wife about the whole thing. The plot centers around the search and all the players become involved in it.

Marie McDonald, who has gained film fame as "The Body," is most attractive in her portrayal of Gertie. Patrons who admire O'Keefe's comedy will enjoy his numerous pranks and problems. Barry Sullivan, Binnie Barnes, Jerome Cowan and Sheila Ryan as supporting players all add complications to O'Keefe's garter hunt.

This film, directed by Allan Dwan, was from the stage play by Wilson Collison and Hopwood. The adaptation and the sereenpla written by the director and Karen De Wolf.

Seen at a preview at the Mayfair theatre York, where an audience who came to see "Stiff" and "Sunset in Eldorado" seemed a Reviewer's Rating: Average.—M. R. Y.

Release date, November 30, 1945. Running time, PCA No. 11066. Adult audience classification.
Ken ..... Dennis
Gertie ..... Marie "The Body" Mc
Ted ..... Barry
Binnie Barnes, Sheila Ryan, J. Carrol Naish, Cowan, Vera Marshe, Donald T. Beddoe, Frank Richard Le Grand.

(Review reprinted from last week's HERALD

Bells of St. Mary's

***RKO Radio*—Successor to "Going My**

Last year's Academy Award winners, Bing by, Ingrid Bergman and Leo McCarey, come to their public here under auspices compari rectly to last year's Academy Award winning ing My Way," and the comparison—sure argued by all the millions of fans there are— "Bells of St. Mary's," in the opinion of th server of the Hollywood preview and a voea jority of those present. Producing as well reeting this time, the capable McCarey had c a task for himself in undertaking to match or the top grosser of his era. And the successf complishment of that objective rates him a s and private niche in the hall of film fame.

Crosby portrays in this film a priest who is tinguishable from the priest he played in " My Way," a circumstance which makes th picture seem almost a continuation of the firs But this time he enters the scene as the new assigned to a school which, it is made clear in dialogue, has been dominated by the Sister S or and her staff.

The school property is in need of repair ar nuns have been praying that a millionaire, bu a modern structure on adjacent ground, will it to St. Mary's, whereas the millionaire is pl to obtain the school property through condem proceedings. McCarey's story, superbly sc by Dudley Nichols, traces the steps whereb millionaire finds himself brought around t Sister's point of view.

As in "Going My Way," the central story l followed in leisurely fashion, providing a nar backgroud against which many individually t portant but tremendously effective incidents played off. Standouts among these are the in whieh Miss Bergman, as the Sister Superio structs a boy in boxing; another in which toddlers, obviously unaware that they're actin the camera, enact their own version of the Nati in another Crosby reunites separated parents an incomparable vocalization of "In the Lat Beginning Again," and the final sequence, in v the pastor and the Sister Superior say their g byes, is among the finest passages ever p graphed.

Like "Going My Way," the new picture is to be readily broken down into component The Crosby performance and the Crosby sin are faultless with never a suggestion of effo any point, and the Bergman performance i smooth and casual as to appear no performan all. Similarly, the telling of the story is gone a and carried forward with never a sign of tryin tell it, but rather as if a camera just happened grinding away where the events were taking p There is no underscoring of points, no eoncei tion on theme, and no hurry about anything.

"Human" was most people's word for "Going Way." They can say that again, twice, a "Bells of St. Mary's."

Previewed at the Ambassador Hotel theatre, Angeles, to an invited audience which loved e minute of the picture and left the auditorium br ing unabashed tears from happy eyes. Reviewer Rating: Excellent.—WILLIAM R. WEAVER.

Release date, not set. Running time, 126 min. PCA 10824. General audience classification.
Father O'Malley ..... Bing Cr
Sister Benedict ..... Ingrid Berg
Bogardus ..... Henry Tra
Patsy's Father ..... William Ga
Sister Michael ..... Ruth Don
Patsy ..... Joan Ca
Patsy's Mother ..... Martha Sle
Rhys Williams, Dickie Tyler, Una O'Connor, Bobby D

(Review reprinted from last week's HERALD)

HORT SUBJECTS
eviews and synopses

Reviews and synopses of short subjects printed in Product Digest are indexed in the Short Subjects Chart, Product Digest Section, pages 2736-2737.

Running times are those furnished by the distributor.

STAR MUSICAL REVUE (Warner Bros.)
rettes (2103)

number of top flight entertainers have been up for this one. The cast includes: Carmen laro, the pianist; Rosario and Antonio, the sh dance team; Kitty Carlisle, the singer; and Yolanda, ballroom dancers, and Ray- Paige's orchestra. Songs include: "Night Day," "The Flower Song," "Once to Every t," "Lamento Esclavo" and "Dark Eyes."
se date, November 3, 1945 20 *minutes*

PIN TITANS (RKO)
tscopes (64,303)

wling is the subject considered here. Buddy ar, Mary Jane O'Donnell, Audrey Gersch and on Burton, four of the nation's topflight pin ers, show how the game should be played. slow motion camera is used to make the ex- ation clearer and the reel closes with a demon- ion of trick shots.
se date, November 2, 1945 8 *minutes*

LE WITCH (Para.)
ical Parade (FF5-1)

ga San Juan, singer and dancer, is in love with Graham in the role of Pedro, orchestra leader. does not know he is the wealthy son of the illo family, and when Pedro, seeking his fam- consent to marry Olga, reveals his identity to a temporary breach is caused over the ques- whether she is marrying him for his family's ey or love. All ends happily at a fiesta when proves her love in a test put to her by Pedro's her.
ease date, Oct. 26, 1945 20 *minutes*

ODERN GUATEMALA CITY (MGM)
gPatrick Traveltalk (T-613)

he FitzPatrick cameras take one on a visit to ity where the old mingles curiously with the —a city of contrasts, which still remains the onghold of an ancient civilization. In Techni- or.
gust 25, 1945 9 *minutes*

HLETIC ITEMS (RKO-Pathe)
rtscopes (64,301)

This subject deals with sports to be found on rida beaches. Included are a new ball game orted from Rio de Janeiro, former football star m Harmon hunting for the giant Ray, some h-diving exhibitions, Gar Wood maneuvering a ing PT boat, and a girl's professional baseball gue playing a few lively innings.
lease date, September 7, 1945 8 *minutes*

SUNBONNET BLUE (WB)
ue Ribbon Hit Parade (2301)

The locale of the subject is a hat store and it olves a romance between two little mice who are nstantly being interfered with by an obnoxious . With the help of several mice who represent ll-known hats, our hero saves his sweetheart af- a desperate chase. In Technicolor.
lease date, November 17, 1945 7 *minutes*

ADDLE YOUR OWN (Para.)
ortlights (R5-2)

This title, made in Canada, is devoted to canoe- g. The reel opens with Indian canoeing and rtaging and then comes to a sequence in Algon- in Park, where 400 boy and girl canoeists demon- rate what can be done about paddling your own. ther sequences show the hadling of canoes in pids and similar special situations.
lease date, November 9, 1945 9 *minutes*

WHERE THE PEST BEGINS (Col.)
All Star Comedies (7431)

A famous scientist, experimenting on a new explosive, moves next door to Shemp Howard. The latter tries to be helpful and aids the scientist in getting settled. However, in usual Howard style, he breaks everything in sight and almost ruins an important experiment before the scientist throws him out.
Release date, October 4, 1945 17 *minutes*

MIRACLE MAKERS (WB)
Vitaphone Varieties (2402)

The subject shows how man has harnessed various types of power for his use through the ages. Among these are water power, steam and electricity. As the pictures come down to the present era, scenes showing these developments are featured.
Release date, September 1, 1945 10 *minutes*

THE DERBY DECADE (RKO)
Headliner Revivals (63,201)

With Ruth Etting and Tom Kennedy in the principal roles, the subject shows New York when the Bowery first took to electric lights and blue noses clashed with red noses. A number of familiar old favorites are rendered by Miss Etting in the period piece which packs as many laughs as the memories it recalls.
Release date, September 21, 1945 22 *minutes*

THE BIG BEEF (RKO)
Edgar Kennedy Comedies (63,401)

In familiar slapstick vein, Edgar Kennedy invites his boss to his home for a steak dinner. But when the steak doesn't arrive, a lot of trouble does, including a book salesman. The meat eventually arrives—in the form of a 1,000 pound steer.
Release date, October 19, 1945 17 *minutes*

UNUSUAL OCCUPATIONS (Para.)
L5-1

Among the unusual occupations herein are: a hat designer who creates women's hats out of matches, flowers or whatever is handy; an architect builder of bird houses who constructs bungalows, Swiss chalets, and skyscraper hotels to house his tenants; salmon fishing performed by team of horses pulling the nets; a miniature set of western characters and setting whereby all the action of a Western thriller can be reproduced; an original collection of ancient vehicles.
Release date, November 9, 1945 10 *minutes*

NASTY QUACKS (WB)
Merrie Melodies (1712)

Daffy Duck is raised from infancy by a little girl, thereby giving him much opportunity to make himself generally obnoxious to the girl's father. The father tries unsuccessfully to get rid of the duck, finally bringing home a little Duckling to take Daffy's place. Daffy hastens to duckling's growth so they can fight it out man-to-man. The duckling, however, turns out to be a she, and the two of them take over from there on.
Release date, December 1, 1945 7 *minutes*

GUEST PESTS (MGM)
Pete Smith Specialty (S-152)

In this subject Pete Smith follows his successful "Movie Pests" with a barrage against those bores who make entertaining at home a nightmare —from the furniture arranger to the soup-schlooper.
Release date, October 20, 1945 9 *minutes*

BEWARE OF REDHEADS (RKO-Pathe)
Leon Errol (63,701)

Leon Errol gets into all sorts of trouble with his wife when she finds a woman's compact in his pocket. The woman, a beautiful redhead, calls on Errol demanding return of the compact placed in his pocket while dancing. But Errol's wife was under the impression he bought the compact as a gift for her. Not only does Errol have to contend with his wife's false suspicions about him and the redhead, but is made to keep one jump ahead of the latter's jealous husband. Errol then emerges from his predicament cleared in everyone's eyes, but not until he receives a couple of black eyes.
Release date, September 14, 1945 17 *minutes*

CARNIVAL COURAGE (Col.)
Color Rhapsodies (6505)

According to this subject, after Samson's magical hair was trimmed, it was knit into a cap, the wearer of which would be the strongest man in the world. The current owner is the hero in the cartoon, a strong man in the circus to whom everything happens, but who always manages to come out on top so long as he keeps his hat on.
Release date, September 6, 1945 7 *minutes*

MUSIC OF THE AMERICAS (Warner Bros.)
Melody Masters Bands (2604)

The subject opens in Cuba where Carlos Molina comes upon a group of native musicians beating out strange music with such unique instruments as a conga, clave, maracas, guajiro, bongos timbales, etc. This is followed by a sequences presenting the dance team of Teddy Rodrigues and Phyllis; Lydia Vendrell chanting "Chiqui-Cha;" and two orchestra renditions of "Rhumba Rhapsody" and "Nague."
Release date, December 15, 1945 10 *minutes*

THE MAYOR'S HUSBAND (Col.)
All Star Comedies (7421)

When Hugh Herbert's wife runs for Mayor on the platform that she'll clean the city, the opposition sends a pretty girl to Hugh's house to steal his wife's evidence. Hugh falls for the girl's line, but his wife returns before the thief can get away with the papers. Hugh, meanwhile, in his usual inept style, manages to save the papers and clear himself in friend wife's eyes.
Release date, September 20, 1945 17 *minutes*

CALLING ALL FIBBERS (Col.)
All Star Comedies (7423)

Vera Vague, the bemused female, feeling strongly about fibbing, lectures her maid severely on the subject. However, to pull herself from a sorry mess with her boss and her boy friend, Vera manages to tell several whoppers herself. All of which not only ruins the moral for the maid, but almost ruins Vera's romantic and economic life as well.
Release date, November 29, 1945 16½ *minutes*

ANIMAL-OLOGY (Paramount)
Speaking of Animals (Y5-1)

Paramount has added something new to the Speaking of Animals series with this short. Here the animals not only sing, but they dance as well. A ballet dance routine is performed by ostriches for a finale. Scene is a school room with Ken Carpenter as teacher-narrator. In the picture are an owl, a skunk, a bull, goat, hen, horse, panda and wart hog. They all join together for the song, "Let's All Sing Like the Birdies Sing."
Release date, November 23, 1945 9 *minutes*

(Additional Short Subjects on page 2737)

SHORT SUBJECTS CHART

index to reviews, synopses

Numerals in parentheses next to titles represent running time. This information is from the distributor in all instances.

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. For complete 1944-45 shorts releases, see pages 2614-2615.

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
	ALL STAR COMEDIES		
5494	Booby Oupes (17) (Stooges)	3-17-45	2382
6432	Two Local Yokels (17½) (Clyde)	3-23-45	2454
6433	Pistol Packin' Nitwits (17) (Brendel)	5-4-45	2402
6411	Wife Oecoy (17) (Herbert)	6-1-45	2586
6423	The Jury Goes Round 'n' Round (18) (V. Vague)	6-15-45	2579
6405	Idiots Deluxe (17½) (Stooges)	7-20-45	2579
	(1945-46)		
7409	Vine Women and Songs (22½) (Billy Vine)	9-8-45	....
7401	If a Body Meets a Body (18) (Stooges)	8-30-45	....
7421	The Mayor's Husband (17) (Herbert)	9-20-45	2735
7431	Where the Pest Begins (17) (S. Howard)	10-4-45	2735
7422	Oance, Ounce, Dance! (18½) (Eddie Foy, Jr.)	10-18-45	2895
7432	A Miner Affair (18½) (Andy Clyde)	11-1-45	2710
7402	Micro-Phonies (17) (Stooges)	11-15-45	....
7423	Calling All Fibbers (16½) (V. Vague)	11-29-45	2735
7433	High Blood Pleasure (19) (Schilling & Lane)	12-6-45	....
7434	A Hit With a Miss (16) (S. Howard)	12-13-45	....
7435	Spook to Me (17)	12-27-45	....
	COLOR RHAPSODIES		
6602	Rippling Romance (8)	6-21-45	2426
6503	Fiesta Time (7½)	7-12-45	2522
6504	Hot Foot Lights (7)	8-2-45	....
6505	Carnival Courage (7)	9-6-45	2735
	(1945-1946)		
7501	River Ribber (6)	12-20-45	....
	PHANTASIES CARTOONS		
6703	Goofy News Views (7)	4-27-45	2466
6704	Booby Socks (6)	7-12-45	2579
	(1945-1946)		
7701	Simple Siren (6½)	10-24-45	2737
	FOX & CROW (Color)		
8752	The Egg Yegg (7½)	5-4-45	2382
6753	Kukunuts (6½)	7-26-45	2579
6754	Treasure Jest (6½)	8-30-45	....
	(1945-1946)		
7751	Phoney Baloney (7)	11-1-45	....
	PANORAMICS		
6901	A Harbor Goes to France (10)	5-18-45	2454
	(1945-48)		
7901	The Magic Stone (10)	11-8-45	....
	FILM VOOVIL		
6955	Lowe, Hite & Stanley (11)	5-11-45	2406
	(1945-1946)		
7951	Milt Britton & Band (11)	8-30-45	....
7952	Randy Brooks & Orchestra (10½)	10-30-45	2737
7953	Morale's Copacabana Orchestra	12-13-45	....
	COMMUNITY SING (Series 9)		
6657	No. 7 I'll Walk Alone(11)	3-15-45	2426
6656	No. 6 Sweet and Lovely (9)	4-27-45	2454
6659	No. 9 Confessin' (10)	5-25-45	2566
6660	No. 10 Rum and Coca Cola (10)	6-29-45	2586
6861	No' II Lil on Lonely Ride (10)	7-26-45	2579
6663	No. 13 (Special) Patriotic Songs (11)	5-6-45	2466
6662	No. 12 Bell Bottom Trousers (11) (Leibert)	6-23-45	....
	(1945-1946)		
5657	(Re-Sale) Christmas Carols (10½)	12-8-45	....
7651	Cowboy Hit Tunes (9½)	9-20-45	2694
7652	No. 2 You Belong to My Heart (10)	10-16-45	2737
7653	No. 3 (Baker) Dream	11-29-45	....
7654	No. 4 Good, Good, Good (Baker)	12-20-45	....
	SCREEN SNAPSHOTS (Series 24)		
6858	No. 6 (10)	3-29-45	2426
8659	No. 9 (9½)	5-17-45	....
6880	No. 10 (10)	7-27-45	....
	(1945-1946)		
7851	No. 1 25th Anniversary Special (9)	9-7-45	....
7852	No. 2 (Harlow Wilcox & H. Von Zell) (10)	10-11-45	....
7853	No. 3 (Fashions, Rodeo, etc.) (9)	11-15-45	....
7854	No. 4 (Hollywood Celebrations)	12-13-45	....
	SPORT REELS		
6806	Rough and Tumble (9)	3-2-45	2382
6807	The Iron Masters (9½)	4-27-45	2394
6808	Hi Ho Rodeo (10)	7-22-45	2579
6809	Chips and Putts (10)	8-10-45	....
6810	Salmon Fishing (9)	9-2-45	....
	(1945-1946)		
7801	Champion of the Cue (7½)	9-27-45	....
7802	Puck Chasers (10) (Hockey)	10-25-45	....
7803	Cadet Cagers (Basketball) (18½)	11-22-45	....
7804	Mermaid's Paradise (Water Sports)	12-20-45	....
	FLIPPY (Color)		
	(1945-46)		
7601	Catnipped (7½)	12-13-45	....

M-G-M

Prod. No.	Title	Rel. Date	P.D. Page
	TWO-REEL SPECIALS		
A-503	The Last Installment (19)	5-5-45	2446
A-504	Phantoms, Inc. (17)	6-9-45	2487
	(1945-48)		
A-701	A Gun in His Hand (19)	9-15-45	....
A-792	Purity Squad (20)	11-3-45	....
	FITZPATRICK TRAVELTALKS (Color)		
T-612	Seeing El Salvador (9)	3-31-45	2258
T-613	Modern Guatemala City(9)	8-25-45	2735
	(1945-48)		
T-711	Where Time Stands Still (9)	9-22-45	....
T-712	Merida and Campeche (8)	11-24-45	2737
	PETE SMITH SPECIALTIES		
S-559	Track & Field Quiz (9)	3-3-45	2351
S-560	Hollywood Scout (8)	4-14-45	2446
	(1945-46)		
S-751	Football Thrills of 1944	9-8-45	2737
S-752	Guest Pests (9)	10-20-45	2735
S-753	Bus Pests	12-1-45	....
S-754	Sports Stickiers	1-5-46	....
S-755	Gettin' Glamor	2-2-46	....
S-756	Badminton	12-8-45	....
	PASSING PARADE		
K-575	It Looks Like Rain (10)	3-3-45	2351
K-576	The Seesaw and the Shoes (11)	5-5-45	2446
	(1945-46)		
K-771	Great American Mug (10)	10-6-45	....
K-772	Stairway to Light	11-10-45	....
K-773	People on Paper	11-17-45	....
K-774	Golden Hunch	12-15-45	....
K-775	Magic on a Stick	1-19-46	....
	MINIATURES		
M-590	Little White Lie (11)	3-3-45	2351
	(1945-46)		
M-781	Strange Destiny (10)	9-29-45	2710
M-782	Spreadin' the Jam (10)	10-27-45	2737
	TECHNICOLOR CARTOONS		
W-545	Shooting of Dan McGee (8)	3-3-45	2351
W-546	Jerky Turkey (8)	4-7-45	2415
W-631	The Mouse Comes to Dinner (8)	5-5-45	2415
W-632	Mouse in Manhattan (8)	7-7-45	2522
W-633	Tea For Two	7-21-45	....
W-634	Swingshift Cinderella	6-25-45	....
	(1945-46)		
W-731	Flirty Birdy (7)	9-22-45	2737
W-732	Wild and Woolfy (8)	11-3-45	2710

PARAMOUNT

Prod. No.	Title	Rel. Date	P.D. Page
	UNUSUAL OCCUPATIONS (Color)		
L4-3	No. 3 (10)	3-9-45	2351
L4-4	No. 4 (10)	5-11-45	2402
L4-5	No. 5 (10)	7-13-45	2631
L4-6	No. 6 (10)	9-14-45	2694
	(1945-46)		
L5-1	No. 1 (10)	11-9-45	2735
	GEORGE PAL PUPPETOONS (Color)		
U4-4	Jasper Tell (6)	3-23-45	2258
U4-5	Jasper's Minstrels (9)	5-25-45	2363
U4-6	Hatful of Dreams (9)	4-28-45	2362
U4-7	Jasper's Booby Traps (9)	8-3-45	2522
U4-8	Jasper's Close Shave (8)	9-28-45	2576
	(1945-46)		
U5-1	Jasper and the Beanstalk (8)	10-19-45	2695
U5-2	My Man Jasper	12-14-45	....
	POPEYE THE SAILOR (Color)		
E4-3	Tops in the Big Top (8)	3-16-45	2566
E4-4	Shape Ahoy (6)	4-27-45	2638
E4-5	For Better or Nurse (7½)	6-8-45	2695
E4-6	Mess Production (7½)	6-24-45	....
	(1945-46)		
E5-1	House Tricks	11-2-45	....
E5-2	—Service With a Guile	12-21-45	....
	POPULAR SCIENCE (Color)		
J4-4	No. 4 (10)	4-8-45	2402
J4-5	No. 5 (10)	8-1-45	2511
J4-6	No. 6 (10)	8-10-45	2578
	(1945-46)		
J5-1	No. 1 (10)	10-12-45	....
J5-2	No. 2 (10)	12-7-45	....
	SPEAKING OF ANIMALS		
Y4-3	In the Public Eye (9)	3-16-45	2351
Y4-4	Talk of the Town (9)	5-18-45	2487
Y4-5	A Musical Way (9)	7-20-45	2579
Y4-6	From A to Zoo (9)	9-7-45	2631
	(1945-46)		
Y5-1	Animal-ology (9)	11-23-45	2735
	SPORTLIGHTS		
R4-6	Game Bag (9½)	3-30-45	2363
R4-7	White Rhapsody (9)	5-4-45	2426
R4-8	Fan Fare (6)	6-8-45	2511
R4-9	Canine-Feline Capers (9)	7-27-45	2579
R4-10	Campus Mermaids (9)	9-7-45	2631
	(1945-46)		
R5-1	What a Picnic (9)	10-5-45	2670
R5-2	Paddle Your Own (9)	11-9-45	2735
R5-3	Running the Team	12-14-45	....
	MUSICAL PARADE (Color)		
FF4-4	Isle of Tabu (20)	4-13-45	2351
FF4-5	Boogie Woogie (20)	6-15-45	2511
FF4-6	You Hit the Spot (20)	8-17-45	2638
	(1945-46)		
FF5-1	Little Witch (20)	10-26-45	2735
FF5-2	Naughty Nanette	12-28-45	....
	LITTLE LULU (Color)		
O4-3	Magica-Lulu (8)	3-2-45	2402
O4-4	Beau Ties (6)	4-20-45	2487
O4-5	Daffydilly Oaddy (8)	5-25-45	2695
O4-8	Snap Happy (8)	6-22-45	....
	(1945-46)		
O5-1	Man's Pest Friend	11-30-45	....
	NOVELTOON (Color)		
P4-4	Scrappily Married (8)	3-30-45	2363
P4-5	A Lamb in a Jam (7)	5-4-45	2566
P4-6	A Self-made Mongrel (8)	6-29-45	2694
	(1945-46)		
P5-1	The Friendly Ghost	11-16-45	....
P5-2	Old MacDonald Had a Farm	12-28-45	....
	COLOR CLASSICS CARTOONS (Color) (Reissues)		
C4-7	The Little Stranger (7)		2351
C4-8	Snubbed by a Snob (7)		2351
C4-9	Kids in the Shoe (7)		2351
C4-10	Hunky & Spunky (7)		2351

RKO

Prod. No.	Title	Rel. Date	P.D. Page
	WALT DISNEY CARTOONS (Color)		
54,108	Oog Watch (7)	3-6-45	2258
54,109	The Eyes Have It (7)	3-30-45	2394
54,110	African Diary (7)	4-13-45	2426
54,111	Donald's Crime (8)	5-11-45	2426
54,112	Californy Er Bust (8)		2522
54,113	Canine Casanova (7½)		2522
54,114	—Duck Pimples (7½)		2522
54,115	Legend of Coyote Rock (7)	8-24-45	2522
54,116	No Sail (7)	9-7-45	2811
54,117	Hockey Homicide (8)	9-21-45	2522
54,118	Cured Duck (7)	10-26-45	....
	SPORTSCOPES		
54,308	Athlete of the Year (8)	3-23-45	2394
54,309	Timber Doodles (8)	4-20-45	2446
54,310	West Point Winners (8)	5-18-45	2511
54,311	Tee Tricks (8)	6-15-45	2554
54,312	Mexican Playland (8)	7-13-45	2579
54,313	Colorado Rainbows (8)	8-10-45	2611
	(1945-46)		
64,301	Athletic Items (8)	9-7-45	2735
64,302	Battling Bass (8)	10-5-45	....
64,303	Ten Pin Titans (8)	11-2-45	2735
	HEADLINER REVIVALS		
53,204	Swing Fever (19)	3-16-45	2382
	(1945-46)		
63,201	The Derby Decade (22)	9-21-45	2735
63,202	Russian Dressing (18)	11-23-45	....
	EDGAR KENNEDY		
53,404	What, No Cigarettes? (18)	7-13-45	2522
53,405	It's Your Move (17)	6-10-45	2811
53,408	You Drive Me Crazy (17)	9-7-45	....
	(1945-46)		
63,401	The Big Beef (17)	10-19-45	2735
	LEON ERROL		
53,704	Let's Go Stepping (17)	5-4-45	2446
53,705	It Shouldn't Happen to a Dog (16)	6-15-45	2566
53,706	Double Honeymoon (17)	8-3-45	2598
	(1945-46)		
63,701	Beware of Redheads (17)	9-14-45	2735
	FLICKER FLASH BACKS		
54,205	No. 5 (9)	3-2-45	2363
54,206	No. 6 (8)	4-13-45	2426
54,207	No. 7 (10)	5-25-45	2446
	(1945-46)		
64,201	No. 1 (7)	9-14-45	2694
64,202	No. 2 (7)	10-19-45	....
	THIS IS AMERICA		
53,105	Honorable Discharge (18)	3-9-45	2363
53,106	Guam—Salvaged Island (17)	4-13-45	2426
53,107	Dress Parade (16)	5-4-45	2446
53,108	Battle of Supply (17)	6-1-45	2511
53,109	China Life-Line (16)	7-6-45	2542
53,110	Policing Germany (20)	7-27-45	2811
53,111	Annapolis (18)	8-24-45	2694
53,112	California Boom-Town (16)	9-21-45	2694
53,113	Americans in Paris(16)	10-19-45	2728
	(1945-46)		
	RAY WHITLEY WESTERN MUSICALS		
63,501	A Western Welcome (18)	9-7-45	....
63,502	Sagebrush Serenade (19)	10-26-45	....
63,503	Ranch House Romeo(17)	11-30-45	....
	SPECIALS		
671	The House I Live In (10)	11-9-45	2679

Prod. No.	Title	Rel. Date	P.D. Page

20TH CENTURY-FOX

MOVIETONE ADVENTURES (Color)

6255	City of Paradox (8)	3-2-45	2240
6258	Alaskan Grandeur (8)	3-16-45	2282
6258	Land of 10,000 Lakes (8)	3-30-45	2282
6259	Isle of Romance (8)	5-4-45	2466
6260	Sikhs of Patiala (8)	4-13-45	2426
6261	The Empire State (8)	7-27-45	2579

(Black and White)

5201	What It Takes to Make a Star (8)	7-6-45	2579

(1945-1946)

6251	Memories of Columbus (8)	8-17-45	2694
6252	Magic of Youth (8)	8-31-45	2694
6253	China Carries On (8)	10-12-45	....
6254	Bountiful Alaska (8)	10-26-45	2653
6255	Song of Sunshine (8)	12-7-45	....
6256	Louisiana Springtime (8)	12-21-45	2653
6257	The Lost Lake (8)	10-45	2653

SPORTS REVIEWS

(Color)

5354	Down the Fairways (8)	6-1-45	2579

(1945-1946)

6351	Ski Aces (9)	9-21-45	....
6352	Time Out for Play	11-18-45	....

TERRYTOONS (Color)

5512	Raiding the Raiders (7)	8-9-45	2402
5513	Post War Inventions (7)	3-23-45	2426
5514	Fisherman's Luck (7)	4-6-45	2477
5515	Mighty Mouse and the Kilkenny Cats (7)	4-27-45	2566
5516	Mother Goose Nightmare (7)	5-11-45	2579
5517	Smoky Joe (7)	5-25-45	2522
5518	The Silver Streak (6½)	6-8-45	2598
5519	Aesops Fable—The Mosquito (7)	6-29-45	....
5520	Mighty Mouse and the Wolf (7)	7-20-45	....

(1945-1946)

6501	Mighty Mouse in Gypsy Life (6)	8-3-45	2579
6502	The Fox and the Duck (7)	8-24-45	2694
6503	Swooning the Swooners (7)	9-14-45	2653
6504	The Watch Dog (7)	9-28-45	....
6505	Gandy Goose in Who's Who in the Jungle (7)	10-19-45	....
6506	Mighty Mouse Meets Bad Bill Bunion	11-9-45	....

MARCH OF TIME

VII-8	Meme from Britain (18)	3-23-45	2374
VII-9	The Returning Veteran (17)	4-20-45	2402
VII-10	Spotlight on Congress (16)	5-18-45	2453
VII-11	Teen-Age Girls (17)	8-18-45	2499
VII-12	Where's the Meat? (17)	7-18-45	2542
VII-13	The New U. S. Frontier (17)	8-10-45	2578

(1945-1946)

V12-1	The Palestine Problem	9-7-45	2638
V12-2	American Beauty (18)	10-5-45	2670
V12-3	18 Million Orphans (17)	11-2-45	2703
V12-4	Justice Comes to Germany (20)	11-30-45	2726

DRIBBLE PUSS PARADE

5902	Do You Remember (8)	6-2-45	2579

UNIVERSAL

LANTZ COLOR CARTUNES

9238	Woody Dines Out (7½)	5-14-45	2448
9239	Crew Crazy (7)	7-9-45	2579
9240	Dippy Diplomat (8)	8-27-45	2737

(1945-46)

1321	The Loose Nut	12-17-45	....
....	The Poet and the Peasant (7)	....	2694

SWING SYMPHONIES

9237	Silphorn King of Polaroo (7)	3-19-45	2351

PERSON — ODDITIES

9375	Author In Babyland (10)	5-14-45	2248
9376	Broadway Farmer (9)	5-28-45	2579
9377	School for Mermaids (9)	8-13-45	2598
9378	Kanine Aristocrats	8-27-45	....

(1945-1948)

1361	Gabriel Heatter Reporting (9)	9-10-45	2710
1362	Hill Billy Artist	9-24-45	2694
1363	Paper Magic (9)	10-15-45	2695
1364	Pottery Poet (9)	10-29-45	2710
1365	Front Line Artist	11-12-45	2695

VARIETY VIEWS

9355	Your National Gallery (10½)	4-23-45	2258
9356	Wingman of Tomorrow (9)	6-4-45	2394
9357	Victory Bound (9)	8-8-45	2598
9358	Village of the Past (9)	8-20-45	2598

(1945-46)

1341	Queer Birds (9)	9-17-45	2694
1342	Go North (9)	10-1-45	2695
1343	Grave Laughter (9)	10-22-45	2695
1344	Doctor of Paintings	11-5-45	....
1345	Jungle Capers	12-10-45	....

NAME-BAND MUSICALS

9127	Rockabye Rhythm (15)	5-7-45	2477
9128	Artistry in Rhythm (15)	7-18-45	2579
9129	Waikiki Melody (15)	8-29-45	2611

(1945-46)

1301	Solid Senders	10-21-45	2710
1302	Hot and Hectic	11-28-45	....
1303	Synco-Smooth Swing	12-19-45	....
1304	Cuban Madness	1-2-46	....
1305	Tin Pan Alley Tempos	1-9-46	....
1306	Melody Stampede	1-16-46	....
1307	Swing High, Swing Sweet	....	....

UNITED ARTISTS

DAFFY DITTIES (Color)

....	The Cross-Eyed Bull (9)	....	2167
....	The Flying Jeep (9)	8-20-45	2611
....	The Lady Says No	....	....
....	Pepito's Serenade	....	....
....	Choo Choo Amigo	....	....

WARNER—VITAPHONE

ADVENTURE SPECIAL

2801	Fashions for Tomorrow (Tech.)	11-17-45	....

TECHNICOLOR SPECIALS

1004	Coney Island Honeymoon (20)	6-16-45	2487
1005	America the Beautiful	8-4-45	2579
1006	Orders from Tokyo	8-18-45	2589

(1945-46)

2001	Frontier Days (20)	12-8-45	2653

SPECIALS

2901	The 900 (9)	9-15-45	2611

FEATURETTES

1107	Navy Nurse (15½)	3-3-45	2351
1108	It Happened in Springfield (20½)	4-28-45	2382
1109	Are Animals Actors? (16½)	3-31-45	2363
1110	Law of the Badlands (20)	4-14-45	2394
1111	Plantation Melodies (18½)	5-12-45	2446
1112	Learn and Live (20)	7-7-45	2579

(1945-48)

2101	Barbershop Ballads (20)	9-8-45	2611
2102	Star in the Night (20)	10-13-45	2694
2103	All Star Musical Revue (20)	11-3-45	2735
2104	Good Old Corn (20)	11-24-46	....
2106	Hitler Lives?	12-29-45	....

SPORTS PARADE (Color)

1505	Cuba Calling (9)	3-10-45	2351
1506	Swimcapades (10)	4-7-45	2394
1507	Water Babies (10½)	5-19-45	2428
1508	Mexican Sea Sports (10½)	6-9-45	2466
1509	Bahama Sea Sports (10½)	8-25-45	2511
1510	Flivver Flying	8-30-45	2522
1511	Arabian in Rockies (10)	12-15-45	2611

(1945-48)

2501	Sports Go to War (10)	11-10-45	2695
1512	Days of '76	12-15-45	....

MELODY MASTER BANDS

1607	Musical Mexico (8½)	3-24-45	2363
1608	Circus Band (10)	5-5-45	2446
1609	Bands Across the Sea (10)	6-2-45	2511
1610	Yankee Doodle's Daughters (10)	7-21-45	2533

(1945-48)

2601	Spade Cooley, King of Western Swing (10)	9-1-45	2611
2602	Here Come the Navy Bands (10)	9-29-45	2653
2603	Muscial Novelties (10)	10-6-45	2694
2604	Music of the Americas (10)	12-15-45	2735

BLUE RIBBON HIT PARADE (Color)

1308	I Only Have Eyes for You (8)	3-17-45	2363
1309	Ain't We Got Fun (8)	4-21-45	2394
1310	I'm a Big Shot Now (7)	8-4-45	2611
1311	Speakin' of the Weather	7-21-45	2522
1312	Old Glory (7)	8-25-45	2598
1313	Busy Bakers (7)	9-15-45	2695

(1945-46)

2301	Sunbonet Blue (7)	11-17-45	2735
2302	Lyin' Mouse	12-22-45	....

MERRIE MELODIES CARTOONS (Color)

1703	Life with Feathers (7½)	3-24-45	2383
1704	Behind the Meatball (7½)	4-7-45	2382
1705	Ain't That Ducky (7)	5-19-45	2446
1706	Gruesome Twosome (7)	8-9-45	2446
1707	Tale of Two Mice	6-30-45	2487
1708	Wagon Heels (7)	7-28-45	2533
1709	Fresh Airdale	8-25-45	2611
1710	Bashful Buzzard (7)	9-15-45	2895
1711	Peck Up Your Troubles (7)	10-20-45	2853
1712	Nasty Quacks (7)	12-1-45	2735

"BUGS BUNNY" SPECIALS (Color)

1723	Hare Trigger (8)	5-5-45	2394
1724	Hare Conditioned (7)	6-11-45	2598
1725	Hare Tonic (7)	11-10-45	2694

VITAPHONE VARIETIES

1404	Overseas Roundup No. 1 (10½)	3-17-45	2363
1405	Overseas Roundup No. 2 (10)	5-28-45	2448
1406	Overseas Roundup No. 3	7-14-45	2486

(1945-46)

2401	Alise in Jungleland (10)	9-22-45	2611
2402	Miracle Makers	9-1-45	2735
2403	Story of a Dog (18)	10-27-45	2694
2404	So You Think You're Allergic?	12-1-45	....

OFFICIAL WAC FILMS

Watchtower Over Tomorrow (15)		2394
Two Down and One to Go (32)		2486
On to Tokyo (17)		2487
Something You Didn't Eat (9)		2586
The Fleet That Came to Stay (20)		2588
Here Come the Yanks (10)	8-30-45	2893
What Every Veteran Should Know	9-13-45	....
Victory Bond Caravan	11-1-45	....
Food, Coal, Transport Crisis in Europe		....
That Justice Be Done (10)	10-18-45	2686
Hollywood Victory Caravan (20)	11-1-45	....

MISCELLANEOUS

Stars of Tomorrow (Artkino) (9)		2351
Cap'n Cub (Film Classics) (10)		2415
Peace Builders (Brandon Films) (10)		2446
Marshal Stalin's Report (Artkino) (18)		2446
Maidenek (Artkino) (10)		2522
Calendonia (Astor) (18)		2653
Story of D.D.T (Brit. Inf. Service) (23)		2710
The Great Circle (Brit. Inf. Service) (13)		2718
Heir to the Throne (Brit. Inf. Service) (9)		2710

SERIALS

COLUMBIA

6160	The Monster and the Ape (15 episodes)	4-20-45	2415

(1945-46)

7120	Jungle Raiders (15 episodes)	9-14-45	....
7140	Who's Guilty (15 episodes)	12-13-45	....

REPUBLIC

482	Manhunt of Mystery Island (15 episodes)	3-8-45	2383
483	Federal Operator 99 (12 episodes)	7-7-45	....
484	Purple Monster Strikes (15 episodes)	10-8-45	....

(1945-1946)

....	Daughter of Don Q	....	....
581	The Phantom Rider (12 episodes)	1-26-46	....
....	King of the Forest Rangers (15 episodes)	....	....
....	The Scarlet Shadow	....	....

UNIVERSAL

9881	The Master Key (13 episodes)	4-25-45	2415
1681-1893	Royal Mounted Rides Again	10-23-45	....

(1945-1946)

1581-1593	Secret Agent X-9	7-24-45	2638
....	The Scarlet Horseman	....	....
....	Lost City of the Jungle	....	....

SHORT SUBJECTS

MERIDA AND CAMPECHE (MGM)

Fitzpatrick Traveltalks (T-712)

The quaint Mexican cities of Merida and Campeche, where remnants of an ancient Mayan civilization mingle with modern-day improvements, are the subjects of this Fitzpatrick Traveltalk. The majestic beauty of buildings and countryside are heightened by Technicolor photography, and the film's educational value is enhanced by narration.

Release date, October 20, 1945 8 *minutes*

DIPPY DIPLOMAT (Univ.)

Lantz Color Cartunes (9240)

Wally Walrus has invited Ambassador Ivan Awfulitch to attend a barbecue. But Woody reaches the scene first. He eats the corn, the hard-boiled eggs and practically everything in sight. Finally, Woody disguises himself as the Ambassador and wreaks up the barbecue entirely before the real Ambassador arrives.

Release date, August 27, 1945 7 *minutes*

SIMPLE SIREN (Col.)

Phantasies Cartoons (7701)

Going back to Greek mythology, a modern version of the siren who trapped unwary sailors on her rocky shore, is presented in the subject. Unfortunately for the present siren, unlike her ancient predecessor, she falls into her own traps much more often than her intended victims.

Release date, October 25, 1945 6½ *minutes*

YOU BELONG TO MY HEART (Col.)

Community Sing (7652)

Don Baker and the Song Spinners combine in a treatment of such diversified numbers as "Sunny Side of the Street," "You've Got Me Where You Want Me," "Horses Don't Bet on People," "You Belong to My Heart" and "Sentimental Journey."

Release date, October 18, 1945 10 *minutes*

FOOTBALL THRILLS OF 1944 (MGM)

Pete Smith Specialties (S-751)

Pete Smith presents his compendium of exciting moments from 14 of last season's grid classics; a screen compilation of pigskin highlights that made football history.

Release date, September 8, 1945 8 *minutes*

SPREADIN' THE JAM (MGM)

Miniatures (M-782)

The title's "jam" is one of the hep-cat variety. When a slick chick with good looks can't raise the room rent, her fellow rug-cutters put on a swing session to promote the cash. They also win the landlady's heart. The film features Jan Clayton, Ben Lessy and Helen Boise.

Release date, October 27, 1945 10 *minutes*

RANDY BROOKS & ORCHESTRA (Col.)

Film-Vodvil (7952)

Randy Brooks and orchestra are the featured attraction in this melodic reel. With the help of vocalist Billy Usher and the Harris Trio, some of numbers featured are "Crying Again," "Shindig at the Joneses" and "The Maine Idea."

Release date, October 30, 1945 10½ *minutes*

FLIRTY BIRDY (MGM)

Technicolor Cartoons (W-731)

The Tom and Jerry feud continues with renewed enthusiasm as Tom disguises himself as a he-bird and hopes to win the admiration of a doubting she-bird. As usual, Jerry Mouse emerges triumphant over his perennial adversary. Filmed in Technicolor.

Release date, September 22, 1945 7 *minutes*

SERVICE DATA
on features

Service Data appearing in this issue Product Digest include the overall perform percentage figure from final reports previ published in PICTURE GROSSES. Referenc Round Table Exploitation and Legion of Dec ratings with audience classification are listed. Index to Service Data may be fou the Release Chart starting on page 2739.

Anchors Aweigh (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—123.1%
Round Table Exploitation—September 1, '45, p. 67; September 8, '45, p. 54; September 15, '45, p. 62; September 22, '45, p. 60; October 6, '45, p. 54; October 13, '45, p. 45; November 3, '45, pp. 62, 63; November 10, '45, p. 49; November 24, '45, p. 57.

A Bell for Adano (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—109.0%
Round Table Exploitation—July 28, '45, p. 51; August 4, '45, p. 51; September 15, '45, p. 58; September 22, '45, p. 63; October 13, '45, p. 44; November 17, '45, p. 58.

Captain Eddie (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—102.7%
Round Table Exploitation—August 11, '45, p. 46; August 25, '45, p. 50; September 22, '45, p. 60; September 29, '45, pp. 54, 55, 59; October 6, pp. 57, 60; October 20, p. 66; November 10, pp. 48, 49; November 17, '45, p. 55; November 24, '45, p. 60.

Christmas in Connecticut (WB)
Audience Classification—Adult
Legion of Decency Rating—Class B
Picture Gross, Over-all Performance—115.5%
Round Table Exploitation—August 4, '45, p. 49; August 11, '45, p. 46; August 18, '45, p. 51; September 1, '45, p. 64; September 15, '45, p. 64; September 22, '45, p. 60; September 29, '45, pp. 54, 55; October 6, '45, p. 59; October 13, '45, p. 45; November 3, '45, pp. 62, 66, 68; November 17, '45, p. 54.

Duffy's Tavern (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—118.3%
Round Table Exploitation—September 15, '45, p. 58; October 20, '45, p. 66; October 27, '45, p. 40; November 3, '45, p. 62; November 10, '45, p. 48.

The Great John L. (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—107.3%
Round Table Exploitation—June 2, '45, p. 52; July 14' 45, p. 44; July 28, '45, pp. 50, 53; August 18, '45, p. 55; September 8, '45, p. 53; September 22, '45, p. 70; October 27, '45, pp. 44, 45; November 3, '45, p. 69; November 10, '45, p. 51.

Guest Wife (UA)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—September 15, '45, p. 62; October 27, '45, p. 43; November 3, '45, p. 70; November 17, '45, p. 59.

The House on 92nd Street (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—September 22, '45, p. 63; November 3, '45, pp. 68, 70; November 17, '45, pp. 50, 52; November 24, '45, p. 54.

Kiss and Tell (Col.)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—October 6, '45, p. 56; October 20, '45, p. 68; November 17, '45, pp. 50, 56.

Junior Miss (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—September 15, '45, p. 58; September 29, '45, pp. 58, 60; October 27, '45, p. 45; November 3, '45, p. 69; November 24, '45, p. 60.

Lady on a Train (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—107.7%
Round Table Exploitation—September 29, '45, p. 55; October 13, '45, pp. 44, 45; November 17, '45, p. 57; November 24, '45, p. 54.

Mildred Pierce (WB)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—October 6, '45, p. 58; October 20, '45, p. 69; October 27, '45, p. 45; November 10, '45, p. 49; November 17, '45, pp. 50, 57; November 24, '45, pp. 58, 60.

Nob Hill (20th-Fox)
Audience Classificaiton—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—117.0%
Round Table Exploitation—July 7, '45, p. 71; August 18, '45, p. 50; August 25, '45, p. 55; September 1, '45, p. 56; November 3, '45, p. 70.

Our Vines Have Tender Grapes (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—September 29, '45, p. 58; October 20, '45, p. 66; October 27, '45, p. 43; November 3, '45, pp. 68, 69.

Pride of the Marines (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—108.7%
Round Table Exploitation—August 18, '45, p. 52; August 25, '45, p. 50; November 24, '45, p. 57.

Rhapsody in Blue (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross—Over-all Performance—115.2%
Round Table Exploitation—June 30, '45, p. 50; August 25, '45, p. 48; September 29, '45, p. 58; October 6, '45, p. 59; October 13, '45, p. 44; October 27, '45, p. 43; November 10, '45, pp. 48, 50, 51, 53; November 17, '45, pp. 55, 57.

Son of Lassie (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—95.4%
Round Table Exploitation—June 16, '45, p. 50; July 7, '45, p. 70; July 14, '45, p. 46; July 28, '45, pp. 49, 50; August 4, '45, p. 48; August 25, '45, p. 50; September 29, '45, pp. 54, 60; October 6, '45, p. 60; October 13, '45, p. 48; October 20, '45, p. 67; November 3, '45, p. 60; November 24, '45, p. 57.

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for Adults
Class B	Objectionable in Part
Class C	Condemned

The Spanish Main (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—October 27, '45, p. November 17, '45, pp. 50, 56.

State Fair (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—September 8, '45, 51, 52; October 13, '45, p. 45; October 27, '45 43, '45, November 3, '45, pp. 62, 63; Nover 10, '45, pp. 46, 48; November 17, '45, p. 52.

The Story of G.I. Joe (UA)
Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Over-all Performance—111.3%
Round Table Exploitation—July 14, '45, p. September 8, '45, p. 50; September 29, '45, p. October 6, '45, p. 56; October 13, '45, pp. 47, October 20, '45, p. 66; November 3, '45, p. 68.

A Thousand and One Nights (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—114.1%
Round Table Exploitation—August 4, '45, p. August 18, '45, p. 50; August 25, '45, p. 50; tember 1, '45, pp. 56, 61, 64; September 8, p. 53; September 15, '45, p. 58; September 22, pp. 66, 72; September 29, '45, p. 55; October '45, p. 45; November 3, '45, p. 71; November '45, p. 57.

Thrill of a Romance (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—120.3%
Round Table Exploitation—June 16, '45, p. July 28, '45, p. 49; August 4, '45, pp. 49, 52; A ust 18, '45, p. 57; September 1, '45, pp. 56, 58, September 15, '45, p. 62; September 22, '45, 66, 68, 72; September 29, '45, p. 59; Octobe '45, pp. 54, 58; October 13, '45, p. 49; Octo 20, '45, p. 66; November 3, '45, p. 68; Nover 17, '45, pp. 52, 53.

The True Glory (OWI-WAC-Col.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—September 22, '45, 62; October 6, '45, p. 59; October 27, '45, p. November 3, '45, p. 66; November 17, '45, pp 58.

Weekend at the Waldorf (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—September 29, '45, 55, 58; October 27, '45, p. 40; November 10, p. 46; November 17, '45, p. 56.

Wonder Man (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—114.6%
Round Table Exploitation—June 23, '45, p. July 28, '45, p. 47; August 4, '45, p. 51; Septe ber 15, '45, p. 63; September 22, '45, p. 68; Septe ber 29, '45, pp. 54, 59; October 13, '45, pp. 45, 49; October 27, '45, p. 45; November 3, '45, p. November 17, '45, p. 52.

You Came Along (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—100.8%
Round Table Exploitation—October 6, '45, p. October 20, '45, p. 69; October 27, '45, p. 42; N vember 10, '45, p. 48.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1944-45 product.

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.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data, page 2738, issue of December 1, 1945, for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2736 and 2737, issue of December 1, 1945.

Feature product, including Coming Attractions, listed by Company, in order of release, on page 2727, issue of Nov. 24, 1945.

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED: M. P. Herald Issue	REVIEWED: Product Digest Page	Advance Synopsis Page	Service Data Page
ABBOTT and Costello in Hollywood (Block 13)	MGM	602	Bud Abbott-Lou Costello	Oct.,'45	84m	Aug. 25,'45	2631	....	....
Abilene Town (formerly Abilene)	UA	....	Randolph Scott-Ann Dvorak	Jan. 11,'46	....	.....	....	2628	....
Adventure (formerly The Big Shore Leave)	MGM	....	Clark Gable-Greer Garson	Not Set	....	.....	....	2628	....
•Adventures of Rusty (formerly Rusty)	Col.	6027	Ted Donaldson-Conrad Nagel	Sept. 6,'45	66m	Oct. 6,'45	2669	2467	....
•Affairs of Susan, The	Par.	4421	Joan Fontaine-George Brent	May 25,'45	113m	Mar. 31,'45	2381	2242	2523
•Agitator, The (British)	Br. Natl.-Anglo	....	Billy Hartnell-Mary Morris	Not Set	95m	Mar. 17,'45	2361	....	....
Allotment Wives, Inc.	Mono.	....	Kay Francis-Paul Kelly	Dec. 29,'45	80m	Nov. 10,'45	2710	2555	....
Along Came Jones	RKO	681	Gary Cooper-Loretta Young	Special	90m	June 23,'45	2627	2278	2719
•Along the Navajo Trail	Rep.	446	Roy Rogers-George "Gabby" Hayes	Dec. 15,'45	....	.....	....	....	....
•Anchors Aweigh (color)	MGM	531	Gene Kelly-Frank Sinatra	Aug.,'45	140m	July 21,'45	2553	2142	2738
And Then There Were None	20th-Fox	611	Barry Fitzgerald-Walter Huston	Nov.,'45	97m	July 14,'45	2626	....	....
Angel Comes to Brooklyn, An	Rep.	503	Kaye Dowd-Robert Duke	Nov. 27,'45	....	.....	....	2384	....
•Apology for Murder	PRC	....	Ann Savage-Hugh Beaumont	Sept. 27,'45	67m	Sept. 8,'45	2637	2418	....
Appointment in Tokyo	WB	500	War Documentary	Dec. 7,'45	....	.....	....	....	....
Arrowsmith (Reissue)	Film Classics	....	Helen Hayes-Ronald Colman	Aug.,'45	94m	Nov. 21,'31	....	....	....
•Arson Squad	PRC	....	Frank Albertson-Robert Armstrong	Sept. 11,'45	66m	July 21,'45	2631	2467	....
•BACK to Bataan	RKO	523	John Wayne-Philip Ahn	Block 5	97m	June 2,'45	2477	2242	2663
Bad Men of the Border	Univ.	1101	Kirby Grant-Armida	Sept. 28,'45	....	.....	....	2655	....
Bandit of Sherwood Forest (color)	Col.	....	Cornel Wilde-Anita Louise	Not Set	....	.....	....	2434	....
Bandits of the Badlands	Rep.	551	Sunset Carson-Peggy Stewart	Sept. 14,'45	55m	Oct. 13,'45	2677	2628	....
Barge-Keeper's Daughter, The	Famous Int'l	....	Louis Jouvet-Elvira Popesco	Sept. 4,'45	70m	Sept. 15,'45	2645	....	....
Battle for Music	Four Continents	....	London Philharmonic Orchestra	Oct. 13,'45	74m	Nov. 3,'45	2701	....	....
•Beautiful Cheat, The	Univ.	9044	Noah Beery, Jr.-Bonita Granville	July 20,'45	59m	July 21,'45	2554	2384	....
•Bedside Manner	UA	....	Ruth Hussey-John Carroll	June 22,'45	79m	June 16,'45	2498	2250	2616
•Behind City Lights	Rep.	429	Lynne Roberts-William Terry	Sept. 10,'45	68m	Sept. 22,'45	2653	2418	....
Bell for Adano, A	20th-Fox	601	Gene Tierney-John Hodiak	Aug.,'45	103m	June 23,'45	2627	2242	2738
•Belle of the Yukon (color)	RKO	583	Randolph Scott-Gypsy Rose Lee	Special	84m	Dec. 2,'44	2201	1835	2406
•Bells of Rosarita	Rep.	442	Roy Rogers-Gabby Hayes	June 19,'45	68m	May 19,'45	2453	2403	2663
Bells of St. Mary's, The	RKO	....	Bing Crosby-Ingrid Bergman	Not Set	126m	Dec. 1,'45	2734	2434	....
•Bewitched	MGM	530	Phyllis Thaxter-Edmund Gwenn	July,'45	66m	June 23,'45	2510	2310	2663
Big Sleep, The	WB	....	Humphrey Bogart-Lauren Bacall	Not Set	....	.....	....	2230	....
Blazing the Western Trail	Col.	7201	Charles Starrett-Tex Harding	Oct. 18,'45	60m	Nov. 24,'45	2725	2543	....
Blithe Spirit (British) (color)	UA	....	Rex Harrison-Constance Cummings	Dec. 14,'45	94m	Sept. 22,'45	2653	....	....
•Blonde from Brooklyn	Col.	6036	Robert Stanton-Lynn Merrick	June 21,'45	65m	June 30,'45	2521	2403	....
•Blood on the Sun	UA	....	James Cagney-Sylvia Sidney	June 15,'45	94m	May 5,'45	2433	2230	2663
Blue Montana Skies (Reissue)	Rep.	5307	Gene Autry-Smiley Burnette	Dec. 1,'45	56m	May 6,'39	....	....	....
•Body Snatcher, The	RKO	517	Boris Karloff-Bela Lugosi	Block 4	77m	Feb. 17,'45	2318	2310	2567
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	.....	....	2230	....
•Border Badman	PRC	....	Buster Crabbe-Al St. John	Oct. 10,'45	59m	Sept. 1,'45	2625	2543	....
Born for Trouble (Reissue)	WB	504	Faye Emerson-Van Johnson	Oct. 6,'45	59m	Apr. 11,'42	598	575	....
•Boston Blackie Booked on Suspicion	Col.	6031	Chester Morris-Lynn Merrick	May 10,'45	67m	May 12,'45	2445	2368	....
•Boston Blackie's Rendezvous	Col.	6030	Chester Morris-Nina Foch	July 5,'45	....	.....	....	2467	....
•Both Barrels Blazing	Col.	6207	Charles Starrett	May 17,'45	58m	May 26,'45	2465	2403	....
Boy, a Girl and a Dog	Frank	....	Jerry Hunter-Sharyn Moffett	Not Set	....	.....	....	2230	....
•Brighton Strangler, The	RKO	522	John Loder-Rose Hobart	Block 5	67m	May 5,'45	2433	2142	2663
Burma Victory	WB	....	War Documentary	Not Set	62m	Nov. 17,'45	2718	....	....
•CALL of the Wild (Reissue)	20th-Fox	523	Clark Gable-Loretta Young	June 15,'45	81m	May 4,'35	2350	....	
Captain Eddie	20th-Fox	604	Fred MacMurray-Lynn Bari	Sept.,'45	107m	June 23,'45	2626	2259	2738
•Captain Kidd	UA	..	Charles Laughton-Randolph Scott	Aug. 24,'45	89m	Aug. 4,'45	2577	2353	2719
Captain Tugboat Annie	Rep.	504	Jane Darwell-Edgar Kennedy	Nov. 17,'45	....	.....	....	2403	
Caribbean Mystery	20th-Fox	605	James Dunn-Sheila Ryan	Sept.,'45	65m	July 21,'45	2626	2366	2663
•Cheaters, The	Rep.	421	Joseph Schildkrauft-Billie Burke	July 15,'45	87m	July 7,'45	2533	2454	2663
•Chicago Kid, The	Rep.	417	Don Barry-Lynne Roberts	June 29,'45	68m	Feb. 17,'45	2319	2279	
•China Sky	RKO	519	Randolph Scott-Ruth Warrick	Block 4	78m	Apr. 21,'45	2413	2216	2616
•China's Little Devils	Mon.	....	Harry Carey-Paul Kelly	July 21,'45	75m	May 5,'45	2433	1994	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	REVIEWED — Advance Synopsis Page	Service Data Page
•Christmas in Connecticut	WB	420	Barbara Stanwyck-Dennis Morgan	Aug. 11,'45	101m	July 21,'45	2553	2142	2738
Cinderella Jones	WB	....	Joan Leslie-Robert Alda	Feb. 23,'46	....	.....	....	1746	....
•Cisco Kid in Old New Mexico	Mono.	....	Duncan Renaldo-Martin Garralaga	May 15,'45	62m	July 14,'45	2542	....	....
•Clock, The	MGM	524	Judy Garland-Robert Walker	May,'45	90m	May 24,'45	2374	2142	2616
Close Call for Boston Blackie, A	Col.	....	Chester Morris-Richard Lane	Jan. 24,'46	....	.....	....	2710	....
Club Havana	PRC	....	Tom Neal-Margaret Lindsay	Nov. 23,'45	62m	Oct. 20,'45	2686	2555	....
Code of the Lawless	Univ.	1102	Kirby Grant-Poni Adams	Oct. 19,'45	....	.....	....	2686	....
Col. Effingham's Raid	20th-Fox	610	Charles Coburn-Joan Bennett	Not Set	70m	Sept. 29,'45	2661	2259	....
Colorado Pioneers	Rep.	563	Bill Elliott-Bobby Blake	Nov. 14,'45	....	.....	....	2555	....
•Come Out Fighting	Mono.	...	Leo Gorcey-Huntz Hall	Sept. 22,'45	62m	Sept. 8,'45	2637	2366	....
Confidential Agent	WB	506	Charles Boyer-Lauren Bacall	Nov. 10,'45	118m	Nov. 3,'45	2701	2655	....
•Conflict	WB	418	Humphrey Bogart-Alexis Smith	June 30,'45	86m	June 16,'45	2497	1456	2523
•Corn Is Grean, The	WB	419	Bette Davis-John Dall	July 21,'45	114m	Mar. 31,'45	2381	2007	2663
Cornered	RKO	....	Dick Powell-Micheline Cheirel	Block 3	102m	Nov. 17,'45	2717	2695	....
Crime Doctor's Warning, The	Col.	7022	Warner Baxter-Dusty Anderson	Sept. 27,'45	....	.....	....	2543	....
Crimson Canary, The	Univ.	509	Noah Beery, Jr.-Lois Collier	Nov. 9,'45	64m	Nov. 10,'45	2710	2467	....
Cross My Heart	Para.	....	Betty Hutton-Sonny Tufts	Not Set	....	.....	....	2418	....
DAKOTA	Rep.	505	John Wayne-Vera Hruba Ralston	Dec. 25,'45	82m	Nov. 10,'45	2709	....	....
Daltons Ride Again	Univ.	510	Alan Curtis-Kent Taylor	Nov. 23,'45	71m	Nov. 24,'45	2726	2670	....
Danger Signal	WB	508	Faye Emerson-Zachary Scott	Dec. 15,'45	80m	Nov. 17,'45	2718	2555	....
•Dangerous Intruder	PRC	....	Charles Arnt-Veda Ann Borg	Sept. 21,'45	65m	Aug. 4,'45	2639	2418	...
Dangerous Partners (Block 13)	MGM	604	James Craig-Signe Hasso	Oct.,'45	74m	Aug. 4,'45	2639	2555	2719
Danny Boy	PRC	....	Buz Henry-Eva March	Dec. 5,'45	64m	Nov. 3,'45	2701	2662	....
Dear Octopus (British) (formerly The Randolph Family)	English	....	Margaret Lockwood-Michael Wilding	Not Set	80m	Sept. 18,'43	2362	....	....
Detour	PRC	....	Ann Savage-Tom Neal	Nov. 30,'45	69m	Nov. 10,'45	2709	2543	....
Devotion	WB	....	Olivia de Havilland-Ida Lupino	Nov. 24,'45	....	.....	....	2216	....
Dick Tracy	RKO	....	Morgan Conway-Anne Jeffreys	Block 3	....	.....	....	2710	....
•Dillinger	Mono.	....	Lawrence Tierney Jr.-Anne Jeffreys	May 12,'45	72m	Mar. 17,'45	2361	2166	2455
Ding Dong Williams	RKO	....	Glenn Vernon-Marcia Maguire	Not Set	....	.....	....	2695	....
•Divorce	Mono.	....	Kay Francis-Bruce Cabot	Aug. 18,'46	71m	May 26,'45	2465	2353	..
Doll Face	20th-Fox	....	Carmen Miranda-Perry Como	Not Set	....	.....	....	2628	....
Dolly Sisters, The (color)	20th-Fox	609	Betty Grable-John Payne	Nov.,'45	114m	Sept. 29,'45	2661	2384	....
•Don Juan Quilligan	20th-Fox	527	William Bendix-Joan Blondell	June,'45	75m	June 9,'45	2486	2354	....
•Don't Fence Me In	Rep.	445	Roy Rogers-Dale Evans	Oct. 20,'45	71m	Oct. 27,'45	2693	2686	....
Do You Love Me? (color) (formerly Kitten on the Keys)	20th-Fox	....	Maureen O'Hara-Dick Haymes	Not Set	....	.....	....	2499	....
Dragonwyck (color)	20th-Fox	....	Gene Tierney-Vincent Price	Not Set	....	.....	....	2403	....
•Drifting Along	Mono.	....	Johnny Mack Brown-Raymond Hatton	Dec. 29,'45	....	.....	....	2744	....
Duel in the Sun (color)	UA	....	Jannifer Jones-Joseph Cotten	Not Set	....	.....	...	2366	
Duffy's Tavern (Block 1)	Para.	4501	Ed Gardner-Bing Crosby & Guests	Sept. 28,'45	98m	Aug. 25,'45	2638	2230	2738
EASY to Wed (color)	MGM	....	Esther Williams-Van Johnson	Not Set	....	.....	....	2366	....
•East Side of Heaven (Reissue)	Univ.	9097	Bing Crosby-Joan Blondell	June 15,'45	90m	Apr. 8,'39	....	....	....
•Easy to Look at	Univ.	9045	Gloria Jean-Kirby Grant	Aug. 10,'45	65m	Aug. 11,'45	2589	2418	....
Enchanted Forest (color)	PRC	....	Edmund Lowe-Brenda Joyce	Dec. 8,'45	78m	Sept. 29,'45	2662	2279	....
•Escape in the Desert	WB	416	Helmut Dantine-Philip Dorn	May 19,'45	79m	Apr. 28,'45	2425	2092	2523
FALCON in San Francisco	RKO	603	Tom Conway-Rita Corday	Block 1	65m	July 21,'45	2626	2366	...
Fallen Angel	20th-Fox	612	Alice Faye-Dana Andrews	Dec.,'45	97m	Oct. 27,'45	2693	2454	....
Fall of Berlin, The	Artkino	....	Documentary	Not Set	70m	Sept. 15,'45	2645	....	....
•Fatal Witness, The	Rep.	427	Evelyn Ankers-Richard Fraser	Sept. 15,'45	..	.....	....	2467	...
•Fighting Bill Carson	PRC	....	Buster Crabbe-Al St. John	Oct. 31,'45	51m	Sept. 1,'45	2625	2543	....
•Fighting Guardsman, The	Col.	6010	Willard Parker-Anita Louise	May 24,'45	83m	Sept. 1,'45	2625	2278	2523
First Yank Into Tokyo	RKO	607	Tom Neal-Barbara Hale	Block 2	82m	Sept. 8,'45	2638	2366	....
•Flame of Barbary Coast	Rep.	415	John Wayne-Ann Dvorak	May 28,'45	91m	Apr. 21,'45	2113	1994	2616
•Flame of the West	Mono.	....	Johnny Mack Brown-Raymond Hatton	June 9,'45	71m	May 19,'45	2453	2353	....
•Flaming Bullets	PRC	....	Tex Ritter-Dave O'Brien	Oct. 15,'45	59m	Sept. 1,'45	2625	2543	....
Flying Serpent	PRC	....	George Zucco-Hope Kramer	Dec. 26,'45	....	.....	....	2670	....
Follow That Woman (Block 1)	Para.	4504	William Gargan-Nancy Kelly	Dec. 14,'45	70m	Aug. 25,'45	2639	2543	....
•Frontier Feud	Mono.	....	Johnny Mack Brown-Raymond Hatton	Nov. 24,'45	....	.....	....	2628	....
•Frontier Fugitives	PRC.	....	Tex Ritter-Dave O'Brien	Sept. 1,'45	58m	July 21,'45	2627	2543	....
Frontier Gal (color)	Univ.	513	Rod Cameron-Yvonne De Carlo	Dec. 21,'46	....	.....	....	2555	..
Frontier Gunlaw (formerly Prairie Raiders)	Col.	....	Charles Starrett-Jean Stevens	Jan. 31,'46	....	.....	....	2686	....
•Frozen Ghost, The	Univ.	9032	Lon Chaney-Evelyn Ankers	June 29,'45	61m	June 16,'45	2498	2259	...
GAME of Death, A (formerly Most Dangerous Game)	RKO	....	John Loder-Audray Long	Not Set	72m	Dec. 1,'45	2734	2384	..
•Gangs of the Waterfront	Rep.	422	Robert Armstrong-Stephania Bachelor	July 3,'45	56m	Sept. 8,'45	2637	2403	....
•Gangsters' Den	PRC	....	Buster Crabbe-Al St. John	June 14,'45	60m	July 21,'45	2554	2543	....
•Gay Senorita, The	Col.	6020	Jinx Falkenburg-Jim Bannon	Aug. 9,'45	69m	Aug. 25,'45	2610	2543	2663
•Gentle Annie	MGM	523	James Craig-Donna Read	May,'45	80m	Dec. 23,'44	2238	2186	2523
Getting Gertie's Garter	UA	....	Dennis O'Keefe-Marie McDonald	Nov. 30,'45	72m	Dec. 1,'45	2734	....	....
George White's Scandals	RKO	602	Joan Davis-Jack Haley	Block 1	95m	Aug. 4,'45	2627	2366	2663
Girl No. 217	Artkino	...	Elena Kuzmina-Vladimir Vladislavsky	Sept. 1,'45	94m	Sept. 15,'45	2646	....	....
Girl of the Limberlost	Col.	7029	Ruth Nelson-Loren Tindall	Oct. 11,'45	60m	Oct. 20,'45	2686	2670	....
Girl on the Spot	Univ.	....	Lois Collier-Jess Barker	Not Set	.	.....	....	2467	....
Girls of the Big House	Rep.	502	Lynne Roberts-Richard Powars	Nov. 2,'45	68m	Nov. 17,'45	2717	2467	....
Give Me the Simple Life (color) (formerly The Enchanted Voyage)	20th-Fox	....	John Payne-June Haver	Not Set	....	.....	....	2499	....
Great Day (British)	RKO	....	Eric Portman-Flora Robson	Not Set	80m	May 12,'45	2445	....	
•Great John L., The	UA	....	Linda Darnall-Greg. McClure	June 29,'45	96m	June 9,'45	2485	2093	2738
•Guest Wife	UA	....	Claudette Colbert-Don Amache	July 27,'45	90m	July 28,'45	2565	2259	2738
Gun Town	Univ.	1104	Kirby Grant-Fuzzy Knight	Jan. 18,'46	....	.....	....	2744	....
Guy Could Change, A	Rep.	....	Allan Lane-Jane Frazee	Not Set	....	.....	....	2543	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	— REVIEWED — M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
HALF-WAY House (Br.)	AFE	....	Francoise Rosay-Tom Walls	Aug. 11,'45	88m	Aug. 11,'45	2589	....	....
Harvey Girls (color)	MGM	....	Judy Garland-John Hodiak	Not Set	....	.....	....	2354	....
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	Not Set	67m	Dec. 2,'44	2626	....	....
Her Highness and the Bellboy (Block 13)	MGM	603	Hedy Lamarr-Robert Walker	Oct.,'45	111m	July 14,'45	2631	2259	....
Hidden Eye, The (Block 13)	MGM	601	Edward Arnold-Frances Rafferty	Sept.,'45	70m	July 28,'45	2639	2353	2663
•Hitchhike to Happiness	Rep.	419	Al Pearce-Dale Evans	July 16,'45	72m	Apr. 21,'45	2414	2250	....
Hit the Hay	Col.	....	Judy Canova-Ross Hunter	Nov. 29,'45	....	.....	....	2662	....
Hold High the Torch (color)	MGM	....	Elizabeth Taylor-Lassie-Edmund Gwenn	Not Set	....	.....	....	2216	..
Hold That Blonde (Block 2) (formerly Good Intentions)	Para.	4506	Eddie Bracken-Veronica Lake	Nov. 23,'45	76m	Oct. 13,'45	2679	2259	....
Hotel Reserve (British)	RKO	....	James Mason-Lucie Mannheim	Block 3	89m	June 17,'44	2626	....	....
House of Dracula	Univ.	511	Lon Chaney-Lionel Atwill	Dec. 7,'45	....	.....	....	2670	..
House on 92nd St. (formerly Now It Can Be Told)	20th-Fox	608	William Eythe-Lloyd Nolan	Oct.,'45	88m	Sept. 15,'45	2645	2499	2738
How Do You Do?	PRC	....	Bert Gordon-Harry Von Zell	Dec. 17,'45	80m	Nov. 10,'45	2709	2655	....
•I DIDN'T Do It (British)	Col.	....	George Formby-Billy Caryl	July 23,'45	97m	July 14,'45	2542	....	..
•I Love a Bandleader	Col.	6015	Phil Harris-Leslie Brooks	Sept. 13,'45	70m	Aug. 18,'45	2597	....	..
I'll Be Your Sweetheart (Br.)	GFD	....	Margaret Lockwood-Vic Oliver	Not Set	104m	July 21,'45	2554	....	....
•I'll Tell the World	Univ.	9041	Lee Tracy-Brenda Joyce	June 8,'45	61m	May 26,'45	2466	2310	....
•Imitation of Life (Reissue)	Univ.	9096	Claudette Colbert-Warren William	June 15,'45	109m	Dec. 1,'34	....	..	
•Incendiary Blonde (color)	Para.	4431	Betty Hutton-Arturo de Cordova	Aug. 31,'45	113m	June 16,'45	2497	1675	2663
Isle of the Dead	RKO	608	Boris Karloff-Ellen Drew	Block 2	72m	Sept. 8,'45	2638	2216	....
It All Came True (Reissue)	WB	503	Ann Sheridan-Jeffrey Lynn-H. Bogart	Oct. 6,'45	97m	Apr. 6,'40	....	....	....
•It's a Pleasure (color)	RKO	584	Sonja Henie-Michael O'Shea	Special	90m	Mar. 3,'45	2337	2202	2523
I've Always Loved You (color) (formerly Concerto)	Rep.	....	Maria Ouspenskaya-Philip Dorn	Not Set	....	.....	....	2628	....
JANIE Gets Married	WB	....	Joan Leslie-Robt. Hutton	Not Set	....	.....	....	2655	....
•Jealousy	Rep.	424	John Loder-Jane Randolph	July 23,'45	71m	July 28,'45	2565	2279	....
Johnny Angel	RKO	604	George Raft-Signe Hasso	Block 1	79m	Aug. 4,'45	2639	2259	....
Johnny Frenchman (British)	Ealing-Eagle-Lion	....	Francoise Rosay-Tom Wall	Not Set	112m	Aug. 4,'45	2577	....	....
Johnny in the Clouds (Brit.) (formerly The Way to the Stars)	Two Cities-UA	....	Michael Redgrave-John Mills	Mar. 15,'46	109m	Nov. 17,'45	2717	....	....
Journey Together	English	....	Edward G. Robinson-Bessie Love	Not Set	95m	Nov. 17,'45	2718	....	....
•Jungle Captive	Univ.	9038	Otto Kruger-Amelita Ward	June 29,'45	63m	June 16,'45	2498	2259	
Junior Miss	20th-Fox	603	Peggy Ann Garner-Allyn Joslyn	Aug.,'45	94m	June 16,'45	2631	2403	2738
KID from Brooklyn, The (color)	RKO	....	Danny Kaye-Virginia Mayo	Not Set	....	.....	....	2628	.
Kiss and Tell	Col.	....	Shirley Temple-Jerome Courtland	Oct. 18,'45	90m	Sept. 8,'45	2637	2353	2738
Kitty (Block 2)	Para.	4509	Paulette Goddard-Ray Milland	Jan. 25,'46	103m	Oct. 6,'45	2669	2093	....
•LADY on a Train	Univ.	....	Deanna Durbin-Ralph Bellamy	Aug. 17,'45	94m	Aug. 11,'45	2589	2403	2738
Last Chance, The	MGM	....	E. G. Morrison-John Hoy	Not Set	105m	Nov. 24,'45	2726	....	....
Lawless Empire	Col.	....	Charles Starrett-Vernon Keays	Nov. 15,'45	....	.....	....	2543	....
Leave Her to Heaven (color)	20th-Fox	....	Gene Tierney-Cornel Wilde	Not Set	....	.....	...	2499	....
Letter for Evie, A	MGM	609	Marsha Hunt-John Carroll	Not Set	89m	Dec. 1,'45	2733	2655	....
Life with Blondie	Col.	....	Penny Singleton-Arthur Lake	Dec. 13,'45	70m	Dec. 1,'45	2734	2686	....
Lightning Raiders	PRC	....	Buster Crabbe-Al St. John	Dec. 17,'45	....	.....	....	2686	....
•Lone Texas Ranger	Rep.	3318	Bill Elliott-Alice Fleming	Nov. 20,'45	56m	June 9,'45	2485	2403	....
Lonesome Trail	Mono.	....	James Wakely-Lee "Lasses" White	Dec. 8,'45	....	.....	....	2695	....
•Lost Trail, The	Mono.	....	Johnny Mack Brown-Raymond Hatton	Oct. 20,'45	53m	Sept. 29,'45	2662	2555	....
Lost Weekend, The (Block 1)	Para.	4503	Ray Milland-Jane Wyman	Nov. 16,'45	101m	Aug. 18,'45	2639	2242	....
•Love, Honor and Goodbye	Rep.	428	Virginia Bruce-Victor McLaglen	Sept. 15,'45	87m	Sept. 15,'45	2645	2454	....
Love Letters (Block 1)	Para.	4502	Jennifer Jones-Joseph Cotten	Oct. 26,'45	101m	Aug. 25,'45	2646	2230	....
Love on the Dole	Four Continents	....	Deborah Kerr-Clifford Evans	Oct. 12,'45	89m	Oct. 20,'45	2685	....	....
MAMA Loves Papa	RKO	601	Leon Errol-Elisabeth Risdon	Block 1	60m	Aug. 4,'45	2639	2403	....
Man Alive (formerly The Amorous Ghost)	RKO	606	Pat O'Brien-Ellen Drew	Block 2	70m	Sept. 29,'45	2661	2366	....
•Man from Music Mountain (R.)	Rep.	5303	Gene Autry	Aug. 5,'45	58m	Aug. 13,'38	....	....	....
•Man from Oklahoma	Rep.	443	Roy Rogers-Dale Evans	Aug. 1,'45	69m	Aug. 4,'45	2577	2418	....
Marie Louise	Mayer-Burnstyn	....	Josiane-Heinrich Gretler	Nov. 12,'45	93m	Nov. 24,'45	2726	....	....
Marshal of Laredo	Rep.	562	Wild Bill Elliott-Bobby Blake	Oct. 7,'45	56m	Nov. 17,'45	2718	2467	....
Masquerade in Mexico	Para.	4512	Dorothy Lamour-Arturo de Cordova	Block 3	98m	Dec. 1,'45	2733	2686	....
•Medal for Benny, A	Para.	4424	Dorothy Lamour-Arturo de Cordova	June 29,'45	80m	Nov. 18,'44	2181	....	2567
Meet Me on Broadway	Col.	....	Marjorie Reynolds-Fred Brady	Jan. 3,'46	....	.....	..	2744	....
Men in Her Diary	Univ.	502	Jon Hall-Louise Allbritton	Sept. 14,'45	73m	Sept. 22,'45	2653	2467	....
•Mexicana	Rep.	431	Constance Moore-Tito Guizar	Nov. 15,'45	83m	Nov. 24,'45	2726	2499	....
•Midnight Manhunt (reviewed as One Exciting Night)	Para.	4427	William Gargan-Ann Savage	July 27,'45	64m	June 9,'45	2486	2354	..
Mildred Pierce	WB	505	Joan Crawford-Jack Carson	Oct. 20,'45	111m	Oct. 6,'45	2670	2259	2738
•Military Secret (Russian)	Artkino	....	War Feature	Aug. 1,'45	73m	Aug. 18,'45	2598	....	....
•Missing Corpse, The	PRC	524	J. Edward Bromberg-Frank Jenks	June 1,'45	63m	Apr. 28,'45	2426	2354	....
Miss Susie Slagle's	Para.	4513	Sonny Tufts-Veronica Lake	Block 3	....	.....	....	2216	....
•Muggs Rides Again	Mono.	....	Leo Gorcey-Huntz Hall	June 16,'45	63m	June 9,'45	2487	2366	....
My Name Is Julia Ross (formerly Woman in Red)	Col.	7023	Nina Foch-George Macready	Nov. 27,'45	65m	Nov. 17,'45	2718	2655	....
My Reputation	WB	....	Barbara Stanwyck-George Brent	Not Set	....	.....	....	1695	....
•NAUGHTY Nineties, The	Univ.	9003	Abbott and Costello	July 6,'45	76m	June 23,'45	2510	2310	....
Navajo Kid	PRC	....	Bob Steele-Caren March	Nov. 21,'45	59m	Dec. 1,'45	2734	2695	....
Night in Paradise, A (color)	Univ.	....	Merle Oberon-Turban Bey	Not Set	....	.....	....	2279	....

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•Nob Hill (color)	20th-Fox	529	Joan Bennett-George Raft	July,'45	95m	June 2,'45	2477	2131	2738
Nobody Lives Forever	WB	....	John Garfield-Geraldine Fitzgerald	Not Set	....	.....	....	2278	...
•Northwest Mounted Police (Reissue) (color)	Para.	4433	Gary Cooper-Madeleine Carroll	Aug. 26,'45	126m	Oct. 26,'40	2486	....	....
OF Human Bondage	WB	....	Paul Henreid-Eleanor Parker	Not Set	....	.....	....	2093	....
On Approval (British)	English	....	Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910	....	....
One More Tomorrow (formerly Animal Kingdom)	WB	....	Ann Sheridan-Alexis Smith	Not Set	....	.....	....	1431	....
One Way to Love	Col.	....	Janis Carter-Chester Morris	Dec. 20,'45	....	.....	....	2686	....
•On Stage, Everybody	Univ.	9015	Jack Oakie-Peggy Ryan	July 13,'45	75m	July 14,'45	2541	2499	....
•Oregon Trail	Rep.	456	Sunset Carson-Peggy Stewart	July 14,'45	55m	July 21,'45	2554	2543	....
Our Hearts Were Growing Up	Para.	....	Gail Russell-Diana Lynn	Not Set	....	.....	....	2555	....
Our Vines Have Tender Grapes (Block 13)	MGM	600	Margaret O'Brien-Edw. G. Robinson	Sept.,'45	103m	July 21,'45	2627	2230	2738
•Outlaws of the Rockies	Col.	6209	Charles Starrett-Tex Harding	Sept. 18,'45	55m	Sept. 29,'45	2662	....	..
Out of the Depths (formerly Strange Voyage)	Col.	....	Jim Bannon-Ross Hunter	Dec. 27,'45	89m	Sept. 29,'45	2661	2454	....
Outlaw, The	UA	....	Jack Buetel-Jane Russell	Feb. 8,'46	121m	Feb. 13,'43	1157	....	....
•Out of This World	Para.	4426	Eddie Bracken-Diana Lynn	July 13,'45	96m	June 9,'45	2485	2093	2719
•Over 21	Col.	6001	Irene Dunne-Alexander Knox	Aug. 23,'45	103m	July 28,'45	2565	2279	2719
PARDON My Past	Col.	...	Fred MacMurray-Marguerite Chapman	Dec.,'45	87m	Sept. 8,'45	2637	2543	....
Paris—Underground	UA	....	Constance Bennett-Gracie Fields	Oct. 19,'45	97m	Aug. 25,'45	2646	2454	....
•Penthouse Rhythm	Univ.	9043	Kirby Grant-Lois Collier	June 22,'45	60m	June 9,'45	2486	2279	....
People Are Funny (Block 2)	Para.	4508	Jack Haley-Helen Walker	Jan. 11,'46	93m	Oct. 13,'45	2677	....	....
Phantom of the Plains (formerly Texas Manhunt)	Rep.	561	Wild Bill Elliott-Bobby Blake	Sept. 7,'45	56m	Oct. 13,'45	2677	2467	....
•Picture of Dorian Gray, The	MGM	525	George Sanders-Hurd Hatfield	June,'45	111m	Mar. 3,'45	2337	1899	2567
Pillow of Death	Univ.	512	Lon Chaney-Brenda Joyce	Dec. 14,'45	....	.....	....	2454	....
•Pillow to Post	WB	417	Ida Lupino-Sydney Greenstreet	June 9,'45	92m	May 19,'45	2453	2216	2616
Pinocchio (color)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....	....	....
Prairie Rustlers	PRC	....	Buster Crabbe	Nov. 7,'45	56m	Nov. 3,'45	2703	2670	..
Pride of the Marines (formerly This Love of Ours)	WB	501	John Garfield-Eleanor Parker	Sept. 1,'45	120m	Aug. 11,'45	2639	2250	2738
Prison Ship	Col.	....	Jim Bannon	Nov. 15,'45	....	.....	....	2670	....
Pursuit to Algiers (formerly The Fugitive)	Univ.	507	Basil Rathbone-Nigel Bruce	Oct. 26,'45	65m	Oct. 27,'45	2693	2628	....
RADIO Stars on Parade	RKO	605	Wally Brown-Alan Carney	Block 1	69m	Aug. 4,'45	2631	....	....
Raffles (Reissue)	Film Classics	....	David Nivens-Olivia de Havilland	Dec. 29,'39	73m	Dec. 23,39	....	....	....
•Rancho Grande (Re-release)	Rep.	5304	Gene Autry	Aug. 15,'45	68m	Mar. 30,'40	....	....	....
•Renegades of the Rio Grande	Univ.	9084	Rod Cameron-Fuzzy Knight	June 1,'45	56m	.....	....	2454	....
Rhapsody in Blue	WB	502	Joan Leslie-Robert Alda	Sept. 22,'45	139m	June 30,'45	2626	1530	2738
•Rhythm Roundup	Col.	6223	Ken Curtis-Cheryl Walker	June 7,'45	....	.....	....	2434	....
•Riders of the Dawn	Mono.	....	Jimmy Wakeley-Lee White	Nov. 3,'45	58m	Oct. 20,'45	2685	2655	....
River Gang (formerly Fairy Tale Murder)	Univ.	503	Gloria Jean-John Qualen	Sept. 21,'45	64m	Sept. 15,'45	2645	2279	....
•Road to Alcatraz	Rep.	423	Robert Lowery-June Storey	July 10,'45	60m	July 14,'45	2542	2418	....
Road to Utopia	Para.	4514	Bing Crosby-Bob Hope-D. Lamour	Block 3	....	.....	....	2744	....
Roaring Rangers	Col.	....	Charles Starrett-Smiley Burnette	Not Set	....	.....	....	2543	....
Rough Riders of Cheyenne	Rep.	552	Sunset Carson-Peggy Stewart	Nov. 1,'45	56m	Nov. 10,'45	2709	2686	....
•Royal Scandal, A	20th-Fox	521	Tallulah Bankhead-Anne Baxter	Apr.,'45	94m	Mar. 24,'45	2373	2131	2455
•Rustlers of the Badlands	Col.	6208	Charles Starrett-Sally Bliss	Aug. 16,'45	58m	Aug. 25,'45	2610	2418	....
•SADDLE Serenade	Mono.	....	Jimmy Wakely-Lee White	Aug. 11,'45	55m	Aug. 18,'45	2597	2434	....
Sailor Takes a Wife	MGM	....	Robert Walker-June Allyson	Not Set	....	.....	....	2555	...
•Salome, Where She Danced (col.)	Univ.	9073	Yvonne De Carlo-David Bruce	Apr. 27,'45	90m	Apr. 14,'45	2402	2230	..
•Salty O'Rourke	Para.	4418	Alan Ladd-Gail Russell	Block 4	100m	Feb. 24,'45	2329	2216	2523
San Antonio (color)	WB	509	Errol Flynn-Alexis Smith	Dec. 29,'45	112m	Nov. 24,'45	2725	2216	....
•Santa Fe Saddlemates	Rep.	455	Sunset Carson-Linda Stirling	June 2,'45	56m	June 16,'45	2498	2467	....
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Jan. 26,'46	135m	Nov. 24,'45	2725	1431	....
•Scared Stiff	Para.	4423	Jack Haley-Ann Savage	June 22,'45	65m	Apr. 7,'45	2393	2354	....
•Scarlet Clue, The	Mono.	....	Sidney Toler-Benson Fong	June 12,'45	65m	Apr. 28,'45	2425	2354	....
Scarlet Street	Univ.	514	Edw. G. Robinson-Joan Bennett	Dec. 28,'45	....	.....	....	2662	....
Scotland Yard Investigator	Rep.	501	Sir Aubrey Smith-Erich von Stroheim	Sept. 30,'45	68m	Oct. 13,'45	2677	2467	....
Secret Mission (British)	English	....	Hugh Williams-Carla Lehmann	Not Set	75m	Sept. 26,'42	2082	....	..
•See My Lawyer	Univ.	9016	Olsen and Johnson-Grace McDonald	May 25,'45	67m	Feb. 10,'45	2309	1899	....
Senorita from the West, The	Univ.	506	Allan Jones-Bonita Granville	Oct. 12,'45	....	Oct. 20,'45	2685	2418	....
•Sensation Hunters (formerly Party Girl)	Mono.	....	Doris Merrick-Eddie Quillan	Oct. 13,'45	62m	Dec. 1,'45	2734	2418	....
Seventh Veil, The (Brit.) Sydney Box-Ortus-G.F.D.		....	James Mason-Ann Todd	Not Set	94m	Nov. 10,'45	2709	....	....
Shadow of a Woman	WB	....	Andrea King-Helmut-Dantine	Jan. 12,'46	....	....		2543	....
•Shadow of Terror (formerly Checkmate)	PRC	...	Dick Fraser-Cy Kendall	Nov. 5,'45	64m	Oct. 13,'45	2677	2467	....
Shady Lady	Univ.	501	Charles Coburn-Ginny Simms	Sept. 7,'45	93m	Sept. 15,'45	2646	2543	....
•Shanghai Cobra, The	Mono.	....	Sidney Toler-Joan Barclay	Sept. 29,'45	64m	Aug. 18,'45	2598	....	....
She Went to the Races	MGM	607	James Craig-Frances Gifford	Block 14	87m	Oct. 20,'45	2685	....	....
•She Wouldn't Say Yes	Col.	....	Rosalind Russell-Lee Bowman	Nov.,45	....	.....	....	2628	....
•Silver Fleet, The	PRC	....	Ralph Richardson	July 1,'45	81m	Mar. 20,'43	2401	....	..
Sing Your Way Home	RKO	....	Jack Haley-Anne Jeffreys	Block 3	72m	Nov. 17,'45	2717	2354	....
Six Gun for Hire	PRC	....	Bob Steele-Jean Carlin	Jan. 1,'46	....	.....	....	2744	....
Smoky (color)	20th-Fox	....	Fred MacMurray-Anne Baxter	Not Set	...	.....	....	2628	..
Snafu	Col.	....	Nanette Parks-Robt. Benchley	Nov. 22,'45	....	.....	....	2655	....
•Son of Lassie (color)	MGM	526	Peter Lawford-Donald Crisp	June,'45	100m	Apr. 21,'45	2413	2093	2738
Song of Mexico	Rep.	....	Adele Mara-Edgar Barrier	Not Set	....	.....	....	2628	..

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Song of Old Wyoming (color) (formerly In Old Wyoming)	PRC	....	Eddie Dean-Jennifer Holt	Nov. 12,'45	65m	Aug. 18,'45	2639	2454	....
•Song of the Prairie	Col.	6224	Ken Curtis-Jeff Donnell	Sept. 27,'45	....	.....	....	2628	....
•Southerner, The	UA	....	Zachary Scott-Betty Field	Aug. 10,'45	91m	May 5,'45	2433	2216	2663
•South of Rio Grande	Mono.	....	Duncan Renaldo-Armida	Sept. 15,'45	...	.....	....	2598	
Spanish Main, The (color)	RKO	610	Paul Henreid-Maureen O'Hara	Block 2	101m	Oct. 6,'45	2669	2259	2738
Spellbound (formerly House of Dr. Edwardes)	UA	....	Ingrid Bergman-Gregory Peck	Dec. 28,'45	111m	Nov. 3,'45	2701	2093	....
Spider, The	20th-Fox	613	Richard Conte-Faye Marlowe	Dec.,'45	62m	Oct. 13,'45	2677	2499	....
The Spiral Staircase (formerly Silence of Helen McCord)	RKO	....	George Brent-Dorothy Maguire	Block 3	....	.....	....	2695	....
•Sporting Chance, A	Rep.	420	Jane Randolph-John O'Malley	June 4,'45	....	.....	....	2403	....
•Springtime in Texas	Mono.	....	Jimmy Wakely-Lee White-Dennis Moore	June 2,'45	55m	May 19,'45	2453	2418	....
•Springtime in the Rockies (R.)	Rep.	5302	Gene Autry	June 10,'45	60m	Nov. 27,'37	....	....	....
•Stagecoach Outlaws	PRC	....	Buster Crabbe-Al St. John	Aug. 17,'45	59m	July 14,'45	2542	....	....
State Fair (color)	20th-Fox	607	Dana Andrews-Jeanne Crain-Dick Haymes	Oct.,'45	100m	Aug. 25,'45	2638	2434	2738
•Steppin' in Society	Rep.	....	Edward Everett Horton-Gladys George	July 29,'45	72m	June 9,'45	2487	2278	....
Stork Club, The (Block 2)	Para.	4507	Betty Hutton-Barry Fitzgerald	Dec. 28,'45	98m	Oct. 13,'45	2679	2555	....
•Story of G.I. Joe	UA	....	Burgess Meredith-Robert Mitchum	July 13,'45	108m	June 23,'45	2509	2250	2738
•Strange Affair of Uncle Harry (formerly Uncle Harry)	Univ.	....	Geo. Sanders-Ella Raines	Aug. 17,'45	80m	Aug. 18,'45	2598	....	....
Strange Confession	Univ.	505	Lon Chaney-Brenda Joyce	Oct. 5,'45	62m	Oct. 6,'45	2669	2454	....
Strange Holiday	Elite	....	Claude Rains-Barbara Bate	Not Set	61m	Oct. 27,'45	2693	....	....
Strange Mr. Gregory	Mono.	....	Edmund Lowe-Jean Rogers	Not Set	....	.....	....	2598	...
•Stranger from Santa Fe	Mono.	....	Johnny Mack Brown	July 21,'45	56m	Apr. 21,'45	2414		
Strangler of the Swamp	PRC	....	Rosemary La Planche-Robt. Barrett	Jan. 1,'46	....	.....	....	2686	....
Sunbonnet Sue (formerly Belle of the Bowery)	Mono.	....	Gale Storm-Phil Regan	Not Set	....	.....	....	2695	....
•Sunset in El Dorado	Rep.	....	Roy Rogers-Dale Evans	Not Set	66m	Oct. 6,'45	2670	2555	....
Suspense	Mono.	....	Warren Wiliam-Lee White	Not Set	...	.....	....	2598	...
•Swingin' on a Rainbow	Rep.	426	Brad Taylor-Jane Frazee	Sept. 1,'45	72m	Sept. 1,'45	2625	2403	....
Swing Parade of 1946	Mono.	....	Gale Storm-Phil Regan	Not Set	....	.....	....	2628	...
TARS and Spars	Col.	....	Alfred Drake-Janet Blair-Marc Platt	Jan. 10,'46	....	.....	....	2710	....
•Tarzan and the Amazons	RKO	518	Johnny Weissmuller-J. Sheffield-B. Joyce	Block 4	76m	Mar. 24,'45	2374	2250	2523
Tarzan and the Leopard Woman	RKO	....	Johnny Weismuller-J. Sheffield-B. Joyce	Not Set	....	.....	....	2655	....
•Tell It to a Star	Rep.	425	Robert Livingston-Ruth Terry	Aug. 16,'45	67m	Aug. 18,'45	2597	2403	....
•Ten Cents a Dance	Col.	6029	Jane Frazee-Jimmy Lloyd	June 7,'45	60m	June 16,'45	2498	2366	....
Texas Panhandle	Col.	....	Charles Starrett-Tex Harding	Dec. 20,'45	....	.....	....	2744	....
That Night With You (formerly Once Upon a Dream)	Univ.	504	Franchot Tone-Susanna Foster	Sept. 28,'45	84m	Sept. 29,'45	2662	2434	....
•That's the Spirit	Univ.	9014	Jack Oakie-Peggy Ryan	June 1,'45	91m	May 26,'45	2466	2310	....
They Made Me a Killer	Para.	....	Robert Lowery-Barbara Britton	Not Set	...	.....	....	2695	....
They Met in the Dark (British)	English	....	James Mason-Joyce Howard	Not Set	80m	Sept. 4,'43	1522	..	.
They Were Expendable	MGM	....	Robert Montgomery-John Wayne	Block 14	136m	Nov. 24,'45	2725	2384	....
They Were Sisters (British) Gains.-GFD		....	James Mason-Phyllis Calvert	Not Set	115m	May 12,'45	2445	....	....
•This Gun For Hire (Reissue)	Para.	4434	Alan Ladd-Veronica Lake	Aug. 26,'45	81m	Mar. 21,'42	2486	..	..
This Love of Ours	Univ.	508	Merle Oberon-Claude Rains	Nov. 2,'45	90m	Nov. 3,'45	2703	2662	....
This Happy Breed (Brit.) (color)	UA	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909		
•Those Endearing Young Charms	RKO	520	Robert Young-Laraine Day	Block 4	81m	Apr. 21,'45	2413	2310	2663
•Thousand and One Nights, A (col.)	Col.	6004	Cornel Wilde-Evelyn Keyes	July 26,'45	95m	June 16,'45	2499	2242	2738
•Three in the Saddle	PRC	562	Tex Ritter-Dave O'Brien	July 26,'45	61m	June 23,'45	2511	2434	..
Three Strangers	WB	....	Geraldine Fitzgerald-Sydney Greenstreet	Not Set				2366	
•Thrill of a Romance (color)	MGM	528	Esther Williams-Van Johnson	July,'45	105m	May 26,'45	2465	2203	2738
Thunder Rock (British)	English	....	Barbara Mullen-Michael Redgrave	Not Set	90m	Sept. 16,'44	2101		
•Tiger Woman, The	Rep.	430	Adele Mara-Kane Richmond	Nov. 16,'45	....	.....	....	2467	....
Time, the Place, the Girl (color)	WB	....	Dennis Morgan-Jack Carson	Not Set	...	.....	....	2555	....
Tokyo Rose	Para.	4511	Byron Barr-Lotus Long	Block 3	....	.....	....	2744	....
Tomorrow Is Forever	RKO	....	Claudette Colbert-Orson Welles	Not Set				2555	
Too Young to Know	WB	507	Joan Leslie-Robert Hutton	Dec. 1,'45	86m	Nov. 17,'45	2718	2384	....
•Trail of Kit Carson	Rep.	466	Allan Lane-Helen Talbot	July 11,'45	55m	Aug. 4,'45	2577	2543	....
Trail to Vengeance	Univ.	1103	Kerby Grant-Fuzzy Knight	Nov. 30,'45	....	.....	....	....	....
•Trouble Chasers (formerly Here Comes Trouble)	Mono.	....	Maxie Rosenbloom-Billy Gilbert	June 2,'45	....	.....	....	2418	....
True Glory, The	OWI-WAC-Col.	....	Documentary	Oct. 4,'45	84m	Sept. 15,'45	2646	....	2738
•Twice Blessed	MGM	529	Lee & Lynn Wilde-Preston Foster	July,'45	77m	June 2,'45	2477	2354	2719
Two Mrs. Carrolls, The	WB	....	Barbara Stanwyck-Humphrey Bogart	Not Set	....	.....	....	2628	...
•Two O'Clock Courage	RKO	521	Tom Conway-Ann Rutherford	Block 5	66m	Apr. 7,'45	2393	2259	...
Two Sisters from Boston	MGM	....	Jimmy Durante-June Allyson	Not Set	....	.....	....	2695	....
2,000 Women (British)	UA	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2626	....	....
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Not Set	....	.....	....	1923	....
•UNSEEN, The	Para.	4417	Joel McCrea-Gail Russell	Block 4	81m	Feb. 24,'45	2329	2093	2455
•Ural Front, The (Russian)	Artkino	....	War feature	June 6,'45	84m	June 23,'45	2511	....	....
VACATION from Marriage	MGM	608	Robert Donat-Deborah Kerr	Block 14	94m	Dec. 1,'45	2733	2710	....
•Valley of Decision, The	MGM	527	Greer Garson-Gregory Peck	June,'45	120m	Apr. 14,'45	2401	2230	2663
Virginian, The (color)	Para.	....	Joel McCrea-Brian Donlevy	Not Set	....	.....	....	2242	....
Voice of the Whistler	Col.	7024	Richard Dix-Lynn Merrick	Oct. 30,'45	....	.....	....	2655	....
WAGON Wheels Westward	Rep.	....	Bill Elliott-Bobby Blake	Not Set		.....		2555	....
Walk in the Sun, A	20th-Fox	616	Dana Andrews-Huntz Hall	Not Set	117m	Dec. 1,'45	2733	2242	....
Waltz Time (British)	Brit. Nat'l-Anglo	....	Carol Raye-Peter Graves	Not Set	...	July 28,'45	2566	....	....
Wanderer of the Wasteland	RKO	609	James Warren-Audrey Long	Block 2	67m	Sept. 29,'45	2662	....	...
Way Ahead, The (British)	20th-Fox	606	David Niven-Stanley Holloway	Aug.,'45	106m	June 17,'44	2626	....	2523

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Weekend at the Waldorf Spcl.	MGM	605	Ginger Rogers-Lana Turner-Walter Pidgeon	Oct.,'45	130m	July 28,'45	2627	2242	2738
•West of the Pecos	RKO	524	Bob Mitchum-Barbara Hale	Block 5	66m	June 9,'45	2487	2366	....
What Next, Corporal Hargrove?	MGM	606	Robert Walker-Keenan Wynn	Block 14	96m	Nov. 17,'45	2717	2710	....
•Where Do We Go From Here? (color)	20th-Fox	526	Fred MacMurray-Joan Leslie	June,'45	77m	May 26,'45	2465	2131	2616
Whistle Stop	UA	....	George Raft-Ava Gardner	Jan. 25,'46	....	.....	....	2744	....
White Pongo (formerly Congo Pongo)	PRC	....	Richard Fraser-Lionel Royce	Not Set	73m	July 14,'45	2541	2418	....
Why Girls Leave Home	PRC	....	Pamela Blake-Sheldon Leonard	Not Set	69m	June 16,'45	2498	2366	....
•Wildfire (Color)	Screen Guild	....	Bob Steele-Sterling Holloway	July 18,'45	60m	June 30,'45	2522	2250	....
Wilson (color)	20th-Fox	602	Alexander Knox-Charles Coburn	Aug.,'45	154m	Aug. 5,'44	2094	1676	2342
•Within These Walls	20th-Fox	528	Thomas Mitchell-Mary Anderson	July,'45	71m	June 9,'45	2486	2467	....
•Woman in Green, The	Univ.	9025A	Basil Rathbone-Nigel Bruce	July 27,'45	68m	June 23,'45	2510	2403	....
Woman in the Window, The	RKO	582	Edward G. Robinson-Joan Bennett	Special	99m	Oct. 14,'44	2137	1923	2342
Woman Who Came Back, The	Rep.	....	Nancy Kelly-John Loder	Not Set	....	.....	....	2555	....
Wonder Man (color)	RKO	651	Danny Kaye-Virginia Mayo	Special	98m	Apr. 28,'45	2425	2093	2738
YANK in London, A (formerly I Live in Grosvenor Square)	20th-Fox	....	Anna Neagle, Dean Jagger	.....	114m	June 23,'45	2510	....	....
Yolanda and the Thief (color)	MGM	610	Fred Astaire-Lucille Bremer	Block 14	108m	Oct. 20,'45	2685	2354	....
•You Came Along	Para.	4428	Robert Cummings-Lizabeth Scott	Sept. 14,'45	103m	July 7,'45	2533	2354	2738
•You Can't Do Without Love (Br.)	Col.	6042	Vera Lynn-Donald Stewart	July 26,'45	....	.....	....	2418	....
Young Widow	UA	....	Jane Russell-Louis Hayward	Not Set	....	.....	....	2454	....
ZIEGFELD Follies (color)	MGM	....	MGM Contract Stars	Not Set	110m	Aug. 25,'45	2638	1913	2663
•Zombies on Broadway	RKO	516	Bela Lugosi-Wally Brown-Alan Carney	Block 4	68m	Apr. 21,'45	2414	2259	...

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on page 2727.

ADVANCE SYNOPSES *and information*

WHISTLE STOP
(United Artists - Nero Productions)

PRODUCER: Seymour Nebenzal. DIRECTOR: Leonide Moguy. PLAYERS: George Raft, Ava Gardner, Victor McLaglen, Tom Conway, Florence Bates, Jorja Courtright, Jane Nigh.

MELODRAMA. A girl returns to her home town to choose between two men who love her. One is a cafe owner, the other a loafer. The loafer plans to hold up and murder the cafe owner, but the girl prevents the completion of the plan. The cafe owner then tries to frame the loafer. A gun battle ensues in which the loafer is badly wounded. An associate of the cafe owner gives the girl evidence which clears the loafer, then murders the cafe owner, and is himself killed by the latter. The girl then decides to marry the loafer.

MEET ME ON BROADWAY
(Columbia)

PRODUCER: Burt Kelly. DIRECTOR: Leigh Jason. PLAYERS: Marjorie Reynolds, Fred Brady, Jinx Falkenburg.

MUSICAL DRAMA. A tempermental producer is in love with a night-club singer. He is fired from the show he is producing, and takes on the management of a country club, planning to put on a show there, using amateur talent. He quarrels with the night-club singer, who has met a society playboy. To heal his pride, the producer is attentive to a society girl, and plans tc star her in the amateur show. After a particularly violent quarrel with the singer, however, he walks out on the show, and the singer tries to put it on alone. At the last moment the producer comes back. He and the singer are reconciled, the show goes on, and is a great success.

GUN TOWN
(Universal)

PRODUCER-DIRECTOR: Wallace Fox. PLAYERS: Kirby Grant, Fuzzy Knight, Claire Carleton, Ray Bennett, Lyle Talbot.

WESTERN. An agent for the Department of the Interior is accused of robbing a stagecoach. He proves that the crime was actually committed by a saloonkeeper, who subsequently incites an Indian uprising. In the melee, the saloonkeeper is killed.

TEXAS PANHANDLE
(Columbia)

PRODUCER: Colbert Clark. DIRECTOR: Ray Nazarro. PLAYERS: Charles Starrett, Tex Harding, Nanette Parks, Walter 'Dub' Taylor, George Chesebro, Spade Cooley and his Band.

WESTERN WITH MUSIC. A secret service agent is suspended when his boss becomes suspicious of the agent's activities as the "Durango Kid." The agent proves himself innocent of any wrongdoing, and his badge is restored to him.

SIX GUN FOR HIRE
(PRC)

PRODUCER: Arthur Alexander. DIRECTOR: Harry Fraser. PLAYERS: Bob Steele, Syd Saylor, Jimmie Martin, Jean Carlin, I. Stanford Jolley, Brooke Temple, Bud Osborne.

WESTERN. A thief, posing as a cattle dealer, is the head of a ring of cattle hijackers. He is exposed and brought to justice by two United States marshals.

DRIFTING ALONG
(Monogram)

PRODUCER: Scott R. Dunlap. DIRECTOR: Derwin Abrahams. PLAYERS: Johnny Mack Brown, Raymond Hatton, Lynne Carver, Doug Fowley, Milt Morani, Marshall Reed.

WESTERN. An unscrupulous man makes love to a girl who owns a valuable ranch. He makes every effort to get the ranch away from her: rustles her cattle, kills her cowhands. She is not aware, however, that he is responsible for her misfortune, until he is exposed by a cowboy. Then the girl's troubles end, and the villain pays for his misdeeds.

TOKYO ROSE
(Paramount)

PRODUCERS: William Pine and William Thomas. DIRECTORS: Lew Landers. PLAYERS: Byron Barr, Lotus Long, Osa Massen, Don Douglas, Eddie Luke, Keye Luke.

WAR DRAMA. An American prisoner of war attempts to kill "Tokyo Rose," because one of her broadcasts has led to the death of his buddy. With the help of a war correspondent, he kidnaps her. While trying to reach a rendezvous where an American submarine is to pick them up, they are overtaken by Japanese. In the melee, "Tokyo Rose" is killed. The two men escape, and reach the submarine safely.

ROAD TO UTOPIA
(Paramount)

PRODUCER: Paul Jones. DIRECTOR: Hal Walker. PLAYERS: Bing Crosby, Bob Hope, Dorothy Lamour, Hilary Brooke, Jack LaRue, Robert Barrat, Nestor Paiva.

COMEDY-DRAMA. This, reportedly the last of the "Road" pictures for Crosby, Hope and Lamour, deals with the story of a girl left a fabulous gold mine. Two confidence men obtain the map of the mine in Alaska. Crosby and Hope come by it through a series of misadventures, and she suspects they are the ones who stole it. Each of them has a half of the map, which they tore in half to be sure neither would double-cross the other. She makes a play for first one and then the other, finally marries Hope but cannot forget Crosby.

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OVERWHELMING favorites of the industry, Eastman Negative Films are ready to help raise picture quality to new heights—each in its own field: Plus-X for general studio use; Background-X for backgrounds and general exterior work; Super-XX with its extra speed, for use when little light is available.

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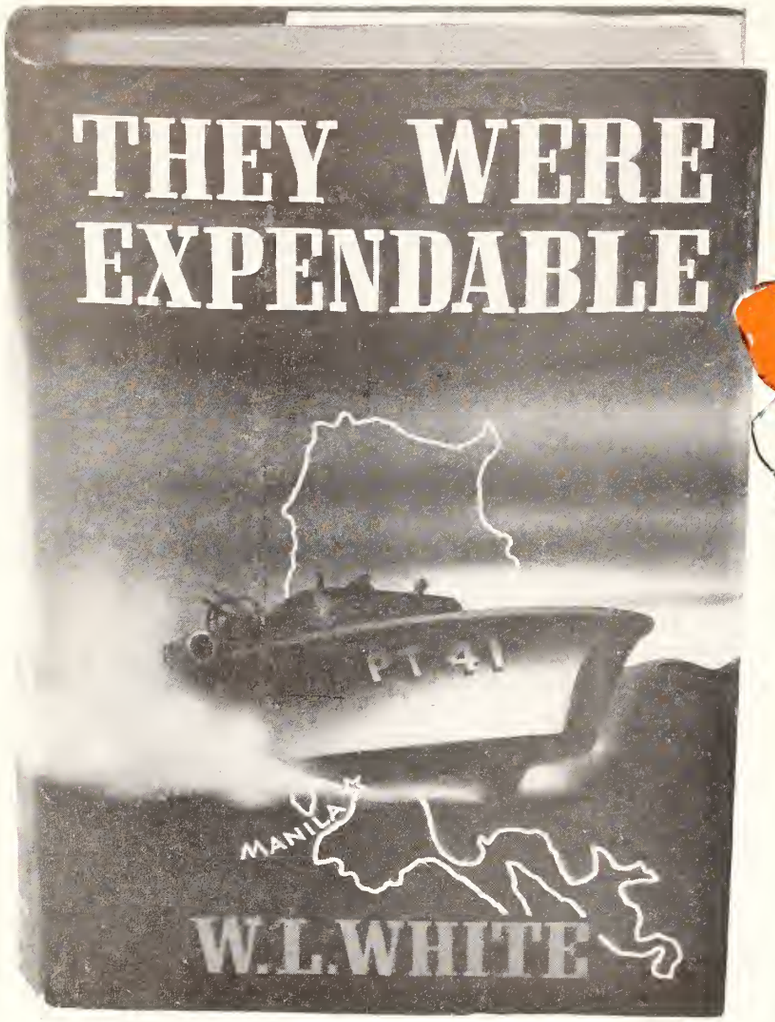
MOTION PICTURE HERALD

"WELL DONE, MOTION PICTURE INDUSTRY"

The Plaque of War Accomplishment, signed by Robert Patterson, Secretary of War; James Forrestal, Secretary of the Navy, and Fred M. Vinson, Secretary of the Treasury, prepared for presentation to the industry in Washington December 4, 1945

"Who says there ain't no Santa Claus!"



THE PICTURE OF THE YEAR WILL BE IN M-G-M's NEW GROUP!

SEE PAGE 29

WEET ENGAGEMENT!

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IT'S SWEET AND IT'S SOLID IN WARNERS' SIMULTANEOUS 200-DATE SEND-OFF!

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Moon" song hit

Produced by
LLIAM JACOBS

with DOLORES MORAN • HARRY DAVENPORT • ROSEMARY DeCAMP
Screen Play by Jo Pagano • From a Story by Harlan Ware

Directed by
• FREDERICK de CORDOVA

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WITH FLORA ROBSON · HAL B. WALLIS PROD'N · Screen Play by CASEY ROBINSON · From the Novel by EDNA FERBER · Music by MAX STEINER · Directed

TRUNK

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AS GREAT AS ITS STARS!

20th CENTURY-FOX

PHILADELPHIA – Biggest week's business in 28-year history of the Fox Theatre! **KANSAS CITY** – Held over in 3 houses! **ST. LOUIS** – Soared past records of "Nob Hill"! **SAN ANTONIO** – Business far ahead of "Laura"! **HELD OVER** in Cincinnati . . . Baltimore . . . Dallas . . . Little Rock . . . **EVERYWHERE!**

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *TERRY RAMSAYE, Editor*

Vol. 161, No. 10 — December 8, 1945

INTERNATIONAL

WITH London, Washington and New York all a-simmer with consideration and discussion of the international map of the motion picture, last week's announcement of the tripartite arrangement of Universal Pictures Corporation, International Pictures and Mr. J. Arthur Rank, all in United World Pictures, is definitely significant. It is arrival at concrete organization. Something positive has crystallized out of the array of tentative and nebulous projects and discussion for inter-relation between the British and American sectors of the industry.

In this project and program there is more than promise of substantial progress. It achieves a recognition of interests in common, much discussed here and much insisted upon in Britain.

The United World Pictures development is made the more emphatically important by this week's expressions from higher levels in London, subject to attention in the press around the world. Tuesday press dispatches brought to New York report on exchanges of comment between Mr. Robert Boothby, Conservative member of the House of Commons, and Mr. Fayette W. Allport, European representative for the Motion Picture Producers and Distributors of America, Inc.

THE British are understandably concerned, in the present state of their economy, over dollars spent in America. Mr. Boothby in his statement said, "The Americans pocket no less than 50 per cent of the total takings of films of theirs shown in this country."

Mr. Allport, in a procedure which has the acceptance of British tradition, wrote a letter to the *London Times*. In this letter he set forth that remittances to the United States amount to only 17 per cent of receipts from American films shown in Britain and that 83 per cent is distributed in wages, salaries, rentals and other expenditures in the United Kingdom. The American interests concerned, observed Mr. Allport, appreciate Britain's problem in dollar exchange.

It is important, meanwhile, for the record to have Mr. Allport's citations showing the aid of American pictures to British economy.

Out of much debate, much discussion and many negotations, clarification begins to appear. United World Pictures is a positive step.

■ ■ ■

NUTSHELL INVENTORY

FROM the division of education of the Philadelphia Museum of Art, under the authorship of its chief, Mr. E. M. Benson, comes a pamphlet on the annual showing there of a program of "masterpieces of the movie". It is precisely in the familiar pattern of those erudite persons who have to prove their erudition by being superior to their subject. Mr. Benson says, "Most of us realize how foolish it is to look, dress and think like" a whole list of Hollywood stars, "but we still spend millions of dollars making the effort. Hollywood, wise in the ways of the world, is counting on this. . . . " That being so, then "most of us" are not then thinking the way Mr. Benson does, which seems to be what he wants.

Another charming paragraph asserts that foreign movie makers "are frequently more mature in their handling of human relations". Then he finds "Hollywood's technical and editorial skills often make foreign films appear amateurish. . . . " Mature, but amateurish, you see. Mr. Benson says it is all our own fault and that: "When we as a people and as a nation are fully prepared to face the real issues of living in a world democracy . . . Hollywood will know we mean business."

This all is worth cursory quotation because it presents in a nutshell, and we say nutshell, the essence of the approach of many who colour the public prints with what too often passes for a judgment of the motion picture.

Mr. Benson, as represented by his quoted expression, finds that both the industry and its customers are all wrong about the motion picture. Who does he suppose it is made for?

Like others of his ilk, he seems to be talking his politics, not our screen.

■ ■ ■

INTO THE SUNSET

WITH the passing of Mr. Thomas Lincoln Tally, recorded last week, the motion picture has lost one of its authentic first flight pioneers, an exhibitor since the peep-show dawn of 1896.

Tom Tally came in in true movie fashion, a cowboy riding his pinto into Waco, there to discover the Kinetoscope. He dropped the reins, slapped the alkali dust out of his chaps and walked in—to stay.

When the end came in his eighty-fourth year at Beverly Hills, Mr. Tally had been through all the phases of motion picture evolution and activity, but maintained the while his principal interest in exhibition and he stayed in the land of his beginning, a success and a philosopher. He knew what he wanted and he knew when he had it.

■ ■ ■

THIS is a prideful week for the motion picture in Washington. The plaque on the cover of this issue represents recognition and accolade for the industry's share in the causes and efforts of the war, signed and attested by the Navy, the War Department and the Treasury. And again, at the White House, a very special recognition for the March of Dimes, with a reception by President Truman of Mr. Nicholas M. Schenck and the executive committee. The United States is officially aware of the motion picture industry and its pursuit of national causes.

■ ■ ■

THERE'S a touch of promising newness in Mr. Hal Horne's announcement of his Story Productions, to engage in the making of pictures which make their primary address by starring titles and authors. The project is equipped with personnel of capacity, and it is to be noted that Mr. Armand Deutsch, president, is a scion of the House of Rosenwald, a name of substance which has not before appeared in motion picture reference.

—Terry Ramsaye

THIS WEEK IN THE NEWS

Professor Temple

ON the island of Okinawa the American Military Government has appointed Sekiho Ikemiya assistant mayor of Takaesu Village because, among other things, he speaks English. Mr. Ikemiya studied English in a Shuri school when he was 15 and during the past years he has kept alive his knowledge of English by attending American motion pictures with English dialogue. "Shirley Temple, Jean Arthur and Gary Cooper have corrected my English," he said.

Meanwhile, Miss Temple, now fully grown up, addressed the General Federation of Women's Clubs, Friday, November 30, at the Hotel Statler in Washington, D. C., at the Youth Conservation Conference.

Warner and Einstein

HARRY M. WARNER, president of Warner Brothers, and other prominent persons in the entertainment field and national life, will be the principal speakers at the fifth annual Nobel anniversary dinner at the Hotel Astor in New York, Monday night, December 10. Senator F. William Fulbright, of Arkansas, will preside, and Professor Albert Einstein, Nobel prize winner, has prepared an address for the occasion. The theme of this year's dinner is "Winning the Peace."

In addition to Mr. Warner, Senator Fulbright and Professor Einstein the following people will also address the gathering: Senator Brien McMahon of Connecticut, chairman of the Senate select committee on atomic energy; Sir Norman Angell, honorary chairman of the American Nobel Center and peace prize winner of 1933; Ambassador Wilhelm Morganstierne, of Norway; Pearl S. Buck, winner of the Nobel Prize for literature in 1938; Richard de Rochemont, producer of "March of Time" and president of France Forever; Norman Corwin, radio playwright, Masha Dikareva Scott, Russian born wife of John Scott, *Time* and *Life* European correspondent, and Dr. Henry A. Atkinson, director of the Church Peace Union.

The speeches will be broadcast over WHN from 9 to 10 P.M. and over WINS from 10 to 11 P.M. About 1,000 guests are expected, according to Mrs. Hjordis Swenson, chairman of the dinner committee.

Warner Dividend

AT a meeting of the board of directors of Warner Brothers Pictures, Inc., held in New York, Tuesday, a quarterly dividend of 50 cents per share on the common stock was declared, payable January 4, 1946, to stockholders of record December 17, 1945. Warners' last common stock dividends were two for $1 each, paid in 1930.

The board of directors also voted to prepay, on December 10, $4,921,000 principal amount of the company's outstanding term bank loan. On August 29 of this year $37,000,000 principal amount of term notes were issued, payable in installments commencing November 1, 1945, with interest at the rate of two per cent per annum to November 1, 1952, and two and a half per cent thereafter. After the prepayment voted by the board, there will be $30,229,000 principal amount of these notes outstanding, payable in 19 semi-annual equal installments of $1,591,000.

The board directed that charges be made to earned surplus of approximately $8,800,000, thereby eliminating the item of good will from the consolidated balance sheet.

At the same meeting the board of directors elected as vice-presidents Robert W. Perkins, general counsel and secretary; Benjamin Kalmenson, general sales manager; Mort Blumenstock, director of advertising and publicity, and Harry M. Kalmine, general manager of Warner theatres.

EXHIBITOR ranks split on proposal for new organization Page 13

INDUSTRY honored for war effort, urged to continue its cooperation Page 14

MARCH of Dimes committee prepares for new drive at Truman reception Page 19

ON THE MARCH—Red Kann discusses origin of United World Pictures Page 20

WARNERS, Paramount and MGM discuss product and plans for promotion Page 21

FAMOUS Players Canadian to spend $5 000,000 on expansion of circuit Page 2

BYRON PRICE named Hollywood vice-president of the MPPDA Page 2

NEW INTERNATIONAL Motion Pictu Almanac tells who, where and what Page 2

BOND Premiere features to be available exhibitors through December 31 Page 3

DISCUSSIONS with Spanish Government o film agreement reach impasse Page 3

SERVICE DEPARTMENTS

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Short Subjects Chart Page 274

The Release Chart Page 275

Sacrifice

MADELEINE CARROLL, who gave up her screen career some years back to do war work with the American Red Cross in Italy, France and Germany, will not return to the screen, according to a statement from her to United Artists. Miss Carroll, who is currently in Paris, received a script of "Colomba" from Preston Sturges, who will produce the picture for United Artists release, with the proposal that she play the role of "Lydia," the English girl who carries the main romantic lead. In her note to the producer, Miss Carroll said she was enthused with the script but declared she considered herself definitely through in films.

Hot Stuff

BELIEVED to have started in the projection room, a fire destroyed the interior of the Fanchon & Marco Washington theatre in Granite City, Ill., and caused an estimated damage of $75,000. The loss, Harry C. Swan, manager of the theatre, said, was covered by insurance. The feature attraction of the day was "Incendiary Blonde."

"Time" Laboratory

TIME, INC., publishers of *Time, Life* and *Fortune* magazines, and producers of March of Time, will establish a $750,000 laboratory for graphic arts in Springdale, Conn. The purchase price of the land, according to documentary stamps on the deed, was $50,000. The laboratory, according to *Time,* will be built for the purpose of experimental operation "for the improvement of machinery, techniques and processes applicable to the graphic arts insofar as they concern magazine publication, including the assembling of and experimentation on printing presses, paper and paper-cutting machines." New presses and machines, when developed, will be turned over to the printers of the magazines published by the petitioner. Experimentation in engraving and other reproduction techniques, the use of inks and other related processes and techniques also will be conducted.

How It's Done

THE Academy of Motion Picture Arts and Sciences will sponsor a documentary showing all steps in producing a picture. Jean Hersholt, president of the Academy, has appointed Dore Schary to produce. The picture will be shown for the first time at the Academy awards ceremonies at the Chinese theatre, Hollywood, in March, and will be supplied in 16mm to schools, colleges and the like.

Christmas Spirit

TWO Fox Midwest theatres in Mount Vernon, Ill., recently admitted children free while their parents did their Christmas shopping. The merchants of Mount Vernon agreed to pay the bill for the childrens' show.

ESTA SEMANA

SURGE DIVISION en las filas de los exhibidores como consecuencia de la formación de una nueva entidad nacional para representar a dueños de teatros en Washington y continuar con las funciones del Comité de Actividades de la Guerra. Página 13

LOS DEPARTAMENTOS DE GUERRA, MARINA y del TESORO honran a la industria en un banquete en Washington. Página 14

LA INDUSTRIA lanza la campaña del "Desfile de Dimes" a la vez que un comité de directores visita el Presidente Truman en la Casa Blanca. Página 19

WARNER, PARAMOUNT y MGM celebran reuniones para discutir ventas y producto. Página 21

BYRON PRICE, antiguo director del censo, es nombrado vicepresidente en Hollywood de la MPPDA. Página 22

NEGOCIACIONES DEL GOBIERNO en el asunto películas españolas se estancan. Página 36

Closer Look

Washington Bureau

GERMAN development in the field of color motion pictures, discovered by the Technical Intelligence Committee which combed the files of Nazi concerns after the European War, is considered so important that another mission is to be sent abroad this month for the purpose of securing detailed information about the system which will permit its adoption in this country. German color pictures are said to be far superior to those now produced here. Film manufacturers have become interested in the matter and will send representatives with the mission. The decision to investigate the matter further followed a showing here of a German musical comedy produced by the new system, which aroused a great deal of favorable comment. The mission will be headed by Nathan D. Golden, head of the film section of the Department of Commerce, and Lt. Col. Richard Ranger of the Signal Corps.

Film Stocks Up

WITH increased theatre attendance and higher admission prices reflected in the earnings of the major motion picture companies, film stocks are sharing leadership with those of several other industries in a current buoyant trend in the New York stock exchange.

Gross income of the companies, according to the *Wall Street Journal,* including that of film rentals, is running from five to eight per cent above a year ago, the gain having become especially notable after V-J Day, before which receipts were one to two per cent ahead of the previous year.

Stocks of three motion picture companies were reported last Tuesday to be in special demand: Paramount which closed at 48⅝ compared with 32½ on June 29, five months ago; RKO, whose common stock closed at 17 Tuesday night compared with 9½, and whose preferred had gone up from 101¾ to 136¾, and Warner Brothers 32⅞ as against 17. Columbia's closing price, Tuesday, was 42¾, up from 23½ on June 29; Loew's 34¾ up from 26⅛; 20th Century-Fox, 39⅞, up from 28¼, and Universal, 46½ up from 27.

Among allied companies listed on the stock exchange, Eastman Kodak closed Tuesday at 218, contrasted with 179½ five months ago; General Precision Equipment was 33 as against 27.

Columbus Civic Film

FIVE hundred persons witnessed the premiere of the Columbus, Ohio, civic film, "This is Columbus," when it was shown last week in the Neil House ballroom. Produced by the Escar Co., of Cleveland, the film was sponsored by the $25,000 raised through donations by 17 of the city's industries. It is available for showing free of charge to civic groups, clubs, churches, schools and other gatherings. Produced in color the film shows the park system of the city, schools, churches, residential districts and business sections, and opens and closes with scenes of the city's Civic Center.

Trend of the Times

AS an indication of what problems may face other theatre managers contemplating rebuilding, the Brandon theatre, Brandon, Conn., which is scheduled to close for two weeks at mid-December for alterations and enlargement will have to wait until April before new theatre seats are delivered. The theatre will operate in the meantime with the front quarter empty of seats.

in

Better Theatres

Washington's New Community Theatre—Meeting House

Victory

Hollywood Bureau

THE Hollywood Victory Committee, which came into existence as a war-born agency for the maintenance of morale some three days after the Japs bombed Pearl Harbor, shuts up shop December 31, it was announced last week by the chairman, Kenneth Thomson. But the works it inaugurated and faithfully carried on are not to be discontinued, although the organization itself will be supplanted by a smaller, more wieldy setup, not yet fully planned but now receiving attention of an interim committee headed by George Murphy, Screen Actors Guild president.

Box-car statistics tell in feeble fashion the story of the Committee operations during the war period. The record includes such matters as 55,286 free appearances by 4,100 performers in 7,595 events, of which 4,917 were for the armed forces and 1,285 for government departments and agencies. The Treasury Department credits Hollywood personalities supplied by the Committee with sale of more than $3,000,000,000 in bonds. Other totals are proportionate.

The successor setup, not yet named, will continue to supply personalities for tours of the military hospitals, and similar post-war undertakings, and it will continue to handle all requests, received by all studios, for appearances of film personalities.

It's Really Over

THE WAR is really over for the newsreel companies, it seems. Football has replaced troop movements. Two newsreels, Paramount and RKO Pathe, devoted their midweek issue to the single subject of the Army-Navy football game. But there didn't seem to be any other important news at that. Two newsreels had something to say about the atomic bomb and three sisters who celebrated their golden wedding anniversaries on the same date had a couple of newsreel cameras about the premises. Some of the newsreels followed Churchill on his Belgium visit and others included some Santa Claus material. But the only subject important enough to interest all the companies was football.

Ten Percent for Bulls

DESPITE the highest living costs that Mexico has ever experienced, the people of that country spent $20,000,000 in 1944 to be amused, with 10 per cent of that total going to bull fights. According to the National Statistics Department, $16,000,000 was paid in theatre admissions in 1944. In 1938, only $8,000,000 was spent in all fields of amusement. But in 1946, so say those in industry circles, more money will be spent in Mexico on fun and frivolity than in 1944, with the theatres getting most of this business.

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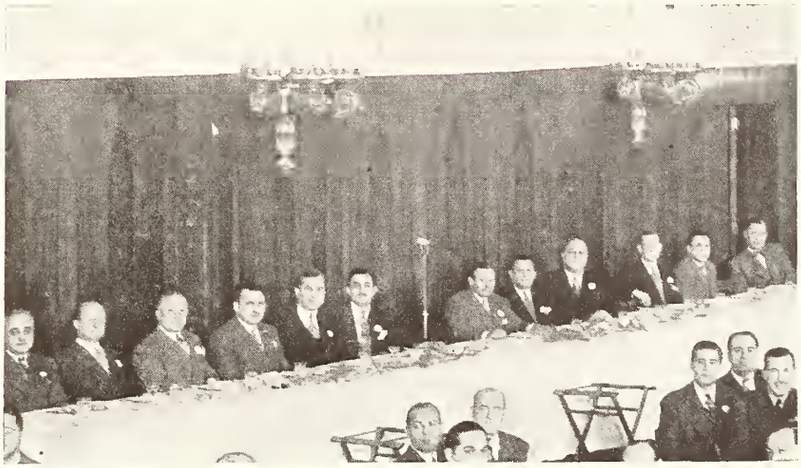
THIS WEEK the Camera reports



Burke and Dean

TESTIMONIAL. More than 350 attended the dinner, November 30, at the Congress Hotel, Chicago, to Jack Kirsch, president of Allied of Illinois. At the speakers' table, above, left to right, are M. M. Gottlieb, Universal manager; Ben Lourie, Columbia manager; Arthur C. Davidson, an Allied director; Milton Levy, exhibitor; Sheriff Michael Mulcahy; Oscar Brotman, exhibitor, and toastmaster; Mr. Kirsch; Benjamin Kalmenson, Warners general sales manager; Van Nomikos, Allied vice-president; Samuel Stoll, Paramount Chicago sales manager; Al Bartlestein, independent circuit owner, and Rud Lohrenz, United Artists district manager. Dinner proceeds went to the local La Rabida Sanitorium, which is supported by the Chicago Variety Club.

By the Herald

DINED. Oscar A. Doob, recently promoted to the post of theatre executive in the Loew circuit, was given a luncheon at the New York Athletic Club, last week, by his associates of the film industry's advertising and publicity departments. Above, left to right, David Lipton, Mr. Doob, William Pine, Ben Serkowitch and John Joseph. The men with Mr. Doob are those with whom he once worked in Chicago, when he was with the Balaban & Katz circuit.

Keystone

"BRIEF ENCOUNTER". Noel Coward escorts the Duchess of Kent to her seat at the premiere in the New Gallery, London, of his picture of that name. The Duchess tripped on the way, but managed, the London caption said, to retain her balance.

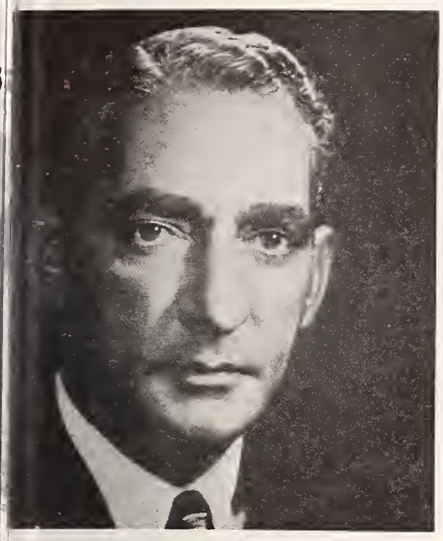
PRESENTATION. Wisconsin Governor Walter S. Goodland, left, presents Harold J. Fitzgerald, president of the Fox-Wisconsin Amusement Corp., with a bronze appreciation plaque, for Mr. Fitzgerald's handling of a state safety campaign.

By the Herald

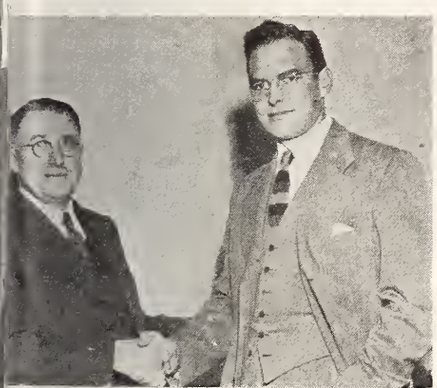
MONOGRAM is doubtful about dubbing for Latin-America, Bernard Gates, special representative there, indicated in New York last week. See page 37.

By the Herald

JOHN AUER, producer for RKO Radio Pictures, is in New York for a round of conferences with home office executives, talent and story examination and some plays.



VIN SCHENCK, who has been
arge of talent for MGM in the East,
leek was elected a vice-president
ew's, Inc. He joined the Marcus Loew
ng Agency, in 1912, as office boy.



ittan Photo

IAM J. KUPPER, JR., son of Twentieth
ury-Fox's general sales manager, has
appointed home office and field
sentative for Terrytoons, Inc. He is
, right, with Paul Terry.

Loop Photo

IN CHICAGO, an MGM district and branch managers' meeting, called by John E. Flynn, midwest sales manager, at the Blackstone. Standing, left to right, are Carl Nedley, Salt Lake City manager; Gerald McGlynn, Omaha; Mike Cramer, Denver sales manager; Al Putz, Minneapolis sales manager. Seated, Jack Kennedy, Des Moines manager; W. B. ("Doc") Banford, Chicago manager; Sam Shirley, Chicago district manager; Mr. Flynn; Ralph Maw, district manager; John Kemptgen, Milwaukee, and Henry Friedel, Denver.

ALSO IN CHICAGO, a Famous Players Canadian circuit meeting, attended by 70 partners and associates, and stressing alertness to new developments. Above, as television in its relationship to theatre operation was discussed at the studios of WBKB, Balaban & Katz circuit television station: leading the discussion, left to right, William C. Eddy, head of the B. & K. television operations; John Balaban, circuit head, and J. J. Fitzgibbons, president of FPC. See page 20.

Fay Photo

JTE. Thirty-five years' service, 25 of them as publicity director
oew's, in Boston, was marked for Joseph di Pesa the other day,
a luncheon tendered him by Charles Kurtzman, Loew's north-
rn division manager. The affair, which drew newspapermen and
en, and hordes of friends in the industry, was at the Statler.
e, seated, are George Kraska, Loew's; Charles Howard, *Boston Globe*; Helen Eager, *Boston Traveler*; Mrs. Kurtzman; Mary X. Sullivan, *Boston Advertiser*; Mr. di Pesa; Elinor Hughes, *Boston Herald*; Helen Deveau; and Joseph H. Brennan, Allied of New England. Standing are Jack Mercer, Marian Blank, Edwin Melvin, Mr. Kurtzman, Marjory Adams, Prunella Hall, Shep Epstein, James Murphy, Cyrus Durgin, Floyd Bell, Jack Hamilton, and Jeff Sullivan.

PIONEERS' HARVEST

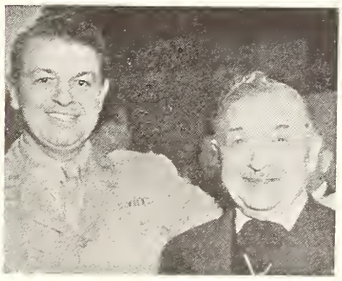
FROM ALL OVER THE INDUSTRY, and all over the country, men of the old days of filmdom — men who ordinarily might never again see each other — met last Wednesday evening in convivial remembrance at the Waldorf Astoria, New York. It was the annual dinner of the Picture Pioneers. Some serious notes, some comic, were struck by speakers Douglas Fairbanks, Jr., Mayor Fiorello LaGuardia, former Mayor James Walker. See page 22.

[Photos by the Herald]

Frank McNamee, Tom Connors, William Sussman.

Fred Meyers, John O'Connor, Jules Levey.

Charles Pettijohn, Elmer Pearson, Terry Ramsaye, William Ferguson, Frank Walker.

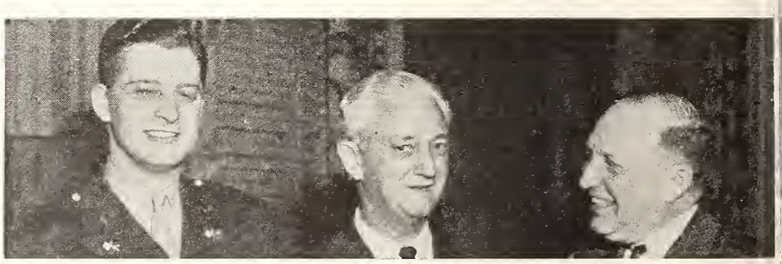


Drew Eberson and John Eberson, his father.

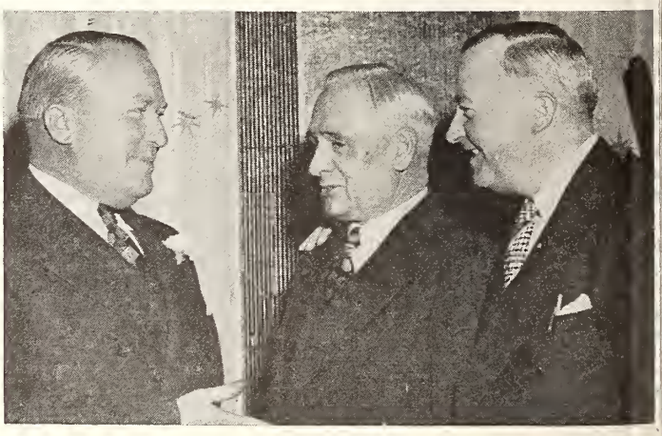
Martin Smith, William Scully, Murray Silverstone.

ON THE DAIS. Paul Moss, retiring New York license commissi Martin Quigley; Major Albert Warner; Barney Balaban, presiden Paramount.

SPEAKERS. Jack Cohn, right, House Manager, directs the singing ac panied by, left to right, Adolph Zukor, Douglas Fairbanks, Jr., James W and Fiorello LaGuardia.



Lt. Jerome Weisfeldt, Harry Nace and Max Weisfeldt.



George Carrington, E. C. Grainger, Stanley Hand.

WAC EXHIBITORS FORM NEW UNIT WHILE ALLIED OBJECTS

Convention To Be Called in 90 Days to Name Officers; Plan Government Liaison

By WILLIAM FORMBY
Washington

A new national exhibitor organization was born Wednesday at the Statler Hotel in Washington, dedicated to the perpetuation of the work done during the war by the War Activities Committee, to the protection of the interests of theatres in attacks from outside. and to the representation of exhibitors in furthering the Government's reconversion program.

S. H. Fabian, chairman of the Theatre Division of the War Activities Committee, who called the organization meeting at the direction of the members of that division, is chairman of the yet-unnamed association pending a convention to be called within the next 90 days to elect officers and draft a constitution and by-laws in permanent form. He will select a committee to assist in the preliminaries. Delegates will be invited from each state.

The decision was reached between the upper grindstone of Government encouragement and the nether stone of opposition by Allied States' Conference of Independent Exhibitors. Speakers at the all-industry banquet in Washington the evening before, those of high rank in official circles, strongly urged continuance of cooperation by the industry. They praised the work of the War Activities Committee during the war and indicated that more of the same would be appreciated.

The CIE, a group of independent exhibitor leaders within and outside the Allied Association, which sponsored the conference, adopted a resolution Monday that did not mention the new organization by name but left no doubt as to the identity of the target.

"It may be taken to mean," observed Abram F. Myers, "that we do not approve." Mr. Myers is general counsel for the CIE as well as for Allied.

At the same time the CIE adopted a resolution enlarging the scope "to include matters of interest or concern to the independent exhibitors." This was interpreted to mean an intention to develop influence nationally paralleling or ahead of the new association.

The Peacetime Activities Committee, as the new association was called pending the organization meeting, will address its attention to six main functions, cited by Mr. Fabian as:

"1. To give the Government availability of our screens where necessary in the critical post-war period to help solve the problems of reconversion.

"2. To sift out those films that are not suitable for our screens because of the inclusion of propaganda or political matters. In other words, to render a service to the Government and yet retain the freedom of our screens.

"3. To determine on a national level which drives or campaigns should be held and to set up the machinery to handle them, this determination, however, to be made only by theatre men.

"4. To represent all exhibitors of the country before agencies of the Government and Congress in all matters affecting the theatre industry so that this organization can state when speaking to the departments of Government that it does represent all the theatres of the U. S.

"5. To act in the same unified manner within each local territory, so that each territory can have the benefit of united action in all matters purely local.

"6. In general to use the tremendous power of a unified theatre industry in all matters affecting us from without the industry."

Ted Gamble, director of the Treasury War Finance Division, in a talk for the most part off the record, declared that the Government was going to need all of the help that the industry could give it in the reconversion period. He said it was not alone the screens of the nation that were needed, important as they were, but that the Government needed the advice and the counsel of an industry so well versed in reaching the public. He said he knew of no film program planned by the Government and urged that some sort of theatre organization be continued during peace.

Expression of Consensus Of Field Reaction

The action of the Conference of Independent Exhibitors was an expression of the field consensus as interpreted by some dozen independent leaders. A few of them had commented when the announcement was released by Mr. Fabian, the opinions ranging from lukewarm to outright hostility.

They included such representatives of the independent exhibitors as Sidney Samuelson, United Motion Picture Theatre Owners of Eastern Pennsylvania, Philadelphia; Abram F. Myers, chairman of the board and general counsel of Allied States Association; Martin Smith, president of national Allied, Toledo; Col. H. A. Cole, president of Allied of Texas, Dallas; Jesse Stern, president of Unaffiliated Theatre Owners of New York; Irving Dollinger, Allied Theatre Owners of New Jersey; Robert Poole, executive secretary of the Pacific Coast Conference of Independent Theatre Owners, Los Angeles; Ray Branch, president of Allied of Michigan, Detroit; Ernest Peasley, Allied Theatre Owners of the Northwest, Minneapolis; Leo F. Wolcott, president of Allied Theatre Owners of Iowa-Nebraska; Nathan Yamins, Fall River, Mass., and P. J. Wood, executive secretary of the Independent Theatre Owners of Ohio.

Change From Previous Sentiment Indicated

It became evident shortly after noon Monday that a change from previously expressed sentiment was to be expected. Allied-controlled meetings always have been conducted in secrecy, either effectively or only partially enforced. The current conference, which was expected to have been concluded in a couple of hours, ran into seven hours. The sound and the fury of the arguments that came through the closed doors indicated, as later admissions verified, that the shift from outright hostility to lukewarm endorsement was accomplished only with a great deal of heated argument.

Indicative of the attitude in the field regarding the new association were the discussions at the convention last week of the Missouri-Kansas Theatres Association. There, after extended consideration, it was decided to send delegates E. C. Rhoden, president of Fox Midwest Theatres, and George Baker, secretary to the association, to the PAC organizational meetings as observers and to report the wishes of the membership.

The KMTA representatives were dispatched with instructions to approve the new setup if there was no danger of its impinging upon the functions of that established association. The Midwestern exhibitors always have relied heavily upon their own committees to take care of tax and legislative matters, and they were not inclined to delegate this responsibility to PAC. It was noted, however, that there was a desire to cooperate, purely on an advisory, voluntary basis, in matters of national political activity.

Approved Continuation of Government Cooperation

That association went on record, following therein closely the pattern established by other regional units, as approving a continuation of the Government cooperation pursued during the war. There was an indication that a public activities committee might be established shortly to cooperate with the new organization. Two such groups have been named recently. One, that formed by the Southeastern Theatre Owners Association, of Atlanta, recently obtained some 800 pledges of cooperation from the 1,000 member theatres in the states of Georgia, Florida and Alabama.

The committee set up by the Theatre Owners of North and South Carolina, of Charlotte, was reported ready to poll its membership. These committees, with others already in process of formation, are expected to be the regional and local equivalent of the War Activities Committees. They will be the liaison with the national PAC, and will advise with it on the adaptation of national to local policies, and vice versa.

Such a setup would presuppose that although policies may be established nationally they will be carried out and controlled locally.

ON TO WASHINGTON

The meeting, Wednesday, at which the groundwork was laid for peacetime representation of exhibitors in the nation's capital, was the fourth important session of the week in Washington for motion picture leaders. Exhibitor representatives of member units of the Conference of Independent Exhibitors met Monday to plan strategy for the Wednesday organizational meeting. Tuesday these exhibitors, along with others, and with distribution executives, were received at the White House by President Truman to launch the March of Dimes drive. See page 19. And Tuesday night all these and others attended the dinner at the Willard Hotel at which the War, Navy and Treasury Departments honored the industry for its war effort. See page 14.

U. S. HONORS INDUSTRY'S WAR WORK; ASKS PEACE EFFORT

Speakers at Testimonial in Washington Stress Film Influence on World

The motion picture industry Tuesday night at the Willard Hotel in Washington heard ranking officials of the United States Government and the armed forces express the appreciation of that Government for the contributions of the industry to the winning of the war with Germany and Japan.

Theatre owners, large and small, independent and affiliated, throughout the country received the accolades of their Government for their support and active help.

Distributors and producers heard of the gratitude of their Government for their contributions of motion pictures for circulation to the front lines throughout the globe, and for the morale value of their product among the armed forces at home and abroad.

Artists of the screen received acclaim for their trips to the far corners of the earth to entertain members of the armed forces.

The combined industry was proffered from the hands of Palmer Hoyt, former Government official, a plaque symbolic of the appreciation of all agencies for the sustained war work.

Fred M. Vinson, Secretary of the Treasury, told of the power of the screen and its personnel components to "contribute mightily and sustain effectively" the various wartime programs. He pointed to this power as demonstrated in the pull of the screen upon the world's peoples.

"If all the power that is gathered in this room tonight could be focused upon a single objective toward the maintenance of peace, there is little doubt but that war would be made extremely difficult," he said. "With the mighty contributions, the motion picture industry has made a payment on account. We must all make a payment on account, so that when the curtain has rolled down it will be paid in full."

Eric A. Johnston, president of the Motion Picture Producers and Distributors of America, declared in a brief address that the world "would never forget the invaluable contributions the motion picture industry has made to the needy, the suffering and the destitute." Citing this period as the "decisive decade" in which the world must change its ways or perish, Mr. Johnston said that the motion picture was the only voluntary and visual way in which a greater spirit of friendship could be promoted among all people.

Nimitz Expresses Gratitude For Films' Loyal Support

Admiral Chester W. Nimitz expressed the thanks of the naval forces "whose members have enjoyed the fruit of the work of the motion picture industry." He declared that "never before have the forces in the field so loyally been supported." He was especially grateful for the tours of screen stars, describing them as an "incalculable boost to morale."

His appreciation was echoed by the Honorable John L. Sullivan, Under Secretary of the Navy. Mr. Sullivan told of the advantage gained by the Navy through the availability of trained photographic personnel to bring the record of the conflict home to the people and place it in naval records for official study. He spoke of the value of films in recruiting, in the training of special war skills quickly, and of the service performed in raising funds for naval relief.

Above is a reproduction of the Plaque of War Accomplishment presented to the industry at a dinner in Washington, Tuesday.

"The freedom of speech is one of the great foundations of liberty," he said. "The screen is one of the most effective methods of preserving freedom of information throughout the world."

The industry's awareness of possibilities alerted the people in the march of the dictators to power, Palmer Hoyt, formerly with the Office of War Information and with the Office of Censorship, declared. He related the origin and growth of the War Activities Committee, asserting that the work of the industry through its organization would have "a lasting influence on our life." He declared in a special tribute that the support of the theatres in playing pledged Government films had "brought the war home to America as had no other medium in history."

In a pointed suggestion for the continuation of industry cooperation with the Government, Mr. Hoyt said he hoped the industry "would not shirk the tasks of peace."

O'Connor Cites Increased Assistance to Red Cross

Although burdened with the many responsibilities of war, the industry increased its support of the Red Cross and the National Foundation for Infantile Paralysis, Basil O'Connor, director of the Foundation and chairman of the American Red Cross, asserted. He said the greatness of the humanitarian agencies indicated how "great people like you make great things great." He dwelt on the things for which the Red Cross stood, and declared them to be essentially the same as those upon which the industry based its existence.

"When the history of the motion picture industry's contribution is written and discovered in some distant day, it will not be believed," he said. "No group has contributed in all time so greatly to the humanity, to the health of the people of the world than that which you have made."

The work of the "little people" in the U. S. O. Camp Shows tours, the unknown actors and actresses who traveled thousands of miles over many months to bring cheer to the armed forces, was extolled by Joe E. Brown, wh spent the entire war period touring the worl

In accepting the plaque symbolizing the in dustry's war efforts, George J. Schaefer, Chai man of WAC, asked the divisions of that orga ization to share it with him. It was receive in behalf of the theatres by S. H. Fabian, of th distributors, by Charles M. Reagan; of th newsreels, by Walton Ament; of the publicit division, by Maurice Bergman; of the trad press, by Martin Quigley, and of the Hollywoo division by Mr. Brown.

Made Possible Only By Cooperation of All

Having "lived with the WAC" since its in ception, Mr. Schaefer said, he was "full aware" that its job could not have been don "without the whole-hearted cooperation fro everyone in the industry, down to the very las shipping clerk, usher, and projectionist." H also added:

"Our industry has been conscious that thi has been its civilian effort, and the very leas that could be expected — insignificant indeed compared to the supreme effort made by thos who served in uniform."

Noting that in the war's final phases, the in dustry's thoughts turned to reconversion, Mr Schaefer said that reconversion now was fa more important than after the Civil War, and h added the hope the industry would play its part He said he also hoped that the way the industr is constituted, it will retain flexibility.

Prominent Figures of the Industry in Attendance

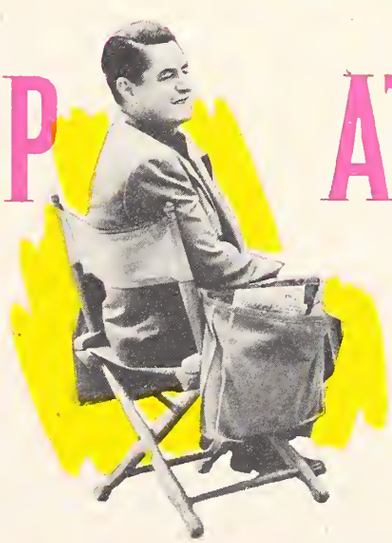
Included among other prominent industry people attending the industry dinner Tuesday night in Washington were the following:

C. B. Akers, Walton Ament, Harry Arthur Glendon Allvine, George S. Baker, Barney Balaban, Leon Bamberger, Thomas W. Baily Carter Barron, Maurice Bergman, Myror Blank, Frank M. Boucher, Ray Branch, Harry Brandt, A. Julian Brylawski, Jack Bryson, Tim Claggett, Max Cohen, Jack Cohn, P. A. Cole, Claude Collins, Tom Connors, Joseph Defirce Fred J. Dolle, Oscar Doob, Ernest Emerling, G. S. Eyssell, Ed. Fay, Harold J. Fitzgerald.

John J. Friedl, Sam Galanty, Herman Gluckman, Nathan D. Golden, Leonard Goldenson, Monroe Greenthal, Joseph H. Hazen, John Hertz, Jr., R. M. Kennedy, H. F. Kincey, Malcolm Kingsberg, Jack Kirsch, Frank Lafalce, Paul Lazarus, Jr., Claude F. Lee, Jack Levin, A. E. Lichtman, David Lipton, Harry Lowenstein, Sidney Lust, Ralph MacGowan, Harry Mandel, Vincent McFaul, Hardie Meakin, Charles C. Moskowitz, Martin J. Mullin, Anthony Muto, H. L. Nace, David Newman, Sr.

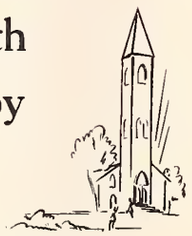
R. J. O'Donnell, Joyce O'Hara, John J. Payette, C. E. Peppiatt, Samuel Pinanski, Lewen Rizor, Robert H. Poole, Walter Reade, Edmund Reek, Henry Reeve, E. C. Rhoden, E. V. Richards, A. J. Richards, Henderson M. Richey, F. H. Ricketson, Jr., Samuel Rinzler, William F. Rodgers, Sam Rosen, Roy Rowe, John Rugar, Sidney Samuelson, Louis Schine, Myer Schine, Ted Schlanger, Fred Schwartz, Joseph H. Seidelman, Paul Short, J. Edward Shugrue, Charles P. Skouras, George Smith, Tony Sudekum, Harry Thomas, Vincent McFaul, Joseph R. Vogel, Fred Wehrenberg, Sam Wheeler, R. B. Wilby, Leo Wolcott, P. J. Wood, W. H. Workman, Irving Wormser, Max Yellen and Jerry Zigmond.

THE TOP THREE ACADEMY AWARD WINNERS POOL THEIR TALENTS TO GIVE YOU THE SCREEN'S TOP ATTRACTION!



WORLD PREMIERE RADIO CITY MUSIC HALL

It's "Father O'Malley's" new miracle of marvelous entertainment...Your wonderful friend of "Going My Way," teamed with lovely Ingrid Bergman as a woman of great heart and glowing warmth ...in the story directed as a real labor of love by the one and only Leo McCarey.



Rainbow Productions, Inc.
PRESENTS

Bing *Ingrid*

CROSBY · BERGMAN

in *LEO McCAREY'S*

The Bells of St. Mary's

Henry TRAVERS · William GARGAN

Produced and Directed by LEO McCAREY Screen Play by Dudley Nichols Story by LEO McCAREY

RKO RADIO

Bing Sings

5 Songs—

For Keeps!

Great Songs

. . . with Bing at his lyrical, miracle best!

Great Story

. . . with all the heart of incomparable Ingrid.

Great Fun

. . . made by the deft touches of director of "Going My Way"

Rainbow Productions, Inc.
PRESENTS

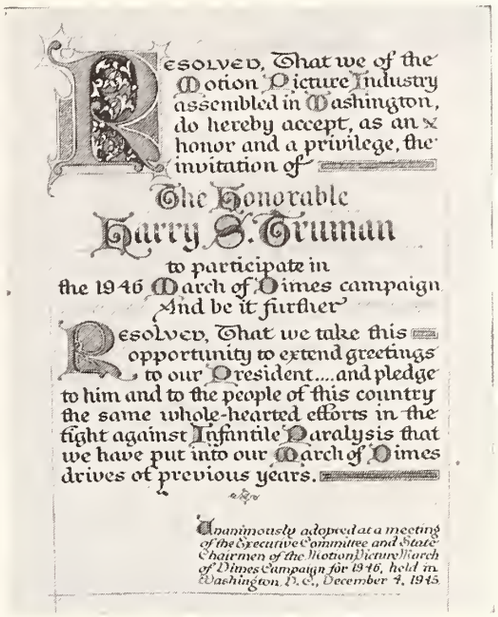
Bing CROSBY Ingrid BERGMAN

in LEO McCAREY'S

The Bells of St. Mary's

Harris & Ewing

ESIDENT Harry S. Truman receives the industry's pledge of participation in the 1946 March of mes campaign from Nicholas Schenck, left, president of Loew's, Inc., and national chairman of e drive, who presented it in the name of exhibitor and distributor leaders who will conduct the mpaign..At right is Basil O'Connor, director of the Infantile Paralysis Foundation.



Resolved, That we of the Motion Picture Industry assembled in Washington, do hereby accept, as an honor and a privilege, the invitation of

The Honorable
Harry S. Truman

to participate in the 1946 March of Dimes campaign

And be it further

Resolved, That we take this opportunity to extend greetings to our President....and pledge to him and to the people of this country the same whole-hearted efforts in the fight against Infantile Paralysis that we have put into our March of Dimes drives of previous years.

Unanimously adopted at a meeting of the Executive Committee and State Chairmen of the Motion Picture March of Dimes Campaign for 1946, held in Washington, D. C., December 4, 1945.

THE resolution, above, signed by the national committee and by each of the chairmen of the 48 states, was presented to President Truman last Tuesday.

CEREMONY AT WHITE HOUSE OPENS SCREEN DIMES DRIVE

HE MARCH OF DIMES is on. The 1946 mpaign was opened by exhibitor chairmen of 3 states and national committeemen Tuesday eeting among themselves and meeting with e nation's Chief Executive, Harry S. Truman, whom was presented that afternoon at the /hite House a resolution pledging industry rticipation.

It is at Mr. Truman's personal request, that e industry is carrying on its fight against in-ntile paralysis; a fight symbolized from the rly days of the Roosevelt Administration by e title, March of Dimes.

The exhibitor state chairmen and national mmitteemen met first at luncheon in the Hotel tatler, and then at a business session—repair-ig thereafter, at 4 P.M., to the White House, here the presentation was made.

The Statler Hotel luncheon and business eeting featured addresses by Basil O'Connor, rector of the National Foundation for Infan-le Paralysis, who predicted the industry would xceed last year's collections; Nicholas M. chenck, national industry chairman of the 946 drive, who presided; John Russell Young, District of Columbia Commissioner; Ernest merling, drive publicity director; Tom Con-ors, distributors' division chairman; Car-r Barron, D. C. chairman; and John Payette, charge of the luncheon.

Among members of the drive executive com-ittee who attended were Barney Balaban, arry Brandt, Oscar Doob, G. S. Eyssell, S. H. abian, Harry Kalmine, Malcolm Kingsberg, . C. Moskowitz, Herman Robbins, Spyros kouras, Joseph Vogel, Richard Walsh, Leon-rd Goldenson, Martin Quigley, Walter Vin-nt, and those mentioned previously.

From the Foundation were, in addition to Ir. O'Connor, George LaPorte, Warren Coss, nd Edward Dowden, Jr.

THEATREMEN call the imaginary youngster shown above "Dolly" and credit her for much of the success of the industry's annual March of Dimes. Back in 1943, Oscar A. Doob, national campaign director for the drive, was seeking a keynote for that year's campaign.

A little girl-at-prayer illustration in the *New York Times*' "100 Neediest Families" Christmas fund-raising campaign caught his eye. He sought out the artist, Mrs. Lucile Marsh, and obtained permission to use it.

"Dolly" caught on and her picture was duplicated hundreds of thousands of times on screens, posters and in newspapers.

In 1945, "Dolly," as a convalescent child, appealed. "Please, Mister, do your best." In January, 1946, when the next March of Dimes campaign gets under way, "Dolly" will again be the keynote of the drive, expressing her gratitude for the work showmen have done: "Thanks to you, Mister, I'm well again." "Dolly" will adorn the annual report book and the campaign book being sent to more than 17,000 theatres. She's famous.

ON THE MARCH

UWP: HOW IT HAPPENED

by RED KANN

HOLLYWOOD

THE amalgamation of interests which fuse into United World Pictures is more than a straight film deal. It is Britain's major move, through J. Arthur Rank, to strike permanent bedrock in the American market.

The details carry some elements of surprise. It was anticipated that Rank would make his bid whenever the time was ripe in his opinion. In that respect, formation of United World Pictures surely is no surprise. Nor is it at all extraordinary that Universal, in which he holds a 25 per cent interest, would play its part in the emergent picture. The unexpected, however, is the participation of International Pictures as the producing partner on the American side. The negotiations, cloaked in discreet conferences, were held undercover very neatly indeed.

The history of it all is interesting. Dramatic, also.

Barrington Gain, one of Rank's financial advisers, was responsible for much of the exploratory investigation made in this country on his principal's behalf. Gain saw, talked with many executives in New York. He visited Hollywood months ago and here, as well, saw and talked with many more executives. It was part of a blueprint from which Rank's ultimate plans were to take form.

There are no facts to support the conclusion that the joining of International with Universal and Rank in United World Pictures stems directly from any discussions Gain may have held in Hollywood with Leo Spitz and William Goetz, who control International. However, it becomes reasonable conjecture that the seed now come to fruit may have been planted initially—if very vaguely and inconclusively—somewhere along the road of this Hollywood visitation.

Actually insofar as the calendar goes, the three-cornered deal had its visible beginnings only a few months ago. The framework was constructed and gradually given strength through intermediaries for International. They were the upper executive level at Universal—Nate J. Blumberg, president; J. Cheever Cowdin, chairman of the board; Charles D. Prutzman, vice-president and general counsel; Joseph H. Seidelman, president of Universal International Corp., and Matty Fox, vice-president, now returned to civilian status after an Army career which launched him as a buck private and retired him as a major.

Present, But Not Seen

GOETZ, International's president, and Spitz, International's board chairman, were in on it, naturally, but never appeared openly. When Blumberg and other Universal officials were in London some weeks ago, presumably there to negotiate a new British distribution arrangement with Rank, the then shadowy United World Pictures was an integral and significant part of the discussions. When they returned to New York, their party included G. I. Woodham-Smith, attorney and inner-council advisor to Rank, who was authorized to sign for his superior if and when there was anything to sign. It was Woodham-Smith who affixed his signature for Rank when the papers were finalized at 11 o'clock on the evening of November 26 in New York.

Thus, United World Pictures came into being, bringing into the reckoning what appears earmarked as the most significant alliance of British and American film interests yet attempted unless memory has gone completely to pot.

As already published, the arrangement provides for the distribution of eight from International—double its present annual output—and a similar number from the Rank companies in the first year of operations, which will begin with next season. United World Pictures will be a self-contained unit in that its producing components will control the company financially; in that its sales force will be its own. It will turn to the physical machinery available in Universal exchanges for such routines as shipping and storage and inspection of prints. In its sales activity, it will be competitive with Universal and all others. And this, although Universal owns 25 per cent of UWP, the new distributor, and although Universal also owns fifty per cent of International, the producer.

Hands Across Sea

WHEN Goetz goes to London early next year, like the proper partner he will offer his services and his experience to Rank. He hopes his British associate will find this background of value in helping to shape attractions which will find wide and ready acceptance in the American market.

The underlying thought in this connection—and no doubt a hope as well—it is gathered elsewhere is that Rank's films for UWP will be characterized by the universality in appeal which has made Hollywood's product so generally welcomed around the world. It does not follow Rank cannot produce strictly British subjects if he is so determined, but it does mean those subjects ought not be so insular or so national in their idiom that the public here will not want to see them.

Much might be observed about this important phase, but it is hardly necessary. The point illustrates itself with pictures such as "Mrs. Miniver" and "Random Harvest." Thus far no English producer has achieved what they represent with the exception of rare and scattered instances.

On International's side, UWP of which it is part owner, represents what is described as a normal progression toward an inevitable objective. There were and there are no difficulties or misunderstandings with RKO Radio, International's distributor since the company was organized two years ago. Goetz and his associate, Spitz, had a favored releasing deal at low terms and enjoyed the additional benefit of RKO's theatre outlets. It was not dissatisfaction which now takes International out of the RKO family into a household of its own. Rather is it the advantage seen in marketing its own product under its completely own auspices with its own show window theatres in American key cities and the capital cities of the rest of the world.

Rank, in turn, benefits from a partnership with a young, but already well established, Hollywood producing company. It is established well enough to bid actively in the production market place for important talent. It can transport some, or much, of this talent over the Hollywood-London shuttle. It can, no doubt, arrange an interchange of its own creative assets with Rank's. In the flow and ebb which seem likely to ensue, the advantages take on a mutuality which cannot be tossed away lightly.

Famous Players Sets $5,000,000 To Expand Circu

by SAM HONIGBERG
in Chicago

More than $5,000,000 will be invested in expanded program of Famous Players Canad Corporation in new theatre projects and renovat of most of the 333 theatres operated by cir associates and partners, J. J. Fitzgibbons, pr dent, told some 70 executives and business partn at a three-day conference which closed at Stevens Hotel in Chicago, Sunday. Some $3,0 000 will be spent for 20 new theatres in the bl print stage, while $2,000,000 will be used to p chase new equipment and to modernize the thea in need of such a program.

Jules Wolfe, head of maintenance and constr tion, said the locations of the new theatres been decided, but details would be withheld u approval was obtained from the Controller of C struction in the Dominion Government.

The delegates in this sixth annual conventi first to be held outside Canada, were told h important it was to return service and courtesy the theatres, and that everything possible should done to obtain young manpower.

Goldenson Stresses Need

This theme was elaborated by Leonard Gold son, Paramount vice-president, who warned group that their business would be in danger long as yesterday's methods were employed tomorrow's operations. He urged the Paramo affiliates to staff themselves with young servicem who had traveled widely and have had train handling people.

Television was given a thorough going over John Balaban, head of the Balaban and Katz C cuit; William C. Eddy, head of B&K's televis station, WBKB, in Chicago, and Mr. Fitzgibbo The discussion was held in the WBKB studi where the delegates witnessed a television sh and watched the backstage operations of the stu

From his observations, Mr. Balaban said, p ducers would continue to protect the exhibitor keep feature product off the television screen. sees the new medium as a great talent scout.

Mr. Eddy added that should television ever come a theatre threat, Paramount was doing bit by maintaining leadership in that field, and spending many thousands of dollars on experim tation. Mr. Fitzgibbons developed that thought adding that the partners would obtain the fav able results of such experiments at no cost.

He said many servicemen seldom if ever visi film houses until they were introduced to fi entertainment in the camps via 16mm. Televisi similarly, will bring a sample of such entertainm into homes.

Television in Lobbies

The circuit plans to install television sets in t lobbies and will televise national events, amo other features, for their patrons, Mr. Wolfe said.

Mr. Wolfe also predicted that the theatre tomorrow would need more "breathing" space its lobby to permit patrons to relax and spe some time before or after seeing the program.

More kiddie shows were urged by L. I. Bea western division manager. Morris Stein, easte division manager, discussed sales of book ticke

John Balaban was host to the group at a dinn at the Ambassador East Hotel. Barney Balab Paramount president, attended.

Harry C. Arthur, Sr., 83, Dies at Anaheim, Calif.

Funeral services were to be held Friday, Dece ber 7, for Harry C. Arthur, Sr., 83, manager of t Fox Anaheim theatre in Anaheim, Calif. M Arthur died of a stroke Tuesday at Anaheim. H is survived by his son, Harry C. Arthur, Jr., th atre executive of the Fanchon and Marco circu and Milton B. Arthur, president of the Caba Theatre Circuit of Southern California, and ni other children.

WARNERS, PARAMOUNT AND MGM TALK FILM PROMOTION

ack Warner Lists Films; Mitchell Greets Staff; Rodgers Brings Men in

Three companies during the week were hold-g or had completed meetings with their dis-ict managers and field salesmen and exploita-on men at which they discussed current and rthcoming product.

In Chicago last week Jack L. Warner, ex-cutive producer for Warner Brothers, told ie sales staff the company had 46 features t for shooting or in preparation.

Monday in New York, Curtis Mitchell, ew national advertising and publicity direc-or for Paramount, met his field exploitation taff and outlined plans for handling the ompany's pictures.

The same day William F. Rodgers, vice-resident and general sales manager for Metro-Goldwyn-Mayer, was meeting with is field salesmen and exploitation represen-atives in New York.

Plans for the immediate launching of a program hich will establish all-time employment and pro-uction records at the Warner studio, and initiate sustained program of post-war expansion in udio activities was announced by Mr. Warner n his arrival in New York last weekend follow-ng his meeting with the company's district man-gers in Chicago.

Four pictures currently before the cameras and ree set to start this month will get the shooting chedule under way, with the peak to be reached arly in 1946, Mr. Warner said.

Plays and novels comprise most of the 46 pic-ures now before cameras or scheduled for produc-ion. Among the plays is "Life With Father," which will be filmed in color from the play by Howard Lindsay and Russel Crouse. Also included s John Van Druten's play, "The Voice of the Turtle."

Currently in production are "Escape Me Never," tarring Errol Flynn, Ida Lupino, Eleanor Parker nd Gig Young; "The Beast With Five Fingers," tarring Robert Alda, Andrea King, Peter Lorre nd Victor Francen; "The Verdict," with Sydney Greenstreet, Peter Lorre and Joan Lorring, and "Two Guys from Milwaukee," starring Dennis Morgan, Jack Carson and Joan Leslie.

Scheduled to start in December are "Humor-esque," from Fanny Hurst's novel, with Joan Crawford and John Garfield; "Cheyenne," with Humphrey Bogart and Lauren Bacall, and the pic-urization of "The Woman in White," Wilkie Col-ins' mystery.

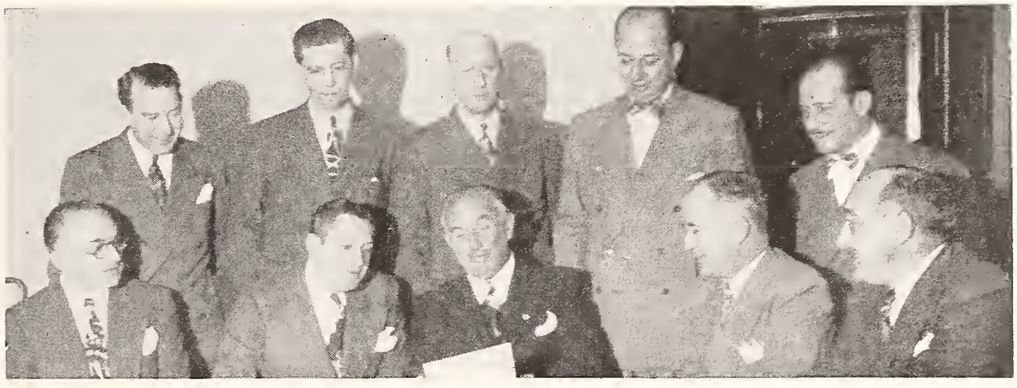
Numerous Properties Are Available for Product

The other properties approved by Mr. Warner or early production are:

"Cry Wolf," from the novel by Marjorie Carle-on, which will star Barbara Stanwyck; "Ethan Frome," the Edith Wharton novel to star Bette Davis and Henry Fonda; "The Fountainhead," by Ayn Rand; "The Dealer's Name Was George," an original story by Ketti Frings, to star Hum-phrey Bogart; "The Hasty Heart," a Broadway play by John Patrick; "Mister Broadway," the story of Sime Silverman; "Howdy, Stranger," a comedy romance with music to star Dennis Mor-gan and Jack Carson; "Serenade," from the novel by James M. Cain; "Stallion Road," a novel by Stephen Longstreet which will be the first starring vehicle for Ronald Reagan since his return from the Army; "Up at the Villa," the Somerset Maugham novel; "Tomorrow Is Another Day," a new novel by W. R. Burnett; "The Jazz Singer," by Samson Raphaelson; "Deep Valley," a novel by Dan Totheroh, to star Dane Clark.

By the Herald

***SELLING** the new pictures to the public was the subject of three days of explanation and discussion by Paramount exploiteers who met with their home office executives in New York Monday through Wednesday. Above, at the Hotel Astor work table: William Brooker, Philadelphia; Curtis Mitchell, new advertising and publicity director, who met his field staff for the first time; Alec Moss, exploitation manager, who conducted the sessions, and Charles Perry, of Cincinnati.*



***AUGMENTED STUDIO** plans for 1946 were outlined to Warner district and branch managers at their Chicago meeting in the Hotel Blackstone by Jack L. Warner, executive producer. He is shown, seated, center. Others in the group, seated, left to right, are Samuel Schneider, vice-president; Benjamin Kalmenson, general sales manager; James Coston, Chicago zone manager, and Haskell Masters, Canadian district manager. Standing, Charles Rich, central district manager; Jules Lapidus, eastern division manager; Roy Haines, western and southern division; Harry Seed, midwest district; Arthur Sachson, assistant general sales manager.*

Also "Quietly My Captain Waits," C. S. Forester's novel; "Adventures of Don Juan," by Frederick Faust (Max Brand) to star Errol Flynn; "One Woman's Secret," from Rita Weiman's *Cosmopolitan Magazine* novelette which will star Joan Crawford; "For Sentimental Reasons," by Starr Paret; "The Damned Don't Cry," a novel by Harry Hervey; "Catch a Falling Star," from a *Cosmopolitan* novelette by Ruth O'Malley; "Four Men of God," by Reverend Daniel Poling; "Happiness," by Mildred Cram; "The House," an original story by Louise Randall Pierson; "The Iron Gate," a novel by Margaret Miller. "Jealousy House," by Clarence Buddington Kelland; "Land I Have Chosen," a novel by Ellin Berlin; "Life of Will Rogers," a story of the famous humorist; "The Man Without Friends," by Margaret Echard; "Mississippi Belle," music by Cole Porter.

Paramount

Officially taking over as national director of advertising and publicity for Paramount, Curtis Mitchell, until recently pictorial chief of the War Department Bureau of Public Relations, met with his field exploitation force in a three-day session called by Alec Morse, exploitation director for the company, at the Hotel Astor in New York. At these meetings Mr. Mitchell outlined his plans on product and told the men their work in the field would be closely watched by the home office and that full support would be given them.

Also attending the meeting were Barney Balaban, president. Adolph Zukor, chairman of the board, Claude Lee, Russell Holman, C. H. Scollard, Oscar Morgan, George Smith, Hugh Owen, Edward Hyman, Leon Netter, Sam Palmer, Robert Weitman, William Erbb, G. B. J. Frawley, Carl Clausen, John Hertz, Rudy Montgelas, William Boley and others.

A group from the studio included Henry Ginsberg, studio production chief; William Meiklejohn, chief of the talent department; William Pine, producer, and W. C. Lewellen, Bing Crosby, Paulette Goddard and Billy De Wolfe.

Metro-Goldwyn-Mayer

Also meeting at the Astor Monday, William F. Rodgers, vice-president and general sales manager for MGM, greeted 35 sales and exploitation representatives. A second group of 30 are due for similar meetings after the Christmas and New Year holidays.

Prior to the meeting it was announced that Edwin W. Aaron, who has been assisting Mr. Rodgers, had been promoted to assistant general sales manager for MGM. Edward M. Saunders also continues as an assistant sales manager, but Mr. Aaron under his new duties, will make numerous trips to the field in addition to his other work.

At the same time, Henderson M. Richey, in charge of exhibitor relations, has been appointed sales promotion manager and hereafter will be active in both fields—exhibitor relations and sales promotion.

BYRON PRICE HEADS MPPDA ON COAST

Former Executive of AP and Director of Censorship Accepts Johnston Offer

Byron Price, newspaperman and director of censorship for the Federal Government during the war years, has accepted the post of vice-president of the Motion Picture Producers and Distributors of America, it was announced Tuesday by Eric Johnston, MPPDA president. Mr. Price will be in charge of the Hollywood office which has previously operated as a separate unit under the name of Association of Motion Picture Producers.

Mr. Johnston, in his announcement to the press in Washington, said the move had been made in cooperation with the producers and quoted Edgar J. Mannix, president of the AMPP, as saying that the members of his board were delighted that Mr. Price was to be associated with them.

"Respect and Admiration"

"All with whom I talked in the motion picture industry have great respect and admiration for Mr. Price," Mr. Johnston said. "All of us feel we are extremely fortunate in securing his services in behalf of motion pictures. Everyone knows his brilliant record in carrying out a difficult and delicate task during the war. He was one of the ablest administrators in Washington.

"His rich background and experience and his demonstrated leadership especially equip Mr. Price to work with us all in a program to achieve the full dramatic and cultural realizations of the screen. The program in Hollywood will include development of research directed toward improvement of techniques and toward wider use of the film; extension of the use of motion pictures in education and in training, and development of enlightened labor-management relations. The success of the program lies in cooperative effort both within and without the industry."

Career Began in 1909

Born in Topeka, Ind., in 1891, Mr. Price has been a newspaperman since 1909, interrupted only during 1917-19 when he served in World War I as a captain in the infantry. For the first three years of his career he worked on Indiana newspapers. In 1918 he joined the United Press and was a reporter and editor in the Chicago and Omaha bureaus.

Later that year he joined the Associated Press and remained with that organization until December, 1941, when he was appointed director of the Office of Censorship by President Roosevelt. From 1922 to 1927 he was AP's Washington news editor. For the next 10 years he was chief of the Washington bureau. In 1937 he was named executive editor in charge of all AP general news reports.

Mr. Price's administration of the difficult Office of Censorship during the war received high praise from executives and editors throughout the country, and it was through his efforts that the Office was dissolved as soon as military necessity permitted.

He recently returned from Europe where he went as President Truman's special representative to study conditions in Germany.

Harris & Ewing

BYRON PRICE

Pioneers Honor Mayor LaGuardia

Tribute was paid to New York's Mayor Fiorello H. LaGuardia and to Commander Douglas Fairbanks, Jr., by the Motion Picture Pioneers at its annual Harvest Dinner at the Hotel Waldorf-Astoria in New York last Wednesday night. More than 350 attended the dinner, where 75 new members were inducted, the largest number to be brought in at one time.

The evening's highlight was a screening of a specially-prepared film, "The Old Gray Mayor," dealing with Mayor LaGuardia's career as taken from newsreels and original footage prepared for the occasion. The film was made under the supervision of Jack H. Levin and was presented to the mayor later.

The Pioneers' "Scroll of Honor" was presented to Major General Edward P. Curtis and Commander Fairbanks.

Among those on the dais were: Jack Cohn, Pioneers' president; Paul Moss, former Mayor James J. Walker, Adolph Zukor, Harry Brandt, Maj. Albert Warner, former Postmaster-General Frank Walker, Sam Rinzler, Barney Balaban, Martin Quigley, Col. George J. Zentgraf, Chaplain, USA; Jack Alicoate and Gregory Ratoff.

Independent Producers Honor Broidy at Coast Dinner

Samuel Broidy, newly-elected president of Monogram, was guest of honor at the monthly meeting of the Independent Motion Picture Producers Association, held at Brittingham's Restaurant, Hollywood, last Thursday. W. Ray Johnston, Monogram board chairman, and Trem Carr, production executive, were the official hosts. E. E. Chadwick, IMPPA president, presided.

Universal Signs for Two More Diana Pictures

Universal Pictures executives, after seeing Fritz Lang's production, "Scarlet Street," co-starring Edward G. Robinson and Joan Bennett, this week signed new contracts with Diana Productions to produce two more films next year for Universal release. Diana's next may be "Mystery in Mauve," by Frank Bigelow.

Lantz Planning 3-Reel Shorts

In New York for conferences on production distribution for the coming year, Walter La producer of Lantz Cartunes for Universal, s Monday that during 1946 he planned to make thi reel "Featurettes" to augment his scheduled 13 c reel subjects for release through that compa "Featurettes," Mr. Lantz said, would be desig to supplant the second half of double feature l and would incorporate such well known fanta and legends as "Rip Van Winkle," "Aladdin His Wonderful Lamp," "Cinderella," "The Leg of Sleepy Hollow" and any other stories wh lend themselves to adaptation.

Mr. Lantz pointed out that the stories would given a "modernization treatment" with charact and events placed in current settings. The subje also will have live action as well as animation.

Keeping abreast of the rapidly moving edu tional and industrial film market, Mr. Lantz a announced that the studio recently had comple two films for distribution in schools, clubs and cial and business organizations. The first, a o reel subject in color, is "The Origin and Devel ment of Electricity" and features the cartoon ch acter "Reddy Kilowatt," while the second is a tw reel subject, also in color, "Exploring for O produced for the Shell Oil Company, which te the story of the origin of oil from the paleolit days to its present processing and uses. While New York Mr. Lantz also will discuss plans fo forthcoming industrial film on motion picture p jection and lighting which he will make for National Carbon Company.

As soon as foreign travel eases, Mr. Lantz sa he would visit Europe to survey the educatio and school film markets with a view to possble p duction of films to aid in education abroad.

Fox Intermountain Managers Will Convene in Denver

The first post-war convention of the manage of Fox Intermountain Theatres will be he December 11-13 at the Brown Palace Hotel Denver, Frank H. Ricketson, Jr., company pres dent, announced this week. Managers fro Colorado, Wyoming, New Mexico, Nebrask Montana, Utah and Idaho will attend. Theme the convention wil be "The Manager of Today the Theatre of Tomorrow." Speakers in the bu ness sessions will describe modern theatre arch tecture and decoration, improved equipment, a advanced methods of management and employ benefit plans. Harold E. Rice, southern distri manager, is chairman of the convention committ

Storms Affect Attendance At Massachusetts Houses

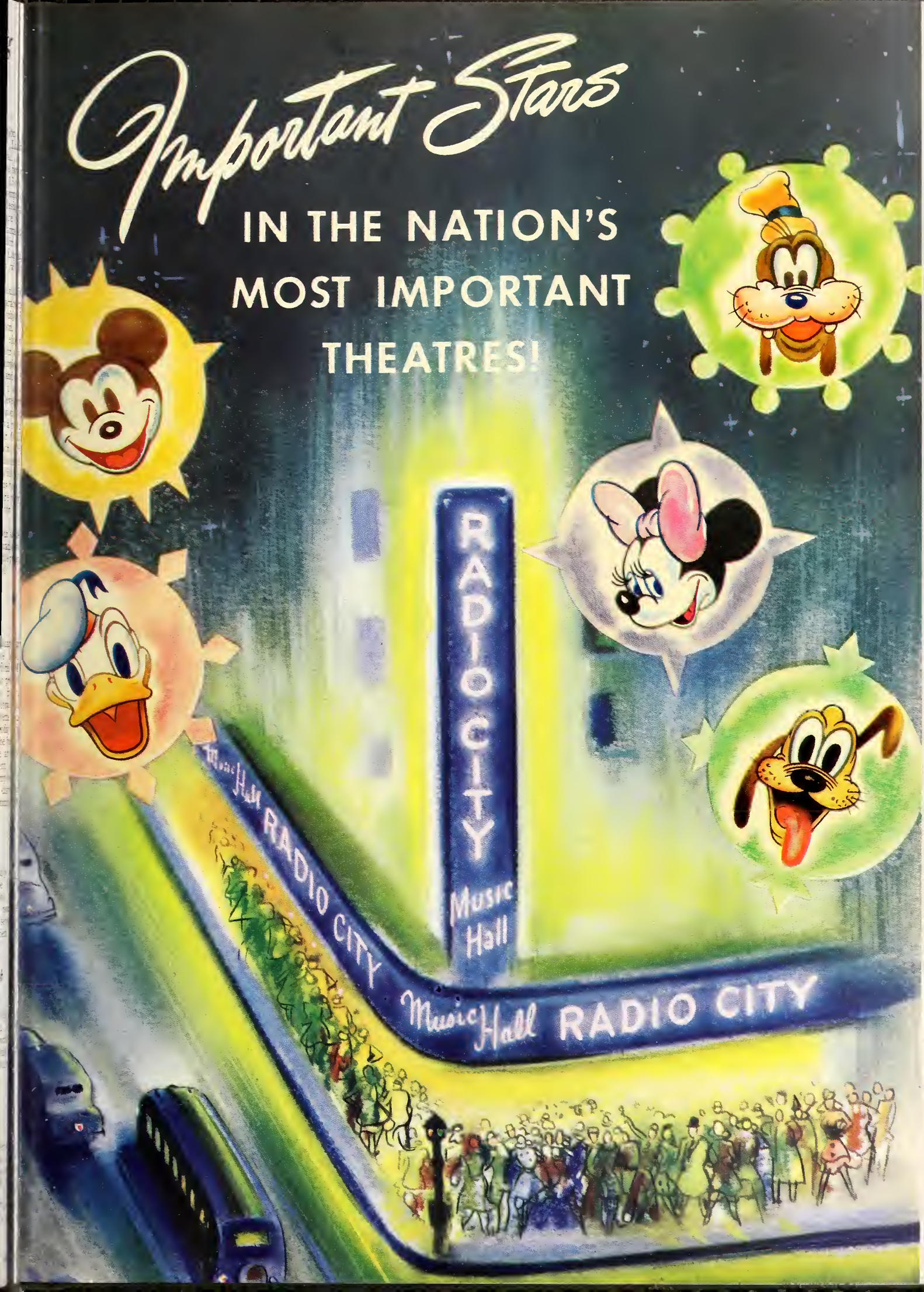
Last weekend's gales and rains noticeably a fected theatre attendance throughout the Fa River, Mass., area. Water seeping into t Empire theatre basement reached a depth of near 18 inches and maintained that level for sever hours despite effort of the Fire Department pump out the basement.

Coast-to-Coast Bookings Set For "Bells of St. Mary's"

Following the world premiere of "The Bells St. Mary's" at Radio City Music Hall in Ne York Thursday, it was announced that this Rainbo Productions attraction from RKO Radio would a Christmas Day feature in first run theatre throughout the country.

Film Officers in Service Commands to Confer

Motion picture officers of all Army Servi Commands in the United States and Alaska wi meet in St. Louis December 10-13 to discuss ne policy and operating regulations to govern th peacetime recreation program for the Army M tion Picture Service, set up 25 years ago. Polic regulations for the Service already have been is sued and will go into effect January 1.


Important Stars
IN THE NATION'S
MOST IMPORTANT
THEATRES!
RADIO CITY
Music Hall
RADIO CITY
Music Hall
RADIO CITY

BELOVED BY THE YOUNG-IN HEART OF EVERY AGE

Donald Duck in "DONALD'S CRIME" *

GOOFY and DONALD DUCK in "NO SAIL" *

PLUTO in "the Legend of Coyote Rock" *

GOOFY in "Hockey Homicide" *

More human than human beings, the eternal youth of Disney stars appeals to young and old alike. See what a lift they can give *your* "take", by joining the ranks of the world's top theatres ...which insist on Disney Featurettes!

DONALD DUCK "Old Sequoia"

Walt Disney

TECHNICOLOR

FEATURETTES

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RKO RADIO PICTURES, Inc.

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AVAILABLE NOW

NEW ALMANAC TELLS WHO'S WHO, WHERE AND WHAT

,000 Biographies, 5,000 Features Dealt With in Seventeenth Edition

n industry nearly four years at war, and ing fully of its resources during the period, reconverting to peace. It is gearing to re- uire those foreign markets lost to war, and paring to expand and rehabilitate an exhibi- n plant seriously affected by the restrictions a war economy.

These and innumerable other elements of pattern of the industry of the screen are forth in ready reference form, in the seven- nth annual edition of the International Mo- n Picture Almanac, published this week by igley Publishing Company.

Summoned are facts on the industry's people, product, corporate structure, association ac- ity, and personnel in the three main branches, l a summarization of achievement during the l period of war.

In sequence, the outstanding sections that un- d the industry's status and accomplishment, as follows:

Who's Who in the Motion Picture Indus- r: An alphabetical list of 12,000 biogra- ies, in a division of 426 pages, presenting the al statistics and highlights in the business eers of men and women engaged in the tion picture industry, or in activity closely iliated with it. It is the only such reference rvice published.

Motion Picture Corporations: Complete ta on the corporate structure and executive rsonnel, with home office address and tele- one number. Included are all the individual d company producers, and their subsidiary terest in distribution, with addresses and anagers of local film exchanges and foreign anches arranged under each company head- g. Presented also is a comprehensive history the genesis and progression for each of the rge major and independent companies.

Financial Statements: The income, the utgo and the profits of leading distributors reflected in statements of consolidated in- me accounts and consolidated balance sheets r their fiscal years.

Motion Picture Stocks in 1945: A picture action on the big board and the curb ex- ange in the shares of the film companies. hown are the highs, lows and net changes om the 1944 closings. A part of this presenta- on is a comparison of valuation of stock sues for 1944-45, in terms of shares outstand- g, valuation, and net change.

The Motion Picture Industry in the War: he leaders, the organizations and the record f the industry's contribution to the war effort om Pearl Harbor to the collapse of Japan, ith recognition of the contributions by anada.

Government and the Film Industry: A ew department devoted to an exposition of ie increasing interest of the Government in ie use of motion pictures for training and ducational programs, the departments and the ien who pursue this activity. Included are ata on the National Film Library, with the tles of features acquired by the Library of Congress since 1942.

Industry Statistics: Facts and figures on attendance for each year since 1922, number of theatres and seating capacities, exhibition accounts by seating capacities and by locations, employment figures for the industry, plant investment, ticket tax collections, theatre plant construction and replacement, theatre operating costs by percentages, theatre classifications, and number of towns where theatres operate. In the field of distribution are data on number of exchanges, their total income, operating expenses, number of employees, payroll figures and other activity. On production, figures are given for costs, with the percentage distribution of those costs, number of domestic and foreign pictures produced, and other picture and employment facts.

News Digest of 1944-45: A summarization of developments in attendance and grosses, product, government in business, exhibitor organizations, trade practices, trust suits, financial, personnel changes, war effort, manpower, rationing, raw stock, and the international scene. Deaths of the year are listed alphabetically.

Poll and Award Winners: The Academy Award winners of 1944 and those successful in the several polls conducted by the Quigley Publishing Company. Included are the victors of the Money-Making Stars of 1944, conducted by MOTION PICTURE HERALD and *Fame;* "Western" Money-Makers, by the same publications; "Stars of Tomorrow," the same; "Champion" Producers and Directors, by *Fame,* and winners of the Quigley Grand Award, leading showmen who won in the Managers' Roundtable Department of the HERALD, and Radio Champions of 1944, conducted by *Motion Picture Daily.*

Theatre Circuits: The names and addresses of companies operating four or more theatres, with the location of each theatre, in the United States and Canada.

Feature Pictures: An alphabetical list of the features produced since 1937, more than 5,000 of them, with the name of the producer, release date, stars, date of review in the HERALD, and running time in minutes. Included is a list of 1944-45 features and shorts arranged by companies.

Producer-Distributor Organizations: The location and personnel of industry organizations and associations, including theatre owner associations, arranged alphabetically by states.

The Production Code: The text of the document that is the moral guide for the preservation of decency in motion pictures. An outline of the function and responsibility of the Production Code Administration.

British Industry: The structure and the personnel of what constitutes production, distribution and exhibition in Great Britain. Similar sections on Central and South America.

Industrial and Educational Films: A list of the producers and distributors of 16mm film in these fields, together with the type of product in which each specializes.

Theatre Equipment: An alphabetical list of manufacturers, with a resume of their products, and a list of theatre supply dealers arranged according to states.

Radio-Television: Data on the progress of the latter, with information on personnel and outlets of both. A list of all local outlets for the national radio networks.

Additionally the volume contains, among other items of interest, a list of motion picture writers and critics of the daily press arranged according to cities, foreign press representatives in Hollywood and New York, text of the Consent Decree and Rules of Arbitration, and the Government's petition for modification of the Decree.

Follows Closely Principles Enunciated at Beginning

Edited by Terry Ramsaye, editor of MOTION PICTURE HERALD, International Motion Picture Almanac has followed closely these principles enunciated in Volume No. 1 in 1929 by Martin Quigley:

"The Motion Picture Almanac is dedicated to the creative intelligencies of motion pictures—to those thinkers and doers who, from the studio to the screen, are widening the film's sphere of influence; refining its appeal, embellishing its lustre and, altogether, insuring its continuance as the supreme amusement of the age.

"This, the first issue of the Motion Picture Almanac, which hereafter will be published annually, is a record of pictures and personalities; a source of easily accessible information which is of interest to the public and industry alike. It is brief, concise and accurate.

"The object of the Motion Picture Almanac is to supply information that is reliable and facts that are accurate—to the end of making better known, and consequently better understood, the entertainment that the motion picture industry produces and the personalities whose genius and effort create this entertainment and bring it to the screen."

Two Publicity Units Set By Universal Pictures

Two special exploitation units have been set up for Universal Pictures by John Joseph, national director of advertising and publicity. The first is the special events department, headed by Charles Simonelli, which will consolidate the exploitation department and, in addition to handling special events, such as international broadcasts planned in connection with a number of releases, also will plan and develop premieres throughout the country. The other is the formation of a staff to edit a magazine, *Pictures,* to be published in the home office in collaboration with the studio publicity staff. This magazine will be printed nine times a year and will be mailed to newspapers, radio stations and exhibitors. A special unit will also be formed to handle the openings of the six J. Arthur Rank pictures recently acquired by Universal.

Reorganize PRC Publicity

Arnold Stoltz, director of advertising and publicity for PRC Pictures, announced this week a realignment of the publicity department. Anthony Dapice, who recently joined the department after five years in service, has been appointed production manager. Sally Perle has been assigned to fan magazines and newspaper contact.

James Arthur Back at F. & M.

James H. Arthur, general counsel for Fanchon & Marco, has returned to St. Louis and his duties with the company following his release from the Marine Corps. He served as legal officer and special services officer for the Marines on Pelelie Island.

Nelson Stresses Collective Action By Independents

Individually, producers who are members of the Society of Independent Motion Picture Producers are achieving better understanding of union conditions and representatives by allowing the Society's labor committee to act for them, in the opinion of Donald Nelson, president. The collective action by an independent group assures the members of contracts suited to their plants, he believes.

Mr. Nelson, in New York last week, announced that he had accepted the post of executive director of a group to distribute relief packages in Europe. The organization is the Cooperative for American Remittances to Europe, for which Mr. Nelson shortly will travel to Europe after setting up its distribution plan.

He added he did not believe he would, while in Europe, act for the Society, because he did not think it politic.

The Society, Mr. Nelson went on, had given its members an opportunity to talk individually with the union agents who negotiate for the Hollywood unions. Heretofore, he said, the unions had negotiated a standard contract with the major studios, and then had come around to the smaller producers, with that contract.

"We can do a big job in a field where the individual is relatively helpless," Mr. Nelson said; "and our only aim in setting up our labor committee is to achieve harmony and understanding with the union forces."

Action on the labor question points the way to similar action in foreign fields, according to Mr. Nelson. "We maintain the closest relationship with the Motion Picture Producers and Distributors of America," he said, "especially in the foreign business aspect. To me, this is one industry, and when speaking in terms of any country trying to restrict imports of films, I think the independents absolutely must work together with the rest of the industry."

Explaining that he knew little of production, but could speak of the problems of the industry from his own experience in the sales end of industry, Mr. Nelson called the film industry's job "one of better merchandising" and added: "This is just about the most fundamental industry I've ever had any knowledge of—and I've been a merchant all my life. That fact makes the job easier. Better pictures, I'm sure, will result from better merchandising."

Mr. Nelson denied reports he would join a Detroit business firm. He said he believed the Society would open an office in New York.

Terrytoon Names Kupper, Jr., Special Representative

William J. Kupper, Jr., son of W. J. Kupper, general sales manager for Twentieth Century-Fox, has been appointed home office and field representative for Terrytoons, Inc., it was announced this week by Paul Terry, producer. Mr. Kupper, recently released from service after combat duty in the European area, is making his headquarters at the home office of 20th-Fox, distributors of Terrytoons. He is expected to visit some of the Eastern exchanges in the near future.

Youngstein Joins Horne

Max E. Youngstein has been appointed general manager of Hal Horne's new production company, Story Productions, Inc. Mr. Youngstein recently resigned from Twentieth Century-Fox, which he joined last July after serving with the War Finance Division of the Treasury. He had been general manager of the Hal Horne Organization from its inception until it was absorbed by 20th-Fox in 1942.

GPE Votes Dividend

Directors of General Precision Equipment Corporation November 27 declared a dividend of 25 cents per share on the company's capital stock, payable December 15 to stockholders of record December 4.

Tolerance Unit Names 40 To Luncheon Committee

J. Robert Rubin, chairman of the amusement division of the National Conference of Christians and Jews, has completed the appointment of a committee of 40 industry executives to cooperate with him on the special luncheon to be held at the Astor Hotel Roof, New York, December 14.

Members of the committee are: John W. Alicoate, Barney Balaban, Harry Brandt, Leo Brecher, Jules E. Brulatour, Jack Cohn, Edward J. Churchill, Ned E. Depinet, Emil Friedlander, Abel Green, Walter Green, Francis S. Harmon, Will H. Hays, Marcus Heiman, Joseph Hornstein, Eric Johnston, Gen. John Reed Kilpatrick, Malcolm Kingsburg, Charles E. Lewis, Edward J. Noble, John J. O'Connor, Charles L. O'Reilly, Ralph L. Poucher, Brock Pemberton, Martin Quigley, William F. Rodgers, Samuel Rosen, Herman Robbins, Densmore A. Ross, Gradwell L. Sears, Joseph Seider, Ben Shlyen, Lee Shubert, Spyros P. Skouras, Nate B. Spingold, Harry H. Thomas, Walter Vincent, Albert Warner and David Weinstock.

Greenthal Named By United World

By the Herald

MONROE GREENTHAL

Matthew Fox, president of the newly-formed United World Pictures, Inc., announced this week the appointment of Monroe W. Greenthal as director of advertising, publicity and exploitation.

Mr. Greenthal, first executive to be appointed to the Rank-Universal-International company, formerly was director of advertising, publicity and exploitation for United Artists.

In 1942, at the request of Donald M. Nelson, he took a leave of absence from United Artists to join the War Production Board. Subsequently, as a major in the Army, Mr. Greenthal was chief of the Motion Picture Branch of the Industrial Services Division of the War Department. He was first chairman of the advertising and publicity group of the War Activities Committee.

A general sales manager for the company reportedly has been decided upon but has not as yet been announced by Mr. Fox. Other organizational matters currently are being considered and it is expected that the new worldwide distribution company will be in full operation before the opening of the next season, September 1.

Hawes Named Assistant to Ullman of Pathe News

A. Eugene Hawes, advertising executive and business counselor, has been named assistant to Frederic Ullman, Jr., president of RKO Pathe News. In addition to his executive duties, Mr. Hawes also will handle Pathe's advertising and publicity.

Vote to Continu Society for the Americas 90 Da

Hollywood Bureau

Government and industry, which got along a ably and without conflict during the war yea their relationship maintained by the Motion ture Society for the Americas, will not go separate ways after December 31, as was the pect.

This was decided last week in Hollywood the MPSA board of directors, comprising all s heads, agreed with the State Department th period of 90 days beyond the year-end expir of the grant-and-aid contract, under which W ington has financed the Hollywood agency, i quired for thorough study of the problem of is to come next.

Specifically, the Government offered to fi the MPSA for 90 days beyond expiration contract. By then, it was believed, the State partment's Office of International Culture an formation, now in the process of formation, v have winnowed out of the many suggestions p before it a choice of policies with respect t use of motion pictures for State Department poses.

These suggestions range from outright ent the State Department into production to con reliance upon the industry to provide, volun and without influence, such types of films as achieve the Department's objectives.

Alternatives placed before the MPSA boa directors likewise ranged from completely pendent operation of the organization on a w wide basis to various gradations of indepen under which the Government would pay all or of the bill and exercise various degrees of influ

Unofficially, the majority of directors favo plan under which the MPSA would be conti on a global basis, with government and ind sharing the costs and both parties retaining plete independence, but cooperating to mutua vantage.

The resignation of Francis Alstock as dir of the motion picture division of the Office of ordinator of Inter-American Affairs became tive last weekend. He will, however, remain able as consultant to CIAA, which will be abs by the State Department as part of the Int tional Information Service.

Gunnell Wins Maxim Award For Best Amateur Film

Frank E. Gunnell, acting principal of P School 45, Staten Island, N. Y., is the winn the Hiram Percy Maxim Memorial Award fo best amateur motion picture of 1945, accordi an announcement published in the December of *Movie Makers*.

Mr. Gunnell's award picture is "While the L Remaineth," running 900 feet of 16mm K chrome. The production is based upon the tw second verse of the eighth chapter of Genesis the film the award committee said in part: Gunnell's superb craftsmanship with the ca rises to new heights of power and dignity. Hi quences suggesting the formation of the cosmo the first coming of light to the new planet among the most stirring and purely creative ages in the 20-year development of am movics. . . ."

Johnston Sees Labor Parley Results as Disappointing

President Truman's Labor-Management Co ence, which had demanded most of the attenti Eric A. Johnston, Motion Picture Producers Distributors of America president, since Nove 5, ended last Friday, with Mr. Johnston ann ing that the results would be disappointing t public and "in a measure, disappointing to me. that does not mean that this temporary se should stop us from trying to achieve indu peace," he added.

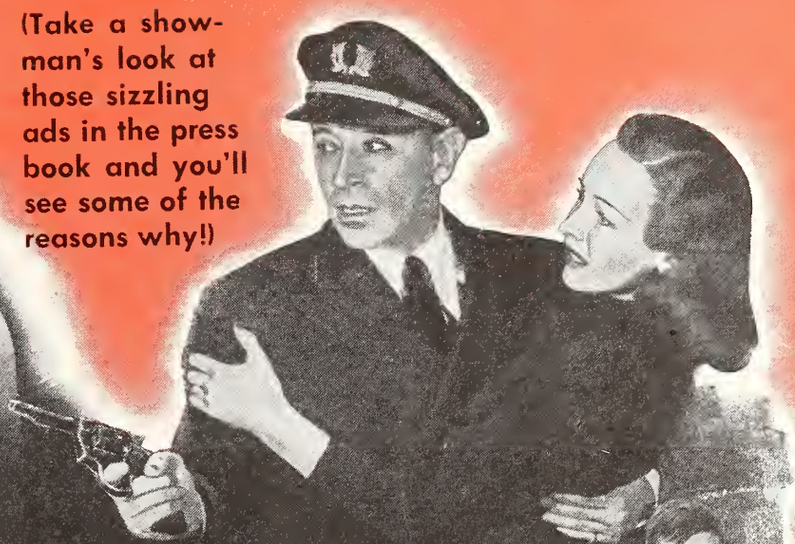
That New Orleans Blonde

and tough Captain Johnny are doing

Terrifically OKAY

AT BOX-OFFICES EVERYWHERE!

(Take a showman's look at those sizzling ads in the press book and you'll see some of the reasons why!)



GEORGE RAFT
CLAIRE TREVOR
SIGNE HASSO
in

JOHNNY ANGEL

LOWELL GILMORE • HOAGY CARMICHAEL
MARGARET WYCHERLY

Produced by WM. L. PEREIRA • Directed by EDWIN L. MARIN

Screen Play by STEVE FISHER

Hoagy Carmichael hits with "Memphis in June"

RKO RADIO PICTURES

It's always RKO for Money Melodrama!

THE VICTORY SPIRIT IN THE VICTORY LOAN!

Omaha Proposals To Tax Theatres Alarm Exhibitors

In efforts to raise additional funds for the support of local governments and the advancement of civic improvements more city councils are turning to theatres and the allied amusement field for the required revenue.

In Omaha, Neb., the City Council has introduced a series of ordinances designed to raise an extra $2,500,000 annually, which has caused concern among theatres. One proposal would tax motion pictures, stage productions and floor shows 10 per cent of the gross revenues. Distributors of juke boxes would pay $500 annually, distributors of pinball and other mechanical amusement devices $1,000 annually, while the operators of juke boxes and pinball machines would pay taxes of $100 and $500, respectively. Other taxes under the new proposal would cover gasoline, cigarettes, tobacco, soft drinks, hotels and bus and truck terminals.

The new tax plan is not an iron-clad one, Mayor Charles Leeman said. It is in its formative stage and the council is anxious to hear from all sides. Eugene Blazer, attorney representing theatre interests in Omaha, told the Council the proposed 10 per cent tax on gross revenue might cause operation at a loss.

William Miskell, Tri-States Theatres district manager, said that if the Council levied a 10 per cent tax many theatres would be forced to close. Mr. Miskell said theatre operators in Omaha would meet with attorneys shortly to map their strategy in fighting the new tax measure.

Meanwhile in Ohio, Mayor James A. Rhodes of Columbus, has asked Governor Frank J. Lausche to include in his anticipated call of a special session of the state legislature early next year, a proposal to repeal the state admissions tax and allow the cities to levy it.

The three per cent admissions tax now nets Ohio about two and a half million dollars a year, which would give Columbus about $200,000 annually if the city were permitted to levy the tax. The mayor's suggestion was similar to a suggestion made by former State Tax Commissioner William Evatt before the legislature met this year.

In Kansas City, Mo., E. C. Rhoden, president of Fox Midwest, warned the 27th annual convention of the Kansas-Missouri Theatres Association, that agitation for local taxes on admissions was spreading all over the country from the west coast, where the idea originated. Mr. Rhoden advised exhibitors that the best way to meet the situation was by compromise, namely by agreements to increase the local license levies. In some cases the local license has been increased 600 per cent, it was said.

Amends Complaint in Suit Against Stanley Company

Sarah Dollinger, operator of the Ritz theatre, Newark, N. J., has filed an amended complaint to the suit against the Stanley Company of America and Warner Brothers Circuit Management Corporation, originally filed in 1942. She charges that the Ritz was changed from a second run house to that of a third and fourth run theatre and that the net profits consequently dropped from $75,841 to $19,040 during the period 1930-41. She charges further that the Warner company has made the Capital theatre in Newark into a second run house and that pictures must play in that theatre before they play the Ritz. The plaintiff charges fraud and seeks damages of $250,000.

Report Companies Will File Single Summarizing Brief

The film company defendants in the Government's anti-trust suit are expected to file a single summarizing brief covering all eight companies, it was reported this week. The summarizing brief, however, will be in addition to the individual briefs filed by each company. Although the Government's final brief will not be submitted to the distributor defendants until December 15, the defense attorneys already are working on replies.

IN NEWSREELS

MOVIETONE NEWS—Vol. 28, No. 27—Nuremberg trial. . . . Hirohito reports to ancestors. . . . Tyrone Power back from the war. . . . Tinker Field dedicated. . . . 105,000 fans see Melbourne Cup race classic. . . . Lew Lehr on wrapping Christmas packages.

MOVIETONE NEWS—Vol. 28, No. 28—Senate hears General Groves on atomic bomb. . . . New England storm. . . . Churchill in Belgium. . . . Three sisters celebrate golden weddings. . . . Army-Navy football game.

NEWS OF THE DAY—Vol. 17, No. 225—Nazis on trial. . . . Jap emperor gives ancestors bad news . . . Ancient autos re-run race of 50 years ago. . . . G.I. rodeo in Japan.

NEWS OF THE DAY—Vol. 17, No. 226—Army-Navy game. . . . Churchill in Belgium. . . . New England storm. . . . College girls help Santa.

PARAMOUNT NEWS—No. 28—Inside Japan. . . . Hirohito reports to ancestors. . . . History's greatest trial.

PARAMOUNT NEWS—No. 29—Army-Navy football game.

RKO PATHE NEWS—Vol. 17, No. 30—Eight "little" Nazis executed. . . . Hitler gang on trial.

RKO PATHE NEWS—Vol. 17, No. 31—Army-Navy football game.

UNIVERSAL NEWS—Vol. 18, No. 455—Nazis face Allied justice. . . . German spies executed. . . . Hang murderers of fliers. . . . Hirohito admits war lost. . . . G.I. rodeo in Japan. . . . Automobile race, old style.

UNIVERSAL NEWS—Vol. 18, No. 456—Senate probes atomics. . . . Churchill in Belgium. . . . Sisters celebrate golden weddings. . . . Army-Navy game.

Call Competition Clearance Basis

The New York Arbitration Appeals Board has reversed the arbitrator's award in the New York tribunal in the clearance complaint of the St. Cloud Amusement Corporation, operating the Sussex theatre, Sussex, N. J., against the five consenting companies.

Relief was granted to the complainant as follows: In licenses entered into by Warner Brothers, RKO Radio, Twentieth Century-Fox, Loew's and Paramount, no clearance shall be granted to the Strand, Ritz or Royal theatres in Port Jervis, N. Y., over the Sussex theatre in Sussex, N. J.

The board stated: "If the distributors feel that the Sussex ought to have a run subsequent to more important theatres they cannot accomplish this result by placing it in the wrong clearance area, nor can they justify postponement of the run merely by the argument that films are scarce and economic distribution requires that the larger communities be served first. . . . The competition on which clearance is based is competition for the patronage of customers and is not governed by the availability of prints."

Schine Hearing to Amend Ruling Delayed to Feb. 4

Counsel for Schine Theatres have agreed to a request of the Department of Justice and the hearing on their motion to amend the U. S. District Court's findings in the Schine anti-trust suit in Buffalo has been postponed from December 10 to February 4.

Additionally, Schine counsel have agreed to extend the time for filing additional motions both by Schine and by the Government from December 7 to February 4. This postponement was requested through Ernest S. Myers, special assistant to Tom Clark, Attorney General.

According to Willard S. McKay, counsel for Schine, no decision has been made whether the circuit will appeal the findings of Federal Judge Knight to the U. S. Supreme Court.

Eisenhower Invites Levey To Show "Abilene Town"

General of the Army Dwight D. Eisenhower this week invited Jules Levey, producer, to screen his production, "Abilene Town," in Washington, D. C. The film tells the story of pioneer days in Abilene, Kan., the General's home town, when farmers disputed the right of way of cattlemen.

2 Coast Theatres File Trust Suits Against Majors

Two West Coast theatre companies, in S Francisco and Seattle, this week filed anti-tr proceedings against major film companies.

In San Francisco, Theatco, Inc., owners of Empire theatre, ask $1,200,000 from all major fi companies and distributors in what their attorn describes as "a private attempt to further Government's anti-monopoly suit against the fi industry." The suit also asks $40,000 in attorn fees.

The suit, which seeks to show damage to Empire by the defendants' alleged monopolis practices, particularly the Fox-West Coast Th tres, ask the money as treble compensation. also would compel Fox and its subsidiaries to vest itself of all interest in the Parkside and Rey theatres, described as Empire's competiti and to give up any land holdings west of Tw Peaks held for new theatres.

Harold Faulkner, attorney for the plainti said all pictures were passed through a circuit five theatres, including Parkside and El Rey, l fore being accessible to the Empire.

In Seattle, the Theatre Investment Compa operators of the Bagdad, and Venetian Theat Company, operators of the Venetian, filed s against RKO Radio, Warners, Universal, Loew Paramount, Twentieth Century-Fox, United A ists, National Theatres, Evergreen Theatres a Fox Pacific Theatres.

The claims charge that the Bagdad suffered loss of $26,658 and the Venetian a loss of $19,500 a result of the defendants' alleged control of d tribution and exhibition in Seattle and their fusal to distribute to theatres unless designated themselves in accordance with their own classific tion and admission schedule.

Legion of Decency Pledge To Be Recited Sunday

In accordance with the suggestion of t Bishops' Committee on Motion Pictures, t Legion of Decency pledge will be recited at masses in the Catholic churches throughout t United States Sunday, December 9. On Friday the Lady Chapel of St. Patrick's Cathedral in Ne York a mass was to be held to seek guidance up the work of reviewers of the motion picture depar ment of the International Federation of Cathol Alumnae and the staff of the Legion of Decenc The motion picture department is the official r viewing group for the Legion of Decency. Th Very Reverend Monsignor John J. McClaffert executive secretary of the Legion, was to off the mass.

The National Legion of Decency reviewed ni new productions this week, rating four as obje tionable in part. In Class A-I, unobjectionab for general patronage were "Along the Nava Trail," "Riders of the Dawn" and "Walk in t Sun." In Class A-II, unobjectionable for adul were "A Guy Could Change" and "A Letter f Evie." In Class B, objectionable in part, wer "Allotment Wives," because "the deceit which in the plot solution is presented as morally a ceptable"; "Mexicana," because of "suggestive s quence and suggestive remarks"; "Saratog Trunk," because of "lack of adequate moral con pensation," and "Masquerade in Mexico," becau of a "plot solution by divorce."

Twentieth-Fox Christmas Party December 21

Spyros P. Skouras, president of Twentieth Cen tury-Fox, has set December 21 for the company annual Christmas party to be held, as in previou years, in the ballroom of the Astor Hotel. Jac Sichelman, aide to Tom Connors, vice-president i charge of distribution, will handle the arrange ments. Entertainment will be furnished by Sa Rausch, talent director of the Roxy, New Yor Lew Lehr will be master of ceremonies.

IT'S GREAT TO BE AN M·G·M SALESMAN!

"If it's great all-around entertainment your patrons want, Mr. Exhibitor, here is the best package on the market today!"

Fred Astaire • Lucille Bremer

CAPITOL, N. Y. OPENING SETS M-G-M RECORD!

★

"YOLANDA AND THE THIEF"

TECHNICOLOR

Great musical extravaganza is off to a flying start. Fred Astaire and Lucille Bremer (remember her in "Meet Me In St. Louis") a new team of dancing lovers to entrance the fans!

★

"Yolanda and the Thief" starring Fred Astaire, Lucille Bremer with Frank Morgan, Mildred Natwick, Mary Nash, Leon Ames. Photographed in Technicolor. Screen Play by Irving Brecher. Based upon a Story by Jacques Thery and Ludwig Bemelmans. Songs by Arthur Freed and Harry Warren. Directed by Vincente Minnelli. Produced by Arthur Freed. A Metro-Goldwyn-Mayer Picture.

Robert Donat • Deborah Kerr

BELOVED MR. CHIPS IN A NEW BIG ONE!

★

"VACATION FROM MARRIAGE"

Robert Donat, never-to-be-forgotten Mr. Chips, in a new thrill-romance with the screen's new heart-throb Deborah Kerr. They'll go for this one in a big way!

★

Robert Donat in "Vacation From Marriage" with Deborah Kerr. Screen Play by Clemence Dane and Anthony Pelissier. Produced and Directed by Alexander Korda. A Metro-Goldwyn-Mayer Picture.

Robert Walker • Keenan Wyn

BIGGER THAN THE FIRST HARGROVE!

★

Remember the packed houses when u played "See Here, Private Hargrov M-G-M's hilarious sequel is topp it in engagements from coast-to-co Get a load of the laughs and dou

M-G-M's MONEY-HONE

"WHAT NEXT, CORPORAL HARGROVE?"

★

"What Next, Corporal Hargrove?" starring Ro Walker, Keenan Wynn with Jean Porter, Chill W Hugo Haas, Wm. "Bill" Phillips. Story and Sc Play by Harry Kurnitz. Based upon the Charac Created by Marion Hargrove. Directed by Rich Thorpe. Produced by George Haight. A M Goldwyn-Mayer Picture.

James Craig • Frances Gifford

The love tea "Our Vines Have der Grapes" ha new hit on hands. James and Frances Gi a winning coup a very winning tertainment!

"SHE WENT TO THE RACES"

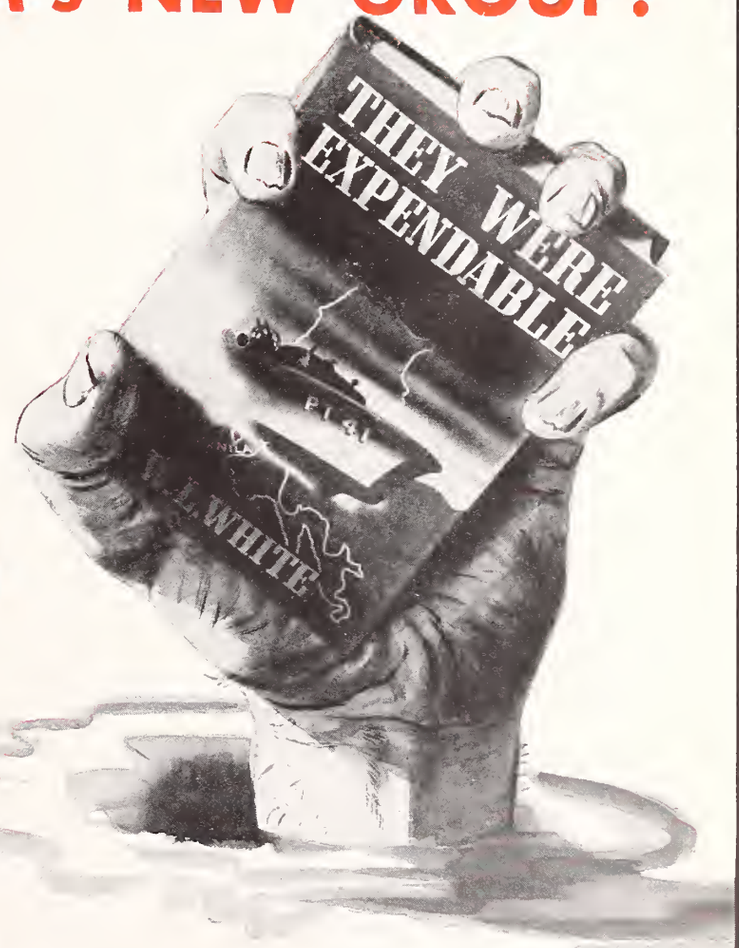
★

"She Went To the Races" with James Craig, Fran Gifford and Ava Gardner, Edmund Gwenn, Sig man, Reginald Owen. Screen Play by Lawrence H ard. Based upon a Story by Alan Friedman and Vallon Scott. Directed by Willis Goldbeck. Produ by Frederick Stephani. An M-G-M Picture.

"All this and 'THEY WERE EXPENDABLE' too! I'll take that deal!"

YES, IT'S IN M-G-M's NEW GROUP!

The most eagerly awaited attraction of years—hailed as "The Big Parade" of our times. Read by millions, this thrilling Best-Seller is unquestionably one of the biggest production enterprises the industry ever saw and marks a fitting welcome back for Robert Montgomery!



"THEY WERE EXPENDABLE"

starring

ROBERT MONTGOMERY
JOHN WAYNE

With

DONNA REED

JACK HOLT · WARD BOND

A JOHN FORD Production

Based on the Book by William L. White • Screen Play by Frank Wead, Camdr. U.S.N. (Ret.) • Associate Producer Cliff Reid

Directed by JOHN FORD

Captain U.S.N.R.

IT'S GREAT TO BE AN M-G-M LIO

Coming!

"ADVENTURE"

Gable's back and Garson's got him! The Biggest Dollar Sign for any marquee:
Clark Gable, Greer Garson in M-G-M's "Adventure"

"THE HARVEY GIRLS"

It's another Technicolor "Meet Me In St. Louis"
Judy Garland sings "On The Atchison, Topeka And The Sante Fe"

"EASY TO WED"

Bigger than "Anchors Aweigh"! Terrific Technicolor musical comedy-romance
starring Van Johnson, Esther Williams, Keenan Wynn, Lucille Ball

"IT'S GREAT TO BE AN M-G-M EXHIBITOR!"

PUT THE VICTORY SPI
IN THE VICTORY LO

BOND PREMIERE FILMS TO BE AVAILABLE TO DECEMBER 31

xtension of Drive Brings Pledge of Cooperation; Report Date January 19

With the Victory Loan Drive officially exded by the Treasury Department last weekl, distributing companies will continue furhing films for Bond Premieres and Child-'s Matinees until the new end of the campgn, December 31, S. H. Fabian, the indus-'s national chairman, announced this week. It was pointed out, however, by the distribucommittee, headed by Charles M. Reagan, ional chairman, that only such pictures as re available for these free shows through cember 8 would be supplied.

In weekend communications to state exhibi- chairman calling upon them to get behind three additional weeks of Bond-selling, Mr. bian also announced that the final date for eatre managers to submit their report of nd sales to state exhibitor chairmen for lging in the flight-to-London contest would January 19 instead of December 31. All nds sold through Bond premieres and ildren's Bond matinees up to and including cember 31 therefore will be credited to the ntest, it was emphasized.

hristmas Gift Purchase f Bonds Promoted

A special drive to induce public buying of nds for Christmas gifts, coupled with Bond emieres and other Bond-selling events in the e-holiday period, was also urged upon exhibirs by Mr. Fabian.

Following the announcement of the drive's tension, a strategy meeting was called by Mr. abian and machinery set in motion to rally the ntire industry during the additional time.

Attending the conference were Max A. Cohn, assistant to the national chiarman; Oscar . Doob, campaign director; Charles M. Reain, distributor chairman; Charles E. Lewis, oordinator; Ray Beall, national publicity dictor and liaison man for Robert J. O'Donell, southern regional chairman; the five other egional liaison men, Charles Thall, Herman chleier, Joseph Ryan, Paul Levi and Ralph IcGowan; Jerry Zigmond, assistant to disibution chairman Charles M. Reagan, and erman Gluckman and Walter T. Brown of the ar Activities Committee.

By last weekend, tabulated exhibitor pledges n close to 12,000, more than 1,000 ahead of ie Seventh War Loan, and Pearl Harbor Free Iovie Day, December 7, was expected to see ie biggest day-and-date Bond-selling event of l the drives.

5 Territories Over 100% n Free Movie Day

Mr. Reagan's reports to the national chairan last Thursday showed that 15 exchange erritories by then had gone above 100 per cent s compared with the previous drive, in Free Iovie Day pledges. The Boston, San Franisco and Portland, Ore., territories were well ver 200 per cent, while Charlotte, Omaha, ittsburgh, New York, New Haven, Des Ioines, Chicago, Milwaukee, Indianapolis, Deroit, Atlanta and Minneapolis were all above ar.

In New York Monday night, more than 18,-00 Bond buyers, who purchased a total of $8,-076,625 worth of "E" Bonds, packed Madison Square Garden for the "All Star Victory Show" presented under the auspices of the War Activities Committee of New York.

One of the greatest arrays of top-flight stage, screen and radio stars took part in the show. The entire cost of the affair was borne by the Broadway first run motion picture theatres, under whose actual direction the show was staged.

Brooklyn's Million Dollar Victory Bond Ball took place Wednesday evening at the 23rd Regiment Armory. More than $1,840,000 in "E" Bonds were sold by the 137 film theatres of Brooklyn for the event, sponsored by WAC under the supervision of Al Weiss and Erwin Gold, Brooklyn chairmen, and Edward C. Dowden, publicity chairman.

Nicholas M. Schenck, president of Loew's, Inc., announced last week that the company would buy $10,000,000 in Government securities during the campaign.

FOR OUTSTANDING SERVICE *in the Bond Drives, Jerry Luedtke, left, receives the* **Milwaukee Sentinel** *plaque, at ceremonies in his theatre, the* **Milwaukee,** *of that city.* **Buck Herzog,** *right,* **Sentinel** *amusement editor, presents the award, as* **John J. Scott,** *of the city's* **War Finance Committee,** *watches.*

Victory Queen Contest Is Held in San Francisco

In San Francisco, the Victory Queen Contest is being taken so seriously that even the Chamber of Commerce has sponsored a candidate. The Hearst paper, the *Call-Bulletin,* in support of the contest, every day runs special stories and art layouts. Also in that city, Charles E. Shutt, manager of Telenews theatre, has evolved a stunt that is reported to be proving highly effective in stimulating sales. He has arranged to give a free ride in a decorated jeep to buyers of $25 Bonds, a ride in an amphibious duck to $50 Bond purchasers, and a trip on the bay in a naval landing craft for $100 Bond buyers. Top attraction, to buyers of $1,000 Bonds, is a trip to all points of interest around the bay on a million-dollar yacht, *Cavanaugh.*

In Los Angeles, eight local first run houses, including Loew's State, Warners' Downtown, Orpheum, Music Hall, Paramount, RKO Hillstreet, United Artists and Los Angeles, held Bond Premieres simultaneously Monday night, with each theatre presenting a new release that had not until then been shown to the general public.

First state to go over its quota in the sale of "E" Bonds was North Dakota, according to a Treasury Department announcement. State headquarters in Jamestown placed the sale by last weekend in excess of $10,100,000. Exhibitor chairmen for North Dakota are Ed Kraus and Mike Cooper. Distributor chairman for the territory is Ben Blotcky. The area is under regional chairman John Friedly.

The first 11 theatres in New Haven to report their Bond premiere results show aggregate sales of $1,650,000 in "E" Bonds, according to Harry F. Shaw, state exhibitor chairman. This is an average of $165,000 per show.

In Cleveland, the Victory Loan Jamboree held last Thursday in the Public Hall increased the local sale by $4,500,000. Howard Burkhardt, manager of Loew's State theatre, was in charge of the event, and Gene Kelly was master of ceremonies.

Seattle's Victory Bond Premiere of "Spanish Main" at the Paramount theatre netted a sale of $1,125,240.

Theatres in Wyoming are dedicating their Bond-selling efforts during the week of December 1-8 as a tribute to the late Tom Berta, state war activities leader, who recently was killed in a motor accident. Despite the small number of theatres in that state, exhibitors there had by last weekend sold more than $2,-000,000 in "E" Bonds, mostly through Bond Premieres.

Marvin Schenck Elected Loew's Vice-President

Marvin Schenck, in charge of talent for MGM in the east, was elected a vice-president of Loew's, Inc., at a meeting of the board of directors this week. Mr. Schenck began his career with Loew's in 1912 as an office boy with the Marcus Loew Booking Agency.

Norman Robbins Married

Mr. and Mrs. Martin M. Alpert of Jamaica, N. Y., have announced the marriage of their daughter, Bette Marian, to Staff Sgt. Norman A. Robbins. The wedding took place Sunday, December 2, at the Waldorf-Astoria Hotel in New York. Mr. Robbins is stationed in Long Island City, N. Y., with the Army Photographic Center. He is the son of Herman Robbins, president of National Screen Service Corporation.

COMPLETED

MGM
Green Years
MONOGRAM
High School Kids
RKO RADIO
Badman's Territory

STARTED

COLUMBIA
Smoky River Serenade
So Dark the Night
MONOGRAM
Moon Over Montana
PARAMOUNT
Big Town (Pine-Thomas)
REPUBLIC
Song of Arizona
In Old Sacramento
Glass Alibi (William Wilder)
RKO RADIO
Sunset Pass
20TH CENTURY-FOX
Dark Corner

SHOOTING

COLUMBIA
Al Jolson Story
Perilous Holiday
Gilda
MGM
Three Wise Fools
Army Brat
Star from Heaven
No Leave, No Love
Holiday in Mexico
The Yearling
MONOGRAM
Suspense (formerly "Glamour Girl")
PARAMOUNT
California
Ladies' Man
Monsieur Beaucaire
Strange Love of Martha Ivers (Wallis)
REPUBLIC
Gay Blades
Specter of the Rose
Last Crooked Mile
RKO RADIO
Sister Kenny
Notorious
Till the End of Time
Without Reservations (Lasky) (formerly "Thanks, God, I'll Take It from Here")
20TH CENTURY-FOX
Anna and the King of Siam
Shocking Miss Pilgrim
Somewhere in the Night
Three Little Girls in Blue
Johnny Comes Flying Home
Black Beauty (Alson)
UNITED ARTISTS
Scandal in Paris (Pressburger)
Sin of Harold [illegible] bock (Sturges)
Adventure in [illegible] blanca (Loew-[illegible]
UNIVERSAL
Brute Man
Tangier
Canyon Passage
On the Carpet
Genius in the [illegible] (Skirball-Man[illegible]
WARNERS
Beast with Five [illegible] gers
Escape Me Never
The Verdict

Production Hits Brisk Pace With 47 Pictures Shooting

Hollywood Bureau

Production was brisk last week as nine new films went before the cameras, and only three to the cutting rooms. At the weekend the total number in work was 47, a marked increase over last week's 41.

Columbia trained cameras on two: "So Dark the Night," and "Smoky River Serenade." The first is a melodrama with Steven Geray, Micheline Cheirel and Paul Marion in the leading roles. Ted Richmond produces; Joseph H. Lewis directs. The second is a Western which Colbert Clark is producing and Ray Nazarro is directing. Ken Curtis, Adele Roberts, Jeff Donnell, the Hoosier Hot Shots and Big Boy Williams head the cast.

Monogram's new venture is "Moon Over Montana," also a Western. Oliver Drake is the producer-director; Jimmy Wakely and Lee 'Lasses' White top the cast.

At Paramount, William Pine and William Thomas launched their latest production, "Big Town," which is based on the radio program of that name. Thomas is directing a cast composed of Robert Lowery, Hillary Brooke and Veda Ann Borg.

Three New Pictures Are Started at Republic

There were three new pictures started at Republic. "In Old Sacramento" features William Elliott, Constance Moore and Henry Daniels, Jr. Joseph Kane is producing and directing.

"Song of Arizona" stars Roy Rogers, with Dale Evans and the Sons of the Pioneers in support. Eddie White is the associate producer; Frank MacDonald the director.

William Wilder started work on "The Glass Alibi," which he is directing as well as producing. Vivan Austin, Douglas Fowley and Cy Kendall head the cast.

At 20th Century-Fox, cameras were trained on "The Dark Corner," a melodrama which Fred Kohlmar is producing and Henry Hathaway directing. The cast includes Lucille Ball, Mark Stevens, William Bendix, Clifton Webb, Kurt Kruger and Reed Hadley.

RKO's entry of the week is "Sunset Pass," another Western, with a cast composed of James Warren, Nan Leslie, Robert Clark and Jane Greer. Herman Schlom produces; William Berke directs.

Sidney Salkow, back in Hollywood after three years in the Marine Corps as a combat cameraman, has been signed by MGM to direct "Faithful in My Fashion," in which Tom Drake and Donna Reed will have the leading roles. The film will mark the producing debut of Lionel Houser, who wrote the original screenplay. . . . Roy Del Ruth, who recently joined Monogram under an independent unit arrangement, has purchased "It Happened on Fifth Avenue," which will be the first of four pictures he will produce and direct for the studio during the next 28 months.

The first film on Samuel Goldwyn's 1946 production schedule is "Glory for Me," MacKinlay Kantor novel which Robert E. Sherwood has adapted to the screen. William Wyler will direct, and Dana Andrews is to be starred. The picture will also serve to introduce Cathy O'Donnell to the screen. . . . Fred MacMurray has signed a long term contract with Paramount. . . . A picture dealing with the problem of post-war Japan, titled "Hirohito's Children," is in preparation at RKO Radio. Richard O. Fleischer will direct.

Joe Pasternak has been assigned to produce "My Daddy Is a Wolf," forthcoming MGM picture based on an original story by Ferenc Molnar. It will be a comedy with music, laid in a girl's school, and dealing with the tribulations of a schoolgirl whose father is a well known man-about-town. . . . Joan Crawford's next assignment will be a co-starring role opposite Garfield in "Humoresque," which Jean Negulesco will direct and Jerry Wald produce for Warners. The production will precede "The Secret," previously announced for Miss Crawford.

Fonda to Co-star in RKO Version of New Novel

Henry Fonda, who recently signed a contract with RKO under the terms of which he will star in one RKO picture annually for the next five years, has been assigned a co-starring role with Joan Fontaine and Alan Marshal in "Christabel Caine," the screen version of Anne Parrish's novel, "All Kneeling." William Pereira will produce for RKO. Following this assignment, Fonda will move over to 20th Century-Fox to play one of the leading roles in "My Darling, Clementine," which John Ford will direct. Jeanne Crain and Linda Darnell have been chosen for the leading feminine roles.

Dennis Morgan and Jack Carson will be co-starred in a forthcoming Warner comedy [illegible] "Howdy, Stranger." . . . Alexander [illegible] scheduled to direct "Down to Earth," T[illegible] color musical in which Rita Hayworth [illegible] starred at Columbia. . . . Lester Koenig [illegible] was associated with William Wyler in th[illegible] duction of "Memphis Belle," while both [illegible] members of the Army Air Force, has [illegible] signed by Liberty Films as a writer and [illegible] ciate producer.

Herman Millakowsky, associate produ[illegible] Republic's "Murder in the Music Hall," [illegible] leave the studio to enter into independen[illegible] duction upon completion of his current a[illegible] ment. . . . "I Wonder Who's Kissing [illegible] Now," the biography of Joe Howard, has [illegible] acquired by 20th Century-Fox. George [illegible] will produce the film in Technicolor. . . . [illegible] Welch, radio producer, has been signe[illegible] Paramount to a producer-writer contract. [illegible] Margaret O'Brien is set for the title r[illegible] "Tenth Avenue Angel," which Ralph W[illegible] wright will produce for MGM.

"Helen's Babies" Will Be Next Alperson Production

Edward L. Alperson's second productio[illegible] 20th Century-Fox release will be "H[illegible] Babies," to be followed by "Beautiful Joe," [illegible] story of a mongrel dog. . . . Internationa[illegible] purchased the screen rights to "My True L[illegible] a novel by Darwin Teilheit. It will be J[illegible] Sistrom's initial production for the com[illegible] . . . Arnold Pressburger's next productio[illegible] United Artists release will be "Dangerous [illegible] head," the story of Helene Bogaerts, noto[illegible] Belgian spy. . . . Jack Haley has been signe[illegible] RKO to star in "Double Trouble," which I[illegible] Goodwins will produce and direct.

Cliff Reid is set to produce MGM's "[illegible] and Stripes," based on the establishment o[illegible] famed Army newspaper. . . : Scott R. Du[illegible] has exercised his option on the service [illegible] Johnny Mack Brown, and the latter will ap[illegible] in four outdoor specials and four action W[illegible] erns for Monogram's 1945-46 season. . . . [illegible] man Cook has been engaged as production [illegible] ager for PRC. . . . Will Jason will direct "[illegible] Girl" for Universal.

Paul Lukas has been signed for one of [illegible] most important parts in "Abie's Irish R[illegible] which will be filmed by Crosby Producers, [illegible] . . . Lynn Merrick has been selected for [illegible] feminine lead in "Night Editor," Colu[illegible] melodrama to be based on the radio progra[illegible] that name. . . . "Rendezvous with Annie" [illegible] been purchased by Republic for Allan D[illegible] who will produce and direct the picture. [illegible] Sue England has had her Universal cont[illegible] extended. . . . Louis Hayward has been sig[illegible] for one of the top roles in the forthcoming [illegible] Stromberg production, which is titled "[illegible] Strange Woman."

"Did you ever take a bubble bath in Technicolor?"

Cleaning up with YOLANDA and the THIEF

IGGEST
-G-M
PENING
N
ISTORY
F
APITOL; N. Y.
OR
-G-M's
IG
USICAL
XTRAVAGANZA

"YOLANDA AND THE THIEF" starring FRED ASTAIRE • LUCILLE BREMER with Frank Morgan, Mildred Natwick, Mary Nash, Leon Ames • Photographed in Technicolor • Screen Play by Irving Brecher • Based upon a story by Jacques Thery and Ludwig Bemelmans • Songs by Arthur Freed and Harry Warren • Directed by Vincente Minnelli • Produced by Arthur Freed.
A Metro-Goldwyn-Mayer Picture.

Put The Victory Spirit In The Victory Loan

SPANISH DISCUSSION REACHES IMPASSE

Writer Attacks Industry Policy Toward Selling to Czechoslovakia

The industry's distribution problems in Spain and Czechoslovakia flared to the forefront this week with a pessimistic announcement from Madrid that there was little hope for an early settlement between the Spanish Government and the United States film distributors and a disgruntled news item from Prague claiming that industry figures there believe that "Hollywood is at war with Czechoslovakia."

Concerning the French problem there was evident this week a general agreement that France did not intend to scrap the trade treaty of 1938.

For the past month it has been rumored and reported that Spain and the United States were on the verge of agreeing on the film quota problem. Yet late last week the New York *Times* reported in a dispatch from Madrid that Ralph Ackerman, commercial attache of the American Embassy, had left the country, thereby halting for the time being any further discussions.

Working on Agreement

Mr. Ackerman, who will be attached to the Commercial Division of the State Department in Washington, it was reported, had devoted the last few weeks of his stay in Madrid working on an agreement for film imports, import license fees and general exhibition conditions.

What apparently halted the discussions was a disagreement on import quotas. A tentative plan, offered by Spain, allotted the United States 60 per cent of the annual total of 200 film import licenses. However, the United States asked for an increase of 50 per cent in its quota. This, the Government retorted, would raise the total number of imports from 200 annually to 300. The Government claimed that it was unwilling to spend so much of its foreign credits for entertainment.

Currently there is a backlog of about 125 unexercised import licenses in Spain, a much larger number than usual, due to the fact that distributors have delayed bookings for 1946.

Expect Record 1945 Imports

But if 1946 U. S. imports are tentative, the industry can take what comfort it will from the fact that 1945 probably will see established in Spain an all-time record in imports.

Maurice Hindus, in an article from Prague, reported recently in the New York *Herald Tribune* that "the Czechs want American films and want them badly," but Hollywood refuses to do business "with the little Slav republic because it will not deal with a country which nationalized its film theatres and thereby established a state monopoly of films." "Hollywood," claims Mr. Hindus, "is at war with Czechoslovakia."

That is not so, claims Francis S. Harmon, vice-president of the Motion Picture Export Association. In commenting on the Hindus article Mr. Harmon said, "Hollywood does not refuse to do business with Czechoslovakia. American film distributors have set up the Motion Picture Export Association, Inc., for the specific purpose of doing business with foreign film monopolies, such as the Czech monopoly.

"No approach whatever has been made to the association by any representative of the Czech monopoly and it is not yet feasible for representatives of the American motion picture industry to enter Czechoslovakia."

Oblivious of the Export Association's attitude, Mr. Hindus wrote that the Czechs were mystified by Hollywood's "no-sale" policy since "it is known that Hollywood has been selling pictures to Russia for years and Russia has the most iron-clad monopoly in the world. . . ." Mr. Hindus contends that the "question of financial terms is not an issue. The Czech government is ready to offer American producers favorable terms."

France Will Not Scrap Treaty

French Government circles in New York disclosed this week that according to their best information, France does not intend to denounce the Franco-American trade treaty of 1938. They reiterate that Fourre Cormery, head of the film division of the French Ministry of Information in Paris, is not in favor of scrapping the treaty nor is Andre Malraux, newly appointed Minister of Information, unfriendly towards the United States. It is admitted, however, that the French Government continues to seek an agreement for a change in film quotas, but that the treaty as such would not be abrogated.

MGM Is Studying Foreign Film Sale

Following the release of "The Last Chance," first foreign-made picture to be released by Metro-Goldwyn-Mayer under its new program, MGM officials are considering sales and distribution policies which will govern the 15 to 20 additional foreign films which Loew's International is importing.

Under consideration are:

1. Employing a salesman in each exchange to work exclusively with foreign product.
2. Placing "The Last Chance" as part of a block of pictures.
3. Unusual merchandising efforts and promotional work directed toward various national groups.

Under the Consent Decree, exhibitors need not accept foreign films as part of a block unless they wish to. The decree ruled that films made abroad might become part of a block only when they were produced by the distributor or a subsidiary in the English language.

"The Last Chance" was well reecived by the critics when it opened in New York recently. It has been tradeshown in Los Angeles.

The handling of future imports will be determined by their quality and appeal.

When the first announcement was made of the import program, it was said that the foreign films would receive the same type of publicity campaign as did the top MGM product. This policy was carried through on "The Last Chance," while additional promotional work was directed toward the national groups who speak the several different foreign languages used in the film, which also employs subtitles.

To Leave for England

Carol Hill Brandt, eastern story head for MGM, is scheduled to leave for England either January 10 or 15 to set up headquarters in London for literary material for the entire continent. Mrs. Brandt expects to be gone six to eight weeks, visiting, in addition to London, Czechoslovakia, Germany and France.

UA Reopens Its Offices in China And Philippines

Walter Gould, foreign manager for United ists, has announced the reopening of the comp offices in China, the Straits Settlements an Philippine Islands. At the same time Mr. outlined a new organizational setup in the office foreign department and listed several appointees in widely scattered world capitals.

Constatin Goldin, who represented United ists in Free China during the war, with head ters in Chungking, will manage the company's in Shanghai.

Chok Boon Kwee, former booker in the pany's Singapore branch, is acting manager fo Straits Settlements.

In the Philippines, a new office has been op in Manila under the joint management of Pedr Baesa, former booker, and Herminio O. Gutie former chief accountant.

Other appointments include:

Adolfo Friedman, former manager in Colombia, has replaced W. F. Forklich as man in Bogota. Artur Behr, who was office man in Bogota, has succeeded Mr. Friedman in Cal

Viggo Ellemann has been named manage Copenhagen. Albert B. Steinhardt has repl Michael A. Georgopoulous as manager in Cairo Australia, Clife Arnott has been named acting aging director to replace Sydney Albright, rec resigned.

The foreign staff has been centralized under t division managers: Al Lowe, general manage South Africa, manager of Far Eastern, Austral and South Africa; William M. Levy, recently leased from the Army after serving as Films visor to the Director of the Psychological War Branch of Allied Force Headquarters on the tinent, manager of Europe and the Near East, Sam Seidelman, the company's Latin Amer specialist, will manage Central and South Amer These three managers will work out of New Y

Discussing his new "functional plan," Mr. G said the organizational setup was "a forward toward centralizing and coordinating our for distribution facilities in the light of modern s techniques and new transportation developmen

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Committee Urges Release Of All Alien Pictures

A special committee set up by the Alien Pr erty Custodian has recommended the release of enemy-owned motion pictures siezed by the A it was reported this week from Washington. committee, following the lead of former Ju Thurman Arnold, was influenced by the belief t withholding the pictures would constitute cens ship. The question of censorship was discus during the greater part of the committee's sessi Ned E. Depinet, president of RKO Radio, s that the industry was interested in the story rig to the pictures but he saw no particular use the German films in their completed form. If question of censorship were involved, Mr. Depi said, he would have to support release. Seve months ago when the Alien Property Custodi advertised for bids on the films, 92 inquiries w received.

Report National Theatres Buying into Mexico Unit

A report from Mexico City this week indicat that National Theatres, the Twentieth Centur Fox theatre subsidiary, was negotiating for t purchase of a 50 per cent interest in the Mont circuit of Mexico, which would add about 16 hous to the Rodriquez circuit in which National Theatr has a half interest. Dan Michalove, general supe visor for National Theatres, reported this week New York that "no information (of the report purchase) has been presented to us." He said had not been informed of the negotiations by B. Sturdivant, Latin American representative for N tional Theatres. The first rumors of such a pu chase were reported more than a year ago.

Portugal Begins Work on Its Most Pretentious Film

JOAO DE MORAES PALMEIRO

Lisbon

Recent statements that Portugal soon will claim attention for its productions now finds confirmation with the shooting at Lisboa Film's studio of what may be considered the most outstanding Portuguese sound picture. Two of Portugal's top directors, Jose Lietao de Barros and Antonio Lopes Ribeiro, are handling the story, which deals with the life of the great national poet, Luiz Vaz de Camoes, the author of the epic poem, "Lusiadas." This picture has been considered of national interest and Portuguese authorities have granted the producers a considerable subsidy. Total cost of the picture, compared with others previously produced, will be extremely high. Shooting began this summer and will continue until April, with release set for early May.

The cast numbers 86, the largest in the history of Portuguese production. More than 2,500 extras have been used in the great festival scenes.

From September 5 to November 15, 50 foreign pictures were released at 10 Lisbon theatres. Of these 33 were American, 10 British, three Italian and two German.

The first American picture released during the winter season was Universal's "Hit the Ice," with Abbott and Costello. It played simultaneously at two theatres for two weeks.

Paramount presented "Rainbow Island" with good success for two weeks. Republic's "Captain America" proved a popular favorite. Lisbon's most elegant theatre had "Gone with the Wind," reissued before the official opening of the season. The picture had previously been released at the end of 1943.

A recent success was RKO's "The Woman in the Window," which is considered the box office winner for the month of October.

One Lisbon house, the Ginasio, releases German pictures despite general criticism. Rumors are about that local laboratories will not superimpose any more Portuguese titles on German pictures and that there will soon be a change in the management of the Ginasio. The theatre and its renters, Munidial Filmes, are currently on the Allied black list.

At Oporto, the Coliseu, a first class house, failed to find audiences for its release of Italian features coupled with documentary shorts from the British Ministry of Information.

Twentieth Century-Fox Sets Three for January Release

"Leave Her to Heaven," "Shock," and "A Walk in the Sun" will be released by Twentieth Century-Fox during January, it was announced Tuesday by William J. Kupper, general sales manager. "Leave Her to Heaven," starring Gene Tierney, Jeanne Crain and Cornel Wilde, was produced in Technicolor by William A. Bacher and directed by John M. Stahl. "Shock," a Bryan Foy production, features Lynn Bari and Vincent Price, and was directed by Alfred Werker. Dana Andrews heads the cast of "A Walk in the Sun," produced and directed by Lewis Milestone.

Clark with International

Ralph H. Clark has been appointed special foreign representative for International Pictures, it was announced this week by A. W. Schwalberg, general sales manager. His first assignment will be on "Tomorrow Is Forever." Mr. Clark has been in the industry for 28 years, 16 of them in the foreign field.

Shea Signs with Pemberton

Joseph C. Shea, former New York representative for James and William Cagney, has signed a contract with Brock Pemberton, legitimate producer, to represent the west coast company of "Harvey," starring Joe E. Brown. Mr. Shea recently returned from Far Eastern service where he was with the Office of Strategic Service.

ALLPORT ANSWERS U. S. CRITIC IN PARLIAMENT

The recent attacks in the House of Commons against the British dollar expenditure for Hollywood product has been answered by F. W. Allport, European representative of the Motion Picture Producers and Distributors of America. In rebuttal to a statement by Robert Boothby, Conservative, that "the Americans pocket no less than 50 per cent of the total takings on films of theirs shown in this country", Mr. Allport cited figures to prove that remittances to the United States actually are only 17 per cent of the receipts. The remainder, 83 per cent, representing £83,000,000 annually, is at present distributed in the form of wages, salaries, rentals and other expenditures in the United Kingdom, according to Mr. Allport, who cited these figures in a letter to the *London Times*.

Name Edwards Republic Head Of Advertising

Steve Edwards has been appointed director of advertising and publicity for Republic Pictures. The announcement was made in New York late Wednesday by Herbert J. Yates, president and chairman of the board.

Mr. Edwards joined the Republic organization in June, 1941, was appointed publicity director in July, 1943; and has been acting in an overall capacity for the past six weeks. He began his motion picture career in Boston, Mass., in 1928, with the RKO Boston Theatre; was with the Fox Metropolitan Circuit in New York City during 1930 and 1931; was publicity director of the Center Theatre in New York City during its operation as a motion picture theatre; and was affiliated with United Artists prior to joining Republic.

In announcing the appointment, Mr. Yates said Republic's extensive advertising, publicity and promotion activities would be developed to provide greater national representation for the quality product on the company's current schedule.

Mendel on Mission to Holland for Universal

Max Mendel, supervisor for the Scandinavian countries and Holland for Universal International Corporation, was to have sailed this week for Holland on the *Queen Mary*. He has been assigned to a "special mission" in Holland for the company. Henry Kahn, Motion Picture Export Association representative in Holland will handle distribution there for all major companies.

Nixon Griffis Joins Bank

Nixon Griffis, son of Stanton Griffis, senior partner in the banking firm of Hemphill, Noyes and chairman of the executive committee of Paramount Pictures, has joined the firm of Hemphill, Noyes, New York. Nixon Griffis, until his recent release from the Army, was a first lieutenant in charge of the central War Department Library.

Goodkind Rejoins Universal

Larney Goodkind, following release from the Army, has resumed his post as eastern story editor for Universal. He will work with Adolph Schimel, recently appointed executive coordinator for the studio in the home office.

RKO Mexico City Studios Will Be Ready in January

by LUIS BECERRA CELIS

in Mexico City

N. Peter Rathvon, president of RKO, is in Mexico City inspecting the progress of the new studios which RKO is constructing in association with Emilo Azcarraga, prominent exhibitor, and other interests. Mr. Rathvon said here that the studios, costing $3,000,000, would be the best in Latin America, comparable to the best in Hollywood. The studios will be ready to start production in January.

After long consideration and many surveys, RKO selected Mexico as the country best suited for its Latin American production, Mr. Rathvon said.

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There are now 74 motion picture theatres in operation here since the Iris has resumed exhibitions after the failure of two stage shows in succession, both American. The Iris, named after Esperanza Iris, veteran operatic comedienne, became a cinema 10 years ago, after housing stage shows for many years. It has presented this type of show with more or less success during recent years, but now, it seems, it is going to be strictly pictures.

Universal's "Patrick the Great" is the first picture to be booked under the new policy. It is double featured with "Honeymoon Ahead."

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Antonio Castro Leal has assumed his duties as chief of the Department of Cinematographic Supervision, which includes censorship, of the Ministry of the Interior. He succeeds Antonio Ramos Pedrueza, who is to be given another ministry assignment. Mr. Leal has held several important Federal Government positions.

Believes Dubbing Often Impractical

Some doubt as to the practicability of dubbing for the Latin American market, at least in the instance of his own company, was cast last week in New York by Bernard J. Gates, Monogram special representative for that territory. Mr. Gates, returning after nine months visiting exchanges from Argentina to Cuba, spoke to the trade press at an interview and cocktail reception at the home office in New York.

Monogram dubbed six of its pictures last year. It has no plans for continuing the practice, according to Mr. Gates, who added: "Our pictures are 'natural' in Latin America, even the biggest ones, because they stress action; and you don't need dubbing to put that across."

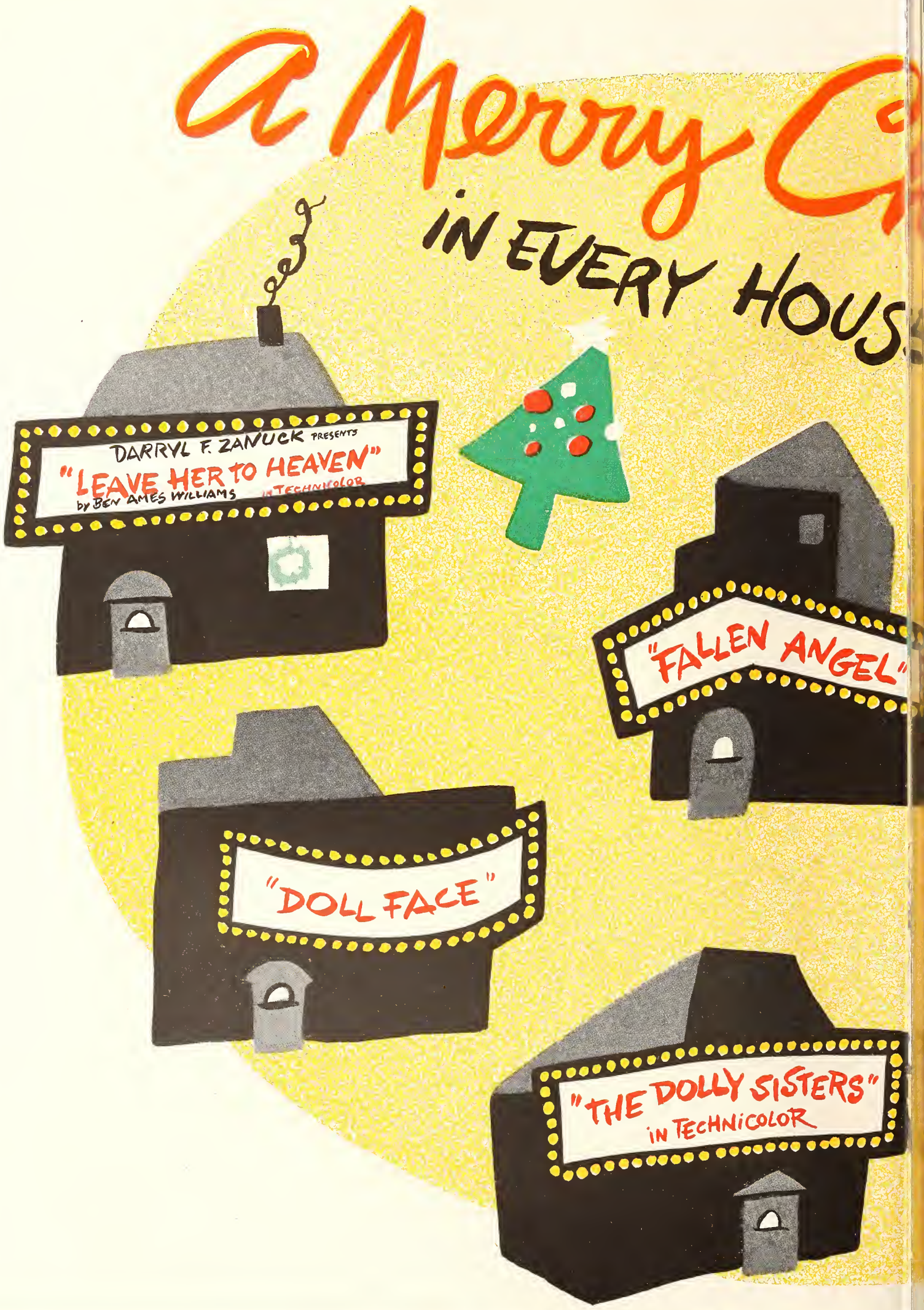
Only a few companies were dubbing, Mr. Gates pointed out; and only MGM and Paramount were giving it major attention. Latin America should be more important now than ever, in his opinion. "We don't know what we're going to get out of Europe," he said.

Admissions in the Latin American territory had not risen commensurate with labor and living costs, he said. He also cited much theatre construction, especially in Brazil.

In Argentina and Brazil, Mr. Gates established wholly owned Monogram companies, and appointed managers.

Price Control Board to Fix Peru Admissions

Under the terms of a presidential decree recently issued, admission prices to all Peruvian theatres will be fixed by a Price Control Board, it was reported this week. The board is to be composed of one industry and four Government representatives. The decree provides for fixing the admissions at a figure commensurate with the quality of the picture and the anticipated box office returns.


a Merry C
IN EVERY HOUS
DARRYL F. ZANUCK PRESENTS
"LEAVE HER TO HEAVEN"
by BEN AMES WILLIAMS
IN TECHNICOLOR
"FALLEN ANGEL"
"DOLL FACE"
"THE DOLLY SISTERS"
IN TECHNICOLOR

THE DRIVE WITH A HEART!
MARCH OF DIMES! JAN. 24—30

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. theatremen serve one another with informotion obout the box office performon product—providing a service of the exhibitor for the exhibitor. ADDRESS REP What the Picture Did for Me, Motion Picture Herold, Rockefeller Center, New Yo

Columbia

BLONDE FROM BROOKLYN: Robert Stanton, Lynn Merrick—Doubled with a Western. It was below average entertainment and it was the same at the box office. Played Friday, Saturday, Nov. 2, 3.—Kyle E. Keltner. Ozark Theatre, Ozark, Mo.

CRIME DOCTOR'S COURAGE, THE: Warner Baxter, Hillary Brooks—On a par with the previous Crime Doctor pictures. Played with the final chapter of "Monster and Ape" serial and did fair business. Played Thursday, Friday, Nov. 15, 16.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

I LOVE A BANDLEADER: Phil Harris, Leslie Brooks—Not a big picture but one that got by nicely. The story was pretty thin but it played to average business and wasn't allocated too high, so we were satisfied. Played Tuesday-Thursday.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind.

LET'S GO STEADY: Pat Parrish, Jackie Moran—We doubled this with "Unseen." We had the poorest midweek business we have had in many a day.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SONG OF THE PRAIRIE: Ken Curtis, Jeff Donnell—Real down-to-earth amusement with melody and sweet romance. More of this type are good anywhere these days. Played on a double bill with "Twice Blessed." Played Wednesday, Thursday, Oct. 31, Nov. 1.—N. W. Huston, Liberty Theatre, Columbus, Kan.

SONG TO REMEMBER, A: Merle Oberon, Paul Muni—This is a music lovers paradise but it certainly was a headache for this locality. Word-of-mouth advertising brought a fair crowd first night but much restlessness developed among some adults and most children as the picture progressed. Off the second night. Played Sunday, Monday, Nov. 11, 12.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

WYOMING HURRICANE: Russell Hayden, Bob Wills—This is the usual horse opera that they seem to want and go away satisfied. So that's the answer.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

YOUTH ON TRIAL: Cora Sue Collins, Eric Sinclair—Good picture of juvenile delinquency. Well liked by our patrons. Played Thursday, Friday, Nov. 8, 9.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

Metro-Goldwyn-Mayer

CLOCK, THE: Judy Garland, Robert Walker—Very good little picture, but it failed to do average business at the box office. Played Wednesday, Thursday, Oct. 31, Nov. 1.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

I DOOD IT: Red Skelton, Eleanor Powell—Again MGM gave me a good, or should I say, very good old-timer. But this was not very old. It just played here a year and some months ago and maybe that is why some of my patrons stayed away. But this show had everything from laughs and songs to dances, big bands and stars. Red is great, and so is Miss Powell's dancing. Played Tuesday, Wednesday, Nov. 6, 7.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

OUR VINES HAVE TENDER GRAPES: Margaret O'Brien, Edward G. Robinson—This picture came close to setting a midweek record in our "A" house. An excellent picture that pleased everyone both young and old. Exceptionally good for small towns. Played Tuesday-Thursday, Nov. 6-8.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind.

PICTURE OF DORIAN GRAY, THE: Hurd Hatfield, George Sanders—If you want to experience a real nose dive, play this one. Can't understand why they didn't leave this one on the cutting room floor. Few customers stayed through this picture and a psychiatrist would go crazy if he tried to analyze it. Played Tuesday-Thursday, Oct. 16-18.—N. W. Huston, Liberty Theatre, Columbus, Kan.

PICTURE OF DORIAN GRAY, THE: Hurd Hatfield, George Sanders—I can see very plainly from the reaction to Oscar Wilde and the British pictures that isolation is not dead in this section of the country. It took 110 long, long minutes. Slow and boring to the extreme. Pay it and lay it out, if you can fill the spot with another picture. It will pay you, for if your second day was like ours you might as well go dark.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

THRILL OF A ROMANCE: Esther Williams, Van Johnson—Everyone liked it as you will when you see it. Played Friday, Saturday, Nov. 9, 10.—Rudy Covi, Covi Theatre, Herminie, Pa.

THRILL OF A ROMANCE: Esther Williams, Van Johnson—Just what the audience needs. There is music, light comedy and it is good all the way. Give us more like it.—A. E. Hancock, Columbia Theatre. Columbia City, Ind.

Monogram

JOHNNY DOESN'T LIVE HERE: Simone Simon, James Ellison—Cute little picture, but did no business due to the first real cold spell of the season. Played Wednesday, Nov. 21.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

Paramount

HIGH POWERED: Robert Lowery, Phyllis Brooks—Good for weekend double bill. Very strong on action and comedy. Should be good for any small situation. Went over well here. Played Friday, Saturday, Nov. 16, 17.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

INCENDIARY BLONDE: Betty Hutton, Arturo de Cordova—An excellent picture in every respect, but it did not draw as we had expected. Perhaps our hillbillys never heard of Texas Guinan. Played Saturday-Wednesday, Nov. 10-14.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind.

MURDER, HE SAYS: Fred MacMurray, Marjorie Main—Slapstick comedy mixed with killings. There are endless chases through dark corridors and trick doors. Marjorie Main is a regular female Simon Legree in this one with twin half-wit sons. MacMurray's talents deserve better stories than this morbid, murderous mixture. Played Friday, Saturday, Nov. 2, 3.—N. W. Huston, Liberty Theatre, Columbus, Kan.

UNSEEN, THE: Joel McCrea, Gail Russell—No good. Double billed it to the poorest midweek business in many a day.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

PRC

GANGSTERS OF THE FRONTIER: Dave O'Brien, Tex Ritter—Very poor. Received well only by kids. Played Friday, Saturday, Nov. 16, 17.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

MARKED FOR MURDER: Tex Ritter, Dave O'Brien—This had lots of Western music in it, but why do they let Ritter sing most of the songs. I have heard that Dave O'Brien has a good voice. Played Friday, Saturday, Nov. 2, 3.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

RKO Radio

ALONG CAME JONES: Gary Cooper, Loretta Young—Opinions divided on this picture but most seemed to like it, and the gross was above normal. Cooper is a very good draw for us and is very popular. Played Friday, Saturday, Nov. 16, 17.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho.

BETRAYAL FROM THE EAST: Lee Tracy, Nancy Kelly—This was a miserable flop at our box office. The cast was very weak. There is no more interest here in this kind of picture. Played Wednesday, Thursday, Nov. 14, 15.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

BETRAYAL FROM THE EAST: Lee Tracy, Nancy Kelly—This was a good show but I believe that I played it too late. Nice story and good acting, but the price was too high for this kind of a picture that did average business. It was all right. No comments on it. Good performances by Tracy and Miss Kelly. Played Tuesday, Wednesday, Oct. 30, 31.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

CHINA SKY: Randolph Scott, Ruth Warrick—This picture is good entertainment. Everyone seemed to enjoy it very much. Played to about average midweek business. Played Wednesday, Thursday, Nov. 14, 15.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

FIRST YANK INTO TOKYO: Tom Neal, Barbara Hale—Better picture than we had expected and the gross was better. War pictures are definitely unpopular with our patrons but this seemed to hold interest. Friday, Saturday, Nov. 9, 10.—S. L. George, Mo Home Theatre, Mountain Home, Idaho.

IT'S A PLEASURE: Sonja Henie, Michael O' This picture photographed in Technicolor was very tiful. However, my customers do not seem to ca much for this kind of entertainment. Several con ran something like this: "Her pictures are like the if you have seen one, you have seen them all." sonally thought the picture was good. Played S Monday, Nov. 11, 12.—Kyle E. Keltner, Ozark Th Ozark, Mo.

TARZAN AND THE AMAZONS: Johnny Weissm Brenda Joyce—Personally I do not care for these pictures, from an entertainment standpoint, but fr box office standpoint, they are tops as far as I an cerned. This one seemed on about a par with the and business was very good. Played Wednesday, day, Nov. 7, 8.—Kyle E. Keltner, Ozark Theatre, Mo.

THOSE ENDEARING YOUNG CHARMS: Young, Laraine Day—Played this on a weekend Western and did well. We were affected by a strik there was a noticeable reaction at the box office.—land Rankin, Plaza Theatre, Tilbury, Ont., Can.

Republic

IDENTITY UNKNOWN: Richard Arlen, Cheryl er—Just an average picture of the type. It seemed by O.K. with the weekend crowd. Doubled wi Western to average business. Played Friday, Satu Nov. 9, 10.—Kyle E. Keltner, Ozark Theatre, Ozark

SPORTING CHANCE, A: Jane Randolph, John O ley—This is a very good show that did average ness. This was used as the best half of a doubl and it stood out great. Played Friday, Saturday, 9, 10.—Nick Raspa, State Theatre, Rivesville, W. Small town patronage.

Twentieth Century-Fox

CALL OF THE WILD: Clark Gable, Loretta Y —This is a reissue. We picked up "Northwest Mou Police" on the basis of what "Call of the Wild" di the box office. And if they have any more like t I'll take them in lieu of the "Caribbean Mystery" that ilk. I still can't see why they don't make pict like "Rio Rita" and "Show Boat" and the better top tures of other years. There is a new generation co up and I know that our mature audiences would come those old favorites back. Certainly, they w take the place of the lower grade program pictures. season's lower grade program pictures have been worst I have seen since I have been in the busine A. E. Hancock, Columoia Theatre, Columbia City,

NOB HILL: George Raft, Joan Bennett—This is velous entertainment. It is a tribute to the produ and medals are deserved by the players. Plenty compliments for this Technicolor production with portrayal of the lives, loves and hates of the high lower classes of society in San Francisco's heyd Played Sunday, Monday, Nov. 11, 12.—N. W. Hus Liberty Theatre, Columbus, Kan.

ROYAL SCANDAL, A: Tallulah Bankhead, Anne B ter—How nice of 20th-Fox to admit it. Played Wedr day, Thursday, Nov. 21, 22.—Rudy Covi, Covi Thea Herminie, Pa.

STATE FAIR: Dana Andrews, Jeanne Crain, L Haymes—Excellent musical comedy that pleased an Arm tice Day crowd and grossed much better than avera Many compliments on this feature. 20th-Fox has Technicolor. Played Sunday, Monday, Nov. 11, 12.— L. George, Mountain Home Theatre, Mountain Ho Idaho.

United Artists

IT'S IN THE BAG: Fred Allen, Bob Benchley, Ja Benny—This is very poor. Many walkouts and I ha yet to see the person who said he enjoyed it. It is t silly for words. It will take weeks to overcome the da

(*Continued on following page*)

(Continued from preceding page)

this picture did because of its silliness. Played dnesday, Thursday, Nov. 21, 22.—Ritz Amusements, , Park Theatre, North Vernon, Ind.

T'S IN THE BAG: Fred Allen, Bob Benchley, Jack ny—Fred Allen had better stick to his radio program. is very unfunny in pictures. It is a cockeyed so- ed slapstick comedy (and it is socalled). The laughs e few and far between.—A. E. Hancock, Columbia atre, Columbia City, Ind.

TORY OF G.I. JOE: Burgess Meredith, Robert Mit- m—Picture drew as well as could be expected now that war is over, but our regular customers stayed away le those who came were strangers. Comments divided. yed Saturday-Tuesday, Nov. 17-20.—Ritz Amusements, , Park Theatre, North Vernon, Ind.

TORY OF G.I. JOE: Burgess Meredith, Robert Mit- m—We had a real surprise in the way people turned to see this realistic story of Ernie Pyle's trip with infantry through the African and Italian campaigns. ere are plenty of scenes that got under the skin, but reaction of our audience was almost unanimous that s picture is outstanding among the dramas which por- y what the real G.I.'s accomplished in the war. Played nday-Tuesday, Nov. 18-20. — N. W. Huston, Liberty eatre, Columbus, Kan.

niversal

HERE COME THE CO-EDS: Abbott and Costello— od picture but did no business. Played Sunday and nday with nice weather Played Nov. 18, 19.—Abe Kaufman, Fountain Theatre, Terre Haute, Ind.

HER LUCKY NIGHT: Andrews Sisters, Martha Driscoll—Good picture but even with the Thanksgiving iday it couldn't overcome cold weather. Below average ursday and Friday gross. Played Nov. 22, 23.—Abe Kaufman, Fountain Theatre, Terre Haute, Ind.

LADY ON A TRAIN: Deanna Durbin, Ralph Bellamy Did not click with us. A few more like this one and ss Durbin might as well stay on the train.—Harland nkin, Plaza Theatre, Tilbury, Ont., Can.

LADY ON A TRAIN: Deanna Durbin, Ralph Bellamy This is an ordinary screwball whodunit. Miss Durbin not popular with our customers. Grossed way below rmal on Sunday. Played Sunday, Monday, Nov. 18, —S. L. George, Mountain Home Theatre, Mountain me, Idaho.

NAUGHTY NINETIES, THE: Abbott and Costello— though this is not their best, it was very good and my trons still like them. Business above average. There e many good jokes and the baseball gag was great. ok it, if you haven't. Played Sunday, Monday, Nov. 5.—Nick Raspa, State Theatre, Rivesville, W. Va. nall town patronage.

RENEGADES OF THE RIO GRANDE: Rod Cameron, zzy Knight—This is the best Cameron Western we ve had. Hate to hear he is quitting just as he was get- ng popular here. There is lots of action, fights and good ars. Book this by all means. Played Friday, Saturday, ov. 9, 10.—Nick Raspa, State Theatre, Rivesville, W. Va. nall town patronage.

SEE MY LAWYER: Olsen and Johnson, Grace Mc- onald—This I believe would have been better if it was nger and had more of the others in the cast than Olsen id Johnson. These two boys are as corny as they me. Music was great. Business below average due to id weather. Played Tuesday, Thursday, Nov. 13, 14.— ick Raspa, State Theatre, Rivesville, W. Va. Small wn patronage.

STRANGE AFFAIR OF UNCLE HARRY: George nders, Ella Raines—Complete failure at the box office. oor entertainment. Our few patrons were disgusted ith the ending of this feature. Poorest midweek gross e have had in three years. Played Wednesday, Thurs- ty, Nov. 14, 15.—S. L. George, Mountain Home Theatre, ountain Home, Idaho.

SUDAN: Maria Montez, Jon Hall—This was a very od show that did a little more than average business. here were a few things wrong with it. My patrons ought it was too short and they didn't like the idea of urhan Bey getting Miss Montez at the end. This was o role for Hall. Played Sunday, Monday, Oct. 28, 29. Nick Raspa, State Theatre, Rivesville, W. Va. Small wn patronage.

THAT'S THE SPIRIT: Jack Oakie, Peggy Ryan— verybody was good in this show. Johnny Coy was reat, but he won't replace Donald O'Connor, although believe he is a better dancer than O'Connor. Busi- ess average. Played Sunday, Monday, Nov. 11, 12.— ick Raspa, State Theatre, Rivesville, W. Va. Small town atronage.

Warner Bros.

CHRISTMAS IN CONNECTICUT: Barbara Stanwyck, ennis Morgan—This is definitely one of the 10 best of he year and it played to excellent business. Every mem- er of the cast is excellent and our customers raved about he picture.—Ritz Amusements. Inc., Park Theatre, orth Vernon, Ind.

CHRISTMAS IN CONNECTICUT: Barbara Stanwyck, ennis Morgan—This is a comedy of complications. It s skilfully directed. Orchids to Miss Stanwyck. The udience ate it up and that is the proof of the pudding. t kept them laughing and I think that is what the public eeds at this time. That does not preclude a good drama, ut it is the lighter pictures that are doing the business

Short Product in First Run Houses

NEW YORK—Week of December 3

CAPITOL: Spreading the Jam ..... ***MGM***
Badminton ..... ***MGM***
Feature: Yolanda and the Thief ..... MGM

CRITERION: Sport Sticklers ..... ***MGM***
Wild and Woolfy ..... ***MGM***
Feature: The Last Chance ..... MGM

GLOBE: Busy Bakers ..... ***Vitaphone***
Feature: Captain Kidd ..... United Artists

HOLLYWOOD: Arabians in the Rockies . ***Vitaphone***
Hare Tonic ..... ***Vitaphone***
Feature: Saratoga Trunk ..... Warner Bros.

PARAMOUNT: Popular Science, No. 2 . ***Paramount***
Mass Production ..... ***Paramount***
My Man Jasper ..... ***Paramount***
Feature: Masquerade in Mexico ..... Paramount

RIALTO: Ship Ahoy ..... ***Paramount***
A Lamb in a Jam ..... ***Paramount***
Feature: Game of Death ..... RKO

RIVOLI: Animalology ..... ***Paramount***
Feature: The Lost Weekend ..... Paramount

ROXY: Ski Aces ..... ***20th Cent.-Fox***
Mighty Mouse Meets Bad Bill Bunion ***20th Cent.-Fox***
Feature: The Dolly Sisters ..... 20th Cent.-Fox

STRAND: Bashful Buzzard ..... ***Vitaphone***
Star of the Night ..... ***Vitaphone***
Feature: Confidential Agent ..... Warner Bros.

CHICAGO—Week of December 3

APOLLO: My Man Jasper ..... ***Paramount***
18,000,000 Orphans (March of Time) ***20th Cent.-Fox***
Feature: Too Young to Know ..... Warner Bros.

GARRICK: You Hit the Spot ..... ***Paramount***
Feature: The House on 92nd Street ... 20th Cent.-Fox

GRAND: The House I Live In ..... ***RKO***
Features: Pinocchio ..... RKO
The Falcon in San Francisco ..... RKO

ORIENTAL: Dance, Dunce, Dance ..... ***Columbia***
Metal Magic ..... ***Capitol***
Feature: The Southerner ..... United Artists

PALACE: The House I Live In ..... ***RKO***
Features: The Spanish Main ..... RKO
Radio Stars on Parade ..... RKO

ROOSEVELT: Hare Tonic ..... ***Vitaphone***
Feature: Kiss and Tell ..... Columbia

STATE LAKE: Unusual Occupations ... ***Paramount***
Feature: Week-End at the Waldorf ..... MGM

UNITED ARTISTS: The Great American Mug . ***MGM***
Feature: What Next, Corporal Hargrove? ..... MGM

WOODS: All-Star Musical Revue ..... ***Vitaphone***
Feature: Dakota ..... Republic

now.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

DOUGHGIRLS, THE: Ann Sheridan, Alexis Smith—I found no one who cared for this. It should never have been made. Played Friday, Saturday, Nov. 16, 17.—Rudy Covi, Covi Theatre, Herminie, Pa.

GOD IS MY CO-PILOT: Dennis Morgan, Raymond Massey—Very good picture. Personally, I thought it was one of the best to come out of the war. All who came seemed to enjoy it as much as I did. Played Sunday, Monday, Nov. 4, 5.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

TO HAVE AND HAVE NOT: Humphrey Bogart, Lauren Bacall—Played this somewhat late but it is still good enough to do some business. Generally well liked. Heard no adverse comments. Played Sunday, Monday, Nov. 11, 12.—Rudy Covi, Covi Theatre, Herminje, Pa.

Short Features

Columbia

HI HO RODEO: Sports Reel—Good cowboy Rodeo short. It should be well accepted in most theatres.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

Official WAC Films

SOMETHING YOU DIDN'T EAT: This is the best war short, or free short, I have ever played. Everybody liked this one. Why? Because it had a story which was told in a cartoon form. More of this kind. And you exhibitors, play this.—Nick Raspa, State Theatre, Rivesville, W. Va.

RKO Radio

FLICKER FLASH BACKS: No. 4—Like I said before, some are good and others are bad. This is a good one. It had some of the good old-timers like Chaplin, Chase and Summerville.—Nick Raspa, State Theatre, Rivesville, W. Va.

ROCKEFELLER CENTER: This Is America—This is a fairly good short subject telling all about Rockefeller Center. O.K. for booking.—Nick Raspa, State Theatre, Rivesville, W. Va.

THEY FIGHT AGAIN: This Is America—This Is America series is all right. This is good. Play it.—Nick Raspa, State Theatre, Rivesville, W. Va.

Twentieth Century-Fox

THE RETURNING VETERAN: March of Time—March of Time is slipping. As far as we are concerned it is the shelf for them. Not worth the money. Played Friday, Saturday, Nov. 16, 17.—Rudy Covi, Covi Theatre, Herminie, Pa.

Warner-Vitaphone

I'M A LITTLE BIG SHOT NOW: Merrie Melodies Cartoons—You can tell this is old but it was good. It was too short for a cartoon.—Nick Raspa, State Theatre, Rivesville, W. Va.

LET'S GO FISHING: Sports Parade—This is all right for persons who like fishing, but I have lots who do not like fishing and they walked out on this. So you take a chance by playing it.—Nick Raspa, State Theatre, Rivesville, W. Va.

PECK UP YOUR TROUBLES: Merrie Melodies Cartoons—A very funny cartoon that got lots of laughs and a hand from our patrons.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho.

STAR IN THE NIGHT: Featurette—Here is a fine two-reel subject that would be excellent for Christmas. Very entertaining.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho.

TALE OF TWO MICE: Merrie Melodies Cartoons—Exceptionally good and very clever.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Warner Club Kiddie Party To Be Held December 15

The Warner Club's annual Kiddie Christmas party, given each year for the children, grandchildren and brothers and sisters of Warner employees, will be held at the Hollywood theatre, N. Y., December 15, it has been announced by Martin F. Bennett, club president. In addition to the distribution of toys and candy, there will be a program of entertainment, consisting of short subjects and stage acts selected especially for the youngsters.

MGM's "On to Rio" Vacation Plans Completed by Loew

The details of MGM's three-week vacation trip, "On to Rio," for district and branch managers showing the best all-around results in the operations of their respective exchanges, have been completed by Arthur M. Loew, head of Loew's International and MGM's Special Service department. Under the plan, winners will travel 10,000 miles by Pan American Airways, starting from Miami, February 7 and finishing at their exchange headquarters at the end of three weeks. During the trip they will visit Rio de Janeiro, Buenos Aires, Santiago, Chile and Panama. In each of the cities the party will be guests of MGM's international managers and will study

Napoli to Moscow

Nicholas Napoli, president of Artkino Pictures, American distributors of Russian state-controlled films, left New York last weekend for Moscow for business conferences with Soviet producers and to view available product.

In 131 situations* wher

it has not only outgrosse

but has proven itself on

grossers among all pi

*Big and small, from Maine to California, from Seattle, Wash., to Waco, Tex.

Kiss and Tell has played,

all other Columbia pictures,

of today's outstanding

tures in distribution.

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 October 31, 1945.

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.

THE HOUSE ON 92ND STREET (20th-Fox)

Final Report:

Total Gross Tabulated	$1,209,500
Comparative Average Gross	1,055,800
Over-all Performance	114.5%

BALTIMORE—Century, 1st week 104.0%
BALTIMORE—Century, 2nd week 89.5%
BOSTON—Fenway, 1st week 93.0%
(DB) Captain Tugboat Annie (Rep.)
BOSTON—Fenway, 2nd week 75.8%
(DB) Captain Tugboat Annie (Rep.)
BOSTON—Fenway, 3rd week 69.7%
(DB) Captain Tugboat Annie (Rep.)
BOSTON—Paramount, 1st week 122.4%
(DB) Captain Tugboat Annie (Rep.)
BOSTON—Paramount, 2nd week 78.9%
(DB) Captain Tugboat Annie (Rep.)
BOSTON—Paramount, 3rd week 82.3%
(DB) Captain Tugboat Annie (Rep.)
CHICAGO—Garrick, 1st week 198.0%
CHICAGO—Garrick, 2nd week 153.7%
CHICAGO—Garrick, 3rd week 188.6%
CHICAGO—Garrick, 4th week 179.2%
CHICAGO—Garrick, 5th week 198.1%
CHICAGO—Garrick, 6th week 141.5%
CINCINNATI—RKO Palace 105.2%
CINCINNATI—RKO Lyric, MO 1st week . . . 125.0%
CINCINNATI—RKO Lyric, MO 2nd week . . . 115.4%
CLEVELAND—Warner's Hippodrome, 1st week . 156.4%
CLEVELAND—Warner's Hippodrome, 2nd week . 83.7%
KANSAS CITY—Equire, 1st week 87.3%
KANSAS CITY—Esquire, 2nd week 104.8%
LOS ANGELES—Carthay Circle, 1st week . . . 134.9%
LOS ANGELES—Carthay Circle, 2nd week . . . 107.1%
LOS ANGELES—Chinese, 1st week 122.6%
LOS ANGELES—Chinese, 2nd week 106.6%
LOS ANGELES—Chinese, 3rd week 103.4%
LOS ANGELES—Loew's State, 1st week . . . 128.9%
LOS ANGELES—Loew's State, 2nd week . . . 104.7%
LOS ANGELES—Loew's State, 3rd week . . . 91.2%
LOS ANGELES—Uptown, 1st week 134.9%
LOS ANGELES—Uptown, 2nd week 90.0%
LOS ANGELES—Uptown, 3rd week 106.6%
NEW YORK—Roxy, 1st week 136.7%
(SA) Copacabana Revue, Rosario and Antonio, others
NEW YORK—Roxy, 2nd week 121.0%
(SA) Copacabana Revue, Rosario and Antonio, others
NEW YORK—Roxy, 3rd week 127.7%
(SA) Copacabana Revue, Rosario and Antonio, others
NEW YORK—Roxy, 4th week 104.1%
(SA) Copacabana Revue, Rosario and Antonio, others
NEW YORK—Roxy, 5th week 88.3%
(SA) Copacabana Revue, Rosario and Antonio, others
OMAHA—Orpheum 87.6%
(DB) Easy to Look At (Univ.)
PHILADELPHIA—Fox, 1st week 158.3%
PHILADELPHIA—Fox, 2nd week 99.5%
PHILADELPHIA—Fox, 3rd week 81.4%
PHILADELPHIA—Keith's, MO 1st week . . . 148.4%
PHILADELPHIA—Keith's, MO 2nd week . . . 115.6%
PITTSBURGH—Fulton, 1st week 153.7%
PITTSBURGH—Fulton, 2nd week 90.1%
PROVIDENCE—Majestic 123.1%
(DB) American Beauty (20th-Fox)
PROVIDENCE—Carlton, MO 1st week 115.4%
(DB) American Beauty (20th-Fox)
PROVIDENCE—Carlton, MO 2nd week 76.9%
(DB) American Beauty (20th-Fox)
SAN FRANCISCO—Paramount, 1st week . . . 135.0%
SAN FRANCISCO—Paramount, 2nd week . . . 99.1%
ST. LOUIS—Fox, 1st week 120.2%
(DB) The Woman in Green (Univ.)
ST. LOUIS—Fox, 2nd week 63.2%
(DB) The Woman in Green (Univ.)
WASHINGTON—Columbia 103.4%

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MILDRED PIERCE (WB)

Final Report:

Total Gross Tabulated	$1,184,400
Comparative Average Gross	1,096,700
Over-all Performance	108.1%

BALTIMORE—Stanley, 1st week 136.0%
BALTIMORE—Stanley, 2nd week 106.5%
BALTIMORE—Stanley, 3rd week 88.7%
BOSTON—Metropolitan 104.0%
(DB) Wanderer of the Wasteland (RKO)
BOSTON—Fenway, MO 1st week 103.8%
(DB) Wanderer of the Wasteland (RKO)
BOSTON—Fenway, MO 2nd week 111.9%
(DB) Wanderer of the Wasteland (RKO)
BUFFALO—Buffalo 107.0%
BUFFALO—Hippodrome, MO 1st week 101.1%
CINCINNATI—RKO Albee 119.4%
CINCINNATI—Keith's, MO 1st week 142.8%
CLEVELAND—Warner's Hippodrome 173.1%
DENVER—Denver 115.2%
(DB) Senorita from the West (Univ.)
DENVER—Esquire 121.5%
(DB) Senorita from the West (Univ.)
DENVER—Webber 127.4%
(DB) Senorita from the West (Univ.)
DENVER—Aladdin, MO 1st week 106.6%
(DB) Senorita from the West (Univ.)
DENVER—Rialto, MO 2nd week 122.9%
(DB) Senorita from the West (Univ.)
INDIANAPOLIS—Indiana 109.3%
(DB) Swingin' on a Rainbow (Rep.)
INDIANAPOLIS—Lyric, MO 1st week 85.9%
(DB) Swingin' on a Rainbow (Rep.)
KANSAS CITY—Newman, 1st week 139.8%
KANSAS CITY—Newman, 2nd week 125.8%
KANSAS CITY—Newman, 3rd week 76.9%
LOS ANGELES—Warner's Downtown, 1st week . 154.2%
LOS ANGELES—Warner's Downtown, 2nd week . 116.9%
LOS ANGELES—Warner's Downtown, 3rd week . 106.3%
LOS ANGELES—Warner's Downtown, 4th week . 93.0%
LOS ANGELES—Warner's Hollywood, 1st week . 174.8%
LOS ANGELES—Warner's Hollywood, 2nd week . 115.3%
LOS ANGELES—Warner's Hollywood, 3rd week . 94.4%
LOS ANGELES—Warner's Hollywood, 4th week . 66.4%
LOS ANGELES—Warner's Wiltern, 1st week . . 179.6%
LOS ANGELES—Warner's Wiltern, 2nd week . . 126.0%
LOS ANGELES—Warner's Wiltern, 3rd week . . 94.4%
LOS ANGELES—Warner's Wiltern, 4th week . . 81.3%
NEW YORK—Strand, 1st week 130.1%
(SA) Russ Morgan's Orchestra
NEW YORK—Strand, 2nd week 111.1%
(SA) Russ Morgan's Orchestra
NEW YORK—Strand, 3rd week 111.5%
(SA) Russ Morgan's Orchestra
NEW YORK—Strand, 4th week 104.0%
(SA) Russ Morgan's Orchestra
PHILADELPHIA—Boyd, 1st week 173.2%
PHILADELPHIA—Boyd, 2nd week 128.4%
PHILADELPHIA—Boyd, 3rd week 89.1%
PHILADELPHIA—Boyd, 4th week 106.4%
PHILADELPHIA—Boyd, 5th week 91.5%
PHILADELPHIA—Boyd, 6th week 84.1%
PITTSBURGH—Stanley, 1st week 108.2%
PITTSBURGH—Stanley, 2nd week 92.6%
PITTSBURGH—Warner, MO 1st week 106.7%
PROVIDENCE—Majestic 123.1%
SAN FRANCISCO—Warfield, 1st week 143.4%
SAN FRANCISCO—Warfield, 2nd week 107.5%
SAN FRANCISCO—Warfield, 3rd week 99.6%
SAN FRANCISCO—Warfield, 4th week 79.6%
SAN FRANCISCO—State, MO 1st week 104.4%
(DB) The Way Ahead (20th-Fox)
ST. LOUIS—Ambassador 197.5%
(DB) The Gay Senorita (Col.)
WASHINGTON—Metropolitan 126.3%

•

THIS LOVE OF OURS (Univ.)

First Report:

Total Gross Tabulated	$287,200
Comparative Average Gross	249,000
Over-all Performance	115.3%

BOSTON—Memorial, 1st week 121.1%
(DB) The Pillow of Death (Univ.)
BOSTON—Memorial, 2nd week 102.7%
(DB) The Pillow of Death (Univ.)
CHICAGO—Palace, 1st week 109.7%
(DB) Men in Her Diary (Univ.)
CHICAGO—Palace, 2nd week 100.0%
(DB) Men in Her Diary (Univ.)
CHICAGO—Grand, MO 1st week 110.5%
(DB) Men in Her Diary (Univ.)
CINCINNATI—RKO Albee 96.9%
CINCINNATI—RKO Lyric, MO 1st week . . . 101.8%
LOS ANGELES—Hillstreet 130.8%
(DB) Pursuit to Algiers (Univ.)
LOS ANGELES—Pantages 126.4%
(DB) Pursuit to Algiers (Univ.)
NEW YORK—Criterion, 1st week 172.0%
NEW YORK—Criterion, 2nd week 112.0%
NEW YORK—Criterion, 3rd week 108.0%
NEW YORK—Criterion, 4th week 88.0%

NBC Telecasts Football Game; Use New Camer

National Broadcasting Company last Sat boasted the vaulting of another hurdle in t sion's development. From Municipal Stadiu Philadelphia, it brought to audiences in York City and Schenectady a visual account Army-Navy fotball classic via its stations W and WRGB, respectively.

Utilizing the new RCA image orthicon ca for the first time in an outdoor event and the System coaxial cable to relay the signal Philadelphia to New York, WNBT employed cameras in the exclusive telecast. It was a view of long distance television service that be available regularly from Washington to York in January, NBC announced.

An audience of about 200 newspaper people guests witnessed the game from 11 receivers huge darkened studio in Radio City, New Y Although the audience seemed absorbed and moved to excited cheering, reception was notably clear. At times the broadcast, with cloudy images, was reminiscent of a worn, time motion picture film.

At the Du Mont television station, WAB New York, where the NBC telecast was pi up for an audience of special press and guests, definition was at times distorted, although some of the football devotees rema tense and engrossed throughout the game, a nu of eyestrain complaints were later registered.

Station WNBT used three cameras to pic the game. One of the two regular orth cameras employed throughout the game mounted on a 40-inch lens, the longest focal-le ever used in a telecast. The lens was supp by the Bausch & Lomb Optical Company and telecast was sponsored by the Curtis Publis Company. The image orthicon is of gre sensitivity than any earlier design and can up images from places too dark for other cam to be effective.

Two of the receiving sets at WNBT were models with screens 18 by 24 inches while the others had screens of about nine by 12 inc The game was also carried by Station WPT Philadelphia. Supplying the play-by-play acco were NBC announcers "Red" Barber and Stanton.

Yale Press Film Series Telecast by NBC

A series of 15 films, produced by the Yale U versity Press and designed to re-create events outstanding importance in American history f the time of Columbus to and including phases the Civil War, are currently being presented the National Broadcasting Company's televis station WNBT in New York.

Each of the 15 films is a complete unit. first, "Columbus," is followed by a group colonial plays, then by several subjects deal with the political, social and military phases the War of Independence. A fourth group dep the establishment of the new government and start of the westward march; these are follo by films showing the most significant episodes the adjustment of the new nation to its contine opportunities. The final film deals with the cau course and outcome of the Civil War.

All 15 films have been adapted for presentat over station WNBT by members of the staff NBC Television, with special scoring and narrat developed for the film.

Schatz Forms Flag Company

Sam Z. Schatz, formerly associated with Hollywood Advertising Company, has resigned formed the National Flag Company in New Yo He has taken over both the National Flag Co pany and the Art Banner Flag Company, N York, to form the new organization. He will s cialize in the manufacture of flags, banners, p nants and valances. A special screen process department is now in operation.

MANAGERS' ROUND TABLE

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

HESTER FRIEDMAN, Editor — GERTRUDE MERRIAM, Associate Editor

Up to Standard

During the war most of us became accustomed to the increasing number of women who came to prominence as managers, assistant managers and publicists.

No doubt some of the ladies have been entertaining doubts as to the permanency of their occupations, now that the tempo of demobilization has increased.

We believe that they have no cause for concern. So far there has been little evidence to indicate that exhibitors or circuit heads contemplate the elimination of women personnel. In many cases they have been absorbed within the organization, either in their highest capacity or in some equitable situation.

When the manpower situation was at its worst, a goodly number of women stepped in and performed creditably under difficult circumstances and with but slight training. Maybe they were unable personally to change the marquee or to tackle some of the more arduous tasks which emergencies created; but, in maintaining a bright and cheery atmosphere, in promoting the theatre attractions, and by projecting themselves wholeheartedly into the industry's numerous war drives, the ladies have certainly lived up to the best traditions of good showmanship.

△ △ △

Parting is Sweet Sorrow

The circuit manager who finds himself suddenly transferred to a new and wholly unfamiliar location frequently finds it difficult to leave the many established friendships at the old stand.

Some compensation can be derived from the sincere expressions of those friends who share the manager's regret.

Arthur Egberts, who recently was moved from Jersey City to Loew's Ohio theatre in Columbus, will find a measure of consolation in being separated from his former friends. That he will be missed is attested by a newspaper display advertisement which appeared in the *Jersey Journal*, in which a local restaurant expresses the sentiment of his friends, thus:

"It has been pleasant for us to greet this pleasant, affable gentleman each day, so we were rather proud to hear him say before he left: 'I'll be missing you.' We'll be missing you, too. Mr. Egberts—and again, the best of luck."

For the Future

Two mothers who found Saturday a difficult time to occupy the attention of their children are responsible for the innovation of an unusual kiddie matinee to be inaugurated next month at the Beacon theatre in New York City.

Having formed a committee of neighborhood mothers, they have arranged programs composed of specially selected features, cartoons and stage acts which have the endorsement of schools, churches and synagogues.

Three performances will engage the theatre each Saturday until 6:00 P. M. Adults will be admitted only if accompanied by a child. A subscription, admitting one for a 15-weeks term, costs $7.50. Individual admission to one performance is 74 cents.

How times do change. Only 25 years ago I used to attend the Saturday matinee at the local movie every week, accompanied by my sister. We were both admitted for one five-cent piece.

△ △ △

Postscript

An interesting postscript to our recent statement crediting the Publix Managers' School with being the last such enterprise to meet with success comes in a letter from Harry Unterfort, city manager for the Schine theatres in Syracuse, N. Y. Mr. Unterfort supplies a newspaper clipping which describes a course in theatre management under his direction which he introduced at Syracuse University in 1939. Disappointed because industry leaders failed to fulfill their promises to lecture during the course, Mr. Unterfort resigned soon after the course got under way, although University officials expressed satisfaction with the project.

△ △ △

Dear Merriam

Now we learn that the young lady who sits across from our desk has been deceiving all of us these many years. Gertrude Merriam is the salutation by which hundreds of theatremen have been addressing her in correspondence. Gertrude she is called affectionately by her many friends. Gert she has called herself and signed her letters. But truth will out. Her birth certificate indelibly certifies her as Gladys.

—CHESTER FRIEDMAN

HOLLYWOOD'S MOST COLORFUL PANORAMA OF
INTOXICATING MUSIC, GAIETY AND ROMANC
M

EXICANA

starring

TO GUIZAR and CONSTANCE MOORE

with ***LEO CARRILLO***

and **HOWARD FREEMAN • STEVEN GERAY • JEAN STEVENS**

and ST. LUKE'S CHORISTERS • PETER MEREMBLUM JUNIOR ORCHESTRA

and Introducing ESTELITA RODRIGUEZ

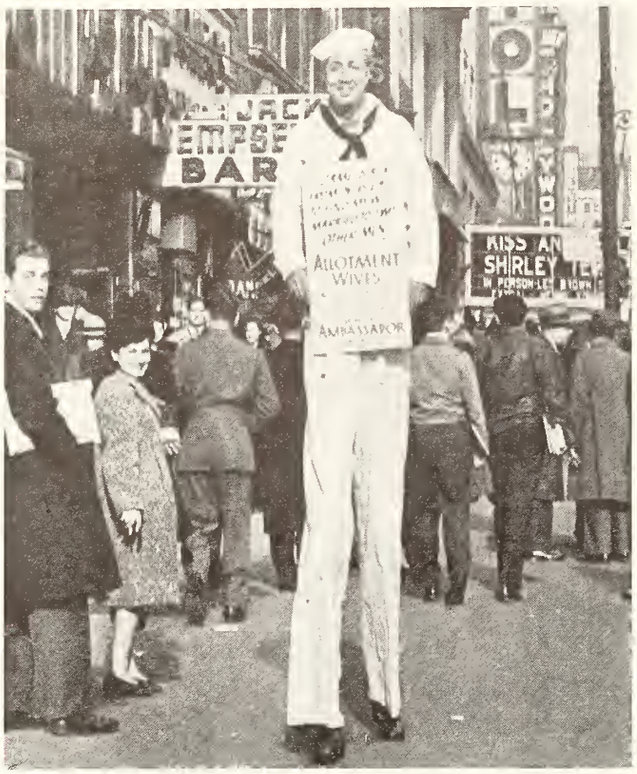
Original Screen Play by FRANK GILL, Jr.

Produced and Directed by

ALFRED SANTELL

A REPUBLIC PICTURE

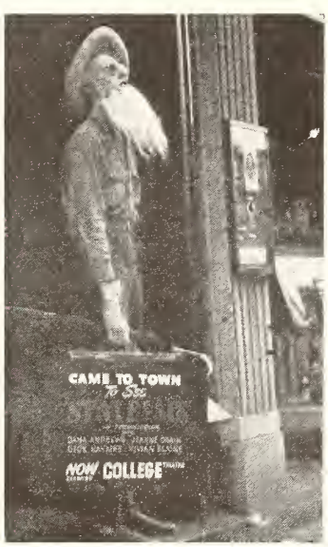
EXPLOITATION OUT OF DOOR



Left, stilt walker was employed by Boris Beck, manager of the Ambassador theatre in New York, to exploit "Allotment Wives".

Ballyhoo trucks, such as the one above, equipped with public address and amplifier system, are coming into favor again with managers like C. A. Zinn who used it for "Mildred Pierce".

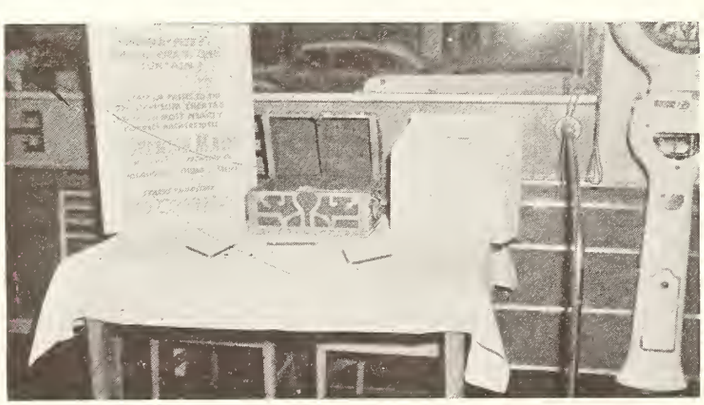
S. Steinhurst, manager of the Strand, Syracuse, N. Y., arranged for the placement of these banners on newsdistributors' trucks for "Marco Polo".



Usher, dressed as a farmer, helped manager Ruth Bolton to plug "State Fair" at the College, Fair Haven, Conn.

In Bombay, India, manager S. Cambatta publicized "Keys of the Kingdom" on street posts for its date at the Eros theatre.

At right, to promote "Thrill of a Romance", manager Phil Katz of the Kenyon, Pittsburgh, had cutouts of the stars enclosed in his coop. Passers-by who opened lock received passes.



Pebble guessing contest helped to promote "Spanish Main" for J. E. Bloedow's date at the Orpheum, Des Moines.

romotes Dinners or Wearers of Purple Heart"

n exploiting a revival of "Purple Heart" at pian's Palace theatre, Staten Island, N. Y., Spencer Bregoff utilized some excellent nts to good advantage.

A dinner was promoted from one of the lead- restaurants for the day ahead of opening a large group of wounded war heroes, all lders of the Purple Heart award, and patients the Halloran Hospital.

To publicize the affair, Bregoff used a 22 by easel card for two weeks in advance in the taurant, indicating "Table reserved for war o holders of the Purple Heart," followed by ture plug, theatre and playdates.

Advance squibs were had in the gossip col- n of the local daily announcing the dinner l inviting all local Purple Heart holders dinner and the theatre. A trailer was used the screen, together with a placard in the atre along the same lines. Each hero enter- the theatre was peresonally escorted to a t in a specially reserved section.

Th U. S. Army tied in on its recruiting drive, ereby on opening night a caravan of seven ge mobile pieces of Army equipment and a ntingent of soldiers "took over" the entire ck in front of the theatre and demonstrated h searchlights, radar, anti-aircraft, etc. ch piece of equipment was sniped "Purple eart" one-sheets, etc., and the Army master ceremonies periodically during the demon- ation urged folks to see the picture.

ontest Among Salesgirls ells "Kiss and Tell"

Jack O'Rear, of the Colonial, Harrisburg, put er a bang-up campaign on "Kiss and Tell" d created a lot of interest in the picture and theatre. In addition to window displays and -operative ads, O'Rear arranged to have a ecial "Kiss and Tell" sundae featured in one the large fountains.

The usual credits for the theatre and playdate re arranged and O'Rear convinced the store nager to have a contest among the salesgirls determine which sold the largest number of ndaes. Passes were given out as prizes to the ls. When the girls explained this to their stomers, the whole town became interested the contest and the picture.

WKBO conducted a tune contest with theatre sses going to listeners who sent in the great- number of song titles containing either the rd *kiss* or *tell*. In addition to obtaining co- erative ads from the two largest department res, O'Rear also had the shops feature "Kiss d Tell" windows. Another store worked up lipstick display based on the film title that vered three windows on the main street.

lart Gets Army Cooperation or "True Glory" Date

Through the cooperation of Army Public Re- ions, Lou Hart for his date on "The True ory" at the Glove theatre, Gloversville, N. Y., cured the services of a newly returned lieu- nant in the Air Force in the Pacific to aid on e campaign. The lieutenant stayed in town ur days and tie-ups were made with four ms which came through with cooperative ads. Radio coverage included two 15-minute in- rviews in addition to spot announcements and e National Glove Manufacturers Association contributed 34 free one-minute spot announcements over a period of four days. The lieutenant spoke before the entire high-school body and was also guest of honor at a Lions nd Kiwanis Club luncheon. Newspaper stories broke daily.

Additional publicity was received through the fact that a still from the set released carried a picture of a local boy. Further publicity was gained in a story of the local boy's father.

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.

JACK ALGER
Peru, LaSalle, Ill.

H. SPENCER BREGOFF
Palace, Port Richmond, S. I., N. Y.

LEW BREYER
Broadway, Springfield, Mass.

BILL BURKE
Brant, Brantford, Ont., Canada

S. CAMBATTA
Eros, Bombay, India

LOUIE CHARNINSKY
Rialto, Dallas, Tex.

LOU COHEN
Poli, Hartford, Conn.

JAMES J. DEMPSEY
Paramount, Lynn, Mass.

CARL EGAN
Palace, Toronto, Ont., Canada

ED FITZPATRICK
Poli, Waterbury, Conn.

HOLT GEWINNER
Grand, Macon, Ga.

ALICE N. GORHAM
United Detroit, Detroit, Mich.

ARTHUR GROOM
Victory, Evansville, Ind.

HANK HAROLD
Palace, Cleveland, Ohio

MELVIN KATZ
Hippodrome, Pottstown, Pa.

PHIL KATZ
Kenyon, Pittsburgh, Pa.

BILL KEMP
State, Memphis, Tenn.

P. E. McCOY
Miller, Augusta, Ga.

EDWARD C. MAY
Rosetta, Miami, Fla.

R. E. MAYNARD
Savoy, Hamilton, Ont., Canada

H. S. MORTIN
State, Syracuse, N. Y.

HARRY MURRAY
Odeon, Scarborough, Yorks., Eng.

ANDREW G. NICKOLS
Windsor, Chicago, Ill.

LESTER POLLOCK
Loew's, Rochester, N. Y.

MORRIS ROSENTHAL
Poli, New Haven, Conn.

JAMES SALMANS
Sixth Street, Coshocton, Ohio

J. S. SAMARTANO
State, Providence, R. I.

NAT SILVER
Strand, Lowell, Mass.

S. L. SORKIN
Keith's, Washington, D. C.

BOYD SPARROW
Loew's, Indianapolis, Ind.

C. T. SPENCER
Capitol, Hamilton, Ont., Canada

S. STEINHURST
Strand, Syracuse, N. Y.

BERNARD J. STEVEN
Astor, East Hartford, Conn.

MOLLIE STICKLES
Palace, Meriden, Conn.

MICHAEL STRANGER
State, White Plains, N. Y.

CHARLES B. TAYLOR
Shea's, Buffalo, N. Y.

F. TICKELL
Capitol, Ft. William, Ont., Canada

CHICK TOMPKINS
Elco, Elkhart, Ind.

F. T. TREBILCOCK
Shea's, Toronto, Ont., Canada

HELEN WABBE
Golden Gate, San Francisco, Calif.

NATHAN WISE
Albee, Cincinnati, Ohio

CHARLES A. ZINN
State, Minneapolis, Minn.

Brownstein Gets Radio Plug For His Western Shows

Bill Brownstein, Palace, Auburn, N. Y., tied up with his radio station to give him free announcements for his Western showing Friday and Saturday in conjunction with their Tom Mix radio program.

They also furnished 1,000 stills to be given away at the theatre. Bill used one of his ushers dressed in ragged clothing and carrying two large suitcases for his showing of "Ragged Angels" and "Pack Up Your Troubles." On the suitcases were lettered: "I May Not Be a 'Ragged Angel,' But I Can 'Pack Up Your Troubles' If You Follow Me to the Palace

Lands Editorials in Two Papers

Harry Unterfort and Jack Flex, Keith, Syracuse, got good publicity on the short subject, "The House I Live In," starring Frank Sinatra. This is the short in which Frank Sinatra pleads against racial prejudice.

They got editorials in both the *Post Standard* and the *Herald Journal*, besides special feature stories. A special screening was held for the critics and newspaper columnists in town.

Merchant Tieups Set by Mortin

"Captain Kidd" exploitation was launched successfully by Harold Mortin, manager of Loew's State theatre in Syracuse, for its playdate in that city. Daw's Confectionery Shop figured in a contest when residents were given a chance to guess the number of candy pieces in the treasure chest displayed in their window. Entry blanks, cooperative ads and other tie-ins were worked with Daw's. Winning contestants were awarded theatre tickets.

Street bally of two men dressed in pirate's costume and bearing a treasure chest attracted attention to "Captain Kidd." The costumed men distributed book marks at schools and other public places in Syracuse.

Jewelry store tie-ups were a major part of Mortin's campaign. Windows were obtained in many of the city's flower shops, book stores, music and toy shops. The Syracuse Public Library displayed "Captain Kidd" books, while books dressed their windows and showrooms with a large number of the World Publishing Company's copies of "Captain Kidd."

Olivey Runs "Cottage" Contest

Art Olivey at the Malone, Malone, N. Y., on "Enchanted Cottage" tied up with four merchants who had merchandise that would be enchanting for any cottage. He also ran a contest on the page and awarded free tickets to the winners of essays on "What I Would Like to Have in an Enchanted Cottage."

can play exactly the same dates as Monogram's 'Dillinger' to probably the same big money."

—HOLLYWOOD REPORTER

"Earmarked as a top grosser. Productional opulence merits its booking into any theatre."

—BOXOFFICE

"Monogram appears to have cornered the market in exploitation pictures."

—MOTION PICTURE DAILY

"A first of its kind. Timely and full of obvious exploitation possibilities. Has marquee draw."

—SHOWMEN'S TRADE REVIEW

Same kind of socko ad campaign that cleaned up on "Dillinger"!

FIRST SCORCHING EXPOSÉ OF THE BIGAMY RACKET!

See the whole vicious story of the pretty racketeers who "framed" thousands of unwary men!

MONOGRAM PICTURES *presents*

KAY FRANCIS · PAUL KELLY · OTTO KRUGER

"ALLOTMENT WIVES"

with GERTRUDE MICHAEL · TEALA LORING · BERNARD NADELL · ANTHONY WARDE · MATTY FAIN

Produced by JEFFREY BERNERD and KAY FRANCIS · Directed by WILLIAM NIGH

Screenplay by Harvey Gates and Sidney Sutherland · Original Story by Sidney

Lobby Stunts Aid "Weekend" Date For Fitzpatrick

A special artistic lobby display was prepared by Ed Fitzpatrick for his date on "Weekend at the Waldorf" at Loew's Poli, Waterbury, Conn., consisting of life size cutout figures of Lana Turner, Van Johnson, Ginger Rogers and Walter Pidgeon. These were suspended from the top of the display over a replica of the New York skyline. A caricature of Xavier Cugat was also used with a display of stills.

Another lobby stunt consisted of standee cutout figures of the stars with a photographer on hand to snap pictures of patrons wishing to pose with them. Several weeks in advance a small table was set up and a hotel register planted on it. Folks were invited to "Register here. You may be a guest at Loew's Poli for the Weekend at the Waldorf."

Bellhops Page Movie Fans

The bellboy of the Hotel Elton staff marched through the lobby of the hotel, dining rooms, etc., carrying a 20 by 24 card saying "Calling all movie fans to have a wonderful time with Ginger Rogers, Walter Pidgeon, Lana Turner and Van Johnson. Weekend at the Waldorf now at Loew's Poli." On opening day one of the usherettes walked through the main streets carrying a suitcase with imprinted copy "I'm taking a trip to see" etc.

Signs made up in the shape of arrows were placed on newsstands and streets reading "Straight ahead to a thrilling Weekend at the Waldorf." Soda fountains featured "Weekend" sundaes; numerous window displays were promoted, as were cooperative ads.

Fitzpatrick promoted a full-page contest in the *Waterbury Democrat* with local merchants featuring a variety of things a person would need for a "Weekend at the Waldorf." A $25 Victory Bond and guest tickets to followups were awarded for the best letter on "How you would spend a Weekend at the Waldorf." Daily readers and art work were landed and a tieup effected with the Kay Jewelry Company, sponsors of a program on WATR for numerous plugs on their program at a cost of a few guest tickets only.

Registry booth set up in the lobby of Loew's Poli, Waterbury, Conn., as part of Ed Fitzpatrick's exploitation on "Weekend at the Waldorf".

"Pirates" Board Navy Cruiser to Promote "Captain Kidd" Date

Pirate-models invaded the U.S.S. Richmond as part of a promotional stunt arranged by Lou Colantuono for the date on "Captain Kidd" at the Stanton theatre, Philadelphia.

Lou Colantuno, manager of the Stanton, Philphia, turned in a good stunt for advance publicity on "Captain Kidd." The Philadelphia Navy Yard turned the cruiser U. S. S. Richmond, which had seen action in the Aleutians and was part of the task force which accepted the surrender of Northern Honshu, over to Colantuno for a preview of the film.

Twenty models were hired for the event and came dressed as pirates. Each wore a hatband bearing the title of the picture. The idea was that twenty femme pirates invaded the Richmond, about to be decommissioned, for the last time in its colorful career. Girls took over the Admiral's cabin and invaded the quarters of Captain John Leppert, acting commander of the ship. Girls had the run of the ship and sailors were only too willing to become prisoners. Press photogs and feature writers covered the event and photographed the girls climbing the gangplank, astride the guns and capturing sailors.

Refreshments were provided in the officer's ward room and included sandwiches, fruit coffee. Film was previewed on deck and cers and enlisted men escorted models to showing.

Following the preview girls invaded a w dance given at the Navy Yard. Their ar was preceded by an announcement from bandstand that the Yard was invaded and rendered to "Captain Kidd" and his t pirates. Lights were dimmed and flashe when girl pirates came running in. Each n was brought to the microphone and said s thing about the picture which they had seen and plugged the opening at the Sta theatre. At the conclusion of the intro tions, an announcement was made that sinc model-pirates were in command of the N Yard, they were to take over the dance pick their own partners. Stunt was pla and executed in a three-day period and rece excellent coverage in the local sheets an radio shows, which sent representatives to "Captain Kidd" party.

Boyle Promotes Classified Contest

To resell "Call of the Wild" and "Crash Dive," manager Joe Boyle, Loew's Poli-Broadway, Norwich, Conn., set a "Classified Ad" contest with the *Norwich Record* newspaper.

Scattered over the entire section of the newspaper were five names and addresses taken at random from city directories. Patrons were asked to read the section carefully and, if they found their names listed, they were to identify themselves at the *Record* office and receive two guest tickets to this screen attraction.

Searches for Local O'Brien

Plenty of publicity was scored Matt Saunders' search for a local Margaret O'Brien in connection with his date on "Our Vines Have Tender Grapes" at the Poli theatre, Bridgeport, Conn. The contest was held in cooperation with the *Post-Telegram* and Howland's Department Store.

Ballyhoo Devices Help Shane On "You Came Along"

Don Shane, Paramount theater in Om Neb., for "You Came Along," in additio the usual newspaper and radio campaign, tributed 100 special window cards with a l figure of Lizabeth Scott and the words "Hu Hubba, Hubba"; 5,000 calling cards with ilar copy, which were distributed through city's high schools; 3,000 square coasters tributed in taverns and cocktail bars, and Pour Le Merile cards, which bore a ribbon the words "This is your award for service dered beyond the call of duty Pour Le Mer

A window in the Mid-Continent Airl office displayed a large picture of Miss S departing from one of their planes at Moines and this picture was also used on cover of the September issue of the Mid-C tinent's magazine.

Paramount Has Its Most Sensational Hit Since "Going My Way" in

"The Lost Weekend"

Last Week's Amazing East and West Coast Premieres Proved It!

SEE COMING ISSUES FOR DETAILS!

RAY MILLAND • JANE WYMAN in "The Lost Weekend" with Phillip Terry • Howard da Sylva • Doris Dowling • Frank Faylen • Produced by Charles Brackett • Directed by Billy Wilder • Screen Play by Charles Brackett and Billy Wilder • From the Novel by Charles Jackson

McCOY PREVIEWS "HOUSE O 92nd ST" FOR FBI STUDENTS

P. E. McCoy, manager of the Miller theatre in Augusta, Ga., has put over some excellent campaigns recently to exploit his attractions. One of the latest he reports on is his date on "House on 92nd Street," for which he says he had a lucky break in that the FBI and local police were holding a special school for all law enforcement officers in the 20 counties in the vicinity.

Through the Savannah office of the FBI and Chief of Police, an idea was conceived to hold a special preview for the graduating class of officers, with invitations also extended to solicitors, judicial judges, military and civic heads. The preview was held on the eve of the local opening attended by all mentioned.

Immediately following the preview a special 15-minute broadcast over WRDW was held from the lobby with the Chief of Police acting as master of ceremonies, and prominent picked figures expressing their views of the picture. A transcription was made and later used at intervals as a street ballyhoo through a speaker set up over the marquee.

An eight-column streamer, featuring the story of the atomic bomb, was carried by both daily papers on opening date. All theatre ads plugged the line "This picture depicts the guarded secret on the atomic bomb. From official FBI records," etc. A special front was made up with old newspapers featuring stories on the atomic bomb as a background augmented by stills showing scenes from the picture.

"Junior Miss" Fashions Featured

In connection with his date on "Junior Miss," Mac was able to tie in with one of the leading department stores which featured "Junior Miss Wear" during the run. An effective window was promoted, creating the atmosphere of a replica of a large book spread across the entire 14-foot background. Open pages carried copy featuring "Junior Miss Fashions." Counter cards were also used in the youth departments. The store converted all its radio time to the stunt during the run of the picture, giving credit to the title, theatre and playdates alike.

A tieup was made with the Girl Scouts, who were celebrating their anniversary; they were dubbed "Junior Miss of America," this played up in all newspaper stories and radio time contributed to the Scout units. A Junior Miss was selected from each scout group to attend the theatre as a guest. Special windows were set up by the scouts carrying full details of their craft work, each card featuring the scouts as "Junior Miss of America."

The man-on-the-street program featured over WRDW cooperated by asking its interviewees to name a girl whom they considered to be most qualified to be called the Junior Miss of Augusta; the girl receiving the most votes was awarded guest tickets, courtesy of the station. Papers contributed stories and art.

"A Song to Remember" brought a tieup with a local floral shop which sent each bank president a large basket of flowers with a large card attached bearing such copy as: "Please accept these flowers to capture your memory. Remember to see," etc., etc. Each was signed by "Merle."

One of the numerous attractive window displays landed by P. E. McCoy for "Junior M at the Miller theatre, Augusta, Ga.

P. E. McCoy mounted a 40 by 60 on a main street clock to help sell his date on "A Song to Remember" at the Miller theatre, Augusta, Ga.

Music Club Circularizes Members

Special calendars were printed up and distributed as reminders to see the film and the man-on-the-street broadcast was used here too, folks being asked to recall certain events. If they answered correctly guest tickets were awarded. The Civic Music Club contacted all members urging them to attend the show; special cards were placed on all music boxes and the theatre organist featured Chopin's music several days in advance. Special art work was used in the lobby several days in advance and an illuminated 24-sheet board was erected over the marquee during the engagement.

McCoy executed a successful tieup with a local automobile dealer for his date of "State Fair." The Cadillac people came through with a display of a new 1946 model in the lobby, the cars constantly decorated with flowers and a special attendant on hand to answer all q tions. The dealer ran hundreds of inche advertising in both dailies playing up the "See the new Cadillac now on display at 'S Fair,' Miller theatre lobby."

On the opening day a four-column by 16- ad broke in both the morning and aftern papers; the next three days the dealer ra eight-column streamer in both papers and cial ads went out to rural papers in the 20 c ties, all carrying credit lines. The dealer ran numerous spots over both radio stati tying in the picture and theatre on all annou ments. A special 24-sheet was erected over theatre located on the main thoroughfare.

Peek Hole Windows Used By May on "Wilson"

To call attention to his date on "Wilson" the Rosetta theatre, Miami, Ed May utili store windows and doors and completely c ered them with newsprint two weeks in vance. Peek holes on the panes were large circles, with a small typewritten card in center reading: "The big surprise will be nounced next week." The second week, circles were cut out, permitting folks to l into the windows. Inside were displays on picture.

For his date on "Babes on Swing Stre Ed distributed 2,000 hand bills to grade scho and a 40 by 60 display in the lobby.

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PDQ and PERFECT, too
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THE UNITED STATES NAVY

The Drive With a Heart!
MARCH OF DIMES (Jan. 24-3(

SHOWMEN PERSONALS

In New Posts: Irving Ludwig, film buyer and booker for Rugoff & Becker, has resigned that post to join Walt Disney Productions in the East, effective December 1st. He is succeeded by Clement Perry.

Dick Stubbert, New Camden, Camden, N. J. Dana Kennan, Burns, Newport, Vt. Arthur Egberts, Loew's, Ohio, Columbus. B. G. Partin, E-Tex, Cushing, Texas. Robert Mitchell, Palace, Des Moines. Florian Manteuffel, Martha Washington, Hamtramck, Mich.

George Church, Chandler, Detroit. George Daniel, Castle, Detroit. J. Kenneth Campbell, Isle, Aurora, Ill. George Western, Wallace, Andrews, Texas. James Collins, St. George, Framingham, Mass. Robert Jackson, Uptown, Boston. C. E. O'Bryan, Broadway Capitol, Detroit, Gil Fradenick, Capitol, York, Pa.

Joseph Dole, Oliver, Detroit. Den Dyer, Wallace, Morton, Texas. Russell Hollifield, Melrose, Dallas. Ted Ruth, County, Doylestown, Pa. Edgar Wolf, Waverly; Charles Gasperon, Avon; Bill Yurasko, Bromley; Henry Eytinge, Vernon; Harry Schwartz, Tioga; Allen Lewis, Park; all in Philadelphia.

Assistant Managers: Jerry Rhodes, Capitol, Newark, N. J. Rose Cardia, Adams, Detroit. Al Lessow, Poli, Bridgeport. Al Rabino, Mastbaum; Moe Wexler, Earle; both in Philadelphia.

Returned Servicemen: Tony Capobiamco, Gorman, Framingham, Mass. Frank Upton, manager; Glenn Ramsey, assistant, Palms State, Detroit. John Alterman, Tower and Melba, Dallas. Henry Long, assistant manager, Palace, Dallas. Lynn Krueger, Majestic, San Antonio.

William P. Miller, State, Elkhart, Ind. Robert Jones, assistant, Community, Queens, L. I. James Ricci, Stanley, Atlantic City. Ruben Rabinowitz, Upsal, Philadelphia. Joseph Clifford, assistant, Ritz, Honesdale, Pa.

John Degan, Stanley, Philadelphia. Tom Byerle, Ramona, Detroit. David Hetrick, assistant, Palace, Staten Island. Hollis Sweeney, assistant, Strand, Waterbury, Conn. Jack O'Connell, Roger Sherman, New Haven.

Birthday Greetings: Theodore Z. Halmi, Clarence Moss, Ben Greber, Albert M. Nutter, Lester Immerman, E. V. Peck, Raymond Schreiber, Arthur G. Miller, John F. Pival, Frank H. Bell, Henry C. Zipperian, Harry E. Miller, John E. Duffus, George Hoag.

William Brown, Benjamin J. Javellana, John A. McNulty, Robert I. Boudrow, Theodore G. Ehrasm, Harry H. Shaw, Ralph Aversa, H. Lisle Kreighbaum, A. J. Menard, E. William Sparr, Melvin R. Katz, Hibbard A. Henderson, Mearia Woods, J. B. Brady.

Ray M. Butterfield, Francis N. Andary, Davis S. Gantz, Bert Silver, Ben G. Tisdale, Harry H. Olsen, Joseph R. Shearer, Sam Rosenblatt, William J. Russell, Johnnie Lomac, J. D. Kennedy, Don F. Monroe, James J. Rabinowitz, Clarence Symons.

By The H

Louis Rosenbloom, owner of the Em theatre, Montreal, Canada, drops into Round Table for a visit.

Silver Lands Editorial

In connection with his date on "The True Glory" at the Strand theatre, Lowell, Mass., Nathan Silver landed an editorial in the *Lowell Sun.* For lobby attention, a blowup of the editorial was used in an attractive setpiece. Numerous readers and art work were also had.

Newspaper Break for Thompson

For the March of Time short on Palestine, Evan Thompson at the Strand theatre, Plainfield, N. J., promoted mention on the front page of the *Center Bulletin* issued by one of the leading synagogues. Copies of this were sent to the whole membership.

Was Janitor and Operator; Bristow Is Now Manager

Weldon Bristow, manager of the Russell Washington theatres in Maysville, Ky., par the Schine Circuit, was born May 31, 19 in Owensboro, Ky.

Weldon started in showbusiness as jan in Louisville, Ky., for Mr. Harry Simmer at the Shawnee theatre, and in three weeks in the booth as operator. That was 18 ye ago and Bristow says he's been in the busin ever since.

From Louisville, our new Round Tabler w to Vanceburg and opened a theatre for Neal Hubbard. After three years there, went to Maysville for Schines as operator til he learned their system and has been m ager there for the past two years.

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ccelerate Talks or Final Peace n Coast Unions

Iope that the final issues in the Hollywood ke settlement would be completed by December the end of the 60-day truce, was expressed this k in Hollywood. Eric Johnston, president of Motion Picture Producers and Distributors of erica, was to have arrived in Hollywood Wedday to expedite the matter. Already in Hollyod is the American Federation of Labor's arbiion committee, composed of W. C. Birthright, G. Doherty and Felix Knight.

his committee has begun meetings with repretatives of the principal striking unions and the ernational Alliance of Theatrical Stage Emyees, who will report on the progress of the lements reached thus far.

Vith settlements and discussions thus proceeding an accelerated pace it is believed the eightnth strike may finally be settled by the end of year and within the 60-day period of truce eed upon at the Cincinnati and Washington etings where the initial settlement was drawn up oving the pickets from the studios and returnthe strikers to their jobs.

Meanwhile, other developments in Hollywood or organizations indicated lessening union fricn.

The Motion Picture Screen Publicists Associan, composed of members of the Screen Publicists ild who crossed the picket lines during the strike l then applied to the National Labor Relations ard for recognition as bargaining agent, has onsidered its position, has paid up its SPG membship dues and has expressed a willingness to ntinue as a "dissident" faction, pending the exted withdrawal of SPG from affiliation with the inters International.

Additionally the Screen Players Union and reen Extras Guild have moved towards an agreent for merging their memberships.

OPEG Contracts Are igned by Five Companies

New contracts, calling for salary increases, ssifications and rate ranges, and other benefits, re signed last week between the Screen Office d Professional Employees Guild, Local 1, and ew's, United Artists and 20th Century-Fox exanges, Republic Pictures and Artkino Pictures New York.

At the Loew's, United Artists and 20th Century-ox exchanges an average of 10 per cent general crease was awarded to more than 100 office emoyees. Also, classifications and salary ranges, tomatic progressions from the minimum to the igle rate for employees who have completed two ars on the job, grievance procedure with arbiation, and maintenance-of-membership shop also re decided upon. Retroactivity, dating back to ly 31, 1944, is estimated at $25,000. The contract ns to July 31, 1947, and is reopenable over the lary question at the end of the first year.

At Republic, the agreement, affecting 65 home ice employees and running until July, 1946, calls r 10 per cent over-all increases, ranging from to $5, retroactive to April and August, 1945; assifications and salary ranges, 70 per cent mainnance-of-membership shop, the seniority principle, ievance procedure and arbitration.

At Artkino, the general terms of the present ntract covering office and professional employees ve been extended to October, 1946.

Operators Union Renames Axelrod as President

Charles Axelrod has been nominated by the Inpendent Motion Picture Operators Union in New ork, to continue as president for three years. ther nominations include Peter Waxberg and lexander Roth, vice-presidents; Louis Katz and dward C. Liepper, secretaries, Joseph Castaldo, easurer, and John McGrath and Frank Pitonza, rgeants-at-arms. Nominated for executive board embership were Joseph Weiss, Ruben Rudnikoff, yman Levine, Harry Wagner, Joseph Rallo, Jack oenigsberg, William Marom and Paul Porcaro.

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Jules J. Rubens Dies in Chicago

Funeral services for Jules J. Rubens, 59, president and general manager of the Great S Circuit, who died November 30 of a heart at at his home in Chic were held Monday Weinstein's Fune Chapel. Rabbi Saul ber officiated. B was at B'nai Abra Zion Cemetery.

Jules J. Rubens

Mr. Rubens organ the Great States Ci throughout Illinois 1925 and developed circuit from 11 to theatres. He was son of pioneer Chic ans and among the exhibitors in the M west. At the age of he started in as an o boy with the "White of America" under ward Shayne, and later operated penny arc in various amusement parks. At 21, he bec partner with Frank Theilen, operating theatre Aurora, Elgin, Galesburg, Bloomington and wanee, all in Illinois.

Mr. Rubens was active in charitable work inside and outside the industry, including the tional Jewish Hospital at Denver and the Jewish Home for the Aged. He was downs chairman for every war loan, Red Cross March of Dimes drive. He was a member A.F.A.M. Lodge 254, Aurora, Ill., and of Chicago Variety Club.

Surviving are a son, Nathaniel J. Rub USNR, now in the Pacific; a daughter, Doris three brothers, Maurice M., Great States divi manager; Claude, maintenance manager, and H ry, and three sisters, Mrs. Jeanette Oppenh Mrs. Sadie Rosenholtz, and Mrs. Gertrude Bern

Several hundred friends and associates paid t ute to Mr. Rubens. Pall bearers, active and h orary, included Barney, John and David Balab Neil Agnew, William Pine, F. W. Weber, He Sticklemeyer, Morris Leonard, John P. Dron William Hollander, Leonard Goldenson, J Friedel, Billy Connors, Ralph W. Lawler, I Rogan, A. H. Blank, Harry Katz, B. A. Lu Willard Van Matre, Walter Immerman, Elmer Upton and Leonard Worley.

George McKay

George McKay, 60, for the past 10 years contract actor for Columbia, died in Hollyw Monday. Also a vaudeville and musical com star, in 1914 he appeared in "Ziegfeld Folli His most recent appearance on Broadway was "Merrily We Roll Along" in 1934. His wife son, George W., Jr.; a brother and two sist survive.

Simon Silverman

Simon Silverman, 59, veteran Cleveland exh tor and son of Joseph Silverman, a pioneer exh tor with theatres in Pennsylvania, died sudde November 23. He was manager of the Hou 79th Street theatre at the time of his death. S viving are his wife, Rae, and three sons, Willi B., Mervin, and Joseph S.

Ray W. Cudmore

Ray W. Cudmore, former National Theatre S ply Company manager, died November 23 o heart attack at his home in Chagrin Falls, O He had been inactive in the theatre supply busin for more than five years. His wife and son s vive.

J. B. DeShazo

J. B. DeShazo, 83, owner and manager of Rex theatre, Nowata, Okla., for the past 25 yea died November 26 in Bartlesville, Okla., as a sult of injuries received in an automobile accid November 23. He is survived by his widow, w received slight injuries in the same automob accident.

Elsie Finn, 42, Film Editor Of Philadelphia Record

Elsie Finn, film critic and editor of the *Philadelphia Record,* died November 27 following a long illness. She was 42. In private life she was the wife of Dr. Rubin M. Lewis.

Miss Finn began her newspaper career in 1928 when she became assistant to Jimmy Craven, then dramatic editor of the *Record.* When the department was divided, she took over the position of motion picture editor and once said she would "not crucify any picture for the sake of coining an epigram." She collaborated with David Wittels, former *Record* reporter, on the screenplay of Lily Pons' first picture *"I Dream Too Much,"* and contributed to several magazines, including the *New Yorker.*

She is survived by her husband, Dr. Lewis; a daughter of a previous marriage, Patsy Finn Lewis, and her parents, Mr. and Mrs. Samuel Crayder. Her father is manager of the Princess theatre, Philadelphia.

Eliza Rapf

Eliza Rapf, mother of Arthur M. Rapf of the Rapf and Ruden theatre circuit, New York, and of Harry Rapf, MGM producer, died at her home in Los Angeles, December 1.

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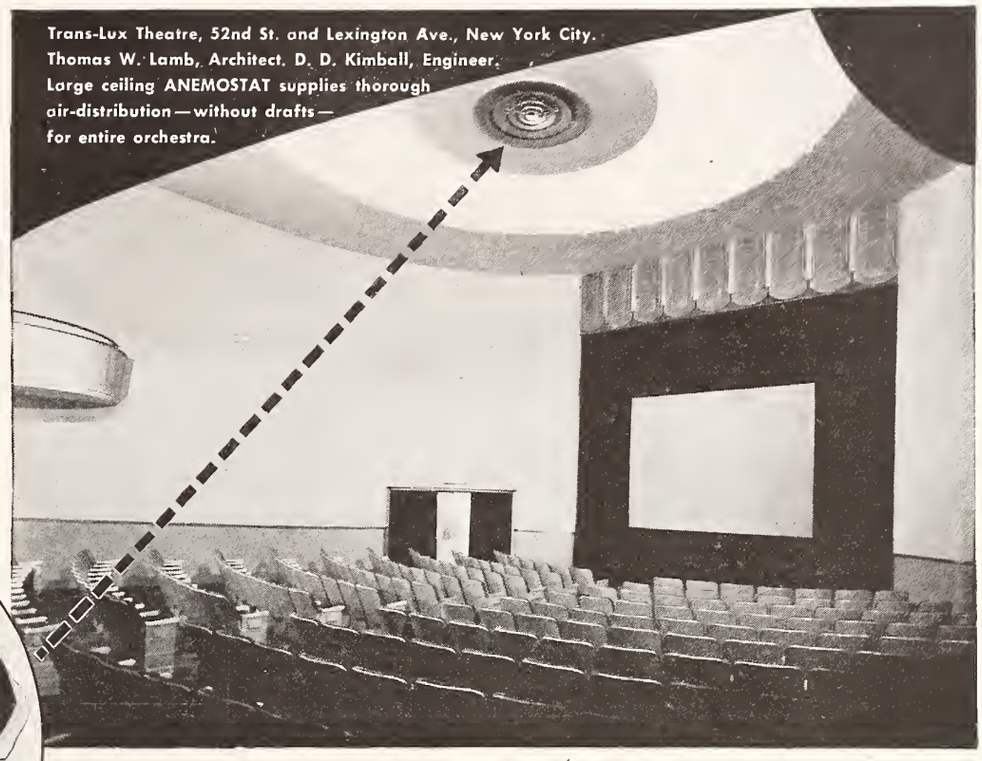

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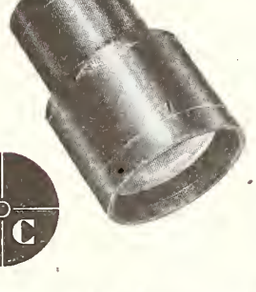


f/2.0 Series II SNAPLITE

Gone are blurred edges, dim images, muddy contrast with a SNAPLITE Series II lens in each projector. This superb lens affords image quality outstanding in definition, contrast, flatness of field and freedom from color fringes. This unit has been recently improved to provide a speed of f/2.0 in focal lengths from 3½" through 5" with mounts hermetically sealed against dust and oil for lasting, trouble-free performance. SNAPLITES in focal lengths above 5" are also stocked. Anti-reflection coatings are regularly supplied.

Companion to the Series II is the SNAPLITE Series I, long recognized as the standard of the industry. This efficient lens has also been improved to give brighter illumination... sharper definition... higher contrast. Stocked in focal lengths from 2" through 7" in ¼" steps, with speed of f/2.3 in the shorter focal lengths.

KOLLMORGEN Optical CORPORATION

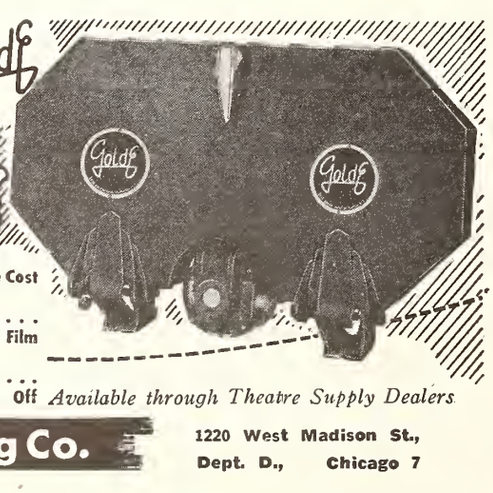
2 Franklin Avenue
Brooklyn 11, New York

Model "D-H" AUTOMATIC ENCLOSED REWIND

GoldE

SUPER SAFE

SUPER SILENT



U.L. approved... eliminates fire hazard. Micro-Switch safety cut-off — *when door opens, motor stops!* Motor does not transmit torque to operating parts. Reel-drive Dog ...prevents broken keys.

Low Maintenance Cost

Positive Friction . . . Will Not Clinch Film

"Tilt-back" Case . . . Reels Can't Fly Off

Available through Theatre Supply Dealers

GoldE Manufacturing Co.

1220 West Madison St., Dept. D., Chicago 7

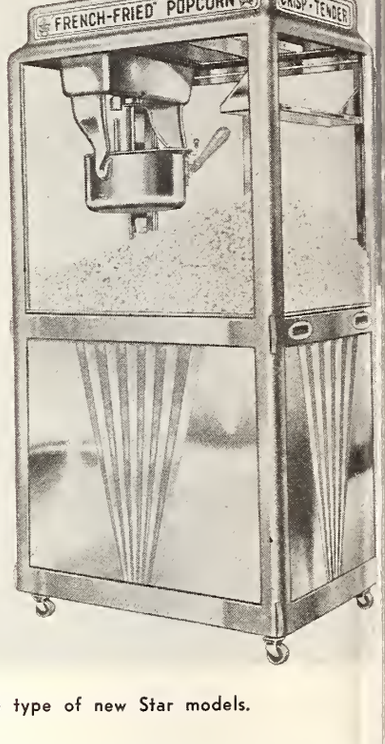
Said 'n' Don

STATEMENTS AND REPO
ABOUT THEATRE EQUIPM
MATERIALS AND SERVI
AND THOSE WHO SELL TH

New Theatre Popcorn Machines

Specifications on the post-war model
corn machine which has been placed in pr
tion by the Star Manufacturing Compan
Louis, have been released by that compa
follows:

"Simplicity is the keynote of the new
design. Every part of the popping u
instantly accessible. The kettle, whi



Large type of new Star models.

mounted on trunnions so that it rolls ove
a wheel to empty corn, can be removed
the cabinet simply by lifting off trunnion
can then be disassembled for a quick, tho
cleaning without the aid of tools.

"Mechanism housing is equally acces
By simply unscrewing two thumb nuts
entire unit, which encloses a new gea
style motor, wiring and switches, can b
moved from the cabinet.

"Of great importance in economical
tion is the new thermostatically controlle
tle.

"Another new development is a replac
heating element, a profit-saver in case of
outs because it can be replaced by anyo
approximately five minutes. An extra sav
the spare element which will be furnishe
with each new Star machine.

"Another time and labor-saving fe
which will be offered optional on the 'S

MOST IMPORTANT ON ANY FRONT

—*Effective Display of Current Attraction Billing!*

WAGNER TRANSLUCENT COLORED PLASTIC LETTERS

The modern means of attracting business. Afford a vivid, colorful display—impossible with the old fashioned opaque letters. Gorgeously brilliant when light shines through them, they assume sharply silhouetted third dimensional effect by day. Available in 4" and 10" sizes in fonts of assorted colors (red, green, blue, amber and opaque black) from 76 letters up.

17" letters available shortly. The colors go all the way through, cannot fade, chip or scale. Never require painting. Strong. Durable.

WAGNER'S SENSATIONAL NEW WINDOW-TYPE MARQUEE FRAME

(Pat. Pending)

Allows billing space of any height or length.

Installed separately and before the glass. Accommodates the largest letters and lifesize colored photo transparencies. . . . Lamps, neon and glass can be cleaned or replaced without removing frames. . . . No flimsy soldered parts. . . . No shopwork necessary in the event of glass breakage. . . . The most economically maintained frame made.

Shown is the Woodlawn Theatre, Interstate Circuit, San Antonio, Texas, with Wagner Plastic Letters on a Wagner Marquee Frame, installed by Modern Theatre Equipment Company of Dallas.

Literature and name of nearest dealer sent on request.

Wagner Sign Service, Inc.
218 S. Hoyne Avenue
CHICAGO 12, ILL.

Star' Theatre Models, both floor and counter styles, is an automatic corn and oil feed. By a flip of a lever the correct amount of corn and oil are simultaneously fed into the kettle.

"For the average size concession or small theatre is the 'Silverstar' type in both floor and counter models. Except for a smaller cabinet and popping unit, this machine is identical in construction and design with the large 'Super-Star' model.

"The 'Jumbo-Giant,' Star's new postwar model separate wholesale-type popping unit, will also be available soon. This unit, which is greatly improved and has a much larger capacity than the prewar model, replaces the Star 'Jumbo' originally designed for the New York World's Fair. The 'Jumbo-Giant' will be offered in either gas or electric heat and will be available with a tubular type stand if desired."

Full particulars on these machines are given in a circular which includes prices and descriptions of the complete Star line of popcorn equipment.

•

L. P. Hanson has been appointed general sales manager of the U. S. Air Conditioning Corporation, Minneapolis. He is pictured (right) at the company's New York office, with James J. Ferretti, Eastern Division manager. Mr. Hanson will have his headquarters in Minneapolis. He was formerly chief engineer of the company's Marine Division. (Staff photo.)

STANLEY W. HAND, *representative and latterly advertising manager of the Altec Service Corporation for the past eight years, has become staff consultant on a part-time basis in order to devote part of his time to other activities outside the Altec organization.* WALTER W. SIMONS *has succeeded him as advertising and publicity manager. . . . Other recent Altec appointments place* NATHANIEL L. MOWER *in charge of the Atlanta branch, and* N. D. RUSSELL *in the post of inspector for the New Orleans territory.*

•

Expand Lamp Production

In expectation of greatly increased demand for all types of electric lamps, including fluorescent, the Westinghouse Lamp Division has announced an equipment expansion and modernization program to cost $4,700,000.

"During the war years," said Ralph C. Stuart, vice-president in charge of the division, "production facilities were increased almost 50% by the erection of three new plants at Fairmont, W. Va., and purchase of the Ken-Rad Lamp Division at Owensboro, Ky. [illegible] have therefore earmarked $4,700,000 for [illegible] equipment and overhauling machines wh[ich] have worked overtime since the declaration [of] the national emergency."

He revealed that the Westinghouse La[mp] Division produce over three million electro[nic] tubes, 1,023,384 other lamps during the w[ar].

At a banquet which marked the opening performa[nce] of the Metropolitan theatre, Boston, with its Altec Lansing "Voice of the Theatre" horn syst[em]. Shown are Thad Barrows, chief projectionist; [illegible] Sanford, Altec Service district manager; Max Na[than] manager of the theatre, and Robert M. Sternb[erg] district manager of M. & P. Theatres.

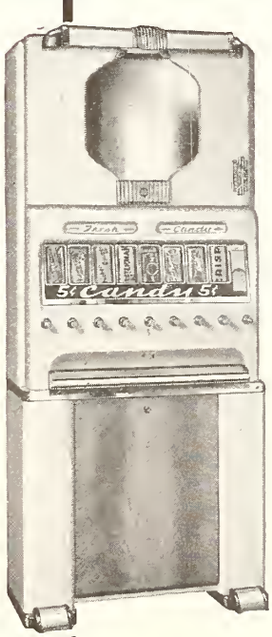
•

HOWARD HARTLEY *has been appoin[ted] contract manager of the Western divisi[on] with headquarters in Los Angeles, of the Bi[gelow]-Sanford Carpet Company, New York.*

COMING ATTRACTION...

the new

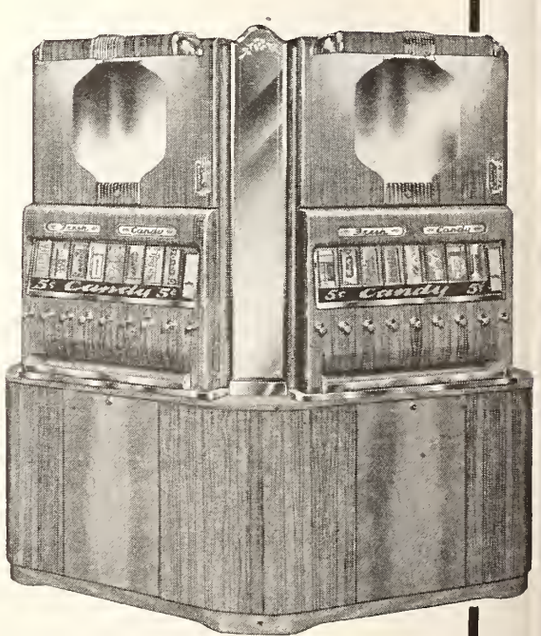
Univendor



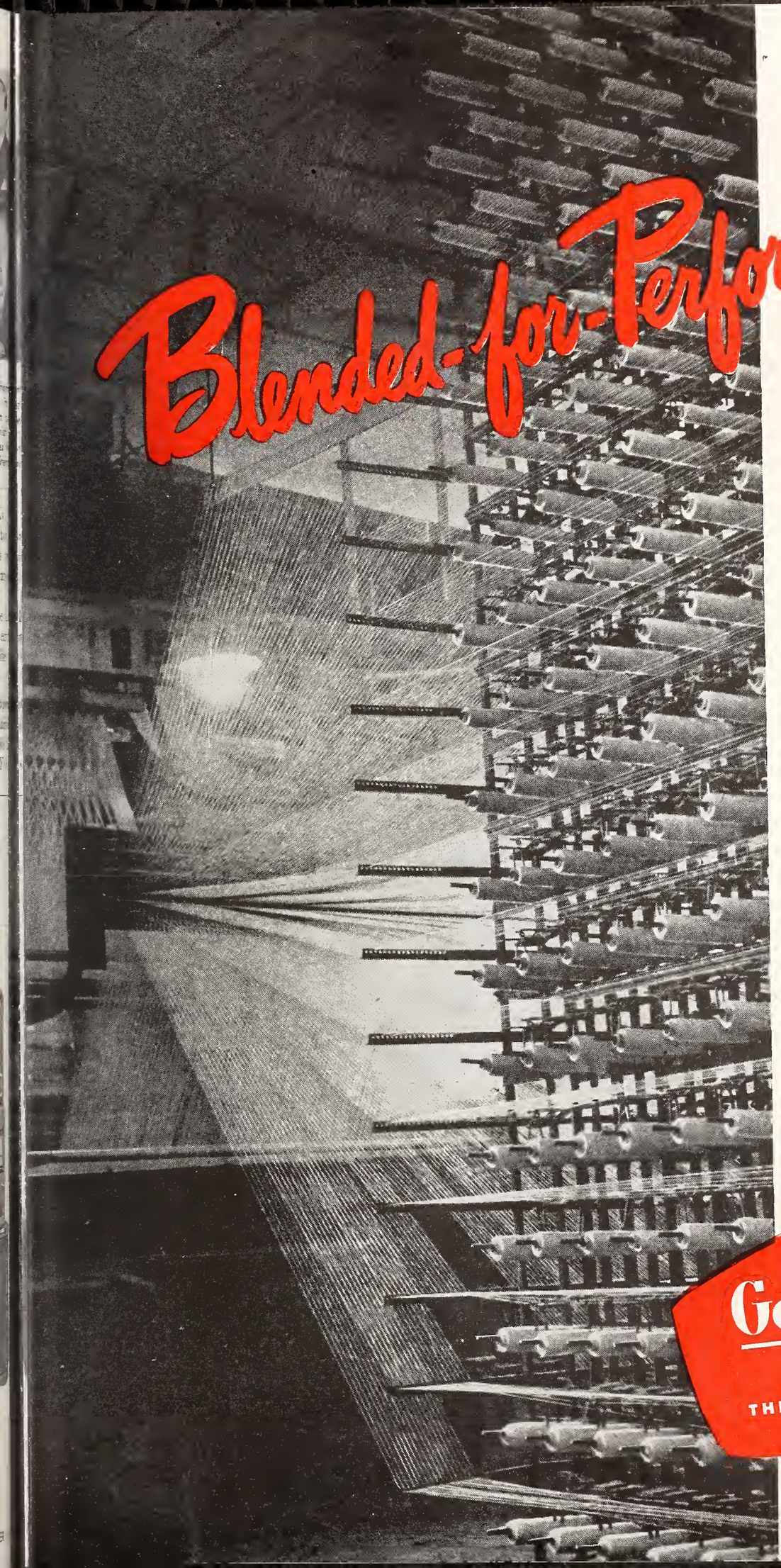
Watch for the new UNIVENDOR. It's distinctively designed to add beauty to the handsomest modern foyer . . . and made with the superior materials and workmanship that assure long life and trouble-free performance.

Remember—only UNIVENDOR has the assorted merchandise feature. Columns may be set to vend candy, gum, cigarettes and other items priced at from 5c to 20c. That means faster sales and larger profits.

Choose the Standard machine or DeLuxe Theatre Model with the double bar capacity . . . but be sure to insist on UNIVENDOR. It's the easy way to extra revenue.



STONER MFG. CORP. Aurora, Ill.



Blended-for-Performance

ONLY GOODALL'S CHASE QUALITY "VELMO" IS CUSTOM-MADE BY-THE-MILE

Goodall-Sanford mills, America's pioneers in weaving mohair, have won and maintained leadership in the industry with Chase "Velmo." The natural qualities of mohair have been improved by blending the mohair fibers into exclusive yarns and weaves. "Velmo"is Blended-for-Performance. Innumerable different types of "Velmo" have been created—each fabric is a special blend of fibers and a type of weave which gives better performance for a special purpose than any other fabric could.

For theatres Goodall has created various types of "Velmo" with perfect acoustical properties that wear for years, clean easily and give the utmost in comfort. Soon we will be able to offer you beautiful new weaves and dramatic new colors in Chase quality "Velmo."

●

Offices: New York, Chicago, Los Angeles, Boston, Detroit; Mills at Sanford, Maine and Reading, Massachusetts.

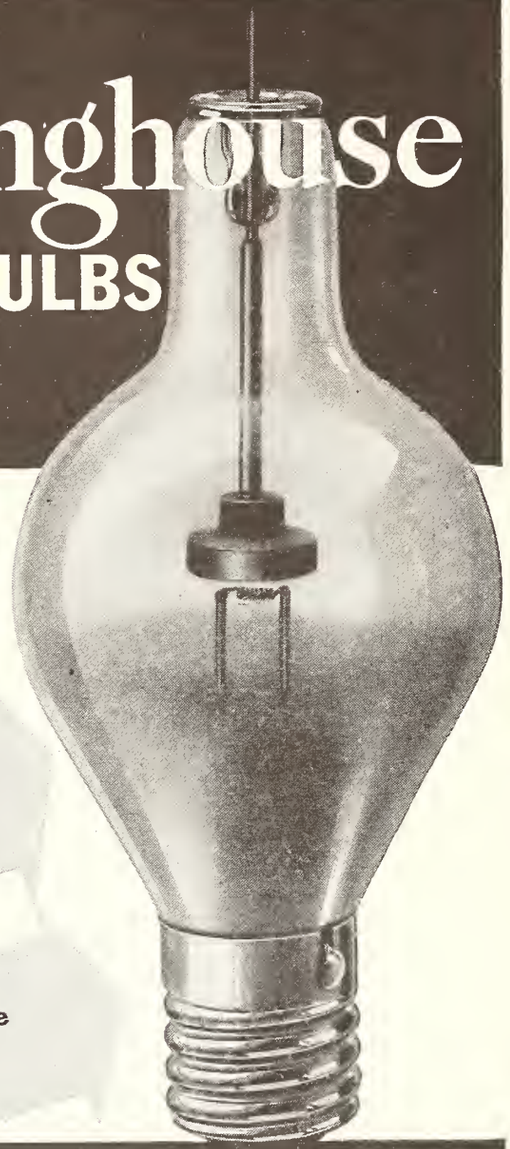
Goodall Fabrics INC.

Subsidiary of Goodall-Sanford, Inc.

THE FINEST NAME IN FABRICS

Of course only limited quantities of Goodall Fabrics are available today.

Westinghouse
RECTIGON BULBS



1200 hours use guaranteed.

A steady dependable source of D. C. current.

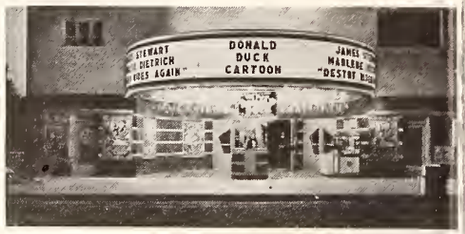
Fits all bulb-type rectifiers.

Westinghouse
PLANTS IN 25 CITIES OFFICES EVERYWHERE
WESTINGHOUSE ELECTRIC CORPORATION
Bloomfield, N. J.

WALKER
- PM -
SCREENS

Quality

NATIONAL
THEATRE SUPPLY
Division of National • Simplex • Bludworth, Inc.



Entrance at the Almeda theatre, Houston, Tex., sh ing new installation of Wagner attraction advertis frame and changeable letters. Installation was by Texas Neon Company, Houston.

Mat Firm Acquires Building

A building has been purchased by E. Belknap, president, and D. W. Moor, J secretary and treasurer, of the American M Corporation and the company plans to mo into its new quarters at once. The buildi which has 10,000 square feet of floor spa has been completely renovated. It will be o voted to both showrooms and the compa offices.

In making the announcement, it was stat "Although all matting manufacturing ceas for civilian use with the advent of war, due the tie-up of rubber, steel, leather and oth essential materials, rubber restrictions n having been lifted this matting is again av able for commercial and industrial use." Du ing the war the entire production of Ame can Mat was devoted to wooden mats for w plants and Government buildings.

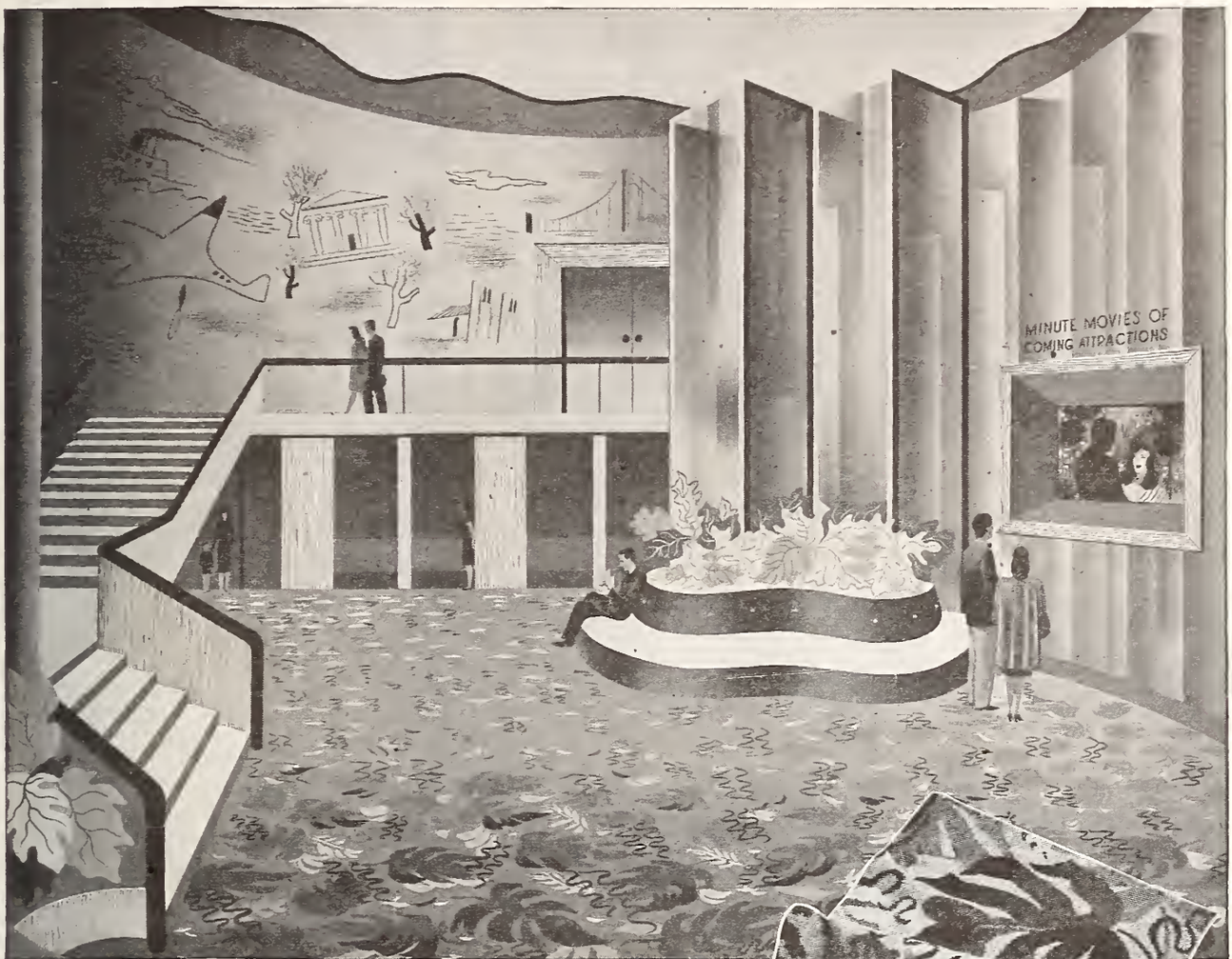
•

Dealer Buys Building

The Southeastern Theatre Equipment Co pany, Atlanta, Ga., has bought from Dov Investment Company the building at 2 South Poplar street, Charlotte, N. C., a will have a branch office at this location, a cording to J. M. Dumestre, Jr., of Atlan Southeastern, an RCA distributor, suppl theatres in the two Carolinas.

Sales floor of the new quarters of Casa Ehle reputedly the oldest theatre supply house Mexico City. As signs prominently indicate, t concern is the Mexico distributor of DeVry proje tion and sound equipment. The firm is now hous in an attractive new three-story building.

THEATRE LOBBY DESIGN MERCHANDISES COMING ATTRACTIONS



Lobby design based on a sales idea by Bigelow Carpet Counsel

Selling next week's show is important to every theatre owner. The lobby shown above is designed so that the maximum amount of traffic will pass by or meet at a miniature screen showing coming features.

The Bigelow carpet is especially woven for heavy theatre use.

Further details may be obtained by writing Bigelow Carpet Counsel.

BIGELOW-SANFORD CARPET CO., INC.

140 MADISON AVENUE, NEW YORK 16, N. Y.

Planning postwar redecoration? G-E lighting can be one of your most important tools in creating effects that please patrons, make them want to attend your theater regularly. The Dearborn, Dearborn, Mich.

For tomorrow, G-E Slimline lamps will join with G-E fluorescent and filament lamps to bring you new help, greater service from lighting.

G-E LAMPS

GENERAL ELECTRIC

Better Theatres

GEORGE SCHUTZ, Editor

On the Substitution of Safety for Nitrate Film

THE PRESIDENT of the MPTOA, Ed Kuykendall, peered into the future a considerable distance, but with a great deal of technical basis, when he proposed the other day that the industry immediately adopt acetate, or safety film. Substitution of acetate for inflammable nitrate stock is definitely in prospect, though it couldn't be completely effective for many years.

Technically, motion pictures of a pictorial quality comparable to that of present-day standard theatrical film, can be produced today on safety stock, which is also capable of taking high-intensity projection lighting and the kind of handling film gets in theatre projection rooms. Indeed, it already has, for several of the Army-produced pictures of feature length that were released to theatres through the War Activities Committee, were filmed and printed on acetate stock. Probably most projectionists who projected those pictures were not aware of the difference.

The use of safety film is expected, of course, to save the industry a lot of money. It is supposed, for one thing, that safety raw stock would be priced lower than nitrate; theoretically, its adoption could work out that way, at any rate eventually, and if it did, exhibitors as well as producers and distributors might enjoy the benefits. The exhibitor also contemplates, in looking forward to the use of acetate film generally, savings accruing from its non-inflammability. This, it is reasoned, would permit some reduction in projection staffs, and in the cost of projection room construction.

All of these possible sources of savings in theatre operation are quite problematical, however. There are many factors besides raw stock, most of them far more important, operating in the processes by which film rentals are determined; and non-inflammability might not prove a completely effective argument with either the projection craft or the fire authorities. Thousands of theatres are operated today with only one projectionist in the booth; and where the union insists upon two men—a number that is seldom required by law—it argues as much for quality of presentation as for safety. Fire authorities would of course welcome the change, but whether they regarded non-inflammable film sufficient assurance of protection from the hazard of fire to remove its requirement that projection rooms be structurally isolated, is quite another matter. The projection room represents a concentration of electrical current; it is in immediate contact with the auditorium. Thus the fire authorities well might argue, prompted partly, perhaps, by their dislike to reduced requirements of any kind. And after all, the hazard is not primarily one of fire, but of panic.

SERVICE GROUP FORMED

E. R. GEIB

W. C. KUNZMANN

P. D. RIES

C. W. HANDLEY

■ Formation of a Technical Specialists Group has been announced by the National Carbon Company for the purpose of extending its technical aid to theatres and other users of lighting carbon products. The group's activities will be directed from Cleveland by E. R. Geib. The field work in the East will be conducted by P. D. Ries, that in the West by C. W. Handley, while W. C. Kunzmann will also contribute to this work as part of his national activities. They will be available, it is stated, as consultants on carbon arc problems of all projectionists and equipment manufacturers and dealers.

The Demand Grows for More Comfortable Seating

THE MOTION PICTURE and its theatre has changed a lot of things, among them the complacent acceptance by the public of indifference to its convenience and comfort where it goes to be entertained. A recent column in the *New York Daily News,* written by Mr. Jimmy Powers, eminent observor and analyst of sporting events, indicates what has happened, ultimately, since the motion picture theatre business began to give liberal thought to the seating of its patrons. Even in the baseball parks Mr. Powers would have similar attention given to the matter.

As things are today, he observes, "at the end of three innings your kneecaps ache and your lumbar region is numb. Rigor mortis sets in at the sixth. By the ninth you are a zombie or a reasonable facsimile. Ever stop and look at the tired, nerve-wracked faces of men and women filing out of an American baseball park or sports arena?"

Mr. Powers seeks to shame the sportsmen by pointing to the cinema. "The cheap movie house in America, on a 50¢ admission, gives you a better seat than you get for a $2.20 box stub in our best major league ball park." And, he adds for good measure, the theatres are improving their seating standards all the time. Not that he expects baseball and other mere sports enterprises to equal the comfort lavished upon its patrons by our better theatres; all Mr. Powers asks for the sports patron is "just something that won't leave his bottom criss-crossed like a broiled steak."

The point is, other fields of entertainment will be catching up with the motion picture business. If there is any way for us to advance even further, we'd better do it.

•

Asked about the sound tube situation, RCA reports: "In general it is expected that the availability of tubes will steadily improve. The demand for many types continues in excess of available supply, and until such time as the demand for the more popular types is met, it will probably be impossible to schedule production of less popular types. However, in the case of most power and phototube types used by theatres, availability should improve rapidly and many types are now available." . . . Not too specific, but optimistic. —*G. S.*

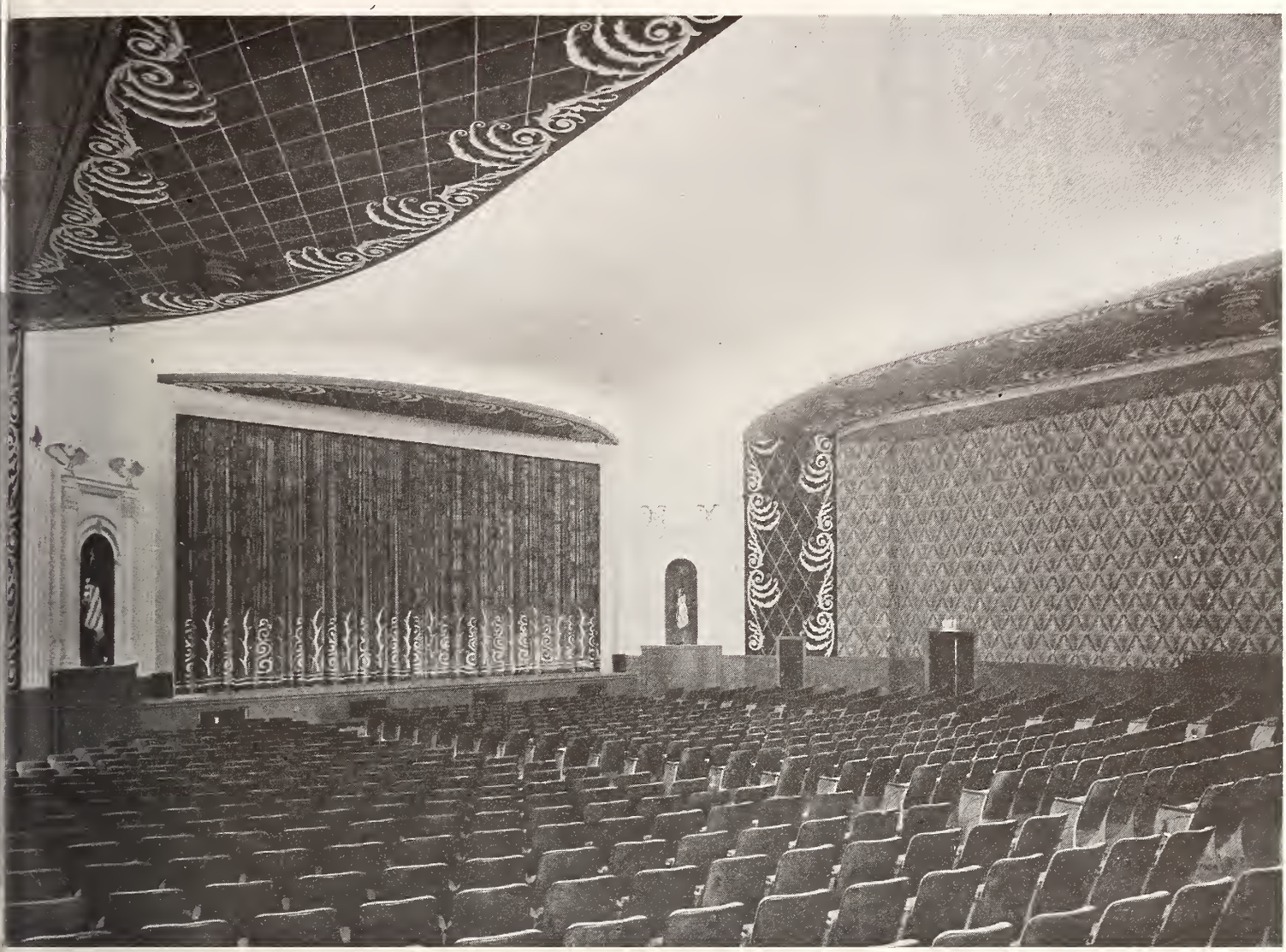
COMMUNITY CENTER

The new Naylor theatre in Washington, D. C., designed as a theatre and meeting house

ERECTED IN the new Hillcrest section of Washington, D. C., the Naylor theatre, recently opened by the K & B Amusement Company, is one of the largest medium-capacity theatres in the nation. Seating only 860, it has a good-sized lobby, a foyer of dimensions seldom encountered in a theatre seating less than a couple of thousand, and a large special room for civic gatherings.

The Naylor is of brick and steel construction with a front of simple pattern done in limestone. Advertising marquees are not permitted in Washington, so the Naylor marquee is a plain protective canopy finished in white porcelain enamel.

The interior treatment has a general color scheme of red, white and blue—a combination readily enough suggested by the location in the nation's capital, but especially appropriate for a section of the city in which John Philip Sousa, composer of much patriotic band music, had his home. The foyer is finished in hard plaster, with walls in stenciled panels. It is



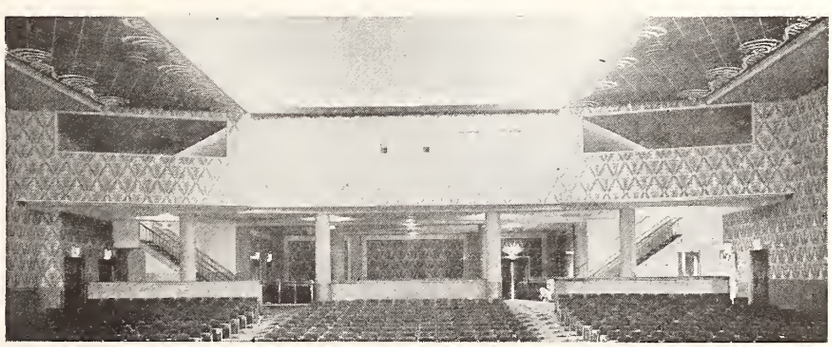
urpeted with Mohawk Wilton in red and old. This room, like the auditorium, is air-nditioned, with York compressors supplying frigeration and air distribution from Anemo-at flush-ceiling type aspirators.

The auditorium is finished in hard plaster nd painted except for the main areas of the de and rear walls, which are covered with d and gold damask over rock wool. The ajor section of the ceiling and the prosceni-m wall is painted off-white. Flanking the pening are classically fluted niches containing ghted American flags. Chairs, by Heywood Vakefield, are spaced 34 inches back-to-back. rojection and sound equipment is Simplex.

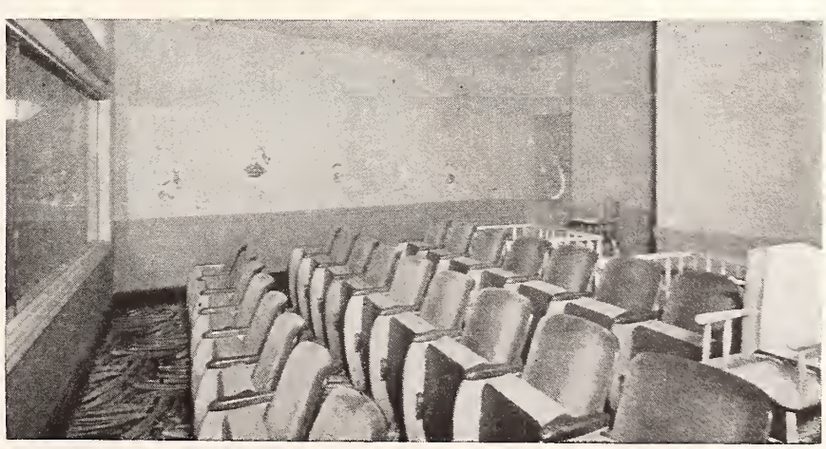
In addition to the auditorium seating, a nall viewing room is built in on either side f the projection room, one for mothers with nall children, the other — called the "Con-ressional Room" — for private properties. ach is fronted by a plate glass. Sound system peakers are in the ceiling.

The community room is located over the bby and is insulated against sound transmis-on. It is available to local organizations for neetings and social affairs. It also is air-nditioned and later music from the theatre on-sync system will be piped in.

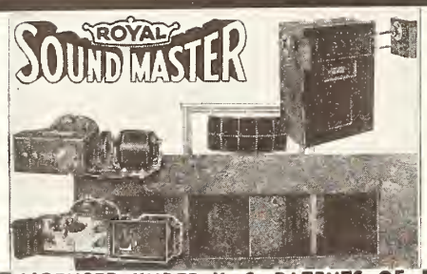
John Zink, Baltimore, was the architect.



Rear of auditorium (above), showing viewing rooms. Below is the nursery room.



WHAT USERS SAY ABOUT



LICENSED UNDER U. S. PATENTS OF WESTERN ELECTRIC CO. INCORPORATED

• AMPLIFIERS
• SOUNDHEADS
• TWO-WAY HORN SYSTEMS

Our new SOUNDMASTER has been installed and is very neat, streamlined and silent running. In my estimation, quality is much better than in my other house which has a more costly system.—Frank Becchetti, Verde Valley Theatres, Cottonwood, Arizona.

I'm much impressed with your amplifier the practical layout . . . wiring neat and rugged . . . built to stand up . . . installation a simple matter. Reproduction superior to anything in this part of Montana.—Park Theatre, Columbia Falls, Montana.

Installed system myself while on furlough in January. Almost anybody could install or service it. Was more than pleased with performance and sound quality.—Sgt. D. B. Stout, Cairo, Ill.

Am exceptionally pleased with our new equipment . . . believe it's the most complete sound system in any small town in this section of the state.—C. S. Caldwell, Cave City, Kentucky.

See Your Independent Theatre Dealer or Write

THE BALLANTYNE COMPANY

1707-11 DAVENPORT STREET OMAHA 2, NEBRASKA

Export Department, FRAZAR & HANSEN, 301 Clay St., San Francisco 11, California, USA
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SOUND

TROUBLE-SHOOTING

CHARTS

$1.00 POSTPAID

QUIGLEY BOOKSHOP

Rockefeller Center, New York, 20

Specs and Speculation

CONCERNING THE THEATRE BUILDING

. . . how some things can be done and how some things might be done better.

by

BEN SCHLANGER

Theatre Architect & Consultant

STAIR CARPET PADS

CARPETING for stairs may soon be developed as removable pads for the treads. The risers of the stairs would then be cast metal extending up to the top of the carpet tread and form a durable nosing. Continuous carpeting on stairs shows greatest wear at the point where the riser meets the tread. The cast metal would have a non-slip surface, and the carpet pads would have the usual extra felt lining.

•

FURRING BOOTH WALL

THE FRONT wall of the projection room should be built with a hollow furred space on the projection room side to permit the greatest freedom for the running of the many electrical lines needed for the controls to be used by the projectionist. This furred space also helps to reduce the transmission of projection room noises to auditorium.

Projection room doors should never lead directly to any part of the auditorium. At least two doors should intervene between the projection room and any part of the auditorium. A single door permits too much sound transmission.

•

A very durable and easily maintained wall finish can be had by the use of 1/16*-inch wall linoleum. A large choice of colors is available and the material can be cut into any number of decorative patterns. A strong adhesive is used for application. It is important for the wall surface to be smooth and free of bulges or pockets for a workmanlike job. Metal or plastic mouldings can be used for further decorative accent.*

•

SMOKING INTERFERENCE

THE BEAM of light from the projector to the screen creates a disturbing element in theatres where smoking is permitted. This beam of light is not visible at all in a room free of all smoke and dust. It comes into the range of vision especially of those persons seated in the balcony.

Proper changes of air proves somewhat helpful in diminishing the strength of this beam by reducing the amount of particles suspended in the air from which the light reflects. However, this is not a complete satisfactory solution of the problem. The d coloring of the auditorium interior surfa causes this light beam to stand out by sh contrast.

Light colors on these surfaces would red this contrast, if the surfaces were so textu as to eliminate the reflection of stray li from the screen and thence into the eyes patrons.

•

FLOORING AT ENTRANCE

CARPETING should not st immediately after the saddle of the entra doors. Greatest wear occurs at this poi A durable floor finish, such as terrazzo, c be used for at least 5 or 6 feet beyond t saddle point before starting the carpeti The carpeting should, of course, be flush w the hard finish floor.

A still farther precaution against car wear at this location could be instituted creating a metal strip division insert about or 5 feet from where the carpeting starts. removable panel of carpeting could form t flooring adjacent to the hard surface. T panel can be plywood-backed. Extra carp ing can be purchased with the initial instal tion for refills.

Thus the first 10 feet beyond the entra door saddle is taken care of. Beyond this 1 foot area, wear is greatly reduced because t pattern at the footsteps fans out appreciab at this point.

•

PROJECTION ROOM LIGHT

LIGHTING in the projecti room must be placed so as to throw sufficie light on the projection equipment without fin ing its way out into the auditorium. Sma lighting units on metal stems furnished wi ball and rotating joints and shields can used to:

1. Throw light through the center of t upper magazine to show the projectioni when the reel is beginning to run out and,

2. Throw light directly at the threadi mechanisms. The latter is attached to t front wall below the port holes.

These lighting units can be vapor-proof, required by most authorities. All other ligh ing units in the projection room can be shielde so as to throw light only onto the rear wa opposite the portholes.

The Theatre *with Eye-appeal* INSIDE AND OUT

is the theatre that has S.R.O.

Pittsburgh Glass Products changed the appearance of this theatre in Kinston, N. C., and created a theatre that asks for business—and gets it! A modern front is a powerful factor in increasing box-office receipts. Architect: A. Mitchell Wooten.

Modernize now and get the jump on competition.

THEATRE owners and managers all over the country have learned by actual experience that the theatre with a modern, appealing front and a smart, attractive interior is the one that draws new patrons — has large box-office receipts.

Pittsburgh Glass Products and Pittco Store Front Metal make possible theatre fronts that are individual and inviting—that stand out from neighboring and competing theatres. And there are innumerable ways in which glass can be used in the interior to create an atmosphere that impresses theatre-goers.

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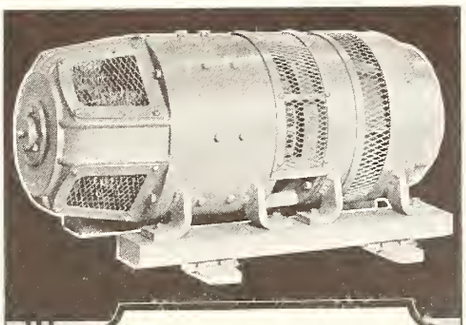

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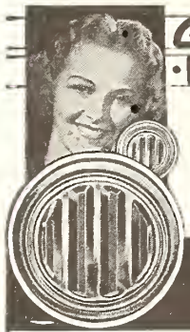

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A LINE O' LAW OR TWO

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BY LEO T. PARKER, Member Ohio Bar

Service Contracts As Lease Assignments

SOME THEATRE operators seem to win almost all lawsuits, while others appear to lose *all* suits filed against them. Of course, the difference between winning and losing a lawsuit is often *knowledge* of the latest legal authority. Now despite the fact that theatre operators, even more than many other classes of businessmen, are constantly arranging leases, such contracts are one of the commonest sources of litigation in this field.

Now according to a late higher court decision an assignment of a lease is *any* contract which transfers the interest of the lessee. Recently, in Belgisoff v. Morgan (162 Pac. [2d] 238), reported November, 1945, it was shown that a theatre owner leased it on the 24th day of July, 1943, for a term of four years and six months beginning August 1, 1943, and ending on January 31, 1948, at a monthly rental of $420. Among other things, the lease contained a provision to the effect that it should not be assigned or any part sublet without the written consent of the owner.

On September 1, 1943, the lessee desired to assign the lease and sell his theatre equipment to the new lessee named Morgan for the sum of $20,000. The theater owner refused to accept the assignment, whereupon the lessee made a contract with Morgan whereby the latter was to act as manager of the theatre and pay monthly net revenue and all charges and expenses incidental to operation of the theater. The theatre owner sued for cancellation on the grounds that this contract with Morgan was equivalent to an assignment of the lease.

In holding that the theatre owner could legally cancel the lease, the higher court said:

"It is well-settled law that any instrument which has the effect of transferring the entire interest of the lessee to a third person is an assignment. The form of such transaction is immaterial."

Also, see Frasier v. Witt (217 P. 114, 116), where a lessee, being unable to obtain consent of the lessor to an assignment, entered into a "contract for services" with a man named Weadon, to whom the assignment was to be made. In this contract, since the property owner refused to consent to the assignment, Weadon managed the property and paid the lessee a fixed amount each month and retained the balance of earnings from the operation. In holding this contract in legal effect on assignment, the court said:

"The instrument executed by appellant ... the Weadons, though it is styled a 'Contr... for Services,' is but a thinly veiled attempt... conceal . . . we can readily see that the ... rangement made with the Weadons amoun... to an underletting of the premises, notwi... standing the parties designated their agreem... of a contract for services."

Sunday Performance Petitions Insufficient

CITIZENS IN a municipal... occasionally desire to close motion pict... shows on Sundays. For example, in "In... Sunday Movie Petition" (44 Atl. [2d] 4... reported November, 1945, it was shown t... a state statute authorized municipal electi... on the question of Sunday motion pictures. C... tain citizens obtanied petitions to vote on t... question of Sunday motion pictures. The pe... tions contained several thousand names of ... leged electors with no proof attached to t... petitions that the alleged electors were in ... istence, and residing at addresses given, or t... the signatures were genuine.

The lower court refused to authorize ... election to determine whether motion pictu... shows must close Sundays. The higher cou... approved the verdict and said:

"We agree with the court below that t... petitions are legally insufficient on their face...

Safeguards Must Be in Proportion to Hazards

THEATRE PATRONS can cor... and go at any time, and they may arrive ... depart when the lights are dim. To me... this situation the care exercised by theat... owners should be commensurate with t... danger.

For illustration, in Criterion Theatre Co... poration v. Starns (154 Pac. [2d] 92), r... ported 1945, it was shown that a theat... patron sustained severe injuries when s... slipped and fell on poorly illuminated *irregular* steps leading to the balcony. In holdin... the theater owner liable, the court said:

"After all, lights, platforms, railings, an... seats in theatres are within the observatio... and experience of ordinary men and require n... special study to determine whether their a... rangement in a particular combination const... tutes a hazard to the public."

Also, see Magruder v. Columbia Amus...

(*Continued on page* 23)

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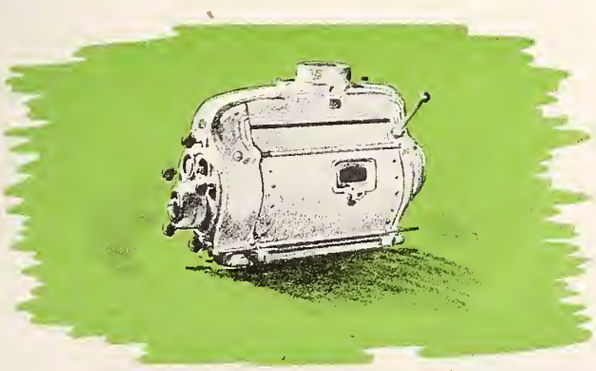

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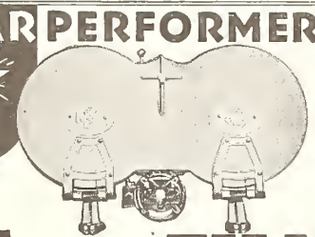

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John J. Sefing is a graduate mechanical engineer and has long specialized in theatre wor

Some Thoughts About the Painting of Small Town Theatres

I DON'T PROFESS to be an interior decorator, but I have been around theatres about as much as anybody and have worked with architects and other designers on scores of theatres both new and old, so that I have acquired some ideas or notions, whichever you want to call them, regarding the painting of theatre interiors, particularly from a practical point of view.

There can't be much said against the preferability of hiring a professional decorator to handle the entire decorative treatment, whether it is for a new theatre or remodeling. The trick, however, is to get a good one, and by that I mean one who has some sense of what a motion picture theatre is all about. In small towns any kind of interior decorator is about as scarce as a street car. It therefore is frequently necessary for a theatre owner, especially in remodeling; to do a little creative work himself, with the help of a painter whose talents run principally to kitchens and bathrooms.

I've seen some theatres with interiors painted in this way that were pretty good-looking—and some others that knocked your eye clean back into the middle of your head. Color? And how—just about all that you can find in a rainbow, plus blends of those! Hence my first thought in offering some suggestions concerning interior painting is that one should be very careful not to over-decorate, that it is safer to pick out about three harmonizing colors, probably only one of them bold, and stick to them throughout a simple pattern.

Take a modest-sized women's lounge such as may be found, and ought to be provided, in a small theatre: Start with the furniture, since it probably would not be better to use type and coverings that may be purchased out of stock. Having chosen fabrics of suitable coloring, the room itself may well be painted in these colors. In order to avoid confusing patterns, if the furniture fabric has a pronounced pattern, the walls should tend to be plain, with the carpet also plain or subdued and in a harmonizing but definitely darker or lighter shade.

Colors can be combined successively, in so many ways that to set down specific combinations is likely to be misleading. It has been my observation, however, that the person who has a job of decorating to do without any particular gift for that sort of thing, is only bewildered by discussions of the principles and "Rules" of decorating. What he wants to know is: What colors shall I use? So I am going to give him some right out of jobs that I have been associated with in the past (though not directly with respect to the decorating) that looked pretty good to me.

SAFE RULES TO FOLLOW

If the walls are finished in light colors with subdued maroon trimmings, maroon draperies with say, light green trim will add life to the subdued color scheme. These colors might be found in either stripes or plaids on chair coverings. With the walls painted in, say, cocoa brown, yellow draperies or trim could be used. The chair coverings then might be in a tan figured scheme with an occasional chair or seat in yellow.

When walls are finished in light blue, then burgundy draperies and carpet are effective. With the walls finished in a soft, light tan or yellow, either light green or burgundy colors can be used for the furniture, with a darker green or blue-green carpet pattern. Turquoise or blue colors can also be used very effectively for the furniture with a tan wall, while the carpet pattern can be in a rose color.

In the auditorium, when it is very long and quite narrow, the decorative scheme should have a vertical effect, run up and down with several uniform panels or equivalent pattern worked in to break up the "feeling" of depth. Such decorative schemes, be they of paint or fabric, should be as light as the purpose of the auditorium permits so as to give the illusion of greater width to the auditorium. Darker decoration on the walls would give the feeling that the walls were even closer together than they actually were.

Where the auditorium shape is nearly square, the decorative scheme had better take a horizontal direction along the side walls. In such a case, any panels on the walls should be of the largest size possible, with space, such as pilasters, between them treated in only a slightly darker shade.

When the ceiling is very low, it usually is l to paint it in a light color over the entire ı, including beams, if any, in order to help luce the prominence of the beams and give "feeling" of height. If any straight lines to be used in the decorative scheme of ceiling, they should run predominantly n front to back, depending of course to at extent an illusion of greater depth is ired.

When the ceiling is rather high for the of the auditorium, it should be treated in nedium dark color, with the beams, if any, nted still darker, if it is desired to avoid much of an "open" effect.

With a low auditorium ceiling, the color eme could consist in a series of painted nds, with a dark shade beginning at the air-rail line and progressing upwards in cessive steps of lighter shades, with the htest shades at the ceiling. Here a moulding nted a prominent shade would give a defin- break between the walls and the ceiling.

The area between the chair-rail line and the or should be painted, in any case, a relative- dark shade, to avoid interfering screen light lections and surfaces that in themselves may rude upon sight.

This also applies equally as well to the nting of the floor. Whenever, possible or acticable the color treatment of the chair- l area should harmonize with the color neme of the floor, walls and the ceiling.

The main objective in theatre decorating ould be to obtain a warm, pleasing effect thout a riot of colors.

have you heard?

that to remove nail polish stains from fabrics, the use of banana oil is effective? If possible place the fabric over an absorbent pad with the spotted side down, then moisten the stain with clear water, using a glass rod, then applying the "banana oil" with another glass rod. Follow with water, using the original glass rod. Rinse thoroughly with clear water and repeat this operation if necessary. However, be careful that the "banana oil" will not bleach the color of the fabric.

that in painting doors, a definite sequence should be followed to avoid streaks, runs and overlapping? The door panels should be painted first, next the horizontal members, and finally the vertical parts.

that in painting windows the top sash should be pulled down and the inside face of the check rail carefully painted? The edges and undersides of both doors and window sash should be thoroughly painted for at these points rotting is most apt to start.

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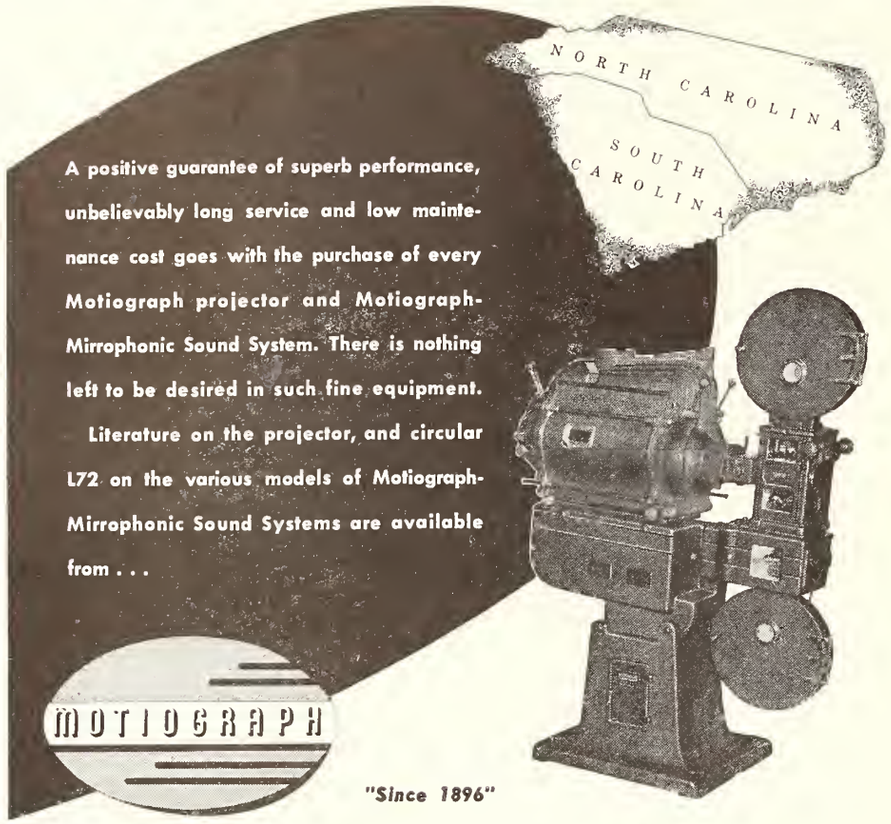

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Wrong and Rig
Way to Install
Fabrics on Wa

¶ Second of a series of art
aimed at correcting mist
of past in post-war installat

ANOTHER PART of the t
where installation work has often been
with fingers crossed that it would con
all right, is auditorium wall fabric. A
ery job is generally thought of as a
two-day affair, with no fuss or bother
making the proper plans beforehand an
ing just how good a job the contracto
do with the money allowed him. It c
easily seen that a job done at a price a
a rush will not pan out nearly as good
job planned and figured correctly and
allowed for taking care of the smallest

The main cause of a bad wall fabric
failure of the contractor to make a c
survey of the condition. He must meet a
petitive price, he wants the job and wil
a chance on short cuts and makeshifts to
out ahead. Sometimes he hasn't the expe
to know just what he is up against in t
such a job.

In some cases of these "grab it and
jobs, the installation turns out all righ
that it was planned that way, but beca
just happened. In most of those inst
however, everyone takes a licking.

At a certain theatre where a job w
for hanging damask on the side walls
acoustic mats at the rear of the audito
everything looked rosy at the start. It
soon found, however, that the drapery
had no ladders or scaffolding. The for
asked the theatre owner if he had any la
or other pieces of wood around that his
could use. Naturally the theatre owne
a little "huffy" about this request and w
to know why the installation men didn't
their own ladders along. To avoid any
ment, the owner called his handy man
told him to bring out all the ladders ar
the theatre so that the job could be sta
The men started bringing in their wood
ping for fastening to the wall and it cou
seen at a glance that they had all sizes
lengths, ½ x 2, ⅞ x 1, 1 x 3, etc., and
where from 3 feet to 14 feet long.

Well, the ladders were put in place,
one reaching nearly to the ceiling, whil
other reached only about halfway up the
The men began laying out the panel are
these ladders, which swayed and slippe
the floor until they were held in place b
other men. After a lot of gymnastics,

to be covered was measured off and the began to put the wood stripping on the With the "odds and ends" type of wood ping that the men had to use it was hard t it straight up and down and across on anel area. To make matters worse they only ordinary nails instead of steel cut to drive into the hard masonry walls. It be seen that in many places on these the wire nails were bent on the surface as a result the strips were not fastened y to the wall. Between the shouting of nen telling one another to line up this or piece of wood, to hold the ladders steady at the man on the ladder would not fall, heatre owner was attracted to the scene.

E RULES TO FOLLOW

a glance he could see that things were going so well. He called them on the s being flimsy, uneven and not making a fastening to the wall at many places. man in charge, assured him that everyg would be all right, that any defects uld be covered up after the fabric was ed on the wall." However, the theatre er was still leery about the whole thing warned the men to make a good job or This seemed to burn up the man in ge, who said angrily that they knew their , and what could anyone expect with the rial they had to work with, especially rickety ladders! At that the theatre er got hot under the collar and told them et their own ladders if they did not like , and furthermore he was doing them a r. The reply of the installation men was the job was not figured to furnish fancy ers and scaffolding, and that they were g just what they were told to do and no e.

Vell, while two men were trying their best ail strips in place on the wall, the other men were cutting or splicing strips to all the while watching the ladders to see ey were going to slip. This routine went for some time, when the theatre owner rned and saw that the men were using the of the chair backs as "bosses" to cut splice the wood strips. He was frantic. asked them if they did not know that they ld ruin his chairs and told them that if did he would sue their employer. The kmen's reply was that they did not have convenient open space to work in, that had no "bosses" on the job, and that were careful not to mar the chairs. The atre owner told them to go outside if they ded a lot of open space. And why they d the standee space for cutting and storing the wood strips. The workmen's excuse that it was too far to the standee from front of the theatre where they were work-, and by using the backs of the chairs they ld save time.

IEN REAL TROUBLE BEGAN

But trouble *really* began on this job when men began to tack the fabric on the wood ps. As soon as one panel was finished it

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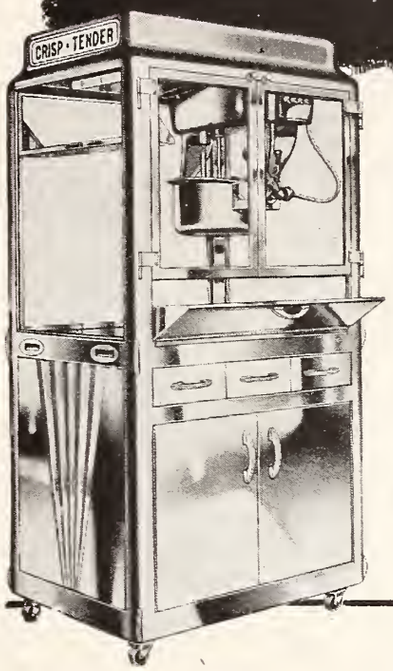

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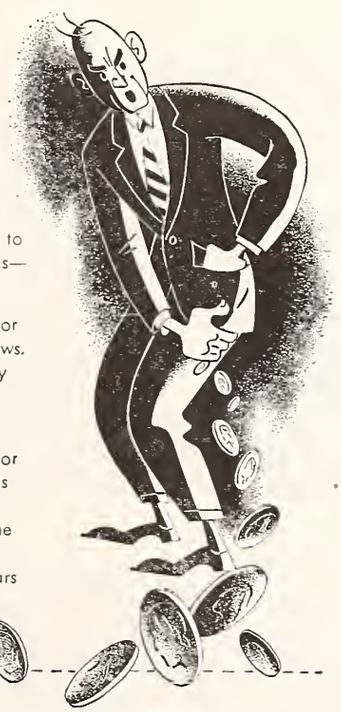
holes in my pockets?...

What Waste!



Wasteful, yes, and bad business, too, Mr. Exhibitor, to pour money into a theatre that can't hold its patrons—like feeding silver dollars to a threadbare pocket.

If patrons sidestep your house, it could be that poor sound reproduction drains the color out of hit shows. It could be that glorious voices rasp, and symphony orchestras sound tinny in your theatre.

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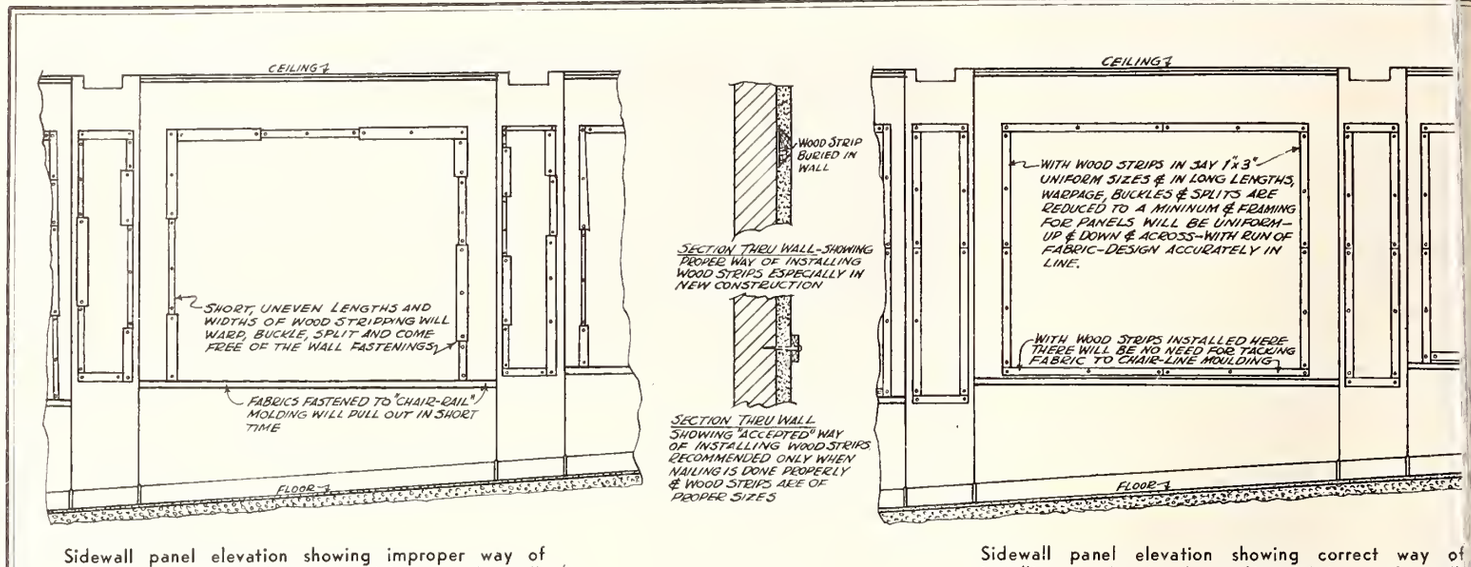

Sidewall panel elevation showing improper way of installing wood strips for tacking fabrics to the wall.

Sidewall panel elevation showing correct way of installing wood strips for tacking fabrics to the wall.

would be noticed that the fabric would wrinkle or become loose, and it had to be restretched, or the loose strips had to be nailed back on the wall. From the floor level it could be easily seen that the run of the design or pattern would not match at many places. The reason for this was that the wood strips were not fastened correctly in the first place, and that the run of the design was judged by the eye from the ladder. What should have been done was to stretch a plumb-line for up and down checking, and another line, set with a carpenter's spirit level and stretched across the width of one panel to the start of the next, for the horizontal lineup.

The best size of wood to use for this work is a 1x3-inch strip. This gives plenty of space for tacking the material, and it is easier to lineup. Odd-sized strips like ½x2, or ⅞ x 1, in short lengths spliced with a 1 x 3-inch strip, should never be used as that makes for uneven lines. Especially at corners, only full-length 1x3-inch wood strips should be used, nailed together so that the strips form a solid corner, 3 inches on each side. These 1-3 inch strips run in lengths of 14 to 16 feet and they should be cut to make the least numb joints in a given height.

But the best way to install wood strip fabric installation is to bury 1x4-inch strips, levelled 45° at each edge, in the at the proper places for each panel. T strips would be plastered or cemented sc in place with the face of the strips in line the finish of the wall. This should be if possible in remodeling jobs, and cert in any new theatres where fabrics are inte for wall decoration. Such preparation for ric should be part of the plan.

STEPS IN APPLYING NEW DETERGENT FOR ON-THE-FLOOR SHAMPOOING OF CARPETI

■ A new cleaning compound developed for the shampooing of carpet without removing the fabric from the floor was demonstrated in New York in November by the Mathieson Alkali Works, Inc., of New York. The equipment employed consists chiefly in a portable electric rotary machine and a two-purpose vacuum cleaner, both of types commonly available from local maintenance services. The main steps in applying and removing the detergent are illustrated above.

The manufacturer points out that a minimum amount of water is used so that the wool fibres and backing are not soaked, while the compound itself contains no soap or materials which have to be rinsed out with water in order to prevent a soapy residue. Additionally, disinfecting, deodorizing and demothing action is claimed for the detergent. It is, so far, for commercial use only.

Marketed under the name of Neutrotone, the compound is used in the following manner: (1) The carpet is thoroughly vacuum-cleaned; (2) carpet is spot-cleaned with a dry solvent of oil and grease; (3) carpet is shampooed with Neutrotone, using rotary brush; (4) carpet is wet-vacuumed to remove soil and detergent; (5) stiff brush is used to remove remainder of detergent—pole brush generally, handbrush in corners; (6) after fabric is dry it is dry-vacuumed to remove any traces of soil converted to neutral dust by the detergent.

One pound of Neutrotone added to 5 gallons of water will clean approximately 350-400 square feet, according to the specifications.

Line 'o Law or Two

(*Continued from page* 16)

ıt Company, (292 S. W. 341) and Ruther-l (87 Pa. Super. 355), where the court ed:

"It is a matter of common knowledge that s the practice of the proprietors of theatres moving picture establishments to protect rons against this necessary darkness."

mits of State uilding Regulations

UNLESS A STATE law regulat- theatre structures is intended to reduce hazards, or otherwise safeguard theatre rons, the law generally speaking, is invalid. w in Goodpaster v. Foster (178 S. W. l] 29) it was shown that a state law was sed which provided that no motion picture chine shall be installed, maintained or op- ted in any building that does not abut ectly upon a street.

In holding the law invalid, the higher court d that the right of owners to utilize their atre property for the conduct of a motion ture theatre is a "vested right," protected the Constitution from impairment by sub- quently enacted legislation.

efusing Admission

ACCORDING TO a leading gher court decision, a state law is valid hich requires theatre owners to admit thea- patrons with tickets, and who are not ensive. This was contested in Robert W. ristie v. 46th Street Theatre Corporation 4 N. E. [2d] 206.)

In this case it was shown that a New York ate law gives the right of admission to a eatre to any person over the age of 21 years ho presents a ticket to the performance a asonable time before the commencement ereof, and whose conduct is not offensive. A rson who was refused admission sued the eatre corporation.

The counsel for the corporation attempted avoid liability on the contention that the atute is unconstitutional, in that it violated ghts to equal protection guaranteed by the ourteenth Amendment to the Constitution the United States, and also that it was not proper exercise of the police power and nounted to the taking of property without ue process. However, the higher court up- ld the validity of the state law, and ren- ered its verdict in favor of the patron. (Also, e Robert W. Christie v. 46th Street Theatre orporation, 55 N. E. [2d] 512.)

inancial Responsibility Of Partnership Members

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(*Continued on page* 29)

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about People of the Theatre

MANNY MARCUS, operator of theatres in Ohio and Indiana, plans to remodel his Cheviot theatre in suburban Cincinnati, increasing the capacity, installing a new front and toilet rooms, and adding a snack bar. He also intends to increase the seating capacity of his Esquire, another Cincinnati neighborhood house, by 300.

A. H. RECORDS has sold the Majestic theatre, Hebron, Neb., to CLARENCE WRIGHT.

LOUIS COYLE has been named manager of the new Wellston theatre, St. Louis, operated by JOHN CAPORAL. The building was severely damaged by fire last April. The rebuilt house was opened in November.

R. D. GOLDBERG, who recently remodeled his Town theatre in Omaha, Neb. for stage shows, has reopened the house with a policy of weekly engagements of stage plays only at prices from 75c to $2. He plans to continue this policy so long as patronage justifies it.

MARY G. MALINAK, owner of the Deer Lake theatre on Reading-Pottsville, Pa., highway, reports that repair work on the highway has resulted in damage to the building estimated at $24,000.

ROBERT J. MATTACHECK and HAROLD GUNNESS of McMinville, Ore., have purchased the Ritz theatre at Beaverton. They plan to remodel the house.

B. J. MCKENNA, vice-president of Griffith Theatres, Oklahoma City, reports the remodeling of the Odeon in Bartlesville and the Cadet at Claremont, Okla.

MR. AND MRS. CHARLES BUTLER, Spokane, Wash., have purchased the Rex theatre in Newport, Wash.

JACK KIRSCH, Chicago exhibitor and president of Allied of Illinois, has bought the 20th Century theatre on the West Side, which he has operated for several years. The reported price was $100,000.

CHARLES F. RUMBAUGH has sold the Liberty, Pagosa Springs, Colo., to W. H. DIESTELKAMP.

W. M. HOUSER, who has been operating the La Fa theatre, Lafayette, Colo., has bought the house from L. F. Flower.

J. L. WHITTLE has reopened his Avenue theatre, Baltimore, Md., after remodeling. The house was enlarged, reseated and refurnished, and new projection and sound e ment was installed. GENE FREELAND i manager.

EARL STOUT and his son, D. B. S have opened their new 400-seat theat Mound City, Ill. The elder Mr. Stou operated theatres in southern Illinois 1910.

HARRY G. VALENTINE, general mar of Rome Theatres, Baltimore, has annou installation of an Altec-Lansing horn sy and that the same type of equipment wi installed in several other theatres of the ci

Fire caused damage estimated at $5 to the Havana theatre, Havana, Ill., ear November. The house is a Kerasotes The unit. The blaze, caused by a rubbish fi the rear of the building, occurred duri performance, but the audience filed ou good order.

The Aubert theatre, St. Louis, unit of St. Louis Amusement Company, has closed for remodeling reported to cost $25,

EDDIE KAPNER, who has taken back Park and Jefferson theatres, Philadel which have been under lease to the Star Warner circuit, will remodel the Jeffe from plans by DAVID SUPOWITZ, Philadel architect. This house has been dark for years.

DAN MCLEAN and LEE DIBBLE, ow of the Embassy theatre in San Francisco, to remodel the house at a cost of more $50,000.

Fire recently destroyed the 450-seat R theatre at Mount Vernon, Ill., owned CLAUDE HUTCHINSON and operated a unit of the Fox Midwest circuit. Los estimated at $35,000.

Construction has started on a new the at Camp Hill, Pa. HARRY CHERTCOFF is owner. The building will cost $150,000.

MR. and MRS. GLENN FORISTALL building a new theatre at Maplewood, They also operate the Dupo, Dupo, Ill., Joy in Brooklyn, Ill. The new house seat 500.

EDWARD B. DEVRY, secretary-treasurer the DeVry Corporation, Chicago, recently turned from a trip to the Southwest Mexico to confer with DeVry distribut concerning the company's new theatre p jector. He was accompanied by his moth widow of the late Herman A. DeVry, pion developer of many motion picture devices a founder of the company.

MAX NAYOR, manager of M & P Theatr Metropolitan theatre in Boston, has announc plans to renovate the house. Installation an Altec-Lansing horn system already has be completed.

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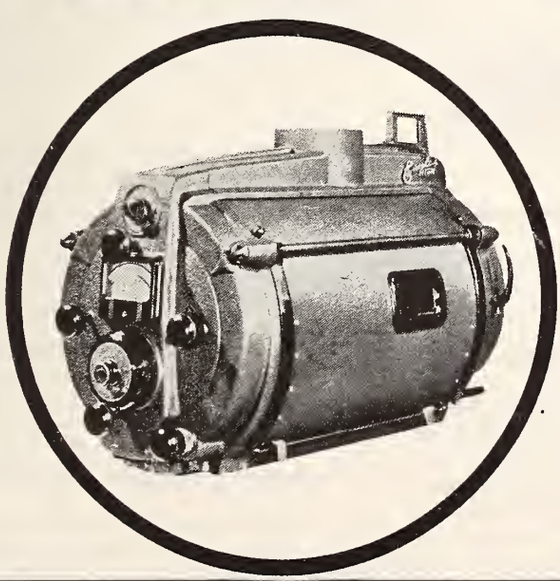

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How Projection Did Its Bit

By ARTHUR E. MEYER,
Manager, Projection Equipment Division of National-Simplex-Bludworth, Inc., New York

THE WAR put the know- of motion picture theatre operation to severest test it ever had had. Exhibitors projectionists carried an enormous respons ity. Servicing organizations achieved resul the face of unpredictable difficulties. In of the greatest of all wars, the show ha go on, as the Government itself discove

The basic excellence of American design construction of theatre equipment was in cases, I believe, abundantly verified by test. Where modern projectors, for exam were installed before the war, and prop maintained, the screen image remained relatively good quality.

There was, of course, a definite deteri tion in screen quality in houses equipped older models of projectors, as was only t expected; but a fact learned, or at least learned and emphasized during the war that American exhibitors are keenly alert the supreme importance of a good scr image. Continued imperfection in scr quality will be due, I believe, solely to ability of manufacturers to fill orders for projectors.

Manufacturing capacity, however, eventually catch up with demand. Recon sion at International Projector Corporat for instance, has already progressed so that monthly production of Simplex mechanisms exceeds the monthly average 1940-41. We will have to do considera better than that before we finally catch with unfilled orders, but sufficient increas definitely in prospect.

The severity of wartime operating co tions gave the projection engineer an extra dinary chance to study equipment performa It was our observation that inexperience those handling the equipment was the ma factor in failure to obtain acceptable scr results. At army camps many of the projecti ists had never been in a projection room bef and of course some theatres had to emp unskilled substitutes for projectionists called the service.

CONSCIENTIOUS—AND HOW!

One such novice returned his intermitt movement with a bitter complaint that wasn't working properly, although he had be very careful to lubricate it. He had! H lubricated it with *graphite*. Some replacem of its parts were necessary after that, but was returned to him in perfect conditi and he was advised to use Simplex oil in t future.

Then there was the E-7 sent back to

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because it was bound up. That mechanism wasn't merely under-lubricated; it was *bone* dry. A white handkerchief failed to pick up a trace of oil off any part of it. The user's letter pathetically stressed that he had been very careful to keep the mechanism clean! In the factory, the men who prepare projectors for shipment said they wished they knew a way to send a mechanism out as clean as that one came in. Yes, he had mopped up every drop and trace of oil and he had been very careful not to add any more.

Then there was the gentleman who brought in a set of brand-new intermittent parts and demanded replacement because "these ones ain't no good." He had had trouble making them go together, so he had taken a round file and made some of the holes a little larger. That got them together all right, but somehow the intermittent wouldn't work right and it was very noisy. He was told he didn't want another set of parts because he'd only spoil them, too, but that he should have his intermittent overhauled by someone who knew how.

These wartime novices meant well; they were doing the best they could with a difficult job they had never been properly trained to do. But that was the sort of talent many projectors had to survive, and they *did*.

Also noteworthy in this connection was the performance of Simplex E-7 mechanisms in army camps which used hundreds of them, both stateside and overseas. We know that in many instances they were operated by men who had had no training whatever, who merely were shown how to thread a film and what buttons to push. Of course the mechanisms were inspected and maintained by supervisors of greater experience and ability in projection. But these men, owing to other needs of the service, were not always available in the projection room when needed. Yet the projectors kept doing business year after year.

Generally speaking, the American public, which was going to the movies more than ever, was seeing pictures as well presented as in normal times. We could observe no undue wear of critical parts of Simplex E-7 mechanisms in civilian theatres. Naturally old-type projectors suffered from the grind under conditions of enforced neglect. On E-7's, however, replacement of critical parts was never enough to tax our wartime quotas. We had selected materials for the various components to spread normal wear as uniformly as possible throughout the mechanisms, and that is the way it worked out during the shortages of the war.

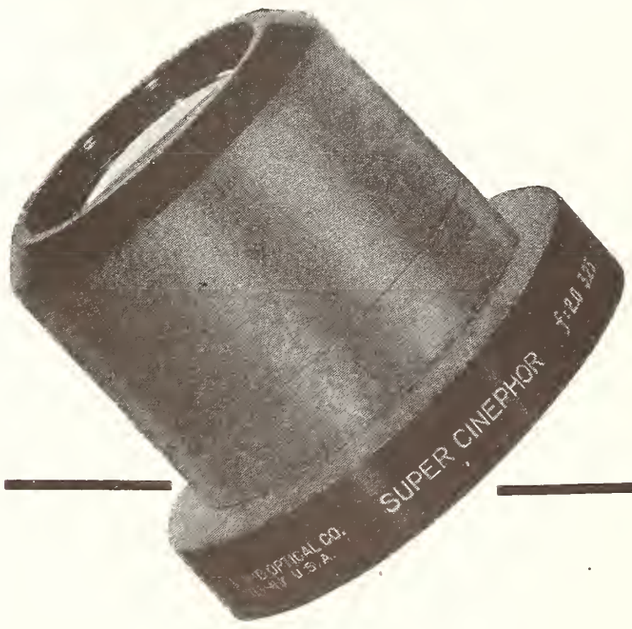
Other reasons are to be found in basic design. The engineers who created the E-7 film gate, for example, planned to make gate wobble impossible by a structural arrangement based on the interaction of four opposing, flat surfaces. There were no reports at all of unsteady screen image resulting from unsteadiness of the gate.

Throughout the E-7 mechanism the original design and choice of materials were intended to eliminate need for replacing parts at a number of important points. For example, there is a provision for counteracting t[he] ghost automatically throughout the lif[e] the mechanism. Under wartime condition[s] spite of much inexperienced personnel, automatic device functioned just as plan[ned].

EARLY WAR FILM BUCKLE

In the earliest war days a number of c[om]plaints were received about buckling or w[ar]ling of the film. The industry now kn[ew] that wartime shortages had made unavoid[able] a temporary change in the chemical com[po]tion of some films reaching the theatre. E[ven] the most modern of projector mechan[isms] could not always prevent buckling of [the] film stock. But when normal film was [re]stored to the projection room, such coo[ling] provisions proved themselves competent. [We] found that throughout the remainder of [the] war, the sight box and rear-shutter suc[tion] vanes of the E-7 mechanism provided enti[rely] adequate cooling for all films of normal ch[em]ical composition.

A number of devices included in the de[sign] for the purpose of simplifying operation, [have] proved their worth when operation had to [be] trusted to persons with little, sometimes [al]no, experience both in and out of the arm[ed] services. Devices that make threading [film] easier and more accurate, others that per[mit] adjustment of tension at the gate while [film] is running, are examples. And the one-s[hot] oiling system lubricating automatically [and] correctly by pressing one lever assured that



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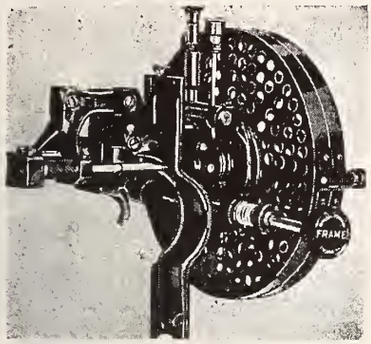

Among the many features in the Wenzel "Smooth-Running" Rear Shutter Assembly, is the simplified, one-piece bracket. Another, is the Gate-Opening device of novel construction that locks the gate in position no matter what degree of wear on any of the other parts.

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most inexperienced (unless he was intentionally careful not to lubricate at all!) could never over-lubricate, under-lubricate or forget any bearing.

Still another lesson of the war was that the *experienced* projectionist and service technician are capable of great resource in keeping shows running under extreme difficulties. There were cases where they even met the seemingly impossible handicap of a stripped gear, by reversing it (which can be done with some gears), by ingenious improvisations of patching, or by using the lower sprocket as an idler. None of these procedures are ever to be recommended, of course; they are bad for the screen image or very bad for the rest of the mechanism or both. But they can be necessary.

A very important fact of wartime operation is that no case has been reported of an aperture fire resulting from failure of the E-7 fire shutter to function. And there were almost no bindups. A very few did occur in the earlier days. An improvement was then added, a lubricating groove cut into the cam shaft. After that bindups were zero.

Speaking from observation of Simplex equipment more particularly, but also in view of how American theatres continued to perform their important functions throughout the war, serving their biggest public largely with what they had on hand at the beginning of the conflict, I think American methods of projector design and construction have been more than justified. Because we engineer for production processes that allow a relatively low price, our theatres do not have to keep worn-out and out-dated mechanisms. But when conditions do call for extra service, even without expected part replacements and at the hands of novices, they still can deliver a performance fit for the most critical public in the world.

A Line o'Law or Two

(*Continued from page 23*)

business, may make valid contracts obligating the partnership business. Therefore, it is important for persons who are financially responsible not to enter into a partnership, if other legal relations can be created without sacrificing profits. No legal partnership is accomplished unless all partners agree to supply work or the equivalent in money, and *all* partners share in *both* profits and losses.

For example, in Taylor v. King Cole Theatres, Inc. (31 S. E. [2d] 260), reported 1945, it was shown that a theatre operator and the owner of a theatre building entered into a written contract by the terms of which 25% of the gross receipts of each performance was to be paid the building owner as rental and for installation of certain equipment. In the subsequent suit the higher court held that the lease created a relation of landlord and tenant, not a partnership. This court said:

"The percentage of the gross receipts to be paid by the appellants to the landlord was clearly intended by the parties as rental for the use of the ground floor. There was no intention to create a partnership. There was no agreement to share in the profits or the losses."

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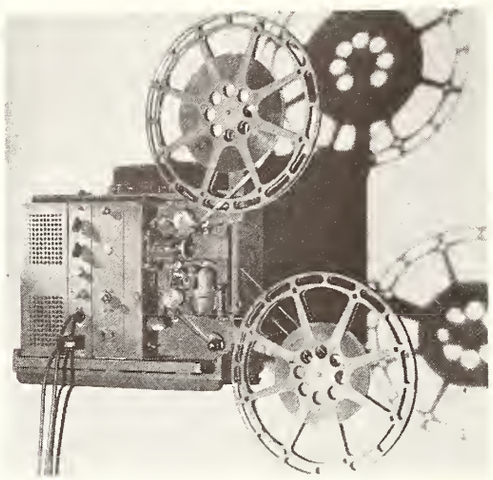

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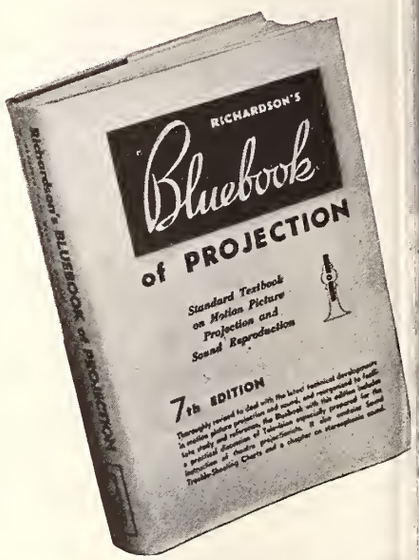

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oad to Utopia

amount—Another Road

hat thoroughly incorrigible twosome of entertainment fame—and not a little fortune—he road together once again, and this time it is to Utopia. With a background of unquesed box office success over many a season, independently and together, this latest dual t may not take the exhibitor precisely to Utopia—wherever that is—but it will do no n whatever to the black side of the exhibitor's ledger.

is probably no news to indicate at this t that the original screenplay dreamed up Norman Panama and Melvin Frank is comly scatterbrained, a farcical treatment in extreme of the ancient and honorable gold -who-stole-the-map - gotta - get - to - the-e-first theme of many a serious drama of erday.

s produced by Paul Jones and under the direcof Hal Walker, the plot thickens quickly, like on a fast boil, and dances along its very merry with the closest approach to rehearsed screen ibbing seen in a while. That plot-soup conis all sorts of ingredients, from the slapstick s of the icy cliff-climb to the triangular jugg act with a stick of dynamite whose fuse sputmerrily. When Hope, at night in a darkened n, awakens and mistakes the fur coat beside him a person, only to discover it is an original, the ence really had hope—and loved him.

hen there's the late, and much lamented Robert chley, who appears on the screen in an introory frame to explain that he'll try to help the ence over the spots which may be too difficult understand, and does appear spasmodically, in erimposition, to assist in the mounting confu-. There are songs, too, in the Hope technique, Crosby technique, vice versa and in duet. With cs by Johnny Burke and music by James Van sen, a couple are singable, hummable items ch should stay around a while.

bout that plot, now. Duke and Chester (you w who) are a couple of fast-stepping con men ne step ahead of the sheriff. One decides to go , the other to Utopia, which is the Klondike gold rush days. So they both go to Utopia, and screen audience, perforce, trails along. They pt the identities—and whiskers—of the toughest in the Klondike, get all hashed up (the soup hash in it, too) in a murder, a map, Dorothy nour, whose map it is, since her father was the rderee, and assorted dogs, sleds, bears, mouns, cabins, snowslides and a dozen etceteras.

Anyway, wrapped up, it's all entertainment, in ctically all situations with an upper case "E," h the Hope-Crosby combination solid enough to rrant the money for win, place and show. Place r bets, gentlemen.

Reviewed at a "sneak" preview at Broadway's oli, where an audience drawn there by the total-different "Love Letters" found the "Road" hiously enjoyable. Reviewer's Rating: Good.—ARLES S. AARONSON.

elease date, March 22, 1946. Running time, 90 min. A No. 9933. General audience classification.

ke Johnson .....Bing Crosby
ester Hooton .....Bob Hope
.....Dorothy Lamour

lary Brooke, Douglass Dumbrille, Jack La Rue, Robert rrat, Nestor Paiva.

An Angel Comes to Brooklyn

Republic—New Faces Musical

Republic has concocted a musical fantasy to show off what it states is "the greatest array of new talent ever presented on the screen." Some of this talent is talented enough to make you wish that the actors had been given more of a chance, placed in a story that had not been so loosely constructed. Despite the fact that the musical is more fantastic than fantasy, "An Angel Comes to Brooklyn" has an excellent tune to sell in "Great, Wide, Wonderful World."

Up in a fleecy Cuckoo Land, called heaven, dwell all those actors who have made their final exit. They're benevolent people, these actors, keeping a friendly eye on the struggling actors on earth and now and then diving through the clouds to help, in person, those actors get the break they deserve. One of the more fumbling of the angel-actors comes down to help Karen and David and Paul. He gives them imagination, self-confidence and certain other indefinables and then, naturally, all the neighborhood kids get together and put on the best musical that Broadway has ever seen.

It's all routine, although some of the music sounds pleasant enough.

Seen at the home office projection room. Reviewer's Rating: Fair.—RAY LANNING.

Release date, November 27, 1945. Running time, 70 min. PCA No. 10739. General audience classification.

Karen James .....Kaye Dowd
David Randall .....Robert Duke
Paul Blake .....David Street
Barbara .....Barbara Perry
Charles Kemper, Marguerite D'Alvarez, Bob Scheerer, Alice Tyrrell, June Carroll, Rodney Bell, Betzi Beaton, Jay Presson and others.

Miss Susie Slagle's

Paramount—Memoirs of Medical School

That restless and ever-increasing audience which demands something "different" in the way of entertainment should be pleased with John Houseman's production. It is an episodic film of subdued and nostalgic charm, illumined by outstanding performances on the part of a well-chosen cast. It is one of those rare pictures which not only creates, but sustains throughout, an illusion of reality.

Veronica Lake and Sonny Tufts are the marquee names, but it is Lillian Gish, with her impeccable portrayal of the title role, who deserves the greatest acclaim. She *is* Miss Susie Slagle, a gentlewoman who, though fallen on reduced circumstances, retains intact the standards of happier days. She runs a boarding house for young medical students, and it is with the differing destinies and characters of these young men that the story chiefly deals.

One of them—Sonny Tufts—is ridden by the sense of his own helplessness: an emotion which causes him to desert his duties at the time of crisis. Another—Bill Edwards—feels himself handicapped by his father's distinction as a doctor. Still a third is obsessed by loneliness. And Billy De Wolfe contributes an outstanding portrait of a shrewd, sardonic, slightly cynical young man quite obviously destined for success.

The romantic interest is supplied by Veronica Lake, as a student nurse, and Joan Caulfield as the spoiled and self-willed daughter of the eminent physician, the medical school's Great Man. Though the part is not an exacting one, Miss Caulfield acquits herself with sufficient distinction to warrant the prediction that here is a newcomer who will bear watching.

John Berry's direction is flawless. The musical score by Daniele Amfitheatrof adds much to the picture's effectiveness. Anne Froelick and Hugo Butler are to be credited for a screenplay of exceptional craftsmanship. The whole is based on a novel by Augusta Tucker.

Seen at the studio. Reviewer's Rating: Good.—THALIA BELL.

Release date, March 8, 1946. Running time, 89 min. PCA No. 10462. General audience classification.

Nan Rogers .....Veronica Lake
Pug Prentiss .....Sonny Tufts
Margaretta Howe .....Joan Caulfield
Ray Collins, Billy De Wolfe, Bill Edwards, Pat Phelan, Lillian Gish, Roman Bohnen, Morris Carnovsky, Renny McEvoy, Lloyd Bridges, Michael Sage, Dorothy Adams, E. J. Ballantine.

Tokyo Rose

Paramount-Pine-Thomas

Exploitation Picture

This is an exploitation picture based on the person named in its title, and it was produced by William Pine and William Thomas after Japan surrendered and, obviously, the producers had considered well its box office chances and pronounced them good. This is a fact of record for showmen to weigh, reflecting on the shining record of Pine-Thomas exploitation performance before and since the Two Bills began producing, before grouping this war picture blindly with whatever other war pictures they've become convinced the public is no longer interested in seeing.

The Two Bills do not make many mistakes about what the public wants. (Try to name one, quickly). To the naked eye and ear of this correspondent, who's been reading exhibitor correspondence and listening to exhibitor talk about war pictures being out of demand, "Tokyo Rose" looks like the first Pine-Thomas mistake of consequence, but the naked eye and ear of this correspondent are, he insists, less reliable guidance in a matter of this kind than the demonstrated box office know-how of the Messrs. Pine and Thomas. In simpler terms, if the undersigned were operating a theatre he wouldn't like "Tokyo Rose" any better than he does now, but he'd play it and shoot the exploitation works on the strength of the Pine-Thomas record.

As entertainment, the picture impresses powerfully in its early footage, which shows how the radio voice of Tokyo Rose affected the American soldiers on the fighting front, and falls apart in half a dozen directions and on grounds too numerous to catalogue when it sets out to tell a tale about

a Yank who abducted the gal and got away with her in a submarine.

Byron Barr, as the hero, is a promising newcomer to pictures, and Keye Luke gives the best of the other performances.

Lew Landers' excellent direction is no match for the Geoffrey Homes-Maxwell Shane script.

Previewed at the Paramount studio. Reviewer's Rating: Fair.—WILLIAM R. WEAVER.

Release date, February 8, 1946. Running time, 69 min. PCA No. 10846. General audience classification.

Pete Sherman .....Byron Barr
Greta Nordstrom .....Osa Massen
Don Douglas, Richard Loo, Keye Luke, Grace Len, Leslie Fong, H. T. Tsiang, Larry Young, William Challee, Chris Drake, James Millikan, Al Ruiz, Blake Edwards, Lotus Long

Frontier Gal

***Universal*—Technicolor Western**

The familiar Western story, embellished by Technicolor and liberally sprinkled with song and comedy, results, under Charles Lamont's direction, in a film that rises far above the standard of its class.

As in all Westerns, a group of evildoers are taught the stern lesson that villainy does not pay. Teacher of that dogma in this one is Rod Cameron, husky, dashing son of the prairie, who early in the plot exacts western revenge for the slaying of his partner. Moving against crime, he rides into the village of Red Horse Gulch, where well-sculptured Yvonne De Carlo is the warbling boss of the town saloon. First he tangles with her, then, because of his ignorance of local customs, commits himself to marrying her; an end Miss De Carlo obtains through some gun-toting persuasion.

A manslaughter charge finally catches up with Cameron, and six years whirl on as he pays off his jail sentence. Returning to Red Gulch, Cameron first finds he is the father of a five-year-old child, winsome, scene-stealing Beverly Simmons. At length, and after some plot twists, he discovers that he really loves Miss DeCarlo, too.

To make the production surefire for the Western devotee, the drama in the closing reel mounts to an exciting crisis in which one of the heavies kidnaps the precocious little tot, with Cameron on the furious chase. The usual slug-slaughter ensues with the villain hurled over a cliff and little Miss Simmons rescued from the edge of a chasm.

Andy Devine and Fuzzy Knight in supporting roles enhance the original screenplay written and produced by Michael Fessier and Ernest Pagano. Excellent camerawork catches the sweep of western scenery with refreshing strokes.

Seen at the home office projection room. Reviewer's Rating: Good.—MANDEL HERBSTMAN.

Release date, December 21, 1945. Running time, 85 min. PCA No. 11098. General audience classification.

Lorena Dumont .....Yvonne De Carlo
Johnny Hart .....Rod Cameron
Big Ben .....Andy Devine
Fuzzy .....Fuzzy Knight
Andrew Tombes, Sheldon Leonard, Clara Blandick, Beverly Simmons, Frank Lackteen, Claire Carleton, Eddie Dunn, Harold Goodwin, Jack Overman, Jan Wiley, Rex Lease, Jack Ingram, George Eldredge, Joseph Haworth, Lloyd Ingraham, Joseph E. Bernard, Douglas Carter, Paul Bratti, Edward M. Howard, Joan Fulton, Jean Trent, Kerry Vaughn, Karen Randle.

The Man in Gray

***Universal*—Marital Tragedy**

This picture, made in England by the Gainsborough Picture Company, is in a nineteenth century setting. The costuming and the sets are excellent and characteristic of the period. The star names, Margaret Lockwood and James Mason, are known to American audiences. They give good performances in difficult and unsympathetic roles. The rest of the cast lend adequate support.

Lady Clarissa Richmond, played by Phyllis Calvert, marries the wealthy Marquis of Rohan, portrayed by James Mason, known as the man in gray, who is not in love with her but requires a legitimate heir for his title. This arranged marriage creates an unhappy situation. Clarissa invites a school friend, played by Margaret Lockwood, who was a widow and had been working as a traveling player, to be her son's governess. Rohan did not want the young woman as a governess, but allowed her to stay in his house as his wife's companion. Rohan falls in love with the actress and she starts an intrigue, hoping to oust Clarissa from the house. The actress fosters a romance between Clarissa and a young man from Jamaica. Clarissa decides to wait until her lover can send for her. She becomes ill and her school friend allows her to catch a chill and die. Rohan, when hearing of this, becomes frightened that a scandal might tarnish his name, thrashes the actress to death.

A present day sale of the Rohan possessions brings together a Clarissa Richmond and a young airman from Jamaica. These young people are the direct descendants of the nineteenth century lovers, but this time there is a promise of a happy ending.

Edward Black produced and Leslie Arliss directed. The screenplay by Margaret Kennedy and Leslie Arliss is based on a novel by Lady Eleanor Smith.

Seen at a New York projection room. Reviewer's Rating: Good.—M. R. Y.

Release date, not set. Running time, 90 min. PCA No. 11271. Adult audience classification.

Hesther Shaw.....Margaret Lockwood
The Marquis of Rohan .....James Mason
Clarissa Richmond .....Phyllis Calvert
Stewart Granger, Martita Hunt, Ann Wilton, Harry Scott, Jr., Beatrice Varley, Drusilla Wills, Ruth Woodman, Babs Valerie, Diana King, Lupe Maguire, Celia Lamb, Mary Naylor.

House of Dracula

***Universal*—Horror Film**

John Carradine and Lon Chaney, as Count Dracula and a werewolf, respectively, portray hair-raising parts effectively. Count Dracula, a vampire, goes for help to Onslow Stevens, a scientist, working on a serum to cure human deformities. The doctor conducts his experiments in an ancient castle, assisted by two nurses, Martha O'Driscoll and Jane Adams, as a hunchback. The doctor gives Dracula a blood transfusion and by this the doctor is infected with the urge to kill, and murders his housekeeper. The doctor operates successfully on the werewolf and removes his wolf-like nature, which possessed him when the moon was full. The doctor, when madness seizes him, releases the monster Frankenstein. The monster grabs the doctor and his hunchback nurse and all three are consumed in a fire.

These strange and weird characters cause thrills and chills in their presentation of the story of the "House of Dracula." This film fulfills the requirements for a satisfactory horror picture.

Paul Malvern was the executive producer, and Erle C. Kenton directed. Edward T. Lowe wrote the original screenplay. The musical background in the typical eerie vein, under the direction of Russell Schoengarth, adds to the strangeness of the atmosphere.

Seen at the home office projection room. Reviewer's Rating: Average.—M. R. Y.

Release date, December 7, 1945. Running time, 67 min. PCA No. 11300. Adult audience classification.

Talbot .....Lon Chaney
Dracula .....John Carradine
Miliza .....Martha O'Driscoll
Lionel Atwill, Jane Adams, Onslow Stevens, Ludwig Stossel, Glenn Strange, Skelton Knaggs, Joseph E. Bernard, Dick Dickinson, Fred Cordova, Carey Harrison, Harry Lamont, Gregory Muradian, Beatrice Gray.

Black Market Babies

***Monogram*—Exploitation Special**

Showmen who have booked previous Monogram exploitation pictures with gratifying box office results can look forward to similar gilt-edge playing time from Jeffrey Bernerd's latest production.

It's a swift, suspenseful story dealing with a topic of timely interest: the semi-legal "racket" practiced in many states in regard to the adoption of unwanted infants. Furthermore, the cast is uniformly competent under William Beaudine's skillful direction. Ralph Morgan's performance, in particular, is a classic of its kind.

George Wallace Sayre's screenplay, based on an original by George Morris, was suggested by a magazine article which had wide circulation in the *Woman's Home Companion* and *The Reader's Digest.* Thus, there is a considerable pre-sold audience for the picture. And the story, as fictionized, has lost none of its drama and credibility.

A two-bit racketeer and an alcoholic doctor join forces to set up a maternity home whose facilities are extended free to expectant mothers, with the proviso that such mothers will sign away all rights to their children. The racketeer offers the babies for adoption to couples willing to make a substantial "contribution" to the home. All goes smoothly —and within the law—until an expected infant, which the racketeer has accepted $5,000, is s born. Rather than return the money, the racke switches babies, substituting the child of his w sister. There's a slip-up in the filing of the b certificates and presently the district attorney's fice is on the racketeer's trail. The clima reached when, in a struggle with the befud doctor, the racketeer is killed.

Kane Richmond is excellent as the racket and Teala Loring does an outstanding job as sister-in-law wrongfully deprived of her child.

Previewed at the studio. Reviewer's Rati Good.—T. B.

Release date, not set. Running time, 71 min. No. 11212. Adult audience classification.

Dr. Jordan .....Ralph Mo
Eddie Condon .....Kane Richn
Doris Condon .....Jayne Ha
Evelyn Barret .....Teala Lo
Marjorie Hoshelle, George Meeker, Dewey Robinson, Foster, Selmer Jackson, Nana Bryant, Maris Wri John Gallaudet.

SHORT SUBJECT

The Great American Mug (MGM)

Passing Parade (K-771)

Recapturing the spirit of a nostalgic Ameri institution, John Nesbitt examines the corner b ber shop of the gay nineties which has disappea into limbo in the passing parade. A humor journey through memory lane.

Release date, October 6, 1945 10 *minu*

GOOD OLD CORN (Warner Bros.)

Featurettes (2104)

This short is made up of a group of selecti from old Mack Sennett comedies and includes s familiar standbys as the bathing beauties, the ch sequence featuring the Keystone cops, the flirt the irate father putting his daughter's boy fri through the hurdles. Monty Banks, Larry Sen and Billy Bevan are featured.

Release date, November 24, 1945 20 *minu*

WHERE TIME STANDS STILL (MGM)

Fitzpatrick Traveltalk (T-711)

Far away from civilization, in the rural regi of Southern Guatemala, the Fitzpatrick cam takes us, showing the tribe of Indians who still brace the ancient customs of their forbears. D in Technicolor, the camera catches some exqui scenes of landscaped beauty.

Release date, September 22, 1945 9 *minu*

MICRO-PHONIES (Col.)

All Star Comedies (7402)

In this one the three stooges are busily enga in the task of repairing the plumbing in a radio s tion. The fact that a radio program is being au tioned there doesn't stop their antics. In th usual slapstick way, the three boys manage to a contract for a girl who originally auditioned the job.

Release date, November 15, 1945 17 *minu*

A GUN IN HIS HAND (MGM)

Two-Reel Specials (A-701)

The subject tells the story of Dennis Nor who joined the police force in order to use knowledge he would thus gain to pursue a life undetected crime. Camouflaged by his badge his uniform, he committed a number of seemin foolproof crimes—but is eventually trapped by overlooked bit of evidence too small to be seen

Release date, September 15, 1945 19 *minu*

RUSSIAN DRESSING (RKO)

Headliner Revivals (63,202)

Bill Farraday and his band head for New Y leaving their pretty little singer behind. Bill wri her to say that his orchestra has a job in a nig club. Actually, however, they are working as wa ers and not as musicians. When the singer arri in New York the band dresses up as long-bear Russians and try to fool the night club manag with their disguises. After being thrown out first one place and then another the band and singer are finally and tunefully reunited. Ben Al ander and his band are featured.

Release date, November 23, 1945 18 *minu*

(Additional Short Subjects on page 2750)

ELEASE CHART
y Companies

For Stars, Running Time, Review and other Service Data references, turn to the alphabetical Release Chart starting on page 2751. Complete listing of 1944-45 Features, by Company, in order of release, may be found on pages 2612 and 2613 of the Product Digest Section in the August 25, 1945 issue.

Title	Release Date

LUMBIA

laws of the Rockies (1944-45) ..... Sep. 18,'45
me Doctor's Warning, The. Sep. 27,'45
True Glory ..... Oct. 4,'45
l of the Limberlost ..... Oct. 11,'45
zing of the Western Trail .. Oct. 18,'45
s and Tell ..... Oct. 18,'45
ice of the Whistler ..... Oct. 30,'45
wless Empire ..... Nov. 15,'45
son Ship ..... Nov. 15,'45
afu ..... Nov. 22,'45
Name Is Julia Ross ..... Nov. 27,'45
t the Hay ..... Nov. 29,'45
e Wouldn't Say Yes (1944-45) ..... Nov. 29,'45
e With Blondie ..... Dec. 13,'45
e Way to Love ..... Dec. 20,'45
xas Panhandle ..... Dec. 20,'45
t of the Depths ..... Dec. 27,'45
rdon My Past ..... Dec. 25,'45
et Me on Broadway ..... Jan. 3,'46
rs and Spars ..... Jan. 10,'46
Close Call for Boston Blackie ..... Jan. 24,'46
ontier Gunlaw ..... Jan. 31,'46
l Jolson Story ..... Not Set
andit of Sherwood Forest ... Not Set
londie's Lucky Day ..... Not Set
xposed by the Crime Doctor. Not Set
alloping Thunder ..... Not Set
ilda ..... Not Set
unning for Vengeance ..... Not Set
eading West ..... Not Set
he Lady Misbehaves ..... Not Set
and Rush ..... Not Set
lotorious Lone Wolf ..... Not Set
erilous Holiday ..... Not Set
hantom of the Desert ..... Not Set
egenades ..... Not Set
oaring Rangers ..... Not Set
moky River Serenade ..... Not Set
o Dark the Night ..... Not Set
errer Trail ..... Not Set
wo Fisted Stranger ..... Not Set

GM

SPECIAL

Weekend at the Waldorf ..... Oct.,'45

BLOCK 13

Our Vines Have Tender Grapes .. Sep.,'45
The Hidden Eye ..... Sep.,'45
Abbott and Costello in Hollywood. Oct.,'45
Her Highness and the Bellboy .... Oct.,'45
Dangerous Partners ..... Oct.,'45

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BLOCK 14

What Next, Corporal Hargrove ....
She Went to the Races ....
Vacation from Marriage ....
Yolanda and the Thief ....
They Were Expendable ....

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Adventure ..... Not Set
Army Brat ..... Not Set
Bad Bascomb ..... Not Set
Boys' Ranch ..... Not Set
Easy to Wed ..... Not Set
The Green Years ..... Not Set
The Harvey Girls ..... Not Set
Hold High the Torch ..... Not Set
Holiday in Mexico ..... Not Set
Hoodlum Saint ..... Not Set
The Last Chance ..... Not Set
No Leave, No Love ..... Not Set
A Letter for Evie ..... Not Set
Postman Always Rings Twice. Not Set
Sailor Takes A Wife ..... Not Set
Star from Heaven ..... Not Set
Three Wise Fools ..... Not Set
Till the Clouds Roll By ..... Not Set
Time for Two ..... Not Set
Two Sisters From Boston .... Not Set
Up Goes Maisie ..... Not Set
The Yearling ..... Not Set
Ziegfeld Follies ..... Not Set

Prod. No.	Title	Release Date

MONOGRAM

.... Sensation Hunters (1944-45). Oct. 13,'45
.... The Lost Trail (1944-45) ..... Oct. 20,'45
.... Riders of the Dawn (1944-45) ..... Nov. 3,'45
.... Frontier Feud (1944-45) ..... Nov. 24,'45
.... Lonesome Trail ..... Dec. 8,'45
.... Sunbonnet Sue ..... Dec. 8,'45
.... Allotment Wives ..... Dec. 29,'45
.... Drifting Along (1944-45) .... Dec. 29,'45
.... Black Market Babies ..... Not Set
.... Border Bandits ..... Not Set
.... Face of Marble ..... Not Set
.... The Haunted Mine ..... Not Set
.... High Schol Kids ..... Not Set
.... The Jade Mask ..... Not Set
.... Joe Palooka, Champ ..... Not Set
.... Live Wires ..... Not Set
.... Moon Over Montana ..... Not Set
.... The Red Dragon ..... Not Set
.... The Shadow Strikes ..... Not Set
.... Strange Mr. Gregory ..... Not Set
.... Suspense ..... Not Set (formerly Glamour Girl)
.... Suspense ..... Not Set
.... Swing Parade of 1946 ..... Not Set
.... Trail of the Yukon ..... Not Set

PARAMOUNT

BLOCK 1

4501 Duffy's Tavern ..... Sep. 28,'45
4502 Love Letters ..... Oct. 28,'45
4503 The Lost Weekend ..... Nov. 18,'45
4504 Follow That Woman ..... Dec. 14,'45

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BLOCK 2

4506 Hold That Blonde ..... Nov. 23,'45
4507 Stork Club ..... Dec. 28,'45
4508 People Are Funny ..... Jan. 11,'46
4509 Kitty ..... Jan. 25,'46

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BLOCK 3

4511 Tokyo Rose ..... Feb. 8,'46
4512 Masquerade in Mexico ..... Feb. 22,'46
4513 Miss Susie Slagle's ..... Mar.. 8,'46

SPECIAL

4514 Road to Utopia ..... Mar. 22,'46

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.... Blue Dahlia ..... Not Set
.... Blue Skies ..... Not Set
.... Big Town ..... Not Set
.... The Bride Wore Boots ..... Not Set
.... Calcutta ..... Not Set
.... California ..... Not Set
.... Cross My Heart ..... Not Set
.... Easy Come, Easy Go ..... Not Set
.... Hot Cargo ..... Not Set
.... The Imperfect Lady ..... Not Set
.... Ladies' Man ..... Not Set
.... Monsieur Beaucaire ..... Not Set
.... Our Hearts Were Growing Up. Not Set
.... The Strange Love of Martha Ivers ..... Not Set
.... Swamp Fire ..... Not Set
.... To Each His Own ..... Not Set
.... The Trouble With Women .... Not Set
.... Two Years Before the Mast .. Not Set
.... They Made a Killer ..... Not Set
.... The Virginian ..... Not Set
.... The Well-Groomed Bride ..... Not Set

PRC PICTURES

.... Prairie Rustlers ..... Nov. 7,'45
.... Song of Old Wyoming ..... Nov. 12,'45
.... The Navajo Kid ..... Nov. 21,'45
.... Club Havana ..... Nov. 23,'45
.... Detour ..... Nov. 30,'45
.... Danny Boy ..... Dec. 5,'45
.... Enchanted Forest ..... Dec. 13,'45
.... Lightning Raiders ..... Dec. 17,'45
.... How Do You Do? ..... Dec. 17,'45

Prod. No.	Title	Release Date

.... The Flying Serpent ..... Dec. 28,'45
.... Six Gun for Hire ..... Jan. 1,'46
.... Strangler of the Swamp ..... Jan. 1,'46
.... Bombshell from Brazil ..... Not Set
.... The Caravan Trails ..... Not Set
.... Devil Bat's Daughter ..... Not Set
.... Flaming Jungle ..... Not Set
.... Grand Central ..... Not Set
.... Heritage ..... Not Set
.... I'm From Arkansas ..... Not Set
.... I Ring Doorbells ..... Not Set
.... Ladies of the Chorus ..... Not Set
.... Law Crusaders ..... Not Set
.... The Lost Continent ..... Not Set
.... Mask of Dijon ..... Not Set
.... The Mummy's Daughter ..... Not Set
.... Music Hall Varieties of 1946. Not Set
.... Once and For All ..... Not Set
.... Quebec ..... Not Set
.... Queen of Diamonds ..... Not Set
.... Romance of the West ..... Not Set
.... Sorority Girls ..... Not Set
.... Valley of Lonely Women ..... Not Set
.... The Vanishing Gangster ..... Not Set
.... White Pongo ..... Not Set
.... Why Girls Leave Home ..... Not Set
.... Wife of Monte Cristo ..... Not Set

RKO

BLOCK 1

601 Mama Loves Papa .....
802 George White's Scandals .....
803 Falcon in San Francisco .....
604 Johnny Angel .....
805 Radio Stars on Parade .....

●

SPECIAL

582 Woman in the Window .....
681 Along Came Jones .....
651 Wonder Man .....
691 Pinocchio .....

●

BLOCK 2

608 Man Alive .....
607 First Yank into Tokyo .....
808 Isle of the Dead .....
609 Wanderer of the Wasteland .....
810 The Spanish Main .....

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BLOCK 3

611 The Spiral Staircase .....
612 Cornered .....
613 Dick Tracy .....
614 Sing Yor Way Home .....
615 Hotel Reserve .....

●

.... All Men Are Liars ..... Not Set
.... Badman's Territory ..... Not Set
.... Bamboo Blonde ..... Not Set
.... Bedlam ..... Not Set
.... Bells of St. Mary's ..... Not Set
.... The Bishop's Wife ..... Not Set
.... The Calico Kid ..... Not Set
.... Deadline at Dawn ..... Not Set
.... Desirable Woman ..... Not Set
.... Ding Dong Williams ..... Not Set
.... Earth and High Heaven .... Not Set
.... Falcon's Alibi ..... Not Set
.... From This Day Forward ..... Not Set
.... Galveston ..... Not Set
.... A Game of Death ..... Not Set
.... Genius, Inc. ..... Not Set
.... The Great Answer ..... Not Set
.... The Great Day ..... Not Set
.... Heartbeat ..... Not Set
.... Journey Together ..... Not Set
.... If This Be Known ..... Not Set
.... The Kid from Brooklyn ..... Not Set
.... Ladies' Choice ..... Not Set
.... Lady Luck ..... Not Set
.... Make Mine Music ..... Not Set
.... Notorious ..... Not Set

Prod. No.	Title	Release Date

.... Riverboat Rhythm ..... Not Set
.... The Robe ..... Not Set
.... Sister Kenny ..... Not Set
.... Strange Adventures of Sinbad. Not Set
.... The Stranger ..... Not Set
.... Sunset Pass ..... Not Set
.... Tarzan and the Leopard Woman. Not Set
.... Till the End of Time ..... Not Set
.... Tomorrow Is Forever ..... Not Set
.... Up Front with Mauldin ..... Not Set
.... A Very Remarkable Fellow ... Not Set
.... Who Is My Love? ..... Not Set
.... Without Reservation ..... Not Set

REPUBLIC

561 Phantom of the Plains ..... Sep. 7,'45
551 Bandits of the Badlands ..... Sep. 14,'45
501 Scotland Yard Investigator ... Sep. 30,'45
562 Marshal of Laredo ..... Oct. 7,'45
552 Rough Riders of Cheyenne .... Nov. 1,'45
502 Girls of the Big House ..... Nov. 2,'45
563 Colorado Pioneers ..... Nov. 14,'45
431 Mexicana (1944-45) ..... Nov. 15,'45
504 Captain Tugboat Annie ..... Nov. 17,'45
503 An Angel Comes to Brooklyn. Nov. 27,'45
5307 Blue Montana Skies (R) ..... Dec. 1,'45
553 Cherokee Flash ..... Dec. 13,'45
507 Woman Who Came Back ..... Dec. 13,'45
446 Along the Navajo Trail (1944-45) ..... Dec. 15,'45
564 Wagon Wheels Westward ..... Dec. 21,'45
505 Dakota ..... Dec. 25,'45
.... Affairs of Geraldine ..... Not Set
.... Alias Billy the Kid ..... Not Set
.... Beyond the Great Divide .... Not Set
.... Calendar Girl ..... Not Set
.... California Gold Rush ..... Not Set
.... Catman of Paris ..... Not Set
.... Conquest of Cheyenne ..... Not Set
.... Crime of the Century ..... Not Set
.... Days of Buffalo Bill ..... Not Set
.... Down Tahiti Way ..... Not Set
.... Earl Carroll's Sketchbook ..... Not Set
.... El Paso Kid ..... Not Set
.... A Fabulous Texan ..... Not Set
.... The French Key ..... Not Set
.... Gay Blades ..... Not Set
.... The Gentlemen from Missouri. Not Set
.... The Ghost Goes Wild ..... Not Set
.... Glass Alibi ..... Not Set
.... Grand Canyon Serenade ..... Not Set
.... A Guy Could Change ..... Not Set
.... Heart of Old Mexico ..... Not Set
.... Hit Parade of 1946 ..... Not Set
.... The Inner Circle ..... Not Set
.... In Old Sacramento ..... Not Set
.... I've Always Loved You ..... Not Set
.... The Last Crooked Mile ..... Not Set
.... Lightnin' Strikes Twice ..... Not Set
.... Lonely Hearts ..... Not Set
.... Madonna's Secret ..... Not Set
.... Murder in the Music Hall ... Not Set
.... My Pal, Trigger ..... Not Set
.... Mysterious Mr. Valentine .... Not Set
.... Night Train to Memphis ..... Not Set
.... One Exciting Week ..... Not Set
.... Plainsman and the Lady ..... Not Set
.... Red River Renegades ..... Not Set
.... Rio de Janeiro ..... Not Set
.... Rio Grande Raiders ..... Not Set
.... Rose of Juarez ..... Not Set
.... Sheriff of Redwood Valley .... Not Set
.... Shine on Texas Moon ..... Not Set
.... Song of the Golden West .... Not Set
.... Song of Arizona ..... Not Set
.... Song of Mexico ..... Not Set
.... Specter of the Rose ..... Not Set
.... Springtime in the Sierras .... Not Set
.... Strange Impersonation ..... Not Set
.... Sun Valley Cyclone ..... Not Set
.... That Brennan Girl ..... Not Set
.... That Man Malone ..... Not Set
.... That Man of Mine ..... Not Set
.... Traffic in Crime ..... Not Set
.... The Twisted Circle ..... Not Set
.... Undercover Woman ..... Not Set
.... Under Nevada Skies ..... Not Set
.... Valley of the Zombies ..... Not Set
.... West of God's Country ..... Not Set

Prod. No.	Title	Release Date

20TH-FOX

SPECIAL

602	Wilson	Aug.,'45

601	A Bell for Adano	Aug.,'45
603	Junior Miss	Aug.,'45
606	The Way Ahead	Aug.,'45
604	Captain Eddie	Sep.,'45
605	Caribbean Mystery	Sep.,'45
607	State Fair	Oct.,'45
608	The House on 92nd Street	Oct.,'45
611	And Then There Were None	Nov.,'45
609	The Dolly Sisters	Nov.,'45
612	Fallen Angel	Dec.,'45
613	The Spider	Dec.,'45
....	American Guerilla	Not Set
....	Anna and the King of Siam	Not Set
....	Behind Green Lights	Not Set
...	Black Beauty	Not Set
..	Ben Voyage	Not Set
.	Centennial Summer	Not Set
.	Chicken Every Sunday	Not Set
..	Claudia and David	Not Set
..	Ciuny Brown	Not Set
610	Colonel Effingham's Raid	Not Set
...	The Dark Corner	Not Set
...	Doll Face	Not Set
....	Do You Love Me	Not Set
....	Dragonwyck	Not Set
....	Give Me the Simple Life	Not Set
....	Johnny Comes Flying Home	Not Set
....	Leave Her To Heaven	Not Set
....	San Demetrio	Not Set
....	Sentimental Journey	Not Set
....	Shock	Not Set
....	The Shocking Miss Pilgrim	Not Set
....	Smoky	Not Set
....	Somewhere in the Night	Not Set
....	Three Little Girls In Blue	Not Set
....	Walk In the Sun	Not Set

UNITED ARTISTS

....	Paris-Underground	Oct. 19,'45
....	Getting Gertie's Garter	Nov. 30,'45
....	Blithe Spirit	Dec. 14,'45
....	Spellbound	Dec. 28,'45
....	Abilene Town	Jan. 11,'46
....	Whistle Stop	Jan. 25,'46
....	The Outlaw	Feb. 8,'46
....	Diary of a Chambermaid	Feb. 15,'46
....	Breakfast in Hollywood	Feb. 22,'46
....	Young Widow	Mar. 1,'46
....	Johnny in the Clouds	Mar. 15,'46
....	Adventure for Two	Not Set
....	Adventure in Casablanca	Not Set
....	Caesar & Cleopatra	Not Set
....	Duel in the Sun	Not Set
....	Henry V	Not Set
....	The Man in Gray	Not Set
....	Scandal in Paris	Not Set
....	Sin of Harold Diddlebock	Not Set
....	This Happy Breed	Not Set
....	2,000 Women	Not Set

UNIVERSAL

501	Shady Lady	Sep. 7,'45
502	Men In Her Diary	Sep. 14,'45
503	River Gang	Sep. 21,'45
504	That Night With You	Sep. 28,'45
1101	Bad Men of the Border	Sep. 28,'45
505	Strange Confession	Oct. 5,'45
506	Senorita from the West	Oct. 12,'45
1102	Code of the Lawless	Oct. 19,'45
507	Pursuit to Algiers	Oct. 26,'45
508	This Love of Ours	Nov. 2,'45
509	The Crimson Canary	Nov. 9,'45
510	The Daltons Ride Again	Nov. 23,'45
1103	Trail to Vengeance	Nov. 30,'45
511	House of Dracula	Dec. 7,'45
512	Pillow of Death	Dec. 14,'45
513	Frontier Gal	Dec. 21,'45
514	Scarlet Street	Dec. 28,'45
515	Girl on the Spot	Jan. 11,'46
516	Because of Him	Jan. 18,'46
1104	Gun Town	Jan. 18,'46
517	Tangier	Feb. 1,'46
518	Idea Girl	Feb. 8,'46
519	On the Carpet	Feb. 22,'46
520	Terror by Night	Mar. 1,'46
....	Bad Sister	Not Set
....	Boy Wonder	Not Set
....	Brute Man	Not Set
....	Buck Privates Come Home	Not Set
....	Canyon Passage	Not Set
....	Down By the Border	Not Set
....	Flame of the Klondike	Not Set
....	Genius In the Family	Not Set
....	Heat Wave	Not Set
....	Hero Wanted	Not Set
....	House of Horrors	Not Set
....	Johnnie Anselmo	Not Set
....	Letters of an Unknown Woman	Not Set
....	The Man in Gray	Not Set
....	Night In Paradise	Not Set
....	Prelude to Murder	Not Set
....	Spider Woman Strikes Back	Not Set
....	That's My Baby	Not Set
....	Time Out of Mind	Not Set
....	White Tie and Tails	Not Set

WARNER BROTHE

501	Pride of the Marines	Sep.
502	Rhapsody In Blue	Sep.
503	It All Came True (R.)	Oct.
504	Born for Trouble (R.)	Oct.
505	Mildred Pierce	Oct.
506	Confidential Agent	Nov.
....	Devotion	Nov.
507	Too Young to Know	Dec.
508	Danger Signal	Dec.
509	San Antonio	Dec.
510	Shadow of a Woman	Jan.
....	Beast With Five Fingers	Not Se
....	The Big Sleep	Not Se
....	Burma Victory	Not Se
....	Cinderella Jones	Not Se
....	Escape Me Never	Not Se
....	Her Kind of Man	Not Se
....	Janie Gets Married	Not Se
....	The Man I Love	Not Se
....	My Reputation	Not Se
....	Never Say Goodbye	Not Se
....	Night and Day	Not Se
....	Nobody Lives Forever	Not Se
....	Of Human Bondage	Not Se
....	One More Tomorrow	Not Se
....	One Woman's Secret	Not Se
....	Saratoga Trunk	Not Se
....	Stolen Life	Not Se
....	Three Strangers	Not Se
....	Time, Place and Girl	Not Set
....	The Two Mrs. Carrolls	Not Se
....	The Verdict	Not Se

ADVANCE SYNOPSES
and information

THE DIARY OF A CHAMBERMAID
(UA - Benedict Bogeaus)

PRODUCERS: Benedict Bogeaus and Burgess Meredith. DIRECTOR: Jean Renoir. PLAYERS: Paulette Goddard, Hurd Hatfield, Francis Lederer, Judith Anderson, Reginald Owen, Florence Bates, Irene Ryan, Burgess Meredith.

MELODRAMA. Laid in provincial France in the latter part of the 19th century, this is the story of a chambermaid in a wealthy household. The master of the house, his son, his next-door neighbor, and his butler all fall in love with the girl. The butler, hoping to win her with money, murders the neighbor, steals his cash, then blackmails his employer's wife into giving him the family silver. At a village fair, he is accused of his crimes by his employer. The village boys set upon the butler and kill him. The chambermaid consents to marry her employer's son.

THE CHEROKEE FLASH
(Republic)

ASSOCIATE PRODUCER: Bennett Cohen. DIRECTOR: Thomas Carr. PLAYERS: Sunset Carson, Linda Stirling, Tom London.

WESTERN. Having served a prison term, an outlaw reforms and goes straight. His former associates try to involve him in a murder charge. His adopted son clears him and rounds up the outlaws.

EASY COME, EASY GO
(Paramount)

PRODUCER: Kenneth Macgowan. DIRECTOR: John Farrow. PLAYERS: Sonny Tufts, Diana Lynn, Barry Fitzgerald, Dick Foran, John Litel, James Burke, Erno Verebes, Ida Moore, Lou Lubin.

DOMESTIC DRAMA. The owner of a boarding house on lower Third Avenue objects to his daughter's romance with a Seabee. Eventually the two young people overcome his objections and are married.

TIME FOR TWO
(MGM)

PRODUCER: Ralph Wheelwright. DIRECTOR: Jules Dassin. PLAYERS: John Hodiak, Lucille Ball, Lloyd Nolan, Lenore Ulric.

MELODRAMA. Two crooks, a confidence man and a confidence woman, meet on a train to New Orleans, and fall in love. They plan to appropriate some valuable bonds, but arouse the suspicion of a New York detective. A gun batte in the midst of the Mardi Gras carnival brings matters to a climax, and the two crooks are arrested and jailed.

NIGHT TRAIN TO MEMPHIS
(Republic)

ASSOCIATE PDODUCERS: Dorrell and Stuart MacGowan. DIRECTOR: Leslie Selander. PLAYERS: Roy Acuff, Allan Lane, Adele Mara, Irving Bacon.

WESTERN. When railroad interests try to obtain property from the township of Tranquillity under false pretenses, two brothers outwit them, and incidentally clear the name of the younger, who had previously been sent to the penetentiary on a framed charge.

MURDER IN THE MUSIC HALL
(Republic)

ASSOCIATE PRODUCER: Hermann Millakowsky. DIRECTOR: Jack English. PLAYERS: Vera Hruba Ralston, William Marshall, Helen Walker, Nancy Kelly, William Gargan, Ann Rutherford, Julie Bishop, Jack LaRue, Edward Norris, Joe Yule, Jerome Cowan.

MELODRAMA. The ballerina of an ice-show, along with several of her associates, is suspected of murder. The only witness to the crime is a blind man, who is, because of his affliction, unable to identify the murderer until the latter sings a song which only the murdered man and the murderer knew.

TERROR BY NIGHT
(Universal)

PRODUCER-DIRECTOR: Roy William Ne PLAYERS: Basil Rathbone, Nigel Bruce, A Mowbray, Martin Kosleck, Dennis Hoey, Re Godfrey, Geoffrey Steele, Billy Bevan, Ger Hamer, Mary Forbes.

MELODRAMA. Sherlock Holmes and Watson are engaged to guard a famous jew They foil a band of jewel thieves by substituting paste gem for the real one.

ALONG THE NAVAJO TRAIL
(Republic)

ASSOCIATE PRODUCER: Edward J. Whi DIRECTOR: Frank McDonald. PLAYER Roy Rogers, George "Gabby" Hayes, D Evans, Nestor Paiva, Sons of the Pioneers.

MUSICAL WESTERN. A U. S. marshal, d guised as a wandering cowboy, befriends a gro of gypsies who help him solve the murder of predecessor, and prevent lawless elements fr victimizing an innocent rancher.

PASSKEY TO DANGER
(Republic)

ASSOCIATE PRODUCER: Rudy Abel. D RECTOR: Tom Carr. PLAYERS: Stephar Bachelor, Robert Livingston, Richard Fraser

MELODRAMA. Two girls, private detectiv go to a dude ranch to try to obtain evidence to used in a divorce suit. Instead, they become i volved in a murder mystery, which they eventual solve.

TRAIL TO VENGEANCE
(Universal)

PRODUCER-DIRECTOR Wallace Fo PLAYERS: Kirby Grant, Fuzzy Knight, Po Adams, Tom Fadden, John Kelly.

WESTERN. Two cowboys arrive in Tw Forks to find that the brother of one of them h been murdered, supposedly by a rival rancher. T bank, which holds a mortgage on the dead mar property, is about to foreclose. The daughter the accused rancher enlists the aid of the cowbo to prove that her father is innocent, and that t president of the bank is the real killer. The latt together with his fellow-conspirators, is broug to justice.

(Additional Advance Synopses on page 2756)

SHORT SUBJECTS CHART

index to reviews, synopses

Numerals in parentheses next to titles represent running time. This information is from the distributor in all instances.

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. For complete 1944-45 shorts releases, see pages 2614-2615.

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
	ALL STAR COMEDIES		
5494	Booby Dupes (17)	3-17-45	2382
	(Stooges)		
6432	Two Local Yokels (17½)	3-23-45	2454
	(Clyde)		
6433	Pistol Packin' Nitwits (17)	5-4-45	2402
	(Brendel)		
6411	Wife Decoy (17)	6-1-45	2566
	(Herbert)		
6423	The Jury Goes Round 'n' Round (18)	6-15-45	2579
	(V. Vague)		
5405	Idiots Deluxe (17½)	7-20-45	2579
	(Stooges)		
	(1945-46)		
7409	Vine Women and Songs (22½)	9-6-45	....
	(Billy Vine)		
7401	If a Body Meets a Body (18)		
	(Stooges)	8-30-45	....
7421	The Mayor's Husband (17)		
	(Herbert)	9-20-45	2735
7431	Where the Pest Begins (17)		
	(S. Howard)	10-4-45	2735
7422	Dance, Dunce, Dance! (18½)		
	(Eddie Foy, Jr.)	10-18-45	2695
7432	A Miner Affair (18½)	11-1-45	2710
	(Andy Clyde)		
7402	Micro Phonies (17)	11-15-45	2746
	(Stooges)		
7423	Calling All Fibbers (16½)	11-29-45	2735
	(V. Vague)		
7433	High Blood Pleasure (19)	12-6-45	....
	(Schilling & Lane)		
7434	A Hit With a Miss (16)	12-13-45	....
	(S. Howard)		
7435	Spook to Me (17)	12-27-45	....
	COLOR RHAPSODIES		
6502	Rippling Romance (8)	6-21-45	2426
6503	Fiesta Time (7½)	7-12-45	2522
6504	Hot Foot Lights (7)	8-2-45	....
6505	Carnival Courage (7)	9-6-45	2735
	(1945-1946)		
7501	River Ribber (6)	12-20-45	....
	PHANTASIES CARTOONS		
6703	Goofy News Views (7)	4-27-45	2466
6704	Booby Socks (6)	7-12-45	2579
	(1945-1946)		
7701	Simple Siren (6½)	10-24-45	2737
	FOX & CROW (Color)		
6752	The Egg Yegg (7½)	5-4-45	2382
6753	Kukunuts (6½)	7-26-45	2579
6754	Treasure Jest (6½)	8-30-45	....
	(1945-1946)		
7751	Phoney Baloney (7)	11-1-45	....
	PANORAMICS		
6901	A Harbor Goes to France (10)	5-18-45	2454
	(1945-46)		
7901	The Magic Stone (10)	11-8-45	....
	FILM VODVIL		
6955	Lowe, Hite & Stanley (11)	5-11-45	2406
	(1945-1946)		
7951	Milt Britton & Band (11)	8-30-45	....
7952	Randy Brooks & Orchestra (10½)	10-30-45	2737
7953	Morale's Copacabana Orchestra	12-13-45	....
	COMMUNITY SING (Series 9)		
6657	No. 7 I'll Walk Alone(11)	3-15-45	2426
6658	No. 8 Sweet and Lovely (9)	4-27-45	2454
6659	No. 9 Confessin' (10)	5-25-45	2566
6660	No. 10 Rum and Coca Cola (10)	6-29-45	2566
6661	No. 11 Li'l on Lonely Ride (10)	7-26-45	2579
6663	No. 13 (Special) Patriotic Songs (11)	5-8-45	2466
6662	No. 12 Bell Bottom Trousers (11)	8-23-45	....
	(Leibert)		
	(1945-1946)		
5657	(Re-Sale) Christmas Carols (10½)	12-8-45	....
7651	Cowboy Hit Tunes (9½)	9-20-45	2694
7652	No. 2 You Belong to My Heart (10)	10-18-45	2737
7653	No. 3 (Baker) Dream	11-29-45	....
7654	No. 4 Good, Good, Good	12-20-45	....
	(Baker)		

Prod. No.	Title	Rel. Date	P.D. Page
	SCREEN SNAPSHOTS (Series 24)		
6858	No. 8 (10)	3-29-45	2426
6859	No. 9 (9½)	5-17-45	....
6860	No. 10 (10)	7-27-45	....
	(1945-1946)		
7851	No. 1 25th Anniversary Special (9)	9-7-45	....
7852	No. 2 (Harlow Wilcox & H. Von Zell) (10)	10-11-45	2750
7853	No. 3 (Fashions, Rodeo, etc.) (9)	11-15-45	....
7854	No. 4 (Hollywood Celebrations)	12-13-45	....
	SPORT REELS		
6806	Rough and Tumble (9)	3-2-45	2382
6807	The Iron Masters (9½)	4-27-45	2394
6808	Hi Ho Rodeo (10)	7-22-45	2579
6809	Chips and Putts (10)	8-10-45	....
6810	Salmon Fishing (9)	9-2-45	....
	(1945-1946)		
7801	Champion of the Cue (7½)	9-27-45	2750
7802	Puck Chasers (10) (Hockey)	10-25-45	....
7803	Cadet Cagers (Basketball) (18½)	11-22-45	....
7804	Mermaid's Paradise (Water Sports)	12-20-45	....
	FLIPPY (Color)		
	(1945-46)		
7601	Catnipped (7½)	12-13-45	....

M-G-M

Prod. No.	Title	Rel. Date	P.D. Page
	TWO-REEL SPECIALS		
A-503	The Last Installment (19)	5-5-45	2446
A-504	Phantoms, Inc. (17)	6-9-45	2487
	(1945-46)		
A-701	A Gun in His Hand (19)	9-15-45	2746
A-702	Purity Squad (20)	11-3-45	2750
	FITZPATRICK TRAVELTALKS (Color)		
T-612	Seeing El Salvador (9)	3-31-45	2258
T-613	Modern Guatemala City(9)	8-25-45	2735
	(1945-46)		
T-711	Where Time Stands Still (9)	9-22-45	2746
T-712	Merida and Campeche (8)	11-24-45	2737
	PETE SMITH SPECIALTIES		
S-559	Track & Field Quiz (9)	3-3-45	2351
S-560	Hollywood Scout (8)	4-14-45	2446
	(1945-48)		
S-751	Football Thrills of 1944 (8)	9-8-45	2737
S-752	Guest Pests (9)	10-20-45	2735
S-753	Bus Pests	12-1-45	....
S-754	Sports Sticklers	1-5-46	....
S-755	Gettin' Glamor	2-2-46	....
S-756	Badminton	12-8-45	....
	PASSING PARADE		
K-575	It Looks Like Rain (10)	3-3-45	2351
K-576	The Seesaw and the Shoes (11)	5-5-45	2446
	(1945-46)		
K-771	Great American Mug (10)	10-6-45	2746
K-772	Stairway to Light (10)	11-10-45	2750
K-773	People on Paper	11-17-45	....
K-774	Golden Hunch	12-15-45	....
K-775	Magic on a Stick	1-19-46	....
	MINIATURES		
M-590	Little White Lie (11)	3-3-45	2351
	(1945-46)		
M-781	Strange Destiny (10)	9-29-45	2710
M-782	Spreadin' the Jam (10)	10-27-45	2737
	TECHNICOLOR CARTOONS		
W-545	Shooting of Dan McGee (8)	3-3-45	2351
W-546	Jerky Turkey (8)	4-7-45	2415
W-631	The Mouse Comes to Dinner (8)	5-5-45	2415
W-632	Mouse in Manhattan (8)	7-7-45	2522
W-633	Tea For Two (7)	7-21-45	2750
W-634	Swingshift Cinderella (8)	8-25-45	2750
	(1945-46)		
W-731	Flirty Birdy (7)	9-22-45	2737
W-732	Wild and Woolfy (8)	11-3-45	2710

PARAMOUNT

Prod. No.	Title	Rel. Date	P.D. Page
	UNUSUAL OCCUPATIONS (Color)		
L4-3	No. 3 (10)	3-9-45	2351
L4-4	No. 4 (10)	5-11-45	2402
L4-5	No. 5 (10)	7-13-45	2631
L4-6	No. 6 (10)	9-14-45	2694
	(1945-46)		
L5-1	No. 1 (10)	11-9-45	2735
	GEORGE PAL PUPPETOONS (Color)		
U4-4	Jasper Tell (8)	3-23-45	2258
U4-5	Jasper's Minstrels (9)	5-25-45	2363
U4-6	Hatful of Dreams (9)	4-28-45	2382
U4-7	Jasper's Booby Traps (9)	8-3-45	2522
U4-8	Jasper's Close Shave (8)	9-28-45	2578
	(1945-46)		
U5-1	Jasper and the Beanstalk (8)	10-19-45	2695
U5-2	My Man Jasper	12-14-45	....
	POPEYE THE SAILOR (Color)		
E4-3	Tops in the Big Top (8)	3-16-45	2566
E4-4	Shape Ahoy (8)	4-27-45	2638
E4-5	For Better or Nurse (7½)	6-8-45	2695
E4-6	Mess Production (7½)	8-24-45	2750
	(1945-48)		
E5-1	House Tricks	11-2-45	....
E5-2	Service With a Guile	12-21-45	....
	POPULAR SCIENCE (Color)		
J4-4	No. 4 (10)	4-8-45	2402
J4-5	No. 5 (10)	8-1-45	2511
J4-6	No. 6 (10)	8-10-45	2578
	(1945-46)		
J5-1	No. 1 (10)	10-12-45	....
J5-2	No. 2 (10)	12-7-45	....
	SPEAKING OF ANIMALS		
Y4-3	In the Public Eye (9)	3-16-45	2351
Y4-4	Talk of the Town (9)	5-18-45	2487
Y4-5	A Musical Way (9)	7-20-45	2579
Y4-6	From A to Zoo (9)	9-7-45	2631
	(1945-46)		
Y5-1	Animal-ology (9)	11-23-45	2735
	SPORTLIGHTS		
R4-6	Game Bag (9½)	3-30-45	2363
R4-7	White Rhapsody (9)	5-4-45	2426
R4-8	Fan Fare (6)	6-8-45	2511
R4-9	Canine-Feline Capers (9)	7-27-45	2579
R4-10	Campus Mermaids (9)	9-7-45	2631
	(1945-46)		
R5-1	What a Picnic (9)	10-5-45	2670
R5-2	Paddle Your Own (9)	11-9-45	2735
R5-3	Running the Team	12-14-45	....
	MUSICAL PARADE (Color)		
FF4-4	Isle of Tabu (20)	4-13-45	2351
FF4-5	Boogie Woogie (20)	6-15-45	2511
FF4-6	You Hit the Spot (20)	8-17-45	2638
	(1945-46)		
FF5-1	Little Witch (20)	10-26-45	2735
FF5-2	Naughty Nanette	12-28-45	....
	LITTLE LULU (Color)		
D4-3	Magica-Lulu (8)	3-2-45	2402
D4-4	Beau Ties (8)	4-20-45	2487
D4-5	Daffydilly Daddy (8)	5-25-45	2695
D4-6	Snap Happy (8)	6-22-45	....
	(1945-46)		
D5-1	Man's Pest Friend	11-30-45	....
P4-4	Scrappily Married (8)	3-30-45	2363
P4-5	A Lamb in a Jam (7)	5-4-45	2566
P4-6	A Self-made Mongrel (8)	6-29-45	2694
	(1945-46)		
P5-1	The Friendly Ghost	11-16-45	....
P5-2	Old MacDonald Had a Farm	12-28-45	....
	COLOR CLASSICS CARTOONS (Color)		
	(Reissues)		
C4-7	The Little Stranger (7)		2351
C4-8	Snubbed by a Snob (7)		2351
C4-9	Kids in the Shoe (7)		2351
C4-10	Hunky & Spunky (7)		2351

RKO

Prod. No.	Title	Rel. Date	P.D. Page
	WALT DISNEY CARTOONS (Color)		
54,108	Dog Watch (7)	3-8-45	2258
54,109	The Eyes Have It (7)	3-30-45	2394
54,110	African Diary (7)	4-13-45	2426
54,111	Donald's Crime (8)	5-11-45	2426
54,112	Californy Er Bust (8)		2522
54,113	Canine Casanova (7½)		2522
54,114	Duck Pimples (7½)		2522
54,115	Legend of Coyote Rock (7)	8-24-45	2522
54,118	No Sail (7)	9-7-45	2611
54,117	Hockey Homicide (8)	9-21-45	2522
54,118	Cured Duck (7)	10-26-45	....
	SPORTSCOPES		
54,308	Athlete of the Year (8)	3-23-45	2394
54,309	Timber Doodles (8)	4-20-45	2446
54,310	West Point Winners (8)	5-18-45	2511
54,311	Tee Tricks (8)	6-15-45	2554
54,312	Mexican Playland (8)	7-13-45	2579
54,313	Colorado Rainbows (8)	8-10-45	2811
	(1945-48)		
64,301	Athletic Items (8)	9-7-45	2735
64,302	Battling Bass (8)	10-5-45	....
64,303	Ten Pin Titans (8)	11-2-45	2735
	HEADLINER REVIVALS		
53,204	Swing Fever (19)	3-16-45	2382
	(1945-48)		
63,201	The Derby Decade (22)	9-21-45	2735
63,202	Russian Dressing (18)	11-23-45	2746
	EDGAR KENNEDY		
53,404	What, No Cigarettes? (18)	7-13-45	2522
53,405	It's Your Move (17)	8-10-45	2811
53,408	You Drive Me Crazy (17)	9-7-45	....
	(1945-46)		
63,401	The Big Beef (17)	10-19-45	2735
	LEON ERROL		
53,704	Let's Go Stepping (17)	5-4-45	2446
53,705	It Shouldn't Happen to a Dog (18)	6-15-45	2566
53,706	Double Honeymoon (17)	8-3-45	2598
	(1945-46)		
63,701	Beware of Redheads (17)	9-14-45	2735
	FLICKER FLASH BACKS		
54,205	No. 5 (9)	3-2-45	2363
54,206	No. 8 (8)	4-13-45	2426
54,207	No. 7 (10)	5-25-45	2446
	(1945-48)		
64,201	No. 1 (7)	9-14-45	2694
64,202	No. 2 (7)	10-19-45	....
	THIS IS AMERICA		
53,105	Honorable Discharge (18)	3-9-45	2363
53,106	Guam—Salvaged Island (17)	4-13-45	2426
53,107	Dress Parade (16)	5-4-45	2446
53,108	Battle of Supply (17)	6-1-45	2511
53,109	China Life-Line (18)	7-6-45	2542
53,110	Policing Germany (20)	7-27-45	2611
53,111	Annapolis (16)	8-24-45	2694
53,112	California Boom-Town (16)	9-21-45	2694
53,113	Americans in Paris(16)	10-19-45	2726
	(1945-46)		
	RAY WHITLEY WESTERN MUSICALS		
63,501	A Western Welcome (18)	9-7-45	....
63,502	Sagebrush Serenade (19)	10-26-45	....
63,503	Ranch House Romeo(17)	11-30-45	....
	SPECIALS		
671	The House I Live In (10)	11-9-45	2679

Prod. No.	Title	Rel. Date	P.D. Page

20TH CENTURY-FOX

	MOVIETONE ADVENTURES (Color)		
5255	City of Paradox (8)	3-2-45	2240
5256	Alaskan Grandeur (8)	3-16-45	2282
5258	Land of 10,000 Lakes (8)	3-30-45	2282
5259	Isle of Romance (8)	5-4-45	2466
5260	Sikhs of Patiala (8)	4-13-45	2426
5261	The Empire State (8)	7-27-45	2579
	(Black and White)		
5201	What It Takes to Make a Star (8)	7-6-45	2579
	(1945-1946)		
6251	Memories of Columbus (8)	8-17-45	2694
6252	Magic of Youth (8)	8-31-45	2694
6253	China Carries On (8)	10-12-45	....
6254	Bountiful Alaska (8)	10-28-45	2653
6255	Song of Sunshine (8)	12-7-45	....
6256	Louisiana Springtime (8)	12-21-45	2653
6257	The Lost Lake (8)	10-45	2653
	SPORTS REVIEWS (Color)		
5354	Down the Fairways (8)	6-1-45	2579
	(1945-1946)		
6351	Ski Aces (9)	9-21-45	....
6352	Time Out for Play	11-16-45	....
	TERRYTOONS (Color)		
5512	Raiding the Raiders (7)	3-9-45	2402
5513	Post War Inventions (7)	3-23-45	2426
5514	Fisherman's Luck (7)	4-8-45	2477
5515	Mighty Mouse and the Kilkenny Cats (7)	4-27-45	2566
5516	Mother Goose Nightmare (7)	5-11-45	2579
5517	Smoky Joe (7)	5-25-45	2522
5518	The Silver Streak (6½)	6-8-45	2598
5519	Aesops Fable—The Mosquito (7)	6-29-45	....
5520	Mighty Mouse and the Wolf (7)	7-20-45	....
	(1945-1946)		
6501	Mighty Mouse in Gypsy Life (6)	8-3-45	2579
6502	The Fox and the Duck (7)	8-24-45	2694
6503	Swooning the Swooners (7)	9-14-45	2653
6504	The Watch Dog (7)	9-28-45	....
6505	Gandy Goose in Who's Who in the Jungle (7)	10-19-45	....
6506	Mighty Mouse Meets Bad Bill Bunion	11-9-45	....
	MARCH OF TIME		
VII-8	Meme from Britain (16)	3-23-45	2374
VII-9	The Returning Veteran (17)	4-20-45	2402
VII-10	Spotlight on Congress (16)	5-18-45	2453
VII-11	Teen-Age Girls (17)	6-15-45	2499
VII-12	Where's the Meat? (17)	7-18-45	2542
VII-13	The New U. S. Frontier (17)	8-10-45	2578
	(1945-1946)		
V12-1	The Palestine Problem	9-7-45	2638
V12-2	American Beauty (18)	10-5-45	2670
V12-3	18 Million Orphans (17)	11-2-45	2703
V12-4	Justice Comes to Germany (20)	11-30-45	2726
	DRIBBLE PUSS PARADE		
5902	Do You Remember (8)	6-2-45	2579

UNIVERSAL

	LANTZ COLOR CARTUNES		
9238	Woody Dines Out (7½)	5-14-45	2446
9239	Crew Crazy (7)	7-9-45	2579
9240	Dippy Diplomat (7)	8-27-45	2737
	(1945-46)		
1321	The Loose Nut	12-17-45	....
....	The Poet and the Peasant (7)	....	2694
	SWING SYMPHONIES		
9237	Sliphorn King of Polaroo (7)	3-19-45	2351
	PERSON — ODDITIES		
9375	Author in Babyland (10)	5-14-45	2246
9376	Broadway Farmer (9)	5-28-45	2579
9377	School for Mermaids (9)	8-13-45	2598
9878	Kanine Aristocrats (9)	8-27-45	2750
	(1945-1946)		
1361	Gabriel Heatter Reporting (9)	9-10-45	2710
1362	Hill Billy Artist	9-24-45	2694
1363	Paper Magic (9)	10-15-45	2695
1364	Pottery Poet (9)	10-29-45	2710
1365	Front Line Artist	11-12-45	2695
	VARIETY VIEWS		
9355	Your National Gallery (10½)	4-23-45	2258
9358	Wingman of Tomorrow (9)	6-4-45	2394
9357	Victory Bound (9)	8-6-45	2598
9358	Village of the Past (9)	8-20-45	2598
	(1945-46)		
1341	Queer Birds (9)	9-17-45	2694
1342	Go North (9)	10-1-45	2695
1343	Grave Laughter (9)	10-22-45	2695
1344	Doctor of Paintings	11-5-45	....
1345	Jungle Capers	12-10-45	....
	NAME-BAND MUSICALS		
9127	Rockabye Rhythm (15)	5-7-45	2477
9128	Artistry in Rhythm (15)	7-18-45	2579
9129	Waikiki Melody (15)	8-29-45	2611
	(1945-46)		
1301	Solid Senders	10-21-45	2710
1302	Hot and Hectic	11-28-45	....
1303	Synco-Smooth Swing	12-19-45	....
1304	Cuban Madness	1-2-46	....
1305	Tin Pan Alley Tempos	1-9-46	....
1306	Melody Stampede	1-16-46	....
1307	Swing High, Swing Sweet	....	....

UNITED ARTISTS

	DAFFY DITTIES (Color)		
....	The Cross-Eyed Bull (9)	....	2167
....	The Flying Jeep (9)	6-20-45	2611
....	The Lady Says No	....	....
....	Pepito's Serenade	....	....
...	Choo Choo Amigo	....	....

WARNER—VITAPHONE

	ADVENTURE SPECIAL		
2801	Fashions for Tomorrow (Tech.)	11-17-45	....
	TECHNICOLOR SPECIALS		
1004	Coney Island Honeymoon (20)	6-18-45	2487
1005	America the Beautiful	8-4-45	2579
1006	Orders from Tokye	8-18-45	2589
	(1945-46)		
2001	Frontier Days (20)	12-8-45	2653
	SPECIALS		
2901	The 900 (9)	9-15-45	2611
	FEATURETTES		
1107	Navy Nurse (15½)	3-3-45	2351
1108	It Happened in Springfield (20½)	4-28-45	2382
1109	Are Animals Actors? (16½)	3-31-45	2363
1110	Law of the Badlands (20)	4-14-45	2394
1111	Plantation Melodies (18½)	5-12-45	2446
1112	Learn and Live (20)	7-7-45	2579
	(1945-46)		
2101	Barbershop Ballads (20)	9-8-45	2611
2102	Star in the Night (20)	10-13-45	2694
2103	All Star Musical Revue (20)	11-3-45	2735
2104	Good Old Corn (20)	11-24-45	2746
2106	Hitler Lives?	12-29-45	....
	SPORTS PARADE (Color)		
1505	Cuba Calling (9)	3-10-45	2351
1506	Swimcapades (10)	4-7-45	2394
1507	Water Babies (10½)	5-19-45	2428
1508	Mexican Sea Sports (10½)	6-9-45	2466
1509	Bahama Sea Sports (10½)	6-23-45	2511
1510	Flivver Flying	8-30-45	2522
1511	Arabian In Reckies (10)	12-15-45	2611
1512	Days of '76	12-15-45	....
	(1945-46)		
2501	Sports Go to War (10)	11-10-45	2695
	MELODY MASTER BANDS		
1607	Musical Mexico (8½)	3-24-45	2363
1608	Circus Band (10)	5-5-45	2446
1609	Bands Across the Sea (10)	6-2-45	2511
1610	Yankee Doodle's Daughters (10)	7-21-45	2533
	(1945-46)		
2601	Spade Cooley, King of Western Swing (10)	9-1-45	2611
2802	Here Come the Navy Bands (10)	9-29-45	2653
2603	Musical Novelties (10)	10-6-45	2694
2604	Music of the Americas (10)	12-15-45	2735
	BLUE RIBBON HIT PARADE (Color)		
1308	I Only Have Eyes for You (8)	3-17-45	2363
1309	Ain't We Get Fun (8)	4-21-45	2414
1310	I'm a Big Shot Now (7)	8-4-45	2611
1311	Speakin' of the Weather	7-21-45	2522
1312	Old Glory (7)	8-25-45	2598
1313	Busy Bakers (7)	9-15-45	2695
	(1945-46)		
2301	Sunbonnet Blue (7)	11-17-45	2735
2302	Lyin' Mouse	12-22-45	....
	MERRIE MELODIES CARTOONS (Color)		
1703	Life with Feathers (7½)	3-24-45	2363
1704	Behind the Meatball (7½)	4-7-45	2382
1705	Ain't That Ducky (7)	5-19-45	2446
1706	Gruesome Twosome (7)	8-9-45	2446
1707	Tale of Two Mice	6-30-45	2487
1708	Wagon Heels (7)	7-28-45	2533
1709	Fresh Airdale	8-25-45	2611
1710	Bashful Buzzard (7)	9-15-45	2695
1711	Pack Up Your Troubles (7)	10-20-45	2653
1712	Nasty Quacks (7)	12-1-45	2735
	"BUGS BUNNY" SPECIALS (Color)		
1723	Hare Trigger (8)	5-5-45	2394
1724	Hare Conditioned (7)	8-11-45	2598
1725	Hare Tonic (7)	11-10-45	2694
	VITAPHONE VARIETIES		
1404	Overseas Roundup No. 1 (10½)	3-17-45	236
1405	Overseas Roundup No. 2 (10)	5-26-45	244
1406	Overseas Roundup No. 3	7-14-45	240
	(1945-46)		
2401	Alice in Jungleland (10)	9-22-45	261
2402	Miracle Makers (10)	9-1-45	273
2403	Story of a Dog (18)	10-27-45	269
2404	So You Think You're Allergic?	12-1-45	...

OFFICIAL WAC FILMS

Watchtower Over Tomorrow (15)		239
Two Down and One to Ge (32)		246
On to Tokye (17)		248
Something You Didn't Eat (9)		256
The Fleet That Came to Stay (20)		256
Here Come the Yanks (10)	8-30-45	269
What Every Veteran Should Know	9-13-45	....
Victory Bond Caravan	11-1-45	....
Food, Coal, Transport Crisis in Europe		....
That Justice Be Done (10)	10-18-45	268
Hollywood Victory Caravan (20)	11-1-45	....

MISCELLANEOUS

Stars of Tomorrow (Artkino) (9)		235
Cap'n Cub (Film Classics) (10)		241
Peace Builders (Brandon Films) (10)		244
Marshal Stalin's Report (Artkino) (18)		244
Maidenek (Artkino) (10)		252
Calendonia (Astor) (18)		285
Story of D.D.T (Brit. Inf. Service) (23)		271
The Great Circle (Brit. Inf. Service) (13)		271
Heir to the Throne (Brit. Inf. Service) (9)		271

SERIALS

COLUMBIA

6160	The Monster and the Ape (15 episodes)	4-20-45	2415
	(1945-46)		
7120	Jungle Raiders (15 episodes)	9-14-45	....
7140	Who's Guilty (15 episodes)	12-13-45	....

REPUBLIC

482	Manhunt of Mystery Island (15 episodes)	3-8-45	2363
483	Federal Operator 99 (12 episodes)	7-7-45	....
484	Purple Monster Strikes (15 episodes)	10-6-45	....
	(1945-1946)		
....	Daughter of Don Q	....	....
581	The Phantom Rider (12 episodes)	1-26-46	....
....	King of the Forest Rangers (15 episodes)	....	....
....	The Scarlet Shadow	....	....

UNIVERSAL

9881	The Master Key (13 episodes)	4-26-45	2415
1681-1693	Royal Mountad Rides Again	10-23-45	....
	(1945-1948)		
1581-1593	Secret Agent X-9	7-24-45	2638
....	The Scarlet Horseman	....	....
....	Lost City of the Jungle	....	....

SHORT SUBJECTS

TEA FOR TWO (MGM)

Technicolor Cartoons (*W*-633)

Tom Cat and Jerry Mouse indulge in a bit of hi-jinx on the golf links, but the game isn't exactly according to the rules, but which is much funnier.

Release date, July 21, 1945 — *7 minutes*

CHAMPION OF THE CUE (Col.)

Sport Reels (7801)

This sports subject, narrated by Bill Stern, shows pocket billiard champion Willie Mosconi in some of the fanciest shooting ever seen. The reel takes the plays apart and demonstrates in slow motion how the shots are executed.

Release date, September 27, 1945 — *7½ minutes*

SWINGSHIFT CINDERELLA (MGM)

Technicolor Cartoons (*W*-634)

In this modern version of the Cinderella story, Cindy outmaneuvers a 1945 wolf with the aid of her fairy grandma.

Release date, August 25, 1945 — 8 *minutes*

MESS PRODUCTION (Para.)

Popeye the Sailor (E4-6)

Popeye, Bluto and Olive Oyl carry on their horseplay in this one in a war production plant with all of them slugging at each other with such weapons as acetylene torches, block and tackles and floods of molten metal. After the spinach-eating, of course, everything turns out well, and Olive and Popeye walk off the screen together, hand in hand through a maze of machinery. In Technicolor.

Release date, August 24, 1945 — *7½ minutes*

KANINE ARISTOCRATS (Univ.)

Person-Oddities (9378)

In Napanee, Ontario: Mrs. Ida McGuire is bequeathed $100,000 to care for 25 dogs. Nevada State prison: prisoners are rehabilitated through hobbies. Portland, Ore.: Pullman conductor Robert Allen repairs clocks as a sideline. Chicago, Ill.: Eugene Kane, school teacher, builds boat in his own backyard. Dallas, Texas: Bobby May, 14 years old, stands on his hands everywhere.

Release date, August 27, 1945 — 9 *minutes*

PURITY SQUAD (MGM)

Two-Reel Specials (A-702)

This Crime-Does-Not-Pay subject deals with unscrupulous firm of chemists. When the firm a dangerous substitute for insulin on the mar government officials step in and the Purity Sq gets on the trail of the criminals and brings t to justice.

Release date, November 3, 1945 — 20 *min*

SCREEN SNAPSHOTS (Col.)

No. 2 (7852)

Latest in this series brings us behind the sc of popular radio shows. Seen in the reel are following: Bob Hope show, with Vera Vague; Sunday Bandwagon; the Judy Canova show; Kyser's Kollege of Musical Knowledge; the S Series; Eddie Cantor program, and many oth

Release date, October 11, 1945 — 10 *min*

STAIRWAY TO LIGHT (MGM)

Passing Parade (*K*-772)

The subject unfolds the story of Dr. Ph Pinel, a French physician, who pioneered treatment of mental cases and whose humane tr ment of the insane was a forerunner of tod psychiatry.

Release date, November 3, 1945 — 10 *min*

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1944-45 product.

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.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data, page 2738, issue of December 1, 1945, for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2749 and 2750, issue of December 8, 1945.

Feature product, including Coming Attractions, listed by Company, in order of release, on pages 2747 and 2748, issue of December 8, 1945.

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
ABBOTT and Costello In Hollywood (Block 13)	MGM	602	Bud Abbott-Lou Costello	Oct.,'45	84m	Aug. 25,'45	2631	....	....
Abilene Town (formerly Abilene)	UA	....	Randolph Scott-Ann Dvorak	Jan. 11,'46	....	.....	....	2628	....
Adventure (formerly The Big Shore Leave)	MGM	....	Clark Gable-Greer Garson	Not Set	....	.....	....	2628	....
•Adventures of Rusty (formerly Rusty)	Col.	6027	Ted Donaldson-Conrad Nagel	Sept. 6,'45	66m	Oct. 6,'45	2669	2467	....
•Agitator, The (British)	Br. Natl.-Anglo	....	Billy Hartnell-Mary Morris	Not Set	95m	Mar. 17,'45	2361	....	....
Allotment Wives, Inc.	Mono.	....	Kay Francis-Paul Kelly	Dec. 29,'45	80m	Nov. 10,'45	2710	2555	....
Along Came Jones	RKO	681	Gary Cooper-Loretta Young	Special	90m	June 23,'45	2627	2278	2719
•Along the Navajo Trail	Rep.	446	Roy Rogers-George "Gabby" Hayes	Dec. 15,'45	....	.....	....	2748	....
•Anchors Aweigh (color)	MGM	531	Gene Kelly-Frank Sinatra	Aug.,'45	140m	July 21,'45	2553	2142	2738
And Then There Were None	20th-Fox	611	Barry Fitzgerald-Walter Huston	Nov.,'45	97m	July 14,'45	2626	...	
Angel Comes to Brooklyn, An	Rep.	503	Kaye Dowd-Robert Duke	Nov. 27,'45	70m	Dec. 8,'45	2745	2384	....
•Apology for Murder	PRC	....	Ann Savage-Hugh Beaumont	Sept. 27,'45	67m	Sept. 8,'45	2637	2418	....
Appointment in Tokyo	WB	500	War Documentary	Dec. 7,'45	....	.....	....	....	....
Arrowsmith (Reissue)	Film Classics	....	Helen Hayes-Ronald Colman	Aug.,'45	94m	Nov. 21,'31	....	....	....
•Arson Squad	PRC	....	Frank Albertson-Robert Armstrong	Sept. 11,'45	66m	July 21,'45	2631	2467	....
•BACK to Bataan	RKO	523	John Wayne-Philip Ahn	Block 5	97m	June 2,'45	2477	2242	2663
Bad Men of the Border	Univ.	1101	Kirby Grant-Armida	Sept. 28,'45	....	.....	....	2655	....
Bandit of Sherwood Forest (color)	Col.	....	Cornel Wilde-Anita Louise	Not Set	....	.....	....	2434	....
Bandits of the Badlands	Rep.	551	Sunset Carson-Peggy Stewart	Sept. 14,'45	55m	Oct. 13,'45	2677	2628	....
Barge-Keeper's Daughter, The	Famous Int'l	....	Louis Jouvet-Elvira Popesco	Sept. 4,'45	70m	Sept. 15,'45	2645	....	....
Battle for Music	Four Continents	....	London Philharmonic Orchestra	Oct. 13,'45	74m	Nov. 3,'45	2701	....	....
•Beautiful Cheat, The	Univ.	9044	Noah Beery, Jr.-Bonita Granville	July 20,'45	....	.....	....	2756	....
Because of Him	Univ.	516	Deanna Durbin-Franchot Tone	Jan. 18,'46	59m	July 21,'45	2554	2384	....
•Bedside Manner	UA	....	Ruth Hussey-John Carroll	June 22,'45	79m	June 16,'45	2498	2250	2616
•Behind City Lights	Rep.	429	Lynne Roberts-William Terry	Sept. 10,'45	68m	Sept. 22,'45	2653	2418	....
Bell for Adano, A	20th-Fox	601	Gene Tierney-John Hodiak	Aug.,'45	103m	June 23,'45	2627	2242	2738
•Belle of the Yukon (color)	RKO	583	Randolph Scott-Gypsy Rose Lee	Special	84m	Dec. 2,'44	2201	1835	2406
•Bells of Rosarita	Rep.	442	Roy Rogers-Gabby Hayes	June 19,'45	68m	May 19,'45	2453	2403	2663
Bells of St. Mary's, The	RKO	....	Bing Crosby-Ingrid Bergman	Not Set	126m	Dec. 1,'45	2734	2434	....
•Bewitched	MGM	530	Phyllis Thaxter-Edmund Gwenn	July,'45	66m	June 23,'45	2510	2310	2663
Big Sleep, The	WB	....	Humphrey Bogart-Lauren Bacall	Not Set	..	.....	....	2230	...
Black Market Babies	Mono.	....	Ralph Morgan-Jayne Hazard	Not Set	71m	Dec. 8,'45	2746	....	....
Blazing the Western Trail	Col.	7201	Charles Starrett-Tex Harding	Oct. 18,'45	60m	Nov. 24,'45	2725	2543	....
Blithe Spirit (British) (color)	UA	....	Rex Harrison-Constance Cummings	Dec. 14,'45	94m	Sept. 22,'45	2653	....	....
•Blonde from Brooklyn	Col.	6036	Robert Stanton-Lynn Merrick	June 21,'45	65m	June 30,'45	2521	2403	....
•Blood on the Sun	UA	....	James Cagney-Sylvia Sidney	June 15,'45	94m	May 5,'45	2433	2230	2663
Blue Montana Skies (Reissue)	Rep.	5307	Gene Autry-Smiley Burnette	Dec. 1,'45	56m	May 6,'39	....	....	....
•Body Snatcher, The	RKO	517	Boris Karloff-Bela Lugosi	Block 4	77m	Feb. 17,'45	2318	2310	2567
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	.....	....	2230	....
•Border Badman	PRC	....	Buster Crabbe-Al St. John	Oct. 10,'45	59m	Sept. 1,'45	2625	2543	....
Born for Trouble (Reissue)	WB	504	Faye Emerson-Van Johnson	Oct. 6,'45	59m	Apr. 11,'42	598	575	....
•Boston Blackie's Rendezvous	Col.	6030	Chester Morris-Nina Foch	July 5,'45	....	.....	....	2467	....
Boy, a Girl and a Dog	Frank	....	Jerry Hunter-Sharyn Moffett	Not Set	....	.....	....	2230	....
Breakfast in Hollywood	UA	....	Tom Breneman-Bonita Granville	Feb. 22,'46	....	.....	....	2756	....
•Brighton Strangler, The	RKO	522	John Loder-Rose Hobart	Block 5	67m	May 5,'45	2433	2142	2663
Burma Victory	WB	....	War Documentary	Not Set	62m	Nov. 17,'45	2718	....	....
•CALL of the Wild (Reissue)	20th-Fox	523	Clark Gable-Loretta Young	June 15,'45	81m	May 4,'35	2350	....	
Captain Eddie	20th-Fox	604	Fred MacMurray-Lynn Bari	Sept.,'45	107m	June 23,'45	2626	2259	2738
•Captain Kidd	UA	..	Charles Laughton-Randolph Scott	Aug. 24,'45	89m	Aug. 4,'45	2577	2353	2719
Captain Tugboat Annie	Rep.	504	Jane Darwell-Edgar Kennedy	Nov. 17,'45	..	.....	....	2403	
Caribbean Mystery	20th-Fox	605	James Dunn-Sheila Ryan	Sept.,'45	65m	July 21,'45	2626	2366	2663
•Cheaters, The	Rep.	421	Joseph Schildkrauft-Billie Burke	July 15,'45	87m	July 7,'45	2533	2454	2663
Cherokee Flash, The	Rep.	553	Sunset Carson-Linda Stirling	Dec. 13,'45	....	.....	....	2748	....
•Chicago Kid, The	Rep.	417	Don Barry-Lynne Roberts	June 29,'45	68m	Feb. 17,'45	2319	2279	..
•China Sky	RKO	519	Randolph Scott-Ruth Warrick	Block 4	78m	Apr. 21,'45	2413	2216	2616
•China's Little Devils	Mon.	....	Harry Carey-Paul Kelly	July 21,'45	75m	May 5,'45	2433	1994	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
•Christmas in Connecticut	WB	420	Barbara Stanwyck-Dennis Morgan	Aug. 11,'45	101m	July 21,'45	2553	2142	2738
Cinderella Jones	WB	....	Joan Leslie-Robert Alda	Not Set	....	.....	....	1746	....
Close Call for Boston Blackie, A	Col.	....	Chester Morris-Richard Lane	Jan. 24,'46	....	.....	....	2710	....
Club Havana	PRC	....	Tom Neal-Margaret Lindsay	Nov. 23,'45	62m	Oct. 20,'45	2686	2555	....
Code of the Lawless	Univ.	1102	Kirby Grant-Poni Adams	Oct. 19,'45	....	.....	....	2686	....
Col. Effingham's Raid	20th-Fox	610	Charles Coburn-Joan Bennett	Not Set	70m	Sept. 29,'45	2661	2259	....
Colorado Pioneers	Rep.	563	Bill Elliott-Bobby Blake	Nov. 14,'45	....	.....	....	2555	....
•Come Out Fighting	Mono.	....	Leo Gorcey-Huntz Hall	Sept. 22,'45	62m	Sept. 8,'45	2637	2366	....
Confidential Agent	WB	506	Charles Boyer-Lauren Bacall	Nov. 10,'45	118m	Nov. 3,'45	2701	2655	....
•Conflict	WB	418	Humphrey Bogart-Alexis Smith	June 30,'45	86m	June 16,'45	2497	1456	2523
•Corn Is Green, The	WB	419	Bette Davis-John Dall	July 21,'45	114m	Mar. 31,'45	2381	2007	2663
Cornered	RKO	612	Dick Powell-Micheline Cheirel	Block 3	102m	Nov. 17,'45	2717	2695	....
Crime Doctor's Warning, The	Col.	7022	Warner Baxter-Dusty Anderson	Sept. 27,'45	....	.....	....	2543	....
Crimson Canary, The	Univ.	509	Noah Beery, Jr.-Lois Collier	Nov. 9,'45	64m	Nov. 10,'45	2710	2467	....
Cross My Heart	Para.	....	Betty Hutton-Sonny Tufts	Not Set	....	.....	....	2418	....
DAKOTA	Rep.	505	John Wayne-Vera Hruba Ralston	Dec. 25,'45	82m	Nov. 10,'45	2709	....	....
Daltons Ride Again	Univ.	510	Alan Curtis-Kent Taylor	Nov. 23,'45	71m	Nov. 24,'45	2726	2670	....
Danger Signal	WB	508	Faye Emerson-Zachary Scott	Dec. 15,'45	80m	Nov. 17,'45	2718	2555	....
•Dangerous Intruder	PRC	....	Charles Arnt-Veda Ann Borg	Sept. 21,'45	65m	Aug. 4,'45	2639	2418	....
Dangerous Partners (Block 13)	MGM	604	James Craig-Signe Hasso	Oct.,'45	74m	Aug. 4,'45	2639	2555	2719
Danny Boy	PRC	....	Buz Henry-Eva March	Dec. 5.'45	64m	Nov. 3,'45	2701	2662	....
Dear Octopus (British) (formerly The Randolph Family)	English	....	Margaret Lockwood-Michael Wilding	Not Set	80m	Sept. 18,'43	2362	....	....
Detour	PRC	....	Ann Savage-Tom Neal	Nov. 30,'45	69m	Nov. 10,'45	2709	2543	....
Devotion	WB	....	Olivia de Havilland-Ida Lupino	Nov. 24,'45	....	.....	....	2756	....
Diary of a Chambermaid	UA	....	Paulette Goddard-Hurd Hatfield	Feb. 2,'46	....	.....	....	2748	....
Dick Tracy	RKO	613	Morgan Conway-Anne Jeffreys	Block 3	....	.....	....	2710	....
Ding Dong Williams	RKO	....	Glenn Vernon-Marcia Maguire	Not Set	....	.....	....	2695	....
•Divorce	Mono.	....	Kay Francis-Bruce Cabot	Aug. 18,'46	71m	May 26,'45	2465	2353	..
Doll Face	20th-Fox	....	Carmen Miranda-Perry Como	Not Set	....	.....	....	2628	....
Dolly Sisters, The (color)	20th-Fox	609	Betty Grable-John Payne	Nov.,'45	114m	Sept. 29,'45	2661	2384	....
•Don Juan Quilligan	20th-Fox	527	William Bendix-Joan Blondell	June,'45	75m	June 9,'45	2486	2354	....
•Don't Fence Me In	Rep.	445	Roy Rogers-Dale Evans	Oct. 20,'45	71m	Oct. 27,'45	2693	2686	....
Do You Love Me? (color) (formerly Kitten on the Keys)	20th-Fox	....	Maureen O'Hara-Dick Haymes	Not Set	....	.....	....	2499	....
Dragonwyck (color)	20th-Fox	....	Gene Tierney-Vincent Price	Not Set	....	.....	....	2403	....
•Drifting Along	Mono.	....	Johnny Mack Brown-Raymond Hatton	Dec. 29,'45	....	.....	....	2744	....
Duel in the Sun (color)	UA	....	Jennifer Jones-Joseph Cotten	Not Set		.....		2366	
Duffy's Tavern (Block 1)	Para.	4501	Ed Gardner-Bing Crosby & Guests	Sept. 28,'45	98m	Aug. 25,'45	2638	2230	2738
EASY Come, Easy Go	Para.	....	Sunset Carson-Linda Stirling	Not Set	....	.....	....	2748	....
Easy to Wed (color)	MGM	....	Esther Williams-Van Johnson	Not Set	....	.....	....	2366	
•East Side of Heaven (Reissue)	Univ.	9097	Bing Crosby-Joan Blondell	June 15,'45	90m	Apr. 8,'39	....	...	....
•Easy to Look at	Univ.	9045	Gloria Jean-Kirby Grant	Aug. 10,'45	65m	Aug. 11,'45	2589	2418	....
Enchanted Forest (color)	PRC	....	Edmund Lowe-Brenda Joyce	Dec. 13,'45	78m	Sept. 29,'45	2662	2279	....
Exposed by the Crime Doctor	Col.	....	Warner Baxter-Mona Barrie	Not Set	....	.....	....	2756	....
FALCON in San Francisco	RKO	603	Tom Conway-Rita Corday	Block 1	65m	July 21,'45	2626	2366	....
Fallen Angel	20th-Fox	612	Alice Faye-Dana Andrews	Dec.,'45	97m	Oct. 27,'45	2693	2454	....
Fall of Berlin, The	Artkino	....	Documentary	Not Set	70m	Sept. 15,'45	2645	....	....
•Fatal Witness, The	Rep.	427	Evelyn Ankers-Richard Fraser	Sept. 15,'45	....	.....	....	2467	...
•Fighting Bill Carson	PRC	....	Buster Crabbe-Al St. John	Oct. 31,'45	51m	Sept. 1,'45	2625	2543	....
First Yank Into Tokyo	RKO	607	Tom Neal-Barbara Hale	Block 2	82m	Sept. 8,'45	2638	2366	....
•Flame of the West	Mono.	....	Johnny Mack Brown-Raymond Hatton	June 9,'45	71m	May 19,'45	2453	2353	....
•Flaming Bullets	PRC	....	Tex Ritter-Dave O'Brien	Oct. 15,'45	59m	Sept. 1,'45	2625	2543	....
Flying Serpent	PRC	....	George Zucco-Hope Kramer	Dec. 26,'45	....	.....	....	2670	....
Follow That Woman (Block 1)	Para.	4504	William Gargan-Nancy Kelly	Dec. 14,'45	70m	Aug. 25,'45	2639	2543	....
•Frontier Feud	Mono.	....	Johnny Mack Brown-Raymond Hatton	Nov. 24,'45	....	.....	....	2628	....
•Frontier Fugitives	PRC.	....	Tex Ritter-Dave O'Brien	Sept. 1,'45	58m	July 21,'45	2627	2543	....
Frontier Gal (color)	Univ.	513	Rod Cameron-Yvonne De Carlo	Dec. 21,'45	85m	Dec. 8,'45	2746	2555	....
Frontier Gunlaw (formerly Prairie Raiders)	Col.	....	Charles Starrett-Jean Stevens	Jan. 31,'46	....	.....	....	2686	....
•Frozen Ghost, The	Univ.	9032	Lon Chaney-Evelyn Ankers	June 29,'45	61m	June 16,'45	2498	2259	....
GAME of Death, A (formerly Most Dangerous Game)	RKO	....	John Loder-Audrey Long	Not Set	72m	Dec. 1,'45	2734	2384	....
•Gangs of the Waterfront	Rep.	422	Robert Armstrong-Stephanie Bachelor	July 3,'45	56m	Sept. 8,'45	2637	2403	....
•Gangsters' Den	PRC	....	Buster Crabbe-Al St. John	June 14,'45	60m	July 21,'45	2554	2543	....
•Gay Senorita, The	Col.	6020	Jinx Falkenburg-Jim Bannon	Aug. 9,'45	69m	Aug. 25,'45	2610	2543	2663
Getting Gertie's Garter	UA	....	Dennis O'Keefe-Marie McDonald	Nov. 30,'45	72m	Dec. 1,'45	2734	....	....
George White's Scandals	RKO	602	Joan Davis-Jack Haley	Block 1	95m	Aug. 4,'45	2627	2366	2663
Girl No. 217	Artkino	....	Elena Kuzmina-Vladimir Vladislavsky	Sept. 1,'45	94m	Sept. 15,'45	2646	....	....
Girl of the Limberlost	Col.	7029	Ruth Nelson-Loren Tindall	Oct. 11,'45	60m	Oct. 20,'45	2686	2670	....
Girl on the Spot	Univ.	515	Lois Collier-Jess Barker	Jan. 11,'46	...	.....	....	2467	....
Girls of the Big House	Rep.	502	Lynne Roberts-Richard Powers	Nov. 2,'45	68m	Nov. 17,'45	2717	2467	....
Give Me the Simple Life (color) (formerly The Enchanted Voyage)	20th-Fox	....	John Payne-June Haver	Not Set	....	.....	....	2499	....
Great Day (British)	RKO	....	Eric Portman-Flora Robson	Not Set	80m	May 12,'45	2445	....	....
•Great John L., The	UA	....	Linda Darnell-Greg. McClure	June 29,'45	96m	June 9,'45	2485	2093	2738
•Guest Wife	UA	....	Claudette Colbert-Don Ameche	July 27,'45	90m	July 28,'45	2565	2259	2738
Gun Town	Univ.	1104	Kirby Grant-Fuzzy Knight	Jan. 18,'46	....	.....	....	2744	....
Guy Could Change, A	Rep.	....	Allan Lane-Jane Frazee	Not Set	....	.....	....	2543	....
HALF-WAY House (Br.)	AFE	....	Francoise Rosay-Tom Walls	Aug. 11,'45	88m	Aug. 11,'45	2589	....	....
Harvey Girls (color)	MGM	....	Judy Garland-John Hodiak	Not Set	....	.....	....	2354	....
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	Not Set	67m	Dec. 2,'44	2626	....	....

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Her Highness and the Bellboy (Block 13)	MGM	603	Hedy Lemerr-Robert Welker	Oct.,'45	111m	July 14,'45	2631	2259	....
Hidden Eye, The (Block 13)	MGM	601	Edward Arnold-Frances Rafferty	Sept.,'45	70m	July 28,'45	2639	2353	2663
•Hitchhike to Happiness	Rep.	419	Al Pearce-Dale Evens	July 16,'45	72m	Apr. 21,'45	2414	2250	....
Hit the Hay	Col.	....	Judy Canove-Ross Hunter	Nov. 29,'45	....	.....	....	2662	....
Hold High the Torch (color)	MGM	....	Elizebeth Taylor-Lessie-Edmund Gwenn	Not Set	....	.....	....	2216	....
Hold That Blonde (Block 2) (formerly Good Intentions)	Para.	4506	Eddie Bracken-Veronica Lake	Nov. 23,'45	76m	Oct. 13,'45	2679	2259	....
Hotel Reserve (British)	RKO	615	James Meson-Lucie Mannheim	Block 3	89m	June 17,'44	2626	....	....
House of Dracula	Univ.	511	Lon Cheney-Lionel Atwill	Dec. 7,'45	67m	Dec. 8,'45	2746	2670	....
House on 92nd St. (formerly Now It Can Be Told)	20th-Fox	608	William Eythe-Lloyd Nolan	Oct.,'45	88m	Sept. 15,'45	2645	2499	2738
How Do You Do?	PRC	....	Bert Gordon-Harry Von Zell	Dec. 17,'45	80m	Nov. 10,'45	2709	2655	....
IDEA Girl	Univ.	....	Jess Barker-Julie Bishop	Feb. 8,'46	....	.....	....	....	....
•I Didn't Do It (British)	Col.	....	George Formby-Billy Caryl	July 23,'45	97m	July 14,'45	2542	....	....
•I Love a Bandleader	Col.	6015	Phil Harris-Leslie Brooks	Sept. 13,'45	70m	Aug. 18,'45	2597	....	....
I'll Be Your Sweetheart (Br.)	GFD	....	Margaret Lockwood-Vic Oliver	Not Set	104m	July 21,'45	2554	....	....
•I'll Tell the World	Univ.	9041	Lee Tracy-Brenda Joyce	June 8,'45	61m	May 26,'45	2466	2310	....
•Imitation of Life (Reissue)	Univ.	9096	Claudette Colbert-Warren William	June 15,'45	109m	Dec. 1,'34	....	....	....
•Incendiary Blonde (color)	Para.	4431	Betty Hutton-Arturo de Cordova	Aug. 31,'45	113m	June 16,'45	2497	1675	2663
Isle of the Dead	RKO	608	Boris Karloff-Ellen Drew	Block 2	72m	Sept. 8,'45	2638	2216	....
It All Came True (Reissue)	WB	503	Ann Sheridan-Jeffrey Lynn-H. Bogart	Oct. 6,'45	97m	Apr. 6,'40	....	....	....
•It's a Pleasure (color)	RKO	584	Sonja Henie-Michael O'Shea	Special	90m	Mar. 3,'45	2337	2202	2523
I've Always Loved You (color) (formerly Concerto)	Rep.	....	Marie Ouspenskaya-Philip Dorn	Not Set	....	.....	....	2628	....
JANIE Gets Married	WB	....	Joan Leslie-Robt. Hutton	Not Set	....	.....	....	2655	....
•Jealousy	Rep.	424	John Loder-Jane Randolph	July 23,'45	71m	July 28,'45	2565	2279	....
Johnny Angel	RKO	604	George Raft-Signe Hesso	Block 1	79m	Aug. 4,'45	2639	2259	....
Johnny Frenchman (British)	Ealing-Eagle-Lion	....	Francoise Rosay-Tom Wall	Not Set	112m	Aug. 4,'45	2577	....	....
Johnny in the Clouds (Brit.) (formerly The Way to the Stars)	Two Cities-UA	....	Michael Redgrave-John Mills	Mar. 15,'46	109m	Nov. 17,'45	2717	....	....
Journey Together	English	....	Edward G. Robinson-Bessie Love	Not Set	95m	Nov. 17,'45	2718	....	....
•Jungle Captive	Univ.	9038	Otto Kruger-Amelita Ward	June 29,'45	63m	June 16,'45	2498	2259	
Junior Miss	20th-Fox	603	Peggy Ann Garner-Allyn Joslyn	Aug.,'45	94m	June 16,'45	2631	2403	2738
KID from Brooklyn, The (color)	RKO	....	Danny Kaye-Virginia Mayo	Not Set	....	.....	....	2628	
Kiss and Tell	Col.	....	Shirley Temple-Jerome Courtland	Oct. 18,'45	90m	Sept. 8,'45	2637	2353	2738
Kitty (Block 2)	Para.	4509	Paulette Goddard-Ray Milland	Jan. 25,'46	103m	Oct. 6,'45	2669	2093	....
LADY Luck	RKO	....	Robert Young-Barbara Hale	Not Set	....	.....	....	2756	....
•Lady on a Train	Univ.	....	Deanna Durbin-Ralph Bellamy	Aug. 17,'45	94m	Aug. 11,'45	2589	2403	2738
Last Chance, The	MGM	....	E. G. Morrison-John Hoy	Not Set	105m	Nov. 24,'45	2726	....	....
Lawless Empire	Col.	7202	Charles Starrett-Vernon Keays	Nov. 15,'45	....	.....	....	2543	....
Leave Her to Heaven (color)	20th-Fox	....	Gene Tierney-Cornel Wilde	Not Set	..	.....		2499	....
Letter for Evie, A	MGM	....	Marsha Hunt-John Carroll	Not Set	89m	Dec. 1,'45	2733	2655	....
Life with Blondie	Col.	7019	Penny Singleton-Arthur Lake	Dec. 13,'45	70m	Dec. 1,'45	2734	2686	....
Lightning Raiders	PRC	....	Buster Crabbe-Al St. John	Dec. 17,'45	....	.....	....	2686	....
•Lone Texas Ranger	Rep.	3318	Bill Elliott-Alice Fleming	Nov. 20,'45	56m	June 9,'45	2485	2403	....
Lonesome Trail	Mono.	....	James Wakely-Lee "Lasses" White	Dec. 8,'45	....	.....	....	2695	....
•Lost Trail, The	Mono.	....	Johnny Mack Brown-Raymond Hatton	Oct. 20,'45	53m	Sept. 29,'45	2662	2555	....
Lost Weekend, The (Block 1)	Para.	4503	Ray Milland-Jane Wyman	Nov. 16,'45	101m	Aug. 18,'45	2639	2242	....
•Love, Honor and Goodbye	Rep.	428	Virginia Bruce-Victor McLeglen	Sept. 15,'45	87m	Sept. 15,'45	2645	2454	....
Love Letters (Block 1)	Para.	4502	Jennifer Jones-Joseph Cotten	Oct. 26,'45	101m	Aug. 25,'45	2646	2230	....
Love on the Dole	Four Continents	....	Deborah Kerr-Clifford Evens	Oct. 12,'45	89m	Oct. 20,'45	2685	....	....
MAMA Loves Papa	RKO	601	Leon Errol-Elisabeth Risdon	Block 1	60m	Aug. 4,'45	2639	2403	....
Man Alive (formerly The Amorous Ghost)	RKO	606	Pat O'Brien-Ellen Drew	Block 2	70m	Sept. 29,'45	2661	2366	....
•Man from Music Mountain (R.)	Rep.	5303	Gene Autry	Aug. 5,'45	58m	Aug. 13,'38	....	....	....
•Man from Oklahoma	Rep.	443	Roy Rogers-Dale Evans	Aug. 1,'45	69m	Aug. 4,'45	2577	2418	...
Man in Gray, The (Brit.)	Univ.	....	Margaret Lockwood-James Mason	Not Set	90m	Dec. 8,'45	2746	....	....
Marie Louise	Mayer-Burnstyn	....	Josiane-Heinrich Gretler	Nov. 12,'45	93m	Nov. 24,'45	2726	....	....
Marshal of Laredo	Rep.	562	Wild Bill Elliott-Bobby Blake	Oct. 7,'45	56m	Nov. 17,'45	2718	2467	....
Masquerade in Mexico (Block 3)	Para.	4512	Dorothy Lamour-Arturo de Cordova	Feb. 22,'46	98m	Dec. 1,'45	2733	2686	....
•Medal for Benny, A	Para.	4424	Dorothy Lamour-Arturo de Cordova	June 29,'45	80m	Nov. 18,'44	2181	....	2567
Meet Me on Broadway	Col.	....	Marjorie Reynolds-Fred Brady	Jan. 3,'46	....	.....	....	2744	....
Men in Her Diary	Univ.	502	Jon Hall-Louise Allbritton	Sept. 14,'45	73m	Sept. 22,'45	2653	2467	...
•Mexicana	Rep.	431	Constance Moore-Tito Guizar	Nov. 15,'45	83m	Nov. 24,'45	2726	2499	....
•Midnight Manhunt (reviewed as One Exciting Night)	Para.	4427	William Gargan-Ann Savage	July 27,'45	64m	June 9,'45	2486	2354	
Mildred Pierce	WB	505	Joan Crawford-Jack Carson	Oct. 20,'45	111m	Oct. 6,'45	2670	2259	2738
•Military Secret (Russian)	Artkino	..	War Feature	Aug. 1,'45	73m	Aug. 18,'45	2598	....	
•Missing Corpse, The	PRC	524	J. Edward Bromberg-Frank Jenks	June 1,'45	63m	Apr. 28,'45	2426	2354	
Miss Susie Slagle's (Block 3)	Para.	4513	Sonny Tufts-Veronica Lake	Mar. 8,'46	89m	Dec. 8,'45	2745	2216	....
•Muggs Rides Again	Mono.	....	Leo Gorcey-Huntz Hall	June 16,'45	63m	June 9,'45	2487	2366	
Murder in the Music Hall	Rep.	....	Vera Hruba Ralston-William Marshall	Not Set	....	.....	....	2748	....
My Name Is Julia Ross (formerly Woman in Red)	Col.	7023	Nina Foch-George Macready	Nov. 27,'45	65m	Nov. 17,'45	2718	2655	....
My Reputation	WB	....	Barbara Stanwyck-George Brent	Not Set	....	.....	....	1695	....
•NAUGHTY Nineties, The	Univ.	9003	Abbott and Costello	July 6,'45	76m	June 23,'45	2510	2310	....
Navajo Kid	PRC	....	Bob Steele-Caren Marsh	Nov. 21,'45	59m	Dec. 1,'45	2734	2695	....
Night in Paradise, A (color)	Univ.	....	Merle Oberon-Turhan Bey	Not Set	....	.....	....	2279	

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Night Train to Memphis	Rep.	....	Roy Acuff-Adele Mara	Not Set	....	.....	....	2748	....
•Nob Hill (color)	20th-Fox	529	Joan Bennett-George Raft	July,'45	95m	June 2,'45	2477	2131	2738
Nobody Lives Forever	WB	....	John Garfield-Geraldine Fitzgarald	Not Set	....	.....	....	2278	....
•Northwest Mounted Police (Reissue) (color)	Para.	4433	Gary Cooper-Madelaine Carroll	Aug. 26,'45	126m	Oct. 26,'40	2486	....	....
OF Human Bondage	WB	....	Paul Henreid-Eleanor Parker	Not Set	....	.....	....	2093	....
On Approval (British)	English	....	Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910	....	....
One More Tomorrow (formerly Animal Kingdom)	WB	....	Ann Sheridan-Alexis Smith	Not Set	....	.....	....	1431	....
One Way to Love	Col.	....	Janis Carter-Chester Morris	Dec. 20,'45	....	.....	....	2686	....
•On Stage, Everybody	Univ.	9015	Jack Oakie-Peggy Ryan	July 13,'45	75m	July 14,'45	2541	2499	....
On the Carpet	Univ.	519	Abbott and Costello	Feb. 22,'46	....	.....	....	2756	....
•Oregon Trail	Rep.	456	Sunset Carson-Peggy Stewart	July 14,'45	55m	July 21,'45	2554	2543	....
Our Hearts Were Growing Up	Para.	....	Gail Russell-Diana Lynn	Not Set	....	.....	....	2555	....
Our Vines Have Tender Grapes (Block 13)	MGM	600	Margaret O'Brien-Edw. G. Robinson	Sept.,'45	103m	July 21,'45	2627	2230	2738
•Outlaws of the Rockies	Col.	6209	Charles Starrett-Tex Harding	Sept. 18,'45	55m	Sept. 29,'45	2662	....	....
Out of the Depths (formerly Strange Voyage)	Col.	....	Jim Bannon-Ross Hunter	Dec. 27,'45	89m	Sept. 29,'45	2661	2454	....
Outlaw, The	UA	....	Jack Buetel-Jane Russell	Feb. 8,'46	121m	Feb. 13,'43	1157	....	....
•Out of This World	Para.	4426	Eddie Bracken-Diana Lynn	July 13,'45	96m	June 9,'45	2485	2093	2719
•Over 21	Col.	6001	Irene Dunne-Alexander Knox	Aug. 23,'45	103m	July 28,'45	2565	2279	2719
PARDON My Past	Col.	....	Fred MacMurray-Marguerite Chapman	Dec. 25,'45	87m	Sept. 8,'45	2637	2543	....
Paris—Underground	UA	....	Constance Bennett-Gracie Fields	Oct. 19,'45	97m	Aug. 25,'45	2646	2454	....
Passkey to Danger	Rep.	....	Stephanie Bachelor-Robert Livingston	Not Set	....	.....	....	2748	....
•Penthouse Rhythm	Univ.	9043	Kirby Grant-Lois Collier	June 22,'45	60m	June 9,'45	2486	2279	....
People Are Funny (Block 2)	Para.	4508	Jack Haley-Helen Walker	Jan. 11,'46	93m	Oct. 13,'45	2677	....	....
Phantom of the Plains (formerly Texas Manhunt)	Rep.	561	Wild Bill Elliott-Bobby Blake	Sept. 7,'45	56m	Oct. 13,'45	2677	2467	....
•Picture of Dorian Gray, The	MGM	525	George Sanders-Hurd Hatfield	June,'45	111m	Mar. 3,'45	2337	1899	2567
Pillow of Death	Univ.	512	Lon Chaney-Brenda Joyce	Dec. 14,'45	....	.....	....	2454	....
•Pillow to Post	WB	417	Ida Lupino-Sydney Greenstreet	June 9,'45	92m	May 19,'45	2453	2216	2616
Pinocchio (color)	RKO	691	Disney Featura Cartoon	Special	85m	Feb. 3,'40	....	....	....
Prairie Rustlers	PRC	....	Buster Crabbe	Nov. 7,'45	56m	Nov. 3,'45	2703	2670	....
Prida of the Marines (formerly This Love of Ours)	WB	501	John Garfield-Eleanor Parker	Sept. 1,'45	120m	Aug. 11,'45	2639	2250	2738
Prison Ship	Col.	7036	Jim Bannon	Nov. 15,'45	....	.....	....	2670	....
Pursuit to Algiers (formerly The Fugitive)	Univ.	507	Basil Rathbone-Nigal Bruce	Oct. 26,'45	65m	Oct. 27,'45	2693	2628	....
RADIO Stars on Parade	RKO	605	Wally Brown-Alan Carney	Block 1	69m	Aug. 4,'45	2631	....	....
Raffles (Reissue)	Film Classics	....	David Nivens-Olivia de Havilland	Dec. 29,'39	73m	Dec. 23,39	....	....	....
•Rancho Grande (Re-release)	Rep.	5304	Gene Autry	Aug. 15,'45	68m	Mar. 30,'40	....	....	....
•Renegades of the Rio Grande	Univ.	9084	Rod Camaron-Fuzzy Knight	June 1,'45	56m	.....	....	2454	
Rhapsody in Blue	WB	502	Joan Leslie-Robert Alda	Sept. 22,'45	139m	June 30,'45	2626	1530	2738
•Rhythm Roundup	Col.	6223	Ken Curtis-Cheryl Walker	June 7,'45	....	.....	....	2434	....
•Riders of the Dawn	Mono.	....	Jimmy Wakeley-Lee White	Nov. 3,'45	58m	Oct. 20,'45	2685	2655	....
River Gang (formerly Fairy Tale Murder)	Univ.	503	Gloria Jean-John Qualen	Sept. 21,'45	64m	Sept. 15,'45	2645	2279	....
•Road to Alcatraz	Rep.	423	Robert Lowary-Juna Storay	July 10,'45	60m	July 14,'45	2542	2418	....
Road to Utopia (Block 3, Spcl.)	Para.	4514	Bing Crosby-Bob Hope-D. Lamour	Mar 22,'45	90m	Dec. 8,'45	2745	2744	....
Roaring Rangers	Col.	....	Charles Starratt-Smiley Burnette	Not Set	....	.....	....	2543	....
Rough Riders of Cheyenne	Rep.	552	Sunset Carson-Peggy Stewart	Nov. 1,'45	56m	Nov. 10,'45	2709	2686	....
•Rustlers of the Badlands	Col.	6208	Charles Starrett-Sally Bliss	Aug. 16,'45	58m	Aug. 25,'45	2610	2418	....
•SADDLE Serenade	Mono.	....	Jimmy Wakely-Lee White	Aug. 11,'45	55m	Aug. 18,'45	2597	2434	....
Sailor Takes a Wife	MGM	....	Robert Walker-June Allyson	Not Set	....	.....	....	2555	..
•Salty O'Rourke	Para.	4418	Alan Ladd-Gail Russell	Block 4	100m	Feb. 24,'45	2329	2216	2523
San Antonio (color)	WB	509	Errol Flynn-Alexis Smith	Dec. 29,'45	112m	Nov. 24,'45	2725	2216	....
•Santa Fe Saddlemates	Rep.	455	Sunset Carson-Linda Stirling	June 2,'45	56m	June 16,'45	2498	2467	....
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	135m	Nov. 24,'45	2725	1431	....
•Scared Stiff	Para.	4423	Jack Haley-Ann Savage	June 22,'45	65m	Apr. 7,'45	2393	2354	....
•Scarlet Clue, The	Mono.	....	Sidney Toler-Benson Fong	June 12,'45	65m	Apr. 28,'45	2425	2354	....
Scarlet Street	Univ.	514	Edw. G. Robinson-Joan Bennett	Dec. 28,'45	....	.....	....	2662	....
Scotland Yard Investigator	Rep.	501	Sir Aubrey Smith-Erich von Stroheim	Sept. 30,'45	68m	Oct. 13,'45	2677	2467	....
Secret Mission (British)	English	....	Hugh Williams-Carla Lehmann	Not Set	75m	Sept. 26,'42	2082	...	....
Senorita from the West, The	Univ.	506	Allan Jones-Bonita Granville	Oct. 12,'45	....	Oct. 20,'45	2685	2418	....
•Sensation Hunters (formerly Party Girl)	Mono.	....	Doris Merrick-Eddie Quillan	Oct. 13,'45	62m	Dec. 1,'45	2734	2418	....
Sentimental Journey	20th-Fox	....	John Payne-Maureen O'Sullivan	Not Set	....	.....	....	2756	....
Seventh Veil, The (Brit.) Sydney Box-Ortus-G.F.D.		....	James Mason-Ann Todd	Not Set	94m	Nov. 10,'45	2709	....	....
Shadow of a Woman	WB	510	Andrea King-Helmut-Dantine	Jan. 12,'46	....	.....	....	2543	....
•Shadow of Terror (formerly Checkmate)	PRC	....	Dick Fraser-Cy Kandall	Nov. 5,'45	64m	Oct. 13,'45	2677	2467	....
Shady Lady	Univ.	501	Charles Coburn-Ginny Simms	Sept. 7,'45	93m	Sept. 15,'45	2646	2543	....
•Shanghai Cobra, The	Mono.	....	Sidney Toler-Joan Barclay	Sept. 29,'45	64m	Aug. 18,'45	2598	....	....
She Went to the Races	MGM	607	James Craig-Frances Gifford	Block 14	87m	Oct. 20,'45	2685	....	....
•She Wouldn't Say Yes	Col.	6005	Rosalind Russell-Lee Bowman	Nov. 29,'45	....	.....	....	2628	....
•Silver Fleet, The	PRC		Ralph Richardson	July 1,'45	81m	Mar. 20,'43	2401	..	....
Sing Your Way Home	RKO	614	Jack Haley-Anne Jeffreys	Block 3	72m	Nov. 17,'45	2717	2354	....
Six Gun for Hire	PRC	....	Bob Steele-Jean Carlin	Jan. 1,'46	....	.....	....	2744	....
Smoky (color)	20th-Fox	....	Fred MacMurray-Anne Baxter	Not Set	....	.....	....	2628	....
Snafu	Col.	....	Nanetta Parks-Robt. Benchley	Nov. 22,'45	....	.....	....	2655	....
•Son of Lassie (color)	MGM	526	Peter Lawford-Donald Crisp	June,'45	100m	Apr. 21,'45	2413	2093	2738
Song of Mexico	Rep.	....	Adela Mara-Edgar Barrier	Not Set	....	.....	....	2628	..

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Song of Old Wyoming (color) (formerly In Old Wyoming)	PRC	....	Eddie Dean-Jennifer Holt	Nov. 12,'45	65m	Aug. 18,'45	2639	2454	....
•Song of the Prairie	Col.	6224	Ken Curtis-Jeff Donnell	Sept. 27,'45	....	.....	....	2628	....
•Southerner, The	UA	....	Zachary Scott-Betty Field	Aug. 10,'45	91m	May 5,'45	2433	2216	2663
•South of Rio Grande	Mono.	....	Duncan Renaldo-Armida	Sept. 15,'45	....	.....	....	2598	
Spanish Main, The (color)	RKO	610	Paul Henreid-Maureen O'Hara	Block 2	101m	Oct. 6,'45	2669	2259	2738
Spellbound (formerly House of Dr. Edwardes)	UA	....	Ingrid Bergman-Gregory Peck	Dec. 28,'45	111m	Nov. 3,'45	2701	2093	....
Spider, The	20th-Fox	613	Richard Conte-Faye Marlowe	Dec.,'45	62m	Oct. 13,'45	2677	2499	....
The Spiral Staircase (formerly Silence of Helen McCord)	RKO	611	George Brent-Dorothy Maguire	Block 3	....	.....	....	2695	....
•Sporting Chance, A	Rep.	420	Jane Randolph-John O'Malley	June 4,'45	....	.....	....	2403	....
•Springtime in Texas	Mono.	....	Jimmy Wakely-Lee White-Dennis Moore	June 2,'45	55m	May 19,'45	2453	2418	....
•Springtime in the Rockies (R.)	Rep.	5302	Gene Autry	June 10,'45	60m	Nov. 27,'37	....	....	....
•Stagecoach Outlaws	PRC	....	Buster Crabbe-Al St. John	Aug. 17,'45	59m	July 14,'45	2542	....	....
State Fair (color)	20th-Fox	607	Dana Andrews-Jeanne Crain-Dick Haymes	Oct.,'45	100m	Aug. 25,'45	2638	2434	2738
•Steppin' in Society	Rep.	....	Edward Everett Horton-Gladys George	July 29,'45	72m	June 9,'45	2487	2278	....
Stolen Life	WB	....	Bette Davis-Glenn Ford	Not Set	....	.....	....	2756	....
Stork Club, The (Block 2)	Para.	4507	Betty Hutton-Barry Fitzgerald	Dec. 28,'45	98m	Oct. 13,'45	2679	2555	....
•Story of G.I. Joe	UA	....	Burgess Meredith-Robert Mitchum	July 13,'45	108m	June 23,'45	2509	2250	2738
•Strange Affair of Uncle Harry (formerly Uncle Harry)	Univ.	....	Geo. Sanders-Ella Raines	Aug. 17,'45	80m	Aug. 18,'45	2598	....	....
Strange Confession	Univ.	505	Lon Chaney-Brenda Joyce	Oct. 5,'45	62m	Oct. 6,'45	2669	2454	....
Strange Holiday	Elite	....	Claude Rains-Barbara Bate	Not Set	61m	Oct. 27,'45	2693	....	....
Strange Mr. Gregory	Mono.	....	Edmund Lowe-Jean Rogers	Not Set	....	.....	....	2598	....
Stranger, The	RKO	....	Edw. G. Robinson-Loretta Young	Not Set	....	.....	....	2756	....
•Stranger from Santa Fe	Mono.	....	Johnny Mack Brown	July 21,'45	56m	Apr. 21,'45	2414		
Strangler of the Swamp	PRC	....	Rosemary La Planche-Robt. Barrett	Jan. 1,'46	....	.....	....	2686	....
Sunbonnet Sue (formerly Belle of the Bowery)	Mono.	....	Gale Storm-Phil Regan	Dec. 8,'45	....	.....	....	2695	....
•Sunset in El Dorado	Rep.	....	Roy Rogers-Dale Evans	Not Set	66m	Oct. 6,'45	2670	2555	....
Suspense	Mono.	....	Warren Wiliam-Lee White	Not Set	....	.....	....	2598	....
•Swingin' on a Rainbow	Rep.	426	Brad Taylor-Jane Frazee	Sept. 1,'45	72m	Sept. 1,'45	2625	2403	....
Swing Parade of 1946	Mono.	....	Gale Storm-Phil Regan	Not Set	....	.....	....	2628	....
TANGIER	Univ.	517	Maria Montez-Preston Foster	Feb. 1,'46	....	.....	....	2756	....
Tars and Spars	Col.	....	Alfred Drake-Janet Blair-Marc Platt	Jan. 10,'46	....	.....	....	2710	....
•Tarzan and the Amazons	RKO	518	Johnny Weissmuller-J. Sheffield-B. Joyce	Block 4	76m	Mar. 24,'45	2374	2250	2523
Tarzan and the Leopard Woman	RKO	....	Johnny Weismuller-J. Sheffield-B. Joyce	Not Set	....	.....	....	2655	....
•Tell It to a Star	Rep.	425	Robert Livingston-Ruth Terry	Aug. 16,'45	67m	Aug. 18,'45	2597	2403	....
•Ten Cents a Dance	Col.	6029	Jane Frazee-Jimmy Lloyd	June 7,'45	60m	June 16,'45	2498	2366	....
Terror by Night	Univ.	520	Basil Rathbone-Nigel Bruce	Mar. 1,'46	....	.....	....	2748	....
Texas Panhandle	Col.	7203	Charles Starrett-Tex Harding	Dec. 20,'45	....	.....	....	2744	....
That Night With You (formerly Once Upon a Dream)	Univ.	504	Franchot Tone-Susanna Foster	Sept. 28,'45	84m	Sept. 29,'45	2662	2434	....
•That's the Spirit	Univ.	9014	Jack Oakie-Peggy Ryan	June 1,'45	91m	May 26,'45	2466	2310	....
They Made Me a Killer	Para.	....	Robert Lowery-Barbara Britton	Not Set	....	.....	....	2695	....
They Met in the Dark (British)	English	.	James Mason-Joyce Howard	Not Set	80m	Sept. 4,'43	1522	....	.
They Were Expendable	MGM	609	Robert Montgomery-John Wayne	Block 14	136m	Nov. 24,'45	2725	2384	....
They Were Sisters (British)	Gains.-GFD	...	James Mason-Phyllis Calvert	Not Set	115m	May 12,'45	2445	....	....
•This Gun For Hire (Reissue)	Para.	4434	Alan Ladd-Veronica Lake	Aug. 26,'45	81m	Mar. 21,'42	2486	....	....
This Love of Ours	Univ.	508	Merle Oberon-Claude Rains	Nov. 2,'45	90m	Nov. 3,'45	2703	2662	....
This Happy Breed (Brit.) (color)	UA	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	
•Those Endearing Young Charms	RKO	520	Robert Young-Laraine Day	Block 4	81m	Apr. 21,'45	2413	2310	2663
•Thousand and One Nights, A (col.)	Col.	6004	Cornel Wilde-Evelyn Keyes	July 26,'45	95m	June 16,'45	2499	2242	2738
•Three in the Saddle	PRC	562	Tex Ritter-Dave O'Brien	July 26,'45	61m	June 23,'45	2511	2434	....
Three Strangers	WB	....	Geraldine Fitzgerald-Sydney Greenstreet	Not Set	....	.....	....	2366	
•Thrill of a Romance (color)	MGM	528	Esther Williams-Van Johnson	July,'45	105m	May 26,'45	2465	2203	2738
Thunder Rock (British)	English	....	Barbara Mullen-Michael Redgrave	Not Set	90m	Sept. 16,'44	2101	....	....
•Tiger Woman, The	Rep.	430	Adele Mara-Kane Richmond	Nov. 16,'45	....	.....	....	2467	....
Time for Two	MGM	....	John Hodiak-Lucille Ball	Not Set	....	.....	....	2748	....
Time, the Place, the Girl (color)	WB	....	Dennis Morgan-Jack Carson	Not Set	....	.....	....	2555	....
Tokyo Rose (Block 3)	Para.	4511	Byron Barr-Lotus Long	Feb. 8,'46	69m	Dec. 8,'45	2745	2744	....
Tomorrow Is Forever	RKO	....	Claudette Colbert-Orson Welles	Not Set	....	.....	....	2555	....
Too Young to Know	WB	507	Joan Leslie-Robert Hutton	Dec. 1,'45	86m	Nov. 17,'45	2718	2384	....
•Trail of Kit Carson	Rep.	466	Allan Lane-Helen Talbot	July 11,'45	55m	Aug. 4,'45	2577	2543	....
Trail to Vengeance	Univ.	1103	Kerby Grant-Fuzzy Knight	Nov. 30,'45	....	.....	....	2748	....
•Trouble Chasers (formerly Here Comes Trouble)	Mono.	....	Maxie Rosenbloom-Billy Gilbert	June 2,'45	....	.....	....	2418	....
True Glory, The	OWI-WAC-Col.	....	Documentary	Oct. 4,'45	84m	Sept. 15,'45	2646	....	2738
•Twice Blessed	MGM	529	Lee & Lynn Wilde-Preston Foster	July,'45	77m	June 2,'45	2477	2354	2719
Two Mrs. Carrolls, The	WB	....	Barbara Stanwyck-Humphrey Bogart	Not Set	....	.....	....	2628	....
•Two O'Clock Courage	RKO	521	Tom Conway-Ann Rutherford	Block 5	66m	Apr. 7,'45	2393	2259	....
Two Sisters from Boston	MGM	....	Jimmy Durante-June Allyson	Not Set	....	.....	....	2695	....
2,000 Women (British)	UA	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2626	....	....
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Not Set	....	.....	....	1923	....
•UNSEEN, The	Para.	4417	Joel McCrea-Gail Russell	Block 4	81m	Feb. 24,'45	2329	2093	2455
•Ural Front, The (Russian)	Artkino	....	War feature	June 6,'45	84m	June 23,'45	2511	....	....
VACATION from Marriage	MGM	608	Robert Donat-Deborah Kerr	Block 14	94m	Dec. 1,'45	2733	2710	....
•Valley of Decision, The	MGM	527	Greer Garson-Gregory Peck	June,'45	120m	Apr. 14,'45	2401	2230	2663
Virginian, The (color)	Para.	....	Joel McCrea-Brian Donlevy	Not Set	....	.....	....	2242	....
Voice of the Whistler	Col.	7024	Richard Dix-Lynn Merrick	Oct. 30,'45	....	.....	....	2655	....
WAGON Wheels Westward	Rep.	564	Bill Elliott-Boby Blake	Dec. 21,'45	....	.....	....	2555	....
Walk in the Sun, A	20th-Fox	616	Dana Andrews-Huntz Hall	Not Set	117m	Dec. 1,'45	2733	2242	....
Waltz Time (British)	Brit. Nat'l-Anglo	. . .	Carol Raye-Peter Graves	Not Set	....	July 28,'45	2566	....	....
Wanderer of the Wasteland	RKO	609	James Warren-Audrey Long	Block 2	67m	Sept. 29,'45	2662	....	....
Way Ahead, The (British)	20th-Fox	606	David Niven-Stanley Holloway	Aug.,'45	106m	June 17,'44	2626	....	2523

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Weekend at the Waldorf Spcl.	MGM	605	Ginger Rogers-Lana Turner-Walter Pidgeon	Oct.,'45	130m	July 28,'45	2627	2242	2738
•West of the Pecos	RKO	524	Bob Mitchum-Barbara Hale	Block 5	66m	June 9,'45	2487	2366	....
What Next, Corporal Hargrove?	MGM	606	Robert Walker-Keenan Wynn	Block 14	96m	Nov. 17,'45	2717	2710	....
Whistle Stop	UA	....	George Raft-Ava Gardner	Jan. 25,'46	....	.....	....	2744	....
White Pongo (formerly Congo Pongo)	PRC	....	Richard Fraser-Lionel Royce	Not Set	73m	July 14,'45	2541	2418	....
Why Girls Leave Home	PRC	....	Pamela Blake-Sheldon Leonard	Not Set	69m	June 16,'45	2498	2366	....
•Wildfire (color)	Screen Guild	....	Bob Steele-Sterling Holloway	July 18,'45	60m	June 30,'45	2522	2250	....
Wilson (color) (Special)	20th-Fox	602	Alexander Knox-Charles Coburn	Aug.,'45	154m	Aug. 5,'44	2094	1676	2342
•Within These Walls	20th-Fox	528	Thomas Mitchell-Mary Anderson	July,'45	71m	June 9,'45	2486	2467	....
•Woman in Green, The	Univ.	9025A	Basil Rathbone-Nigel Bruce	July 27,'45	68m	June 23,'45	2510	2403	....
Woman in the Window, The	RKO	582	Edward G. Robinson-Joan Bennett	Special	99m	Oct. 14,'44	2137	1923	2342
Woman Who Came Back, The	Rep.	507	Nancy Kelly-John Loder	Dec. 13,'45	....	.....	....	2555	....
Wonder Man (color)	RKO	651	Danny Kaye-Virginia Mayo	Special	98m	Apr. 28,'45	2425	2093	2738
YANK in London, A (formerly I Live in Grosvenor Square)	20th-Fox	....	Anna Neagle, Dean Jagger	.....	114m	June 23,'45	2510	....	....
Yolanda and the Thief (color)	MGM	610	Fred Astaire-Lucille Bremer	Block 14	108m	Oct. 20,'45	2685	2354	....
•You Came Along	Para.	4428	Robert Cummings-Lizabeth Scott	Sept. 14,'45	103m	July 7,'45	2533	2354	2738
•You Can't Do Without Love (Br.)	Col.	6042	Vera Lynn-Donald Stewart	July 26,'45	....	.....	....	2418	....
Young Widow	UA	....	Jane Russell-Louis Hayward	Mar. 1,'46	....	.....	....	2454	....
ZIEGFELD Follies (color)	MGM	....	MGM Contract Stars	Not Set	110m	Aug. 25,'45	2638	1913	2663
•Zombies on Broadway	RKO	516	Bela Lugosi-Wally Brown-Alan Carney	Block 4	68m	Apr. 21,'45	2414	2259	....

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on pages 2747 and 2748.

ADVANCE SYNOPSES

LADY LUCK
(RKO Radio)

PRODUCER: Robert Fellows. DIRECTOR: Edwin L. Marin. PLAYERS: Robert Young, Barbara Hale, Frank Morgan, James Gleason.

COMEDY-DRAMA. An inveterate gambler accepts a bet on a horse from a stranger. When the horse wins, he is unable to pay off. The stranger does not press for payment, however, because he has fallen in love with the gambler's granddaughter. The two are wed, and both husband and grandfather try to interest the girl in gambling. When a run of bad luck brings them all close to destitution, the girl persuades them to give up gambling, and to start life anew on a ranch.

ON THE CARPET
(Universal)

PRODUCER: Joseph Gershenson. DIRECTOR: William A. Seiter. PLAYERS: Bud Abbott, Lou Costello, Jacqueline DeWitt, Elena Verdugo, Mary Gordon, George Cleveland.

COMEDY-DRAMA. Costello goes to work for a vacuum-cleaner firm for which Abbott is sales manager. Other salesmen attempt to make him the victim of a practical joke, but Costello outsells them and wins a prize. He then returns to his home town and marries the girl he left behind.

SENTIMENTAL JOURNEY
(20th Century-Fox)

PRODUCER: Walter Morosco. DIRECTOR: Walter Lang. PLAYERS: John Payne, Maureen O'Hara, William Bendix, Connie Marshall, Trudy Marshall, Charles Russell.

DOMESTIC DRAMA. A Broadway star, whose husband is her director and manager, finds that she has a heart condition which will prove fatal within a few months. She adopts a daughter, choosing a child who resembles herself. After the star's death misunderstandings arise between the child and her adopted father. The child plans to run away, but is persuaded to remain by the apparition of the dead star. Eventually the girl wins the love of her adopted father.

STOLEN LIFE
(Warners)

DIRECTOR: Curtis Bernhardt. PLAYERS: Bettie Davis, Glenn Ford, Walter Brennan, Charles Ruggles.

ROMANTIC DRAMA. Bette Davis plays twin sisters, one of whom is in love with her sister's husband. When the sister is drowned, the twin removes her wedding ring, and poses as the married sister. In this guise she wins the husband's love, and when her deception is revealed, the two are married.

THE STRANGER
(RKO Radio - International)

PRODUCER: Sam Spiegel. DIRECTOR: Orson Welles. PLAYERS: Edward G. Robinson, Loretta Young, Orson Welles, Richard Long, Konstantine Shayne, Byron Keith, Philip Merivale, Billy House, Theodore Gottlieb, Skelton Knaggs, John Brown, Robert Raison, Martha Wentworth, Charles Wright, Jr.

MELODRAMA. On the day that he is to marry the girl he loves, a professor who was once a member of the Nazi party is threatened with exposure. He kills the man who threatens to expose him. He marries, and for some time his crime remains undetected, but his wife's suspicions are eventually aroused. She accuses him of the murder; he confesses, and tries to commit suicide. In the attempt, he is accidentally killed.

TANGIER
(Universal)

PRODUCER: Paul Malvern. DIRECTOR: George Waggner. PLAYERS: Maria Montez, Sabu, Preston Foster, Louise Allbritton, J. Edward Bromberg, Reginald Denny, Erno Verebes.

ACTION DRAMA. Seeking an underworld character in the town of Tangier, a young woman meets an American newspaper man, and persuades him to aid her in her search. She steals a diamond coveted by the man she is seeking. The military governor of Tangier, revealing himself as the wanted man, threatens to kill the pair unless they give him the diamond. He is lured to his death by a woman friend of the young couple, who are then free to plan their future together.

DEVOTION
(Warners)

PRODUCER: Robert Buckner. DIRECTO Curtis Bernhardt. PLAYERS: Olivia de Ha land, Ida Lupino, Nancy Coleman, Monta Love, Arthur Kennedy, Ethel Griffies, Da May Whitty, Paul Henreid.

PERIOD DRAMA. Based on the lives of Bronte sisters and their brother, Bramwell, story traces the careers of the talented girls fi their childhood in Yorkshire until the publicat of "Jane Eyre" and "Wuthering Heights" and subsequent death of Emily.

EXPOSED BY THE CRIME DOCTOR
(Columbia)

PRODUCER: Rudolph Flothow. DIRECTO William Castle. PLAYERS: Warner Baxt Mona Barrie, Craig Reynolds, Ludwig Dona Peggy Converse, Robert Barrett.

MELODRAMA. The "Crime Doctor" is su moned to attend a diabetic, and gives the man injection of insulin taken from a bottle in patient's pocket. The man dies, and the doctor d covers that what he believed to be insulin w really poison. Two others are killed before "Crime Doctor" discovers who placed the pois in the victim's pocket, and what the murdere motive was.

BREAKFAST IN HOLLYWOOD
(UA-Golden)

PRODUCER: Robert S. Golden. DIRECTO Harold S. Schuster. PLAYERS: Tom Bre eman, Bonita Granville, Edward Ryan, Beul Bondi, Raymond Walburn, Billie Burke, Za Pitts.

MUSICAL COMEDY. During the course this picture, which is based on the radio progra of the same name, Tom Breneman advances t course of true love, befriends a crippled old lad and reconciles a young couple whose marriage about to go on the rocks.

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Produced and Directed by LESLIE FENTO

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MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

Brief Encounter
Prison Ship
Along the Navajo Trail
South of the Rio Grande
Wicked Lady
Lawless Empire
Pillow of Death
Dick Tracy
Pink String and Sealing Wax
I Know Where I'm Going

(In News Section)

Snafu
Captain Tugboat Annie

LABORATORY BOTTLENECK JAMS HOLLYWOOD RUSH FOR COLOR; STUDIOS TRY NEW PROCESSES

EXHIBITORS DEBATE 16mm AND PEACE PROBLEMS IN PHILADELPHIA, DENVER, SEATTLE AND PITTSBURGH

BOB HOPE IS RADIO CHAMPION OF CHAMPIONS FIFTH TIME IN FAME POLL OF NEWSPAPER EDITORS

"Caesar and Cleopatra"—Review of the Industry's First $6,000,000 Picture

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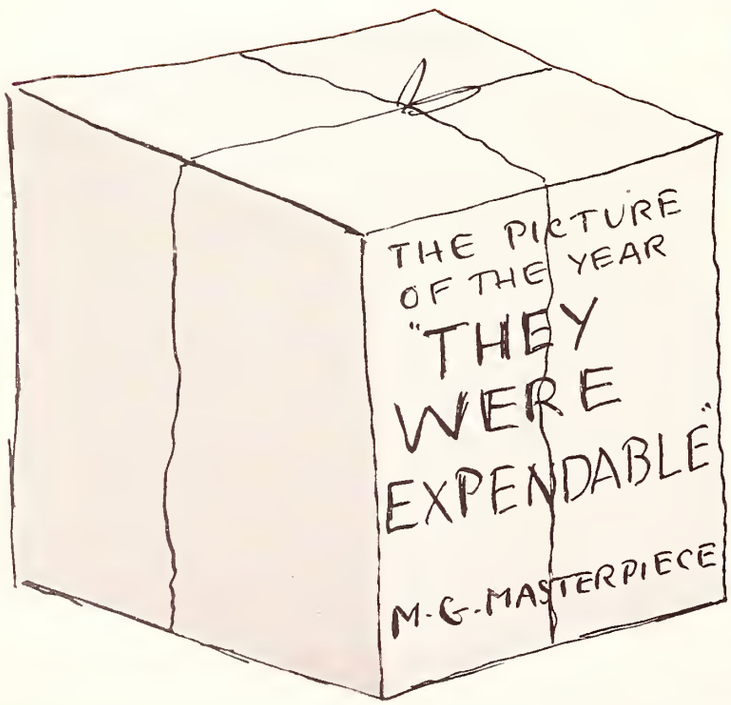
AN INTERVIEW WITH SANTA CLAUS!

When interviewed at his palatial igloo Mr. Santa Claus issued a definite complaint against Leo, the M-G-M Lion.



"Now how can I compete wi anybody who celebrates tl holidays with an attractic the size of 'THEY WER EXPENDABLE'" said Mr. Clau

"LEO PLAYS SANTA CLAUS ALL YEAR!"

"IT'S UNFAIR" said poor old Mr. Claus
who, alas, is just a one-season guy.

M-G-M

IT WAS CHRISTMAS ALL THE YEAR 1945!

FOR INSTANCE:

"30 Seconds Over Tokyo"

"Meet Me In St. Louis" (TECHNICOLOR)

"National Velvet" (TECHNICOLOR)

"The Valley of Decision"

"Anchors Aweigh" (TECHNICOLOR)

"Thrill of a Romance" (TECHNICOLOR)

"Son of Lassie" (TECHNICOLOR)

"Our Vines Have Tender Grapes"

"Yolanda And The Thief" (TECHNICOLOR)

"What Next, Corporal Hargrove"

"Vacation From Marriage"

AND MANY, MANY OTHERS IN 1945

M-G-M

IT WILL BE XMAS ALL OF 1946, TOO!

FOR INSTANCE:

"THE HARVEY GIRLS"
(Technicolor)
JUDY GARLAND

★

"ADVENTURE"
CLARK GABLE · GREER GARSON
JOAN BLONDELL

★

"EASY TO WED"
(Technicolor)
VAN JOHNSON · ESTHER WILLIAMS
LUCILLE BALL · KEENAN WYNN

★

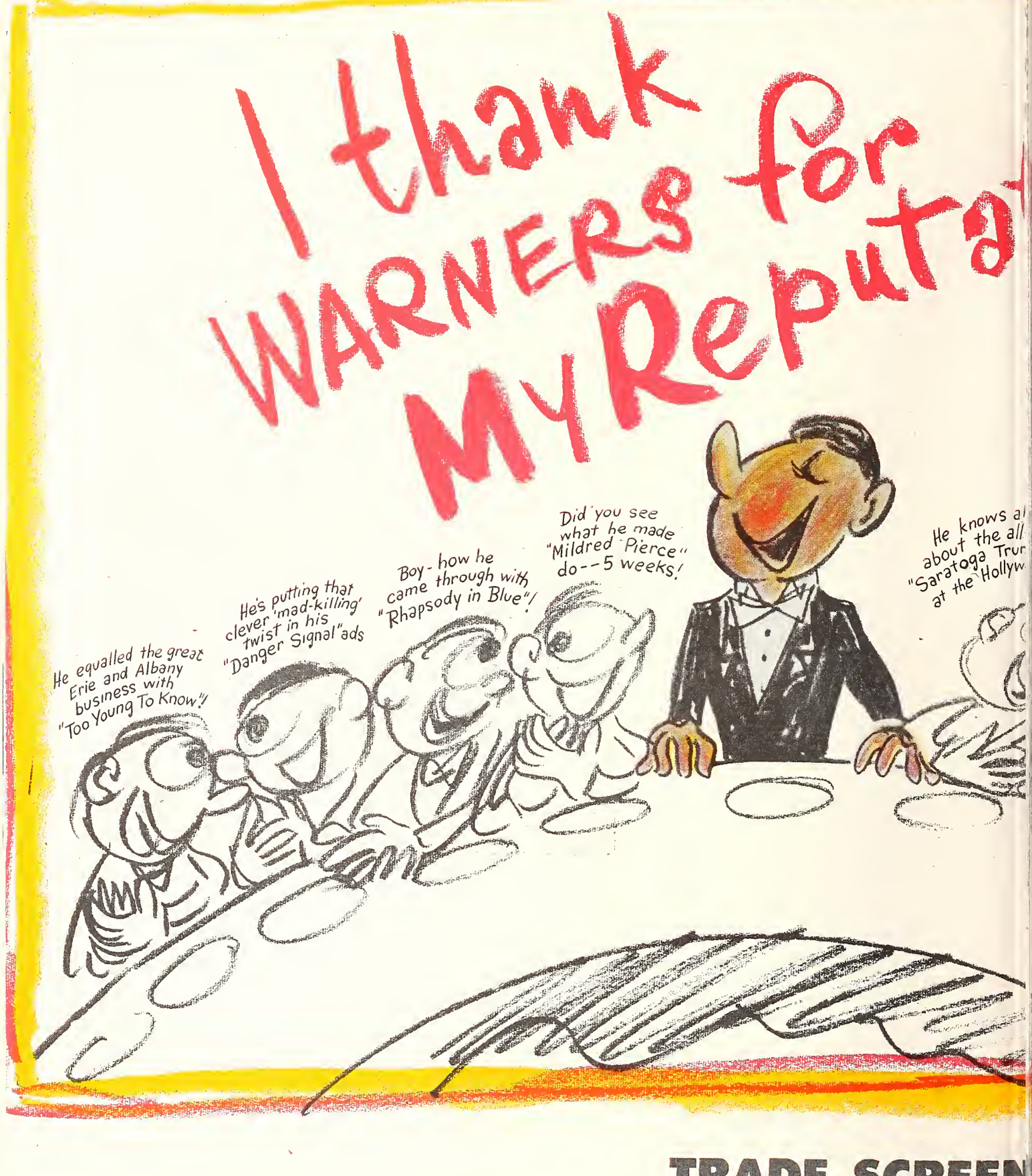
"THE POSTMAN ALWAYS RINGS TWICE"
LANA TURNER · JOHN GARFIELD

★

To Mention Just A Few!

HOW TRUE! NO MATTER WHAT SEASON IT IS —

HE BIG ONES COME FROM M-G-M



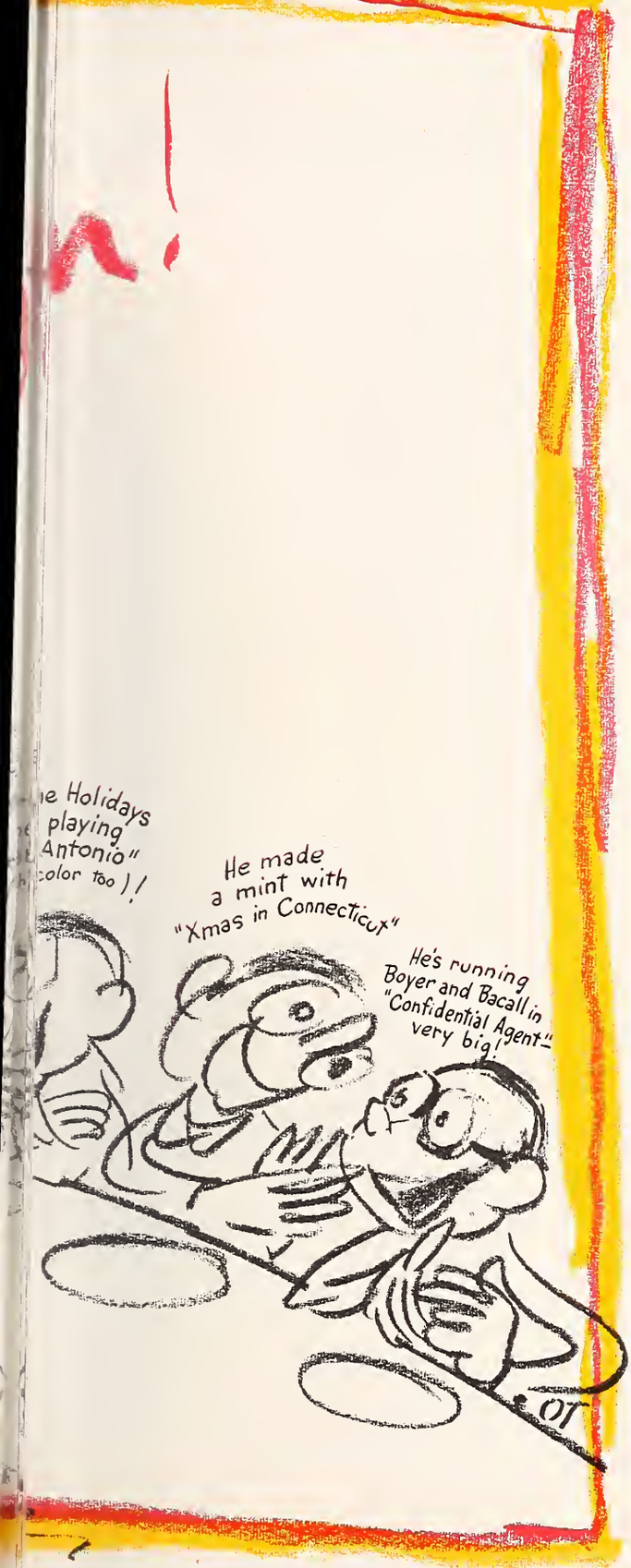
TRADE SCREEN

REPUTATION"!

IT GOES BEYO

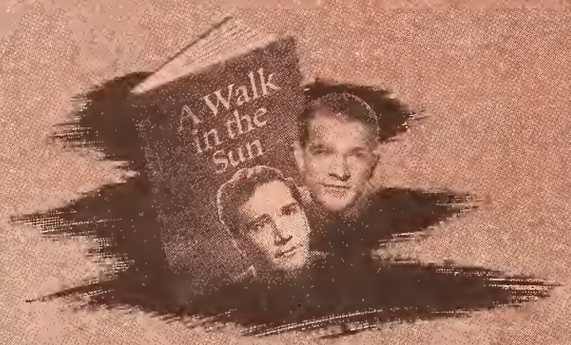
URGE YOU TO

OF EVERY ONE



Jack L. Warner, Executive Producer

JAN. 7th OF BARBARA STANWYCK IN "MY
U MUST SEE IT TO APPRECIATE HOW FAR
ANY PREVIOUS STANWYCK SHOW! WE
O, SO YOU CAN SHARE THE ENTHUSIASM
US WHO WERE PRESENT AT THE PREVIEW!



LOOMING ON THE HORIZON

—A PICTURE WHOSE BOXOFFICE GREATNESS WILL SHINE GLORIOUSLY BESIDE THE INDUSTRY'S PROUDEST ACHIEVEMENTS!

A WALK IN THE SUN

20th CENTURY-FOX

A LEWIS MILESTONE PRODUCTION

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *TERRY RAMSAYE, Editor*

Vol. 161, No. 11 — December 15, 1945

ON RESEARCH

THE approach of Mr. Donald E. Hyndman to Mr. Eric Johnston, suggesting the support and participation of the organized industry in researches in behalf of the industry by the Society of Motion Picture Engineers, is an initial step of importance, late as it is in the fifty years of the films.

Only the long term observer will be knowing how much of the technological progress of this highly technological art has come from external sources. As for the instruments, mostly it all has.

This highly enterprising industry of the motion picture has exerted its enterprise almost exclusively in terms of the product, most always acquiring its implements and materials ready-made. The mechanics and chemistry and optics of the motion picture have been literally thrust upon it.

Film itself came as an incidental, substantially by-product, use of material made by Mr. George Eastman for the "roller photography" of his Kodak. Panchromatic film, with all of its consequences including colour, came from still photography and the British firm of Wratten & Wainwright by way of Dr. C. E. K. Mees. The currently dominant Technicolor process and its Dr. Herbert T. Kalmus derive from the Massachusetts Institute of Technology.

Sound came to us from the Telephone Company, from General Electric, from Westinghouse and from the Radio Corporation of America. But for the grace conferred by external influences, sound might have taken over the industry, instead of the screen taking over sound.

Television is coming to us—or going from us—by similar processes and evolutions which are not yet clearly discernible.

It is more than appropriate—it is essential—that the motion picture industry become the possessor of the tools of its operation. Presumably this is what Mr. Johnston has had in mind in his somewhat nebulous discussions of a project for a Motion Picture Institute.

All this is observed in no spirit of adverse comment on the course of the motion picture as an industry. But it is said now that it is about time to be looking about to see that this industry which makes so much of its expression, which embodies so much of creative capacity in the art, shall also be its own master in the sciences. From the inside the process is evolution; from the outside it is always revolution.

■ ■ ■

BEN De CASSERES

THE fates count off another—Benjamin De Casseres, a philosopher of the arts, who departed last week, ending a genially constructive career, amazingly poignant in its abundant and generally sympathetic expression. He was a man of letters, erudite, endlessly careful of his flow of words, but free with them. There was not quite his like in all the pageant of the motion picture, which he at times served with zeal, if not conspicuously. Not so many knew him well, for his was the way of the quiet observer and thoughtful worker.

About a decade ago he wrote of the stage and its materials for screen drama for *Motion Picture Herald*. This editor treasures the remembering of summer Sunday afternoons when Ben and the late Frank Wilstach sat about a candlelighted barrelhead in a cool Connecticut cellar to talk of this and that, of cabbages and kings and cinema.

Words were fluid in his sentences by voice or hand, because he had thought them out before. Strangely, dramatically, he mingled the impatience of conviction with the patience of perspective. He could and did write better than most who have come to greater fame.

■ ■ ■

FRENCH ANNIVERSARY

OVER in Paris, motion picture leaders are launching a celebration of the "fiftieth anniversary of motion pictures"—meaning, in fact, the anniversary of the opening of the first commercial showing of Lumiere's Cinematographe, December 28, 1895, at the Grand Cafe. There is to be an exposition of devices, old and new, and a historical film has been made devoted to the work and careers of Emile Reynaud and Etienne Marey, famous scientists, and Louis Lumiere, inventor of the Cinematographe. Unlike the modest M. Lumiere, they seem not to be remembering that he derived his machine from the Edison kinetoscope, on display in Paris in 1894, or that he bought his first film base in New York from the American Celluloid Company.

■ ■ ■

EVERY solvent family in America will be interested in the decision of the United States Supreme Court this week that all "community property of a married couple should be included in the estate of the husband or wife who dies first". Adjudication increasingly continues to become legislation. Political programs avowedly addressed at social security are engaged in the destruction of such security as there once was. Our taxation programs are addressed at state capitalism.

■ ■ ■

THE Beaverbrook papers are having themselves a time over Mr. J. Arthur Rank and his projects in cinemaland. Just to hand is an editorial outgiving from the *Evening Standard*, indignant because the press agents have been using so much copy paper in behalf of "Caesar and Cleopatra". That six million dollar production was to open Thursday. The *Standard's* review will be interesting.

■ ■ ■

MR. SALVADOR DALI, that surrealist painter of flacid watches folded like pancakes and mad depictions of animated viscera in an utterly cock-eyed world, has announced that he will "collaborate with Walt Disney,' beginning in January, on a new kind of movie fantasy . . . to relate the moving shapes and forms of a nightmare to the events of life . . . in forms half-animal, half vegetable". If this is correct, Mr. Disney is going to know that he has been collaborated with.

■ ■ ■

SOME of the outlying houses of the Essaness circuit in Chicago are experimenting with lobby counters selling cosmetics and jewelry. The course of merchandising evolution will be complete when the drugstores put in motion pictures.

—*Terry Ramsaye*

THIS WEEK IN THE NEW

Homes Before Theatres

UNCLE SAM needs homes more than he needs theatres. President Truman announced Wednesday afternoon the Government would reinstate priorities on building materials; that it would place price ceilings on old and new buildings; and that we now have a "Housing Expediter". He is Wilson Wyatt, former Louisville, Ky., mayor. The action was taken after months of crises in which real estate values have soared, and returning veterans as well as others have become desperate for new housing; and after recommendations by Reconversion Director John W. Snyder.

Honors for Gamble

TED GAMBLE, national director of the War Finance Division of the Treasury Department, will be honored by his associates in the motion picture industry at a testimonial dinner on January 7 at the Waldorf-Astoria in New York. Spyros P. Skouras, president of 20th Century-Fox, will be general chairman of the dinner committee.

Meanwhile, Fred M. Vinson, secretary of the treasury, impressed by Mr. Gamble's achievements in putting over the War Loan and Victory Loan drives was reported late last week to be considering the appointment of Mr. Gamble to the position of under-secretary of the treasury to succeed Daniel W. Bell.

However, other government officials close to Mr. Gamble expressed doubt as to whether he would accept the post if it were offered to him, as he may be considering returning to his theatre circuit in Oregon.

Movietime

MOVIETIME, Inc., a theatre information service, has been formed by Julius Pollinger, formerly with National Screen Service, to provide a telephone service which will have on hand for public callers all information concerning pictures, casts and times of performance of all Greater New York theatres. Located in Brooklyn, "The Diametrical Center of the City," Movietime, Inc., expects to begin operations about February 1. Mr. Pollinger is president of the company, Jacob Rosenblum is secretary and William Helfer is treasurer.

Atomic Race

SAMUEL MARX, MGM producer, who will make that company's feature on the atomic bomb, "The Beginning or the End," chose the title because it was part of President Harry S. Truman's solemn warning to the human race that releasing atomic energy may mean catastrophe, he told the trade press at an interview in the MGM home office in New York Tuesday afternoon. Mr. Marx took note of a Hal Wallis-Paramount picture on the same subject and admitted he was engaged in a race to be the first to put it on the screen.

He and other executives conferred with the President recently on the production of the picture, he said. MGM has the Government's official sanction on its making and will be able to obtain all films on the first bomb explosion in New Mexico, the second at Hiroshima and the third at Nagasaki.

"However," Mr. Marx said Tuesday, "we are not making a documentary. The picture will have no cartoons, no graphs, no warnings, no 'messages'; it will be made to entertain the people."

The company will release the film as soon as it is made, without any reference to normal release schedules and the studio has given it a "top priority" so that other pictures will be pushed aside if necessary.

"We're racing for the sake of the people, not to get ahead of Mr. Wallis, I think," the producer said. "The story is so important that its audience will be limited only by the number of people in the world who can get into a theatre and it doesn't matter how it will be sold."

MGM announced Tuesday that in Culver City Louis B. Mayer, vice-president in charge of production, had called an unprecedented meeting of all producers to put the entire resources of the company back of what he called "the most important story ever filmed."

The picture's original story is being completed by Robert Considine, war correspondent.

Tribute

TRIBUTE was paid to the motion picture industry last week by William S. Cunningham, resident chief of the OWI Overseas Bureau. Mr. Cunningham said, "Since participation was on a voluntary and cooperative basis, the Government's wartime information program could not have succeeded without the help of a great many persons in Hollywood. We feel the motion picture industry made a very real contribution toward victory." Mr. Cunningham declined to reveal future plans, pending the wind-up of the bureau December 31. He may accept a public relations position in Hollywood.

Trickle

ACCORDING to a report from Washing D. C., only a trickle of projection equipn will be available from the army, if present pl for the maintenance of stock piles are altered.

The present army plans call for no decl tion of surplus machines until a total of 4, in good condition is available.

Currently on hand in depots throughout country are 99 usable machines. Several th sand machines are in use in camp theatres the United States and overseas and will gr ually be returned as the army reduces strength. It is estimated that 1,500 will be turned shortly after the first of the year, the overall figure of machines expected to c back is 6,200. This would mean an even declaration of less than 1,400 projectors. is estimated, however, less than half of the chines declared surplus will be in good c dition.

$2 On the Nose

THE greatest financial spree in racing hist made a billion-and-a-quarter dollar business of betting on the race horses in the Un States in 1945.

The largest upsurge came in Califor where the Santa Anita and Hollywood tra came back from the wars. Although the Sta racing season was cut 19 days from 1944, fans tossed $103,001,357 more into the mut this fiscal year than last.

Altogether turf fans bet an average of $7 per person, per racing day throughout the co try during the year, according to the an survey made by the Associated Press.

Of the all-time high total, state treasuries ceived $65,484,121 in revenue.

STUDIOS reach for rainbow, but meet a color bottleneck Page 13

ADVERTISING agencies cash in on current boom in ad films Page 14

ALLIED unit asks free action on Government films and drives Page 21

ON THE MARCH—Red Kann discusses incident of "Burma Victory" Page 24

NATION'S radio editors vote Bob Hope air champion for fifth time Page 29

BRITISH-American financial pact to ease l dling of exchange Page

EXPORT Association names Kahn to Holl discusses Far East Page

RANK aims at $15,000,000 annual reve from American operation Page

HARRY M. WARNER sees screen play vital role in maintaining peace Page

SMPE asks support of industry in furthe film research work Page

SERVICE DEPARTMENTS

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Short Subjects Page 2758

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The Release Chart Page 2

STA SEMANA

HOLLYWOOD una inusitada demanda e películas en color causa entorpecimiento los congestionados laboratorios; los tudios investigan nuevos procedimientos sponiéndose a establecer, en esta tem- brada, un record de producción en color. Página 13

ENCIAS DE PROPAGANDA aceleran royectos para la producción de películ- s para anunciadores y manufactureros acionales. Página 14

HIBIDORES debaten acerca de la com- etencia en películas de 16mm, porvenir e teatros pre-fabricados y problemas de a post-guerra, en reuniones celebradas en Denver, Seattle, Philadelphia y Pittsburgh. Página 21

B HOPE es declarado, en concurso de la Radio, Campeón de los Campeones de ama, por quinta vez. Página 29

ASOCIACION DE EXPORTADORES estudia conveniencia de establecer una oficina central de películas en el Japón; piensa efectuar cambio en la distribución militar en Alemania; manda emisario para Holanda a negociar con el monopolio. Página 30

ARRY WARNER declara a los concurrentes al Aniversario Nobel que la libertad en la producción y la distribución de películas es esencial para la paz del mundo. Página 40

Page Mme. Tussand

OLLYWOOD may have a motion picture useum. Some of its earnest people are press- g for one. They met last week. Among em were Mervyn LeRoy, Jesse Lasky, Mary ckford, Cecil B. DeMille. The museum will ve a film library, an auditorium, a scenario rary, paintings of stars, replicas of sets, his- ric equipment. And one more thing: it will eserve our stars of yesterday and today in a anner better than photographs, better than inting. They will be in wax.

Fifty Per Cent Cut

THE Life and Death of Colonel Blimp," pro- uced in England by General Film and cur- ently being distributed in this country to eighborhood theatres by United Artists, now as a running time of 93 minutes. When the lm was made in England it ran for more than ree hours and was cut to 148 minutes for s Broadway premiere at which time it re- eived good notices from the New York news- paper film reviewers. However, chopping an additional 55 minutes of running time off the film for presentation in the neighborhood theatres has brought criticism from these same reviewers. Archer Winsten, film critic for the New York *Post,* said in his column recently, "Now cut almost in half . . . it has lost much of the quality that made it unique. The alteration has achieved a familiar American fault, that of the picture which bites off a long story and hastens through it in flashing sequences which jump from event to event without doing them complete justice. . . . This practice can be lumped with the all too-frequent practice of movie advertising and marquee display operating on the profitable theory that it's fun to fool the public. Maybe there'll have to be a Pure Movie Law with packaging standards, like the Pure Food Laws."

Films and Blarney

IN an effort to combat false impressions left upon British misses by the American motion picture and G. I. Joe, the American Red Cross has set up schools in Great Britain to instruct English wives of American soldiers in the facts of life in the United States.

Blame for the pictures of glowing life in America is apportioned by a spokesman of the Red Cross between Hollywood and the American soldier it was reported recently on the editorial page of the New York *Times.* The editorial said, "Hollywood, of course, doesn't mind being held responsible for many things that are more or less amiss in the world, short of felony. Hollywood, like most artists, writers, statesmen and most of us in general, would rather be loudly misrepresented than passed over in silence. But there is no question that people are going far beyond the facts when they regularly make Hollywood the No. 1 criminal in endowing the nations of the world with false and mischievous notions about each other.

"But when the Yank soldier comes a-wooing with his easy flow of speech and his month's pay burning his pocket, it is confirmation of what the British girls have heard from their mothers and grandmothers: that American streets are paved with gold."

Word of Mouth

"BREAKFAST in Hollywood," a Golden Production for United Artists release, will receive the benefit of Tom Breneman's personal cooperation in selling the picture.

Mr. Breneman, originator and master of ceremonies of the radio program of the same title, daily will ask listeners to telephone or write all exhibitors in their respective towns requesting showing of the picture. It is estimated that 1,000 letters a day will be received by exhibitors because of Mr. Breneman's audience rating.

The present plans call for an intensive promotion of "Breakfast in Hollywood," which will be released nationally on February 22, with Mr. Breneman appearing in person at the Chicago premiere of the picture.

No Fear

DESPITE the deep concern expressed by independent and circuit exhibitors over the potential arrival in the United States of pirated 16mm motion picture film by returning servicemen, the Army Overseas Motion Picture Service as yet has not received one official report of any such practice, according to a spokesman of that bureau in New York this week.

For some time now exhibitors have been worried that stolen Army gift prints will show up in this country and become serious competition to legitimate theatrical showings.

During the war the motion picture industry gave to the Army approximately 43,000 prints for presentation to the troops overseas. Some 12,000 have been returned and about 31,000 are still outstanding and in use. Of the prints still out, a few may find their way into the hands of unscrupulous exhibitors but to date there has been no such report, said the Overseas Motion Picture Service spokesman. Recently the bureau sent cablegrams to their foreign exchanges requesting that all prints not in use be returned to the main headquarters in New York.

Rural America

A HINT as to what type of film entertainment the rural population of America may desire was revealed this week in a radio program poll of 2,500 suburban and farm families conducted by the Federal Communications Commission and reported in the *Wall Street Journal.*

The rural dwellers interviewed by the FCC were given a list of 16 programs and asked to select the five types they liked best. Both men and women voted overwhelmingly for news broadcasts. They liked oldtime music, market reports, religious music and religious programs. The men on a whole didn't like classical or semi-classical music, serial stories or complete plays. Women didn't like classical music, brass bands, sports broadcasts or dance music.

The poll showed that 77 per cent of the women and 66 per cent of the men would miss their radios a great deal if they lost them for a month. Only ten percent of the women and 16 per cent of the men said it would make little or no difference.

Some of the rural folk, however, didn't share the general enthusiasm of their neighbors. One individualist said "all you hear is junk and commercials and murder mystery."

Paris Education

FIFTY American soldiers are currently producing nine three-reel subjects while taking the army sponsored motion picture course at the Institut des Hautes Etudes Cinematographiques in Paris. The servicemen are divided into three groups, each group turning out its own subject, and supplying its scenario, direction, acting and processing of film for exhibition. Mlle. Francine Gazalis, director of the film course, said that a number of men eligible for return to the United States and discharge from the army have elected to stay in Paris and complete the course.

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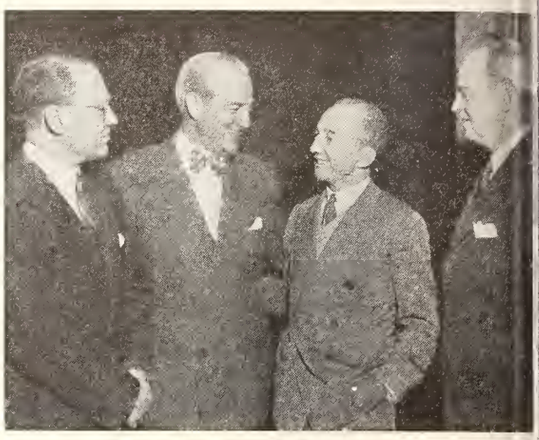
THIS WEEK the Camera reports

WELCOME, to London, for Edward Raftery, United Artists president, who was honored with a cocktail reception at the Savoy. Left to right, Mr. Raftery; Herbert Wilcox, producer, and his wife, actress Anna Neagle, and Sir Edward Villiers. Mr. Raftery and Gradwell Sears, UA vice-president, have been conferring with British producers.



PREMIERE. The opening of "The Bells of St. Mary's" at the Radio City Music Hall, New Yor brought out, among many, G. S. Eyssell, the theatre's managing director; Ned E. Depinet, RKO Radio Pictures president; Leon Leonidoff, Music Hall vice-president; and Martin Quigley.

SESSION. From eastern and central areas, MGM's salesmen and exploiteers are convening i groups. At last week's session, in the Astor Hotel, New York:

First row, Irving Waterstreet, Floyd Fitzsimmons, Ralph Ripps, William Williams, Benjamin Bebchick, Raymond Curran, Jack Goldberg, Milton Jacobs, and Phil Bobys; second row, John Harrington, Frank Jelenko, Charles Repec, Tony Fursee, Fred Rippingdale, Abe Harris, Harold Zeltner, George Reilly, Harry Hopkins, an Tom Smiley; third row, Charles Deesen, Joseph Morrow, John Morgan, James Ashcraft, Dewey Taute, Norman Linz, H. A. Wagner, Harold Marshall, Charles Deardourff, Lou Marks; last row, Jerry Adams, Harry Sheeran, Harry Fendrick, Alex Arnswalder, Charles Lazarus, Charles Baron, and Robert Ellsworth.

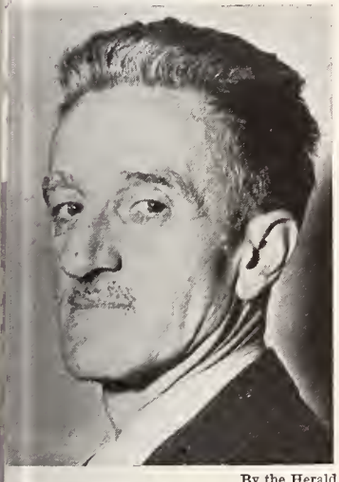
By the Herald

SAMUEL MARX, who will produce MGM's "top priority" picture on the atomic bomb, "The Beginning or the End". The picture tells the story of the people who made the bomb.

By the Herald

AT THE USO's fourth anniversary luncheon in New York, Tuesday: A. J. Balaban, Rox theatre; Winthrop Aldrich, banker; Lily Pons, singer; Thomas Watson, executive.

RESIDENTIAL POINTERS, on press photography, at the recent White House photographers' exhibit: left to right, President Harry S. Truman; Richard de Rochemont, producer, and Michael Clofine, News of the Day producer.



By the Herald

APTAIN HAROLD BARE-ORD, of Warners' legal depart-ment, in New York, who returned after three years in the Army.

By the Herald

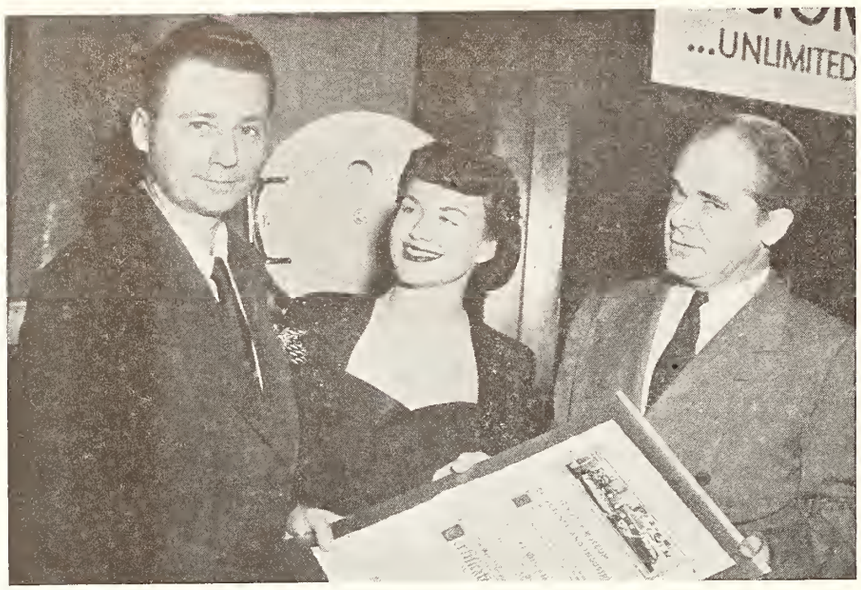
STEVE EDWARDS, who last week was appointed Republic's advertising and publicity director, with head-quarters in New York City.

ROBERT S. BENJAMIN, of Phillips, Nizer, Benjamin & Krim, has been appointed United World Pictures gen-eral counsel.

By the Herald

AL SANTELL, Republic producer-director, a New York visitor. Mr. Santell's latest for Republic's "Mexicana", now in release.

CHRISTMAS ENTRIES in the *Herald* holiday publicity picture race came in in a photo finish. The two winners: Warners, top, won without cheesecake. It's Errol Flynn, really. Below, Catherine McLeod, of Republic. She's in Republic's first Technicolor feature, "I've Always Loved You".



By the Herald

THE CERTIFICATE OF MERIT, of the New York Museum of Science and Industry, was presented Monday to W. C. DeVry, equipment manufacturer, by Robert Shaw, museum director. The citation is for development of equipment for entertaining and training service personnel. Above, Mr. DeVry; Kyle McDonnell, Powers model, and Mr. Shaw.

CHAT, on the set of Republic's "I've Always Loved You": Allen Wilson studio vice-president, center, converses with Frank Borzage, left, producer-director, and with Allen Dwan, producer-director of "Calendar Girl".

By the Herald

AT THE JUDGING, left. Columbia New York advertising and publicity personnel examine the entries in the exploitation contest on its serial, "The Monster and the Ape", in which th first prize, a $500 Victory Bond, went to Lige Brien, recently manager of the Enright theatre, Pittsburgh. Left to right, Leo Pillott, David Lipton, Ray Murray, Hortense Shorr and Harry McWilliams. Trade paper editors were judges.

SIGNATURE. John Balaban, left, seated, signs the contract which gives Balaban & Katz's television station, WBKB, Chicago, five years' exclusive telecasting rights. Seated with him are Leo Seltzer and Marcus Hinson of the Coliseum; standing, William Eddy, WBKB.

Brooks Crumm

INTERLUDE, at the Kansas-Missouri Theatres Association Kansas City convention: George Baker, left, and Homer Strowig, second, association secretary and vice-president, respectively, felicitate Tom Edwards, reelected president. Claude Lee and George Smith of Paramount flank Mr. Edwards.

STUDIOS REACH FOR RAINBOW, BUT MEET A BOTTLENECK

...e Color Than Ever; All ...echnicolor Time Filled as ...ew Processes Rise

... motion picture industry has embarked ... color period that eventually will make ...and white as obsolete as silent films, the ...of the times and the word of recognized ...ities promise. Technicolor, the dominant ...s, will process 46 features during the ...6 season compared with 29 for the pre- ... period, making a total with current re- ... of 58 features. Additionally, at least two ... productions will be made in Cinecolor, ... the indications strong that this process ...e utilized for others.

... pressure of demand surges so strongly ...st the bottleneck of supply that all film ...nies are casting around for some other ...uctory process. Herbert T. Kalmus, pres- ...of Technicolor, said recently that his com- ...s laboratories were booked solid through ... with contracts for about 35 feature pic- ... per year, plus a number of short subjects.

...Officials to Germany ...Seek New Process

... though plans are proceeding for an expan- ...of Technicolor facilities to double the pres- ...capacity, construction has not yet begun ... the tight situation is expected to continue ...ast through 1946. The plans anticipate a ... volume of $30,000,000 annually compared ... the $15,000,000 volume at present.

...e United States Bureau of Foreign and ...estic Commerce has taken official recogni- ...of the need. Nathan D. Golden, chief of ... motion picture division, leaves with the ...ernment's technical mission December 15 to ...ek more details on a color process devel- ... in Germany.

...e mission, headed by Lt. Col. Richard Ran- ...of the Signal Corps, also will be accom- ...ed by representatives of four color-film ...ufacturing companies. They, and Mr. ...len, will attempt to get more detailed in- ...ation on a system developed by the Nazis ...ng the war. According to information from ... Department of Commerce and from ...nel Ranger's previous mission on the sub- ... the process is alleged to be superior to ... yet developed. It was a closely guarded ...et during the war, and the experts believe ... only a few of the details have been learned. ...eign claims are always claims until demon- ...ted.

...he trip will consume about six weeks. The ...blem, Mr. Golden said last week in Wash- ...on, would be to sift the workable details ...n the mass of material, factual and fanciful, ...ilable in Germany.

...val Methods Reaching for ...ccessful Formula

...Meanwhile, rival processes to Technicolor ... blossoming in the United States. Cinecolor, ...wo-color process, is making headway. Two ...jor companies, Paramount and MGM, each ...n a feature utilizing the process. William ...e and William Thomas will make a film ...rring Johnny Weissmuller, with production ...eduled for early Spring, for Paramount. ...ecolor will be used by MGM for "Star from ...aven," a Harry Rapf production. The deci- ...n was reached following a four-month test of color processes other than Technicolor. All PRC color product uses the method.

Reports persisted this week that several MGM executives had purchased large stock interests in Cinecolor. They were denied last week in New York, but the stock rose sharply in value during the week. Negotiations were understood to be in progress for the use of Cinecolor for the Paramount shorts lineup, and plans were being drafted for the erection of a Cinecolor plant in London or on the Continent. Screen Guild Prductions' second release, "Northwest Trail," which had its premiere on November 30 at the Capitol theatre in Owosso, Mich., was filmed in Cinecolor. Other independents are investing heavily in the process.

COLOR FEATURES OF THIS SEASON

As currently disclosed, the schedules of the 11 national producing and distributing companies call for a total of 69 features in color for the 1945-46 season, including those already released for this period. Of that number, 11 are made, or to be made, in processes competitive to Technicolor. Seven are to utilize Cinecolor, four are to employ Magnacolor. The breakdown by companies and stages of production follows:

Company	In Release	To Be Released	In Production	In Preparation	Total in Color
Col.	..	3	..	..	3
MGM	1	5	3	4	13*
Mono.	..	..	..	..	..
Para.	1	3	1	2	7*
PRC	1	2	1	1	5†
RKO	2	3	..	4	9
Rep.	2	..	2	1	5††
20th-Fox	2	3	2	5	12
UA	2	3	2	..	7
Univ.	..	2	1	1	4
WB	..	2	1	2	5
TOTALS	11	26	13	20	70

*—One in Cinecolor.
†—All in Cinecolor.
††—Four in Magnacolor.

Expect Debut Shortly Of Thomascolor

The debut of Thomascolor is expected shortly in Hollywood. Carefully guarded, the process was said to utilize special lenses on camera and projector to produce full-color images on the screen. It was developed some two years ago, but had not been demonstrated to the trade. The immediate value to the industry, however, is problematical. The company is said to be devoting its primary attention to television, where it claims the process will afford "on-the-spot" color transmission, either instantaneously or by transcription.

Thomascolor is sponsored by a company headed by William Nigh, film director; Edwin C. Street, San Francisco financier, vice-president; Omar Nigh, secretary and treasurer, and Robert Thomas, consulting engineer.

The Eastman Kodak Company has been experimenting with a 35mm version of its successful Kodachrome process for 8 and 16mm films. It is believed to be near the debut stage, officials say, but work is handicapped by manpower and material shortages. Technicolor used the Kodachrome process for some of its latest output, such as "Son of Lassie" and "Thunderhead," according to Dr. Kalmus.

Technicians are watching the rise of Anscocolor, the process developed by the Ansco division of the General Aniline & Film Corporation, a German concern owned now by the Alien Property Custodian. One of its products before the war was Agfa color film. Somewhat similar to Kodachrome, the process is said to be simpler. The former dyes the negatives after development, the latter incorporates the dyes in each negative to register in development. The Houston Corporation is building a laboratory in Santa Monica to use the Ansco process.

Magnacolor System Used On Several Pictures

Another process, Magnacolor, owned by Consolidated Film Industries, Inc., has been used by one major company. Two short subjects have been filmed with it by Scientific Films, Inc., which releases through Paramount. A two-color system, the capacity is said to be limited to 400,000 feet a month.

Republic Pictures, affiliated with Consolidated, announced last week that its picture, "I've Always Loved You," scheduled for February release, would be delayed until September or October of 1946. The company's "In Old Sacramento," originally to be done in Technicolor, will be filmed in black and white due to crowded conditions at the Technicolor plant. Four Republic features are utilizing Magnacolor.

Gasparcolor is another process drawing the attention of the producers. During the war it has been making 16 and 35mm prints from Kodachrome negatives for the military services, and is said to be making plans for developing its own system to offer the studios.

Du Pont Researchers Busy In Quest for Answer

Du Pont is working quietly on still another system. The work is under the direction of J. A. Ball, formerly vice-president and technical director of Technicolor, as a special consultant.

The hunt for the treasure is on, and the rewards are acknowledged as substantial. Among the entries which have moved varying distances toward the goal are such additional processes as Gaumont Color, Kinemacolor, Prizmacolor, Harriscolor, Multicolor, Photocolor and Colorfilm.

In MOTION PICTURE HERALD for November 17, Peter Burnup reported from London the demand of British producers for color facilities. He said that the industry had suggested that governmental "laggardliness" in regard to Britain's share in the post-war color film field was causing concern. The producers remember the advent of sound caught them unprepared, and want to avoid a similar situation.

Only two Technicolor units are available to the commercial studios of England, with two more utilized for governmental film activity. There has, consequently, been a swing toward the Agfa color process, said Mr. Burnup.

Apparently spurred into action by the industry demand, the Government has sent William Michael Harcourt, director and manager of J. Arthur Rank's Denham Laboratories, to Germany to investigate the whole laboratory position, including the color situation.

AGENCIES CASH IN ON AD FILM BOOM

Industrial Firms Turn to Screen for Promotion with Restrictions Off

With the availability of new equipment and raw stock, industrial and manufacturing concerns throughout the country, no longer laboring under wartime restrictions, are turning rapidly to the screen as a medium of advertising, sales promotion and public relation to familiarize the public with their products.

The post-war educational and industrial film boom is on with more and more advertising agencies inaugurating and enlarging their motion picture sections to handle the new volume of traffic. Such agencies as J. Walter Thompson, the Compton Agency, J. M. Mathes, Newell-Emmett, Young and Rubicam, Ruthrauff and Ryan and others are actively engaged in this field.

Producers Study Situation

In Hollywood, producers are canvassing the industrial firms and bidding for the production rights to make commercial films. According to a report Monday in the *Wall Street Journal,* a new veterans' motion picture company, Pictorial Research, Inc., will be advised by a group of prominent producers in making "feature-length promotional pictures of the quality of theatrical pictures." Brigadier General O. F. Caldwell will head the organization as soon as he retires from the Marine Corps as chief of the training and replacement command. Louis de Rochemont, co-founder of the March of Time and now a producer for 20th Century-Fox, will be one of the advisers.

Jack Chertok, who headed the shorts department at MGM and later produced "The Corn Is Green," has formed Apex Film Corporation to make anything from one reel to feature-length pictures for the manufacturers.

Monogram Pictures has made a film called "Fashion Horizon" and 250 department stores throughout the country have been contracted to exhibit the film.

Other companies which have been formed on the west coast for the production of industrial films are: Jerry Fairbanks, Inc., which will provide four mobile units for the production of commercial films; The Cecil B. de Mille Pictures Corporation, with Mr. de Mille advising as board chairman, and a third firm headed by Carl Dudley, formerly with Warners and MGM, will specialize in railroad and heavy industry films. During the war Mr. Dudley produced "Lifeline of the Nation," a film on railroads and the job they were doing.

Supervises Production

Typical of the current trend is the production schedule of the J. Walter Thompson Agency, which has 20 to 25 films in various stages of production. "Our motion picture division is at its busiest peak since it was organized early n 1938," said George Gladden of the Thompson Agency in New York this week.

The Thompson Agency handles the commercial film accounts for Ford Motors, The Institute of Life Insurance, Seven-Up Company, Elgin National Watch, NBC, Libby, McNeil and Libby, the Reynolds Metal Company, Shell Oil, RCA, Swift and Company, Pan-American airways and many others. The agency does not actually shoot the film, however, but selects an independent commercial film producer and supervises the production for agency clients. A staff of 16 persons comprise the permanent working staff of the motion picture section.

Of 20 to 25 films on the agency's current production docket the Ford Motor Company has scheduled a series, "Americans at Home" designed to promote automobile travel. The first of this series is a story of New England fishing town, "Men of Gloucester," the second, "Blackfoot Nation," is about the Navajo Indians, while the third concerns the Tennessee Valley people, "Southern Highlanders." These three will be available in both 16mm and 35mm for non-theatrical and theatrical presentation. If the films prove acceptable upon completion the Department of State has promised foreign distribution, including Latin America.

The Ford Company also will produce through the J. Walter Thompson Agency three films on personnel and industrial relations for exhibition to its employees, as well as a series of 13 one-minute films which will be advertising messages selling Ford cars. These will be produced and distributed on a national scale by General Screen Advertising and Motion Picture Advertising, Inc.

Travelogues for Air Line

A series of films on technical and scientific matters is also planned by Ford for use in schools. The first will be "Automotive Metallurgy" and will be designed to reach the youth and future car buyers of the country.

For Pan-American Airways the agency is shooting or has completed three travelogues, one each on Bermuda, Alaska and Latin America, designed to promote travel by air, while RCA "To a New World," a film story on how RCA is contributing to science and its relation to the NBC radio and television division and the RCA Communications System. The picture will be distributed to schools and other educational groups.

"Good Grooming," a three-reel film completed for Pond's is being shown in 5,000 schools throughout the country and was produced to attract the attention of teen-age girls, while a motion picture showing how the idea of life insurance evolved, "The Search for Security," has been completed for classroom showings. This was made for the Institute of Life Insurance.

A motion picture and slides have been made for distribution among the bottlers of Seven-Up, and a three-reel film in color has been produced for the Wine Institute. The Elgin Watch Company also has a motion picture, "Time," produced under the direction of the agency, for distribution to interested groups.

Other Agencies Add Units

This week in New York, two more advertising agencies, Kenyon-Eckhardt and Compton, announced the organization of separate film departments to supervise the production of commercial films for their clients.

The Kenyon-Eckhardt film branch, headed by Donald Maggini, has in production five commercial films and are drawing up film plans for other clients. The agency handles accounts for Kellogg, Ford Motors, American Locomotive, Knox Gelatine, Quaker State Oil, Stetson Hat Company and others.

The Compton Agency is supervising production on "It's All Yours," a one-reel subject for Pocket-Books, Inc., featuring Ralph Bellamy. The picture will be shown to students in high schools in conjunction with book fairs. Wyllis Cooper and James N. Manilla head Compton's motion picture and television department.

"Fit and Fair," a two-reel subject in color designed to attract the attention of high school girls, has been completed by the G. Lynn Sumner agency. The film, showing correct makeup, posture and hygiene, was produced for the Richard Hudnut "DuBarry Success School."

Story Productions Buy Two Caldwell Novels

Story Productions has purchased the screen rights to "This Side of Innocence" and "The Wide House," both by Taylor Caldwell, Hal Horne, board chairman and executive vice-president of the company, has announced.

L. B. Mayer Aga Heads Salary Li With $909,069

Washington Bureau

Compensation paid to officers and talent r ing more than $75,000 a year from three com omitted from the annual salary list made several months ago was disclosed Wednesday supplemental report issued by Secretary o Treasury Fred Vinson, disclosing that Lou Mayer is still No. 1 earner among the na executives.

Mr. Mayer's compensation from Loew's, during the year ended August 31, 1944, t $909,069.95—$156,000 in salary and $753,069. other compensation. Second place in this w salary list went to Walter Wanger, who rec $409,928 from Universal Pictures.

Reports of the companies in the supplen list included the following:

Columbia Pictures, year ended June 30, 1944: Aherne, $113,875; Samuel Bischoff, $91,000; Sidney man, $130,000; Harry Cohn, $182,000 salary, $67,600 compensation, total $249,600; Jack Cohn, $105,750 s $36,600 other compensation, total $142,350; Irving mings, $194,444.33; Cary Grant, $133,333.33; Al Hall, $1 Kay Kayser, $100,000; Abraham Montague, $79,500; Muni, $125,000; Edward G. Robinson, $127,083.33; Ro Russell, $166,666.67; Victor Saville, $117,500; Abe Schr $90,100 salary, $8,200 other compensation, total $98,30 Siegel, $87,608.33; Virginia Van Upp, $91,000; P. J. son, $85,166.67.

Loew's, Inc., year ended August 31, 1944: Ed Arnold, $99,583.31; Fred Astaire, $225,127.87; Wallace B $250,000; Pandro S. Berman, $192,750; David Bern $93,600 salary, $192,306.28 other compensation, total 906.28; Charles Boyer, $122,916.67; Clarence Brown, $2 Edward Buzzell, $78,375; J. J. Cohn, $130,083.33; R Coleman, $178,333.32; J. W. Considine, Jr., $169,000; Conway, $176,000; Donald Crisp, $110,833.34; George C $216,600; John S. Cummings, $107,250; Roy Del $91,000; Marlene Dietrich, $120,000; Howard Dietz, $ salary, $13,000 other compensation, total $78,000; Ji Durante, $133,749.98; Victor Fleming, $110,500; S Franklin, $232,500; Arthur Freed, $138,166.66; Clark G $161,250; Tay Garnett, $109,856.95; Greer Garson, $20 Ben Goetz, $104,000; Frances Gumm (Judy Garland), 083.33; Cedric Gibbons, $91,000; Katharine Hepburn, 013.49;

Lou Holtz, $84,250; Arthur Hornblow, Jr., $18 Walter Huston, $93,333.32; Harry James, $98,512.01; Katz, $156,000 salary, $142,125.86 other compensation, $298,125.86; Henry Koster, $143,000; Charles Laug $102,187.50; Vincent Lawrence, $84,666.67; Robert Leo $208,000; Mervyn Leroy, $182,000; Albert Lewin, $10 Al Lichtman, $156,000 salary, $112,094.40 other compens total $268,094.40; Myrna Loy, $100,000; Hedwig K. M (Hedy Lamar), $114,000; E. J. Mannix, $158,600 sa $142,125.86 other compensation, total $300,725.86;

J. G. Mayer, $78,000; L. B. Mayer, $156,000 sa $752,069.95 other compensation, total $908,069.95; J. McGuinness, $109,875; Norman McLeod, $99,428.30; F Morgan, $244,680.52; George Murphy, $113,000; H Rapf, $99,875; Everett Riskin, $124,833.33; Margu Roberts, $76,500; Casey Robinson, $125,000; W. Rodgers, $104,000 salary, $10,400 other compensa total $114,400; Mickey Rooney, $66,566.66 salary, $10 bonus, total $166,566.66; J. Robert Rubin, $88,400 sa $191,355.38 other compensation, total $279,755.35; W Ruggles, $185,066.67; George Sanders, $87,500; N. Schenck, $105,300 salary, $286,560.46 other compensa total $391,860.46; Louis K. Sidney, $78,000; Richard Ske $76,983.30; Ann Sothern, $99,166.68; Benjamin Thau, $9 salary, $109,144.00 other compensation, total $200,14 Richard Thorpe, $91,000; Norman Taurog, $156,000; Spe Tracy, $270,545.76; Lana Turner, $112,000; King Vi $115,333.33; L. Weingarten, $169,000 salary, $45,531.46 o compensation, total $214,531.46; William Wellman, $ 833.33; Carey Wilson, $106,250; Robert Young, $119, Sam Zimbalist, $110,250.

United Artists Corporation year ended Decen 31, 1943; Gradwell L. Sears, $130,000.

Universal Film Exchanges, Inc., year ended O ber 31, 1944; William A. Scully, $91,000.

Universal Pictures, year ended October 31, 1944; Abbott and Lou Costello, $175,250 salary, $249,0 other compensation, total $424,319.86; N. J. Blumb $117,000 salary, $113,523.25 other compensation, total $2 523.25; Leo Carrillo, $86,196.67; J. Cheever Cowdin, $117 salary, $113,523.25 other compensation, total $230,523 Deanna Durbin, $243,000 salary, $83,491.02 other compen tion, total $326,491.02; Felix Jackson, $85,208.35; Cha Laughton, $83,333.35; Jack Oakie, $137,000; Ole Olson Chic Johnson, $200,000 salary, $12,707.28 other compensati total $212,707.28; Charles D. Prutzman, $75,400 sala $56,479.14 other compensation, total $131,879.14; Joseph S delman, $63,800 salary, $56,479.14 other compensation, to $120,279.14; Walter Wanger, $65,000 salary, $344,928.43 ot compensation, total $409,928.43; Cliff Work, $104,000 sala $56,479.14 other compensation, total $160,479.14.

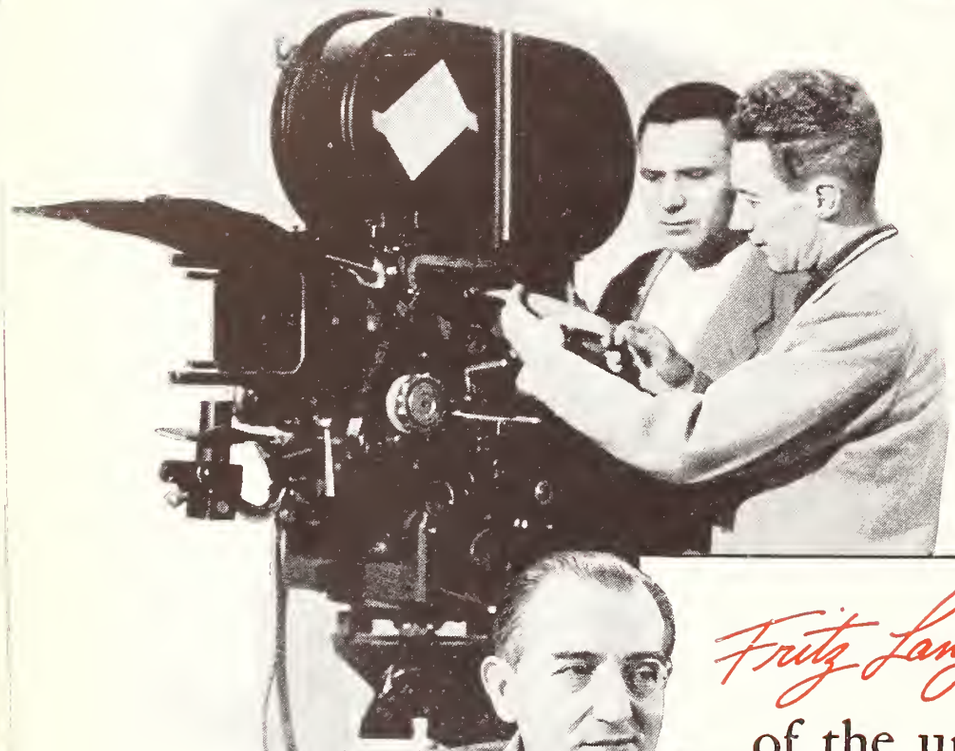
Get in early before the traffic is heavy on

Scarlet Street"

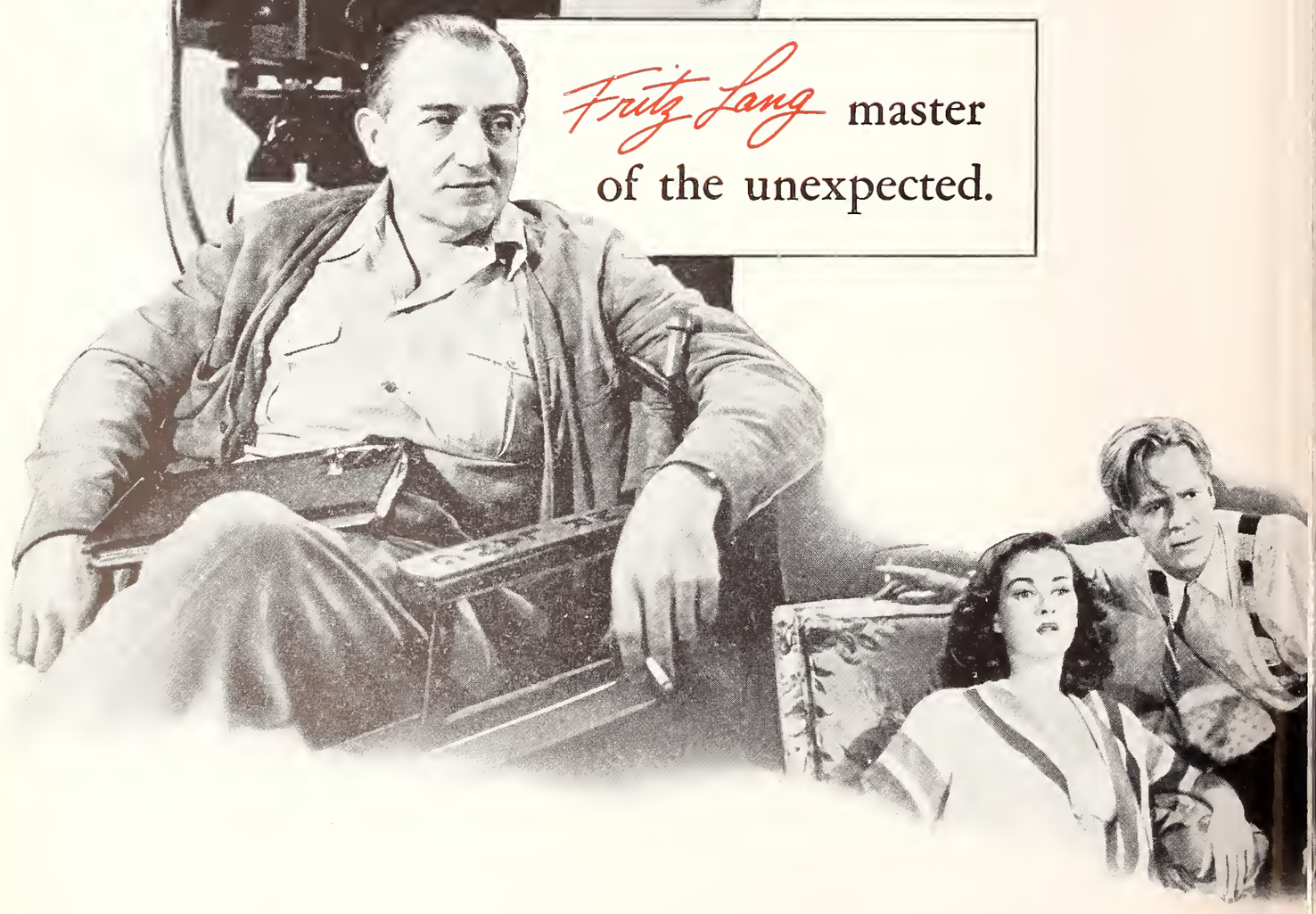
We think "SCARLET STREET" is one of the finest motion pictures ever made. We, of course, may be slightly prejudiced. So, therefore, please arrange to screen it as soon as your nearest exchange has a print available.

let's take a walk along "Scarlet Street"

Picture Highlights of "Scarlet Street"

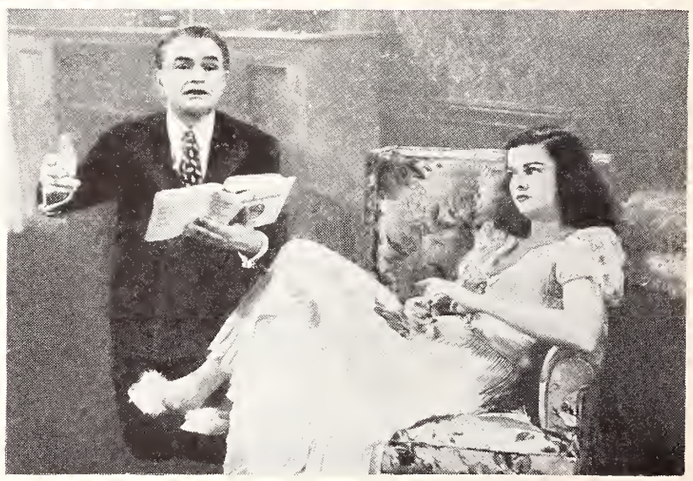


Fritz Lang master of the unexpected.



These scenes will make you jump when they come to life in "Scarlet Street"

These tender moments will make you have a throb or two!



Some conceptions of "Scarlet Street" drawn by the famous Spanish artist, Shum.

Mats from these drawings are available from press book

The *Great Stars* and *Director* of "Woman in the Window"....

WALTER WANGER presents
a FRITZ LANG Production

EDWARD G. ROBINSON

JOAN BENNETT

Scarlet Street

WITH **DAN DURYEA**

The things she does to men can only end in *Murder!*

A DIANA PRODUCTION
Produced and Directed by
FRITZ LANG
A UNIVERSAL RELEASE

JESS BARKER • MARGARET LINDSAY • ROSALIND IVAN • SAMUEL S. HINDS

Based on the novel "La Chienne" Screenplay by DUDLEY NICHOLS Art Direction by Alexander Golitzen

The above is one of the advertisements which will appear in all fan magazines, Life, Look, Saturday Evening Post, Liberty, Family Circle and many others.

PRINTED IN U. S. A.

Managers See Theatre Models at Convention

Scale models and architectural plans for prefabricated all-steel theatres developed by National Theatres featured the Fox Intermountain Amusement Corporation's meeting Tuesday through Thursday in Denver. The first post-war regional meeting to be held by the circuit, it drew managers from Colorado, Wyoming, Montana, Idaho, Utah, New Mexico and Nebraska.

Displayed by R. H. McCullough, Los Angeles, director of theatre development, the prefabricated models contained a decorative tower on which Mr. McCullough said television antennae could be constructed. Seating capacities will vary from 600 to 1,000, he said. Except for the concrete foundations, the entire theatre, marquee, tower, roof, auditorium and furnishings, will be prefabricated and shipped in sections from factory to building sites. There, they can be put together quickly with bolts and cleats, he explained.

The new theatres will be waterproof, fireproof, earthquake-proof and vermin proof, and will be impervious to climatic and weather conditions, Mr. McCullough claimed.

Allan May, assistant treasurer, explained the company's pension plan benefits at the Tuesday morning session. The convention opened with an address by Frank H. Ricketson, president of the National Theatre's subsidiary.

Audience Collections Out in Pacific Northwest

Characterizing audience collections, regardless of cause, as objectionable to theatre patrons and inimical to business, the annual convention of the Independent Theatre Owners of Washington, Northern Idaho and Alaska resolved in session in Seattle last week to cease that activity.

It was pointed out that the exhibitors of the area operated fully during the war by making collections for the March of Dimes, National War Fund, Red Cross and other such drives. It was the decision of the convention that with the end of hostilities the obligation had ceased.

James Hone was reelected executive secretary and chairman of the board of trustees, and Leroy J. Johnson was renamed treasurer. Mr. Hone has served in his present capacity since the organization was founded.

The following were elected new members of the board of trustees: Jack Neville, Seattle; Lionel Brown, Edmonds; Joseph Rosenfield, Spokane; W. J. McDonald, Olympia, and Mildred Wall, Lewiston, Idaho.

Exhibitors Urged to Fight 16mm with Own Shows

Theatre owners attending the meeting in Philadelphia last week of the Allied Independent Theatre Owners of Eastern Pennsylvania were advised to go into 16mm exhibition in neighboring theatreless towns to allay the threat of competitive activity. It was suggested the probability of competition from circuiting operations of the narrow-gage films constituted a real threat. The number of trained projectionists accruing from the war and the availability of Government loans to ex-service men were cited as making many such ventures economically practicable. Sidney Samuelson, business manager, reported progress in the membership drive which has been undertaken in small towns under the direction of Joseph Conway, his assistant.

Winikus Gets U.A. Post

Francis M. Winikus, formerly of the Warner advertising staff, has joined the advertising department of United Artists. He will work with Howard LeSieur, advertising manager. Mr. Winikus recently was released from the Navy with the rank of lieutenant.

United Newsreel Continues to Be Financed by Industry

The five companies associated with newsreels will finance production of the United Newsreel after December 15, the date of termination of the Government's contract with the corporation. The new company, for which papers are being filed in Albany, N. Y., will be called United Newsreel Company, Inc., it was learned this week following a board meeting of the new organization. Previously, the international reels were financed by the Office of War Information. It is planned to continue operation of the new company, when formed, until at least June, 1946. The plans for the continuation of the reel will be submitted to the Department of Justice for approval.

MPPDA Becomes MPA of America

At the quarterly meeting of the board of directors of the Motion Picture Producers and Distributors of America, Inc., Wednesday, the name of the association was changed to the Motion Picture Association of America, Inc. The original name was adopted when the group was organized March 5, 1922.

George Borthwick was elected assistant secretary of the association and James S. Howie, who will have his office in Hollywood, was elected assistant secretary and assistant treasurer of the association. Eric A. Johnston presided at the meeting, the first regular board meeting since his election to the presidency.

Robert W. Perkins of Warner Brothers was elected director of the association. Changes in the official names of members of the association were: from Samuel Goldwyn to Samuel Goldwyn Productions, Inc., and from Edward A. Golden Productions, Inc., to Golden Pictures, Inc.

At the request of Reliance Pictures, Inc., Edward Small became personal representative of that company in place of Harry M. Goetz. The report of the treasurer of the association to November 30 was approved and the budget for 1946 was adopted.

Kenneth Clark, formerly in charge of public relations for the association in New York, has become director of information and will have his headquarters in Washington, D. C., and will divide his time between that office and the New York office. Mr. Clark was recently released from the Army with the rank of Colonel. While on active duty he served on the staff of General Clark.

Allied Cooperative Holds Toronto Convention

Allied Cooperative Theatres, Inc., held its first annual meeting December 4 at the King Edward Hotel, Toronto. Morris Weiss, formerly with Odeon Theatres of Canada, announced the association had a membership of 26 independent theatres in Ontario. Discussion on operations for the past year were headed by Ben Freedman, Capitol theatre, Long Branch, president, and Bruce McLeod, vice-president.

Whorf to Direct for MGM

Richard Whorf has completed his work on the stage production of "Richard III," produced by the Biarritz, France, American University, and will return to the United States to start production at MGM on "The Pirates," staring Gary Grant and Lucille Ball. After the final rehearsal of "Richard III," Mr. Whorf turned the play over to Captain Richard Baer, former associate of Orson Welles in the production of "Citizen Kane."

Autry Plans Own Productions

Gene Autry, in Chicago for personal appearances, said last week that he would produce his own Westerns as soon as he straightened out his difficulties with Republic. He indicated he would release through a major company and that three distributors had approached him to handle his product. Republic sued Mr. Autry, claiming he was legally bound to return to that company following his release from the Army.

Allied Unit Asks Free Action on Films and Drives

The war over, exhibitors are released from some of the pledges they made, and should be sole judges of what Government or propaganda films they show and what charitable drives they aid, the Allied Theatre Owners of Western Pennsylvania has decided.

The organization put itself on record endorsing this opinion at its 25th annual convention, at Pittsburgh, Monday through Wednesday, in the Hotel William Penn.

The unit thus follows the line of the Conference of Independent Exhibitors, which, in Washington last week, chose liberty of action on these matters in contrast to the exhibitors who at the same time in the same city formed the Peacetime Activities Committee, somewhat of a successor to the War Activities Committee. The PAC will act as a channel of government films to theatre screens.

Protest Local Checkers

A protest against the use by five major distributors of Confidential Reports, Inc., a checking service, was sent by the Western Pennsylvania Allied to Eric Johnston, president of the Motion Picture Producers and Distributors of America, and to the presidents of the five companies. Especially objectionable to the organization is the use of local checkers.

William J. Blatt, board member, heads a committee which is to meet with the owners of Confidential Reports, Inc.

All officers were reelected: Morris M. Finkel, president; Fred A. Beedle, vice-president; Fred J. Harrington, secretary, and Joseph Gellman, treasurer. Directors elected were: Rosenberg, Bennett Amdur, Blatt, George J. Corcoran, Dr. C. E. Herman, Frank Panoplos, Carl A. Poke, Israel Roth, William R. Wheat and Hymen Goldberg.

With some 200 theatre owners and exchange members present, the convention opened Monday in a snow storm. Bad weather and icy roads reduced the attendance.

Calls for Change of Outlook

In his address of welcome, M. A. Rosenberg, chairman of the board and onetime president of national Allied, declared that one of the problems of the peace would be a change of outlook.

"Among other things," he said, "we have a terrific problem in reconversion, and particularly in the reconversion of attitudes. We don't want any undue advantage for ourselves, and we don't want any profit to which others are justly entitled. We do, however, want our share for our efforts and for our investments."

The speakers were introduced by Mr. Finkel. Among them were David Palfreyman, MPPDA; Bert M. Stearn, moderator of the Conference of Independent Exhibitors Association; Sidney E. Samuelson, secretary of Allied of Eastern Pennsylvania; Maurice N. Wolf, MGM district manager in Boston and a member of the company's exhibitor relations service; Leon Bamberger, RKO Radio promotion sales manager; Paul Mooney, National Screen Service, and Martin G. Smith, president of Allied States Association.

Non-exhibitors attending included A. G. Smith, formerly head of the theatre equipment division of the War Production Board and now with National Theatre Supply; Abe Weiner, district manager for PRC Pictures; Jack Cohen, National Screen Service, and Sam Seplowin, Republic.

Joseph Gellman was ticket chairman, with William J. Walker in charge of the banquet, Frank Panoplos in charge of guests, and William Blatt and William Finkel as general co-chairmen.

Cooper in OSS Film

Gary Cooper has been signed by United States Pictures, Inc., the Joseph Bernhard-Milton Sperling producing organization, to star in the company's first picture, "Cloak and Dagger," a story of the Office of Strategic Services. Production is expected to start about January 15 at the Warner Brothers studio.

For the action fans and for the horror fans... G

They are the backbone of our business, and here

FRANKENSTEIN'S **MONSTER**

DRACULA

WOLF MAN

MAD DOCTOR

HUNCHBACK

And now Universal has put this monstrous brood under one roof to give you the super-shocker of all time!

HOUSE OF DRACULA"

with **LON CHANEY** · **MARTHA O'DRISCOLL** · **JOHN CARRADINE** · **LIONEL ATWILL** · **ONSLOW STEVENS** · **GLENN STRANGE** · **JANE ADAMS** · **LUDWIG STOSSEL**

Original Screen Play by Edward T. Lowe • Directed by ERLE C. KENTON • Produced by PAUL MALVERN • Executive Producer: JOE GERSHENSON

s' 'em!

pictures worthy of them.....

Top business in opening engagements prove it to be the mighty boxoffice sequel to the historic Universal hit, "When the Daltons Rode!"

with

ALAN CURTIS · LON CHANEY · KENT TAYLOR · NOAH BEERY, Jr. · MARTHA O'DRISCOLL · JESS BARKER · THOMAS GOMEZ · JOHN LITEL

Original Screen Play by Roy Chanslor and Paul Gangelin · Additional Dialogue by Henry Blankfort · Directed by RAY TAYLOR · Produced by HOWARD WELSCH

ON THE MARCH

ANOTHER SLANT ON CARPING

by RED KANN

HOLLYWOOD

FOR a posterity which probably won't give a hang anyway, there is something further to be set down about the recent "Objective Burma" incident.

Research has been proceeding quietly and now comes up with an assortment of facts.

For instance, one of the charges aimed at the film which was finally withdrawn from English distribution alleged the Burma campaign was strictly a British show; that American troops took no part whatsoever in that bitter jungle struggle. We take that one up first.

From *Time* Magazine, March 20, 1944: "A group of volunteers made up from different divisions of the United States infantry, led by Brig. Gen. Frank Dow Merrill, were the first to enter the fight in Burma. They called themselves 'Merrill's Marauders'. The 'Marauders' arrived in India, October, 1943. In February of 1944, they started their 100 mile circling march from Ledo to the rear of Japanese concentration at Maingkwan, averaging 20 miles a day. . . . Food was obtained (iron rations) from air squads by the Tenth Army Air Force."

The New York *Times* first carried news dispatches on Merrill's men somewhat earlier. On March 7, 1944, that newspaper reported in part:

"Merrill's Marauders did fight beside the British troops, but they were the first behind enemy lines. This strategy on the part of (Gen.) Stillwell was a decisive blow against the Japanese troops."

From a chronological history of the war, published in booklet form by the *Times,* are these excerpted references:

"March 7, 1944—U. S. infantrymen and Chinese troops attacked in Northern Burma in the Hukawng Valley.

"March 20, 1944—Victory in the Hukawng Valley. During the first week in March, U. S. gliders and transport planes landed behind the Japanese lines in North Central Burma."

While there can be no historical denial, nor is one sought, of the fact the Burma campaign was primarily in British and colonial hands, and carried forward by them to a successful termination, likewise cannot it be denied that American troops were there as well. Not many, but there beyond question.

A Tangle of Words

RECENTLY Campbell Dixon, critic of the London *Daily Telegraph* and first-grade moreover, quoted briefly from Burton Rascoe in the New York *World-Telegram.* The quotation:

"Some silly, petty-minded British movie critics objected on narrow nationalistic grounds because an American film, dealing with the achievements of an American unit in Burma, did not include the 14th Army."

Dixon's rebuttal:

"Mr. Rascoe, like the film, reveals ignorance of the facts. British critics did not object to 'an American film dealing with the achievements of an American unit in Burma because it did not include the 14th Army'. They objected to an American film of a 14th Army achievement because it did not include the 14th Army.

"I beg him to ponder the difference. Also the fact that no matter how active and gallant the 7,000 Americans on this front, the 700,000 British, Indian and African troops still found much to do."

Of course, they did. Yet, if this is to be floor-slipped under the argument, precisely the same charge may be aimed at the British for having produced "In Which We Serve," "The Way Ahead" and "One of Our Aircraft Is Missing." This country, too, had ships which were torpedoed, infantrymen who faced hazard and death in the various theatres of war, gallant men in the air over the Continent.

There are three meanwhiles to all this.

One: It must be acknowledged that the sensible editorial approach struck by the London *Times* has its undeniable merits and rates serious consideration in Hollywood. "It is natural that each country making its own war films should put emphasis on its own triumphs, but the 'frantic boast', which falsifies and distorts, makes itself heard beyond the frontier and spreads resentment and mistrust. The film, which proved its value as a weapon of propaganda in war, has a great responsibility in peace, and there is 'The True Glory' to show what can be done by teamwork to give honor where it is due and foster understanding and mutual respect among the victorious nations."

Two: Also sensible and worthy of implementation is a resolution advanced by Sir Leslie Hill, who drew recent fire in "On the March" for his narrowly nationalistic approach to the content of American war films. Notably, these were "Objective Burma," "The Story of G.I. Joe" and "The House on 92nd Street," although the latter since has been cleared from his slate. His proposal, adopted by a branch of the Cinematograph Exhibitors' Association—its American counterparts would be MPTOA and Allied—is that Hollywood be requested "not to make pictures about the Allied war efforts which do not give credit to the respective Allies."

A Soldier Unburdens

THREE: An interesting and unsolicited letter which the Warner studio received a few days ago. Written by Private C. Gethins, 31 Kinema Section, R.A.O.C., C.M.F., it was published in *Union Jack,* British service paper, on October 13. Its major observations:

"Before we get too harsh with Warner and American war films, would it be too much to remember Warners' 'Dawn Patrol', dedicated to *our* Royal Flying Corps, or their 'International Squadron', dedicated to *our* Royal Air Force?

"Do you forget the part played by (Basil) Rathbone as the Scotland Yard detective in 'International Lady' and the theme tune of 'They Died With Their Boots On', which Warner made quite clear came from our own Army?

"In 'River's End' and 'Northern Pursuit', they wear their stripes *our* way and it's the Union Jack that's saluted.

"And here's a final example—Warners' 'Captain of the Clouds'. When the song of the same title was sung, you should remember the line 'We're Angels of Hell and we fought for country and for king'.

"Let's have a film about Wingate and the Fourteenth, but why wait for Warner to make it?"

Final meanwhile is this: Deprived of United Kingdom revenue on one of its more important releases of the year, it is none other than Warner who shows up as distributor here of "Burma Victory," Britain's official version of its poorly publicized war in that area.

They used to have a name for this sort of thing. Poetic justice, it was called.

Bradley Request More Films for Veteran Hospita

Because the motion picture can play an im ant role in the rehabilitation of returned ser men, the Veterans Administration hopes that industry will extend its policy of furnishing to veterans' hospitals at low cost.

At a recent conference in New York with t publication representatives, General Omar Bradley, administrator of Veterans Affairs, s the entertainment industries "can emphasize the nation as a whole the importance of e citizen in the local community taking part in human reconversion of our returned servicemen The movie people have been cooperating gener ly by furnishing films to our hospitals at low We want this to continue and if possible be tended.

"Educational and commercial films can perf a job of guiding and inspiring returned veterai showing them pictorially, by example, how o veterans have found their normal place in community life. Entertainment films can estab a pattern of behavior toward our veterans—l ticularly toward disabled veterans—to make t adjustment easier. We in the Veterans Adm istration will cooperate in every way possible.

General Bradley believes emphatically that entertainment industry as a whole can aid veteran "To find his normal place in the gr American audience before which you (the dustry) perform."

"There is an inspirational quality in radio, movies and the stage," he said, "which can se an excellent purpose. The road back to nor life is not easy...The veteran should be remin of this real fact and encouraged to take the ini tive in solving his own problems. In the analysis, he is seeking self-dependence. To achi this goal, he must go out and personally overco the peculiar problems that face him...If (the tertainment industry) can help him realize t many of his worries and the distressing uncerta ties will be overcome."

Philadelphia Radio Will Honor Johnston and Spyros Skouras

Eric Johnston, president of the Motion Pictu Producers and Distributors of America, and Spyr Skouras, president of Twentieth Century-Fox, w be among the leaders of the motion picture, radio a music industries to be honored by Station WFI Philadelphia, for their work in promoting tole ance. A special series of programs, titled "Wit in Our Gates," has been prepared under the spo sorship of the Philadelphia Fellowship Commi sion which will offer tributes to leading perso alities. Radio script writers at all Philadelph advertising agencies and all local radio statio have cooperated in putting together a number biographies of showpeople. State and motion pi ture stars will appear on the programs.

Rodgers Is Elected to Loew's, Inc., Board

William F. Rodgers, vice-president and gener sales manager of Loew's, Inc., was elected to th board of directors of that organization last week The directors of the company have declared quarterly dividend of 37½ cents a share on th outstanding common stock which resulted from three-for-one split last May. The dividends ar payable December 31 to stockholders of recor December 11.

Greenman to Run Capitol

Harry Greenman, manager of Loew's Penn Pittsburgh, for the past 16 months, has been ap pointed managing director of the Capitol, New York, a new post. Herman Landwher will con tinue there as manager while James Kolbeck, who has been co-manager, has been transferred to manager of Loew's Jersey City.

M-G-M presents one of the Greatest Motion Pictures of All Time

"THEY WERE EXPENDABLE"

ON THE MARCH

ANOTHER SLANT ON CARPING

by RED KANN

Bradley Request More Films for Veteran Hospital

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M-G-M's
"THEY WERE EXPENDABLE"
To live forever on the screen—
To thrill the nation again and again in the years to come.
ROBERT MONTGOMERY as Lt. John Brickley
JOHN WAYNE as Lt. (j.g.) "Rusty" Ryan
DONNA REED as Lt. Sandy Davyss

M-G-MASTERPIECE

M·G·M
has made a magnificent production
of the famed Best-seller—

"THEY WERE EXPENDABLE"

starring

ROBERT MONTGOMERY

JOHN WAYNE

with

DONNA REED

JACK HOLT • WARD BOND

A JOHN FORD PRODUCTION

Based on the Book by William L. White • Screen Play by FRANK WEAD, Comdr. U.S.N. (Ret.)
Associate Producer Cliff Reid

Directed by
JOHN FORD
Captain U.S.N.R.

A METRO-GOLDWYN-MAYER PICTURE

Put the Victory Spirit
in the Victory Loan

ATION'S RADIO EDITORS VOTE OPE CHAMPION FIFTH TIME

so Named Best Comedian, how Is Best in Comedy; mith Most Promising

MILTON LIVINGSTON
Motion Picture Daily

ob Hope is still tops in radio.

or the fifth consecutive year, the radio edi- columnists and critics of United States Canada, who voted in *Motion Picture y's* 10th Annual Radio Poll conducted on lf of *Fame,* have designated him Radio's ampion of Champions," the best program sification. They also have crowned him un- ial "King of Comedy" on the air by select- him as the "Best Comedian" and citing his sodent Show as the "Best Comedy Show." he voting in the "Champion of Champions" sification in this year's poll was marked by wide variety of personality and program ices. There was spirited competition for pe's crown in the best program designation h Fred Allen, Fibber McGee and Molly and ng Crosby ending in a dead heat for second ce not far behind Hope, and the Lux Radio eatre and Edgar Bergen's Charlie McCar- , tieing for the third spot.

llen Offered Competition or Best Comedian

Hope also had stiff competition from Fred llen in the "Best Comedian" derby. Ed Gard- r shared third place in this race with Bergen. ck Benny, dropping from second place in last ar's poll, captured fourth place.

Allen and Fibber McGee and Molly also ave Hope a keen race for the "Best Comedy how" designation. It was almost a dead heat ith McGee and Molly capturing second and llen running third.

Jack Smith, CBS singer, is Radio's "Star of omorrow" according to the radio scribes. hree other CBS personalities, Jo Stafford, Marlin Hurt and Danny O'Neil also took top onors in the Star of Tomorrow voting.

In a new classification in this year's poll, "Request Performance," featuring guest per- formances requested by the public and produced by the Masquers Club of Hollywood, was voted 1945's "Best New Program Idea." "Queen for a Day" was the other new program which found favor as an innovation.

New winners in the 1945 poll included Harry Von Zell, voted "Best Announcer," and H. V. Kaltenborn, selected as "Best Commentator" in a close race with Raymond Swing, last year's winner.

Kostelanetz Is Voted Best Musical Show

"The Music of Andre Kostelanetz" was voted the "Best Musical Show" by the radio writers. This is a new show for Mr. Kostelanetz, who spent most of the year touring Army installations throughout the world with his wife, Lily Pons, entertaining our troops.

Despite his absence from his regular weekly spot on the Kraft Music Hall, Bing Crosby again was voted "Best Master of Ceremonies." He was also designated "Best Male Popular Vocalist." His competitors in the latter classification were Dick Haymes, star of 20th Century-Fox films and a winner of the "Stars of Tomorrow" crown in the 1943 poll, and Perry Como. Frank Sinatra dropped to fourth place.

BOB HOPE

Joan Davis was voted "Best Comedienne" for the third straight year by a wide margin. Her competition was again Fanny Brice and Gracie Allen. Cass Daley showed strength as a developing radio comedienne.

Lionel Barrymore again was chosen the "Most Effective Film Player on the Air" but he barely nosed out Ronald Colman and Crosby, who took second and third places respectively.

Dinah Shore was an outstanding favorite for the title of "Best Female Popular Vocalist" an honor she has captured for several years. Jo Stafford, a newcomer, took second place and Frances Langford was third.

Lux Radio Theatre Is Dramatic Show Winner

The Lux Radio Theatre with William Keighley now producer, having replaced Cecil B. DeMille on a more or less permanent basis, again was the outstanding choice as the "Best Dramatic Program." The new Theatre Guild on the Air program gained second place and Helen Hayes' Textron Theatre was third. Hollywood's personalities and stories would seem to be getting a battle from the Broadway stage in contributing to the best dramatic shows in radio.

Bill Stern, NBC sportscaster and MGM News of the Day sports commentator, again gained top honors as "Best Sportscaster" by a wide margin. Harry Wismer, now seen in Universal's newsreel, was third behind Ted Husing, second-place winner.

Guy Lombardo and the Royal Canadians, perennial favorites, again were voted "Best Dance Band."

Complete results of the 1945 balloting follow:

CHAMPION OF CHAMPIONS

Bob Hope
*Fred Allen
*Fibber McGee & Molly
*Bing Crosby
†Lux Radio Theatre
†Edgar Bergen
†Charlie McCarthy

COMMENTATORS

H. V. Kaltenborn
Raymond Swing
Lowell Thomas

SPORTSCASTERS

Bill Stern
Ted Husing
Harry Wismer

PROMISING STARS OF TOMORROW

Jack Smith
*Jo Stafford
*Marlin Hurt
Danny O'Neil

COMEDIANS

Bob Hope
Fred Allen
†Ed Gardner
†Edgar Bergen & Charlie McCarthy
Jack Benny

COMEDIENNES

Joan Davis
Fanny Brice
Gracie Allen

COMEDY TEAMS

Fibber McGee & Molly
Jimmy Durante & Gary Moore
†Amos and Andy
†George Burns & Gracie Allen

MASTER OF CEREMONIES

Bing Crosby
Harry Von Zell
Bob Hope

FILM PLAYERS ON THE AIR

Lionel Barrymore
Ronald Colman
Bing Crosby

MALE VOCALISTS (Popular)

Bing Crosby
Dick Haymes
Perry Como

MALE VOCALISTS (Classical)

John Charles Thomas
Nelson Eddy
James Melton

FEMALE VOCALISTS (Popular)

Dinah Shore
Jo Stafford
Frances Langford

FEMALE VOCALISTS (Classical)

Gladys Swarthout
Patrice Munsel
Lily Pons

STUDIO ANNOUNCERS

Harry Von Zell
Ben Grauer
Don Wilson

SYMPHONIC CONDUCTORS

Arturo Toscanini
Andre Kostelanetz
Serge Koussevitzky

SYMPHONIC ORCHESTRAS

New York Philharmonic Symphony
Boston Symphony
NBC Symphony

DANCE BANDS

Guy Lombardo
Tommy Dorsey
Harry James

DAYTIME PROGRAMS

Fred Waring Show
Breakfast Club
American School of the Air

DRAMATIC PROGRAMS

Lux Radio Theatre
Theatre Guild on the Air
Helen Hayes Textron Theatre

PROGRAMS FOR CHILDREN

Let's Pretend
The Lone Ranger
American School of the Air

COMEDY SHOWS

Bob Hope
Fibber McGee & Molly
Fred Allen

MUSICAL SHOWS

The Music of Andre Kostelanetz
The Telephone Hour
The Family Hour

QUIZ SHOWS

Information Please
Take It or Leave It
Truth or Consequences

NEW PROGRAM IDEAS

Request Performance
Queen for a Day

BEST NETWORK NEWS JOB

CBS

NETWORK PUBLICITY

CBS—George Crandall, director

INDIVIDUAL PUBLICITY

Earle Ferris

*Tied for second. †Tied for third.

This Picture

—destined for every honor the screen can bestow. But most important will be the profits created by its never-surpassed *box-office* performance!

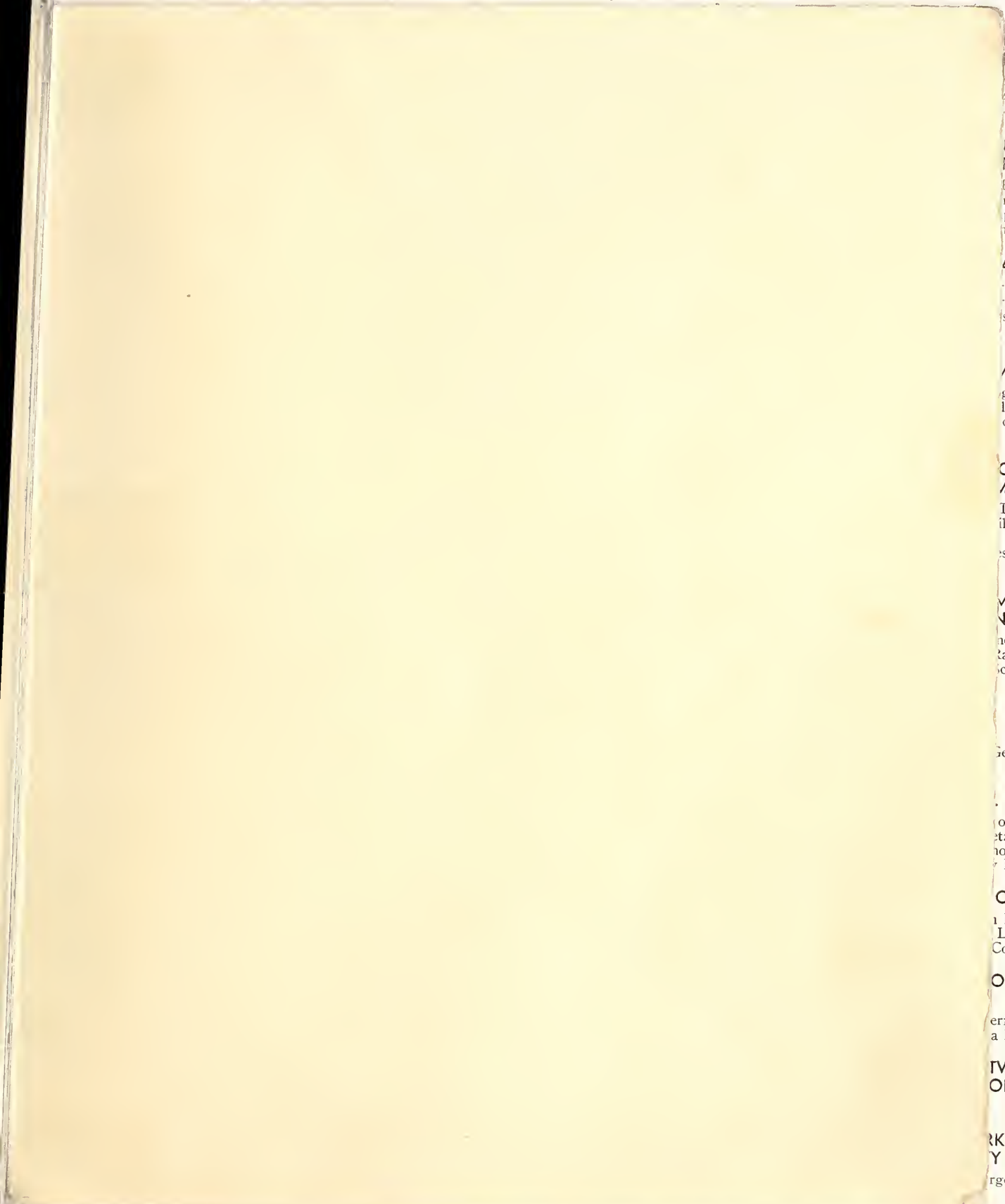
Darryl F. Zanuck presents

Leave Her To Heaven

in Technicolor

by Ben Ames Williams

ATION'S RADIO EDITORS VOTE
IOPE CHAMPION FIFTH TIME



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INDIVIDUAL PUBLICITY

Earle Ferris

*Tied for second. †Tied for third.

Spanish Ministry Awards Prizes to 21 Films of '44-45

Lisbon Bureau

The Spanish Ministry of Commerce has awarded cash prizes to 21 pictures released during the 1944-45 season, according to an official announcement.

First prize was given to "Inez De Castro," produced in Madrid by Ediciones Cinematograficas Faro S. A. All outdoor scenes were photographed in Portugal and the film had two directors, one of which did the Portuguese version, the other filming the Spanish version. The story concerns King Peter of Portugal and his love for a Spanish lady. Antonio Vilar, a Portuguese actor who played the leading role, received a special award for the best performance of the season.

A second first prize went to "Bambu," directed by Jose Luiz Saenz de Heredia. Produced by Suevia Films, the film has a colonial background and stars Imperio Argentina and Luis Pena.

Six second prizes and one third prize were also awarded to other features. Other films receiving cash awards were six featurettes and five shorts. A special award was made to "Garbancito de la Mancha," the first color short produced in Spain.

Spanish production, on the one hand, has been considerably handicapped by severe restrictions on all types of material. However, these same restrictions, it is admitted, result in really first class pictures since only the very good productions are admitted at the studios.

Four new productions currently are under way in Spain. Estudios Diagonal is working on "Ni Pobre Ni Rico Sino Todo El Contrario." Gonzalo Delgras is shooting "El Viajero del Clipper" at Madrid and Barcelona. Productores Associados are busy at Barcelona preparing "Hacia La Luz." "Un Hombre de Negocios" is Cifesa's most recent production.

Master Named to Reach Goldman Suit Decision

Judge William H. Kirkpatrick, of the United States District Court in Philadelphia, has appointed David Buchman as master to reach a decision in the $1,350,000 damage suit of William Goldman Theatres, Inc., against Warner Brothers, their affiliates and eight distributing companies.

Attorneys for the Goldman concern had petitioned the court for a jury trial after the Third Circuit Court of Appeals had reversed a lower court's decision that Warner Brothers, while holding a monopoly on first run pictures exhibited in Philadelphia, did not directly violate the Sherman anti-trust laws, because the procedure was entirely local in nature.

Goldman filed suit against Warners in 1940 for triple damages claiming they lost $450,000 in receipts by being refused first run pictures and being eliminated from competition by Warner Theatres.

New York Projectionists Will Elect December 26

The New York IATSE Projectionists' Local 306, has completed nominations for the election of officers to be held December 26. All current office-holders have been renominated, but all posts are being contested. Nominees are: For president: Herman Gelber, incumbent, William Priven, William Lieberman and Harry Mackler. For vice-president: Harry Storin, incumbent, and Tony Rugino. For recording secretary: Nathaniel Doragoff, incumbent, and Frank J. Inciardi. Financial secretary; Charles Beckman, incumbent and Charles Goldman. Treasurer: James Ambrosio, incumbent, and Hyman Boritz. New York business agent: Morris Kravitz, incumbent, Arthur J. Costigan and Steve D'Inzillo. Brooklyn business agent: Ben Scher, incumbent, and Sam Salvino.

"Caesar and Cleopatra"

A Review from London

Avidly awaited, and eagerly, often querulously condemned in advance by scoffers, J. Arthur Rank presented this week his six million dollar challenge to the world—Gabriel Pascal's production of George Bernard Shaw's "Caesar and Cleopatra," which was press previewed this week preparatory to its premiere at the Marble Arch Odeon theatre in London Thursday.

Those six millions are safely in the bag. In conception the picture goes back to the Griffith days with a breathtaking breadth of canvas and with exquisite searching into the human heart and weaknesses. It is a comedy of greatness and the humanity of greatness.

The production follows meticulously Shaw's original play in dialogue and sequence. The imperious Caesar lands with his cohorts in Egypt and wandering across the desert at night finds Cleopatra hiding in the sheltering arms of the Sphinx lest the frightful Romans, particularly Caesar, that notorious eater of women and cats, might find her. He treats her as a child and adjures her that queens may never show fear. He makes of her a queen, but in the process evokes such cruel waspish malice, such an urge towards callous wounding that Caesar himself is appalled.

He pursues the war, subduing Egypt's pride, then sails for Rome, remembering at the last moment that he has forgotten to bid farewell to Cleopatra.

Meanwhile you've gazed wonderously at the magnificence of Egypt's star-laden sky, you've seen majesty with its hair down, trembling lest Caesar with a paunch and baldness hidden with laurelbays, might fall for this shrewish piece called the queen. You've shared in the soul of all the world's mighty captains of armies, sharing their humility, their humanness, and the essential slyness of the slattern who makes men's valour wither into craven fear. In the process you've shared entertainment for every man and woman. Chits will revel at the chittery of Cleopatra. There will be some who will chuckle at those thrusts of wit when proud, imperious Caesar is caught as just another general. There's music, there's color, there's feminine flavor, adolescent naughtiness for adolescents and wit and majesty for adults.

The cast reads like London's theatre "Who's Who." Cecil Parker and Basil Sydney demand mention as Caesar's British slave and second in command, respectively. Claude Rains looks and acts like Caesar. But this is Vivien Leigh's show if it be anyone's. For her sake alone and for her astonishing depiction of feminine waywardness and vixenness the film is worth the money.

Arrogantly Mr. Pascal presents his "Caesar" back-stage. Mr. Rank makes certain of his money in the picture's excellence. It is booked to run nine months at the Odeon theatre. It could run a year.

Seen at a press preview in London. Reviewer's Rating: Superior.—PETER BURNUP.

Release date not set. Running time 136 minutes. General audience classification.

CAST

Caesar ..... Claude Rains
Cleopatra ..... Vivien Leigh
Apollodorous ..... Stewart Granger
Ftatateeta ..... Flora Robson
Francis L. Sullivan, Basil Sydney, Ernest Thesiger, Anthony Eustrel, Cecil Parker, Michael Rennie.

MGM Field Auditors to Meet In New York January 3

Alan F. Cummings, in charge of exchange operations and maintenance for MGM, has called the annual meeting of field auditors for the week of January 3, to be held at the Hotel Astor in New York. Attending from the field will be eight auditors, three master bokers and one Commando Girl, as well as a number of home office executives. The auditors include John Ash, Ed Urschel, Oliver Broughton, W. H. Gillilan, Carl Gentzel, Charles Bell, Arthur Sklar, and Mrs. Harriet Kissel. The three master bookers are Tom Grady, Parke D. Agnew and Arthur Sterling. Roberta Elston is the Commando Girl.

Says Dutch Nou... Willing to Talk ...n American Deal

by PHILIP DE SCHAAP
in Amsterdam

Johan Miedema, vice-president of the N... landsche Bioscoop Bond, has declared tha... Dutch trade organization is willing to ente... negotiations with the American companies or ... representatives to make an agreement for m... benefit. But, he said, Holland is plundered ... poor now. America, he believes, should u... stand that Holland's position has become mor... ficult than ever. Holland needs American pr... but Holland also needs money for itself, he p... out, for the reconstruction of the country an... port of money must be necessarily limited.

The Dutch Government is ready to permit A... ican companies to work here and to distribute ... product, but the amount of money to be use... export for this purpose must be limited. "We ... want to lose the war twice," Mr. Miedema decl... "we want to remain master in our own hous...

Meanwhile, no decision concerning the dist... tion of new American pictures has been m... The activity of SHAEF ended November 22. S... that time the distribution has been handled by ... Office of War Information, which will be a... only to the end of this year. What will ha... afterward is not yet known.

The industry is awaiting the arrival of H... W. Kahn, representative of the Motion Pic... Export Corporation appointed to work in Holl... and it is still expected that an agreement ca... reached.

▽

Eagle-Lion, British company, has been admi... as a member of the Bond, but under heavy pro... from the independent distributors. The repres... tative of this J. Arthur Rank unit, Job Ween... started his activity at once and the first rele... of this new company was expected early in ... cember.

▽

Fritz Strengholt, formerly manager for MGM ... Central Europe, now has the most important f... run theatres in Dutch key cities under his cont... Additionally, he is manager of an independent ... tributing office, the Nova-Film, and of Nederla... Film, both importing British and French prod... before the war. Undoubtedly these two compan... will buy more French and British product a... Mr. Strengholt is expected to play an import... role in the future development of the Dutch ind... try. In addition to his theatre holdings, M... Strengholt is a member of the managing board ... the Dutch Motion Picture Federation.

▽

Theatre attendance continues good. The Engli... George Formby pictures are breaking all recor... although all American pictures are excellently r... ceived. American pictures in release are: "M... Deeds Goes to Town," "100 Men and a Gir... "Prisoner of Zenda," "Algiers," "Modern Time... and Charlie Chaplin's "The Dictator."

▽

New Russian product is being imported here a... will be released by Filmex, an independent distri... utor. At least 11 Russian pictures are schedule...

▽

Out of Holland's 410 theatres, 26 have been d... stroyed while six have been badly damaged. Th... total damage suffered by the industry was 12 mi... lion florins, about $31,800,000. The two Dutch st... dios at The Hague and Amsterdam were complet... ly plundered by the Germans.

French Acquit Chevalier Of Collaboration Charge

Maurice Chevalier, French star and entertaine... was acquitted December 6 of charges of collabora... tion with the Germans. The National Committe... of Theatrical Purge gave its verdict in M. Cheva... lier's case without sanctions. The charges agains... M. Chevalier were that he had toured Germany, bu... it was shown that his tour had been to Frenc... prisoner-of-war camps, and that his meeting ther... with Hermann Goering had been unsolicited.

...port Unit Names ...hn to Holland; ...udies Far East

...ry W. Kahn has been selected to represent Motion Picture Export Association in Hol- Experienced in both foreign and domestic ...bution, Mr. Kahn will arrive in Holland be- the end of December to continue negotiations ...move obstacles in the way of the American ...butor in that country.

...r. Kahn's appointment was decided upon at ...eting of the Export Association held in New ... last Friday to survey the major foreign ...ibution problems.

...addition to the question of Holland, the situa- ...in Germany, Japan and China was discussed. ...though films are now distributed in Germany ...military organizations, the possibility of limited ...mercial distribution there was discussed. At ... suggestion of the occupation authorities, the ...w" and "when" of a transfer from military to ...mercial distribution is being studied.

...imilarly, the situation in Japan, where a cen- film exchange, functioning as a private enter- ...e may be desired, is being reviewed.

...n China two immediate problems are of concern the Export Association. In the Shanghai area ...e local interests are attempting to perpetuate ... monopoly established by the Japanese. In the ...ungking area the primary problem consists of ... many deductions made from the admission ...ce before film rentals. As an illustration, a ...ket priced at $250, due to inflation, nets the ...eatre and distributor only $68.94. The deductions ...clude: $40.60 amusement tax; $8.20, revenue ...amps; $20, postal savings; $100, charity; $2.44, ...siness tax; $3.33, War Bonds, and $6.49 for ...nds for reconstruction.

Representatives from Columbia, Loew's, Motion ...icture Producers and Distributors of America, ...aramount, RKO, Twentieth Century-Fox, United ...rtists, Universal and Warner Brothers attended ...e meeting. Eric A. Johnston, president of the ...PPDA, was chairman.

...MGM to Release Second ...Foreign Production

"It Happened at the Inn," the first French film ...made since the war to be shown in America, will ...ave its premiere at the 55th Street Playhouse, New York, on December 21, it was announced this week by Arthur Loew, president of MGM International, which is distributing the picture. Following the New York showing, MGM will release the picture throughout the United States. A comedy melodrama, "It Happened at the Inn" was one of the five French films selected for presentation at the recently-held International Film Festival in Rome, and was one of the three prize-winning films at the recent Film Exposition in Lugano, Switzerland. The picture is the second foreign film to be released under MGM's recently-announced plan.

March of Time Subject Views British Films

A new March of Time subject, dealing with Britain's film industry and the J. Arthur Rank enterprises, is being prepared for release December 28. Titled "Challenge to Hollywood," the film also will view strides taken in improving production, with notes on Alexander Korda and Gabriel Pascal included, along with British stars familiar to audiences here through their work in Hollywood.

Cowan Buys Rosten Novel

Lester Cowan has purchased the screen rights to Norman Rosten's novel based on the Chinese doctor, Sun Yat Sen, who first advocated the adoption of western ideas in the government of China. Mr. Cowan plans to produce the picture in color at an estimated cost of $2,000,000 with a cast predominantly native. Upon completion of the script, Mr. Cowan will visit Generalissimo Chiang Kai-shek for conferences and to secure approval of the screenplay to select location sites.

U. S. SPENT $40,000,000 ON QUOTA PICTURES

Sir Stafford Cripps, president of the British Board of Trade, told the House of Commons recently that American film companies had spent approximately $40,000,000 in production of quota films in Britain during the past eight years. In each of the two years ended March 31, 1939 and 1940, $7,600,000 was spent. Then the annual expenditure dropped to $3,600,000 the following year and maintained a level of $4,800,000 annually up to the end of last March, with an additional $1,600,000 spent during the eight months ended November 30, 1945. Mr. Cripps based his totals on the assumption that production costs amounted to twice the statutorily recorded labor costs.

Monogram Cites Foreign Gains

Monogram's foreign sales for the 1944-45 season will establish a new record, showing an increase of 50 per cent over the previous year, it was announced this week by Samuel Broidy, president.

Much of the reason for the increase is the number of deals already closed or now in the process of closing. These include the opening of the company's own offices in Mexico City, Buenos Aires and Rio de Janeiro and the actual start of business in France, Italy, Belgium, India and the Philippine Islands.

Also important is the establishment of a new distributing arrangement in Britain. By the terms of this agreement, Monogram receives a larger percentage from Pathe Pictures, Ltd., representatives. Additionally, there has been a heavy normal expansion of business, Mr. Broidy stated, not only in Britain but in Mexico, Canada and Central America.

Mr. Broidy's announcement was based in part on information received from Norton V. Ritchey, president of Monogram International, who has recently returned to Paris in the course of a European tour.

On Wednesday the board of directors of Monogram Pictures passed a resolution calling for all outstanding shares of five and a half percent accumulative convertible preferred stock. The right of conversion terminates with the close of business January 15. The consolidated operating figures for the 18-week period which ended November 3 showed a net profit of $298,262.50 before provisions for federal income and excess profits taxes. This compares with the $127,841.08 for the same period in the previous year. A consolidated net after paying all taxes is $142,362.69 compared with $52,555.46 last year.

Government Delaying Canadian Television

Numerous Canadian television enterprises are awaiting some word from the Government's Federal Department of Transportation at Ottawa as to policy, plans and privilege under a proposed permit system which has been mentioned several times since 1939.

It is admitted by the Government that 13 companies have applied for licenses to conduct experiments in television, including the presentation of wirelessed entertainment, but as yet none has been granted. It is also reported that the same fate has befallen the applications of no fewer than 54 Canadian radio stations for frequency-modulation experimental licenses and 16 applications for facsimile.

Meanwhile, it is reported, theatremen are studying the technical phases of television.

Pact with British Paves Way for Eased Exchange

Washington and London government officials, joined last week an an effort to level international trade barriers. Immediate result was an agreement on the terms of a $3,750,000,000 credit to the United Kingdom for reconstruction purposes and an additional $650,000,000 for surplus property and lend-lease settlements.

For the motion picture industry, the agreement, announced simultaneously in Washington and London last Thursday, paves the way for the elimination of the problem of dollar exchange with which Britain pays for the American films shown in her theatres.

Washington officials reported the agreement all to the good for the industry since it will release now-frozen dollar balances. Later, as a consequence of the joint effort to eliminate discriminatory trade regulations, it is hoped that quotas, such things as dubbing requirements and taxes and other barriers raised against the industry will be outlawed.

Discrimination Banned

The two Governments agree that if either imposes or maintains quantitative import restrictions they shall be administered on a basis which does not discriminate against imports from the other country.

Smoothing the way to the loan, Britain offered as a concession the relaxation of exchange controls which still exclude American products from competition in British markets. Films are included among these products.

Officials disclosed there was no discussion of motion pictures as such during the consideration of the use of dollar exchange or in relation to trade barriers.

However, aware of the fact that film quotas were not considered an appropriate subject for discussion in the negotiations, interest of the industry was centered on the question of blocked sterling accumulations and payment in dollars.

No Exchange Controls

With respect to this, the agreement provides that: "The government of the United Kingdom agrees that after the effective date of this agreement it will not apply exchange controls in such a manner as to restrict payments or transfers in respect of products of the United States permitted to be imported into the United Kingdom or other current transactions between the two countries or the use of sterling balances to the credit of residents of the United States arising out of current transactions."

It is expected that in the near future Washington and London will publish simultaneously a commercial policy agreement which will serve as a basis for an international conference to be held next spring.

Commerce Department Has German Industry Report

The Commerce Department publication board announced this week that it has available a 55-page report on the film production and methods of the German AGFA film company. All interested manufacturers and others can procure a copy of the report for 50 cents each. The report was one of 71 made available from the material brought to the United States by the Military Service and Technical Information Commission.

Kamern Joins Loew's

Captain Leo Kamern, discharged from the Marine Corps this week, has been appointed assistant managing director for Loew's International Corporation in India, and will supervise all Loew's theatres in that country. Capt. Kamern was formerly manager of the Astor theatre in New York and resigned the day after the Pearl Harbor attack to join the Marine Corps as a private.

$15,000,000 A YEAR RANK AIM IN U. S.

Target for United World; Refinancing for Rank Interests Reported

by PETER BURNUP
in London

J. Arthur Rank has set a "target in America of $15,000,000 a year" for his new United World Pictures organization. To assure himself that this figure will be reached, he continues to send his producers to America, admonishing them that they must learn the American market. United World Pictures was formed in association with Universal Pictures and International Pictures.

This Rank announcement comes in the midst of rumors of large-scale refinancing of the Rank group of motion picture companies—notably Odeon and the Gaumont-British Picture Corporation.

Although reticent on his refinancing plans, Rank was more explicit in discussing his United World setup and the promised fruits thereof. His statement regarding the $15,000,000 target was an unusually precise prophesy for Mr. Rank, whose pronouncements commonly are conveyed in the Sibylline utterances of the oracles in his publicity department. Said the film chief also: "Cooperation is insured by the new plan between the film industries of both countries, opening the way for still closer links and for greater understanding."

Must Learn U. S. Market

Mr. Rank is settling down with grim competence to his primary task, which is not only the creation of an efficient marketing organization in the States, but the provision of product which will prove acceptable in that market. Signs become more and more manifest that his band of producers, operating hitherto on an exceedingly loose rein, are to have a curb put on their fancifulness. That is the reason for the transatlantic voyages undertaken lately, at Mr. Rank's expense, by Ronald Neame, Michael Powell, Anthony Havelock-Allan and now Fillipo del Giudice. The boys, say the head, must learn their American market.

At long last the name of Rank, synonym of planned economy in the milling industry, appears to promise like efficiency in motion picture production.

Rumors of refinancing the Rank group have lately been current in stock markets this side.

Reasons advanced therefor among responsible dealers and for the alleged necessity of raising additional capital crystallize under three heads:

1. Impending large-scale development of British film production.
2. Financing the proposed worldwide distribution of British films.
3. Amortization of considerable loan and debenture burdens borne on the balance sheets of certain companies in the group, in particular Odeon.

Preliminary Step Disclosed

A preliminary step has been disclosed in the reorganization of Gaumont-British's financing, which is subject to Government regulations. Holders of Gaumont-British four and a half per cent debentures, amounting to nearly £4,000,000, shortly will receive notice of repayment at 102 per cent, plus accrued interest, by March 31, according to the Rank announcement. They will be given an option on an equal amount of new three and three-quarters per cent debentures issued at par with final redemption due in 1976.

This is regarded by London financial circles as highly favorable to the stockholders and as evidence of financial stability in the Rank group. It is understood further that arrangements are in process for the redemption of at least 1,500,000 Odeon debentures. That and the current belief that further large-scale developments may soon be apparent in Rank's American distribution setup, resulted in Gaumont ordinary shares advancing, principally through American buying, from 22 shillings, nine pence, on December 3, to 26 shillings, three pence, on December 11.

Treasury Controlled Issues

Rank's control of the companies has operated virtually only for the period of the war, during which new capital issues have been rigidly controlled by the Treasury; large-scale issues for projects not directly connected with the war effort being prohibited.

Official control of new issues is to be continued by the Labor Administration, but the Treasury's Capital Issues Committee already has issued a number of permits for approved schemes to issuing houses. It is obvious that any application by Mr. Rank—his operations having enjoyed lately such pronounced official benisons — would meet with speedy approval and no less warm welcome from the investing public.

With Odeon's five-shilling shares now around 43 to 44 shillings and Gaumont-British 10-shilling shares at 26 shillings, it is obvious that considerable premiums would attach to any new issues.

Judged by any yardstick, British motion picture stocks—particularly those of the Rank group—present a picture of sturdy well-being.

Mr. Rank's sentiments concerning closer links between the British and American industries tie in nicely with the official statement of Governmental policy lately made in the House of Commons by Professor H. A. Marquand, Secretary to the Department of Overseas Trade.

"Progress towards the aim of producing better films," declared the professor on that occasion, "is not likely to be helped if we start by ruthlessly disregarding the interests of American film producers.

"We must contemplate discussions with them, and I must be careful what I say in advance of such discussions.

"While a very considerable reduction in the total remittances (to America) is essential, I would like to see the minimum contribution thereto made by increased receipts from the showing of British films in the United States."

All of which may be construed as a warning, in Parliamentary language, to those eager evangelists of all parties whose contribution to solving the dollar exchange problem is confined to lusty yah-yahs at the quality of America's films.

Principals Confer in Canada On United World Pictures

American and Canadian film officials have been conferring in Canada following the announcement of the Universal-International-Rank organization, United World Pictures. Presumably to talk of Canada's position in the new setup, F. J. A. McCarthy of Universal was in Toronto last week to confer with A. W. Perry, administrative head of Paul L. Nathanson's Empire-Universal Films. Later, both men continued their discussions in New York. Mr. Rank and Mr. Nathanson have partnership interests in Eagle-Lion Films of Canada and it is probable that this company may handle the Canadian distribution for United World's English and American product.

Allen Joins Eagle-Lion

Reginald Allen, a lieutenant commander in the Navy, will become the Hollywood representative for Eagle-Lion Films, Inc., J. Arthur Rank company, it has been announced by Captain Harold Auten, executive vice-president.

Halifax Lauds Aid Of U.S. Industry

The American industry's cooperation in the U. distribution of features and shorts produced by t British Ministry of Information was praised Lord Halifax, British Ambassador to the Unit States, at a luncheon held at the Hotel Waldo Astoria, New York, December 7.

Films, he declared, can play an important r in international understanding. He expressed t hope that the British and American industries c continue to cooperate in peace time as they c during the war years.

Eric Johnston, president of the Motion Pictu Producers and Distributors of America, attend the luncheon, as did the heads of the vario American film companies and their sales and fo eign distribution representatives. Tom Bai director of the film division of the British Minist of Information, was host.

Speakers, in addition to Lord Halifax, includ Mr. Johnston, Mr. Baird, Adolph Zukor and Si ney Bernstein, former films chief under Gener Eisenhower, who is now lecturing in the Unit States.

Mr. Johnston said it had been a privilege for t American industry to cooperate with BMI by se ing to it that its pictures were given wide distrib tion here. The American industry, he remarke was dedicated to collaboration with the Briti industry.

British Film Unit Here to Continue

The film division of British Information Ser ices, in New York, headed by Tom Baird, and oth British Government service groups, will be co tinued for another three years, although on a r duced scale, it was learned this week.

While final operational plans have not bee worked out yet, it is understood the British Trea ury already has approved the budget for the co tinuation of the unit, which released many Britis Government films in the U. S. during the war.

It was indicated the British would continue t make and sponsor official films, some of whic will be sent to this country for possible commerci release by American film companies.

While most of the official features of the Britis Ministry of Information were distributed her during the war under a "rota" agreement, whic expired October 26, new films which BIS will see to have distributed here will be handled on th basis of direct negotiations with American distribu tors, as already has been done with "Burma Vic tory," which Warners is distributing. Mr. Bair will continue as director.

Legion of Decency Reviews Eleven New Productions

The National Legion of Decency reviewed 1 new productions this week, approving all but four In Class A-I, unobjectionable for general patronage, were "Appointment in Tokyo," "Life With Blondie" and "Texas Panhandle." In Class A-II unobjectionable for adults, were "Abilene Town," "Danger Signal," "The Harvey Girls" and "The Woman Who Came Back." In Class B, objectionable in part, were "Frontier Gal," because of "suggestive situations;" "Getting Gertie's Garter," because of "light treatment of marriage and suggestive situations and remarks;" "The Man in Grey," because of "revengeful murders; marital irresponsibility" and because it "tends to convey credence in clarivoyance," and "She Wouldn't Say Yes," because of "light treatment of marriage and suggestive remarks and situations."

Holman Joining Riskin

Lieutenant Colonel William S. Holman will join Robert Riskin Productions as general manager following his discharge from the Army, it was announced in Hollywood Tuesday.

LOOK WHAT

The Stork Club"

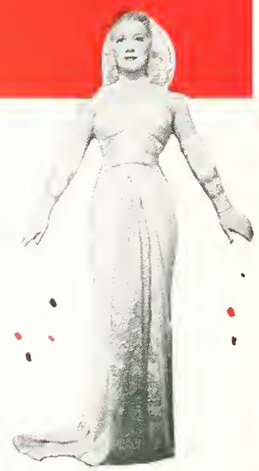
IS BRINGING TO HUNDREDS OF HAPPY HOUSES

For Xmas

She's A Hilarious
Hatcheck
Cinderella—

BETTY Hutton

Swinging 4
Big Song Hits—



Going Glamorous With
Sensational Stork Club Styles!

He Dances—

BARRY Fitzgerald

He's A Millionaire Busboy—

He's On The Air

In his own new radio program every Tuesday coast-to-coast over NBC!

He's A Howl

in his funniest, biggest role since "Going My Way" as Betty's anonymous sugar daddy.

DON DeFore

That new male appeal of "You Came Along" and "Affairs of Susan," more romantic than ever as Betty's band-leader boy friend.

ANDY Russell

Radio's new sensation of the swoon shift—star of the high-ranking Joan Davis air show—in his screen debut.

The Fabulous Show Values Of A Brilliant

B. G. DeSylva

PRODUCTION

THE STORK CLUB

"B. G. DeSylva's first independent production reflects the celebrated DeSylva showmanship in every foot—and oozes boxoffice from every pore." —*Boxoffiice*

Those Gorgeous Stork Club Orchids

Stunningly gowned—in sumptuous settings

A Great Supporting Cast

Including radio's famous Bill Goodwin as Sherman Billingsley, The Stork Club's celebrated host, Robert Benchley and Mikhail Rasumny

A Grand Song Score

Including "Love Me" • "If I Had a Dozen Hearts" "Doctor, Lawyer, Indian Chief" • "I'm a Square in the Social Circle."

Paramount's

Gay and Glittering
Musical Romance Behind the Scenes
of the World's Most Famous
Night Club

B. G. DeSylva
presents
Betty Hutton
in
"THE STORK CLUB"
with
Barry Fitzgerald
Don DeFore
Robert Benchley • Bill Goodwin
Iris Adrian • Mikhail Rasumny • Mary Young
and Introducing
Andy Russell

Directed by HAL WALKER
Screen Play by B. G. DeSylva
and John McGowan

Advertised
to 66,000,000
in 24 National
Magazines!

HE HOLLYWOOD SCENE

PLETED

MBIA
River Serenade
s Holiday

ave, No Love
y in Mexico

Hands
BLIC
er of the Rose
Crooked Mile
CENTURY-FOX
y Comes Flying
me

UNITED ARTISTS
Scandal in Paris (Pressburger)

UNIVERSAL
Brute Man
Tangier

WARNERS
The Verdict

STARTED

COLUMBIA
Duchess of Broadway
Murder Is Unpredictable

PRC
Gun Hands

REPUBLIC
One Exciting Week

20TH CENTURY-FOX
Cluny Brown

UNIVERSAL
Idea Girl
She-Wolf of London

WARNERS
Two Guys from Milwaukee

SHOOTING

COLUMBIA
So Dark the Night
Al Jolson Story

MGM
Three Wise Fools
Army Brat
Star from Heaven
The Yearling

MONOGRAM
Moon Over Montana
Suspense

PARAMOUNT
Big Town (Pine-Thomas)
California
Ladies' Man
Monsieur Beaucaire
Strange Love (formerly "The Strange Love of Martha Ivers") (Wallis)

REPUBLIC
Song of Arizona
In Old Sacramento
Gay Blades

RKO RADIO
Sunset Pass
Sister Kenny
Notorious
Till the End of Time
Without Reservations (Lasky)

20TH CENTURY-FOX
Dark Corner
Anna and the King of Siam
Shocking Miss Pilgrim
Somewhere in the Night
Three Little Girls in Blue
Black Beauty (Alson)

UNITED ARTISTS
Sin of Harold Diddlebock (Sturges)
A Night in Casablanca (Loew-Marx)

UNIVERSAL
Canyon Passage
The Little Giant
Genius in the Family (Skirball-Manning)

WARNERS
Beast with Five Fingers
Escape Me Never

2 Features Now Shooting; Cluny Brown" Is Started

llywood Bureau

The shooting index slumped to 42 last week, compared with the previous week's total of pictures in work. Only eight new films ched shooting stages, whereas 13 were comted.

Outstanding among the week's new starters s "Cluny Brown," which went before the neras at 20th Century-Fox. Based on the st-seller by Margery Sharp, it relates the ventures of a servant girl in an upper-class nglish household. The cast includes Charles oyer, Jennifer Jones, Helen Walker, Sir Auey Smith, Margaret Bannerman, Sara Allood, Richard Haydn and Ernest Cossart. rnst Lubitsch is the producer and director.

At Warners, work began on "Two Guys om Milwaukee," with Dennis Morgan, Jack arson and Joan Leslie. David Butler is dicting; Alex Gottlieb producing.

olumbia Starts Work on Iusical and Mystery

Columbia trained cameras on two: "Duchess f Broadway" and "Murder Is Unpredictable." he first is a musical which Michel Kraike is roducing and George Sherman is directing. inx Falkenburg, Joe Besser, Trudy Marshall nd Forrest Tucker head the cast. The second, murder-mystery, features Richard Dix and Mike Mazurki. Rudolph Flothow is the producer; William Castle the director.

Universal also had two new entries. "She-Wolf of London, a horror film, has a cast composed of studio stock players. Ben Pivar produces; Jean Yarbrough directs. "Idea Girl" is a comedy whose cast includes Jess Barker, Julie Bishop, Alan Mowbray, Joan Fulton, Laura Dean Hutton, Charlie Barnet and his orchestra. Howard Welsch is the producer; Will Jason the director.

Republic launched "One Exciting Night," with Al Pearce, Jerome Cowan, Pinky Lee, Shemp Howard, Mary Treen, Arline Harris, Maury Dexter and Lorraine Krueger.

At PRC, "Gun Hands" was started and completed within the week. It's a Bob Steele-Syd Saylor Western, an Alexander-Stern production, which Harry Fraser directed.

Benedict Bogeaus has formed an association with Casey Robinson, who has been granted a 10-month leave of absence by MGM, to produce two pictures next year. The first will be based on Ernest Hemingway's story, "The Short, Happy Life of Francis Macomber," with Gregory Peck in the title role. John Meehan is currently preparing the screenplay. The second picture to be filmed by the two associates will star Tamara Toumanova in a screen biography of Anna Pavlova, the famed ballerina.

United Artists will distribute one to three Sol Lesser productions annually for the next three years, under the terms of an agreement recently signed between the two corporations. The agreement will not affect the distribution of Lesser's "Tarzan" features, which are released through RKO.

Jack Skirball and Bruce Manning, currently producing "Genius in the Family" for Universal, have acquired the screen rights to "Portrait in Black," a play by Ivan Goff and Ben Roberts, which Leland Hayward will produce on Broadway next month, with Geraldine Fitzgerald and John Howard in the leading roles. . . . Eddie Dean, singing star of PRC's Cinecolor westerns, has been signed for a second series, which will consist of eight pictures to be produced and directed by Robert Emmett.

Biograpahy of Physician to Be Next Hecht Production

Ben Hecht's second production under his new producer-director-writer contract with Republic will be "The Story of Semmelweiss," based on the life of a 19th century physician who defied accepted medical tradition. . . . Humphrey Bogart is set for the title role in "The Dealer's Name Was George," which Arnold Albert will produce for Warners. . . . Director Abby Berlin has had his Columbia contract extended.

P. J. Wolfson, who was signed to a writer contract by Paramount last June, has been promoted to the post of writer-producer. . . . "Methinks the Lady," a psychological novel by Guy Endore, has been purchased by 20th Century-Fox and placed on Otto Preminger's production schedule. . . . Dane Clark will be starred in "Deep Valley," dramatization of Dan Totheroh's novel, which Henry Blanke will produce for Warners.

William J. Gell has been appointed London representative for Charles R. Rogers. . . . Hal Wallis has borrowed Lewis Allen from Paramount to direct "The Perfect Marriage," in which Loretta Young and David Niven are to be co-starred. . . . Fred Quimby has organized a new MGM cartoon unit staffed entirely with returning service personnel. Included in the group are Bill Williams, Ralph Tiller, Jack Cosgriff, Chuck Couch, Vonda Bronson Wise and Kathleen Coyle.

Phil Silvers has had his 20th Century-Fox contract extended. . . . Van Heflin and Angela Lansbury have been selected for key roles in MGM's film version of the life of Jerome Kern, "Till the Clouds Roll By." . . . Walter Slezak has been chosen for a co-starring role with Maureen O'Hara in RKO's forthcoming Technicolor special, "The Strange Adventures of Sinbad." . . . Paramount has exercised its option on the services of William Demarest.

Ronald Reagan's first screen appearance since his discharge from the Army will be the male lead in "Stallion Road," Warners' film version of the novel by Stephen Longstreet. . . . . Dancer Maurice Kelly has been signed to a long term contract by MGM. . . . Polly Rose, sister of Broadway producer Billy Rose, has been signed by 20th Century-Fox for a featured part in "Somewhere in the Night," which Anderson Lawler is producing and Joseph Mankiewicz is directing.

Herbert Marshall Signed For Role in RKO Film

Herbert Marshall, who scored in "The Enchanted Cottage," has been signed by RKO to star with Pat O'Brien and Claire Trevor in "Crack-Up," a psychological murder story which Frank Gross is slated to produce. . . . Kay Francis has returned to Hollywood to star in "Wife Wanted," which Jeffrey Bernerd is planning to produce for Monogram. . . . Ann Blyth, remembered for her role in Warners' "Mildred Pierce," has had her Universal contract extended.

Norman Lloyd and Carleton Young have been assigned important parts in "Faithful in My Fashion," a romantic comedy which Lionel Houser will produce for MGM. . . . Sunset Carson's next starring role for Republic will be in "Alias Billy the Kid," which Thomas Carr will direct and Bennett Cohen produce. . . . Lee Patrick and Eily Malyon will be featured in Columbia's mystery-drama, "The Walls Came Tumbling Down."

Albert Ruiz has had his Paramount contract renewed. . . . Hillary Brooke has been signed for the second feminine lead in the Hunt Stromberg production, "The Strange Woman." . . . Charles Dingle has been added to the cast of "Beast with Five Fingers," now shooting at Warners. . . . Vincent Price has had his 20th Century-Fox contract extended.

WARNER SEES FILM VITAL TO PEACE

Harry M. Warner addressing the annual Nobel Anniversary Dinner a Hotel Astor, Monday. On the left to right, are: Wilhelm Mo stierne, Norwegian Ambassador; Buck, author; Sen. William Fulb of Arkansas, and Sir Norman A Nobel prize winner for 1933.

Can Create Conditions of International Goodwill, Nobel Dinner Told

Harry M. Warner, president of Warner Brothers, speaking as representative of the film industry at the fifth annual Nobel Anniversary Dinner held Monday night at the Hotel Astor, in New York, said, "Motion pictures can help create the conditions of international good will that are the essential foundation of lasting peace."

The theme of this year's dinner was "Winning the Peace," and other invited speakers included Sir Norman Angell, Nobel Peace Prize winner for 1933; Pearl S. Buck, who received the Nobel Prize for literature in 1938; Richard de Rochemont, president of France Forever, and producer of March of Time; Norman Corwin, radio playwright-producer, and others.

To Create Understanding

Mr. Warner pointed out, "the motion picture maker can't hope to solve the problems of different standards of living. But he can try to find a means of communication that will help to create a higher level of understanding for all men, everywhere. Whether the motion picture develops along these lines will depend largely on whether motion pictures will be recognized by the nations of the world as a medium of communication to be accorded the utmost freedom of expression," he said, "or whether they will be treated as just another article of world commerce and subject to restrictions at every international boundary.

"The danger is that under pressure of economic urgency," Mr. Warner continued, "governments will be blinded to the tremendous cultural importance of the motion picture. If we are sincerely interested in world peace, we should welcome every new ambassador of good will and every avenue of understanding. If every nation is to build a wall around its own motion picture industry, we can virtually write off the motion pictures as a force of world peace."

Mr. Warner concluded, "I think it is reasonable to say that any country which does not encourage the fullest use of the screen as a means of giving its own people a greater understanding of the meaning of peace on earth and goodwill toward men, does not want peace on earth!"

Cites Fear of Germany

Mr. de Rochemont spoke to the gathering about France's fear of a united Germany in a disunited Europe. The French, he said, know too well what such a Germany can do, and how long it takes to come to victims' aid.

"We cannot strong-arm our allies, the French or the other nations, into an enforced American solution of world problems unless we are prepared to wage war to make our decisions stick," Mr. de Rochemont added.

Among guests from the industry present were: Mr. and Mrs. Jules Brulatour, Francis Harmon, George Borthwick, Herman Starr, Wadill Catchings, Al Goetz, Glen Allvine, Thomas H. Beck and Mort Blumenstock.

Professor Albert Einstein, a former Nobel Prize Winner, also spoke on World Peace. The dinner was presided over by Senator F. William Fulbright of Arkansas.

Beveridge Outlines Policies For Canadian Film Board

Kingston W. Beveridge, spokesman for the Canadian Government's National Film Board, told the Public Affairs Club of Queens University recently that the chief purpose of the board was the education of the adult in such fields as geography, Canada's activities abroad, and politics. This "education," he continued, was to be developed through the board's own circuits in rural communities and student and labor circles. His speech was regarded as an official outline of policy for the Canadian board following the resignation of John Grierson as Film Commissioner. Mr. Beveridge said that the board was concentrating attention on the non-theatrical group. He criticized the manner in which the board's "Canada Carries On" series had been sandwiched between "irrelevant" film subjects in theatres.

RCA Announces Nine Promotions

Radio Corporation of America announced several promotions last week following a meeting of the board of directors at which a dividend was declared on first preferred and common stock. E. W. Engstrom was elected a vice-president in charge of research of RCA Laboratories Division; E. C. Anderson, vice-president in charge of the commercial department of Laboratories Division, and Dr. C. B. Joliffe, vice-president in charge of RCA Laboratories, was elevated to vice-president in charge of that division.

At the same time, five officials of the RCA Victor Division were elected vice-presidents in charge of their respective departments. They are Joseph B. Elliott, vice-president in charge of home instruments; Meade Burnet, in charge of engineering products; L. W. Teegarden, in charge of tubes, J. W. Murray, in charge of records, and J. H. McConnell, vice-president and general attorney of RCA Victor. Thompson H. Mitchell, vice-president and general manager of RCA Communications, Inc., was elected executive vice-president in charge of communications.

The following dividends have been declared: On the outstanding shares of first preferred stock, 87½ cents a share, for the period from October 1, 1945, to December 31, 1945, payable January 2, 1946, to holders of record December 17, 1945; on the outstanding shares of common stock, 20 cents a share, payable January 29, 1946, to holders of record December 21, 1945.

Metro 16mm Firs To Latin Americ

Latin America probably will be the first mar to be opened by Loew's International early 1946 under the plan to sell features in 16mm foreign markets, Herb Moulton, studio chief the reduction department at Metro-Goldw Mayer, said in New York this week. Fourt theatremen, mostly from Latin America, are n going through Loew's course in projection, ex bition, exploitation, exchange problems and stu production, and upon completion will return their respective countries and establish their 16 sections under the supervision of the territo managers.

The course, of three months, begins in N York where the trainees study home office pr lems. They go then to Washington, D. C., study and consultation at the Department of Co merce, the State Department and other agenci From Washington they go to the University Chicago for an indoctrination course in aud visual education, and then to St. Louis where model roadshow has been set up. After leavi St. Louis the men go to Culver City, where, unc the direction of Mr. Moulton, they study film pr duction and "packaging glamour." Two men at time take the course, Mr. Moulton explained, a in this way receive individual instruction.

It also was explained that 16mm films would n go into cities abroad where regular theatres a established, but would be shown in outlying di tricts and provinces through either 16mm theatr or Metromobile units.

A new process of recording also was reveal by Mr. Moulton. Within six months, he said, t sound for the reduced prints will be record directly from the studio set with a special 16m recorder which will eliminate the necessity reducing the sound track along with the film aft the picture has been completed. This new proce will provide better sound.

After conferences in New York, Mr. Moult will visit Washington and the cities where t 16mm classes are being conducted to see for hin self the training the men are receiving.

"My Reputation" Date Set

The national tradeshowing of "My Reputation has been set by Warner Bros. for Monday, Janu ary 7. The picture co-stars Barbara Stanwyc and George Brent, and is scheduled for genera release the latter part of January.

...ramount Aim ... 20 "A" Films ...t $32,000,000

...a cost of $32,000,000 Paramount will produce ...ature pictures, all in the "A" production cate... Henry Ginsberg, vice-president in charge of ...uction, announced in New York last week. ...company's own productions are exclusive of ...to be made by the Hal Wallis-Joseph Hazen ...nization in Hollywood, a possible fourth to be ...e in England by the Wallis-Hazen unit and six ...res from William Pine and William Thomas, ...Ginsberg said.

...aramount has 20 completed features in reserve ...with others to be completed in the immediate ...re, it has a sufficient backlog of product to ...ntain the company's present release schedule, ...hout new production, until February, 1947, Mr. ...sberg revealed.

...t the same meeting, Charles M. Reagan, Para... ...nt vice-president and general sales manager, ...d that Paramount will release 27 features during ...current season, or approximately the same ...nber as last season. Any departures from the ...rently established release schedule, next year or ...1947, will be made only if there are unforeseen ...nges in market conditions, it was indicated.

Discussing the studio's production schedule for ...xt year, Mr. Ginsberg said that entertainment ...ll be the keynote and no particular trends or ...pes of films will be emphasized otherwise. The ...incipal source material, as in the past, will be ...ccessful novels, original stories, and stage suc... ...sses.

Attending the meeting and luncheon which was ...ld at the 21 Club, in addition to those named, ...ere: Martin Quigley, Abel Green, James D. Ivers, ...tanley Shuford, Al Wilkie, Alec Moss, Russell ...olman, C. J. Scollard, Sherwin Kane, James ...erauld, Ben Shlyen, Chester Bahn, James Cun...ingham, Al Picoult, Mel Konecoff, Jack Harrison ...nd Frank Leyendecker.

Cite Budget Rise In Universal List

Name producer-director combinations and an increase in the number of high budget pictures will highlight Universal's 1945-46 season, according to a statement released this week by N. J. Blumberg, president.

Pointing out that Universal has realigned its production budget to include an extra $10,000,000 for the new season, Mr. Blumberg said that the program evolved during the past year is now showing results. Practically all of the big budget pictures remaining on the 1945-46 program have been completed or are now filming.

Among these productions are "Frontier Gal," "Scarlet Street," a Diana production; "Because of Him," starring Deanna Durbin; "Tangier," "Little Giant," an Abbott and Costello comedy; Walter Wanger's Technicolor production, "Night in Paradise"; the Skirball-Manning production, tentatively titled "Genius in the Family," and a second Walter Wanger production, "Canyon Passage."

Among the productions yet to go before the cameras are "Heat Wave," a Technicolor Abbott and Costello picture; the second Skirball-Manning production, and Mark Hellinger's initial production.

"The continuance of this high budget policy," Mr. Blumberg said, "will necessarily mean the reduction for 1946-47 in the number of smaller pictures, but will not necessarily mean their elimination.

"Being quite mindful of the many problems facing exhibitors today, we have tried to gear our entire production point of view to those things which the exhibitor finds helpful."

Mr. Blumberg concluded his statement by pointing out that such producers as Mr. Wanger, Mr. Hellinger, Mike Todd, Mr. Skirball, Mr. Banning, Felix Jackson, George Waggner, Jane Murfin, Michael Fessier and Ernest Pagano all have completed scripts for their 1946-47 productions.

LATE REVIEWS

Snafu

***Columbia - George Abbott*—Comedy**

The humorously inverted problem of a family attempting to adjust to the returned serviceman has been translated to the screen with broad and comic sweep. Adapted from the George Abbott stage play, the production for the most part utilizes the techniques of the theatre, specializing in fixed settings and prolonged conversational pieces. Made with the express purpose of provoking featherweight farce, the film notably achieves that end.

Adroitly contrived, but almost plotless, the story for the most part concerns the incidents that swirl around Conrad Janis, the 15-year-old runaway boy who is yanked out of the Army by his parents when they spot him in a newsreel.

Upon the lad's return, complications and misunderstandings pile up to hilarious heights, providing Jack Moss, who directed and produced, with an opportunity to wring out of each scene the fullest measure of comedy and satire.

Along with the frolicking, the picture often gives the illusion of being risque, whereas it actually contains nothing that is off-limits. A young lady expecting a child turns out not the sweetheart of Janis, but actually the wife of his friend. When asked to explain the meaning of the film's title, Janis is at first reduced to an awkward silence, but later interprets it as meaning "situation normal, all fouled up."

Turning up in scenes, relevantly and irrelevantly, are an array of exceedingly well-etched personalities, all leaving their mirthful imprint upon the film. As the fumbling and befuddled parents, the late Robert Benchley and Vera Vague both add laurels to their reputations. Others in supporting roles perform commendably.

Seen at a sneak preview at the Ambassador theatre, off Broadway, where an afternoon audience laughingly approved. Reviewer's Rating: Good.—MANDEL HERBSTMAN.

Release date, November 22, 1945. Running time, 82 min. PCA No. 11166. Adult audience classification.
Ben Stevens .....Robert Benchley
Madge Stevens .....Vera Vague
Robert Stevens .....Conrad Janis
Nanette Parks, Janis Wilson, Jimmy Lloyd, Enid Markey, Eve Puig, Ray Mayer, Marcia Mae Jones, Winfield Smith, John Souther, Byron Foulger, Kathleen Howard.

Captain Tugboat Annie

***Republic*—Comedy**

Jane Darwell and Edgar Kennedy, skippers of rival tugboats, are the drawing attractions in this film. Their presentation of comedy is good and should please their followers.

The plot centers about a group of tugboats which were turned back to their owners after government wartime service. Jane Darwell as Captain Tugboat Annie and Edgar Kennedy as Captain Bullwinkle are in competition. Kennedy empties Miss Darwell's oil tanks and thus gets an important job for his tugboat. When there is a fire on the water front, Miss Darwell does a heroic job of towing a tanker away from the docks. Slight romantic interest is supplied by Charles Gordon and Pamela Blake. Saundra Berkova, a talented violinist, plays the part of a 10-year-old girl. Her concert debut is arranged by Miss Darwell. The musical numbers, chiefly classical, are interspersed.

The story, based on characters in the *Saturday Evening Post* stories by Norman Reilly Raine, was written for the screen by George Callahan. James S. Burkett produced and Phil Rosen directed.

Seen at the home office projection room. Reviewer's Rating: Fair.—M. R. Y.

Release date, November 17, 1945. Running time, 70 min. PCA No. 10715. General audience classification.
Tugboat Annie .....Jane Darwell
Captain Bullwinkle .....Edgar Kennedy
Charles Gordon, Mantan Moreland, Pamela Blake, Hardie Albright, H. B. Warner, Saundra Berkova, Jack Norton, Barton Yarborough, Fritz Field, Anthony Warde, Joe Crehan, Pierre Watkin, Cyril Delevanti, Guy Wilkerson, Robert Elliott, Kernan Cripps, Harry Lang, Marion McGuire, Betty Sinclair, Eddie Earle, Vic Potel, Sam Flint, Ralph Linn, Eddie Chandler, Harry Depp

British Picture Opens

"Adventures for Two," a British Two-Cities comedy, opened at the Winter Garden theatre, New York, Thursday.

RKO Plans One Big Film a Week, Says Mochrie

RKO Radio Pictures' 1946 plans call for the release of one top "A" picture every week beginning with "The Bells of St. Mary's," its holiday attraction, Robert Mochrie, general sales manager, announced this week.

The release of 26 or more high caliber attractions in a year, Mr. Mochrie said, was the result of a long period of planning by Ned E. Depinet, president, and Charles W. Koerner, vice-president in charge of production.

The list will include pictures made by RKO Radio at its own Hollywood studios as well as product from Leo Spitz and William Goetz' International Pictures, Samuel Goldwyn, Walt Disney, the Capra-Briskin-Wyler Liberty Productions, Sol Lesser, Leo McCarey's Rainbow Company and the Hakim Brothers.

Product lineup immediately following the Christmas release of Rainbow's "The Bells of St. Mary's" includes, Dick Powell in "Cornered;" Dorothy McGuire, George Brent and Ethel Barrymore in "The Spiral Staircase," "Deadline at Dawn," with Susan Hayward, Paul Lukas and Bill Williams; "From This Day Forward" with Joan Fontaine; "Tarzan and the Leopard Woman," stars Johnny Weismuller; "Tomorrow Is Forever," presents Claudette Colbert, Orson Welles and George Brent; Walt Disney's new feature in Technicolor, "Make Mine Music;" Ginger Rogers in "Heartbeat;" "Badman's Territory" with Randolph Scott.

"Without Reservations" is the release title of "Thanks, God, I'll Take It From Here," with Claudette Colbert and John Wayne. International's "The Stranger" presents Edward G. Robinson, Loretta Young and Orson Welles. "Till the End of Time" stars Dorothy McGuire. Samuel Goldwyn's "The Kid from Brooklyn" in Technicolor stars Danny Kaye. Joan Bennett in "Desirable Woman," has Charles Bickford and Ann Richards in support. Alfred Hitchcock's "Notorious" has Ingrid Bergman and Cary Grant in the Ben Hecht original. "Lady Luck" co-stars Robert Young and Barbara Hale; "Sister Kenny" has Rosalind Russell in the title role with Alexander Knox and Dean Jagger.

Jimmy Stewart returns to the screen in the Liberty Films production "It's a Wonderful Life," with Frank Capra as producer and director; Joan Fontaine, Alan Marshal and Henry Fonda are in "Christabel Caine."

Each picture will be backed with a campaign of advertising in magazines, radio, newspapers, billboards and radio. RKO Radio has prepared an advertising budget which will run to a total of several million dollars, it is reported.

Edwards Realigns Republic Advertising and Publicity

Steve Edwards, recently appointed director of advertising and publicity for Republic Pictures, has named Milton Silver his executive assistant and has announced the following promotions to fill newly-created posts as department heads: Evelyn Koleman, to publicity manager; Beatrice Ross, to exploitation manager; Dennis Carlin, to advertising manager, and Nick de Manczuk, to art department manager. The realignment, Mr. Edwards said, would permit added concentration on increased national representation, star and picture buildup, and national and key city promotion.

Toronto Loew's Theatres Report $67,216 Profit

Marcus Loew's Theatres, Ltd., Toronto, reported this week a net profit of $67,216 for the year ending August 29. This compared with a net of $107,171 for the preceding year, after dividends of $75,773 had been paid. After all payments, $13,561 was added to surplus, which was carried forward at $901,317, while total assets were listed at $2,500,000, including $890,803 in current asets. Current liabilities were listed at $162,654.

ENGINEERS ASK SUPPORT OF TRADE AS RESEARCH GROUP

Support by distributors of the Society of Motion Picture Engineers is being considered by the Motion Picture Producers and Distributors of America, according to Donald E. Hyndman, president of SMPE.

About a month ago Mr. Hyndman drafted in behalf of his organization and sent to Eric A. Johnston, MPPDA president, a proposal soliciting the support of the distributors for the SMPE five-point plan, asking recognition of the Society as an industry research organization, together with the financial help that such a position would indicate. The society heretofore has operated as a voluntary association of engineers and others engaged in the industry.

Specifically, the Society asked support for the following program:

1. Recognition as the research organization with particular emphasis on cooperation in helping to maintain the competitive position of motion pictures in the development of television.

2. Group engineering on projects directly related to any one of the three branches of the industry—production, distribution and exhibition—with especial stress on equipment and technique. A consistent followup system on hearings before the Federal Communications Commission to assure the industry of full consideration by that agency in the field of electronic communication.

3. The development of standards for equipment, and perfection of equipment, in all three branches.

4. Supervision of engineering projects to be undertaken experimentally for the development of equipment of higher efficiency and lower cost.

5. Intensification of research in connection with motion picture raw stock and sound equipment for recording and reproduction.

In submitting the report, Mr. Hyndman pointed out that although the FCC had granted the industry channels to experiment with inter-city and intra-city television pickup and transmission, no such experimentation had been undertaken. He said that if the privilege, asked by the SMPE, was not exercised by the film companies interested in television the FCC might rescind its permit. He declared that research of this nature was vital to industry progress, and urged that it be undertaken immediately.

The current proposal is the first time the Society has applied formally for financial support from the industry. Mr. Hyndman pointed out that it always has paid its own way, sustained by the engineer members on a voluntary basis. He said that it could perform work of increasing importance in the future, and that such an investment by the industry would bear fruit by paying dividends in the years to come.

GPE, Paramount In Scophony Deal

General Precision Equipment and Paramount have been licensed to manufacture British Scophony theatre television equipment in the United States. Indications were that actual manufacture of equipment would be delayed pending further technical developments.

It was reported that arrangements presumably were made by Earl G. Hines, GPE president, during his recent trip to England. GPE owns two-thirds of the Class B stock of Scophony Corporation of America and Paramount the other third, while Arthur Levcy, president of Scophony Corporation of America, controls the Class A stock.

It is possible that the new Scophony equipment for theatres will be developed for use in the higher television frequencies rather than for use on present frequencies for which home sets are being prepared now for delivery next year.

Mr. Hines suggested that the higher frequencies might provide better transmission of black and white pictures and provide color pictures in addition.

New York Projectionists Sign Two-Year Circuit Contracts

New York Projectionists Local No. 306, IATSE, has signed new two-year contracts covering projectionists employed by Loew's, RKO, Randforce, Skouras, Fabian, Trans-Lux, Broadway first runs and home offices. The new contract, effective September 1, 1945, grants a 15 per cent increase and includes the "request" provision whereby the companies select a projectionist and the union designates the next for employment. Other provisions remain the same.

30 Field Representatives at Second MGM Sales Meeting

A group of 30 MGM salesmen and field promotion men for 12 exchange areas arrived Sunday, December 9, for the second series of home office meetings which began Monday and were to continue through Friday. The first group of 35 men from the same territories, left Saturday, December 8, for their headquarters.

The 30 men who are attending the second meeting are: Arthur Horn, Albany; Bert McKenzie, J. Edward Renick, Albert Wheeler and Harry Worden, Boston; Jack Gilmore, Gage Havens and Emanuel Woronov, Buffalo; Morton Katz, New Haven; Harry Fondrick, Ed Gallner, William Hopkins, and Clarence Pippin, Philadelphia; Lawrence Brown, Berry Greenberg, William LaSance, J. E. Watson, and Charles J. Weigel, Cincinnati; Irvin Jacobs and Robert Kay, Pittsburgh; Tom Baldridge, Harry Cohen and Frank Scully, Washington; John G. Walsh, Cleveland; Floyd W. Chrysler, Charles Dietz and William Waldholz, Detroit; William A. Carroll and Al Golden, Indianapolis; and Herbert Bennin and French S. Miller, St. Louis.

In addition attending the meeting will be Louis Allerhand, New Jersey salesman, and Elliott Foreman, New York exploiteer, and Howard Levy, New York salesman. No definite date has been set for the third group to visit New York, but indications are it will not be until after the first of the year.

Leonard Schlesinger Returns To Warner Brothers Theatres

Leonard Schlesinger has received his release from the Navy and will return to his executive post in the Warner Brothers' theatre department January 2. Mr. Schlesinger enlisted as a chief petty officer in the Seabees in June, 1943. He was later assigned as head of the motion picture and photographic division of that branch of the service.

Estimate Canada To Build Eighty New Theatres

At least 80 new theatres will be constructed Canada within the next few years, it is estimat following the official announcement by C. Howe, Minister of Reconstruction, that all wartin construction controls have been abolished.

Odeon Theatres of Canada will begin next a tumn to build the first of the 60 houses it h planned while Famous Players Canadian Corpor tion has announced that it will build 20 theatres cost about $3,000,000.

In making the announcement of the lifting the controls, Mr. Howe warned that the stock building materials was low. However, the buildin program is regarded favorably in Governme circles because it will help dispel the threats unemployment current in Canada.

Odeon, the Rank-Nathanson circuit, has pur chased its sites and has plans and specifications i readiness. It is believed the circuit will concen trate on building in Toronto, Montreal and othe large cities in order to provide first runs for high budget pictures.

Famous Players expanded during the war year by acquiring control of groups of theatres to brin the total of owned or controlled houses to 333, ap proximately one-quarter of all theatres in Canad The circuit's first project will be the rebuilding o the Victoria in Toronto.

Television Group Elects Poppele

J. R. Poppele, president of Television Broadcasters Association, Inc., and all other officers were reelected last Friday at the annual meeting of the group's board of directors at the Hotel Commodore, New York.

F. J. Bingley of Philco Radio and Television Corporation was reelected vice-president; Will Baltin, secretary-treasurer of the Association, was reelected to that office, and O. B. Hanson, vice-president in charge of engineering at National Broadcasting Company, was reelected assistant secretary-treasurer.

Ernest H. Vogel, vice-president in charge of sales for Farnsworth, was elected to the board for a three-year term, succeeding Lewis Allen Weiss of Don Lee Broadcasting.

Directors reelected for a three-year term were Mr. Poppele and G. Emerson Markham of General Electric. Other TBA directors include Mr. Hanson, Paul Raibourn, Paramount; Allen B. DuMont, Curtis W. Mason and E. A. Hayes.

In his annual report, Mr. Poppele outlined the role played by TBA during the past 12 months in stabilizing the television allocation controversy before the Federal Communications Commission. Reports were given at the meeting by Mr. Bingley, on engineering; Mr. Markham, commercial operations; Mr. Raibourn, publicity and promotion; Ralph B. Austrian, programs; Dr. Du Mont, membership, and Mr. Hanson, television station operations, standards and personnel.

RCA Patents Available For General Licensing

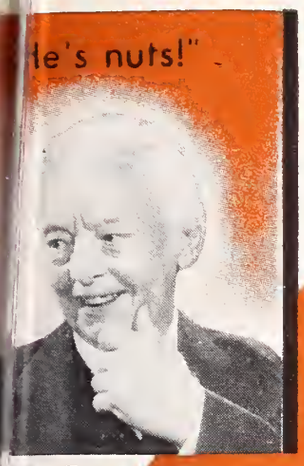
Radio Corporation of America's motion picture, television and other patents have been made available to all interested parties under the terms and conditions of its standard licensing agreements, it was reported this week by the Department of Commerce. At RCA's request, the patents have been listed on the "Register of Patents Available for Licensing," recently established in the Patent Office by Secretary Henry A. Wallace. Radio Corporation's standard license agreements also include rights under patents owned by General Electric, Westinghouse, A. T. & T., and others to the extent to which RCA has the right to grant licenses, it was stated.

"HEY, MacMURRAY... YOUR PAST IS SHOWING!"

"SAY, WHAT AM I IN THIS PICTURE, ANYWAY?"

Fo

YOU'
A ROL
I



Columbia Pictures
presents

FRED MacMURRAY

adon My Past

with

MARGUERITE CHAPMAN
AKIM TAMIROFF · WILLIAM DEMAREST · RITA JOHNSON

HARRY DAVENPORT · DOUGLASS DUMBRILLE

Original story by Patterson McNutt and Harlan Ware
Screenplay by Earl Felton and Karl Kamb

TERRIFIC, FRED... IN
THAT TOPS EVERYTHING
YOUR FUN-FILLED PAST!

Produced and Directed by
LESLIE FENTON

A
MUTUAL
Production

COLUMBIA PICTURES

"money in the bank" DAILY VARIETY

"excellent . . . enjoyed thoroughly" M. P. HERALD

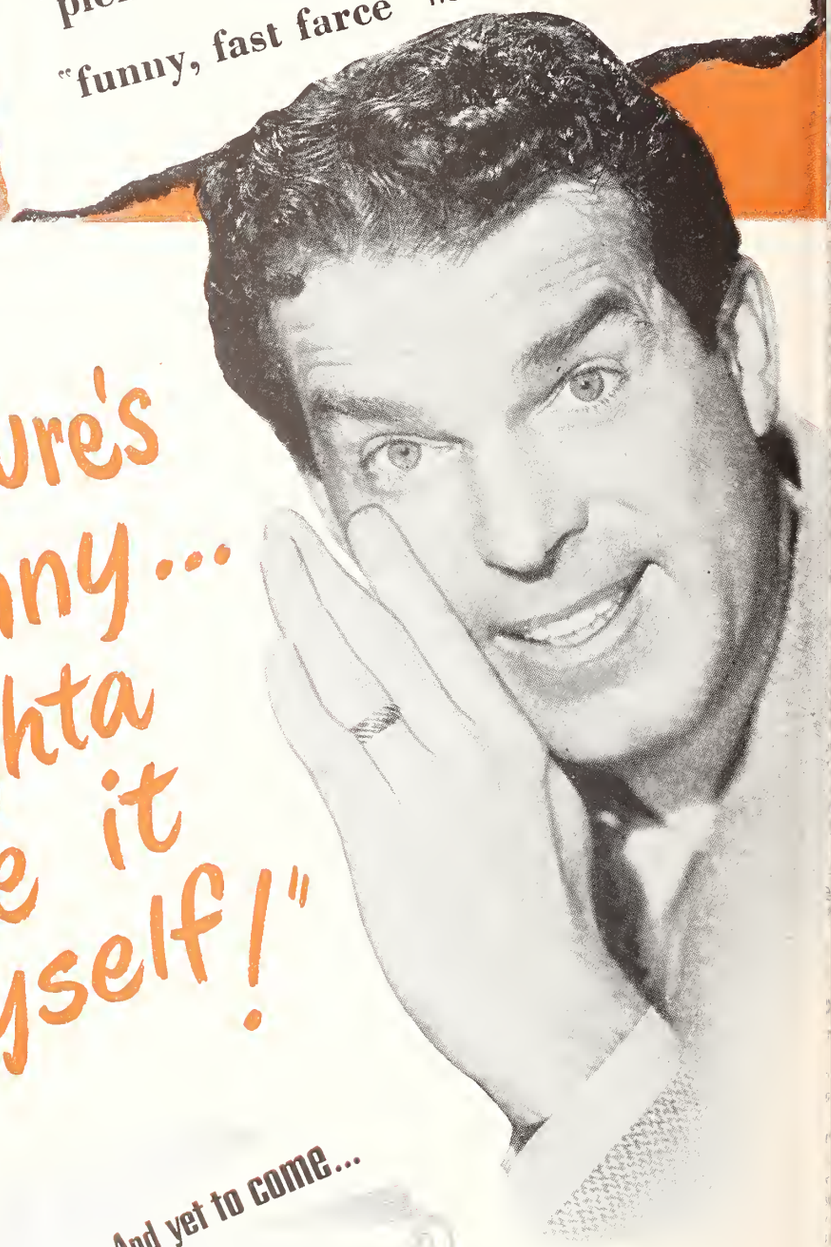
"inevitable as a top grosser" BOXOFFICE

"topnotch comedy" VARIETY

"top quality" M. P. DAILY

"plentiful comedy, romance" EXHIBITOR

"funny, fast farce" HOLLYWOOD REPORTER



"If the picture's that funny... I oughta see it myself!"

And yet to come...

COLUMBIA'S SILVER ANNIVERSARY 1946

PRINTED IN U.S.A.

Theatres' Bond Sale Continues At Lively Pace

The Victory Loan drive officially ended last Saturday, but with the period for the sale of "E" bonds extended by the Treasury Department to December 31, theatremen stayed on the job and purchases continued briskly. Earlier, it was pointed out by S. H. Fabian, industry national chairman, that the final date for theatre managers to submit their Bond-Selling reports for consideration in the Fight-to-London contest would be January 19 instead of December 31. Every Bond sold up to and including December 31 will be counted in the contest.

Although the nation generally had gone over the top in investment in Bonds, the sale of "E" Bonds fell short of the goal. Last weekend the Treasury Department announced that to then, the total sales of the Victory Loan were $13,756,000,000, adding that sales to corporations totaled $9,362,000,000 and to individuals $4,394,000,000, of which $1,214,000,000 was in "E" Bonds. The national goal set by the Treasury was a total sale of $11,000,00,000, of which $4,000,000,000 set for individuals and $2,000,000,000 in "E" Bonds. Expectations were high that the "E" Bond goal would be reached by the end of the month.

Some 15,000 theatres throughout the country took part in the fourth anniversary of the attack on Pearl Harbor, December 7, by staging the biggest Free Movie Day of the war loan series, it was announced from drive headquarters.

Meanwhile, having completed their duties as representatives at headquarters in New York, six liaison men for the six regional chairmen in the campaign, returned to their regular duties Monday. Charles Thall, liaison man for Charles Skouras, west coast regional chairman, went back to his Fox Theatres post in San Francisco; Joseph Ryan, representing John J. Friedl, northwest region, returned to Minnesota Amusement Company, Minneapolis; Paul Levi, representing Samuel Pinanski, New England, returned to M. & P. Theatres, Boston; Raymond Beall, who served as national publicity director besides representing Robert J. O'Donnell, southern region, went back to Interstate Circuit headquarters in Dallas; Ralph Mcgowan, representing Harry Arthur, midwest, resumed his duties in Mr. Arthur's New York offices, and Herman Schleier, liaison man for Harry Brandt, eastern regional chairman, returned to his post at the *Independent*.

In recognition of their services on the Bond drive, the six liaison men were tendered a party by the national committee before their departure.

All six will continue to cooperate in the drive until its conclusion, December 31, with special effort directed toward keeping theatre managers throughout the country in active competition for the six free trips to London.

Los Angeles Council Modifies Proposed Tax

The Los Angeles City Council is giving further study to a proposal to tax theatre grosses. An ordinance calling for a five per cent tax, which appeared destined for certain defeat, has been modified. The Committee on Revenue and Taxation announced last weekend that the proposed tax would be cut to three per cent. The council, by a vote of 12 to one, approved the committee's recommendation for amending the proposed ordinance and postponed further action for one week. As revised, the measure would tax barber shops, beauty parlors, parking lots and several other businesses in addition to theatres. Meade McClanahan, committee chairman, said this broadening of the measure's coverage was necessary because reduction from five to three per cent cuts the potential revenue from more than $1,000,000 to $750,000.

Gammel in MPTO Post

George Gammel, owner of the Colonial, Columbia, Unity and New Ariel theatres, Buffalo, has been elected a vice-president of the Motion Picture Theatre Owners of New York State, Inc.

IN NEWSREELS

MOVIETONE NEWS—Vol. 28, No. 29—Nuremberg trial. . . . Farben munitions plant razed. . . . Movie industry honored for war work. . . . Rescue at sea by helicopter. . . . Champions of health. . . . Naiontal campaign opens for cancer center. . . . Sports: basketball, bowling.

MOVIETONE NEWS—Vol. 28, No. 30—Four billion dollar loan to Britain signed. . . . General Eisenhower takes office as Chief of Staff. . . . Catholics open food drive. . . . Hero honored posthumously. . . . Heel and toe artists pace to a record. . . . Wild finish mars championship high school football.

NEWS OF THE DAY—Vol. 17, No. 227—Nuremberg trial. . . . Yanks in Germany blow up Farben munitions plant. . . . School bus plunges into lake at Chelan, Wash. . . . Film industry honored by U. S. for war work. . . . Front line in hospitals. . . . Four-H Club winners in Chicago. . . . War secrets revealed.

NEWS OF THE DAY—Vol. 17, No. 228—Eisenhower warns nation of crises. . . . War ships hit at Pearl Harbor come home. . . . Japanese-American soldier honored posthumously. . . . Loan to Britain. . . . Farewell serenade to LaGuardia. . . . Geisha girls dance for Yanks. . . . Washington Redskins win Eastern pro championship.

PARAMOUNT NEWS—No. 30—For Christmas, gifts across the sea. . . . Open wide-scale war on cancer. . . . Hurley takes the stand. . . . Film industry honored for war service. . . . Death rides the school bus. . . . Basketball in Madison Square Garden.

PARAMOUNT NEWS—No. 31—Chinese air cadets learn gunnery. . . . The Hat set to music. . . . Washington headlines. . . . The Bobby Sox ball.

RKO PATHE NEWS—Vol. 17, No. 32—Yanks blow up Farben plants. . . . 10th Air Force moves vast Chinese armies. . . . Gold rush on in northwest Canada. . . . Navy shows underwater demolition. . . . Allied help for Germany's young. . . . Honor film industry for war work.

RKO PATHE NEWS—Vol. 17, No. 33—Eisenhower new chief of staff. . . . Jap fishermen stage fiesta. . . . Synthetic tires. . . . Nissen huts ease housing crises. . . . Report on atomic energy for peace. . . . Redskins win Eastern pro title.

UNIVERSAL NEWS—Vol. 18, No. 457—Nazis face war crime evidence. . . . German war plant razed. . . . 16 drown in school bus. . . . "Big E" joins magic carpet. . . . Leaders of industry plan for future. . . . 16 hours to Paris. . . . Basketball season is on.

UNIVERSAL NEWS—Vol. 18, No. 458—Christmas brings joy. . . . General Ike chief of staff. . . . Japanese-American soldier honored posthumously. . . . Archbishop speaks for war relief. . . . Aviation in the news. . . . Redskins Eastern pro grid champs.

20th-Fox Talking Confidential Tie

Conversations were continuing this week among officials of Confidential Reports, Inc., and Twentieth Century-Fox with a view of extending the checking service to include that film company when its withdrawal from Ross Federal Checking Service becomes effective around February 1.

Tom J. Connors, vice-president in charge of sales for 20th-Fox, said last Friday that although no official action had been taken, it was under serious consideration. That was considered tantamount to an early move by the company.

It was understood at Confidential Reports that no definite procedure for admitting new members had been established, inasmuch as there was no precedent for it.

Five of the eight major distributors founded Confidential and now are members. They are Universal, Paramount, Columbia, RKO and United Artists. Their own checking services are maintained by Loew's and Warner Brothers.

Although no official of Ross Federal was available for comment on the 20th-Fox report, it was assumed that the service would focus its attention more strongly on its 16mm distribution activities. H. A. Ross, president, announced several months ago that the firm would provide a national distribution and service organization for non-theatrical motion pictures and for films to be used by television stations.

Bareford Rejoins Warners

Harold S. Bareford, of the Warner Brothers legal staff in New York, has returned to that position following three years' service as a captain in the Army.

U. S. Files Briefs In Trust Action; Response Jan. 7

Government briefs in the trial of the United States vs Paramount, et al, in the New York Consent Decree case were to be served December 15, upon the eight major distributors who are defendants in the suit. The legal staff of the antitrust division of the Department of Justice worked all week in the U. S. Court House in Foley Square to complete the documents. A member of the Government staff said that they would be sent to the defendants on schedule.

Three weeks thereafter, by January 7, defendant briefs are to be served on the Department of Justice. Oral arguments are to be heard in the U. S. District Court for the Southern District of New York by January 15. That schedule was ordered by the statutory court consisting of Judges Augustus Noble Hand, Henry Warren Goddard and John Bright when the case ended its formal court phase November 20 after 20 days of trail.

Defendants scheduled to receive the briefs are Paramount, RKO Radio, Loew's Inc., 20th Century Fox and Warner Brothers, all affiliated with theatre circuits, and the threatreless "Little Three," Columbia, United Artists and Universal. The Government charges the affiliated group with monopolistic practices via theatre ownership and distribution facilities. It contends the "Little Three" conspired with the other five to sustain and perpetuate the alleged monopoly.

Defense counsel representatives said they had proceeded as far as they could without seeing the Government briefs. When these documents are received, they said, they will complete preparation of their briefs with the expectation of serving them on the Government by the January 7 deadline.

Two Clearance Complaints Filed

The American Arbitration Association in New York reports two more clearance complaints have been filed in the Boston tribunal while another demand for a change in clearance has been filed in the New York tribunal.

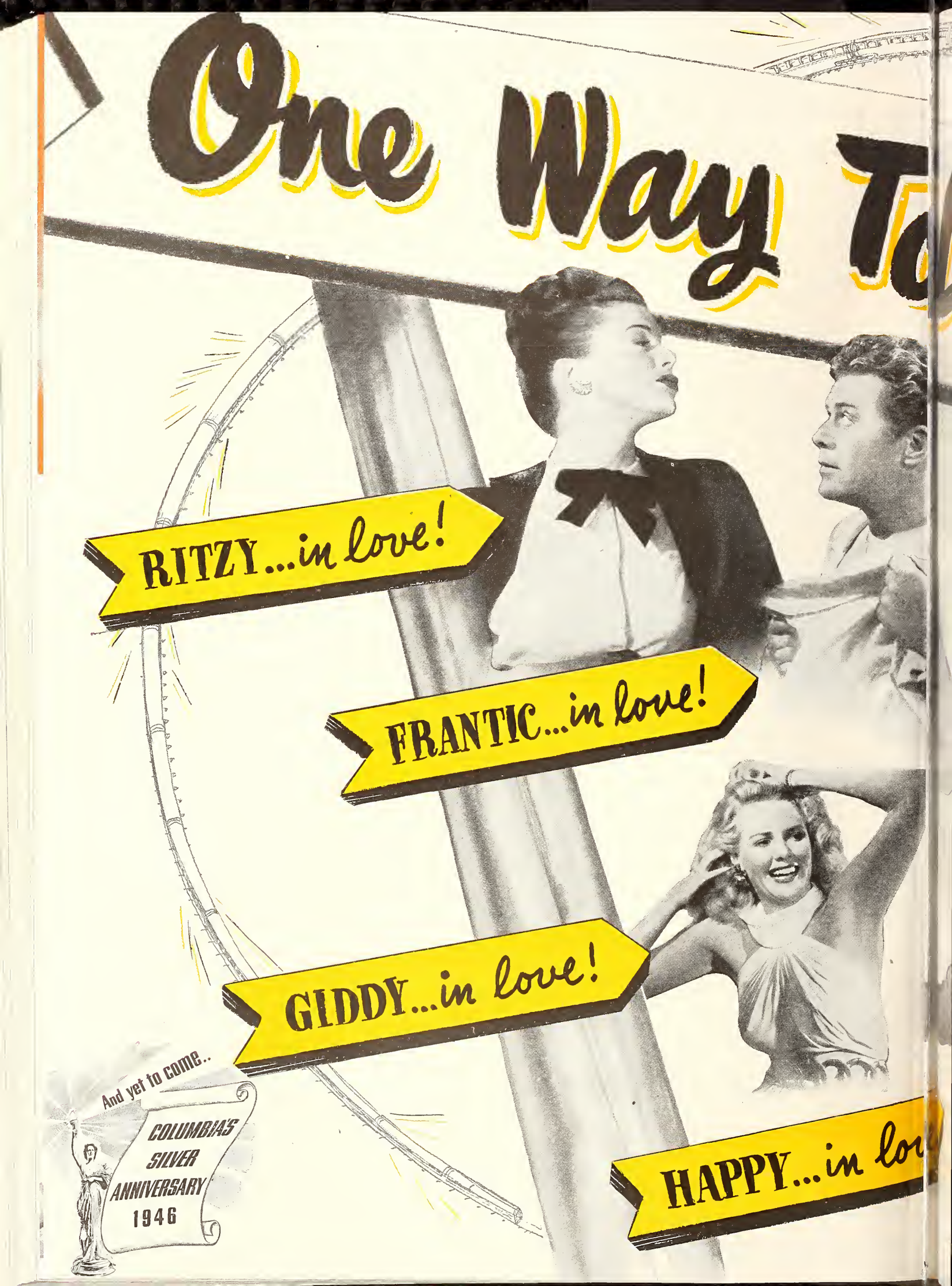
In Boston, Mary F. Hayes and Mrs. Alice G. Hayes, operating the Southern theatre at Norwood, Mass., have filed a clearance complaint against the five consenting compainies. The Southern's present clearance of 60 days after the first Norwood theatre is held unreasonable and the complainants ask that a maximum clearance of 21 days be set.

Also in Boston, George R. Gould has filed complaint against five consenting companies, stating his seven-day clearance after Lancaster and Littleton, N. H., is unreasonable and asks that it be eliminated.

In the New York tribunal, Monseigneur Enterprises, operating the Forum theatre in Metuchen, N. J., has asked for abolition of its present one-day clearance after the Strand threatre in Plainfield, N. J. The complaint named the Paramount, Oxford and Strand theatres, Plainfield, as interested parties.

Union Theatre, Inc., operating the Union at Attleboro, Mass., has field a clearance complaint in Boston against Loew's, Paramount and RKO Radio. On Warner and 20th Century-Fox product the Union theatre plays 14 days after Providence, and on Loew's Paramount and RKO product the theatre plays one day after Pawtucket. The complaint asks that clearance of one day after Pawtucket be found unreasonable and also asks clearance of not later than 14 days after first runs in Providence.

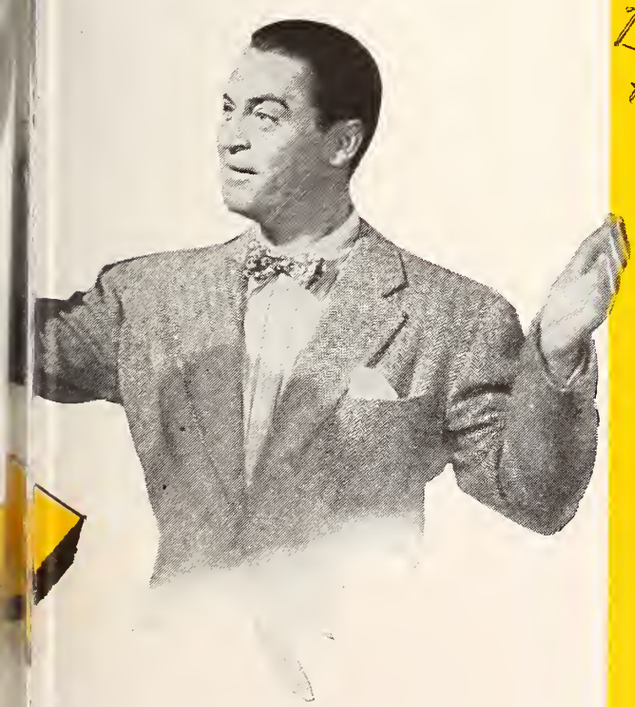
At the same time the AAA reported that Bates Block Associates, operating the Bates theatre in Attleboro, had filed an identical complaint in the Boston tribunal, seeking the same relief as the Union.


One Way To
RITZY...in love!
FRANTIC...in love!
GIDDY...in love!
HAPPY...in lo
And yet to come..
COLUMBIA'S
SILVER
ANNIVERSARY
1946

It's a screwy joyride . . . when these characters* get together on a one-way glamor trip to Hollywood!

EVERYBODY'S IN LOVE . . .
and how your patrons will love this kisser-diller of a comedy thriller!

**And we do mean characters!*



Willard **PARKER** · *Marguerite* **CHAPMAN**

Chester **MORRIS**

Janis **CARTER** · *Hugh* **HERBERT**

Screenplay by Joseph Hoffman and Jack Henley
Produced by BURT KELLY · Directed by RAY ENRIGHT

A COLUMBIA PICTURE

"WHAT THE PICTURE DID FOR ME"

. . . the original exhibitors' reports department, established October 14, 1916. I theatremen serve one another with information about the box office performanc product—providing a service of the exhibitor for the exhibitor. ADDRESS REPO What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York

Columbia

I LOVE A MYSTERY: Jim Bannon, Nina Foch—Here is a very good mystery picture for the whole family. The audience enjoyed every minute of it. Still waiting for business to pick up, but it was no fault of the picture. Played Friday, Saturday, Oct. 26, 27.—M. L. Dondon, Gem Theatre, East Boston, Mass.

SERGEANT MIKE: Larry Parks, Jeanne Bates—Advertised this on the screen with a special trailer and in the newspaper as being a fitting sequel to "My Pal Wolf," showing a dog's life in the Army. Used on a single bill with shorts for a two-hour show on Sunday and Monday to average business. If you made expenses on Lassie, etc., don't fail to play this one. A natural for a small town and rural trade.—O. K. Leonard, Bayard Theatre, Bayard, N. M. Mining and ranching patronage.

SONG TO REMEMBER, A: Merle Oberon, Paul Muni—Not much more can be said for praise for this excellent Technicolor musical extravaganza. The direction is swell. The Technicolor is lovely and the musical renditions of Chopin have not been excelled in any other picture presented in this theatre for many years. Ran into a snow storm and 10 below weather. This is a product every music lover should see. Played Saturday, Nov. 17.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can. Rural and small town patronage.

Film Classics

KID FROM SPAIN: Eddie Cantor, Lyda Roberti—Played this one day and business was good. This may be old, but it was very good. Cantor was better than he is today. Lots of laughs, songs and girls. I believe if a company could modernize this, it would do good business. Play this, if you haven't. Played Thursday, Nov. 22.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

Metro-Goldwyn-Mayer

ANCHORS AWEIGH: Gene Kelly, Frank Sinatra—This is the top picture of the year for my money. It has everything, even fantasy and good dancing. There are swell songs and Sinatra is human. And, please, who was the frozen face in Mexican costume who danced with Gene Kelly? Just pint size but, mister, can she dance.—A E. Hancock, Columbia Theatre, Columbia City, Ind.

MUSIC FOR MILLIONS: Margaret O'Brien, Jose Iturbi—This was an exceptionally good evening's entertainment with outstanding performances by Margaret O'Brien and Jose Iturbi. The orchestral numbers were superb and I can recommend this for your must list. Played Saturday, Nov. 10.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can. Rural and small town patronage.

Monogram

CHINA'S LITTLE DEVILS: Harry Carey, Paul Kelly—If your trade likes excitement, action with blood and thunder, here is one to fill the bill. It may not be classed as a deluxe production, but it will stand up on your best playing time, alone. Many customers here say they can enjoy a war picture now. Played Sunday, Monday to above average business.—O. K. Leonard, Bayard Theatre, Bayard, N. M. Mining and ranching patronage.

WHERE ARE YOUR CHILDREN?: Jackie Cooper, Patricia Morison—I needed a co-feature, but much to my surprise this turned out to be the feature number one. It is a very timely picture, especially for subsequent runs and neighborhood theatres. Not a big picture but interesting. Played Wednesday, Thursday, Oct. 3, 4.—M. L. London, Gem Theatre, East Boston, Mass.

Paramount

BEYOND THE BLUE HORIZON: Dorothy Lamour, Richard Denning—I picked up this old picture for a repeat booking instead of one of the new features. It was a wise choice. It is a beautiful picture in Technicolor. My patrons seem to like Technicolor and so do I. Played Monday, Tuesday, Oct. 1, 2.—M. L. London, Gem Theatre, East Boston, Mass.

DUFFY'S TAVERN: Ed Gardner, Bing Crosby and Guests—This registered with the best of the year at this theatre, so evidently this is what the public wants. Played Sunday, Monday, Nov. 11, 12.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

INCENDIARY BLONDE: Betty Hutton, Arturo de Cordova—A wonderful picture. My vote for the best actress of the year goes to Betty Hutton. Bette Davis and Greer Garson always play the same type of role and it is nothing unusual for them to be good, but when a comedienne plays a role like Betty did in "Incendiary Blonde," I'd vote for her any day. I have never seen better acting from any of the great dramatic stars. I hope when the Oscar is passed out for 1945 that Betty Hutton will be the winner. Why doesn't Motion Picture Herald put an extra page in and ask the exhibitors to vote for the best actress and actor of the year. Would be rather interesting to see whom the exhibitors would vote for. What about it, exhibitors? Played Wednesday, Thursday, Nov. 7, 8.—James C. Balkcom, Jr., Gray Theatre, Ga. General patronage.

NORTHWEST MOUNTED POLICE: Gary Cooper, Cooper, Madeleine Carroll—I did capacity business on this reissue and all were pleased. Played Tuesday, Nov. 27.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MRS. MARCELLA SMITH

Vinton Theatre, McArthur, Ohio

Mrs. Marcella Smith in the past few years has been a frequent contributor to these columns. Her active participation in theatre management dates back to 1942, when her husband, Ralph Smith, went to work in a war plant. Mrs. Smith said she took over the management of the Vinton theatre, McArthur, Ohio, on a temporary basis, but found the work interesting and enjoyed every part of it. After V-J Day, Mrs. Smith said, she and her husband decided that she would continue to do the booking and buying and that Mr. Smith would handle the personnel and oversee things generally. Mrs. Smith recently remarked, "My chief aspiration is to own and operate a small circuit of theatres."

RKO Radio

BACK TO BATAAN: John Wayne, Philip Ahn—Played this late so naturally my business was a little slow, but this was a very good war show with lots of action. But who likes war shows now that the war is over. John Wayne was great in this. He has lots of pep for a guy of his age. Played Sunday, Monday, Nov. 18, 19.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

GIRL RUSH: Frances Langford, Wally Brown—Have had several requests for cartoon shows so put this feature, a Western musical comedy farce with three assorted Technicolor cartoons and a two-reel Leon Errol. Drew above average midweek crowd and we had request for more in the future. Price on a two-hour solid cartoon show would be prohibitive. Try this substitute and watch them come in. Played Thursday, Friday.—O. K. Leonard, Bayard Theatre, Bayard. N. M. Mining and ranching patronage.

JOHNNY ANGEL: George Raft, Signe Hasso—A great suspense picture but it didn't draw well. Played Monday, Tuesday, Nov. 19, 20.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

PAN-AMERICANA: Philip Terry, Audrey Long—Not the type for this locality. No draw and numerous plaints. Played Wednesday, Thursday, Nov. 21, 22.—Edwards, Winema Theatre, Scotia, Cal. Small lu town patronage.

RADIO STARS ON PARADE: Wally Brown, Carney—For a small budget picture this is a very comedy. I played it on Thanksgiving and it please backed it up with four good shorts. Played Wedne Thursday, Nov. 21, 22.—E. M. Freiburger, Paran Theatre, Dewey, Okla. Small town patronage.

Republic

BELLS OF ROSARITA: Roy Rogers, Dale Ev Used on double weekend bill with good results. These Rogers features always go over with our weekend trons. Played Friday, Saturday, Nov. 23, 24.—A. C. wards, Winema Theatre, Scotia, Cal. Small lumber patronage.

STEPPIN' IN SOCIETY: Edward Everett Ho Gladys George—Used on weekend double bill. No good. Played Friday, Saturday, Nov. 23, 24.—A. C. wards, Winema Theatre, Scotia, Cal. Small lumber patronage.

TIGER WOMAN, THE: Adele Mara, Kane Richm This is not a jungle picture as the title might imply is just a routine murder-mystery and business was Played Friday, Saturday, Nov. 30, Dec. 1.—E. M. burger, Paramount Theatre, Dewey, Okla. Small patronage.

TRAIL OF KIT CARSON: Allan Lane, Helen T —This Lane is all right. Republic puts everything have got in these Westerns starring Lane. Lots of shooting and lots of action. Keep it up, Republic. ness off due to bad weather. Played Friday, Satu Nov. 16, 17.—Nick Raspa, State Theatre, Rivesville, Va. Small town patronage.

Twentieth Century-Fox

BUFFALO BILL: Maureen O'Hara, Joel McC This turned out to be a surprise at the box office alth we ran into a snow storm and 20 below zero. I mighty surprised that the people turned out to see Technicolor epic of the west in the life of William C Many of my patrons had seen this man in real life word-of-mouth advertising helped to put it over u the most adverse circumstances. Good entertainmen those who love the west. Played Tuesday, Nov. A. L. Dove, Bengough, Sask., Can. Rural and s town patronage.

CAPTAIN EDDIE: Fred MacMurray, Lynn Bari— some reason this picture failed to do business. How it is a good picture. Played Wednesday, Thurs Nov. 28, 29.—E. M. Freiburger, Paramount Theatre, I ey, Okla. Small town patronage.

CAPTAIN EDDIE: Fred MacMurray, Lynn Ba swell audience picture, although the manner of its te needs to be understood from the start; otherwise all very confusing. There is lots of comedy and hu especially in the dance instruction scene and the unh ing of the horse. Business was fine, and everyone away pleased. Played Friday, Saturday, Nov. 9, Thomas di Lorenzo, New Paltz Theatre, New Paltz, N Small town patronage.

DON JUAN QUILLIGAN: William Bendix, Joan F dell—This is a fairly good comedy which did average ness. Played Sunday, Monday, Nov. 25, 26.—E. M. burger, Paramount Theatre, Dewey, Okla. Small patronage.

NOB HILL: George Raft, Joan Bennett—This fea failed to do any business for us. The work of young Garner was outstanding but business was badly off. is well produced, fairly interesting and eye-filling. nicolor was very good. Played Sunday, Monday, Nov 19.—A. C. Edwards, Winema Theatre, Scotia, Cal. S lumber town patronage.

STATE FAIR: Dana Andrews, Jeanne Crain, Haymes—People will talk all year about how they joyed this picture. It is definitely the most enjoy picture of the year that we have played here. We excellent business at the box office. But we can measure the amount of good we did to our fair

(Continued on following page)

(Continued from preceding page)

ving this picture here for our many rural friends joy. Played Thursday-Saturday, Nov. 15-17.—s di Lorenzo, New Paltz Theatre, New Paltz, N. Y. town patronage.

U DIFFERENT EYES: Frank Craven, Mary d—This is a few years old but you can't notice it. was a good show for the biggest part of a double Business was good. Played Friday, Saturday, Nov. -Nick Raspa, State Theatre, Rivesville, W. Va. town patronage.

SON: Alexander Knox, Charles Coburn—At popular this was just a flop. We played it last year one day anced admissions to smash business. There weren't interested, even at popular prices, to make its showing a success. The picture is so well made believe it may be used as a standard of compari- the future. Played Wednesday, Thursday, Nov. —Thomas di Lorenzo, New Paltz Theatre, New N. Y.

HIN THESE WALLS: Thomas Mitchell, Mary son—This is a good penitentiary picture and it is nade for a small budget picture. Business was and all who came on Friday and Saturday were d. Played Nov. 23, 24.—E. M. Freiburger, Para- Theatre, Dewey, Okla. Small town patronage.

ted Artists

DSIDE MANNER: Ruth Hussey, John Carroll—A entertaining comedy which played to fair business. Wednesday, Nov. 7.—Thomas di Lorenzo, New Theatre, New Paltz, N. Y. Small town patronage.

AT JOHN L., THE: Linda Darnell, Greg McClure ery enjoyable picture which did fair business at this e. Played Wednesday, Nov. 14.—Thomas di Loren- ew Paltz Theatre, New Paltz, N. Y. Small town age.

RY OF G.I. JOE: Burgess Meredith, Robert Mit- —There are a definite number of people around here won't come to see any pictures which have a war and they spell the difference between profit and This picture did just fair business, but not profit- usiness here. I trust it was the last one I will to play. There is nothing wrong with the picture its theme. Played Friday, Saturday, Nov. 23, 24. mas di Lorenzo, New Paltz Theatre, New Paltz, Small town patronage.

versal

ONDE RANSOM: Donald Cookson, Virginia Gray s was a good little show. Glad to see Miss Gray again. This show had good comedy. Business off o cold and rain. Played Friday, Saturday, Nov. .—Nick Raspa, State Theatre, Rivesville, W. Va. town patronage.

TER ARSENE LUPIN: Ella Raines, George Korvin business on this at all. Too much English talk he locale is England. That new star, George Kor- s all right, but he is too much like Charles Boyer. Raines was good but she has been better in other If you don't like English pictures, drop this. d Tuesday, Wednesday, Nov. 20, 21.—Nick Raspa, Theatre, Rivesville, W. Va. Small town patronage.

TATION OF LIFE: Claudette Colbert, Warren m—We did very good business on this with "East of Heaven" and everyone seemed to enjoy every e of the show. Played Friday, Saturday, Nov. 2, 3. mas di Lorenzo, New Paltz Theatre, New Paltz, Small town patronage.

DY ON A TRAIN: Deanna Durbin, Ralph Bellamy rest Sunday and Monday gross since last June. Some came enjoyed it. I cannot recommend it as a box picture, as there's little else but the name of the nd the picture's title to use. Needs something more this to bring them in and send them out satisfied. d Sunday, Monday, Nov. 18, 19.—Thomas di Loren- ew Paltz Theatre, New Paltz, N. Y. Small town age.

STAGE, EVERYBODY: Jack Oakie, Peggy Ryan leased most of my Sunday audience. Miss Ryan is lost without O'Connor. They really made a great Played Sunday, November 25.—James C. Balkcom, ray Theatre, Gray, Ga. General patronage.

CLE HARRY: George Sanders, Ella Raines—This s two in a row for George Sanders. This and "Dori- ray." They were both flops for the simple reason there was a plethora of dialogue, no action, no y. The principals are top stars and they deserve . Our public do not want to sit through problem which drag on interminably. Most of the audience ot get the ending either. Sure, according to the sheet and trailer, it shocked Broadway and that in cases puts the Indian sign on them, pronto.—A. E. ck, Columbia Theatre, Columbia City, Ind.

arner Bros.

RN IS GREEN, THE: Bette Davis, John Dall—Too a picture for a small town, but a good performance great actress. It is well worth playing. Played ay, Nov. 13.—A. L. Dove, Bengough Theatre, Ben- , Sask., Can. Rural and small town patronage.

RN BLOWS AT MIDNIGHT, THE: Jack Benny, Smith—A poor picture. Had complaints and walk- Jack Benny is no good without Rochester. Played Tuesday, Nov. 20.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PILLOW TO POST: Ida Lupino, Sydney Greenstreet —Fair little comedy which lacked star power. Business was light. Played Sunday, Monday, Nov. 18, 19.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PRIDE OF THE MARINES: John Garfield, Eleanor Parker—It is questionable whether such a fine picture is appreciated by the audiences, as we played to only fair business with it. All the reviews have been favorable, but evidently the public smells something about war and fighting stories and they stay away. I can't explain it. The picture is fine. Played Sunday, Monday, Nov. 4, 5.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

PRIDE OF THE MARINES: John Garfield, Eleanor Parker—This is one you will be proud to show. It pulls at the heart-strings, but it makes you laugh, cry and feel proud of what the Marines did in the early part of the war to save us from defeat. Played Wednesday, Thursday, Nov. 21, 22.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

Short Product in First Run Houses

NEW YORK—Week of December 10

CAPITOL: Spreading the Jam ..... ***MGM***
Badminton ..... ***MGM***
Feature: Yolanda and the Thief ..... MGM

CRITERION: Sport Sticklers ..... ***MGM***
Wild and Woolfy ..... ***MGM***
Feature: The Last Chance ..... MGM

GLOBE: Busy Bakers ..... ***Vitaphone***
Feature: Captain Kidd ..... United Artists

HOLLYWOOD: Arabians in the Rockies ..... ***Vitaphone***
Hare Tonic ..... ***Vitaphone***
Feature: Saratoga Trunk ..... Warner Bros.

PARAMOUNT: Popular Science, No. 2 ..... ***Paramount***
Mess Production ..... ***Paramount***
My Man Jasper ..... ***Paramount***
Feature: Masquerade in Mexico ..... Paramount

RIALTO: Jasper's Close Shave ..... ***Paramount***
Beau Ties ..... ***Paramount***
Feature: The Daltons Ride Again ..... Universal

RIVOLI: Animalology ..... ***Paramount***
Feature: The Lost Weekend ..... Paramount

ROXY: Ski Aces ..... ***20th Cent.-Fox***
Mighty Mouse Meets Bad Bill Bunion ..... ***20th Cent.-Fox***
Feature: The Dolly Sisters ..... 20th Cent.-Fox

STRAND: Nasty Crack ..... ***Vitaphone***
So You're Allergic ..... ***Vitaphone***
Forest Rangers ..... ***Vitaphone***
Feature: Too Young to Know ..... Warner Bros.

CHICAGO—Week of December 10

APOLLO: Gun in His Hand ..... ***MGM***
Feature: Pardon My Past ..... Columbia

GARRICK: You Hit the Spot ..... ***Paramount***
Feature: The House on 92nd Street ..... 20th Cent.-Fox

GRAND: The House I Live In ..... ***RKO***
Features: Pinocchio ..... RKO
The Falcon in San Francisco ..... RKO

ORIENTAL: Treasure Jest ..... ***Columbia***
Welcome Home ..... ***WAC***
Feature: Captain Kidd ..... United Artists

PALACE: The House I Live In ..... ***RKO***
Features: The Spanish Main ..... RKO
Radio Stars on Parade ..... RKO

ROOSEVELT: Hare Tonic ..... ***Vitaphone***
Feature: Kiss and Tell ..... Columbia

STATE LAKE: Unusual Occupations ..... ***Paramount***
Flirty Birdy ..... ***MGM***
Feature: Week-End at the Waldorf ..... MGM

UNITED ARTISTS: Star in the Night ..... ***Vitaphone***
Feature: Yolanda and the Thief ..... MGM

WOODS: All-Star Musical Revue ..... ***Vitaphone***
Feature: Dakota ..... Republic

Short Features

Paramount

A LAMB IN A JAM: Noveltoon—Another good one from Paramount.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

MESS PRODUCTION: Popeye the Sailor—A good cartoon which pleased here.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

SHAPE AHOY: Popeye the Sailor—Good Technicolor cartoon that is worth playing.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RKO Radio

ALIBI BABY: Edgar Kennedy—Edgar Kennedy tries awfully hard to make people laugh and they do. Good short.—Nick Raspa, State Theatre, Rivesville, W. Va.

DOUBLE HONEYMOON: Leon Errol—Good two-reel comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

HOCKEY HOMICIDE: Walt Disney Cartoons—Another good Technicolor cartoon from Disney.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

LET'S GO STEPPING: Leon Errol—Good two-reel comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

NAVY YARD: This Is America—This was not so good. Too slow. It told about Navy yards. Tiresome.—Nick Raspa, State Theatre, Rivesville, W. Va.

NO SAIL: Walt Disney Cartoons—Good Disney cartoon in Technicolor.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Twentieth Century-Fox

AMERICAN BEAUTY: March of Time—Routine March of Time.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

LAND OF 10,000 LAKES: Movietone Adventures—A trip around St. Paul and Minneapolis, which proved very interesting to everyone who saw it here.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

WHERE'S THE MEAT?: March of Time—Strictly a dated subject and one which 20th-Fox should be glad to call back and cancel from the contract for the good of the industry. Bad reaction and pulled after the first showing.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Universal

GABRIEL HEATTER REPORTING: Person-Oddities —Entertaining reel which contains several other interesting subjects.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

WINGMAN OF TOMORROW: Variety Views—Nothing special about this. You can either play it or pass it up. —Nick Raspa, State Theatre. Rivesville, W. Va.

Warner-Vitaphone

ALICE IN JUNGLELAND: Vitaphone Varieties—Entertaining short subject showing a little girl playing with lions, tigers and other wild animals. Great for the children.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

AMERICA THE BEAUTIFUL: Technicolor Specials—This is one of the most beautiful short subjects on America that I have ever shown in this theatre. Do not fail to book this one.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can. Rural and small town patronage.

HARE CONDITIONED: "Bugs Bunny" Specials—We need more and more of these funny cartoons with Bugs Bunny, which are fast stealing the top spot away from the features.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

SPADE COOLEY, KING OF WESTERN SWING: Melody Master Bands—This is a really good musical reel. Cooley looks like Roy Rogers and sounds like Bob Wills. —E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Serial

Columbia

JUNGLE RAIDERS: 15 Episodes—I highly recommend this serial to all theatres which show serials. Both old and young like it. They stick to their seats until the very end of each chapter. That shows interest. Book this one and it will pay you back with a few extra dollars. It is the best serial played in my theatre in over a year. I show two weekly.—M. L. London, Gem Theatre, East Boston, Mass.

RING OUT, For Great Radi SWEE

"Leo McCarey, who made 'Going My Way' the outstanding film production of 1944, has repeated his success with 'The Bells of St. Mary's.' "
—Kate Cameron, N. Y. Daily News

"Inspiring, in the correct sense of that word. It is a picture to be welcomed in this Yuletide or any other season."
—Howard Barnes, N. Y. Herald-Tribune

"When you leave Radio City Music Hall you will have tears in your eyes. They will be tears of happiness, of triumph, of good will . . . 'The Bells of St. Mary's' must appeal to all. It is a classic!"
—Lee Mortimer, N. Y. Daily Mirror

"A very superior piece of entertainment . . . one of the year's most satisfactory movies."
—Alton Cook, N. Y. World-Telegram

"Pictures like this lend hope for the new world of understanding, of charity and humanity and love for your neighbor. It makes you unashamed of honest tears."
—Elsa Maxwell, N. Y. Post

"Has a fresh, engaging quality . . . a grand picture for the holiday season."
—Eileen Creelman, N. Y. Sun

"A thoroughly enjoyable production . . . simple and appealing as to story and excellent as to performances."
—Rose Pelswick, N. Y. Journal-American

"Last year's Academy Award winners come again to their public under auspices comparing directly to 'Going My Way' and the comparison — sure to be argued by all the millions of fans there are — favors 'The Bells of St. Mary's.' "
—Motion Picture Herald

"Boff box-office for all situations . . . Pack with scenes that tug at the heart and loc the tears."
—Vari

Rainbow Produ

Bing CROSB

in LEO McCAREY's "THE

with HENRY TRAVERS • WILLIAM GARGAN • Ruth DONNE

Produced and Directed by LEO McCAREY

City's Greatest Holiday Attraction!

'BELLS'

"From every perspective stacks up as an extended-run, capacity business, hit-of-the-season exhibition event in every theatre fortunate enough to proudly blazon its title from the marquee." —*Box Office*

"Beyond all question and with every doubt removed, 'The Bells of St. Mary's' is destined to be one of the great money-makers of the current season and a champion among the greats in latter-day industry history." —*Motion Picture Daily*

"Leo McCarey has scored again with a film that is one of the high points of the year . . . Bids for top honors . . . Should prove box-office triumph." —*Film Daily*

"Will land in year's top gross brackets . . . Has dramatic ending that will leave audiences with a lump in their throat . . . A money show." —*The Exhibitor*

"Should be gladsome, welcome news to every motion picture exhibitor, everywhere." —*Hollywood Reporter*

"Leo McCarey has done it again with smiles and tears in 'The Bells of St. Mary's.'" —*Daily Variety*

"One of the notable productions of this or any season." —*The Independent*

"Rates tops." —*Film Bulletin*

"Another triumph for the star and director of 'Going My Way' . . . Medals for best performances to Bing Crosby and Ingrid Bergman . . . A great big hit." —*Louella Parsons' Broadcast*

"The best motion picture of all time." —*Jimmy Fidler's Broadcast*

"A great motion picture for all persons, all kinds, all creeds. Superb, beautiful entertainment . . . Has everything to make it one of the top grossers of this or any season." —*Showmen's Trade Review*

esents

Ingrid BERGMAN

LLS OF ST. MARY'S"

ARROLL • Martha SLEEPER • Rhys WILLIAMS • Dickie TYLER • Una O'CONNOR

DUDLEY NICHOLS • *Story by* Leo McCarey

Released through RKO RADIO PICTURES

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 October 31, 1945.

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.

THE SPANISH MAIN (RKO)

Final Report:

Total Gross Tabulated	$940,200
Comparative Average Gross	750,900
Over-all Performance	125.2%

BALTIMORE—Hippodrome, 1st week 113.5%
BALTIMORE—Hippodrome, 2nd week 97.4%
BOSTON—Memorial, 1st week 112.6%
(DB) Sing Your Way Home (RKO)
BOSTON—Memorial, 2nd week 109.0%
(DB) Sing Your Way Home (RKO)
BOSTON—Memorial, 3rd week 103.1%
(DB) Sing Your Way Home (RKO)
BUFFALO—20th Century, 1st week 120.3%
(DB) Mr. Muggs Rides Again (Mono.)
BUFFALO—20th Century, 2nd week 87.3%
(DB) Mr. Muggs Rides Again (Mono.)
BUFFALO—20th Century, 3rd week 75.6%
(DB) Mr. Muggs Rides Again (Mono.)
CHICAGO—Palace, 1st week 148.9%
(DB) Radio Stars on Parade (RKO)
CHICAGO—Palace, 2nd week 110.6%
(DB) Radio Stars on Parade (RKO)
CHICAGO—Palace, 3rd week 106.3%
(DB) Radio Stars on Parade (RKO)
CINCINNATI—RKO Albee 179.1%
CINCINNATI—RKO Grand, MO 1st week . . . 101.2%
CINCINNATI—RKO Shubert, MO 2nd week . . 86.9%
CLEVELAND—Warner's Hippodrome, 1st week . 111.7%
CLEVELAND—Warner's Hippodrome, 2nd week . 94.9%
CLEVELAND—RKO Allen, MO 1st week . . . 109.8%
CLEVELAND—Warner's Lake, MO 2nd week . 117.6%
INDIANAPOLIS—Indiana 101.5%
KANSAS CITY—Orpheum, 1st week 145.1%
(DB) Radio Stars on Parade (RKO)
KANSAS CITY—Orpheum, 2nd week 120.9%
(DB) Radio Stars on Parade (RKO)
KANSAS CITY—Orpheum, 3rd week 80.7%
(DB) Radio Stars on Parade (RKO)
LOS ANGELES—Pantages, 1st week 196.6%
(DB) Life With Blondie (Col.)
LOS ANGELES—Pantages, 2nd week 112.2%
(DB) Life With Blondie (Col.)
LOS ANGELES—Hillstreet, 1st week 193.7%
(DB) Life With Blondie (Col.)
LOS ANGELES—Hillstreet, 2nd week 120.4%
(DB) Life With Blondie (Col.)
MINNEAPOLIS—Orpheum, 1st week 159.6%
MINNEAPOLIS—Orpheum, 2nd week 73.1%
MONTREAL—Palace, 1st week 156.2%
MONTREAL—Palace, 2nd week 125.0%
NEW YORK—Palace, 1st week 213.6%
NEW YORK—Palace, 2nd week 170.9%
NEW YORK—Palace, 3rd week 157.6%
NEW YORK—Palace, 4th week 128.2%
OMAHA—RKO Brandies, 1st week 125.7%
(DB) Radio Stars on Parade (RKO)
OMAHA—RKO Brandeis, 2nd week 95.7%
(DB) Radio Stars on Parade (RKO)
PITTSBURGH—Stanley 118.2%
SAN FRANCISCO—Golden Gate, 1st week . . . 135.7%
(SA) Vaudeville
SAN FRANCISCO—Golden Gate, 2nd week . . . 108.2%
(SA) Vaudeville
SAN FRANCISCO—Golden Gate, 3rd week . . . 89.3%
(SA) Vaudeville
SAN FRANCISCO—Golden Gate, 4th week . . . 82.4%
(SA) Vaudeville
TORONTO—Imperial, 1st week 115.9%
TORONTO—Imperial, 2nd week 99.1%
WASHINGTON—RKO Keith's, 1st week . . . 179.5%
WASHINGTON—RKO Keith's, 2nd week . . . 102.1%

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LOVE LETTERS (Para.)

Final Report:

Total Gross Tabulated	$1,596,200
Comparative Average Gross	1,313,300
Over-all Performance	121.6%

BALTIMORE—Stanley, 1st week 118.3%
BALTIMORE—Stanley, 2nd week 100.6%
BOSTON—Femorial, 1st week 119.3%
BOSTON—Memorial, 2nd week 118.6%
BOSTON—Memorial, 3rd week 113.6%
BUFFALO—Great Lakes, 1st week 128.6%
BUFFALO—Great Lakes, 2nd week 77.8%
CHICAGO—State Lake, 1st week 135.4%
CHICAGO—State Lake, 2nd week 117.6%
CHICAGO—State Lake, 3rd week 110.2%
CHICAGO—State Lake, 4th week 102.9%
CHICAGO—State Lake, 5th week 77.2%
CINCINNATI—RKO Albee 134.3%
CINCINNATI—RKO Shubert, MO 1st week . . 176.4%
CINCINNATI—RKO Shubert, MO 2nd week . . 108.8%
CLEVELAND—Loew's State, 1st week 109.5%
CLEVELAND—Loew's State, 2nd week 80.9%
CLEVELAND—Loew's Stillman, MO 1st week . 100.0%
CLEVELAND—Loew's Stillman, MO 2nd week . 85.0%
DENVER—Denham 155.8%
INDIANAPOLIS—Indiana 105.4%
(DB) Men in Her Diary (Univ.)
INDIANAPOLIS—Lyric, MO 1st week 80.6%
(DB) Men in Her Diary (Univ.)
KANSAS CITY—Newman 111.8%
LOS ANGELES—Paramount Downtown, 1st week 163.3%
LOS ANGELES—Paramount Downtown, 2nd week 133.1%
LOS ANGELES—Paramount Downtown, 3rd week 90.4%
LOS ANGELES—Paramount Downtown, 4th week 65.3%
LOS ANGELES—Paramount Hollywood, 1st week 158.3%
LOS ANGELES—Paramount Hollywood, 2nd week 125.0%
LOS ANGELES—Paramount Hollywood, 3rd week 83.3%
LOS ANGELES—Paramount Hollywood, 4th week 70.8%
NEW YORK—Rivoli, 1st week 223.5%
NEW YORK—Rivoli, 2nd week 205.8%
NEW YORK—Rivoli, 3rd week 182.3%
NEW YORK—Rivoli, 4th week 170.5%
NEW YORK—Rivoli, 5th week 167.6%
NEW YORK—Rivoli, 6th week 152.9%
NEW YORK—Rivoli, 7th week 129.4%
NEW YORK—Rivoli, 8th week 117.6%
NEW YORK—Rivoli, 9th week 109.8%
NEW YORK—Rivoli, 10th week 112.7%
NEW YORK—Rivoli, 11th week 112.7%
NEW YORK—Rivoli, 12th week 104.0%
NEW YORK—Rivoli, 13th week 88.0%
NEW YORK—Rivoli, 14th week 73.5%
OMAHA—Paramount 120.5%
OMAHA—Omaha, MO 1st week 104.0%
(DB) River Gang (Univ.)
PHILADELPHIA—Mastbaum, 1st week 200.0%
PHILADELPHIA—Mastbaum, 2nd week 152.1%
PHILADELPHIA—Mastbaum, 3rd week 121.7%
PHILADELPHIA—Mastbaum, 4th week 86.9%
PHILADELPHIA—Keith's, MO 1st week . . . 156.2%
PHILADELPHIA—Keith's, MO 2nd week . . . 125.0%
PITTSBURGH—Penn, 1st week 119.2%
PITTSBURGH—Penn, 2nd week 76.4%
PITTSBURGH—Ritz, MO 1st week 85.3%
SAN FRANCISCO—Fox, 1st week 120.6%
SAN FRANCISCO—Fox, 2nd week 68.9%
SAN FRANCISCO—St. Francis, MO 1st week . 83.3%
(DB) G. I. Honeymoon (Mono.)
SAN FRANCISCO—St. Francis, MO 2nd week . 76.0%
(DB) G. I. Honeymoon (Mono.)
ST. LOUIS—Ambassador, 1st week 115.2%
ST. LOUIS—Ambassador, 2nd week 73.1%
TORONTO—Shea's 105.3%

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SHE WOULDN'T SAY YES (Col.)

First Report:

Total Gross Tabulated	$139,400
Comparative Average Gross	115,200
Over-all Performance	121.0%

BUFFALO—Lafayette 126.9%
CINCINNATI—RKO Palace 121.4%
CINCINNATI—RKO Shubert, MO 1st week . . 141.3%
DENVER—Denver 123.5%
(DB) Voice of the Whistler (Col.)
DENVER—Esquire 127.4%
(DB) Voice of the Whistler (Col.)
DENVER—Webber 123.8%
(DB) Voice of the Whistler (Col.)
DENVER—Aladdin, MO 1st week 74.6%
(DB) Voice of the Whistler (Col.)
DENVER—Rialto, MO 2nd week 82.0%
(DB) Voice of the Whistler (Col.)
MINNEAPOLIS—State, 1st week 130.8%
MINNEAPOLIS—State, 2nd week 93.4%
MINNEAPOLIS—Lyric, MO 1st week 88.0%
PHILADELPHIA—Mastbaum 117.8%

Outlook Bright for Greater Stability On Labor Front

With both factions in the eight-month Holl wood strike expressing satisfaction with the hea ings on their jurisdictional claims conducted by t three-man American Federation of Labor comm tee, the outlook for enduring stability on the stuc labor front appeared brighter this week than sin long before the set decorators and the unions sy pathetic to their cause established picket lin March 11.

Following a session Saturday, December 8, which the IATSE completed its submission of co tentions and after a studio tour in company wi representatives of all disputant locals, the AI committee, composed of W. C. Birthright, W. Doherty and Felix H. Knight, left for Washingt during the week to complete their decision on a jurisdictions involved in the strike.

Previously, the committee arrived Monday, D cember 3, and held two meetings daily at whi representatives of the principal striking unions a the IATSE reported on the progress made in loc negotiations and submitted differences to the cor mittee. Carpenters, painters, electricians, plum ers, machinists and building service employees we the striking groups arrayed against the IATS locals in the disputes.

All contract negotiations, inclusive of the bas agreement pacts, are to remain in suspension un the AFL committee has rendered its decision December 28.

Meanwhile, the machinery is in motion to indu the AFL Committee to take under consideratic the conflict between the Screen Office Employe Guild and independent unions set up during tl strike. Broadly, the plan contemplates inclusic of the SOEG, the Screen Publicists Guild ar Screen Story Analysts in the membership of tl newly-organized Office Employees Internation Union, AFL, although it is not expected that tl approval of the producers on this move can b given until December 30.

Few Projectors On Surplus List

The Surplus Property Administration has estat lished an interim procedure to permit schools an other non-profit institutions to apply directly t disposal agencies for the purchase of surplus pro erty at reduced prices, pending the setting up of permanent system no later than January 15. How ever, there was little indication early this week tha any motion picture projectors would be availabl for disposition for some time to come.

Approximately 50 projectors have been declare surplus so far, but none of them was available fo schools, as the Government agencies exercised thei high priority ratings to get them.

SPA officials said that it is expected only a ver limited number of projectors will ever becom available. Total purchases by all military service during the war were about 44,000. A large pro portion of these were used abroad and, under th prohibition of the Surplus Property Disposal Act may not be returned to this country for sale.

A considerable number of those brought back, a well as some now in use here, will be retained b the services for training and other purposes. Fur ther, it was said, a large percentage of the machine for which the services will have no further use wil be in bad condition.

Hollywood Guilds Council To Build Headquarters

The executive board of the Hollywood Counci of Guilds and Unions has approved the purchase of 12 acres of ground on Cahuenga Boulevard, two acres of which will be used as a site of a $250,000 building to house the labor organizations' head quarters. The council includes 21 guilds.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly

n' MOTION PICTURE HERALD *for mutual aid and progress*

HESTER FRIEDMAN, Editor GERTRUDE MERRIAM, Associate Editor

Mr. Brien Again

Lige Brien's annexation of the first prize, a $500 Victory Bond, n Columbia's exploitation contest for "The Monster and the Ape", omes as an anticlimax to some of his recent achievements.

During the past 12 months Mr. Brien has carried off the lion's nare of honors and cash in exploitation contests as the manager f the Warner Enright theatre in Pittsburgh. Only recently we nnounced that PRC Pictures had recognized his unusual talent nd engaged his services as pressbook editor.

Columbia's second prize, a $200 Victory Bond, was awarded to hil Katz, manager of the Warner Kenyon theatre in Pittsburgh, ho received part of his basic theatre training under the versatile Ir. Brien.

Those Round Tablers!

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Military Cooperation

War Department circular No. 347, signed by Gen. G. C. Marall, authorizes "the use of military personnel and materiel, consistent with regulations" and instructs Army public relations officers to contact local theatres and offer assistance" to promote the Var Department's interest in the picture, "Appointment in Tokyo".

Recalling the many fine campaigns submitted by theatremen in onnection with the exploitation of "The True Glory", we look for n abundance of similar contributions to reach us shortly as entries the Quigley Showmanship Competitions.

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Welcome Sign Is Out

Every now and then we pick up a circuit house organ and learn at manager Someone or publicity director Somebody was in ew York for a visit or on vacation.

Every year with the arrival of the warm weather months this epartment extends an invitation to all showmen to spend an hour so with us if they should chance to come to the Big City. That vitation goes for the year 'round.

Maybe some day we will have the opportunity of coming out say "Hello" to you on your own stamping grounds. In the eantime, if you come to our city, come on up and help us t acquainted while we swap shop talk.

Ill Wind?

This is the time of year when icy gales, sweeping down through the North Sea, harry the residents who live along the northeastern seaport towns of England.

One sure way the citizens of Scarborough, in Yorkshire, can escape the wintry blasts, reports Harry Murray, manager of the Odeon theatre there, is for them to patronize the theatre.

At the Odeon they find it warm, are assured of select entertainment and, most important, they save coal. This they have been doing in capacity numbers every night, he adds.

△ △ △

Foxed

If the Quigley Awards had some special means of distinguishing individual genius for single shot promotions rather than for consistency of effort, we should recommend Twentieth Century-Fox exploiteer, Mike Weiss, and Harry Freeman, manager of the Fox theatre, Philadelphia, for the award.

During the recent Army-Navy football game, 120,000 fans, including the local "Who's Who" in the motion picture industry, saw an aeronautical exhibition put on by a dirigible which towed a huge banner. The banner announced that "The Fallen Angel" was current on the Fox screen.

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On Selling

Now some of the outlying theatres around Chicago are experimenting with the sale of jewelry ornaments. No need to visit the Five and Ten Cent Store to buy earrings, pearls or the other costume items which adorn women's coats and dresses. Just visit the theatre and make your purchase in the lobby before attending the show.

So far we have had, on occasion, sheet music, books, records and now jewelry, in addition to the refreshments to complement business.

Maybe we will still see the day when salesmanship will take precedence over showmanship in managerial qualifications.

—CHESTER FRIEDMAN

The SPANISH MAIN

In Glorious TECHNICOLOR!

PAUL HENREID · MAUREEN O'HARA · WALTER SLEZAK

with BINNIE BARNES · JOHN EMERY

A FRANK BORZAGE PRODUCTION

Executive Producer ROBERT FELLOWS · Associate Producer STEPHEN AMES
Directed by FRANK BORZAGE · Screen Play by GEORGE WORTHING YATES
and HERMAN J. MANKIEWICZ

RKO RADIO PICTURES

AILS ON!

SIXTH WEEK

NEW YORK

FIVE WEEKS

DETROIT

FOUR WEEKS

CHICAGO • BOSTON
MILWAUKEE • CLEVELAND
SALT LAKE CITY

THREE WEEKS

LOS ANGELES • TRENTON • WASHINGTON
PROVIDENCE • COLUMBUS • KANSAS CITY
MINNEAPOLIS • CINCINNATI • RICHMOND
TOLEDO • NEW ORLEANS • ROCHESTER
NEW HAVEN • SPRINGFIELD, Mass.
OAKLAND • MONTREAL • TORONTO

TWO WEEKS

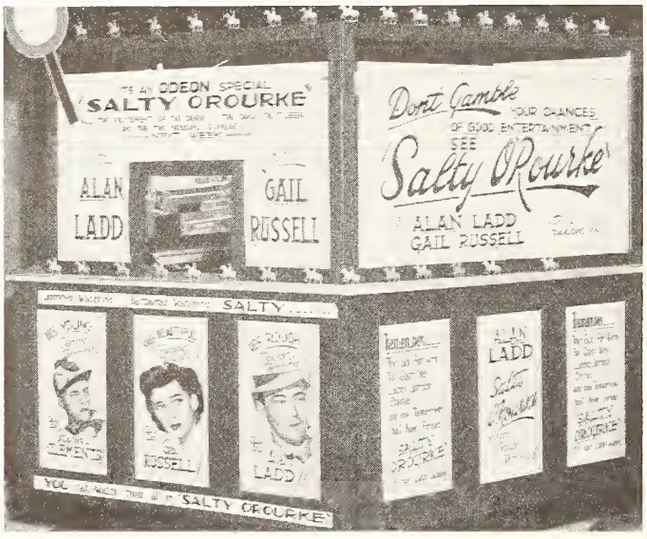
LOUISVILLE • HARRISBURG • NEWARK
READING • BALTIMORE • INDIANAPOLIS
ST. PAUL • NEW BEDFORD • PORTLAND, Me.
DENVER • HARTFORD • OMAHA • DAYTON
VANCOUVER • WINNIPEG • FALL RIVER
ROANOKE • PITTSBURGH • JERSEY CITY
DES MOINES • HAMILTON, Ont.
OKLAHOMA CITY • SYRACUSE • TULSA

And Those Aren't The Finals, Boys! . . . They're only how some of the highlight runs stood as of December 6! The whole sensational box-office story gets hotter and hotter day by day!

LOBBY DISPLAYS

This barnyard display, conceived by Ed Douglas and Paula Gould of Loew's State, New York, attracted attention and interest to "Our Vines Have Tender Grapes".

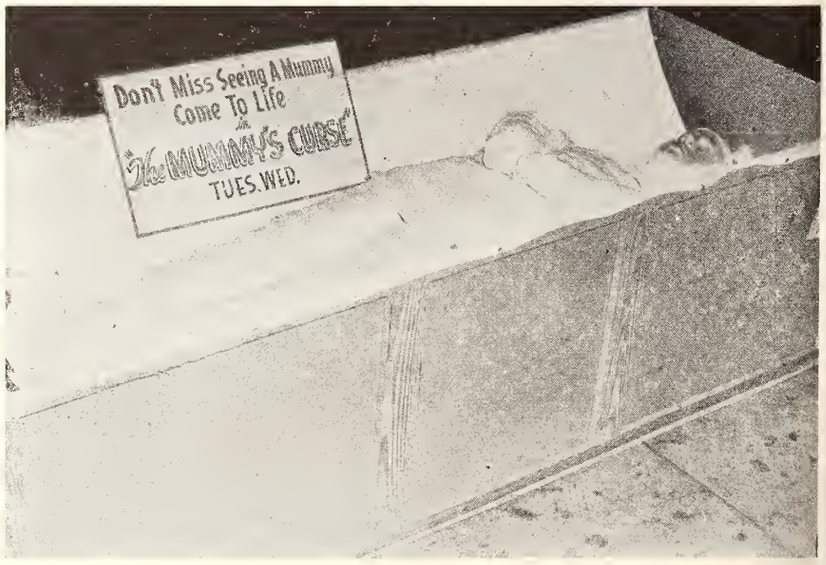
For "The House on 92nd Street" engagement at the Paramount, San Francisco, Fay Reeder arranged for this magic mirror stunt in the lobby.



Right, J. Eshelman, manager of the Paramount, St. Paul, arranged a battery of window displays to promote "Rhapsody in Blue".

At left, Harry Murray enveloped his refreshment kiosk with signs announcing "Salty O'Rourke".

Frank Platt, manager of the Paramount, Portland, Ore., is pictured here with the Duncan Sisters, also of vaudeville fame, as advance stunt on "Dolly Sisters".



With "The Mummy's Curse" dated during Hallowe'en week, Jack Alger, publicist for the Peru, LaSalle, Ill., used this appropriate lobby display.

22,000,000 BOWLING FANS are waiting for it!

"TEN PIN TITANS"

A ten-strike in tie-up short subjects... right down the showman's alley! A set-up audience of 22,000,000 men and women bowlers . . . in 10,500 alleys . . . members of thousands of bowling clubs... waiting for your "Now Playing" announcement! *That* is *Feature* draw!

This super "Sportscope" shows four of the nation's top pin-toppers (2 men, 2 girls) in a thrilling Show-How demonstration... with the most amazing fast-and-slow motion shots ever filmed!

An RKO PATHE "SPORTSCOPE"

Produced by FREDERIC ULLMAN, Jr. · · · · · · Distributed by RKO RADIO Pictures

STUDENTS COOPERATE TO PUSH THEATRE BOND SALES EFFORT

Bond Shows, Premieres and Organization Assistance Reported by Theatremen

A well organized school E-Bond drive program in Georgia is emanating from the Grand theatre office of Lamar Swift, Georgia Theatre Co.'s city manager and co-chairman of the local War Finance Committee.

Highlight is free shows at the Grand for all participating students in the county. Swift, assisted by his publicist, Holt Gewinner, Jr., started his drive with a "Junior Miss Victory Contest." Geared for girls between ages of 13-17, inclusive, the contest brought $287,000 in pledges to purchase E Bonds, and concluded with a final judging of the 16 leading contestants on the Grand stage. Judges were educators and civic leaders, in addition to an Army Air Force representative.

Winners received $100 in E Bonds and orchid corsages, donated by local florists, in addition to the title, Junior Miss Victory of Macon, which went to the most typical junior miss. Bonds were donated by the Grand and two tie-in sponsors, Radio Station WBML, and a department store.

Ballots Decide "Junior Miss"

High school students selected Junior Miss representatives from each class. Representatives, in turn, chose a student each to work as campaign manager, and other girls were included as workers. For two weeks they canvassed the city with pledge ballots supplied by contest sponsors. Additional ballots were available at box offices of the Grand and the four other Georgia Theatre Company houses. Daily the contestants and their helpers deposited ballots in a box placed in the Junior Miss Department of the store.

Throughout the contest, which culminated with the judging staged at start of the Grand's run of "Junior Miss," newspapers devoted daily stories and pictures to the stunt.

WBML, brought into sponsorship because of its ABC program, Mary Small, Junior Miss, devoted at least eight spots daily and four 15-minute programs. The store put in a three-panel window dedicated to the Theatre's Junior Miss, Peggy Ann Garner; Radio's Junior Miss, Mary Small, and the store's Junior Miss department.

In the grammar schools, each pupil selling at least one $25 Bond will be given a ticket to the Victory Bond Show to be given them at the Grand. Also, the student from each school selling the largest amount of Bonds each week is being given a trip to and inspection tour of nearby Robins Field. No student can make the trip but once and all students making the trip meet at the Board of Education office in the courthouse at 9 a.m. Monday mornings to make the tour together.

Bond Prizes for Winners

As grand prizes, sponsored by the Macon Board of Realtors, the grammar school student selling the largest amount of Bonds during the contest will receive a $50 E Bond. Second prize is a $25 Bond, and third place brings $10 in Stamps. Each school meeting its quota of one $25 Bond per pupil will be given a permanent plaque to hang in the school. The PTA's representing the two schools with the best Bond sales record per pupil will receive two prizes as follows: First, $35, and second, $15.

The young students are thoroughly covering their neighborhoods with printed order blanks. Twenty thousand such blanks and contest rule sheets were distributed to the children.

Order blanks are turned over to teachers, who give them to their principals. Credit goes to the school and to the student only when the principal has evidence that the bonds have been purchased.

For the city at large, Swift is incorporating the bond angle in the annual Christmas parade sponsored by the Macon Chamber of Commerce. He will mark the end of the drive with a tremendous prize drawing for bond purchasers in Macon's million dollar auditorium.

Nathan Silver at the Strand theatre, Lowell, Mass., held a Victory Bond show which was ushered in with editorials, readers and art in the local papers. The whole event was taken over by the Lowell Tub Thumpers and was well publicized in advance. Numerous window displays were promoted and tied into the feature attraction which was "Rhapsody in Blue."

Aiken's Novel Ad Effective

Wally Aiken at the Paramount theatre, Abilene, Texas, ran a three-column open letter to his wife in the local papers. Copy read: "Honey, I won't be home tonight either, but I still love you. I'll be down at the theatre long after the last patron has left, sitting in front of my typewriter pecking away. I'll be typing out all the orders we took today for Victory Bonds," etc., etc. The ad ran off the amusement page.

Brock Whitlock at Loew's, Richmond, Va., netted himself some neat publicity in connection with the Victory Loan Drive when Mounted Police Officer C. E. Vincent walked into the theatre lobby with his horse to purchase a Bond. Pictures taken of the sale appeared in the paper in a three-column cut over the caption "Horse Sense." Since Robert Holland, chief engineer at the theatre has purchased a Bond each week since 1940, this too was good for two-column art break which showed Holla purchasing a Victory Bond at the theatre.

Ed McCarthy, doorman at the Esquire theatre, Oakland, Calif., utilized the "When You Wake Up" cartoon strip created by Si Seadler, advertising director for M-G-M, for his Victory Loan lobby display.

Part of Mollie Stickles' effort for the Victor Loan Drive was a "Nationality Day" at th Poli-Palace, Meriden, Conn. Greek, Italia Polish, etc., organizations came to the theat on designated days to sell Bonds in the lobb

I. L. Shields, city manager for Lucas a Jenkins in Columbus, Ga., reports that M William K. Jenkins tied up all the theatres on Victory Bond premiere and school childrer Victory Bond Show.

Army Band Gives Concert

Opening gun was the use of ads at the bo tom of regular newspaper ads selling the pr miere. The services of the 99th A. E. F. Ba from Fort Benning were enlisted and they ga a concert in front of the theatre and on stag A 24-sheet was posted in the center park, the heart of the business district.

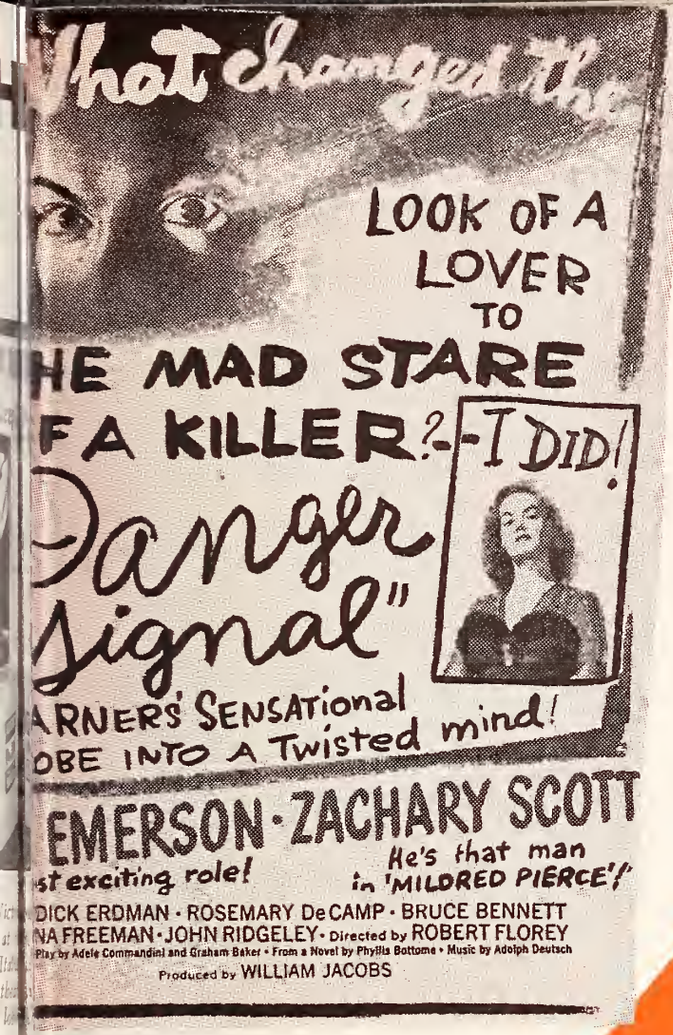
Posters were placed in all schools and a pan phlet issued to every student to be taken hom A pass was given to the boy and girl in eac school, each week, that made the best showin Every class that reached its quota was pe mitted to attend the School Children's Victo Bond Show and given a holiday for the da

At the end of the drive, the class making th best showing will visit nearby Fort Benning the guests of the Commanding Officer and take for a tour of the post.

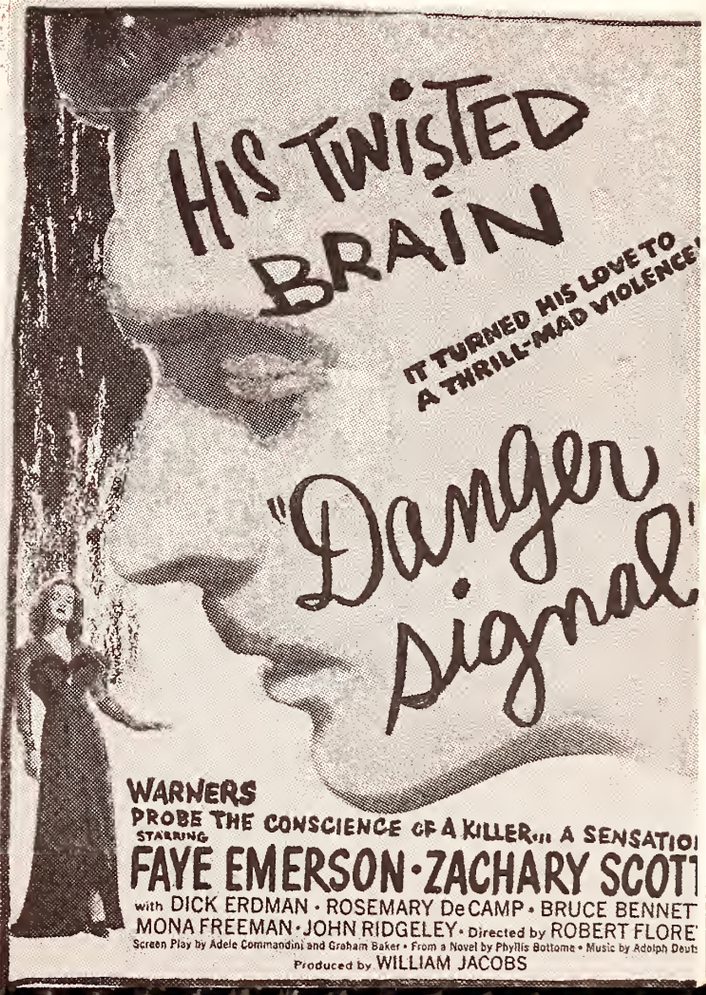
William Chilton at the Princess Theatr Sault Ste. Marie, Ontario, reports on two sp cial performances that were given at his the tre to boost the sales for Canada's 9th Victo Loan. The program consisted of a number short subjects suitable for the occasion whi included "Hollywood Victory Caravan."

This was sponsored by the Algoma Ste Corporation and admission was by special tic ets, gratis. Chilton reports that approximate 2,000 people attended the performance.

Edward Richardson at the Granada theat Cleveland, Ohio, landed front-page publicity connection with a Victory Slogan contest f which a $25 Bond was awarded. Name of wi ner was listed later in the *Post*.



SHOWMAN'S HOLIDAY! YOU GET EXCITED AND THEY'LL GET EXCITED!
RELEASE THIS WEEK!



The Drive With a Heart!
MARCH OF DIMES Jan. 24-30

Exploiting the New Pictures

How the recent pictures are being sold
the first run and pre-release date showin

WHAT NEXT, CORPORAL HARGROVE?

"The Man on the Street" radio show heard over station WTHT helped to pre-sell the engagement of "What Next, Corporal Hargrove?" at the Loew-Poli theatre, Hartford, Conn.

Manager Lou Cohen and his assistant, Sam Horowitz, tied up with the inquiring announcer, who asked service men the question, "What next?" in regards to their own plans for return to civilian life. Guest theatre tickets were presented to all participants, the attraction and playdate coming in for generous plugs.

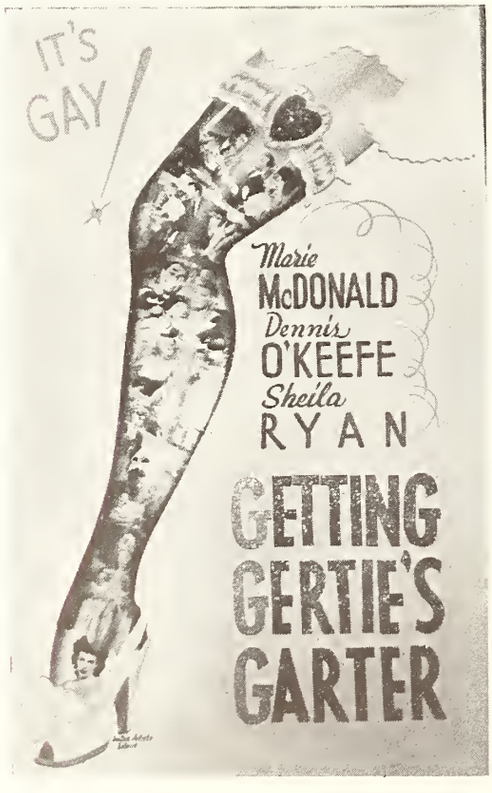
Jane Carter, book reviewer, who broadcasts on WTIC, discussed the Hargrove stories on her weekly program, with special emphasis on the latest book to be converted to screen fare. Two weeks in advance of the opening the *Hartford Times* sponsored a contest with Victory stamps and guest tickets to the picture awarded to readers submitting the best essays titled "Why I Like Robert Walker's Acting." The entire fleet of Koppelman news trucks were bannered with copy announcing the contest, with theatre and picture credits.

Transit Lines Ballyhoo'd

An usher carrying a mounted one-sheet rode around town on various bus lines, attracting extra attention to the picture. Tieups were secured with book stores using cards to tell service men that they have books advising G.I.'s on civilian life opportunities.

Newspaper cooperative display advertisements were arranged with the Rose Marie beauty salon, Whelan jewelry store and a local furniture shop, which incorporated mats showing the stars of the picture plus theatre credits.

In connection with the picture's date at the United Artists theatre in Chicago, press agent Ed Seguin invited former G.I.'s who re-enlisted in the service to see the movie as guests of the management. The re-enlistees were driven from the recruiting station to the theatre in army jeeps. The stunt attracted wide newspaper coverage with prominent theatre credits.



Here's a lobby display piece which attracted widespread attention to manager Bill Kemp's showing of "Getting Gertie's Garter" at the State theatre, Memphis, Tenn.

Here's an unusual marquee treatment for the opening of "Saratoga Trunk" at the Ho wood theatre in New York City.

BLITHE SPIRIT

Brock Whitlock, manager of the Loew theatre in Richmond, Va., capitalized on radio exploitation in connection with the engagement of "Blithe Spirit."

Brock tied up with the 1450 Club, which is heard daily over WLEE, WRVA's "Man on the Street" broadcast, which is conducted daily in front of the theatre by Harvey Hudson. Free guest tickets were awarded to interviewees who answered questions pertinent to the picture.

Audience reaction to the film was tested on opening night through means of a recording in the lobby of the theatre. Later the record was played over WRNL, resulting in excellent publicity.

The Sunday *Times Dispatch* carried a two-column art break with additional photos and feature stories breaking in advance of and during the playdate in the Richmond *News Leader.*

Tieups Plugged in Buffalo

For the picture's opening at the Lafayette theatre in Buffalo, manager John McKenna placed special emphasis on tieups which resulted in effective publicity. Tieups took the form of window displays, posters, newspaper cooperative ads and special sales promotion through sheet music sales, book store tieups and a cooperative deal with Wm. Hengere Co. on Elizabeth Arden cosmetics.

Dash cards on buses and street cars v used and permission was granted by the Bri consul and the local Little Theatre group the use of their mailing lists.

Noel Coward records played over all l stations focused additional attention on film engagement.

SPELLBOUND

Manager Lou Siegel's campaign for the gagement of "Spellbound" at the War theatre in San Francisco, utilized tie-ups, ra newspapers and special screenings.

The pre-release engagement was widely p licized through a 10-day advance newspape campaign with 70" opening-day ads stres the arrival of one of the year's top films. special screenings for drama critics, edit radio commentators and prominent psychiat launched the advance publicity.

Radio played a prominent part in the build with spot announcements and recordings "Spellbound's" musical score breaking on K KQW, KFRC, KYA, KPO and KJBS.

One of the featured players in the pict Rhonda Fleming, lent assistance by appea in person on interview broadcasts over Francisco stations. The actress was also m available to Fred Johnson, San Francisco *Bulletin* and Hortense Morton, San Franc *Examiner,* for newspaper interviews w broke prior to opening day.

Tie-ups were made with many local r chants including White House Departr Store which used a blow-up of ski scen center-piece for the promotion of winter sp togs.

Zenith Radio tie-up resulted in radio st in San Francisco carrying window and dis cards with theatre play-date and picture cre Five Owl Drug Store windows were dressed with scene stills from the picture Lynette perfume tie-up.

RKO Managers in Cincinnati Employ High-Pressure Showmanship Ideas

Reporting on the various activities of KO theatremen in Cincinnati, Ohio, Nathan ise, publicist, tells of the campaign he and lwood Jones at the Capitol theatre put over r the opening of "Spellbound."

Working with the University of Cincinnati's turning veterans, a contest was inaugurated nong all the sororities to pick a "Miss Spell-ound," who would be queen at the traditional hanksgiving football game at the U. Cards nd banners throughout the university and rorities urged the vets to vote for different ndidates.

The different sorority girls wore lapel dges asking vets to vote for their special ndidates and the winning girl was presented ith a $50 Victory Bond and was driven rough the stadium before the game and all ound infield of the packed stands. The win-r gave the players a "pep" talk before the me, which went out over the loud speakers. he car in which the girl was driven was ban-red "Miss Spellbound," and the newspapers ilt the stunt up into a local feature, with all pers running a number of stories and art, ith two front page breaks resulting.

A volume of merchant tieups were gotten, ith over 10,000 lines of free space received om 12 different tieups; one of these a full ge. Numerous window displays were pro-oted, radio coverage abundant and two fash-n breaks were had with the *Enquirer* and *imes-Star.*

rganizations Aid "Spanish Main"

For their date on "The Southerner," Wise d Jones used as their central theme for sell-g: "The picture that was banned and cen-red in Memphis. The most controversial film the year." Ads were pointed on this and a ong newspaper campaign developed. A prize cation was secured for a large outdoor poster; oss trailers used in the RKO downtown thea-es, and a special front erected for the run the picture.

At the Albee theatre, Joe Alexander, for panish Main," tied up with the local com-ttee and arrangements were made for the rl Scouts, Camp Fire Girls and firemen to stribute 50,000 dodgers on all downtown cor-rs four days in advance of the opening.

One side of the dodger was devoted to copy fire prevention and the other side to a big g for the picture. In addition, the girls o handed out the circulars were guests of e management and provided with specially de fire hats appropriately imprinted. The nt of the house was covered with huge ban-rs, flags, transparencies, etc., and attracted nsiderable attention.

rtune Teller Gives Readings

In connection with the engagement of lithe Spirit," Nate and Joe, as a highlight their campaign, engaged the services of a tune teller to give readings on the mezza-ne. Her appearance was publicized by means 15,000 cards, which were distributed in ad-nce, ads in papers, lobby posters and screen ilers.

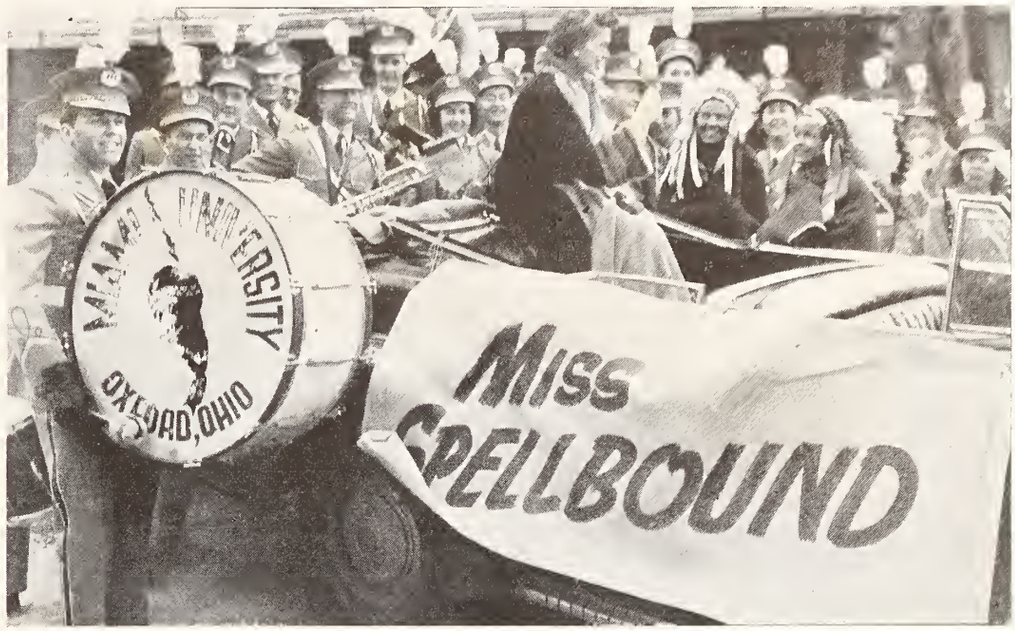
A special limerick contest was had on Station CKY, with requests for listeners to finish limerick. A large newspaper advertising mpaign was started with teaser ads beginning e days in advance. Joe erected an attrac-e booth in his lobby, at which a "Blithe Spirit" reader did a rush business during the engagement.

In connection with "This Love of Ours," Joe stressed such phrases as "great" and "outstanding" in his advertising. A promotion which stemmed from this was a tieup with Station WKRC, which featured a series of contests based along the lines of "The Biggest Story Teller," "The Biggest Bond Booster," etc., also tied to "The Biggest Picture in Town."

One of the highlights of the campaign was the personal appearance of Merle Oberon. Joe arranged for complete broadcasts emanating from the stage, and since the *Times-Star* owns station WKRC over which the program came, newspaper publicity resulted.

Several swell promotions were landed by Wise and Bill Hastings at the Grand theatre for the opening of "Pinocchio." A drawing contest was set up with the Board of Education in all the art classes. As prizes, several Walt Disney drawings and copies were awarded. The photos were exhibited in the lobby, and 100 mimeographed copies of the rules were sent to all art teachers. The art directors of the *Enquirer, Post* and *Times-Star* acted as judges.

Tieups highlighted Erwin Bock's date on "She Would'nt Say Yes," at the Palace. Through a pass tieup with WLW and WSAI twelve additional spots were gotten; a special screening was held in advance for critics; local merchants came through with cooperative ads, and numerous window displays were promoted.



Winner of the "Miss Spellbound" contest arranged at the RKO Capitol, Cincinnati, by Nathan Wise, publicist, and Elwood Jones, manager, appears at school rally.

Searches for Local "Junior Miss"

As part of his advance exploitation on "Junior Miss," at the Indiana theatre, Washington, Ind., A. J. Kalberer instituted a search for the most popular local "junior miss" through the cooperation of the *Washington Herald.* The paper came through with daily stories, and a $25 War Bond was awarded the winner.

Press Meets Star Of "First Yank"

Sol Sorkin reports that on the date of "First Yank Into Tokyo" at the Keith theatre, Washington, D. C., cocktail parties were held in honor of the stars visiting the city, at which time they met newspaper people, members of congress, local dignitaries and visiting foreign ambassadors, etc. At a luncheon at the Chinese Embassy, Madame Wei invited the whole company to meet members of the Chinese Embassy staff as well as to honor Richard Loo.

Five thousand copies of the Japanese Surrender Document in the form of a bulletin were distributed and also included was a Victory Bond plea and an announcement of the picture's opening. A teaser campaign was started in the dailies five days prior and Sol also arranged for the newspaper city editor to photograph Betty Greer as she arrived at Union Station. The *Times-Herald* printed a picture and story the day ahead and opening day.

Radio announcements, spots, etc., were used for five days ahead over stations WTOP, WRC and WMAL, while the program from the theatre was also broadcast.

DAKOTA

Starring

JOHN WAYNE

with **VERA HRUBA RALSTON** and **WALTER BRENNA**

featuring **WARD BOND • ONA MUNSON • HUGO HAAS**

Screen Play by LAWRENCE HAZARD • Adaptation by HOWARD ESTABROOK

Original Story by CARL FOREMAN

Associate Producer and Director JOSEPH KANE

ROARING ACTION! ROUSING ADVENTURE! ROBUST ROMANCE!

A MIGHTY DRAMA OF AMERICA'S LAST FRONTIER!

CHOICE ENTERTAINMENT . . . IMPRESSIVE . . .
— *Motion Picture Daily*

FAST ACTION . . . A POPULAR ATTRACTION . . .
— *Showmen's Trade Review*

ANOTHER ACTION STORY OF THE OUTDOORS BY THE COMPANY THAT KNOWS HOW TO MAKE THEM.
— *Exhibitor*

A MAMMOTH CAST . . . "DAKOTA" WILL DO ALL RIGHT AT THE B.O.
— *Hollywood Reporter*

ACTION-PACKED SAGA . . .
— *Film Daily*

HERE IS ONE OF THE BIGGER AND BETTER WESTERNS OF THE SEASON . . .
— *Motion Picture Herald*

AST-MOVING STORY OF THE OLD WEST . . .
— *Daily Variety*

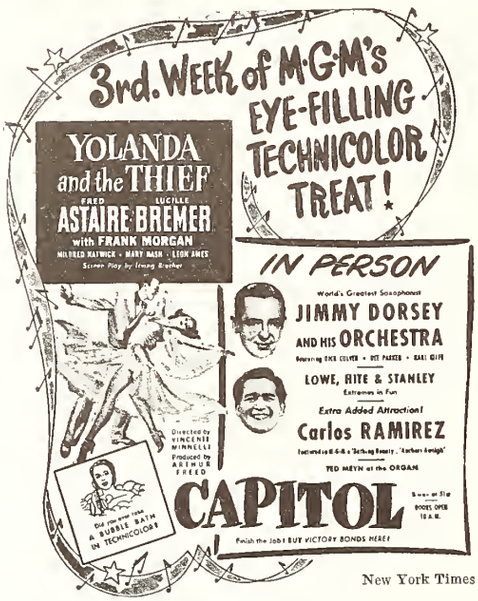
CONTAINS ENOUGH THRILLS, SUSPENSE, HUMAN INTEREST, AND COMEDY, TO PUT IT ACROSS WITH AUDIENCES.
— *Harrison's Reports*

PLENTY OF PATRONAGE HERE.
— *The Independent*

A Republic Picture

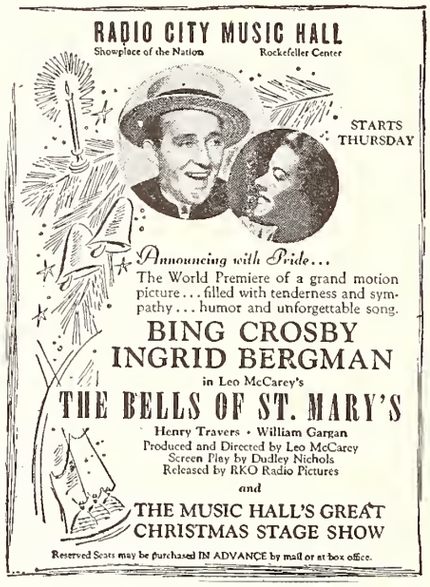
Display Advertisements

—from New York newspapers illustrate how Times Square theatremen are selling their current attractions.



New York Times

Ben Serkowich, publicity director, Capitol theatre



New York Herald Tribune

Fred Lynch, publicity director, Radio City Music Hall

New York Daily Mi

Harry Mandel, publicity director, RKO theat

New York Daily Mirror

Jack Goldstein, publicity director, Vanguard Films

New York T

I. Windisch, publicity director, Warner New York theat

The Roster of the Makers Of the 1945 Champions

ON THE following pages are listed all those Hollywood personalities who have contributed to any phase of the production of the Box Office Champions for the year from October, 1944, through September, 1945. The basis of this compilation is the official credits on the Champion motion picture obtained from the distributor in each case. The key below designates the nature of each individual's contribution to the production of the picture or pictures associated with his name:

AD—Art Director
CM—Cameraman or Director of Photography
DD—Dialogue Director
FE—Film Editor
ID—Interior Decorator
MD—Musical Director
MP—Musical Program
MS—Musical Score
SD—Set Decorator
SE & Sp. E—Special Effects
SPE—Special Photographic Effects
SP—Screen Play
TA—Technical Advisor
TD—Technicolor Color Director
VA—Vocal Arrangements
WD—Wardrobe Director
†—Stars of Tomorrow—1945
****—Annual Champion Credit***
■—Money-Making Star—1945

ABBOTT and **COSTELLO**—Here Come the Co-Eds
ABBOTT John—A Thousand and One Nights
ABEL David (CM)—*The Affairs of Susan
ABEL Walter—*The Affairs of Susan
ACUFF Eddie—*Diamond Horseshoe
ADAIR Jean—*Arsenic and Old Lace
ADAMS Dorothy—Laura
ADLER Larry—*Music for Millions
AHN Philip—*The Keys of the Kingdom, Blood on the Sun
AKST Albert (FE)—*Meet Me in St. Louis
ALBERTSON Frank—I Love a Soldier
ALDA Robert—*Rhapsody in Blue
ALDRICH Robert (Assist. Dir. W. A. Wellman)—The Story of G. I. Joe
ALEXANDER John—*Arsenic and Old Lace, *A Tree Grows in Brooklyn
ALLEN Joel—Objective, Burma
ALLGOOD Sara—*The Keys of the Kingdom
ALLYSON June—*Music for Millions
ALPER Mac (SD in ass'n E. B. Willis)—The Clock, The Seventh Cross
ALPER Murray—*God Is My Co-Pilot
ALVARADO Fernando—*Thrill of a Romance
ALVIN John—Objective, Burma
AMECHE Don—Greenwich Village
AMES Leon—*Thirty Seconds Over Tokyo, *Meet Me in St. Louis
AMFITHEATROF Daniele (Musical Score)—*I'll Be Seeing You
AMY George (FE)—Objective, Burma
ANDERSON Dusty—Tonight and Every Night, A Thousand and One Nights
ANDERSON George—*Nob Hill
ANDERSON Judith—Laura
ANDERSON Mary—Wilson
ANDERSON Milo (Costumes)—*Hollywood Canteen, *To Have and Have Not, Conflict, Pride of the Marines, *Christmas in Connecticut, *Rhapsody in Blue
ANDERSON Roland (AD in ass'n H. Dreier)—*Here Come the Waves
ANDERSON Warner—Objective, Burma
ANDOR Paul—Hotel Berlin
ANDREW Sisters—*Hollywood Canteen
ANDREWS Dana—Laura
ANDREWS Stanley—*The Princess and the Pirate
APPELBAUM Louis (MS in ass'n A. Ronell)—Story of G. I. Joe
ARCHER Claude (MD in ass'n L. Forbstein)—Hotel Berlin, *Christmas in Connecticut
ARLEN Harold (Songs in ass'n E. Y. Harburg)—Kismet; (Music for Songs—Lyrics—J. Mercer)—*Here Come the Waves
ARMSTRONG Robert—Blood on the Sun
ARNO Sig—*A Song to Remember
ARNOLD Edward—Janie, Kismet, *Mrs. Parkington
ARNT Charles—*Christmas in Connecticut
ARONSON L. Maj. U.S.M.C. (Tech. Ad. ass'n Maj. G. Warner)—Pride of the Marines
ARTHUR George (Ass't Prod. W. Cagney)—Blood on the Sun
ASTOR Mary—*Meet Me in St. Louis
ATLAS Leopold (SP ass'n G. Endore & P. Stevenson)—The Story of G. I. Joe
AYERS Lemuel (AD in ass'n C. Gibbons & J. M. Smith)—*Meet Me in St. Louis

BACALL Lauren—*To Have and Have Not
BACHELIN Franz (AD in ass'n H. Dreier)—*The Affairs of Susan
BAILEY Rex (Ass't Dir. to A. E. Green)—A Thousand and One Nights
BAKALEINIKOFF C. (MD)—The Enchanted Cottage
BAKER Ray S. (Tech. Ad. ass'n M. McCahill)—Wilson
BALDWIN Earl (SP in ass'n W. Bullock)—Greenwich Village; (SP in ass'n J. Battle)—*Irish Eyes Are Smiling
BALFOUR Katherine—*Music for Millions
BALL Jane—*Winged Victory, *The Keys of the Kingdom
BALL Lucille—*Without Love
BALLIN Hugo (Art Consultant)—*The Princess and the Pirate
BANKS Lionel (AD in ass'n V. N. Polglase)—*A Song to Remember; (AD in ass'n S. Goosson & R. Sternad)—Tonight and Every Night
BANNON Jim—Tonight and Every Night
BANTON Travis (Miss Oberon's costumes in ass'n W. Plunkett)—*A Song to Remember; (Costumes)—*Wonder Man
BARKER Patricia—*Frenchman's Creek
BARLOW Alice (Technical Advisor)—Blood on the Sun
BARNES George (CM)—*Frenchman's Creek
BARNETT Vince—*Thrill of a Romance
BARR Byron—*The Affairs of Susan
BARRETT Edith—*The Keys of the Kingdom
BARRIER Edgar—*Nob Hill
BARRYMORE Lionel—*Since You Went Away, Between Two Women, *The Valley of Decision
BASEVI James (AD in ass'n W. Ihnen)—Wilson; (AD in ass'n J. Wright)—Greenwich Village; (AD in ass'n W. Darling)—*The Keys of the Kingdom
BASSERMAN Albert—*Since You Went Away, *Rhapsody in Blue
BASSLER Robert (Producer)—*Thunderhead, Son of Flicka
BASSMAN George (MS)—The Clock
BATE Jeannette (Dance Direction)—Between Two Women
BATES Florence—Kismet, Tonight and Every Night, Out of This World
BATTLE John Tucker (SP in ass'n E. Baldwin)—*Irish Eyes Are Smiling
BEAUMONT Hugh—Objective, Burma
BEKASSY Stephen—*A Song to Remember
BELL James—I Love a Soldier, *Thunderhead, Son of Flicka
BENCHLEY Robert—Janie, Practically Yours
BENDIX William—Greenwich Village
BENNETT Joan—The Woman in the Window, *Nob Hill
BENNY Jack—*Hollywood Canteen
BENSON Roy—*Diamond Horseshoe

MAIL
Now in the Public Domain
MUSEUM OF MODERN ART
ROCKEFELLER CENTER
NEW YORK CITY

A

GREAT

BOX OFFICE STAR

EDWARD G.

ROBINSON

In another Great Picture

"JOURNEY TOGETHER"

a Thrilling story of the R.A.F.

FILMED IN AMERICA, CANADA and ENGLAND

FLASH:

VARIETY, Oct. 17, 1945

"This one merits superlatives. . . . If it doesn't outgross many of the biggest foreign films in the U. S. it will contradict most of the London Correspondents of American dailies. . . .

This epic is so terrific in its simplicity and heart gripping story, it makes everything previously screened look like cheap heroics. . . .

Moves with a mounting pitch of tension guaranteed to glue one to his seat. . . .

This one has about everything. . . .

Edward G. Robinson has never done anything better."

MOTION PICTURE HERALD, Nov. 17, 1945

"Exquisitely poised, delicately and naturally unfolded, tale of heroic youth, without embarrassing heroics. . . Every mother and father will want to see the film. . . . 'Junior' will get a mighty kick out of it."

Distributed in the U.S.A. and Canada.

English Films, Inc.

1560 Broadway, New York

Rochester University Cooperates On "Southerner" Campaign

Lester Pollock's exploitation campaign on "The Southerner" at Loew's theatre in Rochester brought cooperation from the University of Rochester, local merchants, radio stations and newspapers.

Pollock contacted instructors, recommending class discussions on "The Southerner." The faculty was invited to a special screening and thus was enabled to outline the subject matter of the picture, a controversial one, to the students. General forums on the subject followed, which resulted in a tremendous interest in the picture.

Editorials appeared in both the *Rochester Times-Union* and the *Democrat-Chronicle*. The advance advertising campaign in newspapers started four days prior to opening and continued through the first day.

Special Lobby Display Utilized For "True Glory" Engagement

As part of his advance campaign on "The True Glory" at the Grand theatre, Albany, N. Y., Joseph Saperstein promoted the General Electric Company for a display of all types of electrical equipment used on planes, Army and Naval vessels, which was planted in the theatre lobby. A card alongside the display read: "Albany's True Glory is to support Albany's Victory War Chest," etc.

A parade of 60 pieces of Army equipment was held, Army recruiting signs were plastered together with picture one-sheets all over the city; jumbo window cards heralded the date, and Boy Scouts distributed 25,000 heralds for the Albany War Chest, which also carried picture copy.

Wilson Sets Window Display

An eye-arresting boxoffice stunt was used by Harry F. Wilson for his date on "Diamond Horseshoe" at the Capitol, Chatham, Ontario. The entire outside of the window was covered with a compoboard horseshoe on which the title and cast were imprinted. Wilson has also been holding a special western matinee show for kiddies on Saturdays with success.

McCoy Stages Can Food Show In Augusta

Through the generosity and humanitar- ism of the people of Augusta, Ga., P. E.] Coy at the Miller theatre was successful in promotion of can food to help feed the hun millions in the occupied countries, exclud Germany and Japan.

The local chapter of the Future Farmers America was spearheading the drive and theatre, Station WRDW, the *Augusta Chr cle* and the J. B. White Company (leading partment store), held a meeting and decided go all-out with the boys on the opening gur their campaign.

A canned food matinee was therefore deci upon with admission by food only. The sp sors, through the cooperation of the Recreation Committee held a special matinee their Youth Revue Show, which is a regu Saturday morning feature at the Miller, feat ing the youth of the city.

The theatre set up an attractive display, us cans of food as a tiein and giving complete formation regarding the show, purposes. A trailer was also prepared and run in all f local theatres several days in advance.

Station WRDW broke with spot announ ments 10 days in advance and twice daily group of F.F.A. boys appeared on the air u ing the children and people to attend the sh and bring one can or more of food.

The *Chronicle* carried several appeal sto well in advance and the store plugged the p pose in their ads. On the eve of the show, t ran a four-column by 15 inch ad giving details. The store also carried the appeal all their radio time. Placards were placed all prominent spots around the store and a s cial window was set up several days in advan

Announcements were made in all city a rural schools and the Mayor issued a proclan tion over the air, proclaiming the day of show as "Can Food Day for Relief." The e tor of a local paper wrote an editorial urgi the people to give generously.

Quigley Awards Plaque for the third quarter period of 1945 is presented to P. E. McCo manager of the Miller theatre, Augusta, Ga., by James Sartor, chairman for the city's Victor Bond campaign. Alvin McAuliffe and T. O. Tabor, right, district manager for Lucas Jenkins and general manager of Augusta Amusements, Inc., look well pleased.

ets Contest To ell "Waldorf"

Lou Cohen, Loew's Poli, Hartford, Conn., talled a juke box in his theatre lobby, and vier Cugat recordings were played continu- ly for a week in advance and during the ening date of "Week-end at the Waldorf" a special attention-getter. This was topped h a 22 x 28 still of Cugat and copy on the a. Co-ops were landed with the Rose Marie Rex Beauty salons and the Whelan Jewel- store.

Lou, together with his assistants, Sam Hor- z and Angela Corrado, planted a contest r Joe Girand's WTHT radio show, where ts of three Cugat records were played for h day of the week in advance of the film's ydate and guest tickets awarded to listeners o correctly named the records. The station adcast full theatre and film credits in con- tion with this contest. Also, radio station TIC was promoted to use the following ques- n on its "Man on the Street" show each day: hat do you like about Van Johnson?" Full atre and film credits also given here. In ition, spot announcements were landed over HTD and WDRC for this attraction.

Also, in connection, Cohen and his assistants ated luggage tie-ups for department, window press displays with Sage-Allen's, main stem artment store.

e.

Over 21" Gets Radio and Window Promotions

Free radio time, free ads, and window dis- ys were the three focal points around which n Hoel, Harris, Pittsburgh, built his top ver 21" campaign.

Radio breaks were two-fold, the first being popular "Man on the Street" broadcast over V the day before opening. The broadcast s from the lobby of the theatre and questions re slanted to publicize the words over 21. e second broadcast took place the morning opening day and was a swap-shop show over same station. Plugs were plentiful on the gram, and full theatre credits were, of course, en.

Windows were plentiful, the most prominent ng in the following shops: Eastman Kodak, yder's Bookshop, Woolworth's, Record Cen- , Pittman's Smoke Shop, Raab Clothes, ger Sewing Machines, Ft. Pitt Typewriter , Jerry's Beauty Salon and Child's restau- its.

ives "G.I. Joe" Strong dvance Buildup

Manager Teschner effected a highly success- pre-campaign buildup for his showing of he Story of G. I. Joe" at Loew's Valentine in ledo, Ohio.

A special screening was arranged for the nerican Legion critics and service men which ulted in wide publicity, numerous radio spots re promoted over stations WTOL and SPD in a three-day campaign through the ening and a number of advance ads appeared the Toledo *Times*, the *Blade* and the *Union rnal.*

Two days ahead of playdate, *Buckeye News* cks carried banners publicizing the picture h theatre name and dates, 150 special win- w cards were placed in the downtown and lying areas of Toledo and bookmarks were tributed in Lamson's, La Salle and Koch rsch's and Lion's bookstores.

SHOWMEN PERSONALS

In New Posts: Richard Miller, Victoria Buffalo, N. Y. Betty Brinkworth, Sceninc, Lake Wales, Fla. Lee R. Conrad, Park and Meade, Meadville, Pa. D. J. Shepherd, Fabian Embassy, Johnstown, Pa. R. E. Keenan, Rankin, Rankin, Ill.

Frank Bowers, Regal, Detroit. G. R. Greer, Cameo, Miami Beach, Fla. Clark Forrest, Pix Newsreel, Orange, N. J. Al Lippe, Court, Newark, N. J. Harry Brown, Essaness Vogue; Louis De Wolf, Four Hundred; Dave Gold, Mode; all in Chicago.

Fred Frick, Queen, Santa Ana, Texas. Marshall Rook, Texas, Troup, Tex. Glen Grove, Broadway, Charlotte, N. C. D. J. Norman, State, Charlott, N. C. S. M. Webb, Carolina, Rocky Mount, N. C. James F. Collins, St. George, Farmingham, Mass.

Edward Kapner, Park and Jefferson, North Philadelphia. Al Blumberg, Circle; William Lafferty, Liberty; Morris Dovberg, Allegheny; all in Philadelphia. John Ellis, Village; Ross Valone, Eastwood; Johnny Boyd, Metropolitan; Ralph Moore, North Main; all in Houston, Texas.

J. Kenneth Campbell, Isle, Aurora, Ill. Jerry E. Harpman, city manager for Fulton-Grossman houses in Aurora, Bloomington and Joliet, Ill. Ben Dyer, Wallace, Morton, Texas.

Assistant Managers: Della Watts, Cinema, Detroit. Frank Catalno, Proctor's Newark, N. J. Joseph George, Embassy, Newark, N. J. William O'Neil, Eastwood, East Hartford, Conn. Joe Basco, Colonial, Hartford, Conn. William J. McKeown, Court Square, Springfield, Mass. Joshua Crosby, Hamilton, Chicago.

Returned Servicemen: Thomas E. Washburn, Ritz, Rockville, Ind. Harold F. Chesler, Princess, Bingham Canyon, Utah. Dewanner Stallings, manager; W. C. Davis, Jr., assistant; Imperial, Charlotte, N. C. Robert H. Lowery, assistant, Tennessee, Knoxville, Tenn.

Herbert Schroadt, Rialto, Fort Dodge, Ia.; Joseph Adelman, Hollywood, Detroit, Mich. Louis Berkschadt, Booth, Knoxville, Tenn. Russell Hollifield, Melrose, Dallas, Texas. Neal Elens, Mode, Joliet, Ill.

Birthday Greetings: Joseph G. Ehrlich, Charles E. Wheland, Maurice Sidman, Paul W. Hiltner, J. Fred Crosson, Newell T. Howard, J. Remi Crasto, Jerome Schur, Oran Cohen, Fred Spinelli, L. G. Tweksbury, J. Francis Stein, Earl D. Smith, M. C. Roskopf.

Howard R. Cohn, Gerson Nadell, Wilford N. Sklar, Jeppe M. Thomson, Fred E. Hamlin, Burton Hoffman, Wayne Hawkins, Larry Levy, William A. Cherry, Louis E. Piret, L. E. Berry, William H. Stanley, Ben Reisner, J. A. Pike, Richard Williamson.

Edgar B. Mercy, Les F. Newkirk, Maurice B. Smith, Robert R. Deitch, Henry H. Elsnick, William Hellmus, James McDonough, Earl Potter, Hubert L. Trahan, Robert L. Collier, Dennis C. Walls, Nick Rajacic, Donald B. Fiske, Robert L. Alberts, John A. Goodno, J. Donald Edwards.

Lamm Issues Ushers' Rules

Reported as serving to excellent use is the new list of rules for the service staff which is issued by Julius Lamm at the Warner Uptown theatre in Cleveland, Ohio. The rules stress goodwill for the theatre and is given to all applicants for a job as usher.

Holds "Women Only" Preview

Bill Dworski of the Harris theatre, Findlay, O., distributed attached leaflets on "Mildred Pierce" to beauty shop patrons, store clerks, and office and factory workers throughout the city. They helped to attract a packed house to the special showing of the film for women only.

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De Casseres, 72, Dies in New Yor

Benjamin De Casseres, 72, poet, author, colum ist and editorial writer for the New York *Mirror*, died at his home in New York Decem 6. He had been ill since last February but c tinued his writing almost to the last day. Mr. Casseres was a collateral descendant of Bene de Spinoza, the noted philosopher.

Born in Philadelphia, he left school at 13 work on local newspapers, later becoming an thority on national and international affairs. came to the New York *Sun* in 1899 and four ye later moved over to the New York *Herald*. A p lific writer, he also contributed to numerous ma zines.

A man of many talents, he became a member the editorial staff of Famous Players-Lasky Universal from 1919 to 1923, also a critic and c mentator on stage and screen, whose writings peared in MOTION PICTURE HERALD and ot publications.

Surviving are his widow, the former Bio Terr and a sister, Mrs. Irving Lehman. Funeral se ices were held last Friday. Interment was Ferncliff, at Ardsley, Westchester County, N. Y.

Dominick Donnici, Veteran Kansas City Exhibitor

Dominick Donnici, operator of the downto Palace theatre, Kansas City, for more than years, died December 1 in Kansas City. He been in poor health for several years. Mr. D nici came from Italy with his parents to Kan City 50 years ago and entered the theatre bu ness as operator of the suburban Broadmour years ago. Mr. Donnici's son, Louis, has b managing the Palace for the past 10 years cause of his father's poor health. However, Donnici was at the theatre every day until death.

A. C. Guzzardo, Operator Of Kansas City House

Albert C. Guzzardo, 91, former operator of theatre for the Italians of Kansas City, died cember 6 at his home in Kansas City. Coming Kansas City from Sicily about 1900, Mr. Guzza first entered the fruit business. His avocation promoting the cultural and civic interests of fellow Italians. For these of his countrymen w did not read English, he set up the Zimbar in t Italian district where for 10 years he provided e cational pictures, religious films and other fare.

Lew Golden, Was Leading St. Paul Exhibitor

Lew Golden, 45, St. Paul, Minn., exhibitor the past 11 years, died at St. Joseph's Hospital, Paul, December 4. He had been ill for three yea A native of Chicago, Mr. Golden was sent to Paul to close the Orpheum theatre belonging to t RKO Orpheum circuit. Instead of doing that changed the house into one of St. Paul's larg money makers. He is survived by his moth Mrs. Minnie Golden, with whom he made home.

Henry Joly

Henry Joly, 79, French scientist credited wi aiding in the inventions that led to the develo ment of motion pictures, died at his home in Pa last Saturday. He had frequent corresponden with Thomas A. Edison during the lifetime of t American inventor and they had exchanged ide about developments in films.

Buy Rights to Huxley Novel

Benedict Bogeaus, Paulette Goddard and Bu gess Meredith have acquired the screen rights Aldous Huxley's novel, "Brave New World which will be included on Mr. Bogeaus' 1946 pr gram for release through United Artists. Mi Goddard will star in the picture, while Mr. Mer dith will be co-producer in addition to playing o of the major roles.

PRODUCT DIGEST

SHOWMEN'S REVIEWS

SHORT SUBJECTS

THE RELEASE CHART

ADVANCE SYNOPSES

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

rief Encounter

***ineguild - Eagle-Lion*—Frustrated Love**

Sensitiveness, subtlety and integrity abound in is little story of a near middle-aged wife who, in e brief encounter of the title, falls in love with an herwise happily married doctor and he with her. he film's story is taken from one of Noel Cow- d's lesser plays. Mr. Coward's work is com- only characterized by a brittle skill and high but nical competence. Here it develops, maybe rough the discreet accomplishment of the film's rector, David Lean, into as heart-warming an ex- bit, shot through with sincerity, as ever reached is country's screens.

It's a simple tale. Laura Jesson is the happily arried suburban wife. On one of her weekly cursions to the nearby market town she encoun- rs the doctor. They meet again the next week id the next. Stealthily, regard creeps up on them high passion. Laura finds herself practicing rtive, shame-making, deception of her husband. ne is not suited to such things. Tormented by eir sense of duty, the star-crossed lovers for- ke their troth; he going back to his hospital and e to her home and husband.

It's the tragedy of the might-have-been. There's t a woman in this or any other land of 25 or over o won't see in it some well-remembered long- dden episode in her own life, or who wishes that me such tremulous disturbing joy might have en likewise hers.

Adroitness abounds in the recounting of the tale. finest moments are saved to the end when, to intent, the tale is told. One of those moments the tortured Laura rushing to the railway station atform to stare distraught at the train bearing her ver away from her; the other when her husband ts his arms around her tenderly. She knows en that prosaic husband understands.

Integrity is this picture's watchword; integrity d a rare but perfect sensitiveness. It is played maculately by Miss Celia Johnson and Mr. Tre- r Howard. It is a picture not only to be seen t to be seen again. For here the screen is com- tely adult; which circumstance may not com- end it to the under-twenties but will assuredly ract the over-twenty-fives.

Seen at the New Gallery theatre, London. Re- wer's Rating: Good—PETER BURNUP.

Release date, not set. Running time, 85 min. Adult dience classification.

ura Jesson .....Celia Johnson
x Harvey .....Trevor Howard
ert Godby .....Stanley Holloway
ce Carey, Cyril Raymond, Everley Gregg, Margaret rton, Dennis Harkin, Valentyne Dyall, Marjorie Mars, na Davey, Irene Handl, Edward Hodge, Sydney Brom- , Wilfred Babbage, Avis Scott, Henrietta Vintcent, hard Thomas, George V. Sheldon, Wally Bosco, Jack y

long the Navajo Trail

epublic (1944-45) — Musical Western

Roy Rogers, as a deputy marshal who sings many ightful ballads, is the central attraction of this n. There is an abundance of melodies including title song, "Along the Navajo Trail," "How're u Doing in the Heart Department," "Cool Wat- ' "Savin' for a Rainy Day" and "It's the Gypsy Me." Dale Evans assists Rogers in presenting ne of the songs, and Bob Nolan and the Sons of the Pioneers aid in rendering others. A group of gypsies led by Estelita Rodriguez add color, tuneful numbers and gay dancing.

The screenplay by Gerald Geraghty based on the novel by William Colt MacDonald makes a pleasing vehicle for Rogers and Miss Evans supported by George "Gabby" Hayes in a characteristic portrayal, always to be counted for a few good laughs. Rogers saves a ranch for Miss Evans and her father from a gang of scheming racketeers. The usual happy ending is arrived at after many complications.

The result of this combination of songs in the manner of Rogers and Miss Evans is entertaining and diverting. Followers of musical Westerns should enjoy this film, which was directed by Frank McDonald, with Edward J. White as the associate producer.

Seen at the home office projection room. Reviewer's Rating: Good.—M. R. Y.

Release date, December 15, 1945. Running time, 66 min. PCA No. 11157. General audience classification.

Roy Rogers.....Roy Rogers
Gabby Whittaker.....George "Gabby" Hayes
Lorry Alasair.....Dale Evans
Estelita Rodriguez, Douglas Fowley, Nestor Paiva, Sam Flint, Emmett Vogan, Roy Barcroft, David Cota, Edward Cassidy, Bob Nolan and the Sons of the Pioneers and Trigger

Pink String and Sealing Wax

***Ealing - Eagle-Lion*—Cozy Melodrama**

Defect of this piece is that, being strung out of a stage play which earned fashionable esteem in London, its youthful director and author—Robert Hamer and Diana Morgan, respectively—seemed at first over-conscious of the importance of their occasion. But when the film escapes the dusty confines of theatrical tradition—that happy issue occurring after 15 minutes or so of stagey chit-chat—it develops a rare and increasing gusto; smashes to a climax packed with plaudit-evoking suspense.

The piece concerns Brighton in the 'eighties, primary point in its favor with local audiences; for Brighton is one of Britain's more favored watering places and the Britons currently display a preoccupation with the gaslit careers of their immediate forbears.

Two households are depicted: the one, a grim, prim reproduction of that of the celebrated Mr. Barrett of Wimpole Street; the other a raffish public-house where squalor jostles haphazard with pseudo gallantry.

The "Barrett" household is iron-handled by pappa, whose twin divinities are respectability and a fixation of belief that his adolescent children may never learn those well known facts of life; Nemesis overtaking pappa when his son unwittingly provides the strychnine wherewith the sluttish siren of the public-house disposes of her even more unseemly spouse.

Credit is due to director Hamer for the fashion in which he delineates unerringly not only the outward seeming but the interior feeling of the contrasting milieus; credit, too, to Mervyn Johns, who plays the stern old Roman father and to Garry Marsh as the publican who dies. But credit, loud and long, to Miss Googie Withers, player of the alluring slut. If the piece should appeal in America it will be solely because of Miss Withers' contribution of heartless sluttishness.

There's no kind of doubt of the success it will win this side, where cozy melodrama of this sort is a sure-fire bet.

Seen at a studio tradeshow, London. Reviewer's Rating: Good.—P. B.

Release date, not set. Running time, 95 min. Adult audience classifications.

Mr. Sutton.....Mervyn Johns
Mrs. Sutton.....Mary Merrall
David .....Gordon Jackson
Pearl .....Googie Withers
Dan .....John Carol
Miss Porter.....Catherine Lacey
Joe .....Garry Marsh
Jean Ireland, Sally Ann Howes, Colin Simpson, David Wallbridge, Pauline Letts, Maudie Edwards, Frederick Piper, John Owers, Helen Goss, Margaret Ritchie, Don Stannard, Jane Wenham, John Ruddock, Ronald Adam, Charles Carson, Valentine Dyall, David Keir

South of the Rio Grande

Monogram (1944-45) — Adventure Drama

Waving a gay "adios," the Cisco Kid, flanked by his faithful Pancho, rides off into the distance, in search of new Robin Hood adventures. But in his departure, in the latest of the Monogram series, the Cisco Kid leaves behind him a series of exploits that result in a little Mexican territory being a better place to live in.

With Duncan Renaldo once again performing dashingly in the title role, adequate support is offered by Martin Garralaga, his comical sidekick, and Armida, an attractive little singing explosive.

The task of ousting a bandit politician, guilty of terrorizing and murdering local rancheros, falls to the lot of the Kid this time. Not only does he accomplish his aim suavely, but the Kid manages to rescue a beautiful maiden and sing romantically at intervals.

Directed by Lambert Hillyer from a screenplay by Victor Hammond and Ralph Bettinson, the production is on par with its predecessors.

Seen at the Strand theatre in Brooklyn, where an afternoon audience appeared engrossed. Reviewer's Rating: Fair.—MANDEL HERBSTMAN.

Release date, September 15, 1945. Running time, 62 min. PCA No. 10985. General audience classification.

Cisco .....Duncan Renaldo
Pancho .....Martin Garralaga
Pepita .....Armida
George J. Lewis, Lillian Molieri, Frances McDonald, Charles Stevens, Pedro Regas, Soledad Jimenez, Tito Renaldo

The Wicked Lady

***Gainsborough - Eagle-Lion* —**
Brocaded Naughtiness

Administrators of the Production Code may well view with concern certain aspects of this anticipation of the dubious delights of "Forever Amber." Period of the picture is that same roistering restoration time with which "Amber" affects to deal, and which students of history claim to be England's most sumptuous, sexy, witty era. Sumptuousness and sex abound in Director Leslie Arliss's film and if wit be not abundant there's ampleness—and, as some may think, more than useful plenitude—of talk of doxies and their paramours, of talking of the marriage-bed and the like. Also, in that urge for exciting sumptuousness, a remarkable concern is exhibited to achieve the ultimate in feminine *décolleté*.

The Wicked Lady is the wife of Sir Ralph Skel-

ton, a gentle knight if ever there was one. Aristocratic inhibitions are not her ladyship's strong suit. She seeks diversion by clandestine and nightly practice as a highwayman, taking to the road with the same ease as she does to her fellow-bandit's bed. She is the quintessence of all the heartless hussies of history, shooting and poisoning her way through life, betraying even that lover of hers to whom she had pledged a rogue's loyalty.

The Wicked Lady is played by Miss Margaret Lockwood, Britain's top-ranking feminine star. Fortunately, maybe, for her myriad admirers none can believe that Miss Lockwood's winsome charms, that demure blush which inevitably seems to suffuse her cheeks, might ever be associated with the very odd behavior she is called upon herein to affect.

Fortunately, on the other hand, for such verisimilitude as the film possesses, Mr. James Mason is around to play the highwayman.

Mason's appearance on the screen adds up to a maximum of 20 out of the picture's 103 minutes. Nevertheless, it is wholly his film. He gives an impeccable performance.

It will be because of Mr. Mason and those sumptuous brocades and buskins that the multitude will flock to this one.

It's a sure-fire booking for any British hall; may cash in, too, on America's amber mood.

Seen at the Gaumont theatre, Haymarket, London, where crowded audiences acclaimed it. Reviewer's Rating: Good.—P. B.

Release date, not set. Running time, 103 min. Adult audience classification.

Barbara Worth (later Lady Skelton)..Margaret Lockwood
Captain Jackson.....James Mason
Caroline .....Patricia Rock
Sir Ralph Skelton.....Griffith Jones
Enid Stamp Taylor, Michael Rennie, Felix Aylmer, David Horne, Martita Hunt, Amy Dalby, Beatrice Varley, Helen Goss, Francis Lister, Emrys Jones.

Prison Ship

***Columbia*—Sea Adventure**

A Jap ship, loaded with Allied prisoners, cruises in dangerous waters, deliberately inviting destruction by American submarines, in Columbia's latest action film on a wartime theme. Although cinema fans are by no means unfamiliar with Jap atrocities, Alexis Thurn-Taxis' production manages to crowd in some moments of suspense and excitement.

The prisoners, eventually realizing that their ship is being used as bait for submarines, stage an unsuccessful revolt which results in the shooting of some 30 women and children. When they learn a sub is just about to sink them, they try once again, this time sending out the message that leads to their rescue in the midst of another struggle for their lives.

Featured in the drama are Robert Lowery, as a two-fisted captive, and Nina Foch, an English newspaper woman who pits her wits against Richard Loo, the menacing Jap skipper. Others in the cast contribute satisfactory support.

Arthur Dreifuss directed from a screenplay by Josef Mischel and Ben Markson.

Seen at the Strand theatre in Brooklyn, where an afternoon audience responded approvingly. Reviewer's Rating: Fair.—M. H.

Release date, November 15, 1945. Running time, 60 min. PCA No. 11194. General audience classification.

Ann Graham.....Nina Foch
Tom Jeffries.....Robert Lowery
Captain Osikawa.....Richard Loo
Ludwig Donath, Robert Scott, Barry Bernard, Erik Rolf, Moy Ming, Louis Mercier, David Hughes, Barbara Pepper, Coulter Irwin, Key Chang

Lawless Empire

***Columbia*—Western**

In his latest adventure the "Durango Kid" triumphs, as always, over the forces of evil. It takes some hard riding and straight shooting to do so, of course, and in the climactic scene the "Kid" has to get himself across a narrow street filled with stampeding cattle in order to stop the villains from escaping. He swings himself across by the tail of a steer, neat trick, indeed.

Charles Starrett puts plenty of muscle into the role of the "Kid," and he's ably supported by Dub "Cannonball" Taylor. Less violence is required of Tex Harding, who portrays the local preacher.

Although time has proved that the cattlemen were correct in opposing the homesteaders whose plows broke up the Western plains, for the purposes of Bennett Cohen's screenplay, based on a story by Elizabeth Beecher, it's the cattlemen who are the villains. Their efforts to drive the settlers from their homes, however, meet with eventual defeat, thanks to the good offices of the cowboy and his friends.

Vernon Keays directed, and Colbert Clark produced.

Previewed at Hollywood's Hitching Post theatre. Reviewer's Rating: Average.—THALIA BELL.

Release date, November 15, 1945. Running time, 59 min. PCA No. 10571. General audience classification.

Durango .....Charles Starrett
Tex .....Tex Harding
Cannonball .....Dub Taylor
Mildred Law, Johnny Walsh, John Calvert, Ethan Laidlaw, Forrest Taylor, Jack Rockwell, George Chesebro, Boyd Stockman

I Know Where I'm Going

***The Archers - G.F.D.*—Gales and Gaels**

Those incorrigible romantics, Michael Powell and Emeric Pressburger, permit themselves full bent in their latest submission wherein is shown in cunning, mounting, splendor the fey wonders of Scotland's Western Isles.

Against the admirably photographed, skilfully balanced background of that ultimate refuge of the Gaels, Powell and Pressburger set out to tell a story of a lovely little mercenary wench, epitome of gold-diggery, who tells the world she knows where she's going. The lady's destination is not only one of those magical Western Isles but the hearth and home therein of an elderly parvenu whose millions she covets.

Dame Nature—taking for once fond but stern note of comely little gold-diggers, intent this time on reading them a sharp lesson—plays a strong hand. Not only Gaels but gales, also a profusion of mists and maelstroms, beset the lone young pilgrimess' path. She might have surmounted those various hurdles but for the circumstance that Old Mother Nature turns up the final insurmountable in the person of a young Highland sailor. The wench renounces her gold-diggings and she weds her fine young Highland man.

Miss Wendy Hiller—never lovelier or more adroit even in "Pygmalion"—lends a measure of verisimilitude to the odd story whenever she's around. Dotted about the landscape's pattern, too, are a number of other charming creatures, notably a real live well-tamed golden eagle. Maybe, Mr. Roger Livesey was inaptly cast as the Highland lover, for never once does he exhibit a remote suggestion of the Gaelic fey.

But it's the photography that matters. Cameraman Erwin Hillier makes noble pictures of those fogs, the stern hills, the grim seas. It's a picture for the connoisseur of the camera and the addict of loveliness—for which reason it's a doubtful commendation to the industrial hall.

Seen at the Leicester Square theatre trade show, London. Reviewer's Rating: Good.—P. B.

Release date, not set. Running time, 91 min. General audience classification.

Joan Webster .....Wendy Hiller
Torquil MacNeil.....Roger Livesey
Catriona .....Pamela Brown
Bridie .....Margot Fitzsimons
Colonel Barnstaple .....Capt. C. W. R. Knight, F.Z.S.
Torquil, the Eagle.....".Mr. Ramshaw"
George Carney, Walter Hudd, Captain Duncan MacKechnie, Ian Sadler, Murdo Morrison, Donald Strachan, John Rae, Duncan MacIntyre, Jean Cadell, Norman Shelley, Ivy Milton, Arthur Chesney, Anthony Uestrel, Petula Clark, Alec Faversham, Catherine Lacey, Valentine Dyall, Nancy Price, Herbert Lomas, Kitty Kirwan, Graham Moffatt, Boyd Stevens, Maxwell Kennedy, Jean Houston

Dick Tracy

***RKO Radio*—(Melodrama)**

Followers of the famed comic strip will be delighted to find their favorite detective and his friends transferred to the screen. Herman Schlom has given the characters a slick production for their screen debut: it's smooth, sure-fire melodrama, with plenty of action and a logical story line.

Morgan Conway is cast as the detective, and Anne Jeffreys has the rather unrewarding role of Tess Trueheart. Mike Mazurki, as the villain of the piece, accounts for considerable spine-chilling in his brief appearances. Outstanding bits are contributed by Trevor Bardette as a mildly demented astrologist, and Milton Parsons in the role of an undertaker with the remarkably appropriate name of "Deathridge."

Tracy and his sweetheart meet with many mystifying adventures before the detective tracks down the crazed killer who has threatened to do away with 14 men and women. The end, however, finds the two triumphant, ready for the next case. William Berke directed. Eric Taylor's original screenplay is based on the cartoon strip by Chester Gould.

Previewed at the studio. Reviewer's Rating: Good.—THALIA BELL.

Release, Block 3. Running time, 62 min. PCA No. 10983. General audience classification.

Dick Tracy.....Morgan Conway
Tess .....Anne Jeffreys
Spitface .....Mike Mazurki
Judith Owens .....Jane Greer
Tracy, Jr.....Mickey Kuhn
Lyle Latell, Joseph Crehan, Trevor Bardette, Morgan Wallace, Milton Parsons.

Pillow of Death

***Universal*—Psychopathic Murderer**

In this film of detection and mystery strange situations and circumstances lead to the discovery of the murderer. Lon Chaney, as Wayne, admittedly in love with his secretary, Donna, played by Brenda Joyce, is accused of the murder of his wife. Few will suspect his guilt until near the climax of the film.

A number of victims are murdered by suffocation. In addition to the murders there are seances and a stolen corpse sequence. There are moments of suspense which will keep audiences on the edge of their seats. The script was written by Dwight V. Babcock.

J. Edward Bromberg as Julian, a psychic adviser, gives a good portrayal. Through his help the criminal is discovered. Rosalind Ivan, Clara Blandwick, George Cleveland and Wilton Graff lend competent support.

This film, an Inner Sanctum Mystery, was produced by Ben Pivar. Wallace Fox directed.

Seen at the home office projection room. Reviewer's Rating: Average.—M. R. Y.

Release date, December 14, 1945. Running time, 66 min. PCA No. 10863. General audience classification.

Wayne .....Lon Chaney
Donna .....Brenda Joyce
J. Edward Bromberg, Rosalind Ivan, Clara Blandick, George Cleveland, Witlon Graff, Bernard B. Thomas, Fern Emmett, J. Farrell MacDonald, Victoria Horne

SHORT SUBJECTS

RANCH HOUSE ROMEO (RKO)

Western Musicals (63,503)

Ray Whitley and the Six-Bar cowboys continue their current series by working the ranch of an elderly man known as Pop, who has a weakness for worthless gold mines. How Pop trades his ranch for a gold mine and how the boys get the ranch back, with the aid of a chorus girl named Mitzi, makes for a tuneful story.

Release date, November 30, 1945 17 *minutes*

SYNCO-SMOOTH SWING (Univ.)

Name-Band Musicals (1303)

Ted Fio-Rito and his orchestra, singers and dancers are featured in this short. Gloria Delson sings "Elmer Done It Again." Paul Carley sings "Let Me Love You Tonight" and to this tune Armand and Nita dance. Fio-Rito features "Nola" as a piano solo. The Soldaires are next, singing "Boogie Woogie Lullaby." Evelyn Farney does a tap dance to a Stephen Foster medley. For a finale: a jump version of "Hungarian Rhapsody."

Release date, December 19, 1945 15 *minutes*

NAUGHTY NANETTE (Para.)

Musical Parade (*FF*5-2)

This Technicolor Featurette stars Bob Grahm and Dorothy Porter with Odette Myrtil, Miriam Franklin and Gordon Richards. The plot deals with two young sisters trying to make up their minds who shall marry the handsome private in the Royal Mounties. All is embroidered with music, dances and period costumes.

Release date, December 28, 1945 20 *minutes*

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1944-45 product.

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.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data, page 2738, issue of December 1, 1945, for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2749 and 2750, issue of December 8, 1945.

Feature product, including Coming Attractions, listed by Company, in order of release, on pages 2747 and 2748, issue of December 8, 1945.

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
ABBOTT and Costello in Hollywood (Block 13)	MGM	602	Bud Abbott-Lou Costello	Oct.,'45	84m	Aug. 25,'45	2631	....	....
Abilene Town (formerly Abilene)	UA	....	Randolph Scott-Ann Dvorak	Jan. 11,'46	....	.....	....	2628	....
Adventure (formerly The Big Shore Leave)	MGM	....	Clark Gable-Greer Garson	Not Set	....	.....	....	2628	....
•Adventures of Rusty (formerly Rusty)	Col.	6027	Ted Donaldson-Conrad Nagel	Sept. 6,'45	66m	Oct. 6,'45	2669	2467	....
•Agitator, The (British)	Br. Natl.-Anglo	....	Billy Hartnell-Mery Morris	Not Set	95m	Mar. 17,'45	2361	....	....
Allotment Wives, Inc.	Mono.	....	Kay Francis-Paul Kelly	Dec. 29,'45	80m	Nov. 10,'45	2710	2555	....
Along Came Jones	RKO	681	Gary Cooper-Loretta Young	Special	90m	June 23,'45	2627	2278	2719
•Along the Navajo Trail	Rep.	446	Roy Rogers-George "Gabby" Hayes	Dec. 15,'45	66m	Dec. 15,'45	2757	2748	....
•Anchors Aweigh (color)	MGM	531	Gene Kelly-Frank Sinatra	Aug.,'45	140m	July 21,'45	2553	2142	2738
And Then There Were None	20th-Fox	611	Barry Fitzgerald-Walter Huston	Nov.,'45	97m	July 14,'45	2626	....	....
Angel Comes to Brooklyn, An	Rep.	503	Kaye Dowd-Robert Duke	Nov. 27,'45	70m	Dec. 8,'45	2745	2384	....
•Apology for Murder	PRC	....	Ann Savage-Hugh Beaumont	Sept. 27,'45	67m	Sept. 8,'45	2637	2418	....
Appointment in Tokyo	WB	500	War Documentary	Dec. 7,'45	....	.....	....	....	....
Arrowsmith (Reissue)	Film Classics	....	Helen Hayes-Ronald Colman	Aug.,'45	94m	Nov. 21,'31	....	....	....
•Arson Squad	PRC	....	Frank Albertson-Robert Armstrong	Sept. 11,'45	66m	July 21,'45	2631	2467	....
•BACK to Bataan	RKO	523	John Wayne-Philip Ahn	Block 5	97m	June 2,'45	2477	2242	2663
Bad Men of the Border	Univ.	1101	Kirby Grant-Armida	Sept. 28,'45	....	.....	....	2655	....
Bandit of Sherwood Forest (color)	Col.	....	Cornel Wilde-Anita Louise	Feb. 21,'46	....	.....	....	2434	....
Bandits of the Badlands	Rep.	551	Sunset Carson-Peggy Stewart	Sept. 14,'45	55m	Oct. 13,'45	2677	2628	....
Berge-Keeper's Daughter, The	Femous Int'l	....	Louis Jouvet-Elvire Popesco	Sept. 4,'45	70m	Sept. 15,'45	2645	....	....
Battle for Music	Four Continents	....	London Philharmonic Orchestra	Oct. 13,'45	74m	Nov. 3,'45	2701	....	....
•Beautiful Cheat, The	Univ.	9044	Noah Beery, Jr.-Bonita Granville	July 20,'45	59m	July 21,'45	2554	2384	....
Because of Him	Univ.	516	Deanna Durbin-Franchot Tone	Jan. 18,'46	....	.....	....	2764	....
•Bedside Manner	UA	....	Ruth Hussey-John Carroll	June 22,'45	79m	June 16,'45	2498	2250	2616
•Behind City Lights	Rep.	429	Lynne Roberts-William Terry	Sept. 10,'45	68m	Sept. 22,'45	2653	2418	....
Bell for Adano, A	20th-Fox	601	Gene Tierney-John Hodiak	Aug.,'45	103m	June 23,'45	2627	2242	2738
•Belle of the Yukon (color)	RKO	583	Randolph Scott-Gypsy Rose Lee	Special	84m	Dec. 2,'44	2201	1835	2406
•Bells of Rosarita	Rep.	442	Roy Rogers-Gabby Hayes	June 19,'45	68m	May 19,'45	2453	2403	2663
Bells of St. Mary's, The	RKO	....	Bing Crosby-Ingrid Bergman	Not Set	126m	Dec. 1,'45	2734	2434	....
•Bewitched	MGM	530	Phyllis Thaxter-Edmund Gwenn	July,'45	66m	June 23,'45	2510	2310	2663
Big Sleep, The	WB	....	Humphrey Bogart-Lauren Bacall	Not Set				2230	
Black Market Babies	Mono.	....	Ralph Morgan-Jayne Hazard	Not Set	71m	Dec. 8,'45	2746	....	....
Blazing the Western Trail	Col.	7201	Charles Starrett-Tex Harding	Oct. 18,'45	60m	Nov. 24,'45	2725	2543	....
Blithe Spirit (British) (color)	UA	....	Rex Harrison-Constance Cummings	Dec. 14,'45	94m	Sept. 22,'45	2653	....	....
•Blonde from Brooklyn	Col.	6036	Robert Stanton-Lynn Merrick	June 21,'45	65m	June 30,'45	2521	2403	....
•Blood on the Sun	UA	....	James Cagney-Sylvia Sidney	June 15,'45	94m	May 5,'45	2433	2230	2663
Blue Montana Skies (Reissue)	Rep.	5307	Gene Autry-Smiley Burnette	Dec. 1,'45	56m	May 6,'39	....	....	....
•Body Snatcher, The	RKO	517	Boris Karloff-Bela Lugosi	Block 4	77m	Feb. 17,'45	2318	2310	2567
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set		.....	....	2230	....
•Border Badmen	PRC	....	Buster Crabbe-Al St. John	Oct. 10,'45	59m	Sept. 1,'45	2625	2543	....
Born for Trouble (Reissue)	WB	504	Faye Emerson-Van Johnson	Oct. 6,'45	59m	Apr. 11,'42	598	575	....
•Boston Blackie's Rendezvous	Col.	6030	Chester Morris-Nina Foch	July 5,'45	....	.....	....	2467	....
Boy, a Girl and a Dog	Frank	....	Jerry Hunter-Sharyn Moffett	Not Set	....	.....	....	2230	....
Breakfast in Hollywood	UA	....	Tom Breneman-Bonita Granville	Feb. 22,'46	....	.....	....	2756	....
Brief Encounter	Eagle Lion	....	Celia Johnson-Trevor Howard	Not Set	85m	Dec. 15,'45	2757	....	....
•Brighton Strangler, The	RKO	522	John Loder-Rose Hobart	Block 5	67m	May 5,'45	2433	2142	2663
Brute Man	Univ.	....	Rondo Hatton-Jane Adams	Not Set	....	.....	....	2764	....
Burma Victory	WB	....	War Documentary	Not Set	62m	Nov. 17,'45	2718	....	....
•CALL of the Wild (Reissue)	20th-Fox	523	Clark Gable-Loretta Young	June 15,'45	81m	May 4,'35	2350		
Captain Eddie	20th-Fox	604	Fred MacMurray-Lynn Bari	Sept.,'45	107m	June 23,'45	2626	2259	2738
•Captain Kidd	UA		Charles Laughton-Randolph Scott	Aug. 24,'45	89m	Aug. 4,'45	2577	2353	2719
Captain Tugboat Annie	Rep.	504	Jane Darwell-Edgar Kennedy	Nov. 17,'45				2403	
Caribbean Mystery	20th-Fox	605	James Dunn-Sheila Ryan	Sept.,'45	65m	July 21,'45	2626	2366	2663
•Cheaters, The	Rep.	421	Joseph Schildkraut-Billie Burke	July 15,'45	87m	July 7,'45	2533	2454	2663
Cherokee Flash, The	Rep.	553	Sunset Carson-Linda Stirling	Dec. 13,'45	....	.....	....	2748	....
•Chicago Kid, The	Rep.	417	Don Barry-Lynne Roberts	June 29,'45	68m	Feb. 17,'45	2319	2279	....
•China Sky	RKO	519	Randolph Scott-Ruth Warrick	Block 4	78m	Apr. 21,'45	2413	2216	2616
•Chine's Little Devils	Mon.	....	Harry Carey-Paul Kelly	July 21,'45	75m	May 5,'45	2433	1994	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
•Christmas in Connecticut	WB	420	Barbara Stanwyck-Dennis Morgan	Aug. 11,'45	101m	July 21,'45	2553	2142	2738
Cinderella Jones	WB	..	Joan Leslie-Robert Alda	Not Set	....	.....	....	1746	....
Close Call for Boston Blackie, A	Col.	....	Chester Morris-Richard Lane	Jan. 24,'46	....	.....	....	2710	....
Club Havana	PRC	....	Tom Neal-Margaret Lindsay	Nov. 23,'45	62m	Oct. 20,'45	2686	2555	....
Code of the Lawless	Univ.	1102	Kirby Grant-Poni Adams	Oct. 19,'45		.....	....	2686	....
Col. Effingham's Raid	20th-Fox	610	Charles Coburn-Joan Bennett	Not Set	70m	Sept. 29,'45	2661	2259	....
Colorado Pioneers	Rep.	563	Bill Elliott-Bobby Blake	Nov. 14,'45		.....	....	2555	....
•Come Out Fighting	Mono.		Leo Gorcey-Huntz Hall	Sept. 22,'45	62m	Sept. 8,'45	2637	2366	....
Confidential Agent	WB	506	Charles Boyer-Lauren Bacall	Nov. 10,'45	118m	Nov. 3,'45	2701	2655	....
•Conflict	WB	418	Humphrey Bogart-Alexis Smith	June 30,'45	86m	June 16,'45	2497	1456	2523
•Corn Is Green, The	WB	419	Bette Davis-John Dall	July 21,'45	114m	Mar. 31,'45	2381	2007	2663
Cornered	RKO	612	Dick Powell-Michalina Cheirel	Block 3	102m	Nov. 17,'45	2717	2695	....
Crime Doctor's Warning, The	Col.	7022	Warner Baxter-Dusty Anderson	Sept. 27,'45	....	.....	....	2543	....
Crimson Canary, The	Univ.	509	Noah Beery, Jr.-Lois Collier	Nov. 9,'45	64m	Nov. 10,'45	2710	2467	....
Cross My Heart	Para.	....	Betty Hutton-Sonny Tufts	Not Set	..	....	....	2418	....
DAKOTA	Rep.	505	John Wayne-Vera Hruba Ralston	Dec. 25,'45	82m	Nov. 10,'45	2709	....	....
Daltons Ride Again	Univ.	510	Alan Curtis-Kent Taylor	Nov. 23,'45	71m	Nov. 24,'45	2726	2670	....
Danger Signal	WB	508	Faye Emerson-Zachary Scott	Dec. 15,'45	80m	Nov. 17,'45	2718	2555	....
•Dangerous Intruder	PRC	....	Charles Arnt-Veda Ann Borg	Sept. 21,'45	65m	Aug. 4,'45	2639	2418	....
Dangerous Partners (Block 13)	MGM	604	James Craig-Signe Hasso	Oct.,'45	74m	Aug. 4,'45	2639	2555	2719
Danny Boy	PRC	....	Buz Henry-Eva March	Dec. 5,'45	64m	Nov. 3,'45	2701	2662	....
Dear Octopus (British) (formerly The Randolph Family)	English	....	Margaret Lockwood-Michael Wilding	Not Set	80m	Sept. 18,'43	2362	....	....
Detour	PRC	....	Ann Savage-Tom Neal	Nov. 30,'45	69m	Nov. 10,'45	2709	2543	....
Devotion	WB	....	Olivia de Havilland-Ida Lupino	Nov. 24,'45	....	.....	....	2756	....
Diary of a Chambermaid	UA	....	Paulette Goddard-Hurd Hatfield	Feb. 2,'46	....	.....	....	2748	....
Dick Tracy	RKO	613	Morgan Conway-Anne Jeffreys	Block 3	62m	Dec. 15,'45	2758	2710	....
Ding Dong Williams	RKO	....	Glenn Vernon-Marcia Maguire	Not Set	....	.....	....	2695	....
•Divorce	Mono.	....	Kay Francis-Bruce Cabot	Aug. 18,'46	71m	May 26,'45	2465	2353	...
Doll Face	20th-Fox	....	Carmen Miranda-Perry Como	Not Set	....	.....	....	2628	....
Dolly Sisters, Tha (color)	20th-Fox	609	Betty Grable-John Payne	Nov.,'45	114m	Sept. 29,'45	2661	2384	....
•Don Juan Quilligan	20th-Fox	527	William Bendix-Joan Blondell	June,'45	75m	June 9,'45	2486	2354	....
•Don't Fence Me In	Rep.	445	Roy Rogers-Dale Evans	Oct. 20,'45	71m	Oct. 27,'45	2693	2686	....
Do You Love Me? (color) (formerly Kitten on the Keys)	20th-Fox	....	Maureen O'Hara-Dick Haymes	Not Set	....	.....	....	2499	....
Dragonwyck (color)	20th-Fox	....	Gene Tierney-Vincent Price	Not Set	....	.....	....	2403	....
•Drifting Along	Mono.	....	Johnny Mack Brown-Raymond Hatton	Dec. 29,'45	....	.....	....	2744	....
Duel in the Sun (color)	UA	....	Jennifer Jones-Joseph Cotten	Not Set	...	.....	..	2366	
Duffy's Tavern (Block 1)	Para.	4501	Ed Gardner-Bing Crosby & Guests	Sept. 28,'45	98m	Aug. 25,'45	2638	2230	2738
EASY Come, Easy Go	Para.	....	Sonny Tufts-Diana Lynn	Not Set	....	.....	....	2748	....
Easy to Wed (color)	MGM	....	Esther Williams-Van Johnson	Not Set	....	.....	....	2366	..
•East Side of Heaven (Raissue)	Univ.	9097	Bing Crosby-Joan Blondell	June 15,'45	90m	Apr. 8,'39	....	....	....
•Easy to Look at	Univ.	9045	Gloria Jean-Kirby Grant	Aug. 10,'45	65m	Aug. 11,'45	2589	2418	....
Enchanted Forest (color)	PRC	....	Edmund Lowe-Brenda Joyce	Dec. 13,'45	78m	Sept. 29,'45	2662	2279	....
Exposed by the Crime Doctor	Col.	....	Warner Baxter-Mona Barrie	Not Set	....	.....	....	2756	....
FALCON in San Francisco	RKO	603	Tom Conway-Rita Corday	Block 1	65m	July 21,'45	2626	2366	. ..
Fallen Angel	20th-Fox	612	Alice Faye-Dana Andrews	Dec.,'45	97m	Oct. 27,'45	2693	2454	....
Fall of Berlin, Tha	Artkino	....	Documantary	Not Set	70m	Sept. 15,'45	2645	....	....
•Fatal Witness, The	Rep.	427	Evalyn Ankers-Richard Fraser	Sept. 15,'45	....	.....	....	2467	..
Fear (formerly Suspense)	Mono.	....	Warren William-Lee "Lasses" White	Not Set	....	.....	....	2598	....
•Fighting Bill Carson	PRC	...	Bustar Crabbe-Al St. John	Oct. 31,'45	51m	Sept. 1,'45	2625	2543	....
First Yank Into Tokyo	RKO	607	Tom Neal-Barbara Hale	Block 2	82m	Sept. 8,'45	2638	2366	....
•Flame of the West	Mono.	....	Johnny Mack Brown-Raymond Hatton	June 9,'45	71m	May 19,'45	2453	2353	....
•Flaming Bullets	PRC	....	Tex Ritter-Dave O'Brien	Oct. 15,'45	59m	Sept. 1,'45	2625	2543	....
Flying Serpent	PRC	....	George Zucco-Hope Kramar	Dec. 26,'45	....	.....	....	2670	....
Follow That Woman (Block 1)	Para.	4504	William Gargan-Nancy Kelly	Dec. 14,'45	70m	Aug. 25,'45	2639	2543	....
•Frontier Feud	Mono.	....	Johnny Mack Brown-Raymond Hatton	Nov. 24,'45	....	.....	....	2628	....
•Frontier Fugitives	PRC.	....	Tex Ritter-Dave O'Brian	Sept. 1,'45	58m	July 21,'45	2627	2543	....
Frontier Gal (color)	Univ.	513	Rod Cameron-Yvonne De Carlo	Dec. 21,'45	85m	Dec. 8,'45	2746	2555	....
Frontier Gunlaw (formerly Prairie Raiders)	Col.	....	Charles Starratt-Jean Stevans	Jan. 31,'46	....	.....	....	2686	....
•Frozen Ghost, Tha	Univ.	9032	Lon Chaney-Evelyn Ankers	June 29,'45	61m	June 16,'45	2498	2259	....
GAME of Death, A (formerly Most Dangarous Game)	RKO	....	John Loder-Audrey Long	Not Set	72m	Dec. 1,'45	2734	2384	....
•Gangs of the Waterfront	Rep.	422	Robert Armstrong-Stephanie Bachelor	July 3,'45	56m	Sept. 8,'45	2637	2403	....
•Gangsters' Dan	PRC	....	Buster Crabbe-Al St. John	June 14,'45	60m	July 21,'45	2554	2543	....
•Gay Senorita, Tha	Col.	6020	Jinx Falkanburg-Jim Bannon	Aug. 9,'45	69m	Aug. 25,'45	2610	2543	2663
Getting Gertie's Garter	UA	....	Dennis O'Keefe-Marie McDonald	Nov. 30,'45	72m	Dec. 1,'45	2734	....	....
George White's Scandals	RKO	602	Joan Davis-Jack Haley	Block 1	95m	Aug. 4,'45	2627	2366	2663
Girl No. 217	Artkino	...	Elana Kuzmina-Vladimir Vladislavsky	Sept. 1,'45	94m	Sept. 15,'45	2646	....	....
Girl of tha Limberlost	Col.	7029	Ruth Nelson-Loran Tindall	Oct. 11,'45	60m	Oct. 20,'45	2686	2670	....
Girl on the Spot	Univ.	515	Lois Collier-Jess Barker	Jan. 11,'46	...	.....	...	2467	....
Girls of the Big House	Rep.	502	Lynna Roberts-Richard Powers	Nov. 2,'45	68m	Nov. 17,'45	2717	2467	....
Give Me the Simple Life (color) (formerly The Enchanted Voyage)	20th-Fox	....	John Payne-Juna Haver	Not Set	....	.....	....	2499	....
Great Day (British)	RKO	....	Eric Portman-Flora Robson	Not Set	80m	May 12,'45	2445	....	
•Great John L, The	UA	....	Linda Darnell-Greg. McClure	June 29,'45	96m	June 9,'45	2485	2093	2738
•Guest Wife	UA	....	Claudette Colbert-Don Ameche	July 27,'45	90m	July 28,'45	2565	2259	2738
Gun Town	Univ.	1104	Kirby Grant-Fuzzy Knight	Jan. 18,'46	....	.....	....	2744	....
Guy Could Change, A	Rep.	508	Allan Lane-Jane Frazee	Jan. 27,'46	....	.....	....	2543	....
HALF-WAY House (Br.)	AFE	....	Francoise Rosay-Tom Walls	Aug. 11,'45	88m	Aug. 11,'45	2589	....	....
Harvey Girls (color)	MGM	....	Judy Garland-John Hodiak	Not Set	....	.....	....	2354	....
Henry the Fifth (British) (color)	UA	....	Laurance Olivier-Robert Newton	Not Set	67m	Dec. 2,'44	2626	....	....

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Her Highness and the Bellboy (Block 13)	MGM	603	Hedy Lamarr-Robert Walker	Oct.,'45	111m	July 14,'45	2631	2259	....
Hidden Eye, The (Block 13)	MGM	601	Edward Arnold-Frances Rafferty	Sept.,'45	70m	July 28,'45	2639	2353	2663
•Hitchhike to Happiness	Rep.	419	Al Pearce-Dale Evans	July 16,'45	72m	Apr. 21,'45	2414	2250	..
Hit the Hay	Col.	....	Judy Canova-Ross Hunter	Nov. 29,'45	....	.....	....	2662	....
Hold High the Torch (color)	MGM	....	Elizabeth Taylor-Lassie-Edmund Gwenn	Not Set	..	....	....	2216	...
Hold That Blonde (Block 2) (formerly Good Intentions)	Para.	4506	Eddie Bracken-Veronica Lake	Nov. 23,'45	76m	Oct. 13,'45	2679	2259	....
Holiday in Mexico (Color)	MGM	....	Walter Pidgeon-Ilona Massey	Not Set	....	.....	....	2764	....
Hotel Reserve (British)	RKO	615	James Mason-Lucie Mannheim	Block 3	89m	June 17,'44	2626		....
House of Dracula	Univ.	511	Lon Chaney-Lionel Atwill	Dec. 7,'45	67m	Dec. 8,'45	2746	2670	....
House on 92nd St. (formerly Now It Can Be Told)	20th-Fox	608	William Eythe-Lloyd Nolan	Oct.,'45	88m	Sept. 15,'45	2645	2499	2738
How Do You Do?	PRC	...	Bert Gordon-Harry Von Zell	Dec. 17,'45	80m	Nov. 10,'45	2709	2655	....
IDEA Girl	Univ.	....	Jess Barker-Julie Bishop	Feb. 8,'46	....	.....	....	2764	....
•I Didn't Do It (British)	Col.	....	George Formby-Billy Caryl	July 23,'45	97m	July 14'45	2542		
I Know Where I'm Going	GFD	....	Wendy Hiller-Roger Livesey	Not Set	91m	Dec. 15,'45	2758	....	....
•I Love a Bandleader	Col.	6015	Phil Harris-Leslie Brooks	Sept. 13,'45	70m	Aug. 18,'45	2597	..	...
I'll Be Your Sweetheart (Br.)	GFD	....	Margaret Lockwood-Vic Oliver	Not Set	104m	July 21,'45	2554	....	....
•I'll Tell the World	Univ.	9041	Lee Tracy-Brenda Joyce	June 8,'45	61m	May 26,'45	2466	2310	...
•Imitation of Life (Reissue)	Univ.	9096	Claudette Colbert-Warren William	June 15,'45	109m	Dec. 1,'34	....	....	...
•Incendiary Blonde (color)	Para.	4431	Betty Hutton-Arturo de Cordova	Aug. 31,'45	113m	June 16,'45	2497	1675	2663
Isle of the Dead	RKO	608	Boris Karloff-Ellen Drew	Block 2	72m	Sept. 8,'45	2638	2216	....
It All Came True (Reissue)	WB	503	Ann Sheridan-Jeffrey Lynn-H. Bogart	Oct. 6,'45	97m	Apr. 6,'40	....	....	....
•It's a Pleasure (color)	RKO	584	Sonja Henie-Michael O'Shea	Special	90m	Mar. 3,'45	2337	2202	2523
I've Always Loved You (color) (formerly Concerto)	Rep.	....	Maria Ouspenskaya-Philip Dorn	Not Set	....	.....	....	2628	....
JANIE Gets Married	WB	....	Joan Leslie-Robt. Hutton	Not Set	....	.....	....	2655	...
•Jealousy	Rep.	424	John Loder-Jane Randolph	July 23,'45	71m	July 28,'45	2565	2279	....
Johnny Angel	RKO	604	George Raft-Signe Hasso	Block 1	79m	Aug. 4,'45	2639	2259	..
Johnnie Comes Flying Home	20th-Fox	....	Martha Stewart-Richard Crane	Not Set	....	.....	....	2764	....
Johnny Frenchmen (British)	Ealing-Eagle-Lion	....	Francoise Rosay-Tom Well	Not Set	112m	Aug. 4,'45	2577	....	....
Johnny in the Clouds (Brit.) (formerly The Way to the Stars)	Two Cities-UA	....	Michael Redgrave-John Mills	Mar. 15,'46	109m	Nov. 17,'45	2717	....	....
Journey Together	English	....	Edward G. Robinson-Bessie Love	Not Set	95m	Nov. 17,'45	2718	....	....
•Jungle Captive	Univ.	9038	Otto Kruger-Amelita Ward	June 29,'45	63m	June 16,'45	2498	2259	..
Junior Miss	20th-Fox	603	Peggy Ann Garner-Allyn Joslyn	Aug.,'45	94m	June 16,'45	2631	2403	2738
KID from Brooklyn, The (color)	RKO	....	Danny Kaye-Virginia Mayo	Not Set	....	.....	....	2628	....
Kiss and Tell	Col.	....	Shirley Temple-Jerome Courtland	Oct. 18,'45	90m	Sept. 8,'45	2637	2353	2738
Kitty (Block 2)	Para.	4509	Paulette Goddard-Ray Milland	Jan. 25,'46	103m	Oct. 6,'45	2669	2093	....
LADY Luck	RKO	....	Robert Young-Barbara Hale	Not Set	....	.....	....	2756	....
•Lady on a Train	Univ.	....	Deanne Durbin-Ralph Bellamy	Aug. 17,'45	94m	Aug. 11,'45	2589	2403	2738
Last Chance, The	MGM	....	E. G. Morrison-John Hoy	Not Set	105m	Nov. 24,'45	2726	....	....
Lawless Empire	Col.	7202	Charles Starrett-Mildred Law	Nov. 15,'45	59m	Dec. 15,'45	2758	2543	....
Leave Her to Heaven (color)	20th-Fox	614	Gene Tierney-Cornel Wilde	Jan.,'46		.....		2499	..
Letter for Evie, A	MGM	....	Marsha Hunt-John Carroll	Not Set	89m	Dec. 1,'45	2733	2655	....
Life with Blondie	Col.	7019	Penny Singleton-Arthur Lake	Dec. 13,'45	70m	Dec. 1,'45	2734	2686	....
Lightning Raiders	PRC	....	Buster Crabbe-Al St. John	Dec. 17,'45	....	.....	....	2686	....
Little Giant, The (formerly On the Carpet)	Univ.	519	Abbott and Costello	Feb. 22,'46	....	.....	....	2756	....
•Lone Texas Ranger	Rep.	3318	Bill Elliott-Alice Fleming	Nov. 20,'45	56m	June 9,'45	2485	2403	....
Lonesome Trail	Mono.	....	James Wakely-Lee "Lasses" White	Dec. 8,'45	....	.....	....	2695	....
•Lost Trail, The	Mono.	....	Johnny Mack Brown-Raymond Hatton	Oct. 20,'45	53m	Sept. 29,'45	2662	2555	....
Lost Weekend, The (Block 1)	Para.	4503	Ray Milland-Jane Wyman	Nov. 16,'45	101m	Aug. 18,'45	2639	2242	....
•Love, Honor and Goodbye	Rep.	428	Virginia Bruce-Victor McLaglen	Sept. 15,'45	87m	Sept. 15,'45	2645	2454	....
Love Letters (Block 1)	Para.	4502	Jennifer Jones-Joseph Cotten	Oct. 26,'45	101m	Aug. 25,'45	2646	2230	....
Love on the Dole	Four Continents	....	Deborah Kerr-Clifford Evans	Oct. 12,'45	89m	Oct. 20,'45	2685	....	....
MAMA Loves Papa	RKO	601	Leon Errol-Elisabeth Risdon	Block 1	60m	Aug. 4,'45	2639	2403	....
Man Alive (formerly The Amorous Ghost)	RKO	606	Pat O'Brien-Ellen Drew	Block 2	70m	Sept. 29,'45	2661	2366	....
•Man from Music Mountain (R.)	Rep.	5303	Gene Autry	Aug. 5,'45	58m	Aug. 13,'38	....	....	....
•Man from Oklahoma	Rep.	443	Roy Rogers-Dale Evans	Aug. 1,'45	69m	Aug. 4,'45	2577	2418	....
Man in Grey, The (Brit.)	Univ.	....	Margaret Lockwood-James Mason	Not Set	90m	Dec. 8,'45	2746	....	....
Marie Louise	Mayer-Burnstyn	....	Josiane-Heinrich Gretler	Nov. 12,'45	93m	Nov. 24,'45	2726	....	....
Marshal of Laredo	Rep.	562	Wild Bill Elliott-Bobby Blake	Oct. 7,'45	56m	Nov. 17,'45	2718	2467	....
Masquerade in Mexico (Block 3)	Para.	4512	Dorothy Lamour-Arturo de Cordova	Feb. 22,'46	98m	Dec. 1,'45	2733	2686	....
•Medal for Benny, A	Para.	4424	Dorothy Lamour-Arturo de Cordova	June 29,'45	80m	Nov. 18,'44	2181	....	2567
Meet Me on Broadway	Col.	....	Marjorie Reynolds-Fred Brady	Jan. 3,'46	....	.....	....	2744	....
Men in Her Diary	Univ.	502	Jon Hall-Louise Allbritton	Sept. 14,'45	73m	Sept. 22,'45	2653	2467	....
•Mexicana	Rep.	431	Constance Moore-Tito Guizar	Nov. 15,'45	83m	Nov. 24,'45	2726	2499	....
•Midnight Manhunt (reviewed as One Exciting Night)	Para.	4427	William Gargan-Ann Savage	July 27,'45	64m	June 9,'45	2486	2354	....
Mildred Pierce	WB	505	Joan Crawford-Jack Carson	Oct. 20,'45	111m	Oct. 6,'45	2670	2259	2738
•Military Secret (Russian)	Artkino	....	War Feature	Aug. 1,'45	73m	Aug. 18,'45	2598	....	....
•Missing Corpse, The	PRC	524	J. Edward Bromberg-Frank Jenks	June 1,'45	63m	Apr. 28,'45	2426	2354	....
Miss Susie Slagle's (Block 3)	Para.	4513	Sonny Tufts-Veronica Lake	Mar. 8,'46	89m	Dec. 8,'45	2745	2216	....
•Muggs Rides Again	Mono.	....	Lee Gorcey-Huntz Hall	June 16,'45	63m	June 9,'45	2487	2366	...
Murder in the Music Hall	Rep.	....	Vera Hruba Ralston-William Marshall	Not Set	....	.....	....	2748	....
My Name Is Julia Ross (formerly Woman in Red)	Col.	7023	Nina Foch-George Macready	Nov. 27,'45	65m	Nov. 17,'45	2718	2655	....
My Reputation	WB	....	Barbara Stanwyck-George Brent	Not Set	...	.....	....	1695	....
•NAUGHTY Nineties, The	Univ.	9003	Abbott and Costello	July 6,'45	76m	June 23,'45	2510	2310	....
Navajo Kid	PRC	....	Bob Steele-Ceron Merch	Nov. 21,'45	59m	Dec. 1,'45	2734	2695	....
Night in Paradise, A (color)	Univ.	....	Merle Oberon-Turhan Bey	Not Set	....	.....	....	2279	....

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Night Train to Memphis	Rep.	....	Roy Acuff-Adele Mara	Not Set	....	.....	....	2748	....
•Nob Hill (color)	20th-Fox	529	Joan Bennett-George Raft	July,'45	95m	June 2,'45	2477	2131	2738
Nobody Lives Forever	WB	....	John Garfield-Geraldine Fitzgerald	Not Set	....	.....	....	2278	...
•Northwest Mounted Police (Reissue) (color)	Para.	4433	Gary Cooper-Madeleine Carroll	Aug. 26,'45	126m	Oct. 26,'40	2486	....	....
OF Human Bondage	WB	....	Paul Henreid-Eleanor Parker	Not Set		.....		2093	....
On Approval (British)	English	....	Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910	....	....
One More Tomorrow (formerly Animal Kingdom)	WB	....	Ann Sheridan-Alexis Smith	Not Set	....	.....	....	1431	....
One Way to Love	Col.	....	Janis Carter-Chester Morris	Dec. 20,'45	....	.....	....	2686	....
•On Stage, Everybody	Univ.	9015	Jack Oakie-Peggy Ryan	July 13,'45	75m	July 14,'45	2541	2499	..
•Oregon Trail	Rep.	456	Sunset Carson-Peggy Stewart	July 14,'45	55m	July 21,'45	2554	2543	...
Our Hearts Were Growing Up	Para.	....	Gail Russell-Diana Lynn	Not Set	..	.....	....	2565	...
Our Vines Have Tender Grapes (Block 13)	MGM	600	Margaret O'Brien-Edw. G. Robinson	Sept.,'45	103m	July 21,'45	2627	2230	2738
•Outlaws of the Rockies	Col.	6209	Charles Starrett-Tex Harding	Sept. 18,'45	55m	Sept. 29,'45	2662		..
Out of the Depths (formerly Strange Voyage)	Col.	....	Jim Bannon-Ross Hunter	Dec. 27,'45	....	.....	....	2695	....
Outlaw, The	UA	....	Jack Buetel-Jane Russell	Feb. 8,'46	121m	Feb. 13,'43	1157	....	....
•Out of This World	Para.	4426	Eddie Bracken-Diana Lynn	July 13,'45	96m	June 9,'45	2485	2093	2719
•Over 21	Col.	6001	Irene Dunne-Alexander Knox	Aug. 23,'45	103m	July 28,'45	2565	2279	2719
PARDON My Past	Col.	....	Fred MacMurray-Marguerite Chapman	Dec. 25,'45	87m	Sept. 8,'45	2637	2543	....
Paris—Underground	UA	...	Constance Bennett-Gracie Fields	Oct. 19,'45	97m	Aug. 25,'45	2646	2454	....
•Penthouse Rhythm	Univ.	9043	Kirby Grant-Lois Collier	June 22,'45	60m	June 9,'45	2486	2279	....
People Are Funny (Block 2)	Para.	4508	Jack Haley-Helen Walker	Jan. 11,'46	93m	Oct. 13,'45	2677	....	....
Phantom of the Plains (formerly Texas Manhunt)	Rep.	561	Wild Bill Elliott-Bobby Blake	Sept. 7,'45	56m	Oct. 13,'45	2677	2467	....
•Picture of Dorian Gray, The	MGM	525	George Sanders-Hurd Hatfield	June,'45	111m	Mar. 3,'45	2337	1899	2567
Pillow of Death	Univ.	512	Lon Chaney-Brenda Joyce	Dec. 14,'45	66m	Dec. 15,'45	2758	2454	....
•Pillow to Post	WB	417	Ida Lupino-Sydney Greenstreet	June 9,'45	92m	May 19,'45	2453	2216	2616
Pink String and Sealing Wax	Eagle Lion	....	Mervyn Johns-Mary Merrall	Not Set	95m	Dec. 15,'45	2757	....	....
Pinocchio (color)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....	....	....
Prairie Rustlers	PRC	....	Buster Crabbe	Nov. 7,'45	56m	Nov. 3,'45	2703	2670	....
Pride of the Marines (formerly This Love of Ours)	WB	501	John Garfield-Eleanor Parker	Sept. 1,'45	120m	Aug. 11,'45	2639	2250	2738
Prison Ship	Col.	7036	Nina Foch-Robert Lowery	Nov. 15,'45	60m	Dec. 15,'45	2758	2670	....
Pursuit to Algiers (formerly The Fugitive)	Univ.	507	Basil Rathbone-Nigel Bruce	Oct. 26,'45	65m	Oct. 27,'45	2693	2628	....
RADIO Stars on Parade	RKO	605	Wally Brown-Alan Carney	Block 1	69m	Aug. 4,'45	2631	....	....
Raffles (Reissue)	Film Classics	....	David Nivens-Olivia de Havilland	Dec. 29,'39	73m	Dec. 23,39	....	....	....
•Rancho Grande (Re-release)	Rep.	5304	Gene Autry	Aug. 15,'45	68m	Mar. 30,'40	....	....	....
•Renegades of the Rio Grande	Univ.	9084	Rod Cameron-Fuzzy Knight	June 1,'45	56m	.....	....	2454	
Rhapsody in Blue	WB	502	Joan Leslie-Robert Alda	Sept. 22,'45	139m	June 30,'45	2626	1530	2738
•Rhythm Roundup	Col.	6223	Ken Curtis-Cheryl Walker	June 7,'45	....	.....	....	2434	....
•Riders of the Dawn	Mono.	....	Jimmy Wakeley-Lee White	Nov. 3,'45	58m	Oct. 20,'45	2685	2655	....
River Gang (formerly Fairy Tale Murder)	Univ.	503	Gloria Jean-John Qualen	Sept. 21,'45	64m	Sept. 15,'45	2645	2279	....
•Road to Alcatraz	Rep.	423	Robert Lowery-June Storey	July 10,'45	60m	July 14,'45	2542	2418	..
Road to Utopia (Special)	Para.	4514	Bing Crosby-Bob Hope-D. Lamour	Mar. 22,'46	90m	Dec. 8,'45	2745	2744	....
Roaring Rangers	Col.	.	Charles Starrett-Smiley Burnette	Not Set		.....	....	2543	...
Rough Riders of Cheyenne	Rep.	552	Sunset Carson-Peggy Stewart	Nov. 1,'45	56m	Nov. 10,'45	2709	2686	....
•Rustlers of the Badlands	Col.	6208	Charles Starrett-Sally Bliss	Aug. 16,'45	58m	Aug. 25,'45	2610	2418	....
•SADDLE Serenade	Mono.	....	Jimmy Wakely-Lee White	Aug. 11,'45	55m	Aug. 18,'45	2597	2434	....
Sailor Takes a Wife	MGM	....	Robert Walker-June Allyson	Not Set	..	.....	....	2555	
•Salty O'Rourke	Para.	4418	Alan Ladd-Gail Russell	Block 4	100m	Feb. 24,'45	2329	2216	2523
San Antonio (color)	WB	509	Errol Flynn-Alexis Smith	Dec. 29,'45	112m	Nov. 24,'45	2725	2216	....
•Santa Fe Saddlemates	Rep.	455	Sunset Carson-Linda Stirling	June 2,'45	56m	June 16,'45	2498	2467	....
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	135m	Nov. 24,'45	2725	1431	....
Scandal in Paris, A	UA	....	George Sanders-Signe Hasso	Not Set	....	.....	....	2764	....
•Scared Stiff	Para.	4423	Jack Haley-Ann Savage	June 22,'45	65m	Apr. 7,'45	2393	2354	..
•Scarlet Clue, The	Mono.		Sidney Toler-Benson Fong	June 12,'45	65m	Apr. 28,'45	2425	2354	....
Scarlet Street	Univ.	514	Edw. G. Robinson-Joan Bennett	Dec. 28,'45		.....	....	2662	....
Scotland Yard Investigator	Rep.	501	Sir Aubrey Smith-Erich von Stroheim	Sept. 30,'45	68m	Oct. 13,'45	2677	2467	....
Secret Mission (British)	English		Hugh Williams-Carla Lehmann	Not Set	75m	Sept. 26,'42	2082		..
Senorita from the West, The	Univ.	506	Allan Jones-Bonita Granville	Oct. 12,'45	..	Oct. 20,'45	2685	2418	....
•Sensation Hunters (formerly Party Girl)	Mono.	....	Doris Merrick-Eddie Quillan	Oct. 13,'45	62m	Dec. 1,'45	2734	2418	....
Sentimental Journey	20th-Fox	....	John Payne-Maureen O'Hara	Not Set	....	.....	....	2756	....
Seventh Veil, The (Brit.) Sydney Box-Ortus-G.F.D.			James Mason-Ann Todd	Not Set	94m	Nov. 10,'45	2709	....	....
Shadow of a Woman	WB	510	Andrea King-Helmut-Dantine	Not Set	...	.....		2543	..
•Shadow of Terror (formerly Checkmate)	PRC	..	Dick Fraser-Cy Kendall	Nov. 5,'45	64m	Oct. 13,'45	2677	2467	....
Shady Lady	Univ.	501	Charles Coburn-Ginny Simms	Sept. 7,'45	93m	Sept. 15,'45	2646	2543	....
•Shanghai Cobra, The	Mono.		Sidney Toler-Joan Barclay	Sept. 29,'45	64m	Aug. 18,'45	2598	....	....
She Went to the Races	MGM	607	James Craig-Frances Gifford	Block 14	87m	Oct. 20,'45	2685	....	....
•She Wouldn't Say Yes	Col.	6005	Rosalind Russell-Lee Bowman	Nov. 29,'45	....	.....	....	2628	..
Shock	20th-Fox	615	Vincent Price-Lynn Bari	Jan.,'46	....	.....	....	2764	....
•Silver Fleet, The	PRC		Ralph Richardson	July 1,'45	81m	Mar. 20,'43	2401		
Sing Your Way Home	RKO	614	Jack Haley-Anne Jeffreys	Block 3	72m	Nov. 17,'45	2717	2354	....
Six Gun for Hire	PRC	....	Bob Steele-Jean Carlin	Jan. 1,'46	....	.....	....	2744	....
Smoky (color)	20th-Fox	....	Fred MacMurray-Anne Baxter	Not Set	....	.....	....	2628	..
Snafu	Col.	..	Nanette Parks-Robt. Benchley	Nov. 22,'45	..	.....	..	2655	
•Son of Lassie (color)	MGM	524	Peter Lawford-Donald Crisp	June,'45	100m	Apr. 21,'45	2413	2093	2738
Song of Mexico	Rep.	508	Adele Mara-Edgar Barrier	Dec. 28,'45	...	.....	....	2628	

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Song of Old Wyoming (color) (formerly In Old Wyoming)	PRC	....	Eddie Dean-Jennifer Holt	Nov. 12,'45	65m	Aug. 18,'45	2639	2454	....
•Song of the Prairie	Col.	6224	Ken Curtis-Jeff Donnell	Sept. 27,'45	....	.....	....	2628	
•Southerner, The	UA	....	Zachary Scott-Betty Field	Aug. 10,'45	91m	May 5,'45	2433	2216	2663
•South of Rio Grande	Mono.	....	Duncan Renaldo-Armida	Sept. 15,'45	62m	Dec. 15,'45	2757	2598	....
Spanish Main, The (color)	RKO	610	Paul Henreid-Maureen O'Hara	Block 2	101m	Oct. 6,'45	2669	2259	2738
Spellbound (formerly House of Dr. Edwardes)	UA	....	Ingrid Bergman-Gregory Peck	Dec. 28,'45.	111m	Nov. 3,'45	2701	2093	....
Spider, The	20th-Fox	613	Richard Conte-Faye Marlowe	Dec.,'45	62m	Oct. 13,'45	2677	2499	....
The Spiral Staircase (formerly Silence of Helen McCord)	RKO	611	George Brent-Dorothy Maguire	Block 3	....	.....	....	2695	....
•Sporting Chance, A	Rep.	420	Jane Randolph-John O'Malley	June 4,'45	....	.....	....	2403	....
•Springtime in Texas	Mono.	....	Jimmy Wakely-Lee White-Dennis Moore	June 2,'45	55m	May 19,'45	2453	2418	....
•Springtime in the Rockies (R.)	Rep.	5302	Gene Autry	June 10,'45	60m	Nov. 27,'37	....	....	....
•Stagecoach Outlaws	PRC	..	Buster Crabbe-Al St. John	Aug. 17,'45	59m	July 14,'45	2542	....	.
State Fair (color)	20th-Fox	607	Dana Andrews-Jeanne Crain-Dick Haymes	Oct.,'45	100m	Aug. 25,'45	2638	2434	2738
•Steppin' in Society	Rep.	....	Edward Everett Horton-Gladys George	July 29,'45	72m	June 9,'45	2487	2278	
Stolen Life	WB	....	Bette Davis-Glenn Ford	Not Set	....	.....	....	2756	....
Stork Club, The (Block 2)	Para.	4507	Betty Hutton-Barry Fitzgerald	Dec. 28,'45	98m	Oct. 13,'45	2679	2555	....
•Story of G.I. Joe	UA	....	Burgess Meredith-Robert Mitchum	July 13,'45	108m	June 23,'45	2509	2250	2738
•Strange Affair of Uncle Harry (formerly Uncle Harry)	Univ.	....	Geo. Sanders-Ella Raines	Aug. 17,'45	80m	Aug. 18,'45	2598	....	....
Strange Confession	Univ.	505	Lon Chaney-Brenda Joyce	Oct. 5,'45	62m	Oct. 6,'45	2669	2454	....
Strange Holiday	Elite	....	Claude Rains-Barbara Bate	Not Set	61m	Oct. 27,'45	2693	....	....
Strange Mr. Gregory	Mono.	....	Edmund Lowe-Jean Rogers	Not Set	....	.....	....	2598	
Stranger, The	RKO	....	Edw. G. Robinson-Loretta Young	Not Set	....	.....	....	2756	....
•Stranger from Santa Fe	Mono.	....	Johnny Mack Brown	July 21,'45	56m	Apr. 21,'45	2414		
Strangler of the Swamp	PRC	....	Rosemary La Planche-Robt. Barrett	Jan. 1,'46	.	.....		2686	....
Sunbonnet Sue (formerly Belle of the Bowery)	Mono.	....	Gale Storm-Phil Regan	Dec. 15,'45	89m	Sept. 29,'45	2661	2695	....
•Sunset in El Dorado	Rep.	....	Roy Rogers-Dale Evans	Not Set	66m	Oct. 6,'45	2670	2555	....
•Swingin' on a Rainbow	Rep.	426	Brad Taylor-Jane Frazee	Sept. 1,'45	72m	Sept. 1,'45	2625	2403	....
Swing Parade of 1946	Mono.	....	Gale Storm-Phil Regan	Not Set	....	.....	....	2628	....
TANGIER	Univ.	517	Maria Montez-Preston Foster	Feb. 1,'46	....	.....	....	2756	....
Tars and Spars	Col.	....	Alfred Drake-Janet Blair-Marc Platt	Jan. 10,'46	....	.....	....	2710	....
•Tarzan and the Amazons	RKO	518	Johnny Weissmuller-J. Sheffield-B. Joyce	Block 4	76m	Mar. 24,'45	2374	2250	2523
Tarzan and the Leopard Woman	RKO	.	Johnny Weismuller-J. Sheffield-B. Joyce	Not Set	....	.....	.	2655	....
•Tell It to a Star	Rep.	425	Robert Livingston-Ruth Terry	Aug. 16,'45	67m	Aug. 18,'45	2597	2403	....
•Ten Cents a Dance	Col.	6029	Jane Frazee-Jimmy Lloyd	June 7,'45	60m	June 16,'45	2498	2366	.
Terror by Night	Univ.	520	Basil Rathbone-Nigel Bruce	Mar. 1,'46	....	.....	....	2748	....
Texas Panhandle	Col.	7203	Charles Starrett-Tex Harding	Dec. 20,'45	....	.....	....	2744	....
That Night With You (formerly Once Upon a Dream)	Univ.	504	Franchot Tone-Susanna Foster	Sept. 28,'45	84m	Sept. 29,'45	2662	2434	....
•That's the Spirit	Univ.	9014	Jack Oakie-Peggy Ryan	June 1,'45	91m	May 26,'45	2466	2310	.
They Made Me a Killer	Para.	....	Robert Lowery-Barbara Britton	Not Set	....	.....	....	2695	....
They Met in the Dark (British)	English		James Mason-Joyce Howard	Not Set	80m	Sept. 4,'43	1522		.
They Were Expendable	MGM	609	Robert Montgomery-John Wayne	Block 14	136m	Nov. 24,'45	2725	2384	....
They Were Sisters (British)	Gains.-GFD		James Mason-Phyllis Calvert	Not Set	115m	May 12,'45	2445	...	...
•This Gun For Hire (Reissue)	Para.	4434	Alan Ladd-Veronica Lake	Aug. 26,'45	81m	Mar. 21,'42	2486		..
This Love of Ours	Univ.	508	Merle Oberon-Claude Rains	Nov. 2,'45	90m	Nov. 3,'45	2703	2662	....
This Happy Breed (Brit.) (color)	UA	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	..	
•Those Endearing Young Charms	RKO	520	Robert Young-Laraine Day	Block 4	81m	Apr. 21,'45	2413	2310	2663
•Thousand and One Nights, A (col.)	Col.	6004	Cornel Wilde-Evelyn Keyes	July 26,'45	95m	June 16,'45	2499	2242	2738
•Three in the Saddle	PRC	562	Tex Ritter-Dave O'Brien	July 26,'45	61m	June 23,'45	2511	2434	
Three Strangers	WB		Geraldine Fitzgerald-Sydney Greenstreet	Not Set				2366	
•Thrill of a Romance (color)	MGM	528	Esther Williams-Van Johnson	July,'45	105m	May 26,'45	2465	2203	2738
Thunder Rock (British)	English		Barbara Mullen-Michael Redgrave	Not Set	90m	Sept. 16,'44	2101		
•Tiger Woman, The	Rep.	430	Adele Mara-Kane Richmond	Nov. 16,'45	.	.....	....	2467	
Time for Two	MGM	....	John Hodiak-Lucille Ball	Not Set	....	.....	....	2748	....
Time, the Place, the Girl (color)	WB		Dennis Morgan-Jack Carson	Not Set				2555	
Tokyo Rose (Block 3)	Para.	4511	Byron Barr-Lotus Long	Feb. 8,'46	69m	Dec. 8,'45	2745	2744	....
Tomorrow Is Forever	RKO		Claudette Colbert-Orson Welles	Not Set				2555	
Too Young to Know	WB	507	Joan Leslie-Robert Hutton	Dec. 1,'45	86m	Nov. 17,'45	2718	2384	....
•Trail of Kit Carson	Rep.	466	Allan Lane-Helen Talbot	July 11,'45	55m	Aug. 4,'45	2577	2543	.
Trail to Vengeance	Univ.	1103	Kerby Grant-Fuzzy Knight	Nov. 30,'45	....	.....	....	2748	....
•Trouble Chasers (formerly Here Comes Trouble)	Mono.	....	Maxie Rosenbloom-Billy Gilbert	June 2,'45	....	.....	....	2418	....
True Glory, The	OWI-WAC-Col.	.	Documentary	Oct. 4,'45	84m	Sept. 15,'45	2646	....	2738
•Twice Blessed	MGM	529	Lee & Lynn Wilde-Preston Foster	July,'45	77m	June 2,'45	2477	2354	2719
Two Mrs. Carrolls, The	WB		Barbara Stanwyck-Humphrey Bogart	Not Set	...	.....		2628	
•Two O'Clock Courage	RKO	521	Tom Conway-Ann Rutherford	Block 5	66m	Apr. 7,'45	2393	2259	
Two Sisters from Boston	MGM	....	Jimmy Durante-June Allyson	Not Set	.	.....	.	2695	...
2,000 Women (British)	UA	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2626	...	...
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Not Set	. .	.....		1923	..
UNDERCOVER Woman (formerly Passkey to Danger)	Rep.	....	Stephanie Bachelor-Robert Livingston	Not Set	....	.....	....	2748	....
•Unseen, The	Para.	4417	Joel McCrea-Gail Russell	Block 4	81m	Feb. 24,'45	2329	2093	2458
•Ural Front, The (Russian)	Artkino	.	War feature	June 6,'45	84m	June 23,'45	2511	....	....
VACATION from Marriage	MGM	608	Robert Donat-Deborah Kerr	Block 14	94m	Dec. 1,'45	2733	2710	....
•Valley of Decision, The	MGM	527	Greer Garson-Gregory Peck	June '45	120m	Apr. 14,'45	2401	2230	2663
Verdict, The	WB	....	Sydney Greenstreet-Peter Lorre	Not Set	....	.....	....	2764	....
Virginian, The (color)	Para.		Joel McCrea-Brian Donlevy	Not Set				2242	
Voice of the Whistler	Col.	7024	Richard Dix-Lynn Merrick	Oct. 30,'45	.	.....	.	2655	....
WAGON Wheels Westward	Rep.	564	Bill Elliott-Boby Blake	Dec. 21,'45				2555	....
Walk in the Sun, A	20th-Fox	616	Dana Andrews-Huntz Hall	Jan.,'46	117m	Dec. 1,'45	2733	2242	....
Waltz Time (British)	Brit. Nat'l-Anglo		Carol Raye-Peter Graves	Not Set		July 28,'45	2566		
Wanderer of the Wasteland	RKO	609	James Warren-Audrey Long	Block 2	67m	Sept. 29,'45	2662	....	
Way Ahead, The (British)	20th-Fox	606	David Niven-Stanley Holloway	Aug.,'45	106m	June 17,'44	2626	....	2523

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
Weekend at the Waldorf Spcl.	MGM	605	Ginger Rogers-Lana Turner-Walter Pidgeon	Oct.,'45	130m	July 28,'45	2627	2242	2738
•West of the Pecos	RKO	524	Bob Mitchum-Barbara Hale	Block 5	66m	June 9,'45	2487	2366	....
What Next, Corporal Hargrove?	MGM	606	Robert Walker-Keenan Wynn	Block 14	96m	Nov. 17,'45	2717	2710	....
Whistle Stop	UA	....	George Raft-Ava Gardner	Jan. 25,'46	....	.....	....	2744	....
White Pongo (formerly Congo Pongo)	PRC	....	Richard Fraser-Lionel Royce	Not Set	73m	July 14,'45	2541	2418	....
Why Girls Leave Home	PRC	....	Pamela Blake-Sheldon Leonard	Not Set	69m	June 16,'45	2498	2366	....
Wicked Lady, The	Eagle Lion	....	Margaret Lockwood-James Mason	Not Set	103m	Dec. 15,'45	2757	....	....
•Wildfire (color)	Screen Guild	....	Bob Steele-Sterling Holloway	July 18,'45	60m	June 30,'45	2522	2250	....
Wilson (color) (Special)	20th-Fox	602	Alexander Knox-Charles Coburn	Aug.,'45	154m	Aug. 5,'44	2094	1676	2342
•Within These Walls	20th-Fox	528	Thomas Mitchell-Mary Anderson	July,'45	71m	June 9,'45	2486	2467	....
•Woman in Green, The	Univ.	9025A	Basil Rathbone-Nigel Bruce	July 27,'45	68m	June 23,'45	2510	2403	....
Woman in the Window, The	RKO	582	Edward G. Robinson-Joan Bennett	Special	99m	Oct. 14,'44	2137	1923	2342
Woman Who Came Back, The	Rep.	507	Nancy Kelly-John Loder	Dec. 13,'45	...	.....	....	2555	....
Wonder Man (color)	RKO	651	Danny Kaye-Virginia Mayo	Special	98m	Apr. 28,'45	2425	2093	2738
YANK in London, A (formerly I Live in Grosvenor Square)	20th-Fox	....	Anna Neagle, Dean Jagger	.....	114m	June 23,'45	2510	....	....
Yolanda and the Thief (color)	MGM	610	Fred Astaire-Lucille Bremer	Block 14	108m	Oct. 20,'45	2685	2354	....
•You Came Along	Para.	4428	Robert Cummings-Lizabeth Scott	Sept. 14,'45	103m	July 7,'45	2533	2354	2738
•You Can't Do Without Love (Br.)	Col.	6042	Vera Lynn-Donald Stewart	July 26,'45	...	.....	....	2418	....
Young Widow	UA	....	Jane Russell-Louis Hayward	Mar. 1,'46	....	.....	....	2454	....
ZIEGFELD Follies (color)	MGM	....	MGM Contract Stars	Not Set	110m	Aug. 25,'45	2638	1913	2663
•Zombies on Broadway	RKO	516	Bela Lugosi-Wally Brown-Alan Carney	Block 4	68m	Apr. 21,'45	2414	2259	....

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on pages 2747 and 2748.

ADVANCE SYNOPSES *and information*

BECAUSE OF HIM
(Universal)

PRODUCER: Felix Jackson. DIRECTOR: Richard Wallace. PLAYERS: Deanna Durbin, Charles Laughton, Franchot Tone, Helen Broderick, Donald Meek, Stanley Ridges.

COMEDY-DRAMA. A waitress who aspires to be an actress is an admirer of a prominent actor. She obtains his autograph on a blank sheet of paper, writes a letter of recommendation above it, and thereby wins a role in a Broadway play. The author of the play falls in love with her. When the actor discovers the trick she has played, he is furious, but she manages to calm him down by staging a fake suicide attempt. Eventually, she stars in the play and marries its author.

JOHNNY COMES FLYING HOME
(20th Century-Fox)

PRODUCER: Bryan Foy. DIRECTOR: Ben Stoloff. PLAYERS: Martha Stewart, Richard Crane, Charles Russell, Henry Morgan.

POSTWAR DRAMA. Three discharged fighter pilots decide continue their wartime association. They form a company to operate a one-plane freight line. Various difficulties are encountered before the freight line becomes successful.

THE VERDICT
(Warners)

PRODUCER: William Jacobs. DIRECTOR: Don Siegel. PLAYERS: Sydney Greenstreet, Peter Lorre, Joan Lorring, George Coulouris, Paul Cavanaugh, Roralind Ivan.

MELODRAMA. A particularly shocking murder is committed in a certain section of London. Suspicion falls on the inhabitants of the district, one after another, until at last the true culprit is apprehended.

A SCANDAL IN PARIS
(UA—Arnold Pressburger)

PRODUCER: Arnold Pressburger. DIRECTOR: Douglas Sirk. PLAYERS: George Sanders, Signa Hasso, Carole Landis, Akim Tamiroff, Gene Lockhart, Alan Napier, Alma Kruger, Pedro de Cordoba, Jo Ann Marlowe, Fritz Lieber.

PERIOD MELODRAMA. During the latter part of the 19th century, a scoundrel becomes Chief of Police of Paris, and uses the office to make his crimes. There are two women in his life: one a music-hall actress, the other a simple country girl who falls in love with him because he resembles the painting of St. George in her village church. Just as he is about to commit his most daring crime—the robbery of the Bank of France—the country girl, learning of his villainy, manages to regenerate him. Together the two start a new life, and the thief becomes an honest and upright Chief of Police.

HOLIDAY IN MEXICO
(MGM)

PRODUCER: Joe Pasternak. DIRECTOR: George Sidney. PLAYERS: Walter Pidgeon Ilona Massey, Jane Powell, Jose Iturbi, Xavier Cugat, Roddy McDowall, Helen Stanley.

MUSICAL COMEDY. The 15-year-old daughter of the American Ambassador to Mexico is hurt and resentful when her father falls in love with a Hungarian singer. The little girl transfers her affection to a middle-aged pianist. He disillusions her by introducing her to his grandchildren. The child perceives that he is too old for her, and makes up with her 'teen-age boy friend. She offers no further objections to her father's marriage.

IDEA GIRL
(Universal)

PRODUCER: Howard Welsch. DIRECTOR: Will Jason. PLAYERS: Jess Barker, Julie Bishop, Alan Mowbray, Joan Fulton, Laura Dean Dutton, Charlie Barnet and his Orchestra.

COMEDY WITH MUSIC. Two men are partners in the music publishing business. While one of them is out of town, his partner hires a girl as a song plugger. Her ignorance of the business causes trouble for the firm. When she wins a song-writing contest, however, the partners forgive her, and one of them marries her.

BRUTE MAN
(Universal)

PRODUCER: Ben Pivar. DIRECTOR: Jean Yarbrough. PLAYERS: Rondo Hatton, Jane Adams, Tom Neal, Jan Wiley.

MELODRAMA. An ex-football hero becomes a psychopathic killer when he is disfigured by acid. He befriends a blind piano teacher, and in order to obtain funds for an operation on her eyes, strangles his erstwhile college roommate, and steals jewels belonging to the latter's wife. The blind girl unwittingly betrays the killer, who is trapped by the police just as he is about to add her to the list of his victims.

SHOCK
(20th Century-Fox)

PRODUCER: Aubrey Schenck. DIRECTOR: Alfred Werker. PLAYERS: Vincent Price, Lynn Bari, Marjorie Henshaw, Frank Latimore, Michael Dunne, Ruth Nelson, Rene Carson, Roy Roberts, John Davidson.

PSYCHOLOGICAL MELODRAMA. A young woman sees a murder committed from the balcony of her hotel room. The shock sends her out of her mind, and her husband summons a psychiatrist. She recognizes the psychiatrist as the murderer. Learning that she knows his secret, he takes her to his sanitarium, and systematically tries to drive her even more completely out of her mind. Another psychiatrist, however, is finally called in, and he discovers what is going on, cures the girl, and has the killer arrested.

Better Than Ever...

OVERWHELMING favorites of the industry, Eastman Negative Films are ready to help raise picture quality to new heights—each in its own field: Plus-X for general studio use; Background-X for backgrounds and general exterior work; Super-XX with its extra speed, for use when little light is available.

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HOLIDAY GREETINGS

As the year Nineteen Hundred and Forty-five draws to a close—with the curtain of war lifted, to again reveal a blessed Peace—we take this opportunity once again to greet our fellow-members of the motion picture industry, in the happy spirit of peace-filled Holidays.

We salute the industry as a whole, for its tremendous energy and glorious achievements in the war effort.

We commend, with proud hearts, the perseverance and ingenuity with which YOU, our friends and business associates, met each unsurmountable task, and conquered.

With deep gratitude for your continued faith in our organization and its principles, we extend a sincere wish for a Joyous Holiday Season, and a New Year, filled with Happiness and Prosperity for all of you.

The Prize Baby

NATIONAL *Screen* SERVICE

PRIZE BABY OF THE INDUSTR

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

Adventure
Doll Face
Red Dragon
She Wouldn't Say Yes
Woman Who Came Back
The Strange Mr. Gregory
Colorado Pioneers
Crime Doctor's Warning

(In News Section)

Leave Her to Heaven

"Divorcement is only adequate relief," Government says in brief claiming monopoly proof

U. S. suit charges Industry cartel blocks development of equipment for television in the theatre

Rank and Young Brothers' Pathe Industries form new Eagle Lion to distribute in world market

VOL. 161, NO. 12; DECEMBER 22, 1945

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M·G·M ISTLETOE!

ADVENTURE
Clark Gable-Greer Garson

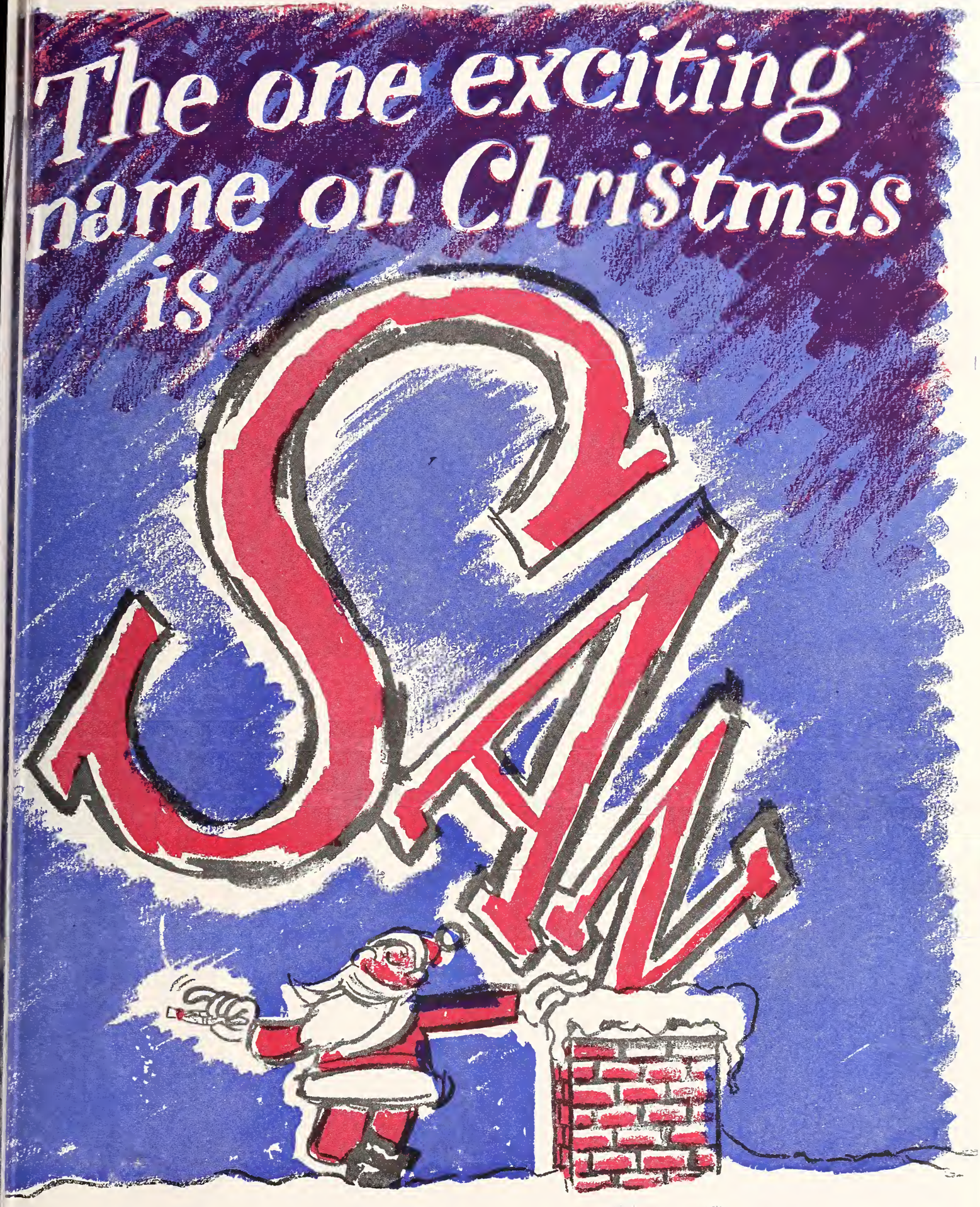
TECHNICOLOR
THE HARVEY GIRLS
Judy Garland

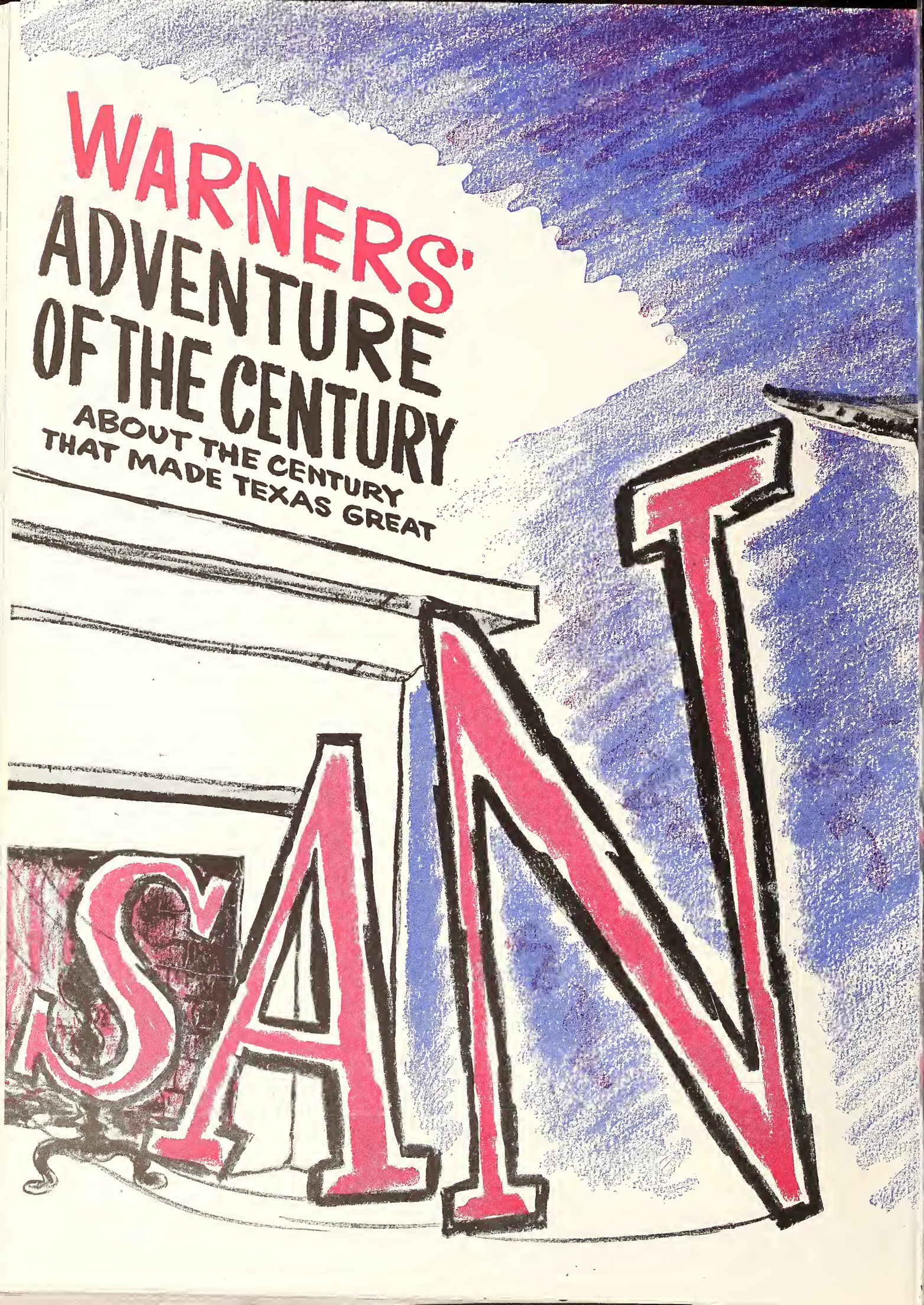
THEY WERE EXPENDABLE
Robert Montgomery

TECHNICOLOR
ZIEGFELD FOLLIES
All-Star

A very M G M Merry Xmas!

Sign That Pledge Now. MARCH OF DIMES (Jan. 24-30)


The one exciting name on Christmas is
SEARS


WARNERS'
ADVENTURE
OF THE CENTURY
ABOUT THE CENTURY
THAT MADE TEXAS GREAT
SAN

"YOUR GUNS GET YOU TO SAN ANTO
—FROM THERE ON YOU TRUST TO LUCK!

ANTONIO

IN TECHNICOLOR

Where a woman's as good as her reputation . . . and a man is as good as his aim!

She sings "SOME SUNDAY MORNING"

ARRING

Errol Flynn · Alexis Smith

WITH S. Z. 'CUDDLES' SAKALL VICTOR FRANCEN JOHN LITEL

DIRECTED BY DAVID BUTLER

PRODUCED BY ROBERT BUCKNER

ORIGINAL SCREEN PLAY BY ALAN LEMAY AND W. R. BURNETT · MUSIC BY MAX STEINER

TOPPING

THE SMASH BUSINESS OF "LAURA" EVERYWHERE!

ALICE FAYE

DANA ANDREWS

LINDA DARNELL

Fallen ANGEL

Produced and Directed by OTTO PREMINGER

Screen Play by Harry Kleiner Based on the Novel by Marty Holland

ALERT YOUR STAFF THAT IT'S ONE OF THE BIGGEST FROM 20th CENTURY-FOX

THE DRIVE WITH A HEART! MARCH OF DIMES! JAN. 24—30

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *TERRY RAMSAYE, Editor*

Vol. 161, No. 12 — December 22, 1945

COLOUR SYMPTOMS

PRODUCTION is in a pellmell race for colour, all of a sudden, it would seem. It is possibly in part one of the consequences of colour picture experience through the war years when so much of the clinical use of colour processes in military recordings percolated through to topical releases for the theatre screen.

Then, too, there has been a general march of colour in publication and among industrial products through the last two decades. It came in with the rise of the American dye industry, a consequence of the first World War, and the development of trick paints and fast drying lacquers. One of the first conspicuous manifestations was with Mr. John D. Hertz's gay yellow cabs, flickering through the metropolitan landscapes. With the popular press, colour was formerly a matter of covers and occasional splurges, expressed in special inserts. Today, where time and technology permit, colour is run-of-the-book, substantially a commonplace. Even our "Great White Way" of Broadway has long been red with neon. Now fluorescent lighting comes, with new economies and new efficiencies and colour capacity to tint the scene anew.

Colour is not so new to the screen. It has, in truth, been on the way for a very long time. It was an accomplished fact—and very competent, too—so long ago as 1910 with Kinemacolour, presented by the late Mr. Charles Urban. It is mostly to be remembered in his classic recording of "The Durbar" and its pageantry of British Empire in India. The tawdry fact is that colour got nowhere just then on the world screen because the risingly dominant Motion Picture Patents Company would brook no innovations to increase cost or complicate control. Also, Mr. Urban would have done better had he not brought over his process from Britain, and he would have perhaps done a bit better over there had he not gone there from America. By the time those problems were resolved, the first World War had darkened the stages overseas, and colour was on the shelf.

THERE are at least a half a dozen passably competent processes for colour recording for the screen. They vary more in detail than in principle. They vary tremendously in practicality. It is an axiom that under most any process one sparkling example may be made and demonstrated, in time. The scene has been considerably confused by "garret inventors". There have been scores, maybe hundreds, of them. Under today's wave of enthusiasm, some of the old ones are being resurrected from the tool boxes, dusted off and offered anew, seeking promotion.

In terms of product fit for the screen there are two orders of colour film. Predominant are the three-colour processes, essential to the recording of the full spectrum. Next are the various, and well near equal, two-colour processes, which give an approximate result, sometimes found adequate under skillful handling, aware of limitations.

The rise of colour has come, interestingly enough, rather more out of the competitions of Hollywood than from the competitions of the box office.

Direct evidences of the public response to colour are difficult to discover or identify. It is true that wonder of wonders, Mr. David Selznick's "Gone With the Wind" was in Technicolor, for the highest gross in history, but such magnificent demonstrations of the integration of colour and material as were afforded in M-G-M's "Wizard of Oz" or the Twentieth Century-Fox masterpiece, "Wilson", both Technicolor, made no equivalent impress. Probably in black-and-white they would have done as well.

Colour on the screen represents production doing its utmost, ahead of demand.

* * * *

CONSIDERATION of colour in the current season is somewhat confused with a tide of rumours about some miracle process to be had from Germany. There is at the moment a technological expedition to examine into the colour secrets of the Reich. This does not take into account the fact that the basic patents on processes concerned, evolved in part under the aegis of I.G. Farben, belong on this side to General Aniline & Film Corporation, which is under the attention of the custodian of alien properties. The process is having the attention of the Ansco Division of that concern and is likely to see the market, perhaps, about 1947.

Meanwhile, there are speculative reports that the Ansco process is to be sold to various interests. That would appear somewhat less than probable in view of the Government's controlling policy which is addressed as a complete dispersal of the stock of General Aniline and all that pertains to it. It is not to be expected that control af any technology emanating from Germany is going to be left in one piece where it might some day be bought back.

■ ■ ■

"PICTURES TO COME"

THE forthcoming issue of *Fame*, our statistical annual audit of box office talent, will be presenting a new and impressive department entitled "Pictures to Come in 1946". The listing, complete with stills and casts, will be the first of its kind in the art. The opportunity comes because this is the first season of the motion picture in which Production has been able to accumulate so much completed material. More than sixty productions are included in this special presentation. It is a catalogue of entertainment wares for the box office of the year ahead. Never before has the box office so much to consider all at once.

■ ■ ■

WINTER EVENING — A long, low light slants through the woodland, touching snowcaps on stump and fence with glints of sundown pink as sentimental as a third act by Belasco. That special silence which seems to come between the end of day and start of night is deep across the fading valley. White birches stand stark gleaming against the dark of cedar thickets. Pond water, fringed with the reaching fingers of new ice, gleams a glassy, bottomless black, a mirror as deep as the sky is high. The cold pours down the hillsides as darkness deepens. It is time to heed the beckoning lights of home, time for an aromatic cedar log on the fire and a spot of dark Pilgrim rum with a dash of nutmeg and a twist of peel in the hot punch cup. Tomorrow will be too soon.

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

Hot Town

AN epidemic of theatre holdups in the Detroit area during the past month has netted armed gunmen more than $2,000 in box office receipts, and has caused many local exhibitors to issue emergency directives warning their theatre staff personnel of the growing post-war robbery menace.

Within the month the Broadway-Capital theatre of the United Detroit Theatres circuit was held up by a lone gunman who escaped with $300 in cash. Other recent robberies include the Weston theatre which lost $1,100; the Royal Oak theatre for an undisclosed amount, and the Keego Harbor theatre for $700.

Early in November an exhibitor in Detroit, sensing the coming epidemic, sent a directive to his theatre staff urging them to be constantly on the alert against holdup men. As he was issuing the warnings the theatre was being robbed.

Broken Dream

THE German plans for world conquest contemplated the ousting of American film and other companies in various allied industries from participation in European trade and the domination of American production of photographic materials and chemicals by I. G. Farbenindustrie, it was disclosed this week in a 100-page report submitted by the War Department to the Senate committee on military affairs. The report, prepared for the Office of Military Government by Col. B. Bernstein, director of its division of investigation of cartels and external assets, showed that Germany had definite plans for control of the world photographic industry which contemplated the wiping out of the industry in Holland and other European countries, enforcement of a French quota and licensing system under which imports would be supplied entirely by Germany, the elimination of American competition in Latin America and the withholding from the United States manufacturers of licenses and technical data for new photographic developments.

Canadian Thanks

LIEUTENANT GENERAL Charles Foulkes, chief of the general staff of the Canadian army, has written to George J. Schaefer, chairman of the War Activities Committee, thanking the film industry for 16mm entertainment films supplied to the Canadian forces overseas. The morale-building program of the Canadian army would "not have been possible without the generosity and cooperation of the motion picture industry," the general said in his letter.

U. S. Information

UNDER a plan submitted by the State Department to Congress on the proposed amalgamation of the Interim International Information Service with the Coordinator of Inter-American Affairs office, film activities, under the setup contemplated, will not entail production, but, will provide acquisition from commercial and industrial sources any films deemed necessary to the Government program.

Both of the above agencies are to terminate business on January 1 and the State Department is now asking Congress for funds for their perpetuation under the new plan. Film operations will be mainly non-theatrical in scope, providing also for the showing of U. S. films to organizations and groups interested in the subject material made available.

Tuesday it was also announced from Washington that Lieutenant General J. Lawton Collins has been appointed director of information of the War Department, succeeding Major General Alexander D. Surles. General Collins will be the head of all information services of the War Department, including the Bureau of Public Relations, the Legislative and Liaison Division and the Information and Education Division.

Up and Coming

The neighborhood theatre, once taken for granted along with the local grocery store and the corner drug store, will become one of the most important centers of American community life in the coming years, said Samuel Goldwyn, this week.

"The end of the war will bring with it the decentralization of cities all over the world," Mr. Goldwyn said. "Families, restored and returning to their homes, will turn more and more to their neighborhood theatres for recreation. I should not be surprised if, in the years to come, we should find the neighborhood theatre assuming the place in our national life once occupied by our town halls and 'come-to-meeting' houses."

Mr. Goldwyn pointed out that large civic centers are already giving way to smaller, self-sufficient communities. "This new pattern of civilization will, I feel sure, elevate the local motion picture theatre to a position of new power and prestige."

$300,000 Dividends

THE motion picture companies paid a total of $300,000 in dividends during the month of November, the same as during the corresponding period of 1944, it was announced this week in Washington by the Department of Commerce. Dividends paid during the first 11 months of 1945 aggregated $17,000,000, compared with $16,900,000 for the same period in 1944, the Department's figures showed.

Gangster Films

GANGSTER films and gangster radio plays should be banned because they give children wrong ideas, said C. C. Cole, safety director, on the Columbus, Ohio, Town Meeting broadcast last week. Contending this opinion Don E. Weaver, editor of the Columbus Citizen, in his signed column pointed out that there was considerable crime and juvenile delinquency before there was either radio or motion pictures. Most crime films stick to the theme that wrongdoing does not pay, Mr. Weaver said, "too much blood and thunder, especially if it glorifies crime, is apt to give young minds bad ideas, but most crime dramas point up the moral that crime doesn't pay."

Fifty Per Cent Back

EIGHT HUNDRED of the 1600 RKO people who went off to the wars are out of the Army and home again. Of these 686 have returned to their previous positions with the company. Thirty-six employees lost their lives during the war. Slowest, in proportion, to be demobilized are the girls of RKO with only three out of 25 having received discharges.

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DIVORCE seen by Government as only adequate relief in anti-trust suit Page 14

THEATRE television delayed by film cartel, Government charges in suit Page 23

COLOR television declared five years away by RCA in demonstration Page 24

VIEWPOINTS from Britain; opinions on England's attitude toward America Page 25

RACIAL freedom importance emphasized b Eric Johnston Page 2

PATHE News tieup combines American, Britis and French units into one Page 3

VITAL role of motion pictures in peac stressed by Jack L. Warner Page 3

CANADIAN Film Board active; produce total of 308 films in a year Page 3

STUDIO labor problems and Coast consoli dation on MPAA agenda Page 5

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Travel-Talk

LANS for trials of mobile radiotelephone ser- ce along three inter-city highway routes total- g 1,000 miles have been announced by the ell System. The routes are those between hicago and St. Louis, via Ottawa, Peoria and pringfield, Illinois; between New York, Al- any and Buffalo, and between New York and oston.

When these services are established it will be ossible for any suitably-equipped vehicle on he highways along these routes or any boats n adjacent waterways to make and receive calls o or from any telephone connected to lines of he Bell System. Transmitting and receiving tations required to provide the two-way voice ommunication service will be located along the outes.

Application for authorization to establish the irst stations to serve the Chicago-St. Louis oute have already been filed with the Federal Communications Commission by the Illinois Bell Telephone Company. It is expected that applications for the other routes will be made soon.

Protestant Film Plans

LIEUTENANT Paul R. Heard has been elected executive secretary of the recently incorporated Protestant Film Commission. At their first meeting this week, held at 156 Fifth Avenue, New York, the directors set $1,000,000 as an initial goal for a revolving fund to provide religious motion pictures, to advise with the industry and to raise standards of presentation. Lieutenant Heard, currently completing productions for the Navy in Hollywood, will be released from the Navy shortly. He was formerly with the visual education departments of the University of Minnesota and the Methodist Board of Missions. Rome A. Betts, secretary of the American Bible Society, is president of the Film Commission.

Sunday Business Good

COMPLETELY redecorated and renovated for the occasion, the two Chertcoff theatres in Steelton, Pa., enjoyed better than average business on the first Sunday in the history of the town that the theatres were permitted to show motion pictures. A good portion of the audience attending the Sunday film showings were from Harrisburg and other nearby cities and towns which voted against permitting their theatres to show on Sunday in the November elections.

Busy Hat

UPON his retirement from public office, New York's Mayor F. H. LaGuardia, who highlighted the season's newsreel releases with his reading of the comic strips during the newspaper strike, will join the staff of *PM,* Marshall Field's New York newspaper, on January 1, as a contributor of uncensored weekly articles on subjects on his own choosing. The first of the Mayor's articles will appear in the edition dated Sunday morning, January 6.

The Mayor has also signed a contract to deliver a series of weekly Sunday night broadcasts over the American Broadcasting Company's 200 networks under the sponsorship of *Liberty Magazine,* at a fee reported to exceed $100,000 a year. He will also continue to discuss local and city affairs as a private citizen on a second Sunday afternoon program which will be presented by the June Dairy Products Company.

As the New York *Times* reported, the people of New York will be hearing from the Mayor morning, noon and night on Sundays.

Eva Novak Returns

EVA NOVAK, film star of the silent motion picture days, has a part in "The Bells of St. Mary's," Leo McCarey's Rainbow Production for RKO release now having its world premiere engagement at the Music Hall in New York.

Twenty-four years ago Mr. McCarey directed his first picture, "Society Secrets," and Miss Novak was its star.

Since that time they have neither seen or heard from each other. While Mr. McCarey was casting for "The Bells of St. Mary's" he phoned Miss Novak and asked her to report for some retakes on "Society Secrets" and she found she had a part in his latest picture.

Good Buy

WALL STREET was keeping an interested eye on the Alien Property Custodian this week following his announcement that he hoped to dispose of all his holdings of enemy held corporations within the next six months. The most important property is General Aniline & Film Corp., one of the largest chemical concerns in the country and also a leader in films and cameras. Many firms in Wall Street have been eager to bid on this property, the *Wall Street Journal* reported, and it has been rumored that one large firm might be interested. The sale was delayed because the firm supposedly belonged to the Swiss although the United States Government believed the real owner was the German I.G. Farben.

Honorary Citizen

BECOMING the first non-Mexican so distinguished, Bette Davis was to be made a citizen of honor of Mexico in connection with the Government-sponsored literacy campaign and premiere of Warner Brothers "The Corn Is Green" at the Chapultepec theatre in Mexico City, December 6.

Tickets for the opening of the picture sold at 50 pesos ($10) each, an all-time high for film admission in Mexico City where the standard admission is four pesos. The Government is carrying a national exploitation campaign to advertise the premiere which is expected to bring in $30,000 for the literacy fund.

Miss Davis was married last week at Laguna Beach, Cal., to William Grant Sherry.

British Raw Stock

IN London the Kinematograph Renters Society, the Cinematograph Exhibitors Association and the Newsreel Association of Great Britain and Ireland, in a joint letter to the British Board of Trade, have asked that the Government's raw stock rationing order be rescinded. It was pointed out in the letter that the supply situation has been eased in New York and also that there is now a considerable saving in prints heretofore made exclusively for Army use.

Exclusive

THE Costa Rican Government has given an exclusive concession to four journalists, who have agreed to put up $9,000 to finance a local motion picture industry. All production equipment, under terms of the contract, can be imported duty-free, and it is understood in the agreement that the product turned out will not be inferior to any imported films. The new producing firm of journalists have agreed with the government that 90 per cent of the employees will be citizens of Costa Rica. The contract also provides that the Government will protect the new producing firm from foreign competition.

1,000 Per Cent Increase

BRITISH film exhibitors meeting in London Tuesday were told by J. Arthur Rank, chairman of Gaumont British Pictures Corporation, that this year's receipts from British films shown abroad would exceed £1,000,000, an increase for the year of 1,000 per cent, and by Herbert Morrison, Lord President of the Council, that they must get over their inferiority complex about British films.

Mr. Rank, whose various companies control approximately 95 per cent of England's film exports, compared the £1,000,000 proceeds for this year with the figures of £10,000 for 1943 and £100,000 for 1944. He expressed confidence that continued progress in world markets would be made by British films.

Directing his remarks to the producers, Mr. Morrison said: "Let your films sincerely portray the British attitude of life. . . . Show the British and their lives and institutions as they really are. You won't go wrong."

G. I. Service

DESPITE the end of the war, there has been no slackening in the entertainment film activities of the army. The Army Motion Picture Service announced recently that 20 tons of film are flown monthly to areas all over the world where the troops are being demobilized or are on occupation duty. There is currently on hand for the service about six months' supply of entertainment film. As in wartime, prints are being flown to some 20 exchanges throughout the world, arriving frequently at remote Pacific and Arctic outposts before they have been screened in the theatres of this country.

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THIS WEEK the Camera reports:

Floyd McCall

FIRST POST-WAR CONVENTION of the Fox Intermountain Theatres circuit managers was held last week at the Brown Palace Hotel, Denver, with managers, district managers and National Theatres executives in attendance. Above, an opening day scene: at the speakers' table, left to right, Hall Bates and Harry Huffman, district managers; Colorado Governor John C. Vivian; Frank H. Ricketson, Jr., Fox Intermountain president; George Cranmer, Denver acting Mayor, and Robert Selig, Fox Intermountain assistant division manager.

LT. COL. ORTON HICKS, former director of the Signal Corps Photographic Center distribution division, this week was named head of MGM's proposed globe-girdling 16mm operations.

RETURN, SAFE. Twentieth Century-Fox dined more than 500 of its war veterans at the Cafe de Paree, studio restaurant. Darryl F. Zanuck was host. In the scene above, Mr. Zanuck, at left, is with Joseph M. Schenck, studio executive, and Tyrone Power, now on terminal leave from the U. S. Marine Corps, in which he was a lieutenant.

DEPARTURE, for Hollywood. In Portland, Oregon, Albert J. Finke, Hamrick-Evergreen circuit vice-president, bids farewell to Victory Queen contest winners Betty Anne Sullins and Mary Ann Smith, who will be studio visitors and screen-tested. The contest was part of the circuit's Victory Loan drive.

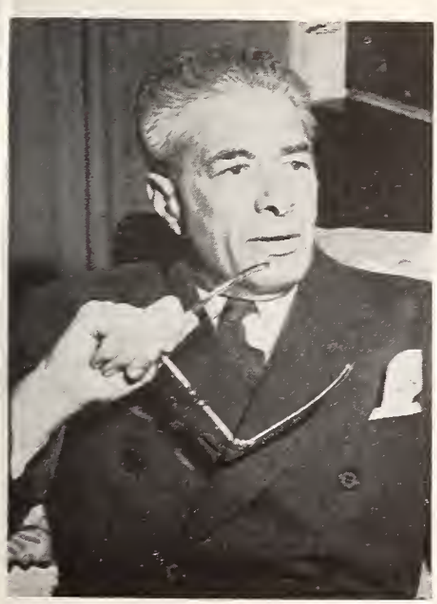
HARRY L. GOLD, right, leaves United Artists January 1st, after 23 years of service, to become general manager of worldwide distribution for Howard Hughes' productions. Mr. Gold resigns as United Artists' eastern sales manager. He had been a vice-president of the company and, also, under the Al Lichtman regime, an assistant general manager.

By the Herald

EATIME, at New York University. Sidney Bernstein, British circuit owner, ow lecturing on better film relationships between nations, in behalf of the itish Board of Trade, chats with students at tea following his lecture.

By the Herald

STORY PRODUCTIONS, INC., the new film company, introduced its principals to the trade press in New York on Friday, December 14th, at a party in the 21 Club. Above, Stanley Kramer, vice-president; Armand Deutsch, president, and Hal Horne, chairman of the board. Mr. Horne was formerly director of advertising, publicity and exploitation for Twentieth Century-Fox.



By the Herald

IRVING PICHEL, director for International Pictures, is seen chatting in the New York office of the company.

By the Herald

JACK GOLDSTEIN, Eastern director of publicity for Selznick this week was appointed studio representative in New York for RKO Radio.

NEW YEAR MOTIF. Martha Sleeper, of RKO Radio Pictures' "The Bells of St. Mary's", adds the dove, which symbolizes peace, to her Christmas wreath. The picture is RKO's entry for New Year publicity.

ANNUAL DINNER of Boston Variety Tent 23 at the Hotel Statler—Theodore Fleisher, chief barker, addresses the gathering, which comprised many from newspapers and radio, as well as the theatre.

by the Herald

CHRISTMAS PARTY, with gifts. The Associated Motion Picture Advertisers' annual luncheon was held last week at the Taft Hotel, New York. At the dais, above, are Ray Gallagher, board member; Melvin Gold, treasurer; Bill Berns, commentator; Bert Gordon, comedian; David Bader, president; Phil Williams, March of Time; Vera Massey, singer, and Joseph Seiferth, WJZ.

RETURN. Loia Cheaney, who for three years has been a Wave lieutenant(j.g.), has returned to Interstate Circuit's short subject department in Dallas, as assistant to Besa Short.

by the Herald

A VISITOR, these days, to New York's plays and around the home office of Twentieth Century-Fox has been Bryan Foy, producer-director.

NEW CHIEF BARKER of the Texas Variety Club, William O'Donnell, left, receives the gavel from James O. Cherry, whom he succeeded. Mr. O'Donnell, an executive of the Interstate Circuit of Texas, is brother of Robert J. O'Donnell, the Variety Clubs of America chief barker.

by the Herald

LEE KAMERN, former manager of the Astor theatre, New York, for the Loew circuit, has been given charge of all theatres in India for MGM International Films. Mr. Kamern served as a Marine Corps captain.

WALTER W. SIMONS, new publicity and advertising manager for Altec Service Corporation, and an engineer by background.

Harry Botwick

ALL WAR VETERANS, the ushers above have resumed their jobs at the Mullin & Pinanski circuit State theatre, Portland, Maine. Shown are, left to right, Lt. William Lomac, assistant chief usher; T/Sgt. Merrill H. Geer, doorman; T/Sgt. Robert F. Norris; Harry Botwick, the theatre's manager; Lt. James Nicholas, and S/Sgt. Donald White, chief usher. They earned, and carry, hosts of decorations and ribbons, and they were joined in service by many others of the theatre's working staff.

RANK SIGNS ANOTHER 2-WAY DEAL, THIS TIME WITH YOUNG

...rovides for Distribution ...in World Market, with ...Minimum of 20 Films

With the ink barely dry on one potentially ...ent distribution contract, J. Arthur Rank, ...o long has wished to feel at home in Ameri... this week put his signature to yet another ...ldwide distribution deal—an agreement that ...sely parallels the November 28 announce... ...nt of the formation of United World Pic... ...es.

Mr. Rank and Robert R. Young, who holds ... controlling interest in Pathe Industries and ...C, as well as being chairman of the board of ... Chesapeake and Ohio Railroad and of the ...leghany Corporation, jointly announced in ...ndon and New York a reciprocal agreement ... the distribution of British and American ...ms.

They will operate a worldwide distribution ...stem, under the trade mark, "Eagle Lion," ...rting in September, 1946, with a minimum ... 20 films, 10 from the Rank group and 10 ...om the Young interests.

The Rank-Universal-International agreement ...rming United World Pictures calls for a ...inimum of eight English and eight American ...ctures to be distributed annually.

...oung Interests Will Control ...merican Distribution

The Young interests will form a new com... ...any in the United States to handle the distribu... ...on in the United States and in Central and ...outh America. It will be entirely owned by ...athe Industries. The Rank group will handle ...istribution throughout the rest of the world. ...he Rank-Young organizational structure is ...herefore somewhat different from that of Unit... ...d World, which is equally owned by British ...nd American interests.

The Young company will be known as Eagle ...ion Films. To avoid confusion, the name of ...he existing Rank group in the United States, ...agle Lion Films, Inc., will be revised.

When United World was formed, Interna... ...ional Pictures Corporation was created to pro... ...duce the eight American pictures for distribu... ...tion. Similarly, with the formation of Eagle ...Lion Films, it is announced that the Young in... ...terests will produce their quota of 10 by as... ...signing outstanding Hollywood independent ...producers to the pictures. No production com... ...pany as such is believed contemplated.

PRC Will Not Participate In New Company

Contrary to the rumors which persisted for several weeks, PRC, although controlled by the Young interests, will not participate in the operations of the new distributing company, which will have its own complete supervisory and selling force.

Negotiations were conducted on behalf of Mr. Rank by G. I. Woodham Smith of London. Kenneth M. Young, president of Pathe Industries, signed for the Young interests.

Commenting on the new agreement, Mr. Rank said: "While individual British films and small groups of our films have in the past obtained fine distribution in America, there has never been any permanent machinery to ensure coordinated distribution of our product under a long term contract.

"We now have attained that permanency of distribution which the British film industry has lacked since its very inception. Our producers are now armed with the knowledge that two great Anglo-American organizations are pledged to work without cease to give our films the widest possible audiences that their merit deserves.

"There is an even deeper significance in our new relationships with our American partners of United World Pictures and in the Eagle Lion reciprocal distribution system. For the first time in the history of motion pictures, there will be a free interchange of ideas, of talent and of experience between major elements in both our industries. . . . We are determined that in each film we make there will be more and more progress toward entertainment acceptable in the world market.

"We know that the final answer lies in the films themselves."

***A NEW COMPANY IS BORN.** At the signing of the deal between the J. Arthur Rank group, in England, and the American interests, headed by Robert R. Young, seated are: Kenneth M. Young, president of Pathe Industries, Inc.; Robert Young, chairman of the board of the Chesapeake & Ohio Railroad and the Allegheny Corporation; G. I. Woodham-Smith, of London, Mr. Rank's legal adviser. Standing is Robert S. Benjamin, Pathe Industries, Inc., general counsel.*

Rank Distribution Deals Frequently Reported

As recently as February, 1944, Mr. Rank admitted that "up to the present time I have made no arrangements for American distribution." Since that time, however, deal has followed deal.

Although no Rank product has been listed for release either by United World or Eagle Lion, 17 Rank-backed films have found American distributors; half of which have recently been shown.

United Artists lists the following films: "Blithe Spirit," "Colonel Blimp," "Mr. Emanuel," "Johnny in the Clouds," all of which have been shown, and "Henry V," "Caesar and Cleopatra," "Fanny by Gaslight" and "This Happy Breed."

Universal has the following on its lists: "The Man in Grey," shown; "Adventure for Two," current at New York's Winter Garden, a Rank showcase, and "The Seventh Veil," "Madonna of the Seven Moons," "Brief Encounter," "Wicked Lady," and "Caravan."

Additionally, PRC handled "The Silver Fleet," and Twentieth Century-Fox distributed "The Way Ahead," both Rank-financed pictures.

Pathe Industries Merges Units

Tuesday the Young interests announced that two large organizations, Commonwealth Securities, Inc., and the V. D. Anderson Company, had been merged into Pathe Industries. These companies joined in the Pathe group with such companies as Pathe Laboratories, PRC Pictures, Inc.; PRC Studios, Inc.; PRC Productions, Inc.; Pictorial Films, Inc.; Pathe Manufacturing Corporation, and other extensive industries, including theatre and real estate holdings.

Announcement was also made that the board of directors of Pathe Industries, Inc., had elected the following officers: R. W. Purcell, chairman of the Board; Kenneth M. Young, president; J. J. Anzalone, vice-president; C. W. Sharp, treasurer; M. M. Malone, secretary.

The board of directors at its meeting declared the regular quarterly dividend of $1.00 a share on the corporation's outstanding preferred stock. This dividend is payable January 1, 1946, to holders of preferred stock at the close of business December 20, 1945.

The board of directors also approved a plan for the recapitalization of the corporation which, if adopted by the stockholders, will result in the issuance of 10 shares of new common stock in exchange for each share of common stock presently outstanding. A special meeting of stockholders of the corporation is being called for January 7, 1946, for the purpose of approving the splitup of the common shares.

Rank Closes 16mm Deal With Bell & Howell

J. Arthur Rank announced in London this week the completion of a reciprocal deal with Bell & Howell, Chicago, which involves both equipment and 16mm distribution. Under the terms of the agreement, Mr. Rank's equipment manufacturers will distribute the complete line of Bell & Howell equipment in England, the British empire, Africa and many European countries. In return, Bell & Howell will distribute Rank 16mm films in North and South America.

DIVORCEMENT ONLY ADEQUAT RELIEF, SAYS GOVERNMENT

Trust Case Brief Insists on Full Remedy; Terms Monopoly Complete

Nothing short of complete divorcement and enjoinders against the eight major distributors of any degree of exhibition interest will afford equal opportunity of competition in the motion picture industry, the Governement declared in its brief served last Saturday on the defendants in the New York Consent Decree case.

The major distributors are guilty of violating the Sherman Anti-Trust Act as the law now stands, the Government brief contends, and indicates if such relief as is demanded should bring about an unbearable condition the defendants should petition Congress for a change in the law. That legislative body is the only agency that has the authority to say whether the public interest would be best served by granting "a special monopolistic position" to the defendants, it is argued.

"Little Three" May Be Guilty To Lesser Degree

The "Little Three," Columbia, United Artists and Universal, lacking exhibition affiliation, may be guilty to a lesser degree and the remedy may vary in their instance, the Government admits. It argues, however, that these three are guilty of conspiracy to perpetuate a monopoly; that they cannot escape without penalty.

Testimony and stiuplations by the defense and evidence by the Government have established certain definite facts that prove a condition of monopoly exists, the brief charges. The Government contends, therefore, that the only issue now is the degree of relief to be granted.

Cutting a channel through its own voluminous exhibits and through the statistics and testimony of the defense, the Government cites what it describes as "simple ultimate facts established beyond dispute." The brief lists them in effect in the following language:

A. More than 70 per cent of the total film revenue to the five affiliated distributors comes from the nation's first run theatres, of which more than 70 per cent are controlled by them in the key cities.

Fate of Feature Distribution Controlled by First Runs

B. The economic fate of any feature distributed in the domestic market can be controlled by the defendants through first runs. Such ownership also makes it possible for the defendants to control the operating policies of independent competitive exhibitors.

C. Restrictive agreements, both expressed and implied, make such control possible. The plea that they are necessary for the protection of copyright privileges on individual pictures does not stand up; they actually are devices for the reduction or elimination of competition in distribution and exhibition.

D. Public interest is directly involved inasmuch as the restrictions control in one way or another the admission prices at all theatres. This applies alike to pictures produced by the defendants and anyone else.

The brief strikes at the defense contention that no one distributor owns more than a fraction of the facilities in that branch of the industry. Conceding that to be true, the Government argues that together the few defendants control substantially the whole branch; it is the combination and its effect upon competition to which the Department of Justice objects, the brief holds. It makes the same point conerning interests of individual defendants in the exhibition field.

There is now no substantial difference between the litigants on the factual material, the Government holds. It points out that there is a difference on the interpretation of these facts; that there is little area of agreement on the reason for their genesis or on the effect they have on the trade in general. The defense contends the measures under complaint were born of necessity, continue as the best arrangement in a complicated business of licensing pictures, and afford full opportunity of competition for anyone with the ability to compete.

The Government, on the other hand, charges that restrictive measures were developed to narrow the opportunities for competition in each of the three industry branches; that dictation of business policies of competitors and higher prices to the public are consequences, and that denial of product to competitive theatres affects the public interest.

Agreements, whether expressed or implied, among two or more of the defendants on licensing terms are violations of the Sherman Act, the Government contends. This is true, it says, whether such agreements result in actual monopolization of any portion of the market. In other words, the agrument goes that such activity is illegal whether the resu damaging to competition or not.

The Government brief insists that distrib ownership of theatres is the root of most t evils. The mere fact a distributor owns controls theatres is, in itself, "a continu unreasonable restraint upon competition in exhibition and distribution of films," it char It is argued that subsidy is achieved in pro tion and distribution by the assurance o definite market; that it would not be achie in a competitive market, and that this sub permits discriminatory licensing provisi that would not be possible in an open mark

Asks Injunctions Halt Any Future Acquisitions

Divorcement is the only remedy the Gove ment can see. It, therefore, asks that the affiliated majors be forced to divest themsel of their theatres interests; that they be joined from acquiring any theatres in future; that injunctions pending the disso tion prevent the licensing restrictions co plained of, and that the three non-affilia defendants be enjoined from conspiring w the other five to the detriment of independe exhibitors and distributors.

The Government knocked down hopes e pressed in defense quarters during the tr that it would settle for something less th full divorcement

"The collective control illegally enjoyed the defendants through cross-licensing ea others' theatres with restrictive provisio cannot be effectively eliminated by merely e joining the use of such provisions," the doc ment holds. This, it says, is true "because t pattern of preferential treatment of the d fendants' theatres and their admission pri control over other theatres is now so firm established that no express licensing restri tions are needed to assure its continuance."

Thus, the defendants are preparing the briefs against the January 7 deadline unde notice that the Department of Justice will i sist upon the full measure of relief; that it determined to strike for the complete divorc ment of exhibition from distribution, and tha it will insist upon the elimination of practice it considers inimical to a competitive marke and the best interest of the public.

Defense Briefs by January 7; Oral Arguments January 15

After defense briefs are served on the Gov ernment by January 7, a week of study will b permitted. Oral arguments on the briefs wil be held in U. S. District Court for the South ern District of New York starting January 15

The Conference of Independent Exhibitors Association this week filed a brief *amicus curiae* in New York Federal District Court in the Federal Government anti-trust suit against the major distributors. The brief contended that independent exhibitors "have a stake second to none in the outcome of this case, and especially in the provisions of any order that may be entered. Abram F. Myers, CIEA counsel, pointed in the brief to the "failure of the Government to call any independent exhibitors as witnesses . . . plus the confusion which seemingly prevailed at the trial concerning the impact of the defendants' acts and policies on the independents."

GOVERNMENT'S PATTERN ON THEATRE CONTROL

Although conceding that each of the five major affiliated distributors control only a fraction of the exhibition market, the Government's brief filed last Saturday in the New York Consent Decree case contends that collectively the distributors control 70 per cent of the nation's first run theatres. Specifically, the Government declares that 3,137 theatres in 915 towns are controlled by the distributors, and that 437 of these are operated through pooling arrangements.

How the Government breaks it down:

CIRCUIT	50% or More Ownership	Less Than 50% Ownership
Paramount	1,168	225
20th-Fox	518	47
Warners	501	..
Loew's	131	1
RKO	101	8
TOTALS	2,419	281

The Government further contends that the figures do not include "a substantial number" of additional theatres indirectly affiliated through stock ownership in corporations or through buying or management contracts.

THERE HAS NEVER BEEN A PICTURE LIKE THIS

Paramount's

The Lost Weekend

THERE HAS NEVER BEEN SUCH *Business* AS THIS

"Looks like we're a real hit, honey."

"Why natch, Gloria —natch!"

New All-Time Record a

And at the New York R

Hollywood Paramount!

Rivoli . . . . .

First 2 Days Of 2nd Week Top All Corresponding Figures In Theatre's 27-Year History, And Actually Surpass "Weekend's" Own Opening-Week Near-Record Grosses, Though Holiday Slump Hits Rest Of B'way!

Premiere and First Four Days Top Even "Going My Way"! And as We Go to Press Each Day Has Set a New All-Time High for This Famous House!

VARIETY

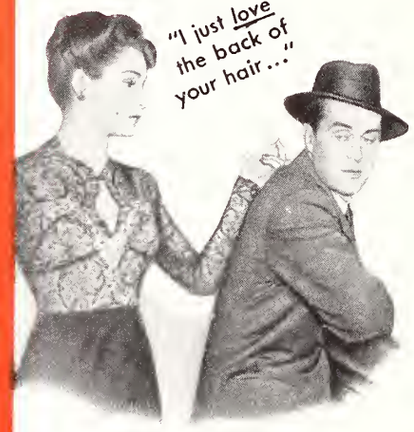
N.Y. Off But 'Lost Weekend' Huge

With Christmas shopping going into high gear, business in the downtown N. Y. theatres is slowing up generally. Bad weather, including last week's young hurricane, also is blamed for change in trade tone. An outstanding exception to the downbeat is "Lost Weekend," which opened at the Rivoli Saturday (1) and got away very fast. Indications point to a first week's take of approximately [redacted] one of the highest ever registered here. Campaign on the picture, which was a daring thing for Paramount to make, was unusually effective.

Another new sh

cluding (14th) week of "Letters"

THERE HAVE NEVER BEEN *Reviews* LIKE THESE



UNPARALLELED PRAISE

FOR THE PICTURE...

FOR MILLAND...

FOR BRACKETT and WILDER.

FOR THE CAST...

FOR Paramount

• • •

ENOUGH PRAISE TO FILL A BOOK So We Have Room To Reprint Here Only The New York And Los Angeles Newspaper Raves That Confirm The Unprecedented Flood Of All-Out Acclaim From Every Leading Magazine, Famous National Columnists, Leading Radio Commentators, And The Trade Press, All Of Which Are Available In Pamphlet Form. Send For Your Copy.

The West Coast Goes Wild About

The Lost Weekend

• • •

LOUELLA PARSONS IN LOS ANGELES EXAMINER SAYS: "One of the best pictures ever made in Hollywood . . . Also one of the most entertaining . . . Ray Milland has proved himself a great, great actor . . . This picture, as long as he lives, will be mentioned as a classic role for him . . . I honestly don't see how any other actor can surpass Milland, he's that good . . . Whatever you do, don't miss this picture . . . Paramount has a winner and one of the best pictures ever to come out of this studio."

• • •

HARRISON CARROLL IN LOS ANGELES EVENING HERALD SAYS: "The dramatic smash of the year. I don't see how Ray Milland can fail to win the Academy Award . . . It is a terrific screen drama . . . a motion picture classic."

• • •

SIDNEY SKOLSKY SAYS: "The most adult, intelligent picture of the season and the most thrilling . . . Ray Milland is a cinch for the Oscar."

• • •

VIRGINIA WRIGHT IN LOS ANGELES DAILY NEWS SAYS: "Absorbing . . . important . . . notable film . . . Milland carries it brilliantly but the chief triumph is Brackett and Wilder's."

• • •

But New York Goes Wilder

(And We Do Mean Billy)

THEY CAN'T SELL US ENOUGH SPACE...

To Publish a Tenth of the Sensational PRAISE for This Amazing New Hit!

We'd need two full pages to reprint all the delighted raves for "The Lost Weekend" from every New York critic and every big national magazine. But because of the paper shortage we have room for only a few typical highlights.

"The most **DARING** film that ever came out of Hollywood." —*Daily News*

• • •

"A genuinely great picture . . . A milestone in moviemaking . . . Every inch a **MASTERPIECE.**"—*Herald-Trib.*

• • •

"An **OVERWHELMING** drama. Every adult moviegoer should see it." —*Times*

• • •

"**A MIRACLE** . . . A masterpiece . . . Inspired."—*W.-Tele.*

• • •

"It's got to be a box-office **SMASH.**" —*Mirror*

• • •

"One of Hollywood's most **IMPORTANT** and unusual films . . . an extraordinary experience." —*Sun*

• • •

"Among the **TOPS** of this or any year."—*Journal-American*

• • •

"The best-seller book becomes a **BEST-CELLULOID.**" —*Walter Winchell*

• • •

"Here stands a picture to go down in history, to be talked about and argued about as no other picture has this year . . . You must, of course, **SEE IT AT ONCE.**" —*Morning Telegraph*

"An **INCOMPARABLE** experience . . . without parallel . . . A movie milestone." —*Look Magazine*

• • •

"Billy Wilder and Charles Brackett can congratulate themselves on having made one of the **BEST** films of the past decade." —*New Yorker*

• • •

"It took Billy Wilder and Charles Brackett to translate the novel into one of the most **ABSORBING** and unusual films that ever broke with box-office tradition." —*Newsweek*

• • •

"The **FINEST** picture of this year." —*Cue*

• • •

"Milland and Wilder achieve an all-time screen masterpiece of **SUSPENSE** and terror." —*Esquire*

• • •

"Billy Wilder and Charles Brackett are just about in a class by themselves." —*Sat. Review of Literature*

• • •

"One of the year's **BEST** pictures." —*Time*

• • •

"One of the few **REALLY GREAT** and truly honest films ever put together in this country." —*Mademoiselle*

Here's
Part
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Press
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Wildest
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THE NATION'S CRITICS PROMISE YOU.....

ne Of The Great Screen Performances Of All Time

"**RAY MILLAND** gives one of the outstanding performances of this or any other year." —*Kate Cameron, News*

"Ray Milland turns in a masterpiece of **ACADEMY AWARD** stature." —*Lee Mortimer, Mirror*

"**RAY MILLAND** has proved himself a great, great actor. I honestly don't see how any other actor can surpass him, he's that good." —*Louella Parsons*

"Ray Milland's performance is already being talked about as **ACADEMY AWARD** material." —*Newsweek*

"To **RAY MILLAND** goes my own personal Oscar." —*Adelaide Hawley*

"I'd like to go on record that Ray Milland will be a unanimous contender for **ACADEMY AWARD** honors." —*Radie Harris*

"If the poll-makers ask who's our candidate for the year's best performance, **RAY MILLAND** has our vote." —*McCall's Magazine*

"Ray Milland is a cinch for **THE OSCAR**." —*Sidney Skolsky*

"**RAY MILLAND** climbs into the small and exclusive hall of film fame." —*Mademoiselle Magazine*

"Ray Milland's portrayal is an engraved invitation for an **ACADEMY AWARD**." *Hedda Hopper*

"**RAY MILLAND**'s performance is of Oscar-winning calibre." —*Movies Magazine*

"Ray Milland's performance will earn him the **ACADEMY AWARD** nomination." —*Motion Picture Mag.*

"**RAY MILLAND**'s performance is one of the finest ever given." —*Screenland*

See The Star Of The Year In The Hit Of The Decade!

RAY MILLAND
JANE WYMAN

In Paramount's

'The Lost Weekend'!

with Phillip Terry • Howard da Silva
Doris Dowling • Frank Faylen
Produced by . . . Charles Brackett
Directed by..... Billy Wilder

Gentlemen,
Paramount Gives You

A HIT

in the great box-office tradition of "Going My Way." The Premieres prove it . . . A hundred critics confirm it . . . The nation-wide word-of-mouth clinches it . . . NOW TAKE IT FROM HERE!

The Lost Weekend

Starring

Ray Milland · Jane Wyman

with Phillip Terry · Howard da Silva
Doris Dowling · Frank Faylen

Produced by CHARLES BRACKETT

Directed by BILLY WILDER

Screen Play by Charles Brackett and Billy Wilder
From the Novel by Charles Jackson

PRINTED IN U.S.A.

U. S. SUIT CHARGES FILM CARTEL BARS THEATRE TELEVISION

aramount, Scophony and General Precision Are Named in U. S. Action

A wing of the unborn television industry with me film affiliates got into antitrust trouble d patents control controversy with the gov- nment this week.

Five corporations and three individuals were harged with delaying the progress of television rough conspiracy and cartels with particular eference to its point of contact with the mo- on picture industry.

In a civil action filed Tuesday in the U. S. District Court for the Southern District of ew York, the defendants were charged speci- cally with retarding the development of large creen television suitable for projection in mo- on picture theatres. Named were Paramount ictures, Inc., Television Productions, Inc., General Precision Equipment Corporation, Sco- hony Corporation of America, Scophony, Limited, Arthur Levey, Earle G. Hines and Paul Raibourn.

Charges Defendant Cartel To Divide World Market

Basically, the complaint charges the defend- ants with an agreement to divide the world mar- ket in the manufacture and sale of television equipment for theatres. Television Productions, a Paramount subsidiary, and General Precision enjoy a monopoly in the Western Hemisphere under Scophony patents and inventions, it al- leges. The claim holds that these two defend- ants agreed with Scophony not to compete against it or to permit the licensing of Sco- phony patents to competitors in this country.

Although not making "any substantial or serious effort to develop and exploit products embodying the Scophony inventions," General Precision and Television Productions did not permit others to perform the job, the complaint claims. It contends that other manufacturers "have been and are ready, willing and able" to develop and exploit such production.

Wendell Berge, Assistant Attorney General in charge of the anti-trust division, declared that the Government was seeking to take the road block out of the path to theatre-screen television. "The successful conclusion of this prosecution should remove an important ob- stacle to the early emergence of large-screen television as a major industry in this country with new opportunities for employment in the manufacturing, marketing, broadcasting, enter- taining and educational fields," he said.

The complaint describes Scophony's inven- tions featuring the "supersonic" system and the "skiatron" as best adapted to theatre television.

Seen Especially Adapted to Large-Screen Images

It is pointed out that in May of 1941, Sco- phony signed a contract for "continual tele- vision showings" at the Rialto theatre in New York. Two months later, the Federal Com- munications Commission changed its television standards. It is claimed that wartime shortages and restrictions prevented manufacturers from making necessary parts to meet the change.

The equipment of Scophony, Limited, which the Government charges enjoys exclusive rights under the "cartel" to the Eastern Hemi- sphere, is described as independent of the cathode ray fluorescent systems existing in the United States. Because it can employ a strong independent light source to amplify and enlarge the image, it is said to be especially adapted to the projection of theatre-screen television. The "skiatron" is described as a modified cathode ray tube producing an image that can be enlarged by an independent light source, the same sort of tube used by radar for the produc- tion of large images during the war.

In summarizing the effects of the alleged illegal acts, Mr. Berge declared: "In addition to the usual restraints on competition which flow from illegal cartel arrangements, as a re- sult of this conspiracy commercial development in this country of an important advance in the television art has been postponed and the open- ing of a new field of public entertainment and education has been unnecessarily delayed."

The Government charges that the alleged conspiracy and cartel have had, "as was intend- ed by the defendants," the following effects:

"A. Defendants, directly, substantially and unreasonably, have been and are restraining, monopolizing and attempting to monopolize in- terstate and foreign trade and commerce in tele- vision apparatus and equipment and in prod- ucts and processes embodying the Scophony in- ventions;

"B. Competition in the manufacture and sale of television apparatus and equipment and products and processes embodying the Scophony inventions has been eliminated or suppressed;

"C. SCA, General and Productions have re- frained from competing with Limited in the Eastern Hemisphere in the manufacture and sale of television equipment and apparatus and products and processes embodying the Sco- phony inventions and from exporting such equipment, apparatus and products to the East- ern Hemisphere;

"D. Limited has refrained from competing with SCA, General and Productions in the Western Hemisphere in the manufacture and sale of television equipment and apparatus and products and processes embodying the Sco- phony inventions and from exporting such equipment to the Western Hemisphere;

Lack of Competition Seen As Outstanding Effect

"E. SCA has refrained from competing with General and Productions within the Western Hemisphere in products and processes embody- ing the Scophony inventions;

"F. The fields of operation under the Sco- phony inventions within the Western Hemi- sphere have been divided between General and Productions and competition between said de- fendants has thereby been restricted;

"G. Competition in utilization of the Sco- phony inventions for television broadcasting purposes has been restrained;

"H. General and Productions have acquired complete power and control over the promotion, utilization or suppression of, and a monoply of, the Scophony inventions and products purport- ing to be covered thereby in the Western Hemi- sphere; and

"I. Competitors of Paramount, General and Productions in the motion picture and elec- tronic fields in the Western Hemisphere have been and are unable to obtain licenses under the Scophony inventions, and have been and are prevented from employing the essential ad- vances in the television art and utilizing the important television product purported to be covered thereby."

Injunctive Relief and Divestiture Asked

By way of relief, the Government asks for "an injunction against a continuation or renew- al of the conspiracy charged; that Television Productions, General Precision and Scophony, Limited, be required to divest themselves of their respective interests in the Scophony Cor- poration of America; and that all of the defend- ants be enjoined from enforcing any alleged rights under present and future patents and in- ventions relating to the Scophony systems of television."

The Government's complaint was prepared by Joseph Borkin, Mervin C. Pollak and Joseph B. Marker, attorneys in the anti-trust division. The case will be handled through the division's New York office under the direction of Law- rence S. Apsey.

Paul Raibourn, head of television for Para- mount Pictures, Wednesday denied charges he or Television Productions or Paramount had hindered development. "Paramount," he said, "has in the last seven years done more . . . than any other organization with the possible exception of RCA, NBC, or CBS. . . . It is amazing to me that at no time has any repre- sentative of Department of Justice seen fit to discuss with me Scophony's possibilities or our activities in connection therewith."

SCOPHONY HEAD CHEERS TELEVISION SUIT AIM

Declaring that his company was anxious to open up its patents, Arthur Levey, president of the Scophony Corporation of America, told the motion picture business press in New York on Tuesday that he welcomed the Department of Justice action if it would clarify the situation. He disclosed that he was seeking an early appointment with Tom C. Clark, U. S. Attorney General, to talk over the possibility of making the inventions available to American manufacturers and that his company also plans to manufacture the equipment itself.

"The objective . . . in endeavoring to open up and make available to the radio, television, motion picture industry and the public the new Scophony Supersonic and Skiatron inventions is, in my opinion, entirely laudable and should have the sympathy of everyone who really wishes the good of the television art," he said.

Mr. Levey explained the exclusive licenses granted to General Precision Equipment and to Paramount's Television Productions had made general licensing impossible. He said the former had exclusive rights for large screens, while the Paramount subsidiary held the rights for home sets with images up to five feet.

RCA DEMONSTRATES "TELEVISION NOW"

Says Color 5 Years Away; Seen Countering CBS Claim of Obsolescence

A winsome glimpse into what the Radio Corporation of America will present in television in 1946, plus a longer-range view of what the more distant years will bring, was offered a large gathering of newspaper representatives last Thursday. Supporting its belief that black and white electronic television is ready for the public now, whereas it will be at least another five years before color television will be suitable, RCA was host to about 100 persons at its Princeton, N. J., laboratories.

Some of the latest advances in television were demonstrated. RCA was out to give "television now" a notable boost and it put on a notable show.

Home Receivers Shown

Unveiled for the occasion were some new home reecivers, which, it was announced, would be ready for the market about next summer, priced variously from about $150 to $300. At the same time a mechanical color system of telvision was demonstrated. David Sarnoff, RCA president, said it was still in the laboratory stage, and because of technical problems, about five years would be required for a practical color television system to be ready for home service.

The announcement came as a surprise counter move to Columbia Broadcasting System, which generally has claimed that development of current experiments with color will make present television obsolescent. The transmission of color would require higher frequencies than now assigned, rendering present receivers antiquated.

Taking up the charge, Mr. Sarnoff expressed the belief that a new system of electronic color transmission that would use tubes rather than the present mechanical scanning discs, and involving transmission through radio relay would take at least five years to perfect

Calls It Evidence of Progress

"Research and development in television must not be looked upon as a process of obsolescence," he said. "Rather it should be regarded as evidence of progress through which new services of sight and sound with constantly improved instruments and programs are made available to the American people." . . . Assuming, he said, "that a television receiver bought for $250 becomes obsolete in five years, the price the owner pays for obsolescence is less than two cents an operating hour, if he has program service from two or more stations; for a $150 receiver, less than one cent an operating hour."

During a demonstration, the superiority of th new black and white television receivers was shown in contrast with the pre-war models. The new models had more clarity, featured greater detail, and were visible in the fully lighted room. However, they still hadn't overcome a spotty and oscillating effect and by no means could be compared to the optical ease with which a motion picture could be seen.

In the color television display, indoor studio scenes of live talent were picked up at Princeton Inn from the RCA laboratories, two and a half miles away, operating on a frequency of 10,000 megacycles, reportedly the highest yet used. The television camera and receiver, employing mechanically driven color filters, picked up the action with all its vivid hues and colors. During and after the performance, however, there were numerous complaints of eye strain. Throughout the demonstration, the motor used in the receiver to revolve the color system droned audibly.

It was stressed by Mr. Sarnoff that as yet there was no known devolpment in television for transmitting and receiving color other than the mechanical system shown. In strengthening the immediate introduction of black and white television, Mr. Sarnoff said that the present system of mechanically produced color was actually the same basically as the system with which the film industry experimented and abandoned in 1911.

Among the other television developments exhibited was the RCA image orthicon tube, which because of its higher sensitivity, overcomes the limitation of brightly-lit scenes. At the demonstration, it reproduced an image illuminated by only one small candle. Also shown were stereoscopic pictures in color, with depth of background clearly portrayed.

Plan Regional Networks

During the day-long affair, Niles Trammell, president of National Broadcasting Company, RCA subsidiary, said the company would establish a New York to Washington commercial network in 1946, a New York to Boston network in 1947, and as soon as practicable other regional networks would be established, using Chicago, Los Angeles and Cleveland as key stations. It also was announced the network would install early in 1946 a new and improved transmitter at its station WNBT, atop the Empire State Tower in New York City.

CBS SAYS RCA IS TOO CONSERVATIVE

Paul W. Kesten, executive vice-president of Columbia Broadcasting System, commenting on the RCA television demonstration, said in part: "We are delighted to know that one of the country's big manufacturers has gone so far toward color television in the high frequencies. We are particularly gratified that this demonstration should have occured so soon, less than three months after CBS first broadcast color television in New York City. It is a splendid answer to the challenge we offered in April, 1944."

In regard to Mr. Sarnoff's estimate that it would take five years to make the new color television commercially practical, Mr. Keston said: "That is a very safe estimate. It is from three to four years longer than we believe it will take."

Columbia to Offe Stock Next Year

Columbia will offer its $7,500,000 preferred st issue to the public after January 1, it was lear this week. The issue will be offered principa through the firms of Hemphill, Noyes and H garten and Company, and will be used for the pansion and modernization of Columbia's west co studios. This will be the company's first new is of preferred stock in 10 years.

The interest rate of 5½ per cent on the pres preferred, of which all outstanding shares will recalled, will be cut to 4¼ per cent on the new sue, which consists of 75,000 shares of $100 value.

For the year ended June 30, 1945, Columbia reported a net income of $1,945,167, or $4.43 a sha This compares with a net of $2,005,835, or $4. a share, for the year ended June, 1944.

The reasons for this decline, the Columbia rep stated, were increased operating costs, Governme restrictions on the use of film during the yea strikes on the west coast and production difficulti in England.

However, during the past several years Columb has enjoyed a generally improved financial pos tion. For the year ended June, 1942, the compa netted $1,611,659; for the year ended June, 194 it netted $1,802,280.

Distributors File Fraud Suit Against Exhibitor

United Artists, Universal and Columbia eac has filed a percentage fraud action in the Unite States District Court, Key West division, agains Gonzalo Bezanilla, operator of the Palace theatr in Key West, Fla. The suit was instituted, ac cording to each complaint, because of the defend ant's alleged failure to complete theatre record for inspection when asked for by each of the dis tributors last May. Charges are made in eac complaint that Mr. Bezanilla furnished each dis tributor with false box office reports on percentag pictures allegedly to induce the distributors to tak less rental than they were entitled to on certai pictures.

Legion of Decency Reviews Ten New Productions

The National Legion of Decency reviewed 1 new productions this week, approving all but two. In Class A-I, unobjectionable for general patronage, were "Adventure for Two," "Tokyo Rose" and "Miss Susie Slagle's." In Class A-II, unobjectionable for adults, were "Deadline at Dawn," "The Falcon's Alibi," "It Happened at the Inn," "One Way to Love" and "Vacation from Marriage." In Class B, objectionable in part, were "Road to Utopia," because of a "suggestive song and situations," and "House of Dracula," because of "excessive gruesomeness."

Goldenberg in Ad Sales Post For Twentieth Century-Fox

Joseph Goldenberg has been appointed ad sales manager for Twentieth Century-Fox. He will succeed Edward Holland January 4. Mr. Goldenberg has been with 20th-Fox for 21 years. He has been advertising sales manager at the New York exchange for the past five years. Sanford Cohen, having been released from the army, will return to 20th-Fox as assistant production manager of the advertising department. Leo Israel, who had replaced Mr. Cohen, will be Mr. Goldenberg's assistant.

Goldstein Named RKO Studio Representative in East

Jack Goldstein, eastern director of publicity and exploitation for the Selznick Studio and Vanguard Films, has been appointed studio representative of RKO Radio in New York, Charles W. Koerner, vice-presidnet in charge of production announced Tuesday. Mr. Goldstein, who has been in the industry 27 years, will begin his new duties January 14.

elznick to Make laximum of Six or Next Year

rom four to six pictures will be produced by vid O. Selznick during 1946, two of which he l make personally, the producer and United ists stockholder said in New York last Fri- on his arrival from Hollywood. He did not that all of the films would be released through , pointing out that he had two more to deliver der his agreement.

Tentative schedules call for the production of o features by Dore Schary, one by Alfred tchcock, and one by Alan Scott, a writer who ently was elevated by Mr. Selznick to producer. "Suddenly It's Spring," to be produced by Mr. hary, was listed as the opener for next year. ith a feminine star to be selected, it will feature seph Cotten and Shirley Temple. Others in- ude "Little Women," with an all-star cast to be signated; a film co-starring Jennifer Jones and regory Peck, as yet untitled, and "State of the ation," based on the Broadway play, "State of the nion," which he hopes to acquire.

"Duel in the Sun," a story of the conflict be- ween railroad and Texas ranching interests, is in e cutting room, the producer said. He indicated e production, reported to have cost $5,000,000, robably would be released through United Artists, ith an advertising budget of $1,000,000. Unless Ir. Selznick delivers the remaining two of 10 lms under the UA contract he must offer his tock to the distributing company, which agreed to epurchase it.

The producer has not abandoned his plans to evelop his own national producing and distribut- ng company, admitting that he would like to ob- ain a controlling interest in UA. Asked about he appointment of a new sales chief to succeed arl Leserman, he declared that was up to Edward . Raftery, president, and Gradwell L. Sears, ead of distribution.

Mr. Selznick has no plans for production in England next year, but he expects to make at east one film in London in 1947.

Warners Sign Kalmenson To New Five-Year Contract

Ben Kalmenson, general sales manager for War- ner Brothers, has had his contract extended for an- other five years, according to an announcement this week from Harry M. Warner, president. In announcing the new contract, Mr. Warner paid high tribute to Mr. Kalmenson for "having intro- duced many new ideas and modernized methods of selling and distribution that have been adopted generally by the film industry in the past five years." In addition to his sales manager post, which he has held since the latter part of 1941, Mr. Kalmenson recently was elected a vice-presi- dent of Warner Brothers, making him the first Warner sales manager to hold such an office in the parent company. Mr. Kalmenson's career started in 1927 when he joined First National as a salesman in the Pittsburgh branch.

Second MGM Sales Meeting Held; Others Suspended

Following the meeting of the second group of MGM salesmen and exploiteers from 12 exchange areas in the eastern and central parts of the coun- try, held Friday in New York, William F. Rod- gers, vice-president and general sales manager, sus- pended further meetings until January 20, when the third group will meet. So far 65 men from the field have come to New York for the two meetings. The balance, 105 salesmen and field promotion men, will meet in New York during the weeks of January 20 and 27. Mr. Rodgers left Saturday for a vacation at Miami Beach and so will not attend the field auditors' meetings to be held in New York starting January 3. These meetings will be conducted by Alan F. Cummings, in charge of exchange operations and maintenance, and Charles K. Stern, assistant treasurer of Loew's.

VIEWPOINTS FROM BRITAIN

MOTION PICTURE HERALD, *in the issue of November 10, presented a letter addressed to Quigley Publications' London office from Mr. Aubrey W. Thorpe, showman of New Reading, Berks., in which he cancelled his subscription as a protest against what he described as "the present extremely reprehensible attitude of the United States Government in its financial dealings with this (Britain) country . . . reminiscent of the grab-all policy which followed the last war. . . ."*

Subjoined was a response by Mr. Martin Quigley discussing the several and many evidences of American goodwill toward the British people and the then pending negotiations for a substantial loan—since which time arrangements have been announced.

Now come two letters, one from a Scottish exhibitor, the other from Arthur Dent, Samuel Goldwyn's representative in England, in a very different key, also addressed to the HERALD'S *London office, as follows:*

Quigley Publications, Ltd.,
4 Golden Square,
London W.1
Dear Sirs:

Might I respectfully submit that the viewpoint expressed by Mr. Aubrey W. Thorpe in your issue of November 10th on the matter of what he terms the "reprehensible attitude of the United States Government in its financial dealings with this country" is an isolated one and not a reflection of views held generally in Britain. Anyone with extensive contacts would vehemently refute the existence of any general feeling of that nature, even among rabid antis.

It puzzles me to know what prompted Mr. Thorpe to rush into print in order to take up an attitude which would only aggravate a delicate situation and, if I might say so, do a disservice toward building up that complete understanding and cooperation so necessary for the rebuilding of a peaceful world.

Like all men of goodwill, I am in complete agreement with Mr. Martin Quigley's rejoinder, which gives sound and logical reasons for mutual understanding between our two countries, and I am confident that I am reflecting the views of all who have at heart the desire to assist in healing the war wounds and thereby help in the realization of a better world.

Yours truly,
ARTHUR DENT.

Quigley Publications, Ltd.,
4 Golden Square,
London W.1
Dear Sirs:

The "Letter from Britain" published in your issue of November 10 will, I am sure, disappoint many of your British readers. His opinion, I can assure you, is not the general feeling in this country. Rather the opposite. Thinking people are fully aware of America's great help to Britain during these past years. Martin Quigley's reply could have been a hard-hitting one but the dignified statement of the facts carried the weight of Truth. Good luck to the statesmen of both countries in their efforts to bind the friendship and understanding already achieved.

Yours faithfully,
J. T. URQUHART, New Grand Theatre,
Cowcaddens Street, Glasgow.

Sparks, Member of Universal Advisory Board, Resigns

Robert Sparks, Universal executive and member of the company's advisory board, tendered his resignation last weekend to take effect immediately. Mr. Sparks originally signed with Universal in February of this year as coordinator of all writer activities. Later in the year he was named a company executive and made a member of the advisory board. He came to Universal directly from the Marine Corps, where he held the rank of major. Prior to that time he had held executive posts with Paramount, RKO and Columbia.

Cooperative Theatres, Inc., Is Linked with ITOSCA

The new Cooperative Theatres, Inc., Los Angeles, although not directly connected with the Independent Theatre Owners of Southern California and Arizona, will make its affiliated exhibitors and circuits members of that organization also, according to Roy Dickson, general manager of Cooperative's booking and buying department. Members of Southern California Theatre Owners Association also may affiliate with Cooperative Theatres provided they join ITOSCA, he added.

MGM Sets Screening Dates For Fourteenth Block

MGM has set trade showings on six new pictures, most of which will comprise the company's fourteenth block, "The Sailor Takes a Wife" and "Up Goes Maisie" will be screened in all exchanges December 27. On December 28, "The Harvey Girls," in Technicolor, will be shown everywhere. On January 4, "The Portrait of Maria" and "The Last Chance" will be shown in all areas with the exception of New York and Los Angeles, where they have been screened previously. On January 8, the Clark Gable-Greer Garson special, "Adventure," which follows "The Bells of St. Mary's" into the Music Hall in New York, will be shown in all territories with the exception of New York and Los Angeles, where it was shown December 14.

2,000-Foot Raw Stock Reels Will Be Packaged Soon

Film manufacturers soon will be packaging raw stock in 2,000-foot reels in addition to the usual 1,000-foot reels, it was reported this week. The larger reels, it is understood, are in answer to demands from the east coast laboratories, claiming the 2,000-foot reels permit quicker printing, more efficient handling and other economies. The large reels will be packaged as soon as the manufacturers catch up with current raw stock demands and build sufficient inventories to enable them to shut down packaging machines for retooling. Since west coast users still reportedly prefer the 1,000-foot reel, this type will continue to be packaged and shipped.

Rank Appoints Robert Weait Latin American Supervisor

Robert H. Weait has been appointed supervisor of J. Arthur Rank enterprises in Latin America and will leave London for New York shortly. Mr. Weait, prior to his service with the British Ministry of Information, had dealt in overseas sales of British films since 1928.

JOHNSTON STRESSES RACIAL FREEDOM

Tells National Conference of Christians and Jews Tolerance Is Vital

Stressing the importance of national unity and racial and religious tolerance in the post-war period, Eric A. Johnston, president of the Motion Picture Association of America, told the National Conference of Christians and Jews in New York last Friday the people no longer could afford to ignore that challenge in text books, in the press, or on the air-waves. David O. Selznick, representing the Hollywood branch of the National Council, said the studios stood ready to produce pictures emphasizing racial unity.

William F. Rodgers, vice-president and general sales manager of MGM, presided at the luncheon at the Hotel Astor and introduced Mr. Johnston in his first public appearance in New York before a predominantly industry audience since his election to the presidency of the MPAA.

Seek to Promote Unity

Mr. Johnston, speaking on racial and religious tolerance, said:

"We of the amusement world are meeting here today under the auspices of the National Conference of Christians and Jews—an organization which has dedicated itself to the selfsame idea in another domain. It seeks to promote unity and to develop techniques of cooperation among the races and creeds entering into the immense mosaic that is America. Our efforts, though on different levels of national life, are in the final analysis, closely related. We are approaching the same problem from different directions.

"If our American ideal does not prevail," Mr. Johnston said, "some other, embodying the ideology of some slave state, will prevail. We can no longer afford to ignore this challenge in our text books, in our press, on the air waves. Every one of us who has a role, however small, in the making of opinion and the fashioning of institutions, has a duty to perform. That we must fight divisive ideas, that we must smash myths of privileged races and groups, goes without saying. The positive phase of the obligation—consciously and vigorously to promote the American vision of freedom and equality under law—should always take the center of our thoughts."

Nearly 1,000 Attended

Nearly 1,000 persons attended the luncheon and heard addresses on amity by Dr. Everett R. Clinchy of the National Council, Frank Sinatra, Mr. Selznick, Mr. Rodgers and others in addition to Mr. Johnston.

The annual citation of the organization's amusement division was presented to Mr. Sinatra by Mr. Rodgers for the singer's contribution during the past year to the cause of American unity and religious and racial understanding.

Dr. Clinchy described the aims of the organization and said that its national goal this year was $4,000,000, of which only a small proportion is asked of the amusement division.

Mr. Selznick said he appeared as a representative of the Hollywood branch of the NCCJ and that his principal purpose in coming to New York at this time was to speak at the luncheon. He said that Hollywood stood ready to make subjects emphasizing racial unity.

Among the contributions announced following the luncheon were: David O. Selznick, $5,000; Samuel Goldwyn, $2,500; William Goetz, $1,250. Contributions of $1,000 were made by the following: J. Robert Rubin, Herman Robbins, Edward Churchill, Emil Friedlander, Barney Balaban, Major Albert Warner, Jack Cohn, Jules E. Brulatour, John Golden, Nicholas M. Schenck, Will H. Hays, Eddie Cantor. Contributing $500 were: Nate Spingold, Al Goetz, A. J. Balaban, E. J. Mannix, Darryl F. Zanuck, Louis K. Sidney, Fabian Theatres Corp., Wilmer & Vincent Corp.

Industry Leaders Present

Among those seated on the dais were: Jack Alicoate, Barney Balaban, Harry Brandt, Leo Brecher, Jules Brulatour, Rev. William M. Casey, who gave the invocation; Jack Cohn, Ned E. Depinet, John Golden, Abel Green, Francis Harmon, Will Hays, Malcolm Kingsberg, Carl Milliken, Lucy Monroe, Charles O'Reilly, Martin Quigley, Herman Robbins, Samuel Rosen, James Sauter, George Schaefer, Nicholas Schenck, Ben Shlyen, Nate Spingold, Walter Vincent, Richard Walsh and David Weinstock.

Last Tuesday, Mr. Johnston spoke at the Bushnell Memorial theatre in Hartford, Conn., explaining his views on labor and management. Introduced by Raymond Baldwin of Connecticut and facing a quiz panel of business executives of that area, Mr. Johnston called for understanding with Russia for global peace and, in line with domestic peace, praised the agreement for voluntary arbitration which recently was achieved at the labor-management conference in Washington.

The success of every company depends on good labor-management relations and he said he favored unions in preference to negotiations with individual workers. In addition, Mr. Johnston advocated that labor and management learn to settle their disputes where they happen instead of running to Washington with their bickerings. He made no reference to the recently settled Hollywood strike in his discussion but asserted that "strikes are the privilege of a democratic society, and understanding, confidence and respect are the tools of democracy."

***AT THE NATIONAL CONFERENCE** Christians and Jews luncheon, Friday, cember 14, in New York: Jack C Columbia executive vice-president; Ba Balaban, president of Paramount; Nich M. Schenck, president of MGM; Eric Johnston, president of the Motion Pic Association of America, and Everett Clinchy, National Conference preside*

By the Her

"Dimes" Pledges Ahead of 1945

Receipt of pledges for the coming March Dimes drive is running far ahead of 1945, accor ing to Nicholas M. Schenck, national motion pi ture chairman of the "March of Dimes" driv Thus far, 5,119 theatres have promised to sho the Greer Garson appeal trailer and take u audience collections during the week of Januar 24-30. At this time last year, only 3,100 theatre had been pledged. This year business reply card were mailed to 17,000 exhibitors who had only t tear off one section of the card, fill in the nam of the theatre, owner or manager, the addres city and capacity and drop it in the nearest mai box. It is felt that this simplified system is re sponsible for the quick response of nearly one third of the country's theatres.

Joseph R. Vogel, circuit chairman, has directe letters to circuit heads urging that they send i blanket pledges for their theatres. This is ex pected to double the number of theatres pledge within the next week or 10 days.

Production of the annual appeal trailer has be gun at the MGM studios, with Frank Whitbeck writing, producing and directing. National Scree Service will distribute the trailer through their exchanges, and December 26 the committee will mail the campaign books and two posters for the trailer.

Employees Get Christmas Bonuses at Home Offices

Christmas bonuses are being paid this year to the lower-salaried employees of Warners, Loew's, Paramount, RKO, Universal, PRC, Twentieth Century-Fox and Monogram. At Warners bonus checks amounted to one month's salary for those earning up to $50 weekly, and two weeks' salary for others. Loew's totaled one week's salary, not to exceed $50. At Universal, employees were to get one week's salary up to $50, and $25 for those earning up to $100. Twentieth Century-Fox was paying $50 to all earning up to $75 weekly.

Manning Lost in Action

Flying Officer Frederick J. Manning, 34, former shipper in RKO Radio's Vancouver office, previously reported as missing in action, has been officially listed as dead. Mr. Manning is the thirty-seventh RKO employee lost in action. His death occurred while on a flight over Germany in March.

This Woman

—will create a storm
of talk—in the picture that
will gross more money at the
boxoffice than any ever released
by 20th Century-Fox!

This Book

—one of the great *box-office* properties of all time. Liberty serial—Literary Guild selection —national best-seller for 51 consecutive weeks!

DARRYL F. ZANUCK

presents

Leave Her To Heaven

in Technicolor

by BEN AMES WILLIAMS

GENE TIERNEY · CORNEL WILDE · JEANNE CRAIN

Vincent Price · Mary Philips · Ray Collins · Gene Lockhart · Reed Hadley · Darryl Hickman · Chill Wills

Directed by JOHN M. STAHL · Produced by WILLIAM A. BACHER

Based on the Novel by Ben Ames Williams
Screen Play by Jo Swerling

20th CENTURY-FOX

. A. Executives nnounce British xhibition Deal

Edward Raftery, United Artists president, and adwell Sears, vice-president in charge of dis- bution, returned this week to New York after veral weeks in England, and on Wednesday rning reported the results of their trip to trade iters.

The Odeon and Gaumont circuits will here- er play all United Artists pictures, in equal lits, the circuits making the choice of pic- res.

United Artists will conform to the British uota Act at least until April, 1947, by pro- cing a picture in England during 1946, for stribution in England alone.

Its credits for British pictures distributed re, and especially for "Caesar and Cleopatra" ill be sufficient for the remainder of its quota.

It will receive prints of the latter picture, pro- uced by Gabriel Pascal for J. Arthur Rank, round January 10, and as quickly thereafter s it can have prints made it will begin to sell ie picture here.

It was to announce, after a board meeting in lew York Thursday, the affiliation of some British producers, one of whom, Mr. Sears said, is of considerable international political sig- ificance."

It will announce, probably early next week, ew sales executives to replace several who ave gone to other companies.

Mr. Sears and Mr. Raftery declined to disclose he identity of the producer who will make their British picture. They said British studio space nd competitive situations would make such dis- closure impolitic.

British public feeling is considerably exercised, abetted by the Government and newspapers, they charged, against alleged American influences in films, socially and economically. American pictures are being criticized by film editors as banal; British films upon which money has been expended prodigally, such as "Caesar and Cleopatra" are being called "typical, banal, Hollywood"; the crime wave in London is being attributed to America; the American proposed loan has aroused antag- onism for its interest rates.

"This appears to be a concerted move on the part of the Government," Mr. Raftery said.

Britain's film production is wasteful because of labor practices, and for that reason alone will not be able to compete with Hollywood, Mr. Sears said.

United Artists' British distributing subsidiary had the most successful year in its history, Mr. Raftery said. It held a convention December 8 and 9, which both men attended.

United Artists will definitely distribute David O. Selznick's "Duel in the Sun," fourth in his contract with the company, Mr. Sears said. He decried trade press rumors to the contrary as irresponsible.

To Rebuild Sales Staff

The top demand on the attention of Gradwell L. Sears as he arrived Tuesday in New York from England was the selection of replacements for the United Artists sales department which saw the withdrawal during his absence of two executives. Arriving with the distribution chief to share the indicated activity was Edward C. Raftery, UA president. They are understood to have cut their trip short by a week at the insistence of David O. Selznick, who arrived in New York last Friday from Hollywood.

The immediate need was to employ a replacement for Carl Leserman, general sales manager, who was to leave this week to join Benedict Bogeaus Productions as head of distribution. Mr. Leserman came to UA from Warner Bros. in 1941 with Mr. Sears.

A replacement was indicated, too, for Harry Gold, eastern sales manager, who withdraws from UA immediately to become general manager of Howard Hughes Production the first of the year.

LATE FEATURE REVIEW

Leave Her to Heaven

***20th Century-Fox*—Murder Melodrama**

Tri-starring Gene Tierney, Cornel Wilde and Jeanne Crain, and photographed in a veritable triumph of Technicolor, this production by William A. Bacher of Ben Ames Williams' best seller, from a script by Jo Swerkling and directed by John M. Stahl, is a property with which any showman can confidently challenge just about any attraction his competitor happens to set up against it.

In addition to the names of the players and the off-screen personnel, plus the fame of the book, the picture contains material, not all of it impervious to criticism, certain to make people talk about the production in a tone of voice to make other people want to se it. On points, it's about the most elaborately treated murder melodrama in convenient memory, and perhaps the first to be so designed as to virtually compel restriction of its exhibition to adult audiences.

Miss Tierney plays with convincing skill a woman so possessive in her love for her husband that she kills people to whom he devotes attention. Her first victim is his crippled brother, whom she allows to drown when she could rescue him, and the second is her unborn child, which she has conceived primarily as a means of monopolizing interest and kills by throwing herself downstairs on the eve of its birth. When the husband learns the truth about these incidents and leaves her, she commits suicide after preparing false evidence calculated to convict her sister of having murdered her. Although this last undertaking does not succeed, the husband does serve two years in jail as accessory to the first two killings.

The killing of the unborn child, which is treated as murder in the dialogue but has another name in common usage, is the first incident of its kind to make the screen in recent years and is not a thing to be tossed lightly at the kiddies without notice to their parents.

In a measured technique, the picture opens quietly and moves along without much happening for about an hour, then picks up tension as the murdering gets going, and toward the end spurts into high gear in the court room scenes in which Vincent Price dominates the dramatics. The arrangement is highly successful as regards the building of suspense, and the final impact of the story is greater than a synopsis of it suggests.

The setting is New Mexico, Georgia and Maine, and eloquently represented, and the principal characters are people of wealth and leisure. The key personality, porartyade by Miss Tierney, falls in the psychopathic category currently receiving extensive attention and will give the customers ample occasion for interested discussion. It's strictly adult.

Previewed at the studio. Reviewer's Rating: Good. WILLIAM R. WEAVER.

Release date, not set. Running time, 110 min. PCA No. 11042. Adult audience classification.

Ellen ..... Gene Tierney
Richard ..... Cornel Wilde
Ruth ..... Jeanne Crain
Russel Quinton ..... Vincent Price

Mary Philips, Ray Collins, Gene Lockhart, Reed Hadley, Darryl Hickman, Chill Wills, Paul Everton, Olive Blakeney, Addison Richards, Harry Depp, Grant Mitchell, Milton Parsons, Earle Schenck, Hugh Maguire, Betty Hannon, Kay Riley.

Oscar Cooper, Trade Paper Editor, Publicist, Dies

Oscar H. Cooper, journalist and publicity man, and since 1936 an editorial assistant in the Sunday department of the Philadelphia *Inquirer,* died Tuesday afternoon in Mt. Sinai Hospital, New York, after a fortnight's illness. He was born 57 years ago in Austin Texas, a son of the late Oscar H. Cooper, Texas educator.

From 1916 to 1923 Mr. Cooper was with the *Exhibitors Trade Review* as news editor and managing editor, then joined *Motion Picture News* as managing editor. From 1929 to 1931 he was publicity director in New York for the Universal Pictures Corporation, and from 1931 to 1933 was an editor and publicity director for the publishing firm of Ray Long and Richard R. Smith, Inc. During 1933 and 1934 he was circulation manager of *The American Spectator.*

Mr. Cooper leaves a widow, Florence; two daughters, Mrs. Harry W. Johnson and June S. Cooper of New York; his mother, two brothers, and a sister living in Texas.

PRC Acquires Franchises To Three Film Exchanges

PRC has purchased three exchanges from franchise holders. In New Orleans the company bought the franchise from Phil H. Sliman. Mr. Sliman, it is reported, will retire. Milton Durreau, former salesman for United Artists, has been appointed manager of the exchange, Helen McCarthy has been named booker, and P. L. Spindles and Henry Brunes were assigned to sales positions. In Indianapolis, the exchange was bought from Joseph W. Bohn. Both Mr. Bohn and his wife, Helen Bohn, have been retained by PRC, as have the other employees. Sam H. Abrams will be the branch manager. In Minneapolis the franchise holdings of Abbot Schwartz was purchased.

Foresee Victory Loan Drive Most Successful of All

Indications at the weekend were that the Victory Loan Drive would be the most successful of the War Loan series. Individual Bond sales up to the weekend totaled $5,666,000,000 against a quota of $4,000,000,000, while total sales to individuals and corporations have soared far above the quota set for the campaign, according to figures released by the Treasury Department to S. H. Fabian, national chairman of the industry's drive.

The amount of "E" bonds sold to date is close to $1,500,000,000, or 75 per cent of the quota of $2,000,000,000.

While figures on over-all Victory Bond sales up to the end of last week are incomplete, conservative estimates indicate that the loan already is over quota by nearly 45 per cent.

The showing turned in by theatre men, partly as a result of the incentive provided by the free trip to London contest, is one of the best for any of the eight loans, the Treasury pointed out.

Meanwhile, seven Victory Queens, representing four western states, have arrived in Hollywood to participate in the final contest for the selection of Miss Victory Queen in the industry's Bond drive competition conducted in California, Oregon, Washington and Arizona. Each of the girls will be given a screen test.

A record sale of $15,287,425 in Victory Bonds was announced for the recent premiere at the Mastbaum theatre, Philadelphia. "Stork Club" was the featured attraction and the Bond sale is the largest ever recorded for a theatre premiere.

Pathe News Tieup Involves French And British Units

A deal providing for the mutual exchange of newsreel material, ideas and personnel was announced last weekend in London and will involve RKO Pathe of America with the British Pathe Gazette and the French Pathe Journal under the name of Pathe News.

Howard Thomas, producer-in-chief of Pathe News of the United Kingdom, and Madame Audibert, director of newsreel of Pathe Cinema in France, are expected to arrive in New York in January for discussions in connection with the new arrangement, it was disclosed Monday by Walton C. Ament, editor and vice-president of RKO Pathe News in New York.

The deal calls for a long term contract and establishes a "close tri-partite working arrangement," Mr. Ament said, adding that the tie up in no way affects any of the partners' individuality. Mr. Ament likened the arrangement to the recently dissolved newsreel pool among the five American companies in Europe. He said the three companies will cooperate in the newsreel field as closely as if they were all one unit.

William Murray, RKO Pathe's European manager, served as the company's liaison in affecting the cooperative arrangement. He left three weeks ago for London, where he negotiated with Pathe there. At present Mr. Murray is en route to Paris, where he will maintain premanent headquarters.

The three companies were originally all part of the first newsreel company established by Pathe Freres (Pathe Brothers), but have for many years been operating as separate and individual units.

The recently established cooperative arrangement, Mr. Ament said, does not amount to a remerging of the companies, but is purely a pooling of resources in the gathering of news.

As Pathe was in the process of negotiating the new pooling pact the five American newsreel companies, operating in Europe during the war years under pooling arrangements, officially terminated that system December 15, and started operating again as individual units. The pool, under which all five companies shared material shot abroad, was set up one week after America's entry into the war.

The return to independent operation in Europe at this time is attributed in large measure to the fact that European newsreel companies, particularly the French, are going back into business. French companies are reported to have resumed officially December 15.

United Newsreel Releases First Under New Regime

Air shipments were begun Wednesday of the first issue of the privately financed United Newsreel, which superseded the Government's subsidized wartime newsreel that terminated December 15. Papers have been filed in Albany for the incorporation of United Newsreel Company, Inc., with Eric A. Johnston as president. This was done following the decision of the heads of the five newsreel companies to supplant the Government corporation with the industry's own undertaking.

The industry will finance the reel until June 30, 1946. The current issue has been released in six languages, Chinese, Hungarian, Bulgarian, Turkish, Greek and Rumanian. In addition to the United Newsreel, the industry will continue to supply the American military government in Germany, Austria and Japan with footage for special Army newsreels produced in German and Japanese. All five American reels supply negatives of their current release to the United Newsreel Company.

Officers of the company, in addition to Mr. Johnston, are Francis Harmon, vice-president; Sidney Schreiber, secretary; George Borthwick, treasurer. The directors are representatives of the five newsreel companies.

FROM READER

FINDS REAL MEANING IN "FRIENDLY COMPANY"

To the Editor of the Herald:

I am owner and operator of a modern, up-to-date 600-seat house in Brigham City, Utah—a typical one-theatre, small-town exhibitor, and I am convinced that MGM is interested in "the little man."

In the tough years around 1932 Brigham City was hard hit, and I had all I could do to get by. A yelp for help brought George Hickey, Western division sales manager at the time, who made it possible to stay in business.

Recently I had to go to the hospital for a major operation, and J. E. Flynn, Western division general manager, wrote a personal letter offering the services of the company. And not just generally; Mr. Flynn wrote, "If you wish, we would be very glad to have one of our salesmen take over the operation of your theatre during your absence."

So it's men like Hickey, Flynn and others who put real meaning into your slogan, "Your Friendly Company," Mr. Rodgers.—*W. VOSCO CALL, Manager, Capitol Theatre, Brigham City, Utah.*

Must Understand Britain: Weltner

Understanding of what the British and French suffered in the war—and are still suffering—is necessary for Americans, in the opinion of George Weltner, Paramount International Films president, who returned to his New York office last week, after six weeks in Britain, France and Portugal.

George Weltner

The British, in their opinions about American financial transactions, are not motivated by spite, but by necessity, he pointed out; and he declared that if the British had not obtained their recent $4,500,000,000 credit in this country, they would have been forced to stop importing—including importing films.

The British exhibitors' quota would be increased sharply after the expiration of the present Quota Act in 1948, Mr. Weltner predicted.

The housing situation in all Europe is so bad, he said, that it is doubtful whether even home building will be normal before two years.

Paramount found its theatre properties in Paris, Lille, Rheims and Brussels undamaged, he reported. The Paris house, he added, was the center of an underground "railway" to aid British and American fliers. Two usherettes and one projectionist have received the *Croix de Guerre* for their participation; another employee, a projectionist, was killed by the Germans at Buchenwald camp.

Weisfeldt Resigns from Columbia Pictures

M. J. Weisfeldt, Columbia sales executive, has resigned his position, which he has held for the past 10 years and will leave the company March 1. Although Mr. Weisfeldt was not prepared to indicate his new affiliation this week, he said he would make a further announcement upon leaving Columbia. Abe Montague, general sales manager, said, "Mr. Weisfeldt is leaving us on his own initiative and with the friendliest feelings and best wishes of the company."

Pickman Joins Horne

Armand S. Deutsch, president of Story Production, Inc., the recently formed Hal Horne production company, has named Jerry Pickman publicity director. Mr. Pickman was formerly executive assistant to Mr. Horne when Mr. Horne was advertising-publicity director at Twentieth Century-Fox.

Name Chairmen Of Committees o Gamble Dinner

Chairmen of the main committees which handle the testimonial dinner to be tendered the motion industry to Ted R. Gamble, natio director of the Treasury's War Finance Divisi January 7 at the Waldorf-Astoria Hotel in N York, were named this week.

In addition to Spyros P. Skouras as gen chairman, the principal committee heads inclu S. H. Fabian, George J. Schaefer and Fran S. Harmon, co-chairmen of the program comm tee; Herman Gluckman, treasurer; David We stock, chairman of the dinner committee; Da Lipton, chairman of the publicity committee. Lipton's associates are Si Seadler, Maurice Be man, Harry Goldberg, Oscar A. Doob, Char Schlaifer, Walter T. Brown and Harry Mand The sub-committee for publicity includes: Walt C. Ament, newsreels; George Ettinger, radi Don Gillette, trade press; Si Seadler, progra and Jules Fields, general press.

Also named as members of the dinner committ were the following: Jack Alicoate, Glendon A vine, Maurice Bergman, Walter T. Brow Rodney Bush, Ned E. Depinet, Oscar A. Doc G. S. Eyssell, S. H. Fabian, Frederick Gehl Harry Goldberg, Leonard Goldenson, Francis Harmon, Lem Jones, Harry M. Kalmine, Irvi Lesser, David A. Lipton, Harry Mandel, Arthu L. Mayer, Charles M. Reagan, Herman Robbin James E. Sauter, George J. Schaefer, Charl Schlaifer, Si Seadler, Ned Shugrue, Sam Shai Gordon S. White and Robert Weitman.

At the annual meeting of the Portland, Ore Realty Board early this week, Mr. Gamble, theatre owner in Oregon, was named first citize of that city. At the same time it was announce Mr. Gamble had been awarded the Poor Richar Club's 1945 Gold Medal of Achievement. Presen tation of the award will be made to Mr. Gambl at the annual Poor Richard dinner to be held i Philadelphia January 17.

Seek Removal of Judge In Goldman Action

William A. Gray and other attorneys representing William Goldman Theatres, Inc., Philadelphia, in the damage suit against Warners and 12 companies, filed a petition last week requesting that Federal Judge William H. Kirkpatrick be removed from the case and that it be transferred to a jury for trial. The petition said that Judge Kirkpatrick "abused" judicial discretion in handling the suit.

The attorneys claimed Goldman's original claim of $450,000 in losses had increased to $1,350,000 during the three years the case has been before Judge Kirkpatrick. The petition also asked for the removal of David Bachman, who was appointed special master December 6 to hear testimony. Judge Kirkpatrick erred, the plaintiff maintained, in appointing Mr. Bachman. Court rules proclaim that a master be appointed when a case is *"involved and complicated."* Mr. Gray and the other attorneys, representing Mr. Goldman, said that the proofs outlined could be fully presented in a matter of a few hours.

The petition asked that Judge Kirkpatrick and the other judges of the District Court be ordered to show why a writ ordering a jury trial should not be used, "requiring and commanding both him and them to vacate, revoke, set side and declare null and void and of no effect" the previous order of Judge Kirkpatrick which refused the Goldman firm a jury trial.

Handle Monogram Films

Norton V. Ritchey, vice-president in charge of foreign distribution for Monogram Pictures Corporation, who is now in London, has announced that the new Italian distributors for his company's product is Cine B.D.B., a firm controlled by Nino Battistoni and Renzo De Bonis.

ohen Cites New mportance of atin America

Latin America as a tremendously more important rket than before the war is seen by Wolfe Cohen Warner foreign sales manager. Returned from three and one-half months below the Rio Grande, Mr. Cohen told trade writers Monday at the company's New York headquarters that "South America has a very, very important future, due to the great increase in spending money down there, to thousands of new film fans, and due to the fact that its theatres are in bad condition."

Wolfe Cohen

In Brazil alone, Mr. Cohen said, there were only 25 houses with upholstered seats. The same situation, in lesser degree, he asserted, obtains in Chile, Peru and Colombia. In the city of Bogota, capital of the latter country, Mr. Cohen said, there is only one good theatre.

"Latin America, you might say," Mr. Cohen stated, "needs a building program. There's a great deal of money to be made there—money which should be invested by local people with American capital."

The method of investment was one Warners follows in its theatre acquisitions and building, he pointed out.

"We go into business with the Latin American, the deal varying according to situation. We believe we're much better off in having these people as our partners."

Most of the company's business, even as most of the business of other major distributors, is from the big cities; the rural audience remains to be cultivated, and perhaps may be cultivated best by use of 16mm film, Mr. Cohen said.

"We are giving it serious consideration," he said: "we have men in the field now who will investigate and make a report whether we should go in."

Because of the need for American equipment in theatres, Latin American businessmen soon will be visiting this country in droves, Mr. Cohen predicted.

The Latin American, he said, now looks upon the American business man as a harbinger of new ideas and welcomes him. This is a change from previous feeling, and developed during the war, Mr. Cohen commented.

Notes Business Increase

Business is up 37 per cent over last year, he said. Since 1941, it has increased 100 per cent except in the Argentine. In Brazil, for the same period, it has increased 300 per cent.

In the past few months, business has held up, he said, except in Trinidad, Puerto Rico and Panama. The drop in these places has been caused by the withdrawal of men from military bases there.

Warners wil expand in Latin America, Mr. Cohen said, at the same time declining to disclose what are "the several theatre properties" in which it is interested. He said, however, that Warners intends to "have theatres in all the major cities within three years" and that it has been delayed in this objective by inflated real estate values.

Admissions in Latin America are satisfactory, in his estimation, except in Rio de Janeiro, where a first run house charges 30 cents; and in Peru, where the same type house charges 43 cents.

Waugh Leaves Warners

Howard Waugh has resigned as zone manager for Warners in Tennessee and Kentucky and as managing director of the Warner theatre, Memphis. He will produce Spanish-language films in Mexico.

IN NEWSREELS

MOVIETONE NEWS—Vol. 28, No. 31—Nazi U-Boats in last dive. . . . Yanks destroy Jap cyclotrons. . . . Hirohito opens Jap Diet. . . . Sale of Nazi junk in London. . . . Secretary Byrnes flies to Moscow. . . . Ex-Secretary Morgenthau honored by Truman. . . . Miguel Aleman, Mexican presidential candidate. . . . Admiral Halsey receives fifth tasr. . . . Australian tennis. . . . Whirlaway a proud papa. . . . Jittery jive in Australia.

MOVIETONE NEWS—Vol. 28, No. 32—Admiral King honored by Truman. . . . Nimitz sworn in as new Navy chief. . . . Marshal leaves for China. . . . Halsey hailed in New York. . . . Rescue ship saves homecoming vets stranded at sea. . . . Movie executives pledge support of March of Dimes. . . . Jap repatriots leave China. . . . Aviation progress: pilotless plane, power glider, bat plane, radar controlled bomb. . . . Cleveland wins pro grid title.

NEWS OF THE DAY—Vol. 17, No. 229—Nazi general executed. . . . U. S. wrecks Jap atom smasher. . . . Nazi subs sunk by British. . . . Personalities: Halsey, Morgenthau. . . . Hitler's bricabrac sold. . . . Indian gift for Truman. . . . Castle for Eisenhower. . . . 2,000,000 Yanks home. . . .GI's at ski school.

NEWS OF THE DAY—Vol. 17, No. 230—Atrocity films at Nuremberg trial. . . . GI's rescued. . . . Personalities: Marshal, Nimitz, King. . . . New York honors Halsey. . . . March of Dimes. . . . New weapons revealed. . . . Cleveland pro grid champs.

PARAMOUNT NEWS—No. 32—Halsey becomes five-star admiral. . . . Byrnes leaves for Moscow. . . . Death of a Nazi. . . . Something new for the farm. . . . Army destroys Japanese atom smasher. . . . Annabelle Graham, young designer.

PARAMOUNT NEWS—No. 33—Halsey in New York. . . . Navy reveals bat bomb. . . . General Marshal leaves for China. . . . Admiral King honored. . . . Nimitz takes command. . . . Nuremberg trials. . . . Rams win pro title.

RKO PATHE NEWS—Vol. 17, No. 34—Jap atom smasher destroyed by U. S. . . . Nazi general shot. . . . Byrnes off for Moscow. . . . 2,000,000 GI's home. . . . 300 mayors visit FDR's grave. . . . German subs sunk in Atlantic. . . . Castle for Eisenhower. . . . Halsey made admiral of the fleet.

RKO PATHE NEWS—Vol. 17, No. 35—New York welcomes Halsey. . . . Send Japs home from China. . . . Nazi trial. . . . United Nations choose U. S. home. . . . GI's rescued. . . . Rams top Redskins.

UNIVERSAL NEWS—Vol. 18, No. 459—Jap atom gun destroyed. . . . Five stars for Halsey. . . . Nazi subs destroyed. . . . Nazi general executed. . . . President is host. . . . Handbag fashions. . . . 2,000,000 GI's home.

UNIVERSAL NEWS—Vol. 18, No. 460—Admiral Halsey welcomed. . . . GI's rescued. . . . Japs repatriated. . . . Engine powers glider. . . . Navy's pilotless aircraft. . . . Rams win grid title.

Loew's to Utilize All 16mm Projector Facilities

Arthur M. Loew, president of Loew's International Corporation, said this week that Loew's 16mm program had no exclusive tieups with any single projector manufacturer. He said, "The Metro 16mm organization plans to utilize the equipment of all projector companies."

He also pointed out that the foreign trainees brought to the United States will be trained at these plants: Ampro, Bell and Howell, De Vry, RCA, Victor Anamatagraph and Western Electric.

Although Loew's International plans to use the equipment of all the projector manufacturers in their 16mm operation, the choices of plants to which the trainee is assigned while in the United States, is based on the service facilities the projector companies have in the trainees' home country. So far, the trainees have been equally divided among all the projector organizations.

Mr. Loew also said, "We are not organizing our 16mm program for any domestic use whatsoever. The entire operation will be outside the United States and Canada." He also pointed out that Metro's policy was to give preference to present Loew's International exhibitors to establish 16mm locations in their respective countries.

Zimmerman Rejoins Loew

Sgt. William Zimmerman, discharged from the army, has rejoined MGM International Films. He will be assigned to direct English versions of films selected by Loew to be distributed in the United States. First to be released will be "Portrait of Maria," Mexican picture starring Dolores Del Rio and Pedro Armendariz. Mr. Zimmerman has been in charge of all title-versions sent by MGM to non-English-speaking countries.

Warner Stresses Vital Screen Role During Peace

Declaring that a free flow of information is the best antitoxin against war infections, Jack L. Warner, executive producer for Warner Bros., outlined his company's peacetime objectives and wartime accomplishments at a studio meeting devoted to future production policies last weekend.

Addressing producers and production activities, Mr. Warner emphasized the necessity of "reconvertising the products of the minds, as well as the factories," in the direction of an everlasting peace.

"The screen," said Mr. Warner, "has an implicit responsibility in the prevention of future wars by demonstrating democratic ways in life among peoples in small groups as well as in national groups. Honest exchange of information and ideas is the primary function of the motion picture as well as of the newspapers and radio."

The studio head said his company would continue its policy of blending entertainment with information. He said now that the war has ended there would be less emphasis on films of "predominantly belligerent character," but added that Warner Bros. would continue to produce "idea pictures," basing them on events of the day and their relation to individuals.

Pointing out that the war had given the film industry an enlarged conception of public service, Mr. Warner summarized some of the accomplishments of his own studio.

25% in Armed Services

"Almost 25 per cent of our studio employees have served in the armed forces," he said. "Up to V-J Day, 763 men and women left the lot to enter the services."

Slightly more than $20,000,000 in War Bonds were purchased through the studio, with $11,765,000 of the total subscribed by employees. Red Cross mobile units made 12 trips to the studio, collecting 5,200 pints of plasma.

During the past decade, 46 full length feature pictures were produced dealing with American ideals and the war effort. These ranged from "Black Legion" in 1936 to "Pride of the Marines" in 1945. Included were: "This Is the Army," the entire profits of which were turned over to the Army Emergency Relief Fund, netting the fund upwards of $10,000,000, and "Hollywood Canteen," which already had added $310,405 to the Canteen fund, with more to come.

During the same 10 years, 140 short subjects relating to American history and ideals were produced and released by the company. Of this number, 68 were made or distributed for various government agencies through the War Activities Committee, with all charges absorbed by the company.

Citing other accomplishments in material conservation and transportation curtailments, Mr. Warner told executives the company's past record of war services must be surpassed in peacetime.

Cites Peace Responsibility

"Our responsibility to audiences during peacetime is greater than during wartime," he said, "and we must bear in mind that audiences have demonstrated their growing willingness to share in the responsibilities of creating a better world."

Returning to the theme of free interchange of information, Mr. Warner said the company was not interested in dissemination of propaganda. "Truth," he said, "is not propaganda. The principles of democracy and the rights of man as expressed in our basic American documents are not propaganda."

The strongest impression made upon him during his recent tour of Europe, he said, was the devastation wrought in those countries which banned the truth and substituted propaganda through the media of government-controlled press, motion picture and radio. "We dare not let that happen here," he concluded. "All of us at this studio must shoulder our full share of responsibility for seeing that it does not happen here."

ROMANCE AND MUSIC BEST, EXHIBITORS TELL LEVEY

In a recent exhibitor-critics' survey conducted by Jules Levey, independent producer, exhibitors and circuit executives expressed a decided preference for love stories, domestic dramas, light musicals, family comedies and Western stories with historical backgrounds. Mr. Levey also asked critics and exhibitors to determine whether "Abilene" or "Trail Town" would be the better title for his latest production.

Harold J. Fitzgerald, of the Fox Wisconsin Amusement Corporation, Milwaukee, listed love stories and mystery dramas as top box office attractions. Business depends on the youth of America and the man in service definitely will want to see a love film, says Mr. Fitzgerald.

J. E. Scoville, of the Scoville, Essick and Reif circuit of Cleveland, asserted emphatically that the "public will not go for costume pictures and that there have been too many war and gangster films." He further declared that "the old fashioned Western is good for matinees only."

It is the opinion of John Balaban, of the Balaban and Katz Corporation, Chicago, that the most dependable pictures from the standpoint of box office have been Westerns of the spectacular type such as "Covered Wagon," "Cimarron" and "Iron Horse." As a case in point, Mr. Balaban cited the surprising success of Gary Cooper's "Along Came Jones" which, he said, drew sensational grosses despite its lukewarm reception by the critics.

A. H. Blank, president of Tri-States Theatre Corporation, Des Moines, urges big Technicolor musical productions such as "Diamond Horseshoe," "Incendiary Blonde," "Thrill of a Romance" and "Meet Me in St. Louis." Other consistent grossers are "animal" stories, said Mr. Blank, referring specifically to "Thunderhead," "Lassie Come Home" and "My Friend Flicka." These pictures seem to be able to make money without big-name casts, Mr. Blank said.

Charles P. Skouras, president of National Theatres, Los Angeles, declares that no particular type of story in itself insures a successful picture but the matter of cast, story and production will determine the box office value of a film. Mr. Skouras points out that "Going My Way" was turned down by one studio because it was regarded as "too controversial" but the combination of cast, story and direction made it a tremendous box office success.

Since the mail brought a sharp division of opinion on the choice of a title for his film, Mr. Levey finally compromised on "Abilene Town," Several urged Mr. Levey to avoid "Abilene" because of its similarity to a variety of drug store items. For instance, Leonard H. Goldenson, president of Paramount Theatre Service Corporation, suggested that it might be confused with the well known cold cream product, Albolene. Similarly, Helen Eager, critic for the Boston *Traveler,* cited its resemblance to cleansing cream and/or the West Coast shell fish.

On the other hand, Fred Wehrenberg, director of the Wehrenberg circuit of St. Louis, opined that Abilene would be an excellent name because of newspaper publicity about General Eisenhower's home town. By the same token, Carl Gartner, rotogravure editor of the Des Moines *Register and Tribune,* was fearful that the public might believe the picture dealt with the life of General "Ike." He added that the explanation "from the great novel 'Trail Town'" would be desirable.

Ricketson Warns On Propaganda

The individual responsibility of the theatre manager to "march with the times" and to "key his operation to trends within his own community" was emphasized in Denver by Frank H. Ricketson, Jr., president of the Fox Inter-mountain Amusement Corporation, in the opening address, December 11, before the first post-war convention of managers of theatres operated by the company in seven Rocky Mountain states.

After paying tribute to the managers for leadership in unselfish, patriotic wartime service, he asked the theatre men to give serious study to pressing problems with which they will be faced now that victory is won. Commenting on these problems he cautioned the managers to guard against propaganda from pressure groups. "The screen has become as powerful a medium for education and instruction — or propaganda — as the press and radio," Mr. Ricketson said, "and its responsibility is just as great as theirs. Each manager will have to decide, with a full sense of responsibility to his community, what fund-raising campaigns or other 'causes' may be worthy of support on his screen."

Regarding 16mm films Mr. Ricketson pointed out that enormous developments in that field during the war called for careful study, since they would affect every community from the smallest town to the largest city.

"Television is already here," Mr. Ricketson pointed out, "It will affect theatre operation in heavily-populated areas very soon, and eventually will affect sparsely-settled areas." On the subjects of transportation and communication he said every theatre, no matter how small a trade area it serves, is on the "Main Line." He advised exhibitors to watch trends in their communities for that is where national and international trends develop.

"Spellbound" for State Lake In Balaban and Katz Deal

Balaban and Katz have purchased "Spellbound" for an early showing at the State Lake theatre, it was reported from Chicago last week. This is the first United Artists release deal made by Balaban and Katz for a first run showing since the independent Oriental has signed as the exclusive loop outlet for United Artists product. With the single exception of David Selznick, all producers releasing through UA have approved the Oriental outlet. In the meantime, Balaban and Katz have turned down "Blood on the Sun" and "Story of G. I. Joe" for its outlying houses. They will be shown first in independent neighborhood theatre at advanced admissions.

New Company to Produce "Arch of Triumph"

Arch of Triumph, Inc.. a one-picture production company, has been incorporated at Sacramento, Cal., by Charles Einfeld, David Loew, Robert Coryell, Ralph Eilson, Floy Eder, Josephine Farren and David Lewis. They will produce Erich Remarque's "Arch of Triumph." Irwin Shaw has been signed to write the screen version of the novel. The method of distribution has not as yet been selected.

CanadianNationa Film Board Mad 308 Films in Yea

During the fiscal year 1944-45 Canada's N tional Film Board completed a total of 308 pr ductions, of which 46 were produced under t Board's national film program, 153 under the W Information program and 109 for other Gover ment departments.

The current annual report of the Board, issu this week, is the last to be issued under the d rection of John Grierson, who resigned as co missioner November 1. The Board has be transferred from the jurisdiction of the Depar ment of National War Services to the Depar ment of Health and National Welfare.

The report points out that it was of "speci importance that Canada should lay the foundatio for the development of her post-war trade b providing an adequate program of films abo Canada." Further, the production of films wa given impetus because it "was found essential i the interests of national unity during the recor struction period that the people of Canada shoul be as widely informed as possible on the natur of their own country."

The Board's national film program produce five series of pictures: a series on Canadian com munities; a number of films on agriculture an rural developments for distribution throughou the rural circuits; a series on national resource and industries; another on Canada's achievement in art, science, research and medicine, and a serie of tourist films.

The production under the war information pro gram was divided into six categories. The "Worl in Action" series was issued on a monthly basi throughout Canada, the United States and th United Kingdom as well as other allied and neutral countries, giving the series an audience o between 30 and 40 million a month. "Canada Carries On," designed to show the part the Dominion played in the war, also was distributed on a monthly basis.

The Board received a total of $989,447 from various government branches. There were also a number of other special allotments, including $1,090,000 for the Wartime Information Program.

RKO Ned Depinet Sales Drive on

RKO Radio Pictures began its Ned Depinet Sales Drive Friday. It will continue for 20 weeks, ending May 9, the company has announced.

David Prince, southeastern district manager, who has been named as this year's drive captain, has begun a nationwide trip to contact all RKO exchanges on details of the drive.

Cooperating with him are Harry Gittleson, assistant to Walter E. Branson, western division sales manager, and Frank Drumm, assistant to Nat Levy, eastern division sales manager, who will accompany Mr. Prince on all visits to their respective territories.

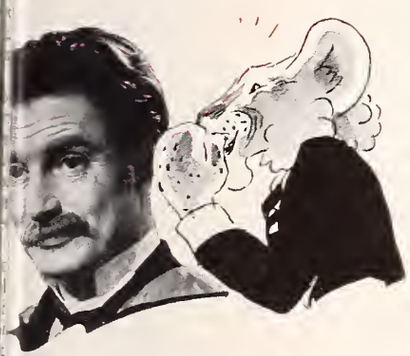
Mr. Prince visited a number of territories before the drive got under way. These included the exchanges in St. Louis, Kansas City, Des Moines, Omaha, Minneapolis, Sioux Falls, Winnipeg, Milwaukee, Chicago, Detroit, Cleveland, Indianapolis, Cincinnati, Pittsburgh, Philadelphia, Washington, Charlotte and Atlanta. He will resume his tour in Denver on January 4.

Special advertising and exploitation programs have been planned for the drive by S. Barret McCormick, director of advertising and publicity.

Western Electric Sets Dividend

The Western Electric Company December 11 declared a dividend of 50 cents a share on its common stock, payable December 31, 1945, to stockholders of record at the close of business December 26.

HELLO MR. CHIPS!"



Come out from behind those whiskers, Robert Donat. Your new role is your best yet!"

The posters (3-sheet above) specialize in action and romance.

HOW TO SELL ROBERT DONAT'S BIG NEW M-G-M HIT!

AD ANGLES:

Mr. Chips is back in a new thrilling romance.

★

They were sweethearts when they parted, but strangers when they met.

★

Can love survive long separations?

★

Other arms, other lips stood between those who once were lovers.

★

She remembered his kisses, he remembered her caresses, but absence made them strangers.

★

Sweethearts separated by the war. Here is a dramatic story you will appreciate.

★

PRINTED IN U.S.A.

THE HOLLYWOOD SCENE

MPLETED

NOGRAM
pense
on Over Montana

RAMOUNT
nsieur Beaucaire
ange Love
Town
Pine-Thomas)

PUBLIC
y Blades

O RADIO
nset Pass

ITED ARTISTS
Night in Casablanca
formerly Adventures in Casablanca (Loew-Marx)

UNIVERSAL
Idea Girl
Little Giant (formerly "On the Carpet")

STARTED

COLUMBIA
Walls Came Tumbling Down
That Texas Jamboree

MGM
Till the Clouds Roll By (resumed shooting)
Fiesta

MONOGRAM
Charlie Chan at Alcatraz
Joe Palooka, Champ
Gay Cavalier

PARAMOUNT
Searching Wind (Wallis)

REPUBLIC
Alias Billy the Kid

UNITED ARTISTS
Strange Woman (Stromberg)

WARNERS
Humoresque

SHOOTING

COLUMBIA
Duchess of Broadway
Murder Is Unpredictable
So Dark the Night
Story of Jolson (formerly "The Al Jolson Story")

MGM
Three Wise Fools
Army Brat
Star from Heaven
The Yearling

PARAMOUNT
California
Ladies' Man

REPUBLIC
One Exciting Week
Glass Alibi (Wilder)
Song of Arizona
In Old Sacramento

RKO RADIO
Sister Kenny
Notorious
Till the End of Time
Without Reservations (Lasky)

20TH CENTURY-FOX
Cluny Brown
Dark Corner
Anna and the King of Siam
Shocking Miss Pilgrim

REPUBLIC
Somewhere in the Night
Three Little Girls in Blue
Black Beauty (Alson)

UNITED ARTISTS
Sin of Harold Diddlebock (Sturges)

UNIVERSAL
She Wolf of London
Canyon Passage
Genius in the Family (Skirball-Manning)

WARNERS
Two Guys from Milwaukee
Beast With Five Fingers
Escape Me Never

Ten Pictures Completed; 43 Currently Shooting

Hollywood Bureau

In anticipation of the coming Christmas holidays, production was sluggish last week. Ten films were completed, and work started on 11 others, which brought the shooting index up one notch to 43.

Hal Wallis, having completed "Strange Love," turned at once to his next production for Paramount release, a film version of Lillian Hellman's play, "The Searching Wind." Robert Young, Sylvia Sidney and Ann Richards head the cast, and William Dieterle is directing.

Work was resumed on MGM's biography of Jerome Kern, "Till the Clouds Roll By," whose stellar cast includes Judy Garland, Frank Sinatra, Robert Walker, Van Johnson, Kathryn Grayson, June Allyson, Van Heflin, Lena Horne, Gloria De Haven, Lucille Bremer and Jacqueline White. Arthur Freed is the producer, and Henry Koster directs the story sequences of the picture, while Robert Alton, noted New York dance director, stages the musical numbers.

Producer Jerry Wald launched Warners' film version of the Fannie Hurst novel, "Humoresque," which Jean Negulesco is directing. Joan Crawford, John Garfield, Ruth Nelson and Oscar Levant head the cast.

Chertok Starts Stromberg Film for U.A. Release

Cameras were trained on "The Strange Woman," dramatization of the Ben Ames Williams best seller, which Jack Chertok is producing under the Hunt Stromberg banner for United Artists release. The cast includes Hedy Lamarr, George Sanders, Louis Hayward, Gene Lockhart, Hillary Brooke and Kathleen Lockhart. Edgar Ulmer directs.

South of the border, down Mexico way, another MGM picture went before cameras. It's a Technicolor production with Esther Williams, John Carroll, Ricardo Montalban, Akim Tamiroff, Cyd Charisse and Mary Astor in leading roles. Jack Cummings produces; Richard Thorpe directs.

Columbia trained cameras on two: "The Walls Came Tumbling Down" and "That Texas Jamboree." The former is a melodrama featuring Lee Bowman, Marguerite Chapman, George Macready, Ludwig Donath and Lee Patrick. Lothar Mendes is the director; Albert J. Cohen the producer.

"Jamboree" is a Western whose cast includes Ken Curtis, Jeff Donnell and the Hoosier Hot Shots. Colbert Clark produces; Ray Nazarro directs.

Republic's entry-of-the-week is "Alias Billy the Kid," with Sunset Carson and Peggy Stewart in the leading roles. Bennett Cohen is the producer; Tom Carr the director.

Three New Pictures Are Started at Monogram

At Monogram, work started on "Charlie Chan at Alcatraz," "Joe Palooka, Champ" and "The Gay Cavalier." The former stars Sidney Toler, with Benson Fong, Edward Earle, Joyce Compton, Russell Hicks, Minerva Urecal and Anthony Warde in support. James S. Burkett is producing and Phil Karlson is directing.

"The Gay Cavalier" is another in the studio's "Cisco Kid" series of Westerns which William Nigh is directing for Scott Dunlap, producer. Gilbert Roland is the star, and included in the supporting cast are Martin Garralaga, Iris Flores, Tristram Coffin, Gabriel Peralta, Pierre Andre, Iris Bocignon and John Merton.

"Joe Palooka" is based on Ham Fisher's comic strip of that name. Reginald LeBorg is directing for Producer Hal E. Chester, and the cast includes Joe Kirkwood, Eduardo Ciannelli, J. Farrel MacDonald and Joe Sawyer.

Recent Story Purchases Listed by Producers

Paramount announced six major story purchases within the week. Acquisition of "The Gauntlet," a novel by James Street, is described as one of the costliest purchases in recent months. It's the story of a young minister faced with the choice of retaining his integrity, or adapting himself to the pattern of small town life. Claude Binyon is currently preparing the screenplay.

"The Captain Fled," an original story by Ben Hecht and Charles Lederer, has as its chief characters a sea captain and a young girl who handles maritime insurance. . . . "The Night Has a Thousand Eyes," by George Hopley, is a psychological story which Karl Tunberg has been assigned to produce. . . . "Tawny," a comedy by Jerry Horwin and Boyce DeGaw, has been assigned to Danny Dare for production. . . . "Hell and High Water" is an adventure story by Byron Haskin. Wells Root will produce as well as write the screenplay. . . . Kenneth Macgowan is set to produce "Hector," an original comedy by Jack Morse.

Benedict Bogeaus, Paulette Goddard and Burgess Meredith have purchased Aldous Huxley's best seller of some years back, "Brave New World." Huxley will write the screenplay, and Paulette Goddard will be starred in the production. . . . Golden Productions has acquired the screen rights to Barry Benefield's novel, "Eddie and the Archangel Mike," at a reported cost of $100,000. It is scheduled for production early in 1946.

"The Rich Full Life," a New York stage play by Vina Delmar, has been purchased by MGM as a vehicle for Elizabeth Taylor, 14-year-old star of "National Velvet." The story deals with the vicissitudes of a present-day American family. Edwin Knopf will produce.

Personnel Intelligence About Hollywood

Al Blomingdale has been signed by RKO as a producer. . . . Betty Hutton has had her Paramount contract extended. . . . Harold Schwartz has joined Crosby Producers, Inc., as production manager for "Abie's Irish Rose." . . . Planet Pictures, of which Jack Seaman is president, has announced its spring schedule of 16mm entertainment features. Included are "No Time for Crime," a comedy-mystery; "California Conquest," a historical drama; and a comedy entitled "The Merry Moons of San Fernando Valley."

"Until Morning," an original story which he himself developed, has been placed on Gene Markey's production schedule at 20th Century-Fox. . . . Lawrence Tierney and Anne Jeffreys, who scored in the Monogram picture, "Dillinger," will be teamed by RKO Radio in a mystery melodrama, "Step by Step." . . . Virginia Mayo has been assigned a dramatic role in Samuel Goldwyn's forthcoming production, "Glory for Me."

Gary Cooper will star in "Cloak and Dagger," story of the Office of Strategic Services. This will be the first production of the company headed by Joseph Bernhard and Milton Sperling, and Warners will release it. . . . Paul Stewart has been signed to direct "Christabel Caine," forthcoming RKO production, which will star Joan Fontaine, Henry Fonda and Alan Marshal.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In theatremen serve one another with information about the box office performance product—providing a service of the exhibitor for the exhibitor. ADDRESS REPOR What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York

Columbia

FIGHTING GUARDSMAN, THE: Willard Parker, Anita Louise—Definitely one to skip if possible as business was definitely poor. Far below average business. Acting fair by Willard Parker and Anita Louise but had the story been better and not so old fashioned it might have been a better one for the gross. Played Tuesday-Thursday, Nov. 27-29.—George O. Wiggin, Maplewood Theatre, Malden, Mass.

KISS AND TELL: Shirley Temple, Jerome Courtland—This picture was a riot. The best part Shirley Temple has ever played. Walter Abel was a riot. Excellent business. Played Monday, Oct. 22.—David H. Packard, Ft. Shafter (Post) Theatre, Honolulu.

OVER 21: Irene Dunne, Alexander Knox—This picture did not do too badly. It gave the patrons a lift. The first night was better than the second. Played Monday, Tuesday, Dec. 3, 4.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

OVER 21: Irene Dunne, Alexander Knox—A hilarious comedy that pleased my customers. The speech Knox made on "the world and apple pie" was excellent. That speech should be published and sent to the U. S. Senate. layed Monday, Tuesday, Dec. 3, 4.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

Metro-Goldwyn-Mayer

ABBOTT AND COSTELLO IN HOLLYWOOD: Abbott and Costello—This is an average comedy which did only average business. Played Wednesday, Nov. 26.—David H. Packard, Ft. Shafter (Post) Theatre, Honolulu.

LOST IN A HAREM: Abbott and Costello—We had a good crowd on this one and no walkout, as some reported they had. Everyone seemed pleased. Played Sunday, Monday, Nov. 4, 5.—Fred Flanagan, Moon Theatre, Stratton, Colo.

NATIONAL VELVET: Mickey Rooney, Jackie Jenkins—We played this during a flu outbreak. It is a honey of a show and Mickey is at his best. Played Sunday, Monday, Oct. 18, 19.—Fred Flanagan, Moon Theatre, Stratton, Colo.

OUR VINES HAVE TENDER GRAPES: Margaret O'Brien, Edward G. Robinson—This picture was very entertaining. The kids stole the show. Played to good attendance. Played Monday, Nov. 6.—David H. Packard, Ft. Shafter (Post) Theatre, Honolulu.

THRILL OF A ROMANCE: Esther Williams, Van Johnson—This feature was very pleasing to all audiences, old and young. Van and Esther do an excellent job. The Technicolor is beautiful and business was good the first day but it dropped off slightly the second day. Played Sunday, Monday, Nov. 25, 26.—George O. Wiggin, Maplewood Theatre, Malden, Mass.

TWICE BLESSED: Lee and Lynn Wilde, James Craig—Not a bad picture. Acting by Wilde twins very good and the supporting cast of Preston Foster, Gail Patrick were all right. Business fair but it could have been better. Three days are too long in this neighborhood for this type of picture. Make a good fill-in or second feature. Played Tuesday-Thursday, Dec. 4-6.—George O. Wiggin, Maplewood Theatre, Malden, Mass.

Monogram

DILLINGER: Elisha Cook, Jr., Lawrence Tierney—Good gangster picture. Bought without percentage, so I wasn't bothered with local checkers. Two of the local checkers are on the City Council. Sometimes I firmly believe the producers do everything they can to encourage city admission taxes.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

NAVAJO TRAIL, THE: Johnny Mack Brown—Good Western. I'm still waiting for Monogram to include Lew Childre in the cast of their Westerns. That would greatly increase attendance in my town.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Paramount

DUFFY'S TAVERN: Ed Gardner, Bing Crosby and Guests—This was a good picture. Crosby drew the crowd, but there wasn't much of him in it. Played to excellent business. Played Saturday, Oct. 27.—David H. Packard, Ft. Shafter (Post) Theatre, Honolulu.

INCENDIARY BLONDE: Betty Hutton, Arturo de Cordova—Betty really does a swell job in this one, portraying Texas Guinan's life. She can act and sing. The Technicolor is very good. Give this one a try. Business very good the first day, but dropped off somewhat on the second day. Averaged up O.K. Played Sunday, Monday, Dec. 2, 3—George O. Wiggin, Maplewood Theatre, Malden, Mass.

LOST WEEKEND, THE: Ray Milland, Jane Wyman—This was a strange picture for Milland. He played his part well. This picture broke all house records. Had to turn customers away from every showing. Played Tuesday, Nov. 26.—David H. Packard, Ft. Shafter (Post) Theatre, Honolulu.

SCARED STIFF: Jack Haley, Ann Savage—Used on a double feature and it was a honey. This is what the doctor ordered for a small town. Played Friday, Saturday, Dec. 7, 8.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

THIS GUN FOR HIRE: Alan Ladd, Veronica Lake—Did average business on this reissue. If you don't play it, it won't matter. Played Tuesday, Dec. 4.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

UNSEEN, THE: Joel McCree, Gail Russell—Used on the top half of a weekend double bill and took an awful beating. We definitely do not intend using any more similar features. Played Friday, Saturday, Nov. 30, Dec. 1.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

PRC

MISSING CORPSE, THE: J. Edward Bromberg, Frank Jenks—This picture is way above average for PRC. It was very good comedy. Used this on top half of double bill. Business was very good. Played Thursday, Nov. 22.—David H. Packard, Ft. Shafter (Post) Theatre, Honolulu.

TRAIL OF TERROR: Dave O'Brien, Jim Newill—Just an average Western. They always bring out the patrons. Played Friday, Saturday, Dec. 7, 8.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

RKO Radio

CHINA SKY: Randolph Scott, Ruth Warrick—If they are war pictures it does not matter how good they are. They are just not coming to this type of picture. It is sort of a boycott. We had the smallest Sunday business since we have been in the easy money era. That is the story and the producers had better take heed.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

HAVING A WONDERFUL CRIME: Pat O'Brien, George Murphy—This was a very weak production that did no business for us. Scarcely grossed film rental. Played Wednesday, Thursday, Nov. 28, 29.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

JOHNNY ANGEL: George Raft, Signe Hasso—This is a good mystery picture. Did good business. Played Monday, Nov. 12.—David H. Packard, Ft. Shafter (Post) Theatre, Honolulu.

RADIO STARS ON PARADE: Wally Brown, Alan Carney—This is a fair musical comedy. Best suited for top half of a double bill. Played to fair business on Tuesday, Nov. 13—David H. Packard, Ft. Shafter (Post) Theatre, Honolulu.

Republic

CHEATERS, THE: Joseph Schildkraut, Billie Burke—Very good. But getting the business with this will prove a problem. It did with me. I didn't solve it so well.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

HITCHHIKE TO HAPPINESS: Al Pearce, Dale Evans—Terrible. A waste of film. Played Friday, Dec. 7.—J. L. Thayer, Raymond Theatre, Raymond, N. H. Small town patronage.

IDENTITY UNKNOWN: Richard Arlen, Cheryl Walker—A good entertaining little picture that kept the audience's attention all through it. The rank and file will like it. Played Friday, Dec. 7.—J. L. Thayer, Raymond, N. H. Small town patronage.

SAN FERNANDO VALLEY: Roy Rogers, Dale Evans—Roy had better sing more old Western songs. We a good house, but some thought more hillbilly m would have been better. Played Friday, Saturday, 9, 10.—Fred Flanagan, Moon Theatre, Stratton, Colo

SUNSET IN EL DORADO: Roy Rogers, Dale Eva A good musical Western which pleased on Friday Saturday. Played Dec. 7, 8.—E. M. Freiburger, P mount Theatre, Dewey, Okla. Small town patrona

Twentieth Century-Fox

CALL OF THE WILD: Clark Gable, Loretta Youn It's a splendid picture. Those who came liked it. did not bring in the customers. Attendance very l Played Tuesday, Nov. 20.—J. L. Thayer, Raymond T atre, Raymond, N. H. Small town patronage.

CALL OF THE WILD: Clark Gable, Loretta Youn Very good reissue.—S. T. Jackson, Jackson Theat Flomaton, Ala.

CARIBBEAN MYSTERY: James Dunn, Sheila Rya Used on weak end of double bill with very poor resul This was another waste of film. Played Friday, Sat day, Nov. 30, Dec. 1.—A. C. Edwards, Winema Theat Scotia, Cal. Small lumber town patronage.

DIAMOND HORSESHOE: Betty Grable, Dick Hayn —Brilliant. Sparkling. Lots of pretty girls. Bet Grable not only was beautiful as usual but she did good job at acting too. Dick Haymes' singing w superb. A good story and a fine picture. Played Frida Nov. 23.—J. T. Thayer, Raymond Theatre, Raymor N. H. Small town patronage.

DON JUAN QUILLIGAN: William Bendix, Jo Blondell—This picture was very good. Brought out t patrons and gave them a lift. Played Friday, Saturda Dec. 7, 8.—Harland Rankin, Plaza Theatre, Tilbury, On Can.

STATE FAIR: Dana Andrews, Jeanne Crain, Di Haymes—Excellent.—S. T. Jackson, Jackson Theatr Flomaton, Ala.

THUNDERHEAD: Roddy MacDowall, Preston Foster Mediocre as compared to the original "Flicka." It ju seemed to lack several things necessary to put it ove This was noticeable at the box office, too. Played Fr day, Nov. 30.—J. L. Thayer, Raymond Theatre, Ray mond, N. H. Small town patronage.

WILSON: Alexander Knox, Charles Coburn—Busines way off on this splendid production. Unfortunately n similar picture would have done any better as th majority of our people here are just not interested. Onl criticism is the excessive length and too much footag wasted on credits. The work of Knox was marvelous Played Sunday, Monday, Nov. 25, 26.—A. C. Edwards Winema Theatre, Scotia, Cal. Small lumber town pat ronage.

United Artists

BEDSIDE MANNER: Ruth Hussey, John Carroll—This picture may teach some fellows how to get a wife A good comedy. Played to very good business. Playe Tuesday, Oct. 30.—David H. Packard, Ft. Shafter (Post) Theatre, Honolulu.

Universal

BADMEN OF THE BORDER: Kirby Grant, Armida—I think Universal has a good Western star in Kirby Grant. This is the first of his pictures I have played and it was O.K. Will have more of him later. Played Friday, Saturday, Dec. 7, 8.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

LADY ON A TRAIN: Deanna Durbin, Ralph Bellamy—The patrons liked this one. This a good mystery with good music sung by Deanna Durbin. Played Saturday, Nov. 17.—David H. Packard, Ft. Shafter (Post) Theatre, Honolulu.

MEN IN HER DIARY: John Hall, Peggy Ryan—This certainly went over big with my Sunday audience. Peggy Ryan was good and didn't have a musical number in the entire picture. Played Sunday, Dec. 9.—James C.

(*Continued on page 42*)

M-G-M TRADE SHOWINGS

CITY	PLACE ADDRESS	(A) THE SAILOR TAKES A WIFE (B) UP GOES MAISIE		THE HARVEY GIRLS		(A) PORTRAIT OF MARIA (B) THE LAST CHANCE	
ALBANY	20th-Fox Screen Room 1052 Broadwoy	THUR. 12/27	8 P.M.	FRI. 12/28	8 P.M.	FRI. 1/4	8 P.M.
ATLANTA	20th-Fox Screen Room 197 Walton St., N.W.	THUR. 12/27	10 A.M.	FRI. 12/28	10 A.M.	FRI. 1/4	10 A.M.
BOSTON	M-G-M Screen Room 46 Church Street	THUR. 12/27	10 A.M. Also 2:15 P.M.	FRI. 12/28	10:30 A.M. Also 2:15 P.M.	FRI. 1/4	10 A.M. Also 2:15 P.M.
BUFFALO	20th-Fox Screen Room 290 Fronklin Street	THUR. 12/27	2:30 P.M.	FRI. 12/28	2:30 P.M.	FRI. 1/4	2:30 P.M.
CHARLOTTE	20th-Fox Screen Room 308 South Church Street	THUR. 12/27	1:30 P.M.	FRI. 12/28	1:30 P.M.	FRI. 1/4	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room 1301 South Wabash Ave.	THUR. 12/27	1 P.M.	FRI. 12/28	1 P.M.	FRI. 1/4	1 P.M.
CINCINNATI	RKO Screen Room 16 Eost Sixth Street	THUR. 12/27	7 P.M.	FRI. 12/28	8 P.M.	FRI. 1/4	7 P.M.
CLEVELAND	20th-Fox Screen Room 2219 Poyne Avenue	THUR. 12/27	1 P.M.	FRI. 12/28	1 P.M.	FRI. 1/4	1 P.M.
DALLAS	20th-Fox Screen Room 1803 Wood Street	THUR. 12/27	(B) 10:30 A.M. (A) 2:30 P.M.	FRI. 12/28	2:30 P.M.	FRI. 1/4	(B) 10:30 A.M. (A) 2:30 P.M.
DENVER	Poromount Screen Room 2100 Stout Street	THUR. 12/27	2 P.M.	FRI. 12/28	3 P.M.	FRI. 1/4	2 P.M.
DES MOINES	20th-Fox Screen Room 1300 High Street	THUR. 12/27	1 P.M.	FRI. 12/28	1 P.M.	FRI. 1/4	1 P.M.
DETROIT	Mox Blumenthal's Sc. Rm. 2310 Coss Avenue	FRI. 12/28	(A) 10:30 A.M. (B) 1:30 P.M.	FRI. 12/28	2:30 P.M.	FRI. 1/4	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room 326 No. Illinois Street	THUR. 12/27	1 P.M.	FRI. 12/28	2 P.M.	FRI. 1/4	1 P.M.
KANSAS CITY	Vogue Theatre 3444 Broodway	THUR. 12/27	1:30 P.M.	FRI. 12/28	1:30 P.M.	THUR. 1/3	1:30 P.M.
LOS ANGELES	Ambassador Theatre Ambassodor Hotel	THUR. 12/27	1:30 P.M.	FRI. 12/28	2 P.M.	(B) Previously Tradeshown	
	20th-Fox Screen Room 2019 So. Vermont	→		→		FRI. 1/4	(A) 1:30 P.M
MEMPHIS	20th-Fox Screen Room 151 Vance Avenue	THUR. 12/27	1 P.M.	FRI. 12/28	1 P.M.	FRI. 1/4	1 P.M
MILWAUKEE	Warner Screen Room 212 W. Wisconsin Ave.	THUR. 12/27	1:30 P.M.	FRI. 12/28	1:30 P.M.	FRI. 1/4	1:30 P.M
MINNEAPOLIS	20th-Fox Screen Room 1015 Currie Avenue	THUR. 12/27	2 P.M.	FRI. 12/28	2 P.M.	FRI. 1/4	2 P.M
NEW HAVEN	20th-Fox Screen Room 40 Whiting Street	THUR. 12/27	1:30 P.M.	FRI. 12/28	2:30 P.M.	FRI. 1/4	1:30 P.M
NEW ORLEANS	20th-Fox Screen Room 200 South Liberty	THUR. 12/27	(A) 10 A.M. (B) 2:30 P.M.	FRI. 12/28	1:30 P.M.	FRI. 1/4	1:30 P.M
NEW YORK NEW JERSEY	RKO Screen Room 630 Ninth Avenue	THUR. 12/27	2 P.M.	FRI. 12/28	2:30 P.M.	Previously Tradeshown	
OKLA'MA CITY	20th-Fox Screen Room 10 North Lee Street	THUR. 12/27	(A) 10 A.M. (B) 1 P.M.	FRI. 12/28	1 P.M.	FRI. 1/4	(A) 10 A.M (B) 1 P.M
OMAHA	20th-Fox Screen Room 1502 Davenport	THUR. 12/27	1:30 P.M.	FRI. 12/28	1:30 P.M.	FRI. 1/4	1:30 P.M
PHILADELPHIA	M-G-M Screen Room 1233 Summer Street	THUR. 12/27	(B) 11 A.M. (A) 2 P.M.	FRI. 12/28	11 A.M.	FRI. 1/4	(A) 11 A.M (B) 2 P.M
PITTSBURGH	M-G-M Screen Room 1623 Blvd. of Allies	THUR. 12/27	2 P.M.	FRI. 12/28	2 P.M.	FRI. 1/4	2 P.M
PORTLAND	B. F. Shearer Screen Room 1947 N.W. Kearney St.	THUR. 12/27	1 P.M.	FRI. 12/28	1 P.M.	FRI. 1/4	1 P.M
ST. LOUIS	S'Renco Screen Room 3143 Olive Street	THUR. 12/27	1 P.M.	FRI. 12/28	1 P.M.	FRI. 1/4	1 P.M
SALT LAKE CITY	20th-Fox Screen Room 216 Eost First Street, So.	THUR. 12/27	1 P.M.	FRI. 12/28	1 P.M.	FRI. 1/4	1 P.M
S. FRANCISCO	20th-Fox Screen Room 245 Hyde Street	THUR. 12/27	1:30 P.M.	FRI. 12/28	1:30 P.M.	FRI. 1/4	1:30 P.M
SEATTLE	Jewel Box Preview Theatre 2318 Second Ave.	THUR. 12/27	1 P.M.	FRI. 12/28	1 P.M.	FRI. 1/4	1 P.M
WASHINGTON	20th-Fox Screen Room 932 New Jersey, N.W.	THUR. 12/27	1 P.M.	FRI. 12/28	1 P.M.	FRI. 1/4	1 P.M

"THE HARVEY GIRLS"—*(in Technicolor) Judy Garland, John Hodiak* · "THE SAILOR TAKES A WIFE"—*Robert Walker, June Allyson*
"UP GOES MAISIE"—*Ann Sothern, George Murphy* · "PORTRAIT OF MARIA"—*Dolores Del Rio* · "THE LAST CHANCE"

(Continued from page 40)

Balkcom. Jr., Gray Theatre, Gary, Ga. General patronage.

NAUGHTY NINETIES, THE: Abbott and Costello—Average Abbott and Costello. People seem to be getting tired of them here.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

NAUGHTY NINETIES, THE: Abbott and Costello—Best one yet by Abbott and Costello, if one cares for comedy. This one really clicked off the gross both days. Rain helped Friday matinee so did better than average business. Give it a try, I am sure you won't be sorry. Played Friday, Saturday, Nov. 30, Dec. 1.—George O. Wiggin, Maplewood Theatre, Malden, Mass.

SHADY LADY: Charles Coburn, Ginny Simms—A nice little picture, but poor business due to a lightweight cast. Played Wednesday, Thursday, Dec. 5, 6.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SHADY LADY: Charles Coburn, Ginny Simms—This is a very good comedy. Our patrons always enjoy Coburn. Business vary good. Played Monday, Nov. 19.—David H. Packard, Ft. Shafter (Post) Theatre, Honolulu.

SHADY LADY: Charles Coburn, Ginny Simms—Charles Coburn is very popular here and this picture was very much enjoyed by our Sunday audience. Played Friday, Nov. 2.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

STRANGE AFFAIR OF UNCLE HARRY: George Sanders, Ella Raines—A good picture with a track ending which ruins it. If you are smart you will screen this picture and cut off the ending. Otherwise you will have complaints and people will be asking you who killed whom. Played Sunday, Monday, Dec. 3.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TWILIGHT ON THE PRAIRIE: Eddie Quillan, Vivian Austin—A good little musical with some good comedy. Would be better on a double bill. Played Friday, Saturday, Oct. 16, 17.—Fred Flanagan, Moon Theatre, Stratton, Colo.

Warner Bros.

CORN IS GREEN, THE: Bette Davis, John Dall—A very good picture. But it did not bring them out as I expected it to. Betty Davis played a very good part. First night better than the second. Played Wednesday, Thursday, Dec. 5, 6.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

GOD IS MY CO-PILOT: Dennis Morgan, Raymond Massey—You cannot go wrong on this picture, even if it is old. I was certainly surprised in the way people turned out to see this one. Played Sunday, Monday, Nov. 11, 12.—Fred Flanagan, Moon Theatre, Stratton, Colo.

PRIDE OF THE MARINES: John Garfield, Eleanor Parker—No, it is not pleasant to see servicemen come out sweating at the rattle of a machine gun, as they did in this picture tonight. If public reaction does not stop war pictures the loss of business will. This one is failing at the box office, despite its being an excellent picture. No one who has not seen these lads go away normal then see the tense look on their faces and the inability to stay put, can realize just what they have been through. So I say stop war pictures, until they reach normalcy and can forget.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

Short Features

Columbia

TWO LOCAL YOKELS: All Star Comedies—A good two-reel comedy; play it.—Fred Flanagan, Moon Theatre, Stratton, Colo.

Metro-Goldwyn-Mayer

BEAUTFUL COLORADO: Fitzpatrick Traveltalks—Play it by all means. You won't regret it.—Fred Flanagan, Moon Theatre, Stratton, Colo.

Paramount

DAFFYDILLY DADDY: Little Lulu—Good Technicolor cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

WHAT A PICNIC: Sportlights—Routine sport reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RKO Radio

WATCH DOG: Walt Disney Cartoons—Good Technicolor cartoon from Disney.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Twentieth Century-Fox

WHERE'S THE MEAT: March of Time—Not a bad subject, but somehow it lacked something. MOT doesn't have the punch it had when RKO distributed same.—George O. Wiggin, Maplewood Theatre, Malden, Mass.

Universal

SOLID SENDERS: Name-Band Musicals—A good two-reel musical.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Warner-Vitaphone

MIRACLE MAKERS: Vitaphone Varieties—Entertaining science reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

STAR OF THE NIGHT: Featurettes—An excellent and timely two-reel film with J. Carroll Naish in a swell role. As good as some features.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

TEXAS PLAYBOYS: Melody Master Bands—One of the best single reels we have ever played. Good music. Good singing.—Fred Flanagan, Moon Theatre, Stratton, Colo.

Serial

Universal

JUNGLE QUEEN: 13 Episodes—Chapter 13. The finale is all right, but felt that the children weren't too interested in this one. Acting fair and box office drawing power only fair.—George O. Wiggin, Maplewood Theatre, Malden, Mass.

Short Product in First Run Houses

NEW YORK—Week of December 17

CAPITOL: Spreading the Jam ..... **MGM**
Badminton ..... **MGM**
Feature: Yolanda and the Thief ..... MGM

CRITERION: Sport Sticklers ..... **MGM**
Wild and Woolfy ..... **MGM**
Feature: The Last Chance ..... MGM

GLOBE: Busy Bakers ..... **Vitaphone**
Feature: Captain Kidd ..... United Artists

HOLLYWOOD: Arabians in the Rockies **Vitaphone**
Hare Tonic ..... **Vitaphone**
Feature: Saratoga Trunk ..... Warner Bros.

RIALTO: Jasper's Close Shave ..... **Paramount**
Beau Ties ..... **Paramount**
Feature: The Daltons Ride Again ..... Universal

RIVOLI: Animalology ..... **Paramount**
Feature: The Lost Weekend ..... Paramount

ROXY: Ski Aces ..... **20th Cent.-Fox**
Mighty Mouse Meets Bad Bill Bunion **20th Cent.-Fox**
Feature: The Dolly Sisters ..... 20th Cent.-Fox

STRAND: Nasty Crack ..... **Vitaphone**
So You're Allergic ..... **Vitaphone**
Forest Rangers ..... **Vitaphone**
Feature: Too Young to Know ..... Warner Bros.

CHICAGO—Week of December 17

APOLLO: Gun in His Hand ..... **MGM**
Feature: Pardon My Past ..... Columbia

GARRICK: You Hit the Spot ..... **Paramount**
Feature: The House on 92nd Street ..... 20th Cent.-Fox

GRAND: The House I Live In ..... **RKO**
Features: Pinocchio ..... RKO
The Falcon in San Francisco ..... RKO

ORIENTAL: Treasure Jest ..... **Columbia**
Welcome Home ..... **WAC**
Feature: Captain Kidd ..... United Artists

PALACE: Screen Snapshots, No. 3 ..... **Columbia**
Features: Shady Lady ..... Universal
That Night With You ..... Universal

ROOSEVELT: Hare Tonic ..... **Vitaphone**
Feature: Kiss and Tell ..... Columbia

STATE LAKE: Unusual Occupations ..... **Paramount**
Flirty Birdy ..... **MGM**
Feature: Weekend at the Waldorf ..... MGM

UNITED ARTISTS: Star in the Night ..... **Vitaphone**
Feature: Yolanda and the Thief ..... MGM

WOODS: All-Star Musical Revue ..... **Vitaphone**
Feature: Dakota ..... Republic

Buffalo May Regulate Size Of Theatre Marquees

The building of theatre marquees in Buffalo, N. Y., may be faced with difficulties with the City Planning Commission considering a set of recommendations in connection with the drafting of an ordinance to govern theatre marquees. The commission would have limitations established by the Common Council on height, projection and lettering and protection of values of nearby properties. The planners recommend that applications be accompanied by written consents of adjoining tenants and property owners.

Niven Returns to Hollywood

David Niven, recently released from the British Army with the rank of colonel, arrived in the United States late last week to resume his Hollywood career. Hal Wallis has arranged with Samuel Goldwyn, to whom the star is under contract, for Mr. Niven to appear in the Wallis production of "The Perfect Marriage." Later, Mr. Niven, with Teresa Wright, will produce "The Bishop's Wife" for Goldwyn.

Officer Trading in October Light

Washington Bureau

Trading of officers and directors of motion picture corporations in the securities of their companies in October was light, it was reported Tuesday by the Securities and Exchange Commission in its monthly summary of such transactions.

The largest deal reported by the commission occurred, not in October but in July, 1944, when General Precision Equipment Corporation disposed of 34,600 shares of Twentieth Century-Fox common stock out of a portfolio of 185,600 shares. The report did not indicate whether the company had since disposed of any of the 151,000 shares of Twentieth Century-Fox which it still held a year ago.

Two other reports concerned transactions in September of this year, the purchase of 200 shares of Monogram Pictures preferred stock by W. Ray Johnston, making his total holdings 545 shares, and the sale of 61 shares of Columbia Pictures common stock by Abraham Schneider, leaving him with 1,616 shares.

The largest transactions reported in October were the purchase of 5,000 shares of Radio-Keith-Orpheum common stock by Ned E. Depinet, giving him a total of 6,000 shares, and a similar block by N. Peter Rathvon, representing his entire investment in that class. Lawrence Green also was shown to have acquired 500 shares of the stock, his total holdings at the end of the month.

Other deals reported included a series of sales by which 3,000 Universal Pictures common warrants were sold by Cliff Work, leaving him with 3,000 warrants, and other sales moving 1,300 shares of General Precision Equipment capital stock owned by Earle G. Hines, leaving him with 3,700 shares.

The commission, reporting on the holdings of persons becoming officers or directors of registered companies, disclosed that Sam Dembow, Jr., held 2,500 shares of Trans Lux Corporation common stock; Norman W. Elson, 300 shares, and Emil Friedlander, 2,500 shares as of September 12, last. The three men are new members of the company's board of directors.

Bamberger in Scout Post

Leon J. Bamberger, RKO Radio sales promotion manager, has accepted an invitation from the National Association of Girl Scouts to become a member of its National Public Relations Committee.

MANAGERS' ROUND TABLE

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

CHESTER FRIEDMAN, Editor GERTRUDE MERRIAM, Associate Editor

A Check-Up

Larry Graburn, just back from four years' service with the Canadian Armed Forces, said it at lunch the other day and we think it's worth repeating.

Mr. Graburn, formerly with Famous Players Canadian theatres, has had the opportunity to visit many theatres, both in the United Kingdom and on the continent, during his service overseas. Mr. Graburn has some new ideas about how theatres should be run and how advertising should be disseminated. Standing in queues, having to pay admission, looking over the theatre, as a patron might, gives one a better appreciation of details which pass unnoticed to the average theatreman.

Obviously, the patron visiting occasionally, gets an entirely different impression of the theatre than the manager is likely to have, because he is too close to the situation.

So, concludes Mr. Graburn, it would be advantageous if Mr. Manager would pick himself up at times and visit some of the other theatres just to observe. He is likely then to find himself more critical of his own operation and more apt to recognize and correct conditions which are obvious to others.

△ △ △

A Suggestion

Echoing our recent remarks concerning the requirements of theatre managers who apply for jobs on the West Coast is a copy of the December 10 issue of the *Los Angeles Examiner* which lists under the classified help wanted: "Theatre manager, experienced, with car and references. NO OTHER NEED APPLY."

As long as the car is for delivering popcorn, wouldn't a truck be better? It could double as a ballyhoo truck.

△ △ △

Mr. Murray Moves Ahead

Here is an encouraging letter just received from Harry Murray, whose exploits at the Odeon theatre, Scarborough, Yorkshire, in England, are familiar to readers:

"First I would like to express my sincere thanks for the great help you have given me . . . it is difficult to express how much I have,

and hope to continue to benefit, by the support and recognition so kindly given to me during the past twelve months.

"You probably wonder what I am talking about, so here it is. I have been promoted to manage the Odeon theatre in Liverpool, a key theatre, where I take over on December 17th.

"During the past year I have been fortunate enough to win one of the Quigley Awards, which I value greatly and which I am convinced has been instrumental in my rapid advancement."

△ △ △

Forewarned

Theatre managers throughout Connecticut were warned last week by State Police Commissioner Edward J. Hickey that theatre operating licenses would be revoked unless snow and ice were promptly removed after each storm.

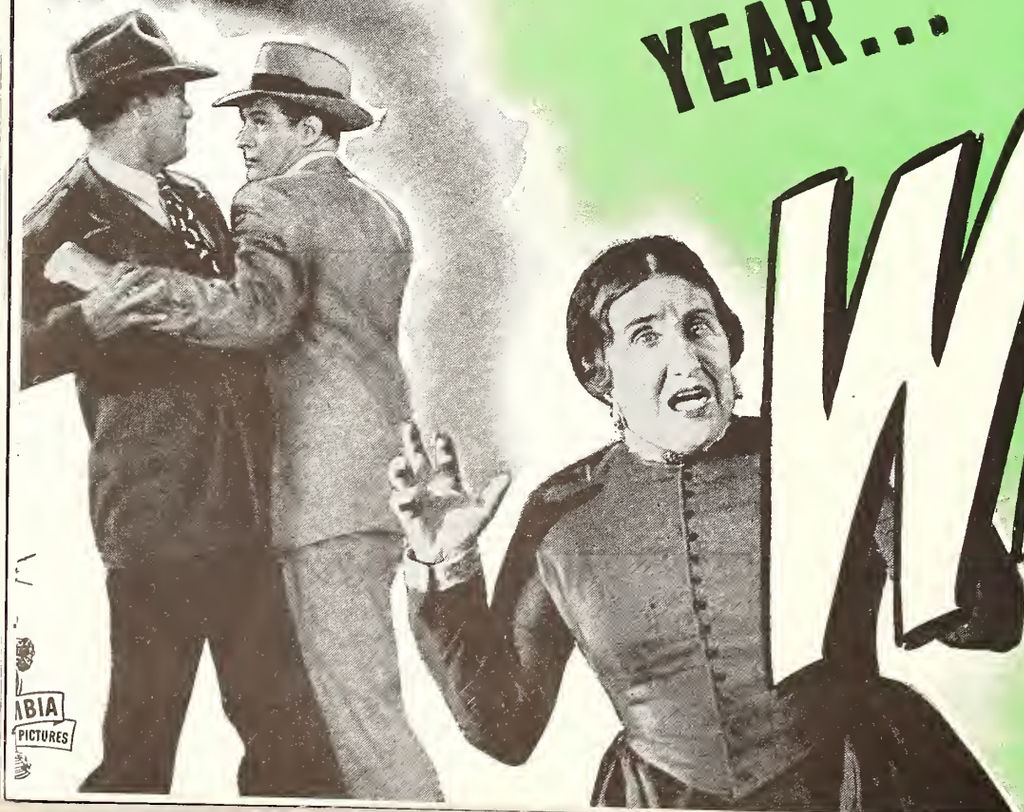
The commissioner warned that representatives from his office would make periodic checks to see that the public was safeguarded. Exit passages, fire-escapes, roofs and marquees must be cleared during or immediately following each snowfall.

Last year, an accumulation of snow following a blizzard caused a new marquee on the Dow theatre in Hartford to collapse.

—CHESTER FRIEDMAN

No Question

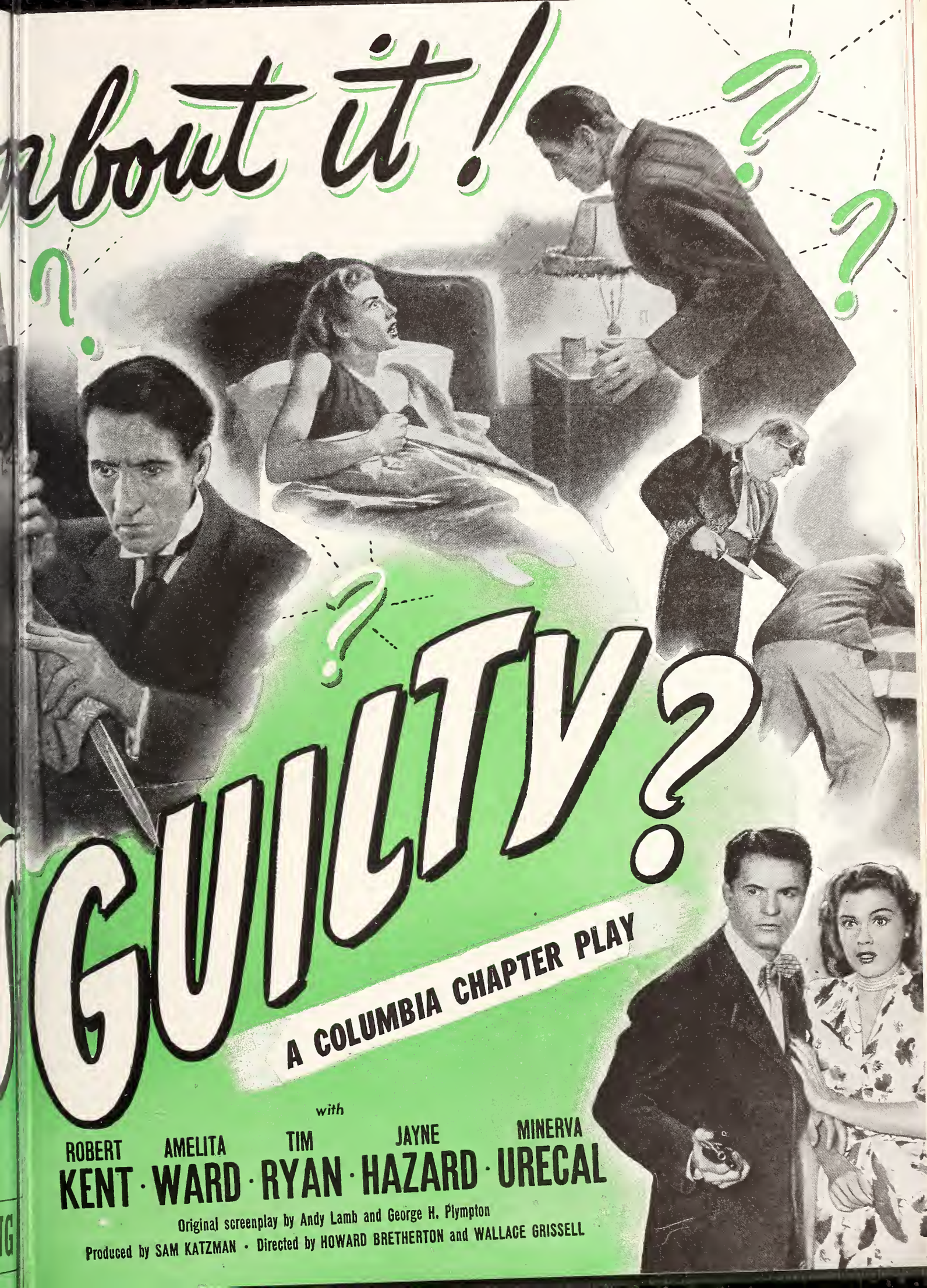
HERE'S THE MOST EXCITING SERIAL QUESTION OF THE YEAR...



WHO'S

NOW BOOKING

COLUMBIA PICTURES


bout it!
GUILTY?
A COLUMBIA CHAPTER PLAY
with
ROBERT KENT · AMELITA WARD · TIM RYAN · JAYNE HAZARD · MINERVA URECAL
Original screenplay by Andy Lamb and George H. Plympton
Produced by SAM KATZMAN · Directed by HOWARD BRETHERTON and WALLACE GRISSELL

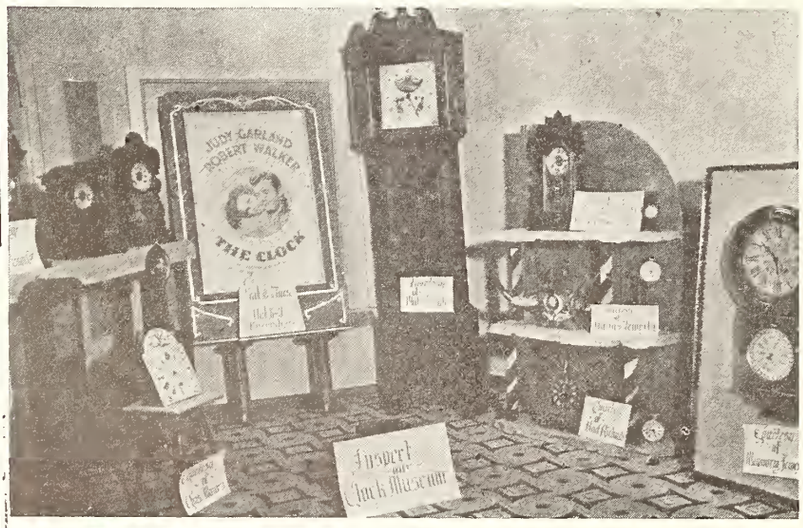
SHOWMEN'S WINDOW TIEUPS

Ballyhoo truck, with dramatic scene-stills, highlighting critics' rave quotes, used by C. B. Moss, Criterion, New York, for "Last Chance".

In connection with "Captain Kidd" at the State, Memphis, manager Bill Kemp tied up with a local department store for a window guessing contest. Guest tickets were awarded to winners.

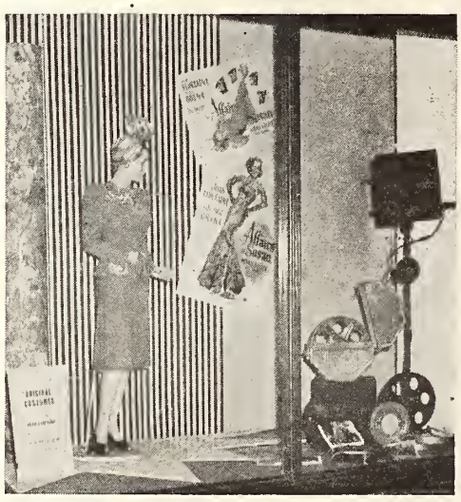
In India, manager S. Cambatta of the Eros theatre, Bombay, employs American showmanship techniques. Here is a recent window display for "Keys of the Kingdom".

Music store tieup for "Johnny Angel", effected by Sol Sorkin, manager of Keith's in Washington, D. C., attracted attention of passersby.



Right, window displays highlighted the campaign on "Affairs of Susan" put on by F. Tribelcock at Shea's, Toronto.

Manager Bob Kautzer dreamed up this ingenious lobby display featuring a collection of antique timepieces in advance of his date on "The Clock" at the Kerredge theatre, Hancock, Mich.



ome Attractive Theatre Displays

iniature stage display and juke box featuring recordings of avier Cugat provided good advance attractor to manager ou Cohen's date on "Weekend at the Waldorf" at the Poli Hartford, Conn.

Despite space limitation, publicist George Hoffman of New York's Rialto theatre packs plenty of action in his front on "A Game of Death".

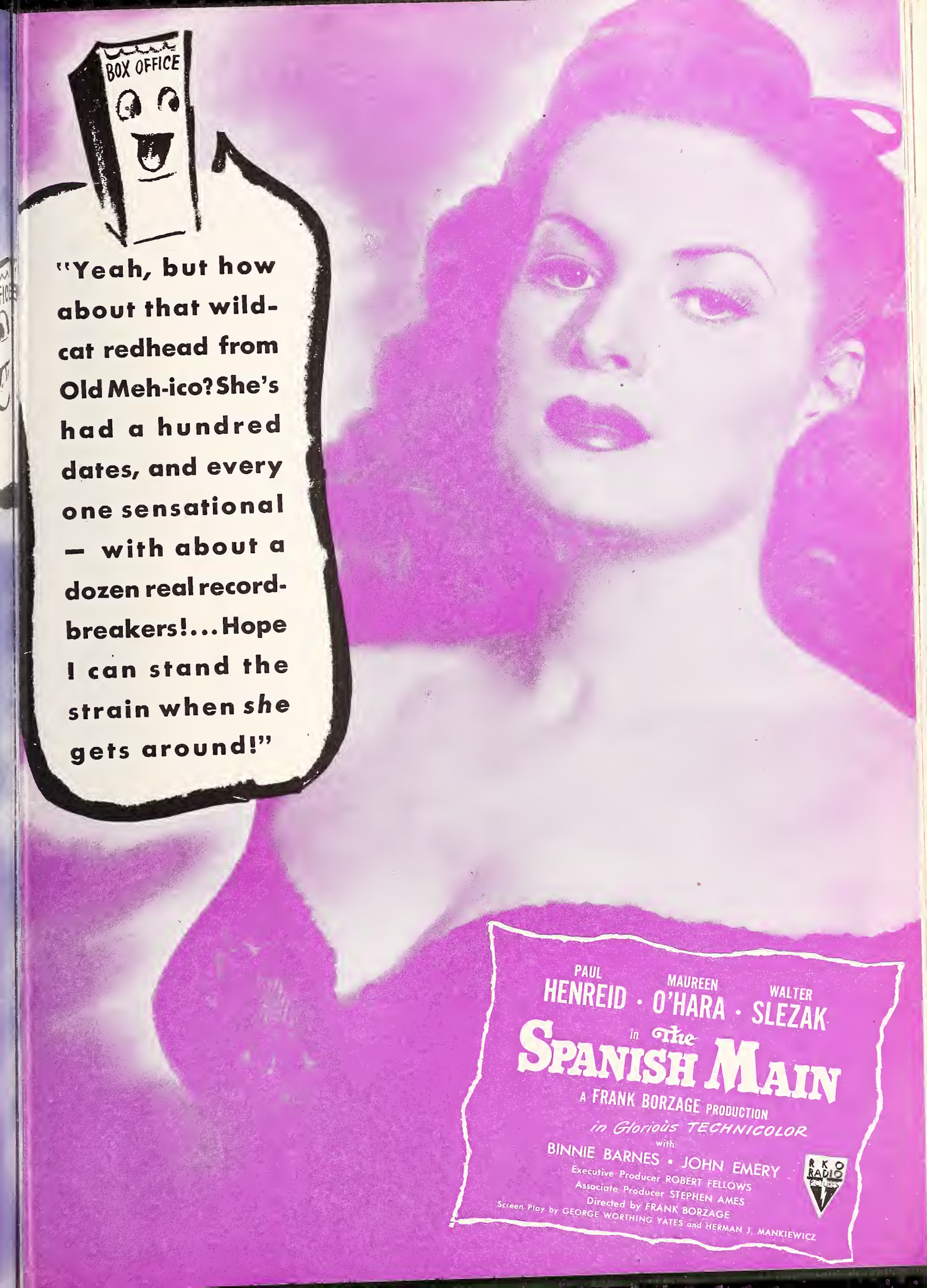
At right, Ed May, manager of the Rosetta theatre, Miami, used this novel animated display to create advance interest in "House on 92nd St." Murine lettering was invisible under white light. Message appeared as flasher switched to "black light".

Left, theatre credits appear prominently three times in this window display arranged for the showing of "Rhapsody" at the Radio City theatre, Minneapolis. Frank Steffe, manager of Radio City, made the tieup, in addition to promoting several other displays.

A. W. Standish, manager of the Wisconsin theatre, Milwaukee, took advantage of story locale to promote "Our Vines" in this attractive lobby display.

Manager Harry Wallen's two-way plug publicizes Bond sales and "Hold That Blonde" at the Paramount theatre, Hollywood. "Hold That Bond" is the tie-in.

"That sultry blonde from gay New Orleans is sure giving me a joyful jolt! She and her pistol-totin' boy friend are pulling crowds that keep me pushing day and night!"
BOX OFFICE
GEORGE RAFT · CLAIRE TREVOR
SIGNE HASSO in
JOHNNY ANGEL
LOWELL GILMORE · HOAGY CARMICHAEL
MARGARET WYCHERLY
Produced by WILLIAM L. PEREIRA · Directed by EDWIN L. MARIN
Screen Play by Steve Fisher
RKO RADIO PICTURES


BOX OFFICE
"Yeah, but how about that wild-cat redhead from Old Meh-ico? She's had a hundred dates, and every one sensational — with about a dozen real record-breakers!... Hope I can stand the strain when she gets around!"
PAUL HENREID · MAUREEN O'HARA · WALTER SLEZAK
in The SPANISH MAIN
A FRANK BORZAGE PRODUCTION
in Glorious TECHNICOLOR
with
BINNIE BARNES · JOHN EMERY
Executive Producer ROBERT FELLOWS
Associate Producer STEPHEN AMES
Directed by FRANK BORZAGE
Screen Play by GEORGE WORTHING YATES and HERMAN J. MANKIEWICZ
RKO RADIO PICTURES

Exploiting the New Pictures

How the recent pictures are being sold the first run and pre-release date showin

GETTING GERTIE'S GARTER

Campaigns executed in three cities indicate that "Getting Gertie's Garter" has real exploitation value and that theatre men are taking full advantage of this fact.

The picture opened at the Ohio theatre in Cleveland where manager Gertrude Tracy and Ed Fisher, publicity manager for the Loew theatres in that city put on an extensive ballyhoo.

Marie McDonald, star of the film production made a personal appearance in Cleveland and made important contribution to the general publicity garnered through a tieup which distinguished the star as the first woman to appear on a television broadcast in the city. Miss McDonald was guest at a reception and cocktail party at the Statler Hotel where she was introduced to the press and radio critics. She was interviewed on Sid Andorn's Movie Gossip program over WGAR, appeared as guest star on the Melody Matinee over WJW, promoted the sale of Victory Bonds at a huge rally at the Public Auditorium and entertained wounded servicemen at the Crile General Hospital.

This device provoked considerable amusement among patrons of the State theatre in Houston, Texas, and likewise attracted attention to the date on "Getting Gertie's Garter". Manager Homer McCallon used a real rubber garter on this blowup of the star. Men were invited to step up and snap the garter.

Outdoor Ballyhoo Heads Advance Promotion

To build up advance interest regular radio spots were used to plug the film over all local outlets, a fleet of news trucks was bannered with signs announcing the date, 500 tack cards were distributed throughout the city to local news dealers, window tieups were arranged including an excellent display in Woolworth's, and 200 dash cards were posted on trolleys and buses.

A deal was set with the Record Mart whereby all record envolopes were imprinted with a plug for the picture with playdate mention, etc. Two 4x8 ft. blowups of Miss McDonald were displayed at the Public Auditorium announcing her appearance at the Bond Show with theatre credit, fancy garters attached to a card were sent to all critics with teaser copy and a special invitation to attend the opening performance and a special front was constructed for current exploitation.

H. W. Reisinger, manager of Loew's, in Dayton, put on some novel promotions in advance of his showing of the picture.

A special trailer was devised to run upside down which then reversed to read "Sorry Folks, we were so excited . . . etc, that we put the trailer on upside down." This was followed by the regular trailer.

Two weeks in advance, the house staff wore uniform discs with trick copy from photostat press book ads. The usherettes wore fancy garters below the knees with the picture title in legible type.

Classified Advertisements Attract 250 'Phone Calls Daily

Two life-size cutouts of Marie McDonald were placed in the lobby well in advance with "coming" copy. Classified ads were run in *Journal* and *Herald* with copy: "Lost—Pair of garters, Call FU-2232 and ask for Gertie. Over 250 calls were received at the theatre daily requesting information.

Cooperative newspaper advertisements were arranged with the Grace Spoerlein Beauty Shop, Spencers, and the Home Store and window displays were also posted in each merchant's establishment.

In two prominent Main Street stores, 40x60 blowups were displayed with theatre and picture credits. Passersby were invited to submit to the theatre their estimates of Miss McDonald's measurements with a $25 Victory Bond offered as a prize for the closest correct answers.

Reisinger also promoted the *Journal* for a front page Associated Press picture of the star and landed three special "cheesecake" art breaks in addition to the usual advance and current publicity releases.

Texas Campaign Features "Marie McDonald Contest"

A "Marie McDonald Contest" was the highlight of manager Homer McCallon's campaign for the picture's opening at the State theatre in Houston, Texas, in which girls whose measurements most closely conformed with Miss McDonald's were awarded prizes ranging from nylon hose to a $500 Victory Bond.

Cutouts of Miss McDonald were placed in Loew's lobby where contestants were able to measure themselves for size. Houston beauticians acted as judges in choosing the winning contestants. The Houston Beauty Culturists, who selected Miss McDonald as "America's Most Beautiful Girl," presented a scroll at the Plantation Club in Houston to the star, who appeared at the party in person to aid the campaign for "Getting Gertie's Garter." Admission to the party was by War Bond only.

Front page stories in Houston papers widely publicized the contest which aroused feverish interest among the female populace. The Houston Beauty Culturists contacted more than 8,000 women by telephone to advise their customers of the contest. They were also told of the Bond Drive held in conjunction with Miss McDonald's appearance at the Plantation Club which was also the site of a huge style and fashion revue sponsored by Sakowitz' Department Store. The day before the fashion show Marie autographed photographs at Sakowitz' to spur the sale of Victory Bonds.

Three Newspapers Help Publicize Contest

Radio and newspaper breaks started with the arrival of Miss McDonald in Houston. She was met by the Mayor, newspaper photographers, reporters and members of Houston's War Finance Committee and later escorted to her suite at the Rice Hotel. Three Houston dailies, the *Chronicle, Post* and *Press,* carried front page stories on the "body beautiful contest."

Marie appeared on Paul Hochuli's Hollywood program and was heard by listeners again at the Plantation Club where she sang several songs with the orchestra. In addition, Houston beauticians purchased air time for spot announcements advertising the contest with credits to "Getting Gertie's Garter." Three Interstate theatres in downtown Houston ran trailers plugging the Bond Night and Fashion Show at the Plantation Club.

A novel stunt was arranged with the cooperation of the War Finance Committee which resulted in a two-day barrage of publicity from the skies. Lieutenant Brinkley, veteran Navy flier, took his bomber over Houston to plug the Bond and Fashion Show in behalf of the sale of War Bonds. During the two days he flew over Houston, Lt. Brinkley mentioned Marie McDonald approximately 280 times in connection with her appearance at the Plantation Club with theatre credit also.

...riginal Ad Layouts ...y Round Tablers

N. Y. Mirror

...eorge Hoffman, advertising manager, Rialto ...eatre.

Cleveland Press

Hank Harold, advertising manager, RKO Cleveland theatres.

Chicago Tribune

Jimmy Savage, publicity manager, Balaban & Katz Roosevelt theatre, Chicago.

Vancouver Province

Jack E. Clark, publicity director, F.P.C. theatres, B. C.

Pittsburgh Post Gazette

J. A. Totman, ad head, Warner's Pittsburgh.

Calgary Herald

Carl Egan, manager, Palace theatre.

Detroit Free Press

Alice Gorham, publicity director, United Detroit Theatres.

Burning

WHEAT! WHEAT! WHEAT!

MEN BURNED IT FOR PROFIT!

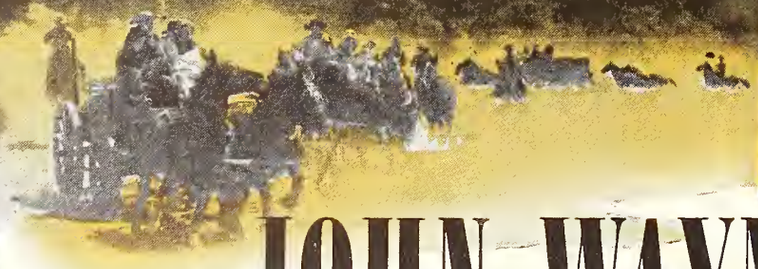
When Dakota was wild country . . . men and women of doubtful motives went to the devil in their own romantic ways . . .

Into this welter of living, loving . . . and dying . . . men with greed for easy money played both ends against the middle . . . other men whose hearts beat true stood in their way . . .

DAKOTA is the sweeping, dramatic story of ONE such man and his wife . . .

Though the risks were great, the stakes were worth it . . .

A MAN AMONG MEN AND A WOMAN TO MATCH HIM
ONE OF THE GREAT SPECTACLES OF THE SCREEN!



DA

starring **JOHN WAYNE** with **VER**

featuring **WARD BOND • ONA MUNSON • HUG**

Original Story by CARL FOREMA

Gold!

KOTA

A Republic Picture

HRUBA RALSTON and WALTER BRENNAN

AAS Screen Play by LAWRENCE HAZARD • Adaptation by HOWARD ESTABROOK

Associate Producer and Director JOSEPH KANE

Season's Greetings to All Our Friends

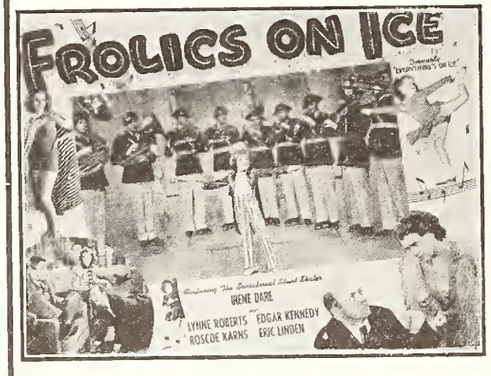
IN THE

MOTION PICTURE INDUSTRY

FROM

JACOB S. BERKSON
BERNARD H. MILLS
PHILIP COOPER
CEIL BERNERT
AB. GLASSMAN
EDWARD BERKSON

Here's to Joy and Cheer! —for the New Year



SCREENCRAFT PICTURES, Inc.

341 West 44th St., New York 18, N. Y.

QUIGLEY AWARDS CONTENDERS

The men and women listed below have submitted evidence of showmanship within the p fortnight, which justifies their names being placed on the list of outstanding showmen.

JAMES G. BELL
Penn, New Castle, Pa.

JOSEPH S. BOYLE
Poli Broadway, Norwich, Conn.

H. SPENCER BREGOFF
Palace, Port Richmond, S. I., N. Y.

WILLIAM BROWN
Poli Bijou, New Haven, Conn.

GERTRUDE BUNCHEZ
Century, Baltimore, Md.

LOUIE CHARNINSKY
Rialto, Dallas, Texas

HAROLD CHESLER
Princess, Bingham Canyon, Utah

H. S. CLOUGH
Lorin, Berkeley, Calif.

LARRY COWEN
Fabian, Staten Island, N. Y.

JAMES J. DEMPSEY
Paramount, Lynn, Mass.

D. M. DILLENBECK
Rialto, Bushnell, Ill.

JIM ESHELMAN
Paramount, St. Paul, Minn.

DICK FELDMAN
Paramount, Syracuse, N. Y.

HARRY FREEMAN
Fox, Philadelphia, Pa.

ARNOLD GATES
Stillman, Cleveland, Ohio

SAM GILMAN
Loew's, Harrisburg, Pa.

ALICE GORHAM
United Detroit, Detroit, Mich.

SAM GOULD
Manos, Greensburg, Pa.

HANK HAROLD
Palace, Cleveland, Ohio

SID HOLLAND
Palace, Akron, Ohio

BILL HOYLE
Lincoln, Washington, D. C.

A. J. KALBERER
Liberty, Washington, Ind.

GEORGE KRASKA
State, Boston, Mass.

L. R. LEVY
Loew's, Reading, Pa.

P. E. McCOY
Miller, Augusta, Ga.

JOHN L. MITCHELL
Genesee, Waukegan, Ill.

HARRY MURRAY
Odeon, Scarborough, Yorks., Eng.

ANDREW G. NICKOLS
Windsor, Chicago, Ill.

LOU NORMAN
Columbia, Erie, Pa.

A. G. PAINTER
Center, Oak Ridge, Tenn.

LESTER POLLOCK
Loew's, Rochester, N. Y.

PATRICK REED
Odeon, Portsmouth, Eng.

H. W. REISINGER
Loew's, Dayton, Ohio

DON RICARDO
Paramount, Syracuse, N. Y.

HARRY A. ROSE
Majestic, Bridgeport, Conn.

FRANK SHAFFER
Dixie, Staunton, Va.

CHUCK SHANNON
Columbia, Sharon, Pa.

NAT SILVER
Strand, Lowell, Mass.

ERNEST SLOAN
Van Nuys, Van Nuys, Calif.

S. L. SORKIN
Keith's, Washington, D. C.

MICHAEL STRANGER
State, White Plains, N. Y.

RALPH G. TIEDE
Community, Welland, Ont., Canac

GERTRUDE TRACY
Ohio, Cleveland, Ohio

HELEN WABBE
Golden Gate, San Francisco, Cali

HARRY WALLEN
Paramount, Hollywood, Calif.

H. F. WILSON
Capitol, Chatham, Ont., Canad

NATE WISE
Albee, Cincinnati, Ohio

CHARLES A. ZINN
State, Minneapolis, Minn.

Fan Magazine Tieup Plugs "Mildred Pierce"

Newsstands in Buffalo put up more than 1,000 display cards on "Mildred Pierce," playing Shea's Buffalo theatre, as a result of a tieup made by Charlie Taylor with *Screen Romances* magazine, which published a fictionized version of the picture.

Big window displays were arranged by nine book stores, including Queen City Book Shop, three Ulbrick's Book Stores, J. N. Adams, Hengerer's and Adam, Meldrum & Anderson Co., all featuring the James M. Cain novel. A dozen other downtown stores, department and other types also have put on "Mildred Pierce" windows.

In addition, the picture was exploited by 150 bumper strips on taxis, 60 cards on buses, 22x44 banners on 15 Richter News Co. trucks, 500 miscellaneous window cards and 2,500 heralds distributed in New York Central Terminal and nearby Erie County railroad stations for thorough coverage.

Boyle Finds Serviceman Who Played in "Dolly Sisters"

To plug "The Dolly Sisters," manager Joseph Boyle, Loew's Poli-Broadway theatre, Norwich, Conn., contacted a local boy, who had been stationed with the Army on the West Coast and had landed a feature part in the film. A story was set with the local press for the day before the opening and his mother was a guest of the management at the opening night's performance.

Other business-pulling angles on this film included the following: two full window displays on sheet and record music with the Tepper Company and the Gaffeney Company; teaser ads were set in the local press for four days in advance and a classified ad contest with *Norwich Bulletin and Record* for Sunday and Monday of the film's playdate; banners on a fleet of local delivery trucks; a fashion window with Reid and Hughes Company; special heralds inserted in the Sunday papers prior to the opening by the Shea and Byrne Company; and an eye-filling 40x60 blow-up of Grable and Haver in the Loew's Poli-Broadway lobby.

Lands Editorial on "Tokyo"

The entire column of one of Canada's most dynamic writers, Elmore Philpott, appearing on the editorial page of the *Vancouver Sun,* was devoted to "Orders From Tokyo." Dave Borland, manager of the Dominion, Vancouver, screened the short for Mr. Philpott, with the resultant fine publicity for the film.

THE BEST HOLIDAY CARD YOU CAN SEND!

SHOWMEN PERSONALS

In New Posts: Harry Greenman, Capitol, New York City. Frank Murphy, Loew's Penn, Pittsburgh. Glen Grove, Broadway, Charlotte. Louis Swee, Union Square, Cleveland. Leo Hany, Lido Maywood, Chicago. Jack Ryan, Forest, Chicago.

Irving Halber, Lil, Chicago. John Misavice, Ritz, Berwyn, Ill. Mike Evon, Elco, Elkhart, Ind. William Mortensen, Bushnell Memorial, Hartford, Conn. Jack Randall, Capitol, Vancouver. Ralph Mitcheltree, Capitol, Calgary.

Morris Connor, from Aldine to Palace; Herman Comer, from Palace to Capitol; Barney Cohen, from Park to Fairmount; Jerry Wiessler, from the Army to Columbia; William Crawley, Imperial; Al Coggan, from Imperial to Family; Ben Blumberg, from the Army to Uptown; all in Philadelphia.

Assistant Managers: Frank Guss, American, Pittston, Pa. Joe Harter, Park, Reading, Pa. William J. McKeown, Court Square, Springfield, Mass. Glen Davis, Imperial, Charlotte. Russell Emquist, Uptown, Chicago. William Farrell, Frolic, Chicago. C. W. Redman, Lex, Chicago.

Returned Servicemen: William Collier, Strand, Miami. John M. Shepherd, Lincoln, Miami Beach. French Harvey, State, Cocoa, Fla. Manny Greenwald, Barry, Pittsburgh. Marvin Banks, Pastime, Marionville, Mo. C. Haynes, Roxy, Tampa, Fla.

S. L. Cason, Bushnell, Bushnell, Fla. Paul Jacobs, Colonial, Portsmouth, Ohio. Leonard D. Slepski, Star, Detroit. James C. Tibbetts, State, Boston. Frank Fasano, Cummings, Fitchburg, Mass. Jack Weinstein, supervisor, Elm, Midwood and Vogue in Brooklyn.

Birthday Greetings: Edwin C. Hough, W. H. Schumacher, N. Ray Carmichael, Evans J. Kall, Walter L. Culpepper, Mandell Yosowitz, Ervin J. Sedlack, H. M. Johnson, Jay N. Burton, E. B. Clayton, Arthur Feine, Lamar Swift.

Bob Ray, E. C. Brandhorst, H. B. Tollett, Max Rodehau, Jerr-- McWhorter, Leslie Whitwell, Wybert A. Sandefur, Donald Oliphant, Jack A. Custer, Woodrow W. Shuman, George B. Pettit, Ralph R. Donald, Otto A. Kammer.

Ernest Emerling, George W. Leech, James S. Howard, William A. Levee, H. B. Creagh, Joseph F. Kennedy, Robert L. Gardner, Earle V. Patton, George S. Ellis, Walter Beymer, John M. Gow, Robert Roberts, Carl Chick.

Harry Schlinker, Robert Rogers, Francisco Bahamonde, David Spencer, Earl Foreman, Sam Coolick, Stanley C. Zerbey, William Lafferty, Al Kopulos, Jacques Benjamin, Robert L. Gross, Wilver A. Thompson, Mitchell B. Solomon.

David B. Becker, Alfred Yasna, Louis Rosen, Donald J. O'Brien, Vincent M. Wade, R. B. Garvin, Sol Shapiro, James N. Saunders, Ralph H. Shaffer, Arno J. Wolfshol, Douglass Noel Amos.

Burke Turns Reporter

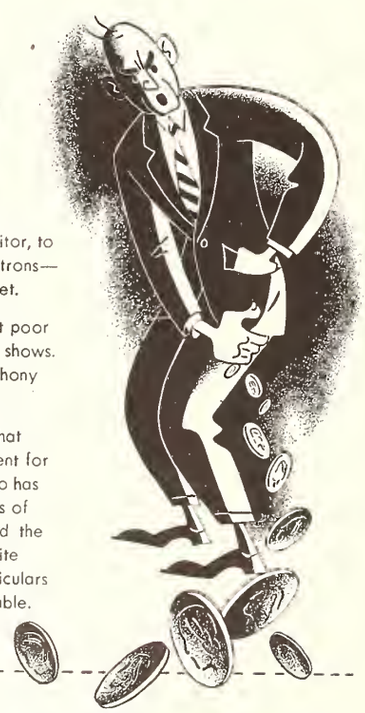
Bill Burke, at the Brant theatre, Brantford, Ontario, has sold Station CKPC on the idea of putting him on the air twice a week as CKPC's "Hollywood Reporter." This gives Bill two 15-minute programs a week absolutely gratis to the theatre, on which he plugs his coming attractions.

Bell Promotes Sears Display

For his engagement of "Our Vines Have Tender Grapes" at the Penn theatre, New Castle, Pa., James G. Bell used a good newspaper campaign and, in addition, tied in with Sears Roebuck, who came through with an effective window display and a display at their mail order desk.

holes in my pockets?...

What Waste!



Wasteful, yes, and bad business, too, Mr. Exhibitor, to pour money into a theatre that can't hold its patrons—like feeding silver dollars to a threadbare pocket.

If patrons sidestep your house, it could be that poor sound reproduction drains the color out of hit shows. It could be that glorious voices rasp, and symphony orchestras sound tinny in your theatre.

At any rate, it's worth an investigation. Take that advice from Altec who services sound equipment for 6,000 houses, bigger and smaller than yours; who has restored brilliant reproducing quality to systems of earlier vintage than yours; who has smoothed the furrows in many an exhibitor's brow. Call or write your nearest Altec district office for full particulars on the most complete equipment service available.

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250 WEST 57th STREET
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ATLANTA · BOSTON · CHICAGO · CINCINNATI · DALLAS
DETROIT · LOS ANGELES · NEW YORK · PHILADELPHIA · SEATTLE

THE SERVICE ORGANIZATION OF THE MOTION PICTURE INDUSTRY

Manners Is with Prudential Circuit in Brooklyn

Frank Manners, manager of the Prudent Superior theatre in Brooklyn, N. Y., start in showbusiness as an assistant manager w Raybond Theatres; his first house was t Empire in Brooklyn. After a year he w promoted to manager of the Wyckoff a thence transferred to the Colony in Benso hurst. Manners was at this post for a ye when he was promoted to manager of t Mayfair theatre in Flushing. After remaini at this post for two years Manners switch to Prudential and managed the Farrell Ozone Park, L. I., from which post he w promoted to his present post.

Laugh Week Proves Highly Successful for Lloyd

Walter Lloyd, M. & P. Allyn, Hartfor Conn., and his assistant Tommy Alquist i augurated a "Laugh Week" to help re-sell "M Sister Eileen" and "Talk of the Town." Stur called for extensive lobby decorations for tw weeks in advance with placards hanging b ribbons from the ceiling with copy: "7 days c fun are coming"; "More laughs than a barr of tickles"; "You'll hold your sides to keep fro rolling in the aisles with laughter"; "A Doubl dose of fun and laughs." This idea was als followed through with ad lines in the local pres and clicked at the box office.

Street Ballyhoo Aids Stevens on "Sawyer"

To boost his re-issue booking of "Adventures of Tom Sawyer," Bernard Stevens, Astor, Eas Hartford, arranged a street ballyhoo featuring two of his ushers. The boys were dressed in gayly patched trousers, torn shirts, large straw hats, held corncob pipes in their mouths, and carried tall fishing poles. They paraded down the city's main stem during the height of the traffic carrying a cardboard poster, size 40 x 60, with full theatre copy on the attraction, playdate, etc., and stimulated plenty of interest for good box office business on the attraction.

Reh Offers Prizes for Best "Love Letters"

Al Reh, manager of the Mastbaum, Philadelphia, and Bill Brooker, Paramount exploiteer, recently put over a contest for the showing of "Love Letters." A lobby board plugged rules, which offered a Bond and free passes in return for patron's love letters.

Contest was plugged on the air by Creighton Stewart, WCAU commentator. A lobby display in the Earle, where the film played for a Sunday during the Mastbaum run, also plugged the contest.

Has "Mildred Pierce" Lobby Quiz

For the engagement of "Mildred Pierce" at the Paramount theatre, Boston, arrangements were made for Fred Garrigus, who conducts a popular quiz show over Station WEEI, to broadcast from the lobby of the theatre. Patrons, both ingoing and outgoing, were asked if they would have done as Mildred Pierce did, had they been faced with a similar situation. George Kraska arranged the tieup.

Invites Clergy to Screening

In connection with the MOT subject "The Palestine Problem," Chuck Shannon at the Columbia theatre, Sharon, Pa., staged a screening a week in advance to which members of the clergy, school, newspaper and civic leaders were invited. Newspaper readers and half page ads were promoted and accessories were used in the lobby frames.

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

ures directly below picture title compare estimated dollar gross with average gross and w relative percentage of all engagements tabulated.

ures opposite theatre names represent percentage of tabulated grosses to average weekly iness based on the six months' period ending October 31, 1945.

MBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over n; (AA) Advance Admission.

DEX: Over-all performance percentage figures from previously published final reports ap- ar in Service Data section of Product Digest. See last column of Release Chart for Index.

ALLEN ANGEL (20th-Fox)

First Report:

tal Gross Tabulated	$127,500
omparative Average Gross	102,100
ver-all Performance	124.8%

ALTIMORE—Century	122.5%
NCINNATI—RKO Palace	117.8%
NCINNATI—RKO Shubert (MO)	147.0%
ANSAS CITY—Esquire	93.7%
ANSAS CITY—Uptown	96.7%
HILADELPHIA—Fox	163.6%
TTSBURGH—Harris	121.6%
. LOUIS—Fox	107.5%

•

OLLY SISTERS (20th-Fox)

Final Report:

otal Gross Tabulated	$1,273,200
omparative Average Gross	1,210,400
ver-all Performance	105.2%

ALTIMORE—Century	141.9%
OSTON—Metropolitan, 1st week	102.0%
OSTON—Metropolitan, 2nd week (DB) The Spider (20th-Fox)	108.0%
OSTON—Fenway, MO 1st week (DB) The Spider (20th-Fox)	90.9%
OSTON—Paramount, MO 1st week (DB) The Spider (20th-Fox)	104.3%
UFFALO—Buffalo, 1st week	138.8%
UFFALO—Buffalo, 2nd week	100.0%
UFFALO—Hippodrome, MO 1st week	104.4%
HICAGO—Chicago, 1st week (SA) Vaudeville	109.1%
HICAGO—Chicago, 2nd week (SA) Vaudeville	103.3%
HICAGO—Chicago, 3rd week (SA) Vaudeville	98.2%
HICAGO—Chicago, 4th week (SA) Vaudeville	82.1%
HICAGO—Chicago, 5th week (SA) Vaudeville	76.7%
INCINNATI—RKO Albee	101.1%
INCINNATI—RKO Grand, MO 1st week	139.2%
INCINNATI—RKO Grand, MO 2nd week	101.2%
INCINNATI—RKO Grand, MO 3rd week	82.2%
LEVELAND—RKO Palace, 1st week	100.0%
LEVELAND—RKO Palace, 2nd week	68.0%
LEVELAND—RKO Allen, MO 1st week	109.9%
LEVELAND—Warner's Lake, MO 2nd week	126.5%
ENVER—Denver (DB) Girl of the Limberlost (Col.)	141.5%
ENVER—Esquire (DB) Girl of the Limberlost (Col.)	129.0%
ENVER—Webber (DB) Girl of the Limberlost (Col.)	129.0%
ENVER—Aladdin, MO 1st week (DB) Girl of the Limberlost (Col.)	163.6%
INDIANAPOLIS—Indiana	137.8%
INDIANAPOLIS—Lyric, MO 1st week	112.9%
KANSAS CITY—Esquire, 1st week	118.5%
KANSAS CITY—Esquire, 2nd week	82.4%
KANSAS CITY—Uptown, 1st week	143.5%
KANSAS CITY—Uptown, 2nd week	96.7%
MINNEAPOLIS—Radio City, 1st week	150.0%
MINNEAPOLIS—Radio City, 2nd week	61.6%
MINNEAPOLIS—Century, MO 1st week	91.6%
NEW YORK—Roxy, 1st week (SA) Carl Ravazza, Beatrice Kay, others	116.1%
NEW YORK—Roxy, 2nd week (SA) Carl Ravazza, Beatrice Kay, others	116.1%
NEW YORK—Roxy, 3rd week (SA) Carl Ravazza, Beatrice Kay, others	82.4%
NEW YORK—Roxy, 4th week (SA) Carl Ravazza, Beatrice Kay, others	80.0%
OMAHA—Paramount	121.9%
OMAHA—Omaha, MO 1st week (DB) Mademoiselle Fifi (RKO)	105.6%
PITTSBURGH—Fulton, 1st week	180.8%
PITTSBURGH—Fulton, 2nd week	138.2%
PITTSBURGH—Fulton, 3rd week	95.7%
SAN FRANCISCO—Fox, 1st week	132.4%
SAN FRANCISCO—Fox, 2nd week	81.1%
SAN FRANCISCO—St. Francis, MO 1st week (DB) The Tiger Woman (Rep.)	126.9%
SAN FRANCISCO—St. Francis, MO 2nd week (DB) The Tiger Woman (Rep.)	100.7%
SAN FRANCISCO—St. Francis, MO 3rd week (DB) The Tiger Woman (Rep.)	82.0%
SEATTLE—Fifth Ave., 1st week	160.5%
SEATTLE—Fifth Ave., 2nd week	102.1%
ST. LOUIS—Fox (DB) The Spider (20th-Fox)	166.6%
ST. LOUIS—Missouri, MO 1st week (DB) The Spider (20th-Fox)	134.6%
ST. LOUIS—Missouri, MO 2nd week (DB) The Spider (20th-Fox)	86.5%
WASHINGTON—Columbia	122.2%

•

WEEKEND AT THE WALDORF (MGM)

Final Report:

Total Gross Tabulated	$2,109,500
Comparative Average Gross	1,980,400
Over-all Performance	106.5%

BALTIMORE—Century, 1st week	141.9%
BALTIMORE—Century, 2nd week	122.5%
BOSTON—Orpheum	86.2%
BOSTON—State	103.6%
BUFFALO—Great Lakes, 1st week	147.1%
BUFFALO—Great Lakes, 2nd week	101.1%
BUFFALO—Great Lakes, 3rd week	78.6%
CHICAGO—State Lake, 1st week	131.2%
CHICAGO—State Lake, 2nd week	106.3%
CHICAGO—State Lake, 3rd week	106.3%
CINCINNATI—RKO Capitol, 1st week	103.9%
CINCINNATI—RKO Capitol, 2nd week	134.0%
CINCINNATI—RKO Capitol, 3rd week	87.6%
CINCINNATI—RKO Capitol, 4th week	72.1%
CINCINNATI—Keith's, MO 1st week	116.0%
CLEVELAND—Loew's State, 1st week	146.6%
CLEVELAND—Loew's State, 2nd week	93.3%
CLEVELAND—Loew's Stillman, MO 1st week	94.1%
INDIANAPOLIS—Loew's, 1st week	137.4%
INDIANAPOLIS—Loew's, 2nd week	95.4%
KANSAS CITY—Midland, 1st week	150.6%
KANSAS CITY—Midland, 2nd week	108.4%
LOS ANGELES—Egyptian, 1st week	160.7%
LOS ANGELES—Egyptian, 2nd week	125.0%
LOS ANGELES—Egyptian, 3rd week	110.7%
LOS ANGELES—Egyptian, 4th week	97.1%
LOS ANGELES—Los Angeles, 1st week	168.0%
LOS ANGELES—Los Angeles, 2nd week	130.2%
LOS ANGELES—Los Angeles, 3rd week	105.0%
LOS ANGELES—Los Angeles, 4th week	100.8%
LOS ANGELES—Ritz, 1st week	150.4%
LOS ANGELES—Ritz, 2nd week	121.9%
LOS ANGELES—Ritz, 3rd week	109.8%
LOS ANGELES—Ritz, 4th week	99.1%
MILWAUKEE—Wisconsin, 1st week	127.5%
MILWAUKEE—Wisconsin, 2nd week	103.4%
NEW YORK—Music Hall, 1st week (SA) Radio City Music Hall Stage Presentation	107.7%
NEW YORK—Music Hall, 2nd week (SA) Radio City Music Hall Stage Presentation	113.7%
NEW YORK—Music Hall, 3rd week (SA) Radio City Music Hall Stage Presentation	107.7%
NEW YORK—Music Hall, 4th week (SA) Radio City Music Hall Stage Presentation	104.7%
NEW YORK—Music Hall, 5th week (SA) Radio City Music Hall Stage Presentation	106.4%
NEW YORK—Music Hall, 6th week (SA) Radio City Music Hall Stage Presentation	101.7%
NEW YORK—Music Hall, 7th week (SA) Radio City Music Hall Stage Presentation	90.0%
NEW YORK—Music Hall, 8th week (SA) Radio City Music Hall Stage Presentation	93.1%
NEW YORK—Music Hall, 9th week (SA) Radio City Music Hall Stage Presentation	80.0%
OMAHA—Paramount	142.8%
OMAHA—Omaha, MO 1st week	106.7%
PHILADELPHIA—Stanley, 1st week	169.6%
PHILADELPHIA—Stanley, 2nd week	131.2%
PHILADELPHIA—Stanley, 3rd week	101.8%
PHILADELPHIA—Stanley, 4th week	95.0%
PITTSBURGH—Penn, 1st week	143.5%
PITTSBURGH—Penn, 2nd week	80.7%
PITTSBURGH—Warner, MO 1st week	90.0%
SAN FRANCISCO—Fox, 1st week	155.1%
SAN FRANCISCO—Fox, 2nd week	94.8%
SAN FRANCISCO—Warfield, MO 1st week	91.6%
SAN FRANCISCO—Warfield, MO 2nd week	71.7%
SEATTLE—Paramount	178.8%
ST. LOUIS—Loew's State, 1st week	109.2%
ST. LOUIS—Loew's State, 2nd week	65.5%
ST. LOUIS—Loew's State, 3rd week	54.6%

Johnston West on Labor Problems

Eric A. Johnston, president of the Motion Picture Association of America, will leave New York for Hollywood shortly after January 1 to confer on studio labor problems and to conclude arrangements for the consolidation of the Association of Motion Picture Producers with the MPAA.

Reports that opposition to the consolidation had arisen in Hollywood and would delay its consummation were circulated last weekend. However, it was learned that plans for the consolidation were well advanced and that no further action on them by the MPAA board was necessary. Among technical details to be adjusted is the allocation of costs among member companies.

Byron Price will officially take his position as vice-president of the MPAA on February 1 and will have his office in Hollywood. Mr. Johnston denied recently published reports he had abandoned plans for establishing his headquarters in Washington, with the possibility that headquarters will be continued in New York.

Truman Reappoints O'Connor As Red Cross Chairman

Basil O'Connor was reappointed chairman of the American Red Cross December 11 by President Harry S. Truman who, at the same time, named five men to the Red Cross' central committee. These include: Fred M. Vinson, Secretary of the Treasury; William A. Clayton, assistant Secretary of State; Tom C. Clark, Attorney General; Vice Admiral Ross T. MacIntyre, Surgeon-General of the Navy, and Major General Norman T. Kirk, Surgeon-General of the Army.

Arthur L. Mayer, managing director of the Rialto theatre, New York, and assistant to Basil O'Connor, chairman of the American Red Cross, has returned from a trip through India, China, Japan and the Philippines, concluding his survey and inspection of Red Cross installations in all American theatres of operation.

Mr. Mayer brought with him pictures made by the Signal Corps, showing Red Cross activities, some of which will be released in a special March of Time subject.

Allied Board May Receive New Checking Method

Recommendations for a new method of checking theatres, designed to eliminate shortcomings complained of in the present system, may be submitted to the Allied board meeting in New York in February by a special committee which has been working on the subject since last August. The committee, appointed at the Pittsburgh meeting, is headed by Col. H. A. Cole, and its membership consists of Nathan Yamins, Jack Kirsch, Harry Lowenstein and M. A. Rosenberg. No time limit was set on its deliberations and Mr. Cole has given no indication whether his committee has completed its work but it is expected to submit a report at the February meeting. It is understood that a number of alternative plans, generally looking to the use of independent agencies, have been considered by the committee.

Will Hear Final Claims on Paramount Reorganization

A hearing will be held next Wednesday in the U. S. District Court, New York, to make final disposition of all remaining claims arising out of the Paramount Publix Corporation and Paramount Broadway corporation reorganization proceedings, which were terminated in 1935.

"Leave Her to Heaven" Will Open at Roxy

Darryl F. Zanuck's 20th Century-Fox film, "Leave Her to Heaven," will open its pre-release engagement at the Roxy, New York, Christmas Day. National release is scheduled for January. The picture is based on Ben Ames Williams' best-seller. It was produced by William A. Bacher and directed by John M. Stahl.

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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

THEATRE EXECUTIVE—CIRCUIT OR INDEPENDent—age 43, 27 years experience all phases exhibition. Sober, reliable. BOX 1931, MOTION PICTURE HERALD.

PROJECTIONIST, VETERAN, FIVE YEARS EXperience on Simplex, Holmes, Motiograph, Brenkert. Excellent references. State salary. R. KUEHNEL, 3436 Dunnica, St. Louis, Mo.

HELP WANTED

AGGRESSIVE THEATRE MANAGERS FOR MONtana towns, 1,000-7,000 population. Dry climate, ideal working conditions, good hunting, trout fishing. Enclose photo, references. YELLOWSTONE AMUSEMENT CO., Livingston, Mont.

WANTED TO BUY

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OBITUARIES

E. B. Marks, Music Publisher For 50 Years, Dies at 80

Edward B. Marks, 80, one of America's mos famous song publishers, died December 17 at th Nassau Hospital, Mineola, Long Island. Publishe of the first songs of such composers as Irvin Berlin, Jerome Kern, Sigmund Romberg an Rodgers and Hart, Mr. Marks had been in th publishing business for 50 years.

He was the author of a number of old-tim favorites, including "My Mother Was a Lady and "The Little Lost Child," which sold mor than 1,000,000 copies and which was the first son to be illustrated by lantern slides for public sing ing. He was the author of a book reviewing hi career, "They All Sang," and published such son hits as "A Hot Time in the Old Town Tonight," "Glow Worm," "My Gal Sal," "The Bird o Nellie's Hat" and "I Wonder Who's Kissin Her Now."

He is survived by his widow, a daughter, tw sons, and two brothers. Services were hel Thursday at the Universal Chapel, New York.

Abraham Einstein, Veteran Philadelphia Publicist

Funeral services were held December 16 at the Adath Jeshuran Cemetery, Philadelphia, for Abraham L. Einstein, 72, theatrical publicist, who died at his home in Philadelphia, December 14, following a three-week illness. For 26 years Mr. Einstein had been associated with Philadelphia Warner Theatres. Prior to 1910, when he was named publicity director of the Stanley Company, he was the theater and entertainment editor of the Philadelphia *Item*. Surviving are his wife, Mabel; a daughter, Mrs. Doris Livingston; three grandchildren; a brother, Aaron, and a sister, Mrs. Leon Leopold, who is a sister-in-law of Ed Wynn.

Robert Ginsberg, Brother Of Henry, 59 Years Old

Robert G. Ginsberg, 59, brother of Henry Ginsberg, vice-president and general manager in charge of Paramount studio production, died December 11 at Palm Springs, Cal. Mr. Ginsberg had suffered a heart attack six months earlier and was recuperating at Palm Springs. His home was in New York. Services were held last Friday at Beverly Hills. Rabbi Maxwell Dubin officiated. He is survived by his widow; a son, Lawrence, and two other brothers, Leonard and Dr. Charles Ginsberg.

Lt. Col. Cuthbertson

Lt. Col. Harry Cuthbertson, Paramount newsreel executive, died December 12 in Paris from a cerebral hemorrhage. Col. Cuthbertson joined Paramount in 1927 and was in charge of technical developments. At the outbreak of the war he joined the Army's photographic forces. Burial will be in the American Cemetery in Paris. Col. Cuthbertson is survived by his wife.

Abraham Bartelstein

Abraham Bartelstein, 72, founder of the Bartelstein Circuit in Chicago, died in that city December 11. He has not been active for the past several years, his sons, Benjamin and Albert, having taken over the operation of the seven Chicago neighborhood houses. A daughter, Dorothy Wolen, also survives.

Reinhold S. Becker

Reinhold S. Becker, 72, a retired Eastman Kodak superintendent, died December 8 at his home in Scottsville, N. Y. Services were held December 11. Mr. Becker was a former associate of the late George Eastman.

Saul Immerman

Saul Immerman, 47, president of the Song Distributing Corporation and former traveling auditor for Warner Theatres, died last Wednesday at Mount Eden Hospital, New York. He is survived by his mother, a sister and a brother.

PRODUCT DIGEST

SHOWMEN'S REVIEWS
SHORT SUBJECTS
COMPANY CHART
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.

Adventure

MGM—Gable Meets Garson

This picture is MGM's "welcome home" reception to that studio's and the industry's ever-all champion box office personality (Clark Gable is the only player to finish among the Top Ten in twelve of this publication's annual Money-Making Stars polls). In it he meets for the first time on the screen and in billing the same company's top-ranking feminine attraction (Greer Garson was a Top Ten star in the last three polls) and if that set of circumstances doesn't spell Capacity Business, Extended Runs and Peak Proceeds anywhere and everywhere pictures are exhibited all precedent is a liar. The conspicuously obvious thing for a showman playing the attraction to do is to shout all this from his marquee, his newspaper space, his microphone and his billboards, and leave the rest to the customers.

"Gable Meets Garson" could be, by the way, the title of the picture, instead of a line improvised above by a mere observer of the finished product, for that is principally what occurs on the screen in a picture that makes no challenge for the attention that focuses automatically on these prime personalities. It is a very expensive picture, devised and put together by very expensive craftsmen, but it gives the impression that the importance of their assignment to join these stars in a filmic creation befitting their individual and collective distinction over-impressed them.

The narrative, in which five writers of high rank took part, makes of Gable a hell-raising boatswain in the merchant marine and of Miss Garson a learned librarian with whom he comes in contact by reason of his pal having literally, as he believes, lost his soul. They meet in San Francisco, where she lives and where he arrives after being picked up at sea after his ship has been torpedoed, and they attract and repel each other, alternately fighting and loving, throughout a long and embattled courtship, a deliriously happy three-day marriage achieved in Reno, a nine-month divorce obtained by the bride when she learns her husband has no intention of giving up the sea, and throughout other incidents of conflict which do not appear terminated when the picture has closed with the birth of their baby.

Gable has somewhat the better of the principal roles, a swashbuckling characterization full of offhand fisticuffs and disdain for womankind, and plays it with more rather than less vim than in the past. Miss Garson, allotted somewhat less lens prominence and brought into the picture after it has been going quite a while, gives him all the competition even a star of his veterancy might care to handle, however. In point of performance, these and their principal supporting players, Joan Blondell and Thomas Mitchell, give the paying public more than its money's worth.

It's largely the dialogue supplied by screenplaywrights Frederick Hazlitt Brennan and Vincent Lawrence, utilizing a novel by Clyde Brion Davis adapted by Anthony Veiller and William H. Wright, which now and then throws the players. It keeps them talking virtually all the time, and saying things no such characters would think of saying, and in words and phrases and under circumstances nobody on or off screen (except possibly these writers) would think of employing.

Technology and art notoriously are not what the untold millions of fans have in mind when they buy tickets to see their beloved stars on the screen. Fortunately, the Gable-Garson pairing is so tremendously important in the attraction sense that it doesn't really make much commercial difference what it is they are paired in.

Sam Zimbalist produced the picture, lavishly, and Victor Fleming directed it with manifest awareness of the importance of the undertaking.

Previewed at the Village theatre, Westwood, Cal., on a Friday night and to a largely student audience which shrieked itself hoarse when the name of Gable was floshed on the screen, again when Miss Garson's name followed it, and which went along enthusiastically with the picture for something over half its length, chafing a bit ofter that, in a good natured way, but staying it out. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, not set. Running time, 126 min. PCA No. 11243. General audience classification.
Harry Patterson.....Clarke Gable
Emily Sears.....Greer Garson
Joan Blondell, Thomas Mitchell, Tom Tully, John Qualen, Richard Haydn, Lina Romay, Philip Merivale, Harry Davenport, Tito Renaldo.

Doll Face

20th Century-Fox—According to Hoyle

Twentieth Century-Fox has made its latest musical strictly according to Hoyle—according to all the rules and formulae that have guided many another pleasantly contrived, evenly-keeled musical onto the black side of the ledger. The only difference between this Bryan Foy production and the "spectaculars" is the modest scale on which it has been made.

There isn't one sentence of the dialogue or one twist of the plot in "Doll Face" that isn't anticipated and familiar. It's the typical, and somewhat banal, story of a group of talented dancers and singers looking for a way to hit Broadway.

What brings this story out of the ordinary are the names involved in the film, all of them good marquee material: Vivian Blaine, Dennis O'Keefe, Perry Como and Carmen Miranda. These four are all recognizably more than capable performers and their acting and singing represent a triumph over the story material. The quartette gets some first rate support from a duo of relative unknowns, Martha Stewart and Michael Dunne, both of whom undoubtedly will soon be getting star billing.

The story concerns a burlesque dancer who is trying to make a success on Broadway. Producers tell her she hasn't the necessary culture for a "class" show. To remedy this matter, her combination agent and boy friend arranges for a well-known author to ghost-write her autobiography. From this point on in it's a carbon copy plot.

All of this show business background offers, of course, plenty of opportunity for musical numbers.

"Doll Face" should please if not excite. Carmen Miranda is allowed to stand around in her bracelets and turbans entirely too long before she is finally permitted to sing, but followers of Perry Como are offered a large helping of his songs.

Seen in home office projection room. Reviewer's Rating: Good.—RAY LANNING.

Release date: February. Running time: 80 min. PCA No. 11159. General audience classification.
Doll Face.....Vivian Blaine
Mike Hannegan.....Dennis O'Keefe
Nicky Ricci.....Perry Como
Chita.....Carmen Miranda
Martha Stewart, Michael Dunne, Reed Hadley, Stanley Prager, Charles Tannen, George E. Stone, Frank Orth, Donald McBride

The Red Dragon

Monogram—For Chan Fans

The thing for showmen to tell the Charlie Chan fans about this item in the series extolling the exploits of the Chinese detective is that Sidney Toler gives his best portrayal of the character on this occasion. That would tend to rivet their attention to the Toler performance, perhaps to the extent of diverting it from the fact that he's made to solve the mystery in the piece by discovering a lethal device via clues not previously present in the picture (an infraction of the unwritten law that audiences must be given a chance).

The scene of this exploit is Mexico City, where people interested in an atomic bomb secret are being murdered by mysterious means while attempting to obtain possession of it. Chan is accompanied hither by his Number Three son and their chauffeur (Benson Fong and Willie Best), who furnish comedy relief while the master criminologist and a Mexican operative (Fortunio Bonanova) walk and talk their way through scene after scene until they find out who's been doing the killing and how. They are a long time about it, and unconvincing in the end.

Production is by James S. Burkett, direction by Phil Rosen, and screenplay by George Callahan.

Previewed at Monogram studio. Reviewer's rating: Fair.—W. R. W.

Release date, not set. Running time, 64 min. PCA No. 11289. General audience classification.
Charlie Chan.....Sidney Toler
Fortunio Bonanova, Benson Fong, Robert E. Keane, Willie Best, Carol Hughes, Marjorie Hoshelle, Barton Yarborough, George Meeker, Tom Costello, Charles Trowbridge, Mildred Boyd, Jean Wong, Donald Taylor

Woman Who Came Back

Republic—Melodrama

A fear-ridden citizenry is roused to the point of hurling a volley of rocks through the window of Nancy Kelly's home in the unusual climax of "Woman Who Came Back," a misty excursion into the supernatural in which Republic also has cast John Loder and Otto Kruger. As the story of the supposedly bewitched young lady develops,

it attains some speed but little logic, with clarity occasionally getting lost in its melodramatic wanderings.

The screen play by Dennis Cooper and Lee Willis centers around Miss Kelly, who believes she is the victim of an ancient spell that was first cast 300 years back by a woman who was burned at the stake for practising witchcraft and sorcery.

With every weird incident seeming to strengthen her horrible theory, an atmosphere of impending fatality wells up about Miss Kelly until finally a discovery is made in the crypt of the village church that fractures the entire superstition.

John Loder, as the physician and finance, and Otto Kruger as the minister of the little New England town, both perform effectively. Produced and directed by Walter Colmes, the film, with its fine photographic treatment, is flavored to the tastes of thrill addicts who probably will find it satisfactory.

Seen at the home office projection room. Reviewer's Rating: Fair.—MANDEL HERBSTMAN.

Release date, December 13, 1945. Running time, 68 min. PCA No. 10969. General audience classification.
Dr. Matt Adams.....John Loder
Lorna Webster.....Nancy Kelly
Reverend Stevens.....Otto Kruger
Ruth Ford, Harry Tyler, Jeanne Gail, Almira Sessions, J. Farrel McDonald, Emmett Vogan.

She Wouldn't Say Yes

***Columbia*—Psychiatric Farce**

Rosalind Russell portrays a professional psychiatrist in this appearance and fares no better, when she determines to keep romance a thing apart from her personal life, than Ginger Rogers did in the not too similar "Lady in the Dark." Lee Bowman portrays the young man, a comic-strip artist on his way to the war front (this is pre-VJ-Day), who convinces her by various means, including a marriage by trickery in which her father conspires, that she's been off on the wrong foot in the matter all along.

The tale is told principally in terms of fast, laughable dialogue, and the performances, all entrusted to veterans in the dependable category of Charles Winninger and Harry Davenport, are uniformly expert. Alexander Hall's direction is swift and sure.

As in other films dealing with psychiatry, the patients whose mental troubles the doctor is assigned to treat with are characters rigged for comedy. And again the science of applied psychology takes it on the chin from the better known forces of Cupid. In this case, however, nothing's made difficult for the least informed observer to comprehend.

Virginia Van Upp produced the picture from a script on which she collaborated with John Jacboy and Sarett Tobias, based on a story by Laslo Gorog and William Thiele.

Seen at the Pantages theatre, Hollywood, where a Friday afternoon Christmas-shopping audience laughed its general satisfaction. Previewer's rating: Good.—W. R. W.

Release date, Nov. 29, 1945. Running time, 86 min. PCA No. 10946. General audience classification.
Dr. Lane.....Rosalind Russell
Lee Bowman, Charles Winninger, Harry Davenport, Adele Jergens, Sara Haden, Kersey Kilbride, Lewis Russell, Mary Treen, Mabel Paige

AIRLINE TO EVERYWHERE (RKO-Pathe)

This Is America (63,101)

The story of the U. S. Air Transport Command and its stupendous accomplishments in war and peacetime travel is the subject of this issue of "This Is America," produced by Frederic Ullman, Jr., and prepared in collaboration with the editors of *This Week Magazine.*

During the course of this documentation of the great global airline's origin, the audience is given, via the screen, a flying trip around the earth. The camera is turned upon those "little portions of America," in the form of ATC bases in many far-flung regions where U. S. fliers, aided by native ground crews, participate in the business of making distances inconsequential when it comes to shipping men, munitions, machinery and even beasts of burden.

With some exquisite scenery, the highly instructive, subject should be well-received.

Release date, November 16, 1945 17 *minutes*

"Adventures for Two", a Two Cities-GFD comedy about a Soviet engineer who comes to England to have his ice-breaking propeller manufactured, is currently in release in this country by Universal. Originally titled "The Demi Paradise", the film, produced and written by Anatole de Grunwald, features Laurence Olivier, Penelope Ward and Felix Aylmer. In reviewing the picture from London in *Motion Picture Herald* of December 18, 1943, Peter Burnup said: "It is a memorable film. . . . Should be a success on both sides of the Atlantic, at Moscow and other points."

Snafu

***Columbia - George Abbott*—Comedy**

The humorously inverted problem of a family attempting to adjust to the returned serviceman has been translated to the screen with broad and comic sweep. Adapted from the George Abbott stage play, the production for the most part utilizes the techniques of the theatre, specializing in fixed settings and prolonged conversational pieces. Made with the express purpose of provoking featherweight farce, the film notably achieves that end.

Adroitly contrived, but almost plotless, the story for the most part concerns the incidents that swirl around Conrad Janis, the 15-year-old runaway boy who is yanked out of the Army by his parents when they spot him in a newsreel.

Upon the lad's return, complications and misunderstandings pile up to hilarious heights, providing Jack Moss, who directed and produced, with an opportunity to wring out of each scene the fullest measure of comedy and satire.

Along with the frolicking, the picture often gives the illusion of being risque, whereas it actually contains nothing that is off-limits. A young lady expecting a child turns out not the sweetheart of Janis, but actually the wife of his friend. When asked to explain the meaning of the film's title, Janis is at first reduced to an awkward silence, but later interprets it as meaning "situation normal, all fouled up."

Turning up in scenes, relevantly and irrelevantly, are an array of exceedingly well-etched personalities, all leaving their mirthful imprint upon the film. As the fumbling and befuddled parents, the late Robert Benchley and Vera Vague both add laurels to their reputations. Others in supporting roles perform commendably.

Seen at a sneak preview at the Ambassador theatre, off Broadway, where an afternoon audience laughingly approved. Reviewer's Rating: Good.—MANDEL HERBSTMAN.

Release date, November 22, 1945. Running time, 82 min. PCA No. 11166. Adult audience classification.
Ben Stevens.....Robert Benchley
Madge Stevens.....Vera Vague
Robert Stevens.....Conrad Janis
Nanette Parks, Janis Wilson, Jimmy Lloyd, Enid Markey, Eve Puig, Ray Mayer, Marcia Mae Jones, Winfield Smith, John Souther, Byron Foulger, Kathleen Howard.

(Review reprinted from last week's HERALD)

Captain Tugboat Annie

***Republic*—Comedy**

Jane Darwell and Edgar Kennedy, skippers of rival tugboats, are the drawing attractions in this film. Their presentation of comedy is good and should please their followers.

The plot centers about a group of tugboats which were turned back to their owners after government wartime service. Jane Darwell as Captain Tugboat Annie and Edgar Kennedy as Captain Bullwinkle are in competition. Kennedy empties Miss Darwell's oil tanks and thus gets an important job for his tugboat. When there is a fire on the water front, Miss Darwell does a heroic job of towing a tanker away from the docks. Slight romantic interest is supplied by Charles Gordon and Pamela Blake. Saundra Berkova, a talented violinist, plays the part of a 10-year-old girl. He concert debut is arranged by Miss Darwell. Th musical numbers, chiefly classical, are interspersed

The story, based on characters in the *Saturda Evening Post* stories by Norman Reilly Raine was written for the screen by George Callahan James S. Burkett produced and Phil Rose directed.

Seen at the home office projection room. Reviewer's Rating: Fair.—M. R. Y.

Release date, November 17, 1945. Running time, 70 min PCA No. 10715. General audience classification.
Tugboat Annie.....Jane Darwel
Captain Bullwinkle.....Edgar Kenned
Charles Gordon, Mantan Moreland, Pamela Blake, Hardi Albright, H. B. Warner, Saundra Berkova, Jack Nor ton, Barton Yarborough, Fritz Field, Anthony Warde Joe Crehan, Pierre Watkin, Cyril Delevanti, Guy Wilker son, Robert Elliott, Kernan Cripps, Harry Lang, Marion FcGuire, Betty Sinclair, Eddie Earle, Vic Potel, San Flint, Ralph Linn, Eddie Chandler, Harry Depp

(Review reprinted from last week's HERALD)

Caesar and Cleopatra

***Pascal*—Rank**

Avidly awaited, and eagerly, often querulously condemned in advance by scoffers, J. Arthur Rank presented this week his six million dollar challenge to the world—Gabriel Pascal's production of George Bernard Shaw's "Caesar and Cleopatra," which was press previewed this week preparatory to its premiere at the Marble Arch Odeon theatre in London Thursday.

Those six millions are safely in the bag. In conception the picture goes back to the Griffith days with a breathtaking breadth of canvas and with exquisite searching into the human heart and weaknesses. It is a comedy of greatness and the humanity of greatness.

The production follows meticulously Shaw's original play in dialogue and sequence. The imperious Caesar lands with his cohorts in Egypt and wandering across the desert at night finds Cleopatra hiding in the sheltering arms of the Sphinx lest the frightful Romans, particularly Caesar, that notorious eater of women and cats, might find her. He treats her as a child and adjures her that queens may never show fear. He makes of her a queen, but in the process evokes such cruel waspish malice, such an urge towards callous wounding that Caesar himself is appalled.

He pursues the war, subduing Egypt's pride, then sails for Rome, remembering at the last moment that he has forgotten to bid farewell to Cleopatra.

Meanwhile you've gazed wonderously at the magnificence of Egypt's star-laden sky, you've seen majesty with its hair down, trembling lest Caesar with a paunch and baldness hidden with laurelbays, might fall for this shrewish piece called the queen. You've shared in the soul of all the world's mighty captains of armies, sharing their humility, their humanness, and the essential slyness of the slattern who makes men's valour wither into craven fear. In the process you've shared entertainment for every man and woman. Chits will revel at the chittery of Cleopatra. There will be some who will chuckle at those thrusts of wit when proud, imperious Caesar is caught as just another general. There's music, there's color, there's feminine flavor, adolescent naughtiness for adolescents and wit and majesty for adults.

The cast reads like London's theatre "Who's Who." Cecil Parker and Basil Sydney demand mention as Caesar's British slave and second in command, respectively. Claude Rains looks and acts like Caesar. But this is Vivien Leigh's show if it be anyone's. For her sake alone and for her astonishing depiction of feminine waywardness and vixenness the film is worth the money.

Arrogantly Mr. Pascal presents his "Caesar" back-stage. Mr. Rank makes certain of his money in the picture's excellence. It is booked to run nine months at the Odeon theatre. It could run a year.

Seen at a press preview in London. Reviewer's Rating: Superior.—PETER BURNUP.

Release date not set. Running time 136 minutes. General audience classification.
Caesar.....Claude Rains
Cleopatra.....Vivien Leigh
Apollodorous.....Stewart Granger
Ftatateeta.....Flora Robson
Francis L. Sullivan, Basil Sydney, Ernest Thesiger, Anthony Eustrel, Cecil Parker, Michael Rennie.

(Review reprinted from last week's HERALD)

(Additional Reviews on page 2768)

RELEASE CHART
By Companies

For Stars, Running Time, Review and other Service Data references, turn to the alphabetical Release Chart starting on page 2771. Complete listing of 1944-45 Features, by Company, in order of release, may be found on pages 2612 and 2613 of the Product Digest Section in the August 25, 1945 issue.

COLUMBIA

Prod. No.	Title	Release Date
109	Outlaws of the Rockies (1944-45)	Sep. 18,'45
822	Crime Doctor's Warning, The	Sep. 27,'45
..	The True Glory	Oct. 4,'45
029	Girl of the Limberlost	Oct. 11,'45
201	Blazing of the Western Trail	Oct. 18,'45
..	Kiss and Tell	Oct. 16.'45
024	Voice of the Whistler	Oct. 30,'45
202	Lawless Empire	Nov. 15,'45
036	Prison Ship	Nov. 15,'45
...	Snafu	Nov. 22,'45
023	My Name Is Julia Ross	Nov. 27,'45
...	Hit the Hay	Nov. 29,'45
005	She Wouldn't Say Yee (1944-45)	Nov. 29,'45
019	Life With Blondie	Dec. 13,'45
....	One Way to Love	Dec. 20,'45
203	Texas Panhandle	Dec. 20,'45
....	Out of the Depths	Dec. 27,'45
....	Pardon My Past	Dec..25,'45
....	Meet Me on Broadway	Jan. 3,'46
....	Tars and Spars	Jan. 10,'46
....	A Close Call for Boston Blackie	Jan. 24,'46
....	Frontier Gunlaw	Jan. 31,'46
....	Bandit of Sherwood Forest	Feb. 21,'46
....	Blondie's Lucky Day	Not Set
..	Duchess of Broadway	Not Set
....	Exposed by the Crime Doctor	Not Set
...	Galloping Thunder	Not Set
...	Gilda	Not Set
....	Gunning for Vengeance	Not Set
....	Heading West	Not Set
....	The Lady Misbehaves	Not Set
....	Land Rush	Not Set
....	Murder Is Unpredictable	Not Set
....	The Notorious Lone Wolf	Not Set
....	Perilous Holiday	Not Set
...	Phantom of the Desert	Not Set
..	Regenades	Not Set
...	Roaring Rangers	Not Set
....	So Dark the Night	Not Set
....	Story of Jolson	Not Set
..	Terror Trail	Not Set
....	That Texas Jamboree	Not Set
...	Two Fisted Stranger	Not Set
....	Throw a Saddle on a Star	Not Set
....	Walls Came Tumbling Down	Not Set

MGM

SPECIAL

605	Weekend at the Waldorf	Oct.,'45

BLOCK 13

600	Our Vines Have Tender Grapes	Sep.,'45
601	The Hidden Eye	Sep.,'45
602	Abbott and Costello in Hollywood	Oct.,'45
603	Her Highness and the Bellboy	Oct.,'45
604	Dangerous Partners	Oct.,'45

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BLOCK 14

606	What Next, Corporal Hargrove	....
607	She Went to the Races	....
606	Vacation from Marriage	....
610	Yolanda and the Thief	....
609	They Were Expendable	....

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....	Adventure	Not Set
....	Army Brat	Not Set
....	Bad Bascomb	Not Set
....	Boys' Ranch	Not Set
....	Easy to Wed	Not Set
....	Fiesta	Not Set
....	The Green Years	Not Set
....	The Harvey Girls	Not Set
....	Hold High the Torch	Not Set
....	Holiday in Mexico	Not Set
....	Hoodlum Saint	Not Set
....	The Last Chance	Not Set
....	No Leave, No Love	Not Set
....	A Letter for Evie	Not Set
....	Postman Always Rings Twice	Not Set
....	Sailor Takes A Wife	Not Set
....	Star from Heaven	Not Set
....	Three Wise Fools	Not Set
....	Till the Clouds Roll By	Not Set
....	Time for Two	Not Set
....	Two Sisters From Boston	Not Set
....	Up Goes Maisie	Not Set
....	The Yearling	Not Set
....	Ziegfeld Follies	Not Set

MONOGRAM

Prod. No.	Title	Release Date
....	Sensation Hunters (1944-45)	Oct. 13,'45
....	The Lost Trail (1944-45)	Oct. 20,'45
....	Riders of the Dawn (1944-45)	Nov. 3,'45
....	Frontier Feud (1944-45)	Nov. 24,'45
....	Lonesome Trail	Dec. 8,'45
....	Sunbonnet Sue	Dec. 8,'45
....	Allotment Wives	Dec. 29,'45
....	Drifting Along (1944-45)	Dec. 29,'45
....	Black Market Babies	Not Set
....	Border Bandits	Not Set
....	Charlie Chan at Alcatraz	Not Set
....	Face of Marble	Not Set
..	Fear	Not Set
....	Gay Cavallier	Not Set
....	The Haunted Mine	Not Set
....	The Jade Mask	Not Set
....	Joe Palooka, Champ	Not Set
....	Junior Prom	Not Set
....	Live Wires	Not Set
....	Moon Over Montana	Not Set
....	The Red Dragon	Not Set
....	The Shadow Strikes	Not Set
....	Strange Mr. Gregory	Not Set
....	Suspense	Not Set
....	Swing Parade of 1946	Not Set
....	Trail of the Yukon	Not Set

PARAMOUNT

BLOCK 1

4501	Duffy's Tavern	Sep. 28,'45
4502	Love Letters	Oct. 28,'46
4503	The Lost Weekend	Nov. 16,'46
4504	Follow That Woman	Dec. 14,'45

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BLOCK 2

4506	Hold That Blonde	Nov. 23,'45
4507	Stork Club	Dec. 28,'45
4506	People Are Funny	Jan. 11,'46
4509	Kitty	Jan. 25,'46

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BLOCK 3

4511	Tokyo Rose	Feb. 6,'46
4512	Masquerade in Mexico	Feb. 22,'46
4513	Miss Susie Slagle's	Mar.. 6,'46

SPECIAL

4531	Road to Utopia	Mar. 22,'46

●

....	Blue Dahlia	Not Set
...	Blue Skies	Not Set
....	Big Town	Not Set
....	The Bride Wore Boots	Not Set
....	Calcutta	Not Set
....	California	Not Set
....	Cross My Heart	Not Set
....	Easy Come, Easy Go	Not Set
....	Hot Cargo	Not Set
....	The Imperfect Lady	Not Set
....	Ladies' Man	Not Set
....	Monsieur Beaucaire	Not Set
....	Our Hearts Were Growing Up	Not Set
....	Searching Wind	Not Set
....	Strange Love	Not Set
....	Swamp Fire	Not Set
....	To Each His Own	Not Set
....	The Trouble With Women	Not Set
....	Two Years Before the Mast	Not Set
....	They Made a Killer	Not Set
...	The Virginian	Not Set
...	The Well-Groomed Bride	Not Set

PRC PICTURES

...	Club Havana	Oct. 23,'45
...	Prairie Rustlers	Nov. 7,'45
....	Song of Old Wyoming	Nov. 12,'45
....	The Navajo Kid	Nov. 21,'45
...	Detour	Nov. 30,'45
....	Danny Boy	Dec. 7,'45
....	Enchanted Forest	Dec. 8,'45
....	How Do You Do?	Dec. 17,'45
....	The Flying Serpent	Dec. 28,'45
....	Strangler of the Swamp	Jan. 1,'46
....	Lightning Raiders	Jan. 7,'46
....	Six Gun for Hire	Jan. 15,'46
....	Bombshell from Brazil	Not Set
....	The Caravan Trails	Not Set
....	Devil Bat's Daughter	Not Set
..	Flaming Jungle	Not Set
....	Grand Central	Not Set
....	Gun Hands	Not Set
...	Heritage	Not Set
....	I'm From Arkansas	Not Set
....	I Ring Doorbells	Not Set
...	Ladies of the Chorus	Not Set
....	Law Crusaders	Not Set
....	The Lost Continent	Not Set
....	Mask of Dijon	Not Set
....	The Mummy's Daughter	Not Set
....	Music Hall Varieties of 1948	Not Set
....	Once and For All	Not Set
....	Quebec	Not Set
....	Queen of Diamonds	Not Set
....	Romance of the West	Not Set
....	Sorority Girls	Not Set
...	Valley of Lonely Women	Not Set
....	The Vanishing Gangster	Not Set
....	White Pongo	Not Set
...	Why Girls Leave Home	Not Set
....	Wife of Monte Cristo	Not Set

RKO

BLOCK 1

601	Mama Loves Papa	....
602	George White's Scandals	....
603	Falcon in San Francisco	....
604	Johnny Angel	....
605	Radio Stars on Parade	....

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SPECIAL

562	Woman in the Window	....
681	Along Came Jones	....
651	Wonder Man	....
691	Pinocchio	....

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BLOCK 2

606	Man Alive	....
607	First Yank into Tokyo	....
608	Isle of the Dead	....
609	Wanderer of the Wasteland	....
610	The Spanish Main	....

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BLOCK 3

611	The Spiral Staircase	....
612	Cornered	....
613	Dick Tracy	....
614	Sing Yor Way Home	....
615	Hotel Reserve	....

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....	Badman's Territory	Not Set
....	The Bamboo Blonde	Not Set
....	Bedlam	Not Set
....	Belle of St. Mary's	Not Set
....	The Bishop's Wife	Not Set
....	The Calico Kid	Not Set
....	Christabel Caine	Not Set
....	Deadline at Dawn	Not Set
....	Desirable Woman	Not Set
....	Ding Dong Williams	Not Set
....	Earth and High Heaven	Not Set
....	Falcon's Alibi	Not Set
....	From This Day Forward	Not Set
....	Galveston	Not Set
....	A Game of Death	Not Set
....	Genius, Inc.	Not Set
....	The Great Answer	Not Set
....	The Great Day	Not Set
....	Heartbeat	Not Set
....	It's a Wonderful Life	Not Set
....	Journey Together	Not Set
....	If This Be Known	Not Set
....	The Kid from Brooklyn	Not Set
....	Ladies' Choice	Not Set
....	Lady Luck	Not Set
....	Make Mine Music	Not Set
....	Notorious	Not Set
....	Riverboat Rhythm	Not Set
....	The Robe	Not Set
...	Sister Kenny	Not Set
....	Strange Adventures of Sinbad	Not Set
....	The Stranger	Not Set
....	Sunset Pass	Not Set
....	Tarzan and the Leopard Woman	Not Set
....	Till the End of Time	Not Set
....	Tomorrow Is Forever	Not Set
....	The Truth About Murder	Not Set
....	Up Front with Mauldin	Not Set
....	A Very Remarkable Fellow	Not Set
....	Who Is My Love?	Not Set
....	Without Reservation	Not Set

REPUBLIC

561	Phantom of the Plains	Sep. 7,'45
551	Bandits of the Badlands	Sep. 14,'45
501	Scotland Yard Investigator	Sep. 30,'45
562	Marshal of Laredo	Oct. 7,'45
552	Rough Riders of Cheyenne	Nov. 1,'45
502	Girls of the Big House	Nov. 2,'45
563	Colorado Pioneers	Nov. 14,'45
431	Mexicana (1944-45)	Nov. 15,'45
504	Captain Tugboat Annie	Nov. 17,'45
503	An Angel Comes to Brooklyn	Nov. 27,'45
5307	Blue Montana Skies (R)	Dec. 1,'45
553	Cherokee Flash	Dec. 13,'45
507	Woman Who Came Back	Dec. 13,'45
446	Along the Navajo Trail (1944-45)	Dec. 15,'45
564	Wagon Wheels Westward	Dec. 21,'45
505	Dakota	Dec. 25,'45
506	Song of Mexico	Dec. 26,'45
506	A Guy Could Change	Jan. 27,'46
....	Affairs of Geraldine	Not Set
....	Alias Billy the Kid	Not Set
....	Beyond the Great Divide	Not Set
....	Calendar Girl	Not Set
....	California Gold Rush	Not Set
....	Catman of Paris	Not Set
....	Conquest of Cheyenne	Not Set
....	Crime of the Century	Not Set
....	Days of Buffalo Bill	Not Set
....	Down Tahiti Way	Not Set
....	Earl Carroll's Sketchbook	Not Set
....	El Paso Kid	Not Set
....	A Fabulous Texan	Not Set
....	The French Key	Not Set
....	Gay Blades	Not Set
....	The Gentlemen from Missouri	Not Set
....	The Ghost Goes Wild	Not Set
....	Glass Alibi	Not Set
....	Grand Canyon Serenade	Not Set
...	Heart of Old Mexico	Not Set
....	Hit Parade of 1948	Not Set
....	Home on the Range	Not Set
....	The Inner Circle	Not Set
....	In Old Sacramento	Not Set
....	I've Always Loved You	Not Set
....	The Last Crooked Mile	Not Set
....	Lightnin' Strikes Twice	Not Set
....	Lonely Hearts Club	Not Set
....	Madonna's Secret	Not Set
....	Murder in the Music Hall	Not Set
....	My Pal, Trigger	Not Set
....	Mysterious Mr. Valentine	Not Set
....	Night Train to Memphis	Not Set
...	One Exciting Week	Not Set
....	Plainsman and the Lady	Not Set
....	Red River Renegades	Not Set
....	Rio de Janeiro	Not Set
....	Rio Grande Raiders	Not Set
....	Rose of Juarez	Not Set
....	Sheriff of Redwood Valley	Not Set
....	Shine on Texas Moon	Not Set
....	Song of the Golden West	Not Set
....	Song of Arizona	Not Set
....	Specter of the Rose	Not Set
....	Springtime in the Sierras	Not Set
....	Strange Impersonation	Not Set
....	Sun Valley Cyclone	Not Set
....	That Brennan Girl	Not Set
....	That Man Malone	Not Set
....	That Man of Mine	Not Set
....	Traffic in Crime	Not Set
....	The Twisted Circle	Not Set
....	Undercover Woman	Not Set
....	Under Nevada Skies	Not Set
....	Valley of the Zombies	Not Set

Prod. No.	Title	Release Date

20TH-FOX

SPECIAL

402	Wilson	Aug.,'45
614	Leave Her to Heaven	Jan.,'46

601	A Bell for Adano	Aug.,'45
603	Junior Miss	Aug.,'45
606	The Way Ahead	Aug.,'45
604	Captain Eddie	Sep.,'45
605	Caribbean Mystery	Sep.,'45
607	State Fair	Oct.,'45
608	The House on 92nd Street	Oct.,'45
611	And Then There Were None	Nov.,'45
609	The Dolly Sisters	Nov.,'45
612	Fallen Angel	Dec.,'45
613	The Spider	Dec.,'45
615	Shock	Jan.,'46
616	A Walk in the Sun	Jan.,'46
..	American Guerilla	Not Set
...	Anna and the King of Siem	Not Set
..	Behind Green Lights	Not Set
...	Black Beauty	Not Set
..	Bon Voyage	Not Set
	Centennial Summer	Not Set
.	Chicken Every Sunday	Not Set
..	Claudia and David	Not Set
..	Cluny Brown	Not Set
610	Colonel Effingham's Raid	Not Set
...	The Dark Corner	Not Set
...	Doll Face	Not Set
....	Do You Love Me	Not Set
....	Dragonwyck	Not Set
....	Johnny Comes Flying Home	Not Set
....	San Demetrio	Not Set
....	Sentimental Journey	Not Set
....	The Shocking Miss Pilgrim	Not Set
....	Smoky	Not Set
....	Somewhere in the Night	Not Set
. ..	Three Little Girls in Blue	Not Set
....	Wake Up and Dream	Not Set

UNITED ARTISTS

....	Paris-Underground	Oct. 19,'45
....	Getting Gertie's Garter	Nov. 30,'45
....	Blithe Spirit	Dec. 14,'45
....	Spellbound	Dec. 28,'45
....	Abilene Town	Jan. 11,'46
....	Whistle Stop	Jan. 25,'46
....	The Outlaw	Feb. 8,'46
....	Diary of a Chambermaid	Feb. 15,'46
....	Breakfast in Hollywood	Feb. 22,'46
....	Young Widow	Mar. 1,'46
....	Johnny in the Clouds	Mar. 15,'46
....	Angel on My Shoulder	Not Set
....	Caesar & Cleopatra	Not Set
....	Duel in the Sun	Not Set
....	Henry V	Not Set
....	A Night in Casablanca	Not Set
....	Scandal in Paris	Not Set
....	Sin of Harold Diddlebock	Not Set
....	Strange Woman	Not Set
....	This Happy Breed	Not Set
....	2,000 Women	Not Set

UNIVERSAL

501	Shady Lady	Sep. 7,'45
502	Men in Her Diary	Sep. 14,'45
503	River Gang	Sep. 21,'45
504	That Night With You	Sep. 28,'45
1101	Bad Men of the Border	Sep. 28,'45
505	Strange Confession	Oct. 5,'45
506	Senorita from the West	Oct. 12,'45
1102	Code of the Lawless	Oct. 19,'45
507	Pursuit to Algiers	Oct. 26,'45
508	This Love of Ours	Nov. 2,'45
509	The Crimson Canary	Nov. 9,'45
510	The Daltons Ride Again	Nov. 23,'45
1103	Trail to Vengeance	Nov. 30,'45
511	House of Dracula	Dec. 7,'45
512	Pillow of Death	Dec. 14,'45
513	Frontier Gal	Dec. 21,'45
514	Scarlet Street	Dec. 28,'45
515	Girl on the Spot	Jan. 11,'46
516	Because of Him	Jan. 18,'46
1104	Gun Town	Jan. 18,'46
517	Tangier	Feb. 1,'46
518	Idea Girl	Feb. 8,'46
519	The Little Giant	Feb. 22,'46
520	Terror by Night	Mar. 1,'46
....	Bad Sister	Not Set
....	Boy Wonder	Not Set
....	Brute Man	Not Set
....	Buck Privates Come Home	Not Set
....	Canyon Passage	Not Set
....	Down By the Border	Not Set
....	Flame of the Klondike	Not Set
....	Genius in the Family	Not Set
....	Heat Wave	Not Set
....	Hero Wanted	Not Set
....	House of Horrors	Not Set
....	Johnnie Anselmo	Not Set
....	Letters of an Unknown Woman	Not Set
....	The Man in Grey	Not Set
....	Night in Paradise	Not Set
....	Prelude to Murder	Not Set
....	She-Wolf of London	Not Set
....	Spider Woman Strikes Back	Not Set
....	That's My Baby	Not Set
....	Time Out of Mind	Not Set
....	White Tie and Tails	Not Set

WARNER BROTHER

501	Pride of the Marines	Sep. 1,'
502	Rhapsody in Blue	Sep. 22,'
503	It All Came True (R.)	Oct. 6,'
504	Born for Trouble (R.)	Oct. 6,'
505	Mildred Pierce	Oct. 20,'
506	Confidential Agent	Nov. 10,'
....	Devotion	Nov. 24,'
507	Too Young to Know	Dec. 1,'
508	Danger Signal	Dec. 15,'
509	San Antonio	Dec. 29,'
....	Beast With Five Fingers	Not Set
....	The Big Sleep	Not Set
....	Burma Victory	Not Set
....	Cinderella Jones	Not Set
....	Escape Me Never	Not Set
....	Her Kind of Man	Not Set
....	Janie Gets Married	Not Set
....	Humoresque	Not Set
....	The Man I Love	Not Set
....	My Reputation	Not Set
....	Never Say Goodbye	Not Set
....	Night and Day	Not Set
....	Nobody Lives Forever	Not Set
....	Of Human Bondage	Not Set
....	One More Tomorrow	Not Set
....	One Woman's Secret	Not Set
....	Saratoga Trunk	Not Set
510	Shadow of a Woman	Not Set
....	Stolen Life	Not Set
....	Three Strangers	Not Set
....	Time, Place and Girl	Not Set
....	Two Guys from Milwaukee	Not Set
....	The Two Mrs. Carrolls	Not Set
....	The Verdict	Not Set

The Strange Mr. Gregory

Monogram—Magic Murder

Produced by Louis Berkoff and directed by Phil Rosen, "The Strange Mr. Gregory" is a story of magic, hypnotism and a preternatural return from the dead. Edmund Lowe is the star of the picture and is cast as the villainous magician who enters a state of suspended animation, has himself buried as a victim of a murder and an innocent man held guilty. He then returns from the grave to woo the wife of the condemned man. Jean Rogers has the feminine lead while Don Douglas portrays her husband.

Starting slowly but rapidly gaining speed, the film holds the audience's attention while it unfolds and reaches a climax midway when the magician, minus his beard, returns from the tomb as the lost brother to claim the estate and win the affections of the other man's wife.

Testifying at the trial concerning his own murder the innocent man is convicted, but a friend, suspecting a hoax, gathers evidence and the magician's plot is exposed. In an attempt to escape he is killed.

Worthy of mention, also, is Frank Reicher, who portrays the magician's butler, murdered by his employer because of the knowledge he possesses.

Seen at the New Yorker theatre in New York. Reviewer's Rating: Good.—GEORGE SPIRES.

Release date not set. Running time, 63 minutes. PCA No. 11093. General audience classification.
Gregory ..... Edmund Lowe
Ellen Randall ..... Jean Rogers
John Randall ..... Don Douglas
Frank Reicher, Marjorie Hoshelle, Robert Emmett Keane, Jonathan Hale, Frank Mayo, Fred Kelsey, Jack Norton, Anita Turner, Tom Leffingwell.

Colorado Pioneers

Republic—Western

Novelty, charm and sustained interest are the chief merits of the latest in the "Red Ryder" series. Combined with the usual formula Western story is a sub-plot concerning the cowboy's efforts to rehabilitate a group of slum children who are in danger of becoming juvenile delinquents. The addition of the children to the regular cast headed by Bill Elliott, Bobby Blake and Alice Fleming, lends added entertainment value to Sidney Picker's production.

The main story, adapted by Earle Snell from an original by Peter Whitehead, recounts the efforts of the town banker to force the "Duchess" to sell him some of her property at a loss. He resorts to various forms of skullduggery, including arson and bribery, but to no avail. The dauntless cowboy, aided by his young charges, emerges triumphant, and the finish sees the homestead saved, the villain exposed, and the slum children well on their way to becoming responsible and cooperative citizens.

R. G. Springsteen, the director, capitalizes upon the native talent of the youthful members of the cast.

Seen at the Hitching Post theatre, Hollywood, where the audience expressed audible approval. Reviewer's rating: Good.—Thalia Bell.

Release date, November 14, 1945. Running time, 55 min. PCA No. 10855. General audience classification.
Red Ryder ..... Bill Elliott
Little Beaver ..... Bobby Blake
The Duchess ..... Alice Fleming
Roy Carcroft, Bud Geary, Tom London, Monte Hale, Billy Cummings, Freddie Chapman, Frank Jacquet, Buckwheat Thomas, George Chesebro, Emmett Vogan, Tom Chatterton

Crime Doctor's Warning

Columbia—Murder Mystery

It's a knotty problem of multiple-murder that Warner Baxter, as the sleuthing psychiatrist, sets out to solve in the latest installment of the Crime Doctor series. Using all the familiar tricks of direction, Walter Castle has heightened the melodramatic mood of the film and intelilgently sustained its suspense.

Baxter is brought into the case by Coulter Irwin, an artist and victim of transient amnesia, who fears that during one of his lapses he may have been the mysterious slayer of his model. By psychoanalyzing his patient through hypnosis. Baxter become convinced of his innocence and then goes stalking through a maze of evidence which he eventually turns into a noose for the real killer.

During the course of events another pair of corpses appear on the scene, with Baxter coming close to joining the company.

Story and performances are reasonably good, making Rudolph Flothow's production worthy of its predecessors in the entertaining series.

Seen at the Brooklyn Strand theatre before an engrossed afternoon audience. Reviewer's Rating: Fair.—MANDEL HERBSTMAN.

Release date, September 27, 1945. Running time, 64 minutes. PCA No. 11101. General audience classification.
Dr. Ordway ..... Warner Baxter
Inspector Dawes ..... John Litel
Connie Mace ..... Dusty Anderson
Coulter Irwin, Miles Mander, John Abbott, Edward Ciannelli, Alma Kruger, J. M. Kerrigan, Franco Corsaro.

SHORT SUBJECTS

CHALLENGE TO HOLLYWOOD (20th-Fox)

March of Time (V-12-5)

This unusually timely and informative subject goes behind the scenes of the improved art work and expanding business aspects of the British motion picture, as it seeks to vie with Hollywood product for public acclaim on both sides of the Atlantic. Intelligently inspected is the British industry as it endeavors, principally with top-bracket production such as "Caesar and Cleopatra," to win greater recognition here. Shown are various productions in work, Britons being groomed for stardom, and the maneuverings of J. Arthur Rank and his colleagues in their effort to create a greater market here for their merchandise. Also noted is the helpful hand extended to the British by the American industry, as personified by Spyros Skouras.

Release date, Dec. 28, 1945 *Running time,* 19 *mins.*

SNAP HAPPY (Para.)

Little Lulu (D4-6)

Here Little Lulu is trailing a news photographer and spoils all the shots by managing to get herself into each picture. Typical news events such as a fire, an unveiling of a statue, a bathing beauty contest and a number of Hollywood celebrities provide the basis for the gags. For the finale, Little Lulu teaches the delegates to the World Peace Conference how to lick lollypops. In Technicolor.

Release date, June 22, 1945 8 *minutes*

POPULAR SCIENCE (Para.)

(J5-1)

An early American kitchen and the modern kitchen of tomorrow are compared in the first half of this Magnacolor short, showing new refrigerators, stove and pre-set, in-a-door tables. Second half offers a glimpse of modern air travel as presented via a Stratocruiser Boeing B-29.

Release date, October 12, 1945 10 *minutes*

MAGIC ON A STICK (MGM)

Passing Parade

The subject depicts the story of an English chemist who discovered through a personal tragedy the principle of today's sulphur match.

January 1, 1946 10 *minutes*

SHORT SUBJECTS CHART

index to reviews, synopses

Numerals in parentheses next to titles represent running time. This information is from the distributor in all instances.

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. For complete 1944-45 shorts releases, see pages 2614-2615.

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
	ALL STAR COMEDIES		
5494	Booby Dupes (17)	3-17-45	2382
	(Stooges)		
6432	Two Local Yokels (17½)	3-23-45	2454
	(Clyde)		
6433	Pistol Packin' Nitwits (17)	5-4-45	2402
	(Brendel)		
8411	Wife Decoy (17)	6-1-45	2566
	(Herbert)		
6423	The Jury Goes Round 'n' Round (16)	6-15-45	2579
	(V. Vague)		
8405	Idiots Deluxe (17½)	7-20-45	2579
	(Stooges)		
	(1945-46)		
7409	Vine Women and Songs (22½)	9-6-45	....
	(Billy Vine)		
7401	If a Body Meets a Body (18)		
	(Stooges)	8-30-45	....
7403	Beer Barrel Polecats (17)	1-10-46	....
	(Stooges)		
7421	The Mayor's Husband (16)		
	(Herbert)	9-26-45	2735
7431	Where the Psst Begins (17)		
	(S. Howard)	10-4-45	2735
7422	Dance, Dunce, Dance! (18½)		
	(Eddie Foy, Jr.)	10-18-45	2695
7432	A Miner Affair (18½)	11-1-45	2710
	(Andy Clyde)		
7402	Micro Phonies (17)	11-15-45	2746
	(Stooges)		
7423	Calling All Fibbers (16½)	11-29-45	2735
	(V. Vague)		
7433	High Blood Pleasure (19)	12-6-45	....
	(Schilling & Lane)		
7434	A Hit With a Miss (16)	12-13-45	....
	(S. Howard)		
7435	Spook to Me (17)	12-27-45	....
7436	The Blonde Stayed On (16½)	1-24-46	....
	COLOR RHAPSODIES		
6502	Rippling Romance (8)	6-21-45	2426
6503	Fiesta Time (7½)	7-12-45	2522
6504	Hot Feet Lights (7)	8-2-45	....
6505	Carnival Courage (7)	9-6-45	2735
	(1945-1946)		
7501	River Ribber (6)	1-31-46	....
	PHANTASIES CARTOONS		
6703	Goofy News Views (7)	4-27-45	2466
6704	Booby Socks (6)	7-12-45	2579
	(1945-1946)		
7701	Simple Siren (6½)	10-25-45	2737
	FOX & CROW (Color)		
6752	The Egg Yegg (7½)	5-4-45	2382
6753	Kukunuts (6½)	7-26-45	2579
6754	Treasure Jest (6½)	8-30-45	....
	(1945-1946)		
7751	Phoney Baloney (7)	11-1-45	....
	PANORAMICS		
6901	A Harbor Goes to France (10)	5-18-45	2454
	(1945-46)		
7901	The Magic Stone (10)	11-8-45	....
	FILM VODVIL		
6955	Lowe, Hite & Stanley (11)	5-11-45	2406
	(1945-1946)		
7951	Milt Britton & Band (11)	8-30-45	....
7952	Randy Brooks & Orchestra (10½)	10-30-45	2737
7953	Morale's Copacahana Orchestra (11)	12-13-45	....
	COMMUNITY SING (Series 9)		
6657	No. 7 I'll Walk Alone (11)	3-15-45	2426
6658	No. 8 Sweet and Lovely (9)	4-27-45	2454
6659	No. 9 Confessin' (10)	5-25-45	2566
6660	No. 10 Rum and Coca Cola (10)	8-29-45	2586
6661	No. 11 Li'l on Lonely Ride (10)	7-26-45	2579
6663	No. 13 (Special) Patriotic Songs (11)	5-8-45	2466
6662	No. 12 Bell Bottom Trousers (11) (Leibert)	6-23-45	....
	(1945-1946)		
5657	(Re-Sale) Christmas Carols (10½)	12-6-45	....
7651	Cowboy Hit Tunes (9½)	9-20-45	2694
7652	No. 2 You Belong to My Heart (10)	10-16-45	2737
7653	No. 3 Dream (10) (Baker)	11-29-45	....
7654	No. 4 Good, Good, Good (11) (Baker)	12-20-45	....
7655	No. 5 No Can Do (Leibert)	1-17-46	....
	SCREEN SNAPSHOTS (Series 24)		
6858	No. 8 (10)	3-29-45	2426
6859	No. 9 (9½)	5-17-45	....
6860	No. 10 (10)	7-27-45	....
	(1945-1946)		
7851	No. 1 (25th Anniversary Special) (9)	9-7-45	....
7852	No. 2 (Harlow Wilcox & H. Von Zell) (10)	10-11-45	2750
7853	No. 3 (Fashions, Rodeo, etc.) (9)	11-15-45	....
7854	No. 4 (Hollywood Celebrations) (9)	12-13-45	....
7855	No. 5	1-17-46	....
	SPORT REELS		
6806	Rough and Tumble (9)	3-2-45	2382
6807	The Iron Masters (9½)	4-27-45	2394
6808	Hi Ho Rodeo (10)	7-22-45	2579
6809	Chips and Putts (9)	8-10-45	....
6810	Salmon Fishing (9)	9-2-45	....
	(1945-1946)		
7801	Champion of the Cue (7½)	9-27-45	2750
7802	Puck Chasers (10) (Hockey)	10-25-45	....
7803	Cadet Cagers (Basketball) (8½)	11-22-45	....
7804	Mermaid's Paradise (9½) (Water Sports)	12-20-45	....
7805	(Untitled) (Wrestling)	1-24-46	....
	FLIPPY (Color)		
	(1945-46)		
7601	Catnipped (7½)	1-15-46	..

M-G-M

Prod. No.	Title	Rel. Date	P.D. Page
	TWO-REEL SPECIALS		
A-503	The Last Installment (19)	5-5-45	2446
A-504	Phantome, Inc. (17)	8-9-45	2487
	(1945-48)		
A-701	A Gun In His Hand (19)	9-15-45	2746
A-702	Purity Squad (20)	11-3-45	2750
	FITZPATRICK TRAVELTALKS (Color)		
T-612	Seeing El Salvador (9)	3-31-45	2258
T-613	Modern Guatemala City (9)	8-25-45	2735
	(1945-46)		
T-711	Where Time Stands Still (9)	9-22-45	2746
T-712	Merida and Campeche (8)	11-24-45	2737
	PETE SMITH SPECIALTIES		
S-559	Track & Field Quiz (9)	3-3-45	2351
S-560	Hollywood Scout (6)	4-14-45	2446
	(1945-46)		
S-751	Football Thrills of 1944 (6)	9-8-45	2737
S-752	Guest Pests (9)	10-20-45	2735
S-753	Bus Pests	12-1-45	....
S-754	Sports Sticklers	1-5-46	....
S-755	Gettin' Glamor	2-2-46	....
S-756	Badminton	12-8-45	....
	PASSING PARADE		
K-575	It Looks Like Rain (10)	3-3-45	2351
K-576	The Seesaw and the Shoee (11)	5-5-45	2446
	(1945-46)		
K-771	Great American Mug (10)	10-6-45	2746
K-772	Stairway to Light (10)	11-10-45	2750
K-773	People on Paper	11-17-45	....
K-774	Golden Hunch	12-15-45	....
K-775	Magic on a Stick (10)	1-19-46	2768
	MINIATURES		
M-590	Little White Lie (11)	3-3-45	2351
	(1945-48)		
M-781	Strange Destiny (10)	9-29-45	2710
M-782	Spreadin' the Jam (10)	10-27-45	2737
	TECHNICOLOR CARTOONS		
W-545	Shooting of Dan McGee (6)	3-3-45	2351
W-546	Jerky Turkey (8)	4-7-45	2415
W-631	The Mouse Comes to Dinner (8)	5-5-45	2415
W-632	Mouse In Manhattan (8)	7-7-45	2522
W-633	Tea For Two (7)	7-21-45	2750
W-634	Swingshift Cinderella (6)	8-25-45	2750
	(1945-46)		
W-731	Flirty Birdy (7)	9-22-45	2737
W-732	Wild and Woolfy (6)	11-3-45	2710
W733	Quiet Please	12-22-45	....

PARAMOUNT

Prod. No.	Title	Rel. Date	P.D. Page
	UNUSUAL OCCUPATIONS (Color)		
L4-3	No. 3 (10)	3-9-45	2351
L4-4	No. 4 (10)	5-11-45	2402
L4-5	No. 5 (10)	7-13-45	2631
L4-6	No. 6 (10)	9-14-45	2694
	(1945-48)		
L5-1	No. 1 (10)	11-9-45	2735
L5-2	(10)	1-4-46	....
L5-3	(10)	3-1-46	....
	GEORGE PAL PUPPETOONS (Color)		
U4-4	Jaeper Tell (8)	3-23-45	2258
U4-5	Jasper's Minstrels (9)	5-25-45	2363
U4-6	Hatful of Dreams (9)	4-28-45	2382
U4-7	Jasper's Booby Traps (9)	8-3-45	2522
U4-8	Jasper's Close Shave (8)	9-28-45	2578
	(1945-46)		
U5-1	Jasper and the Beanstalk (6)	10-19-45	2695
U5-2	My Man Jasper	12-14-45	....
U5-3	Olio for Jasper	1-25-46	....
U5-4	Together in the Weather	3-22-46	....
	POPEYE THE SAILOR (Color)		
E4-3	Toos in the Big Top (8)	3-16-45	2566
E4-4	Shape Ahoy (8)	4-27-45	2638
E4-5	For Better or Nurse (7½)	6-8-45	2695
E4-6	Mess Production (7½)	6-24-45	2750
E5-1	House Tricks	11-2-45	....
E5-2	Service With a Guile	12-21-45	....
E5-3	Klondike Casanova	2-1-46	....
E5-4	Peep in the Deep	3-15-46	....
	POPULAR SCIENCE (Color)		
J4-4	No. 4 (10)	4-6-45	2402
J4-5	No. 5 (10)	8-1-45	2511
J4-8	No. 6 (10)	6-10-45	2576
	(1945-48)		
J5-1	No. 1 (10)	10-12-45	2766
J5-2	No. 2 (10)	12-7-45	....
J5-3	(10)	2-8-46	....
	SPEAKING OF ANIMALS		
Y4-3	In the Public Eye (9)	3-16-45	2351
Y4-4	Talk of the Town (9)	5-16-45	2487
Y4-5	A Musical Way (9)	7-20-45	2579
Y4-8	From A to Zoo (9)	9-7-45	2631
	(1945-46)		
Y5-1	Animal-ology (9)	11-23-45	2735
Y5-2	Hill Billies	1-18-46	....
Y5-3	(Untitled)	3-29-46	....
	SPORTLIGHTS		
R4-6	Game Bag (9½)	3-30-45	2363
R4-8	Fan Fare (6)	8-6-45	2511
R4-9	Canine-Feline Capers (9)	7-27-45	2579
R4-10	Campus Mermaids (9)	9-7-45	2631
	(1945-46)		
R5-1	What a Picnic (9)	10-5-45	2670
R5-2	Paddle Your Own (9)	11-9-45	2735
R5-3	Running tthe Team (9)	12-14-45	....
R5-4	Good Dog	1-18-46	....
R5-6	(Untitled)	2-22-46	....
R5-6	(Untitled)	3-29-46	....
	MUSICAL PARADE (Color)		
FF4-4	Isle of Tabu (20)	4-13-45	2351
FF4-5	Boogie Woogie (20)	6-15-45	2511
FF4-6	You Hit the Spot (20)	6-17-45	2638
	(1945-46)		
FF5-1	Little Witch (20)	10-26-45	2735
FF5-2	Naughty Nanette (20)	12-28-45	2758
FF5-3	College Queen	2-15-46	....
	LITTLE LULU (Color)		
D4-3	Magica-Lulu (6)	3-2-45	2402
D4-4	Beau Ties (8)	4-20-45	2487
D4-5	Daffydilly Daddy (8)	5-25-45	2695
D4-6	Snap Happy (6)	6-22-45	2786
	(1945-46)		
D5-1	Man's Pest Friend	11-30-45	....
D5-2	Bargain Counter Attack	1-11-46	....
D5-3	(Untitled)	3-1-46	....
	NOVELTOON (Color)		
P4-4	Scrappily Married (8)	3-30-45	2363
P4-5	A Lamb In a Jam (7)	5-4-45	2566
	(1945-46)		
P5-1	The Friendly Ghost	11-18-45	....
P5-2	Old MacDonald Had a Farm	12-28-45	....
P5-3	Cheese Burglar	2-22-46	....
	COLOR CLASSICS CARTOONS (Color)		
	(Reissues)		
C4-7	The Little Stranger (7)		2351
C4-8	Snubbed by a Snob (7)		2351
C4-9	Kids In the Shoe (7)		2351
C4-10	Hunky & Spunky (7)		2351

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	WALT DISNEY CARTOONS (Color)		
54,108	Dog Watch (7)	3-8-45	2258
54,109	The Eyes Have It (7)	3-30-45	2394
54,110	African Diary (7)	4-13-45	2426
54,111	Donald's Crims (6)	5-11-45	2426
54,112	Californy Er Bust (8)		2522
54,113	Canine Casanova (7½)		2522
54,114	Duck Pimples (7½)		2522
54,115	Legend of Coyote Rock (7)	8-24-45	2522

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54,116	No Sail (7)	9-7-45	2811
54,117	Hockey Homicide (8)	9-21-45	2822
54,118	Cured Duck (7)	10-26-45	....
	SPORTSCOPES		
54,306	Athlete of the Year (6)	3-23-45	2394
54,309	Timber Doodles (8)	4-20-45	2446
54,310	West Point Winners (6)	5-18-45	2511
54,311	Tee Tricks (6)	6-15-45	2554
54,312	Mexican Playland (8)	7-13-45	2579
54,313	Colorado Rainbows (8)	8-10-45	2611
	(1945-46)		
64,301	Athletic Items (8)	9-7-45	2735
64,302	Battling Bass (6)	10-5-45	....
64,303	Ten Pin Titans (8)	11-2-45	2735
	HEADLINER REVIVALS		
53,204	Swing Fever (19)	3-16-45	2382
	(1945-46)		
63,201	The Derby Decade (22)	9-21-45	2735
63,202	Russian Dressing (18)	11-23-45	2746
	EDGAR KENNEDY		
53,404	What, No Cigarettes? (18)	7-13-45	2522
53,405	It's Your Move (17)	6-10-45	2811
53,406	You Drive Me Crazy (17)	9-7-45	....
	(1945-46)		
63,401	The Big Beef (17)	10-19-45	2735
63,402	Mother-in-Law's Day (18)	12-7-45	....
	LEON ERROL		
53,704	Let's Go Stepping (17)	5-4-45	2446
53,705	It Shouldn't Happen to a Dog (18)	6-15-45	2566
53,706	Double Honeymoon (17)	8-3-45	2598
	(1945-46)		
63,701	Beware of Redheads (17)	9-14-45	2735
	FLICKER FLASH BACKS		
54,205	No. 5 (8)	3-2-45	2363
54,208	No. 6 (8)	4-13-45	2426
54,207	No. 7 (10)	5-25-45	2446
	(1945-46)		
64,201	No. 1 (7)	9-14-45	2694
64,202	No. 2 (7)	10-19-45	....
64,203	No. 3 (7)	11-23-45	....
	THIS IS AMERICA		
53,105	Honorable Discharge (18)	3-9-45	2363
53,106	Guam—Salvaged Island (17)	4-13-45	2426
53,107	Dress Parade (16)	5-4-45	2446
53,108	Battle of Supply (17)	6-1-45	2511
53,109	China Life-Line (16)	7-6-45	2542
53,110	Policing Germany (20)	7-27-45	2811
53,111	Annapolis (16)	6-24-45	2694
53,112	California Boom-Town (16)	9-21-45	2694
53,113	Americans in Paris(16)	10-19-45	2725
	(1945-46)		
63,101	Airline to Everywhere (17)	11-16-45	....
	RAY WHITLEY WESTERN MUSICALS		
63,501	A Western Welcome (18)	9-7-45	....
63,502	Sagebrush Serenade (19)	10-26-45	....
63,503	Ranch House Romeo(17)	11-30-45	2756
	SPECIALS		
671	The House I Live In (19)	11-9-45	2679

20TH CENTURY-FOX

	MOVIETONE ADVENTURES (Color)		
5255	City of Paradox (8)	3-2-45	2240
5256	Alaskan Grandeur (8)	3-16-45	2282
5258	Land of 10,000 Lakes (8)	3-30-45	2282
5259	Isle of Romance (6)	5-4-45	2466
5260	Sikhs of Patiala (8)	4-13-45	2426
5261	The Empire State (8)	7-27-45	2579
	(Black and White)		
5201	What It Takes to Make a Star (8)	7-6-45	2579
	(1945-1946)		
6251	Memories of Columbus (8)	8-17-45	2694
6252	Magic of Youth (6)	6-31-45	2694
6253	China Carries On (8)	10-12-45	....
6254	Bountiful Alaska (8)	10-26-45	2653
6255	Song of Sunshine (6)	12-7-45	....
6256	Louisiana Springtime (8)	12-21-45	2653
6257	The Lost Lake (8)	10-45	2653
	SPORTS REVIEWS (Color)		
5354	Down the Fairways (8)	6-1-45	2579
	(1945-1946)		
6351	Ski Aces (9)	9-21-45	....
6352	Time Out for Play	11-16-45	....

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	TERRYTOONS (Color)		
5512	Raiding the Raiders (7)	3-9-45	2402
5513	Pest War Inventions (7)	3-23-45	2426
5514	Fisherman's Luck (7)	4-6-45	2477
5515	Mighty Mouse and the Kilkenny Cats (7)	4-27-45	2566
5516	Mother Goose Nightmare (7)	5-11-45	2579
5517	Smoky Joe (7)	5-25-45	2522
5518	The Silver Streak (6½)	6-8-45	2598
5519	Aesops Fable—The Mosquito (7)	6-29-45	....
5520	Mighty Mouse and the Wolf (7)	7-20-45	....
	(1945-1946)		
6501	Mighty Mouse in Gypsy Life (6)	8-3-45	2579
6502	The Fox and the Duck (7)	8-24-45	2694
6503	Swooning the Swooners (7)	9-14-45	2653
6504	The Watch Dog (7)	9-28-45	....
6505	Gandy Goose in Who's Who in the Jungle (7)	10-19-45	....
6506	Mighty Mouse Meets Bad Bill Bunion	11-9-45	....
	MARCH OF TIME		
VII-8	Meme from Britain (18)	3-23-45	2374
VII-9	The Returning Veteran (17)	4-20-45	2402
VII-10	Spotlight on Congress (16)	5-18-45	2453
VII-11	Teen-Age Girls (17)	8-15-45	2499
VII-12	Where's the Meat? (17)	7-18-45	2542
VII-13	The New U. S. Frontier (17)	8-18-45	2578
	(1945-1946)		
V12-1	The Palestine Problem (16½)	9-7-45	2638
V12-2	American Beauty (16)	10-5-45	2670
V12-3	18 Million Orphans (17)	11-2-45	2703
V12-4	Justice Comes to Germany (20)	11-30-45	2726
V12-5	Challenge to Hollywood	12-26-45	2766
	DRIBBLE PUSS PARADE		
5902	Do You Remember (6)	6-2-45	2579

UNIVERSAL

	LANTZ COLOR CARTUNES		
9238	Woody Dines Out (7½)	5-14-45	2446
9239	Crew Crazy (7)	7-9-45	2579
9240	Dippy Diplomat (7)	8-27-45	2737
	(1945-46)		
1321	The Loose Nut	12-17-45	....
....	The Poet and the Peasant (7)	....	2694
	SWING SYMPHONIES		
9237	Sliphorn King of Polaroo (7)	3-19-45	2351
	PERSON — ODDITIES		
9375	Author in Babyland (10)	5-14-45	2246
9376	Broadway Farmer (9)	5-26-45	2579
9377	School for Mermaids (9)	8-13-45	2598
9878	Kanine Aristocrats (9)	8-27-45	2750
	(1945-1946)		
1361	Gabriel Heatter Reporting (9)	9-10-45	2710
1362	Hill Billy Artist	9-24-45	2694
1363	Paper Magic (9)	10-15-45	2695
1364	Pottery Poet (9)	10-29-45	2710
1365	Front Line Artist	11-12-45	2695
	VARIETY VIEWS		
9355	Your National Gallery (10½)	4-23-45	2258
9356	Wingman of Tomorrow (9)	6-4-45	2394
9357	Victory Bound (9)	8-6-45	2598
9358	Village of the Past (9)	8-20-45	2598
	(1945-46)		
1341	Queer Birds (9)	9-17-45	2694
1342	Go North (9)	10-1-45	2695
1343	Grave Laughter (9)	10-22-45	2695
1344	Doctor of Paintings	11-5-45	....
1345	Jungle Capers	12-10-45	....
	NAME-BAND MUSICALS		
9127	Rockabye Rhythm (15)	5-7-45	2477
9128	Artistry in Rhythm (15)	7-18-45	2579
9129	Waikiki Melody (15)	8-29-45	2611
	(1945-46)		
1301	Solid Senders	10-21-45	2719
1302	Hot and Hectic	11-28-45	....
1303	Synco-Smooth Swing	12-19-45	....
1304	Cuban Madness	1-2-46	....
1305	Tin Pan Alley Tempos	1-9-46	....
1306	Melody Stampede	1-16-46	....
1307	Swing High, Swing Sweet	2-20-46	....
1381	Sing and Be Happy	2-16-46	....

Prod. No.	Title	Rel. Date	P.D. Page
	DAFFY DITTIES (Color)		
....	The Cross-Eyed Bull (9)		2167
....	The Flying Jeep (9)	8-20-45	2611
....	The Lady Says No	....	....
....	Pepito's Serenade	....	....
....	Choo Choo Amigo	....	....

WARNER—VITAPHONE

	ADVENTURE SPECIAL		
2801	Fashions for Tomorrow (Tech.)	11-17-45	....
2802	In Old Santa Fe	1-12-46	....
	TECHNICOLOR SPECIALS		
1004	Coney Island Honeymoon (20)	6-16-45	2487
1005	America the Beautiful (20)	8-4-45	2579
1006	Orders from Tokyo (20)	8-18-45	....
	(1945-46)		
2001	Frontier Days (20)	12-8-45	2653
2002	Forest Commandos	1-19-46	....
	SPECIALS		
2901	The 900 (9)	9-15-45	2611
	FEATURETTES		
1107	Navy Nurse (15½)	3-3-45	2351
1106	It Happened in Springfield (20½)	4-28-45	2382
1109	Are Animals Actors? (16½)	3-31-45	2363
1110	Law of the Badlands (20)	4-14-45	2394
1111	Plantation Melodies (18½)	5-12-45	2446
1112	Learn and Live (20)	7-7-45	2579
	(1945-46)		
2101	Barbershop Ballads (20)	9-8-45	2611
2102	Star in the Night (20)	10-13-45	2694
2103	All Star Musical Revue (20)	11-3-45	2735
2104	Good Old Corn (20)	11-24-45	2746
2106	Hitler Lives?	12-29-45	....
	SPORTS PARADE (Color)		
1505	Cuba Calling (9)	3-10-45	2351
1506	Swimcapades (10)	4-7-45	2394
1507	Water Babies (10½)	5-19-45	2428
1508	Mexican Sea Sports (10½)	6-9-45	2468
1509	Bahama Sea Sports (10½)	6-23-45	2511
1510	Flivver Flying (10)	6-30-45	2522
1511	Arabian in Rockies (10)	12-15-45	2611
1512	Days of '76	12-22-45	....
1513	Cavalcade of Archery	1-12-46	....
	(1945-46)		
2501	Sports Go to War (10)	11-10-45	2695
	MELODY MASTER BANDS		
1607	Musical Mexico (8½)	3-24-45	2363
1608	Circus Band (10)	5-5-45	2446
1609	Bands Across the Sea (10)	6-2-45	2511
1610	Yankee Doodle's Daughters (10)	7-21-45	2533
	(1945-46)		
2601	Spade Cooley, King of Western Swing (10)	9-1-45	2611
2602	Here Come the Navy Bands (10)	9-29-45	2653
2603	Musical Novelties (10)	10-6-45	2694
2604	Music of the Americas (10)	12-15-45	2735
2605	Headline Bands	1-26-46	....
	BLUE RIBBON HIT PARADE (Color)		
1308	I Only Have Eyes for You (8)	3-17-45	2363
1309	Ain't We Got Fun (8)	4-21-45	2 14
1310	I'm a Big Shot Now (7)	8-4-45	2611
1311	Speakin' of the Weather (7)	7-21-45	2522
1312	Old Glory (7)	8-25-45	2598
1313	Busy Bakers (7)	9-15-45	2695
	(1945-46)		
2301	Sunbonnet Blue (7)	11-17-45	2735
2302	Lyin' Mouse	12-22-45	....
2303	Good Egg	1-5-46	....
	MERRIE MELODIES CARTOONS (Color)		
1703	Life with Feathers (7½)	3-24-45	2363
1704	Behind the Meatball (7½)	4-7-45	2382
1705	Ain't That Ducky (7)	5-19-45	2446
1706	Gruesome Twosome (7)	6-9-45	2446
1707	Tale of Two Mice (7)	6-30-45	2487
1708	Wagon Heels (7)	7-28-45	2533
1709	Fresh Airdale (7)	8-25-45	2611
1710	Bashful Buzzard (7)	9-15-45	2695
1711	Peck Up Your Troubles (7)	10-20-45	2653
1712	Nasty Quacks (7)	12-1-45	2735
1713	Book Revue	1-5-46	....
	"BUGS BUNNY" SPECIALS (Color)		
1723	Hare Trigger (8)	5-5-45	2394
1724	Hare Conditioned (7)	8-11-45	2598
1725	Hare Tonic (7)	11-10-45	2694
	VITAPHONE VARIETIES		
1404	Overseas Roundup No. 1 (10½)	3-17-45	2383
1405	Overseas Roundup No. 2 (10)	5-28-45	2446
1406	Overseas Roundup No. 3 (10)	7-14-45	2456
	(1945-46)		
2401	Alice in Jungleland (16)	9-22-45	2811
2402	Miracle Makers (10)	9-1-45	2735
2403	Story of a Dog (18)	10-27-45	2694
2404	So You Think You're Allergic?	12-1-45	....
2405	Peeks at Hollywood	1-26-46	....

OFFICIAL WAC FILMS

	Watchtower Over Tomorrow (15)		2384
	Two Down and One to Go (32)		2466
	On to Tokyo (17)		2467
	Something You Didn't Eat (9)		2566
	The Fleet That Came to Stay (26)		2566
	Here Come the Yanks (10)	8-30-45	2693
	What Every Veteran Should Know	9-13-45	....
	Victory Bond Caravan	11-1-45	....
	Food, Coal, Transport Crisis in Europe		....
	That Justice Be Done (10)	10-18-45	2686
	Hollywood Victory Caravan (20)	11-1-45	....

MISCELLANEOUS

	Stars of Tomorrow (Artkino) (9)		2351
	Cap'n Cub (Film Classics) (10)		2415
	Peace Builders (Branden Films) (10)		2446
	Marshal Stalin's Report (Artkino) (18)		2446
	Maidenek (Artkino) (10)		252"
	Calendonia (Astor) (16)		2653
	Story of D.D.T (Brit. Inf. Service) (23)		2710
	The Great Circle (Brit. Inf. Service) (13)		2718
	Heir to the Throne (Brit. Inf. Service) (9)		2710

SERIALS

COLUMBIA

6160	The Monster and the Ape (15 episodes)	4-20-45	2415
	(1945-46)		
7120	Jungle Raiders (15 episodes)	9-14-45	....
7140	Who's Guilty (15 episodes)	12-13-45	....

REPUBLIC

482	Manhunt of Mystery Island (15 episodes)	3-17-45	2363
483	Federal Operator 99 (12 episodes)	7-7-45	....
484	Purple Monster Strikes (15 episodes)	10-6-45	....
	(1945-1946)		
...	Daughter of Don Q		....
581	The Phantom Rider (12 episodes)	1-26-46	....
....	King of the Forest Rangers (12 episodes)		....
....	The Scarlet Shadow		....

UNIVERSAL

9881	The Master Key (13 episodes)	4-25-45	2415
1881-1693	Royal Mounted Rides Again	10-23-45	....
	(1945-1946)		
1581-1593	Secret Agent X-9	7-24-45	2638
....	The Scarlet Horseman		....
....	Lost City of the Jungle		....

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1944-45 product.

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.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD

Consult Service Data, page 2738, issue of December 1, 1945, for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2769 and 2770, issue of December 22, 1945.

Feature product, including Coming Attractions, listed by Company, in order of release, on pages 2767 and 2768, issue of December 22, 1945.

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
ABBOTT and Costello in Hollywood (Block 13)	MGM	602	Bud Abbott-Lou Costello	Oct.,'45	84m	Aug. 25,'45	2631	....	....
Abilene Town (formerly Abilene)	UA	....	Randolph Scott-Ann Dvorak	Jan. 11,'46	....	.....	....	2628	....
Adventure (formerly The Big Shore Leave)	MGM	....	Clark Gable-Greer Garson	Not Set	126m	Dec. 22,'45	2765	2628	....
Adventures for Two	Two Cities	....	Laurence Olivier, Penelope Ward	Not Set	....	Dec. 18,'43	2766	....	....
•Adventures of Rusty (formerly Rusty)	Col.	6027	Ted Donaldson-Conrad Nagel	Sept. 6,'45	66m	Oct. 6,'45	2669	2467	....
•Agitator, The (British)	Br. Natl.-Anglo	...	Billy Hartnell-Mary Morris	Not Set	95m	Mar. 17,'45	2361	....	
All Men Are Liars	RKO	....	Bonita Granville-Morgan Conway	Not Set	....	.....	....	....	2776
Allotment Wives, Inc.	Mono.	.	Kay Francis-Paul Kelly	Dec. 29,'45	80m	Nov. 10,'45	2710	2555	....
Along Came Jones	RKO	681	Gary Cooper-Loretta Young	Special	90m	June 23,'45	2627	2278	2719
•Along the Navajo Trail	Rep.	446	Roy Rogers-George "Gabby" Hayes	Dec. 15,'45	66m	Dec. 15,'45	2757	2748	....
•Anchors Aweigh (color)	MGM	531	Gene Kelly-Frank Sinatra	Aug.,'45	140m	July 21,'45	2553	2142	2738
And Then There Were None	20th-Fox	611	Barry Fitzgerald-Walter Huston	Nov.,'45	97m	July 14,'45	2626	....	....
Angel Comes to Brooklyn, An	Rep.	503	Kaye Dowd-Robert Duke	Nov. 27,'45	70m	Dec. 8,'45	2745	2384	....
•Apology for Murder	PRC	....	Ann Savage-Hugh Beaumont	Sept. 27,'45	67m	Sept. 8,'45	2637	2418	.....
Appointment in Tokyo	WB	500	War Documentary	Dec. 7,'45	....	.....	....	....	....
Arrowsmith (Reissue)	Film Classics	....	Helen Hayes-Ronald Colman	Aug.,'45	94m	Nov. 21,'31	....	....	....
•Arson Squad	PRC	....	Frank Albertson-Robert Armstrong	Sept. 11,'45	66m	July 21,'45	2631	2467	....
•BACK to Bataan	RKO	523	John Wayne-Philip Ahn	Block 5	97m	June 2,'45	2477	2242	2663
Bad Men of the Border	Univ.	1101	Kirby Grant-Armida	Sept. 28,'45	....	.....	....	2655	....
Bandit of Sherwood Forest (color)	Col.	....	Cornel Wilde-Anita Louise	Feb. 21,'46	....			2434	
Bandits of the Badlands	Rep.	551	Sunset Carson-Peggy Stewart	Sept. 14,'45	55m	Oct. 13,'45	2677	2628	....
Barge-Keeper's Daughter, The	Famous Int'l	....	Louis Jouvet-Elvira Popesco	Sept. 4,'45	70m	Sept. 15,'45	2645	....	....
Battle for Music	Four Continents	....	London Philharmonic Orchestra	Oct. 13,'45	74m	Nov. 3,'45	2701	....	....
•Beautiful Cheat, The	Univ.	9044	Noah Beery, Jr.-Bonita Granville	July 20,'45	59m	July 21,'45	2554	2384	....
Because of Him	Univ.	516	Deanna Durbin-Franchot Tone	Jan. 18,'46	....	.....	....	2764	....
•Bedside Manner	UA		Ruth Hussey-John Carroll	June 22,'45	79m	June 16,'45	2498	2250	2616
•Behind City Lights	Rep.	429	Lynne Roberts-William Terry	Sept. 10,'45	68m	Sept. 22,'45	2653	2418	....
Bell for Adano, A	20th-Fox	601	Gene Tierney-John Hodiak	Aug.,'45	103m	June 23,'45	2627	2242	2738
•Belle of the Yukon (color)	RKO	583	Randolph Scott-Gypsy Rose Lee	Special	84m	Dec. 2,'44	2201	1835	2406
•Bells of Rosarita	Rep.	442	Roy Rogers-Gabby Hayes	June 19,'45	68m	May 19,'45	2453	2403	2663
Bells of St. Mary's, The	RKO	....	Bing Crosby-Ingrid Bergman	Not Set	126m	Dec. 1,'45	2734	2434	....
•Bewitched	MGM	530	Phyllis Thaxter-Edmund Gwenn	July,'45	66m	June 23,'45	2510	2310	2663
Big Sleep, The	WB	....	Humphrey Bogart-Lauren Bacall	Not Set	..	.....	....	2230	
Big Town	Para.	....	Philip Reed-Hillary Brooks	Not Set	....	.....	....	....	2776
Black Market Babies	Mono.	....	Ralph Morgan-Jayne Hazard	Not Set	71m	Dec. 8,'45	2746	....	....
Blazing the Western Trail	Col.	7201	Charles Starrett-Tex Harding	Oct. 18,'45	60m	Nov. 24,'45	2725	2543	....
Blithe Spirit (British) (color)	UA	....	Rex Harrison-Constance Cummings	Dec. 14,'45	94m	Sept. 22,'45	2653	....	....
•Blonde from Brooklyn	Col.	6036	Robert Stanton-Lynn Merrick	June 21,'45	65m	June 30,'45	2521	2403	....
•Blood on the Sun	UA	....	James Cagney-Sylvia Sidney	June 15,'45	94m	May 5,'45	2433	2230	2663
Blue Montana Skies (Reissue)	Rep.	5307	Gene Autry-Smiley Burnette	Dec. 1,'45	56m	May 6,'39	....	....	....
•Body Snatcher, The	RKO	517	Boris Karloff-Bela Lugosi	Block 4	77m	Feb. 17,'45	2318	2310	2567
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set		.....		2230	...
•Border Badman	PRC	....	Buster Crabbe-Al St. John	Oct. 10,'45	59m	Sept. 1,'45	2625	2543	....
Born for Trouble (Reissue)	WB	504	Faye Emerson-Van Johnson	Oct. 6,'45	59m	Apr. 11,'42	598	575	....
•Boston Blackie's Rendezvous	Col.	6030	Chester Morris-Nina Foch	July 5,'45	....	.....	....	2467	...
Boy a Girl and a Dog	Frank	...	Jerry Hunter-Sharyn Moffett	Not Set	....	.....	....	2230	....
Breakfast in Hollywood	UA	....	Tom Breneman-Bonita Granville	Feb. 22,'46	....	.....	....	2756	....
Brief Encounter	Eagle Lion	....	Celia Johnson-Trevor Howard	Not Set	85m	Dec. 15,'45	2757	....	....
•Brighton Strangler, The	RKO	522	John Loder-Rose Hobart	Block 5	67m	May 5,'45	2433	2142	2663
Brute Man	Univ.	....	Rondo Hatton-Jane Adams	Not Set	....	.....	....	2764	....
Burma Victory	WB	....	War Documentary	Not Set	62m	Nov. 17,'45	2718	....	....
CAESAR and Cleopatra	Pascal-Rank	....	Claude Rains-Vivian Leigh	Not Set	136m	Dec. 22,'45	2766	....	....
•Call of the Wild (Reissue)	20th-Fox	523	Clark Gable-Loretta Young	June 15,'45	81m	May 4,'35	2350		
Captain Eddie	20th-Fox	604	Fred MacMurray-Lynn Bari	Sept.,'45	107m	June 23,'45	2626	2259	2738
•Captain Kidd	UA		Charles Laughton-Randolph Scott	Aug. 24,'45	89m	Aug. 4,'45	2577	2353	2719
Captain Tugboat Annie	Rep.	504	Jane Darwell-Edgar Kennedy	Nov. 17,'45	70m	Dec. 22,'45	2766	2403	....
Caribbean Mystery	20th-Fox	605	James Dunn-Sheila Ryan	Sept.,'45	65m	July 21,'45	2626	2366	2663
•Cheaters, The	Rep.	421	Joseph Schildkrauft-Billie Burke	July 15,'45	87m	July 7,'45	2533	2454	2663
Cherokee Flash, The	Rep.	553	Sunset Carson-Linda Stirling	Dec. 13,'45	....	.....	....	2748	....
•Chicago Kid, The	Rep.	417	Don Barry-Lynne Roberts	June 29,'45	68m	Feb. 17,'45	2319	2279	...

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED: M. P. Herald Issue	REVIEWED: Product Digest Page	Advance Synopsis Page	Service Data Page
•China Sky	RKO	519	Randolph Scott-Ruth Warrick	Block 4	78m	Apr. 21,'45	2413	2216	2616
•China's Little Devils	Mon.	....	Harry Carey-Paul Kelly	July 21,'45	75m	May 5,'45	2433	1994	....
•Christmas in Connecticut	WB	420	Barbara Stanwyck-Dennis Morgan	Aug. 11,'45	101m	July 21,'45	2553	2142	2738
Cinderella Jones	WB	....	Joan Leslie-Robert Alda	Not Set	....	.....	....	1746	....
Close Call for Boston Blackie, A	Col.	....	Chester Morris-Richard Lane	Jan. 24,'46	....	.....	....	2710	....
Club Havana	PRC	....	Tom Neal-Margaret Lindsay	Oct. 23,'45	62m	Oct. 20,'45	2686	2555	....
Code of the Lawless	Univ.	1102	Kirby Grant-Poni Adams	Oct. 19,'45	...	.....	....	2686	....
Col. Effingham's Raid	20th-Fox	610	Charles Coburn-Joan Bennett	Not Set	70m	Sept. 29,'45	2661	2259	....
Colorado Pioneers	Rep.	563	Bill Elliott-Bobby Blake	Nov. 14,'45	55m	Dec. 22,'45	2768	....	....
•Come Out Fighting	Mono.	....	Leo Gorcey-Huntz Hall	Sept. 22,'45	62m	Sept. 8,'45	2637	2366	....
Confidential Agent	WB	506	Charles Boyer-Lauren Bacall	Nov. 10,'45	118m	Nov. 3,'45	2701	2655	....
•Conflict	WB	418	Humphrey Bogart-Alexis Smith	June 30,'45	86m	June 16,'45	2497	1456	2523
•Corn Is Green, The	WB	419	Bette Davis-John Dall	July 21,'45	114m	Mar. 31,'45	2381	2007	2663
Cornered	RKO	612	Dick Powell-Micheline Cheirel	Block 3	102m	Nov. 17,'45	2717	2695	....
Crime Doctor's Warning, The	Col.	7022	Warner Baxter-Dusty Anderson	Sept. 27,'45	64m	Dec. 22,'45	2768	....	....
Crimson Canary, The	Univ.	509	Noah Beery, Jr.-Lois Collier	Nov. 9,'45	64m	Nov. 10,'45	2710	2467	....
Cross My Heart	Para.	....	Betty Hutton-Sonny Tufts	Not Set	....	.....	....	2418	....
DAKOTA	Rep.	505	John Wayne-Vera Hruba Ralston	Dec. 25,'45	82m	Nov. 10,'45	2709	....	....
Daltons Ride Again	Univ.	510	Alan Curtis-Kent Taylor	Nov. 23,'45	71m	Nov. 24,'45	2726	2670	....
Danger Signal	WB	508	Faye Emerson-Zachary Scott	Dec. 15,'45	80m	Nov. 17,'45	2718	2555	....
•Dangerous Intruder	PRC	....	Charles Arnt-Veda Ann Borg	Sept. 21,'45	65m	Aug. 4,'45	2639	2418	....
Dangerous Partners (Block 13)	MGM	604	James Craig-Signe Hasso	Oct.,'45	74m	Aug. 4,'45	2639	2555	2719
Danny Boy	PRC	....	Buz Henry-Eva March	Dec. 7,'45	64m	Nov. 3,'45	2701	2662	....
Deadline at Dawn	RKO	....	Susan Hayward-Paul Lukas	.....	....	.....	....	2776	....
Dear Octopus (British) (formerly The Randolph Family)	English	....	Margaret Lockwood-Michael Wilding	Not Set	80m	Sept. 18,'43	2362	....	....
Detour	PRC	....	Ann Savage-Tom Neal	Nov. 30,'45	69m	Nov. 10,'45	2709	2543	....
Devotion	WB	....	Olivia de Havilland-Ida Lupino	Nov. 24,'45	....	.....	....	2756	....
Diary of a Chambermaid	UA	....	Paulette Goddard-Hurd Hatfield	Feb. 2,'46	....	.....	....	2748	....
Dick Tracy	RKO	613	Morgan Conway-Anne Jeffreys	Block 3	62m	Dec. 15,'45	2758	2710	....
Ding Dong Williams	RKO	....	Glenn Vernon-Marcia Maguire	Not Set	....	.....	....	2695	....
•Divorce	Mono.	....	Kay Francis-Bruce Cabot	Aug. 18,'46	71m	May 26,'45	2465	2353	...
Doll Face	20th-Fox	....	Carmen Miranda-Perry Como	February,'46	80m	Dec. 22,'45	2765	2628	....
Dolly Sisters, The (color)	20th-Fox	609	Betty Grable-John Payne	Nov.,'45	114m	Sept. 29,'45	2661	2384	....
•Don Juan Quilligan	20th-Fox	527	William Bendix-Joan Blondell	June,'45	75m	June 9,'45	2486	2354	....
•Don't Fence Me In	Rep.	445	Roy Rogers-Dale Evans	Oct. 20,'45	71m	Oct. 27,'45	2693	2686	....
Do You Love Me? (color) (formerly Kitten on the Keys)	20th-Fox	....	Maureen O'Hara-Dick Haymes	Not Set	....	.....	....	2499	....
Dragonwyck (color)	20th-Fox	....	Gene Tierney-Vincent Price	Not Set	....	.....	....	2403	....
•Drifting Along	Mono.	....	Johnny Mack Brown-Raymond Hatton	Dec. 29,'45	....	.....	....	2744	....
Duel in the Sun (color)	UA		Jennifer Jones-Joseph Cotten	Not Set	....	.....	...	2366	
Duffy's Tavern (Block 1)	Para.	4501	Ed Gardner-Bing Crosby & Guests	Sept. 28,'45	98m	Aug. 25,'45	2638	2230	2738
EASY Come, Easy Go	Para.	....	Sonny Tufts-Diana Lynn	Not Set	....	.....	....	2748	....
Easy to Wed (color)	MGM	....	Esther Williams-Van Johnson	Not Set	....	.....	....	2366	...
•East Side of Heaven (Reissue)	Univ.	9097	Bing Crosby-Joan Blondell	June 15,'45	90m	Apr. 8,'39	....	....	....
•Easy to Look at	Univ.	9045	Gloria Jean-Kirby Grant	Aug. 10,'45	65m	Aug. 11,'45	2589	2418	....
Enchanted Forest (color)	PRC	....	Edmund Lowe-Brenda Joyce	Dec. 8,'45	78m	Sept. 29,'45	2662	2279	....
Exposed by the Crime Doctor	Col.	....	Warner Baxter-Mona Barrie	Not Set	....	.....	....	2756	....
FALCON in San Francisco	RKO	603	Tom Conway-Rita Corday	Block 1	65m	July 21,'45	2626	2366	....
Fallen Angel	20th-Fox	612	Alice Faye-Dana Andrews	Dec.,'45	97m	Oct. 27,'45	2693	2454	....
Fall of Berlin, The	Artkino	...	Documentary	Not Set	70m	Sept. 15,'45	2645	....	....
•Fatal Witness, The	Rep.	427	Evelyn Ankers-Richard Fraser	Sept. 15,'45	....	.....	....	2467	...
Fear (formerly Suspense)	Mono.	....	Warren William-Lee "Lasses" White	Not Set	....	.....	....	2598	....
•Fighting Bill Carson	PRC	....	Buster Crabbe-Al St. John	Oct. 31,'45	51m	Sept. 1,'45	2625	2543	....
First Yank Into Tokyo	RKO	607	Tom Neal-Barbara Hale	Block 2	82m	Sept. 8,'45	2638	2366	....
•Flame of the West	Mono.	....	Johnny Mack Brown-Raymond Hatton	June 9,'45	71m	May 19,'45	2453	2353	....
•Flaming Bullets	PRC	....	Tex Ritter-Dave O'Brien	Oct. 15,'45	59m	Sept. 1,'45	2625	2543	....
Flying Serpent	PRC	....	George Zucco-Hope Kramer	Dec. 26,'45	....	.....	....	2670	....
Follow That Woman (Block 1)	Para.	4504	William Gargan-Nancy Kelly	Dec. 14,'45	70m	Aug. 25,'45	2639	2543	....
•Frontier Feud	Mono.	....	Johnny Mack Brown-Raymond Hatton	Nov. 24,'45	....	.....	....	2628	....
•Frontier Fugitives	PRC.	....	Tex Ritter-Dave O'Brien	Sept. 1,'45	58m	July 21,'45	2627	2543	....
Frontier Gal (color)	Univ.	513	Rod Cameron-Yvonne De Carlo	Dec. 21,'45	85m	Dec. 8,'45	2746	2555	....
Frontier Gunlaw (formerly Prairie Raiders)	Col.	....	Charles Starrett-Jean Stevens	Jan. 31,'46	....	.....	....	2686	....
•Frozen Ghost, The	Univ.	9032	Lon Chaney-Evelyn Ankers	June 29,'45	61m	June 16,'45	2498	2259	...
GAME of Death, A (formerly Most Dangerous Game)	RKO	....	John Loder-Audrey Long	Not Set	72m	Dec. 1,'45	2734	2384	..
•Gangs of the Waterfront	Rep.	422	Robert Armstrong-Stephanie Bachelor	July 3,'45	56m	Sept. 8,'45	2637	2403	....
•Gangsters' Den	PRC		Buster Crabbe-Al St. John	June 14,'45	60m	July 21,'45	2554	2543	....
•Gay Senorita, The	Col.	6020	Jinx Falkenburg-Jim Bannon	Aug. 9,'45	69m	Aug. 25,'45	2610	2543	2663
Getting Gertie's Garter	UA	....	Dennis O'Keefe-Marie McDonald	Nov. 30,'45	72m	Dec. 1,'45	2734	....	....
George White's Scandals	RKO	602	Joan Davis-Jack Haley	Block 1	95m	Aug. 4,'45	2627	2366	2663
Gilda	Col.	....	Rita Hayworth-Glenn Ford	Not Set	....	.....	....	2776	....
Girl No. 217	Artkino		Elena Kuzmina-Vladimir Vladislavsky	Sept. 1,'45	94m	Sept. 15,'45	2646	....	...
Girl of the Limberlost	Col.	7029	Ruth Nelson-Loren Tindall	Oct. 11,'45	60m	Oct. 20,'45	2686	2670	....
Girl on the Spot	Univ.	515	Lois Collier-Jess Barker	Jan. 11,'46		.....	...	2467	...
Girls of the Big House	Rep.	502	Lynne Roberts-Richard Powers	Nov. 2,'45	68m	Nov. 17,'45	2717	2467	....
Great Day (British)	RKO	...	Eric Portman-Flora Robson	Not Set	80m	May 12,'45	2445	....	
•Great John L., The	UA	....	Linda Darnell-Greg. McClure	June 29,'45	96m	June 9,'45	2485	2093	2738
•Guest Wife	UA	....	Claudette Colbert-Don Ameche	July 27,'45	90m	July 28,'45	2565	2259	2738
Gun Town	Univ.	1104	Kirby Grant-Fuzzy Knight	Jan. 18,'46	....	.....	....	2744	....
Guy Could Change, A	Rep.	508	Allan Lane-Jane Frazee	Jan. 27,'46	....	.....	....	2543	....
HALF-WAY House (Br.)	AFE	....	Francoise Rosay-Tom Walls	Aug. 11,'45	88m	Aug. 11,'45	2589	....	....
Harvey Girls (color)	MGM	....	Judy Garland-John Hodiak	Not Set		.....	..	2354	...
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	Not Set	67m	Dec. 2,'44	2626	....	...

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Her Highness and the Bellboy (Block 13)	MGM	603	Hedy Lamarr-Robert Walker	Oct.,'45	111m	July 14,'45	2631	2259	....
Hidden Eye, The (Block 13)	MGM	601	Edward Arnold-Frances Rafferty	Sept.,'45	70m	July 28,'45	2639	2353	2663
•Hitchhike to Happiness	Rep.	419	Al Pearce-Dale Evans	July 16,'45	72m	Apr. 21,'45	2414	2250	....
Hit the Hay	Col.	....	Judy Canova-Ross Hunter	Nov. 29,'45	....	.....	....	2662	....
Hold High the Torch (color)	MGM	....	Elizabeth Taylor-Lassie-Edmund Gwenn	Not Set	...	.....	..	2216	....
Hold That Blonde (Block 2) (formerly Good Intentions)	Para.	4506	Eddie Bracken-Veronica Lake	Nov. 23,'45	76m	Oct. 13,'45	2679	2259	....
Holiday in Mexico (Color)	MGM	....	Walter Pidgeon-Ilona Massey	Not Set	....	.....	....	2764	....
Hotel Reserve (British)	RKO	615	James Mason-Lucie Mannheim	Block 3	89m	June 17,'44	2626	....	....
House of Dracula	Univ.	511	Lon Chaney-Lionel Atwill	Dec. 7,'45	67m	Dec. 8,'45	2746	2670	....
House on 92nd St. (formerly Now It Can Be Told)	20th-Fox	608	William Eythe-Lloyd Nolan	Oct.,'45	88m	Sept. 15,'45	2645	2499	2738
How Do You Do?	PRC	....	Bert Gordon-Harry Von Zell	Dec. 17,'45	80m	Nov. 10,'45	2709	2655	....
IDEA Girl	Univ.	....	Jess Barker-Julie Bishop	Feb. 8,'46	....	.....	....	2764	....
•I Didn't Do It (British)	Col.	....	George Formby-Billy Caryl	July 23,'45	97m	July 14,'45	2542	.	.
I Know Where I'm Going	GFD	....	Wendy Hiller-Roger Livesey	Not Set	91m	Dec. 15,'45	2758	....	....
•I Love a Bandleader	Col.	6015	Phil Harris-Leslie Brooks	Sept. 13,'45	70m	Aug. 18,'45	2597	....	....
I'll Be Your Sweetheart (Br.)	GFD	....	Margaret Lockwood-Vic Oliver	Not Set	104m	July 21,'45	2554	....	....
•I'll Tell the World	Univ.	9041	Lee Tracy-Brenda Joyce	June 8,'45	61m	May 26,'45	2466	2310	....
•Imitation of Life (Reissue)	Univ.	9096	Claudette Colbert-Warren William	June 15,'45	109m	Dec. 1,'34	....	....	....
•Incendiary Blonde (color)	Para.	4431	Betty Hutton-Arturo de Cordova	Aug. 31,'45	113m	June 16,'45	2497	1675	2663
Isle of the Dead	RKO	608	Boris Karloff-Ellen Drew	Block 2	72m	Sept. 8,'45	2638	2216	....
It All Came True (Reissue)	WB	503	Ann Sheridan-Jeffrey Lynn-H. Bogart	Oct. 6,'45	97m	Apr. 6,'40	....	....	....
•It's a Pleasure (color)	RKO	584	Sonja Henie-Michael O'Shea	Special	90m	Mar. 3,'45	2337	2202	2523
I've Always Loved You (color) (formerly Concerto)	Rep.	....	Maria Ouspenskaya-Philip Dorn	Not Set	....	.....	....	2628	....
JANIE Gets Married	WB	....	Joan Leslie-Robt. Hutton	Not Set	....	.....	....	2655	....
•Jealousy	Rep.	424	John Loder-Jane Randolph	July 23,'45	71m	July 28,'45	2565	2279	....
Johnny Angel	RKO	604	George Raft-Signe Hasso	Block 1	79m	Aug. 4,'45	2639	2259	....
Johnnie Comes Flying Home	20th-Fox	....	Martha Stewart-Richard Crane	Not Set	....	.....	....	2764	....
Johnny Frenchman (British)	Ealing-Eagle-Lion	....	Francoise Rosay-Tom Wall	Not Set	112m	Aug. 4,'45	2577	....	....
Johnny in the Clouds (Brit.) (formerly The Way to the Stars)	Two Cities-UA	....	Michael Redgrave-John Mills	Mar. 15,'46	109m	Nov. 17,'45	2717	....	....
Journey Together	English	....	Edward G. Robinson-Bessie Love	Not Set	95m	Nov. 17,'45	2718	....	....
•Jungle Captive	Univ.	9038	Otto Kruger-Amelita Ward	June 29,'45	63m	June 16,'45	2498	2259	
Junior Miss	20th-Fox	603	Peggy Ann Garner-Allyn Joslyn	Aug.,'45	94m	June 16,'45	2631	2403	2738
KID from Brooklyn, The (color)	RKO	....	Danny Kaye-Virginia Mayo	Not Set		.....	....	2628	....
Kiss and Tell	Col.	....	Shirley Temple-Jerome Courtland	Oct. 18,'45	90m	Sept. 8,'45	2637	2353	2738
Kitty (Block 2)	Para.	4509	Paulette Goddard-Ray Milland	Jan. 25,'46	103m	Oct. 6,'45	2669	2093	...
LADY Luck	RKO	....	Robert Young-Barbara Hale	Not Set	....	.....	....	2756	....
•Lady on a Train	Univ.	....	Deanna Durbin-Ralph Bellamy	Aug. 17,'45	94m	Aug. 11,'45	2589	2403	2738
Last Chance, The	MGM	....	E. G. Morrison-John Hoy	Not Set	105m	Nov. 24,'45	2726	....	....
Lawless Empire	Col.	7202	Charles Starrett-Mildred Law	Nov. 15,'45	59m	Dec. 15,'45	2758	2543	....
Leave Her to Heaven (color) (Special)	20th-Fox	614	Gene Tierney-Cornel Wilde	Jan. '46	.	..		2499	....
Letter for Evie, A	MGM	....	Marsha Hunt-John Carroll	Not Set	89m	Dec. 1,'45	2733	2655	....
Life with Blondie	Col.	7019	Penny Singleton-Arthur Lake	Dec. 13,'45	70m	Dec. 1,'45	2734	2686	....
Lightning Raiders	PRC	....	Buster Crabbe-Al St. John	Jan. 7,'46	....	.....	....	2686	....
Little Giant, The (formerly On the Carpet)	Univ.	519	Abbott and Costello	Feb. 22,'46	....	.....	....	2756	....
•Lone Texas Ranger	Rep.	3318	Bill Elliott-Alice Fleming	Nov. 20,'45	56m	June 9,'45	2485	2403	....
Lonesome Trail	Mono.	....	James Wakely-Lee "Lasses" White	Dec. 8,'45	....	.....	....	2695	....
•Lost Trail, The	Mono.	....	Johnny Mack Brown-Raymond Hatton	Oct. 20,'45	53m	Sept. 29,'45	2662	2555	....
Lost Weekend, The (Block 1)	Para.	4503	Ray Milland-Jane Wyman	Nov. 16,'45	101m	Aug. 18,'45	2639	2242	....
•Love, Honor and Goodbye	Rep.	428	Virginia Bruce-Victor McLaglen	Sept. 15,'45	87m	Sept. 15,'45	2645	2454	....
Love Letters (Block 1)	Para.	4502	Jennifer Jones-Joseph Cotten	Oct. 26,'45	101m	Aug. 25,'45	2646	2230	
Love on the Dole	Four Continents	....	Deborah Kerr-Clifford Evans	Oct. 12,'45	89m	Oct. 20,'45	2685	....	....
MAMA Loves Papa	RKO	601	Leon Errol-Elisabeth Risdon	Block 1	60m	Aug. 4,'45	2639	2403	..
Man Alive (formerly The Amorous Ghost)	RKO	606	Pat O'Brien-Ellen Drew	Block 2	70m	Sept. 29,'45	2661	2366	....
•Man from Music Mountain (R.)	Rep.	5303	Gene Autry	Aug. 5,'45	58m	Aug. 13,'38	....	....	...
•Man from Oklahoma	Rep.	443	Roy Rogers-Dale Evans	Aug. 1,'45	69m	Aug. 4,'45	2577	2418	...
Man in Grey, The (Brit.)	Univ.	....	Margaret Lockwood-James Mason	Not Set	90m	Dec. 8,'45	2746	....	....
Marie Louise	Mayer-Burnstyn	....	Josiane-Heinrich Gretler	Nov. 12,'45	93m	Nov. 24,'45	2726	....	....
Marshal of Laredo	Rep.	562	Wild Bill Elliott-Bobby Blake	Oct. 7,'45	56m	Nov. 17,'45	2718	2467	....
Masquerade in Mexico (Block 3)	Para.	4512	Dorothy Lamour-Arturo de Cordova	Feb. 22,'46	98m	Dec. 1,'45	2733	2686	....
•Medal for Benny, A	Para.	4424	Dorothy Lamour-Arturo de Cordova	June 29,'45	80m	Nov. 18,'44	2181	....	2567
Meet Me on Broadway	Col.	....	Marjorie Reynolds-Fred Brady	Jan. 3,'46	....	.....	...	2744	....
Men in Her Diary	Univ.	502	Jon Hall-Louise Allbritton	Sept. 14,'45	73m	Sept. 22,'45	2653	2467	....
•Mexicana	Rep.	431	Constance Moore-Tito Guizar	Nov. 15,'45	83m	Nov. 24,'45	2726	2499	....
•Midnight Manhunt (reviewed as One Exciting Night)	Para.	4427	William Gargan-Ann Savage	July 27,'45	64m	June 9,'45	2486	2354	.
Mildred Pierce	WB	505	Joan Crawford-Jack Carson	Oct. 20,'45	111m	Oct. 6,'45	2670	2259	2738
•Military Secret (Russian)	Artkino	....	War Feature	Aug. 1,'45	73m	Aug. 18,'45	2598	....	.
•Missing Corpse, The	PRC	524	J. Edward Bromberg-Frank Jenks	June 1,'45	63m	Apr. 28,'45	2426	2354	
Miss Susie Slagle's (Block 3)	Para.	4513	Sonny Tufts-Veronica Lake	Mar. 8,'46	89m	Dec. 8,'45	2745	2216	....
•Muggs Rides Again	Mono.	....	Leo Gorcey-Huntz Hall	June 16,'45	63m	June 9,'45	2487	2366	.
Murder in the Music Hall	Rep.	....	Vera Hruba Ralston-William Marshall	Not Set	....	.....	....	2748	....
My Name Is Julia Ross (formerly Woman in Red)	Col.	7023	Nina Foch-George Macready	Nov. 27,'45	65m	Nov. 17,'45	2718	2655	....
My Reputation	WB	510	Barbara Stanwyck-George Brent	Jan. 26,'46		.....	...	1695	
•NAUGHTY Nineties, The	Univ.	9003	Abbott and Costello	July 6,'45	76m	June 23,'45	2510	2310	...
Navajo Kid	PRC	....	Bob Steele-Caren March	Nov. 21,'45	59m	Dec. 1,'45	2734	2695	....
Night in Paradise, A (color)	Univ.	....	Merle Oberon-Turban Bey	Not Set	....	... ...	....	2279	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED: M. P. Herald Issue	REVIEWED: Product Digest Page	Advance Synopsis Page	Service Data Page
Weekend at the Waldorf Spcl.	MGM	605	Ginger Rogers-Lana Turner-Walter Pidgeon	Oct.,'45	130m	July 28,'45	2627	2242	2738
•West of the Pecos	RKO	524	Bob Mitchum-Barbara Hale	Block 5	66m	June 9,'45	2487	2366	....
What Next, Corporal Hargrove?	MGM	606	Robert Walker-Keenan Wynn	Block 14	96m	Nov. 17,'45	2717	2710	....
Whistle Stop	UA	....	George Raft-Ava Gardner	Jan. 25,'46	....	.....	....	2744	....
White Pongo (formerly Congo Pongo)	PRC	....	Richard Fraser-Lionel Royce	Not Set	73m	July 14,'45	2541	2418	....
Why Girls Leave Home	PRC	....	Pamela Blake-Sheldon Leonard	Not Set	69m	June 16,'45	2498	2366	....
Wicked Lady, The	Eagle Lion	....	Margaret Lockwood-James Mason	Not Set	103m	Dec. 15,'45	2757	....	....
•Wildfire (color)	Screen Guild	....	Bob Steele-Sterling Holloway	July 18,'45	60m	June 30,'45	2522	2250	....
Wilson (color) (Special)	20th-Fox	602	Alexander Knox-Charles Coburn	Aug.,'45	154m	Aug. 5,'44	2094	1676	2342
•Within These Walls	20th-Fox	528	Thomas Mitchell-Mary Anderson	July,'45	71m	June 9,'45	2486	2467	....
•Woman in Green, The	Univ.	9025A	Basil Rathbone-Nigel Bruce	July 27,'45	68m	June 23,'45	2510	2403	....
Woman in the Window, The	RKO	582	Edward G. Robinson-Joan Bennett	Special	99m	Oct. 14,'44	2137	1923	2342
Woman Who Came Back, The	Rep.	507	Nancy Kelly-John Loder	Dec. 13,'45	68m	Dec. 22,'45	2765	2555	....
Wonder Man (color)	RKO	651	Danny Kaye-Virginia Mayo	Special	98m	Apr. 28,'45	2425	2093	2738
YANK in London, A (formerly I Live in Grosvenor Square)	20th-Fox	....	Anna Neagle, Dean Jagger	.....	114m	June 23,'45	2510	....	....
Yolanda and the Thief (color)	MGM	610	Fred Astaire-Lucille Bremer	Block 14	108m	Oct. 20,'45	2685	2354	....
•You Came Along	Para.	4428	Robert Cummings-Lizabeth Scott	Sept. 14,'45	103m	July 7,'45	2533	2354	2738
•You Can't Do Without Love (Br.)	Col.	6042	Vera Lynn-Donald Stewart	July 26,'45	....	.....	....	2418	....
Young Widow	UA	....	Jane Russell-Louis Hayward	Mar. 1,'46	....	.....	....	2454	....
ZIEGFELD Follies (color)	MGM	....	MGM Contract Stars	Not Set	110m	Aug. 25,'45	2638	1913	2663
•Zombies on Broadway	RKO	516	Bela Lugosi-Wally Brown-Alan Carney	Block 4	68m	Apr. 21,'45	2414	2259	....

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on pages 2767 and 2768.

ADVANCE SYNOPSES

PERILOUS HOLIDAY

(Columbia)

PRODUCER: Phil Ryan. DIRECTOR: Edward H. Griffiith. PLAYERS: Pat O'Brien, Ruth Warrick, Edgar Buchanan, Minna Gombell.

MELODRAMA. An American undercover man, in Mexico on vacation, meets and falls in love with a columnist. The pair discover the activities of a group engaged in printing counterfeit ration stamps, and subsequently smuggling them into the United States. Together, the columnist and the undercover man round up the counterfeiters.

SPECTER OF THE ROSE

(Republic)

PRODUCER - DIRECTOR: Ben Hecht. PLAYERS: Ilan Kurov, Viola Essen, Michael Chekhov, Judith Anderson, Lionel Stander, George Shaanoff, Juan Panalle, Charles Marshall, Billy Gray.

TRAGEDY. A ballerina is in love with a half-mad dancer who is suspected of having murdered his first wife. She tries to restore him to sanity by marrying him, but his madness has progressed too far. He plunges to his death, leaving her and the world only the memory of his dancing.

GILDA

(Columbia)

DIRECTOR: Charles Vidor. PLAYERS: Rita Hayworth, Glenn Ford, George MacReady, Joseph Calleia, Ludwig Bonath, Steve Geray.

ROMANTIC DRAMA. A card-sharp, caught cheating in a casino in Buenos Aires, is brought in to the manager of the place. The latter takes a liking to him and hires him as a steward. Later, the card sharp discovers that the casino is a "front" for an international cartel, and that the manager is married to a dancer with whom the card-sharp was formerly in love. The manager is murdered. Suspicion points to the card-sharp, but he is cleared, and marries the manager's widow.

DEADLINE AT DAWN

(RKO Radio)

PRODUCER: Adrian Scott. DIRECTOR: Harold Clurman. PLAYERS: Bill Williams, Susan Hayward, Paul Lukas.

MELODRAMA. A sailor, in New York on a twenty-four hour leave, makes the acquaintance of a girl who invites him to her apartment. When they arrive, they find the body of a stranger. The police suspect the girl of the murder, but, with the help of the sailor, she proves her innocence before his leave expires.

RENEGADES

(Columbia)

PRODUCER: Michel Kraike. DIRECTOR: George Sherman. PLAYERS: Evelyn Keyes, Willard Parker, Larry Parks.

TECHNICOLOR WESTERN. A doctor in a small frontier town discovers that his patients need him as a man of action rather than as a healer. The town is threatened by a band of outlaws, and the doctor joins forces with the sole honest member of an outlaw family to rid the town of the undesirable element. Both men are in love with the same girl, but the doctor loses her to his rival.

STRANGE IMPERSONATION

(Republic - William Wilder)

PRODUCER: William Wilder. DIRECTOR: Anthony Mann. PLAYERS: Brenda Marshall, William Gargan, Ruth Ford, Hillary Brooke, H. B. Warner, Lyle Talbot, Mary Treen.

ROMANTIC DRAMA. A chemist and his laboratory assistant are in love, despite the efforts of another woman to dissolve their affection. While experimenting with explosives, the laboratory technician suffers an accident which disfigures her for life. Later she becomes involved in a murder, and is forced to leave town. While she is away, she undergoes plastic surgery, which alters her appearance. She goes back to the chemist, he falls in love with her all over again, and the two are married.

ALL MEN ARE LIARS

(RKO Radio)

PRODUCER: Herman Schlom. DIRECTOR: Lew Landers. PLAYERS: Bonita Granville, Morgan Conway, Rita Corday, Edward Norris.

COMEDY-DRAMA. Because he has lost a case to a woman lawyer, the district attorney traps her into using a lie detector in order that he may win a murder case in which the two are opposed. The pair fall in love, and the girl agrees to give up her practice if she loses the case. She wins, however, and the district attorney decides to give up law and join the Navy. Thereupon the girl joins the Navy, too.

THE TROUBLE WITH WOMEN

(Paramount)

PRODUCER: Harry Tugend. DIRECTOR: Sidney Lanfield. PLAYERS: Ray Milland, Teresa Wright, Brian Donlevy.

COMEDY-DRAMA. A college professor, who holds the theory that women long to be dominated by men, institutes a libel suit against a newspaper which misquotes him. The paper's city editor assigns a young woman to join the professor's classes, in an attempt to get the latter to withdraw the suit. The inevitable happens: the girl and the professor fall in love, she persuades him to withdraw the suit, and everybody's happy.

BIG TOWN

(Paramount - Pine-Thomas)

PRODUCERS: William Pine and William Thomas. DIRECTOR: William Thomas. PLAYERS: Philip Reed, Hillary Brooke, Robert Lowery, Byron Barr, Veda Ann Borg.

ACTION DRAMA. An enterprising newspaperman takes over the *Illustrated Press,* and proceeds to modernize it. The star reporter, a girl, believes he is going to launch a crusade to clean up the town, but is soon disillusioned, and they quarrel. After a series of murders, a holdup and a suicide, the newspaperman swings over to her way of thinking, and undertakes a crusade for better government and crime prevention.

Make a note to . . .

THOSE WHO HAVE delayed recarpeting until such time that they could obtain just what they wanted had better plan an early trip to their Mohawk Contract Dealers.

While they may not yet have exactly what is wanted, chances are good as more and more "Traffic-Treds" are coming off our looms every day. At any rate see *your* Mohawk Contract Dealer soon and talk over your requirements with him. And remember, the earlier you give him your order the sooner we can deliver your "Traffic-Tred"—the carpet which not only gives your floor new, enchanting beauty but gives *you* more years of carpet-wear for *your* money!

THIS IS THE MOHAWK "FIVE POINT" STAR OF BALANCED CONSTRUCTION

- 1★ Wool Blend
- 2★★ Pitch
- 3★★★ Rows per inch
- 4★★★★ Yarn sizes
- 5★★★★★ Pile Height

MOHAWK
"Traffic-Tred"
CARPETS
BALANCED CONSTRUCTION FOR LONGER WEAR

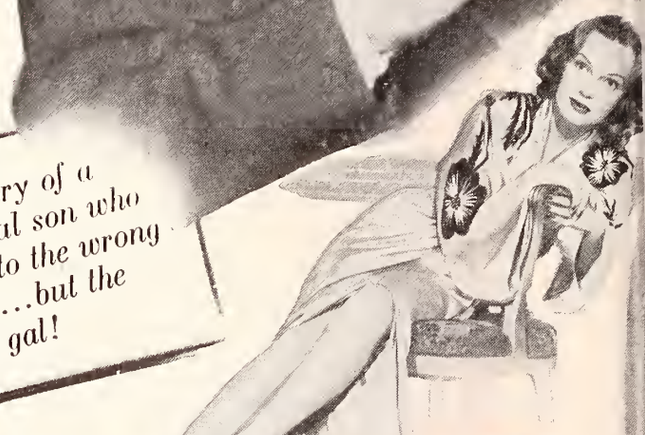
ARMY E NAVY

MOHAWK—THE MILL WITH THE RETAIL VIEWPOINT

"HEY, MacMURRAY... YOUR PAST IS SHOWING!"

THE MERRIEST OF DOWN-TO-MIRTH COMEDIES!

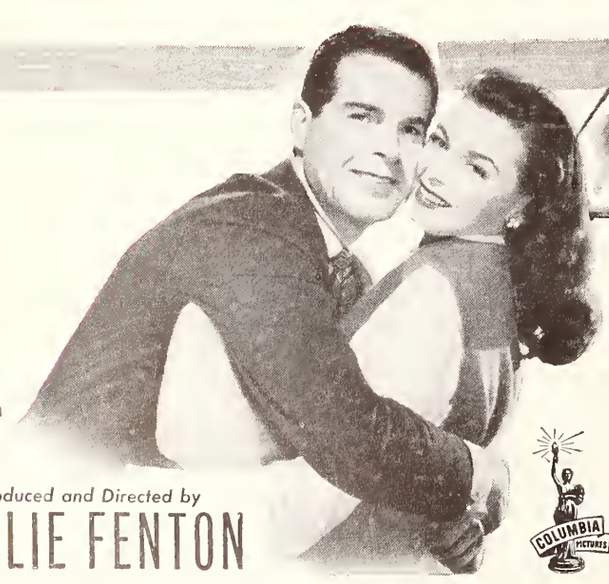
The story of a prodigal son who came to the wrong home...but the right gal!



COLUMBIA PICTURES presents

FRED MacMURRAY

Pardon My Past



A MUTUAL Production

Produced and Directed by
LESLIE FENTON

with
MARGUERITE CHAPMAN
AKIM TAMIROFF · WILLIAM DEMAREST · RITA JOHNSON
HARRY DAVENPORT · DOUGLASS DUMBRILLE

Original story by Patterson McNutt and Harlan Ware • Screenplay by Earl Felton and Karl Kamb

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

Scarlet Street
Strangler of the Swamp
The Rake's Progress
Portrait of Maria
Lightning Raiders
Up Goes Maisie

(In News Section)

Sailor Takes a Wife

The Top Ten

Moneymaking Stars

. . . . . designated by the nation's exhibitors reporting in the fourteenth annual poll by Motion Picture Herald and Fame

VOL. 161, NO. 13; DECEMBER 29, 1945

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M·G·M SAYS HAPPY NEW YEAR WITH A LOT OF BIG ONES

"THE SAILOR TAKES A WIFE"

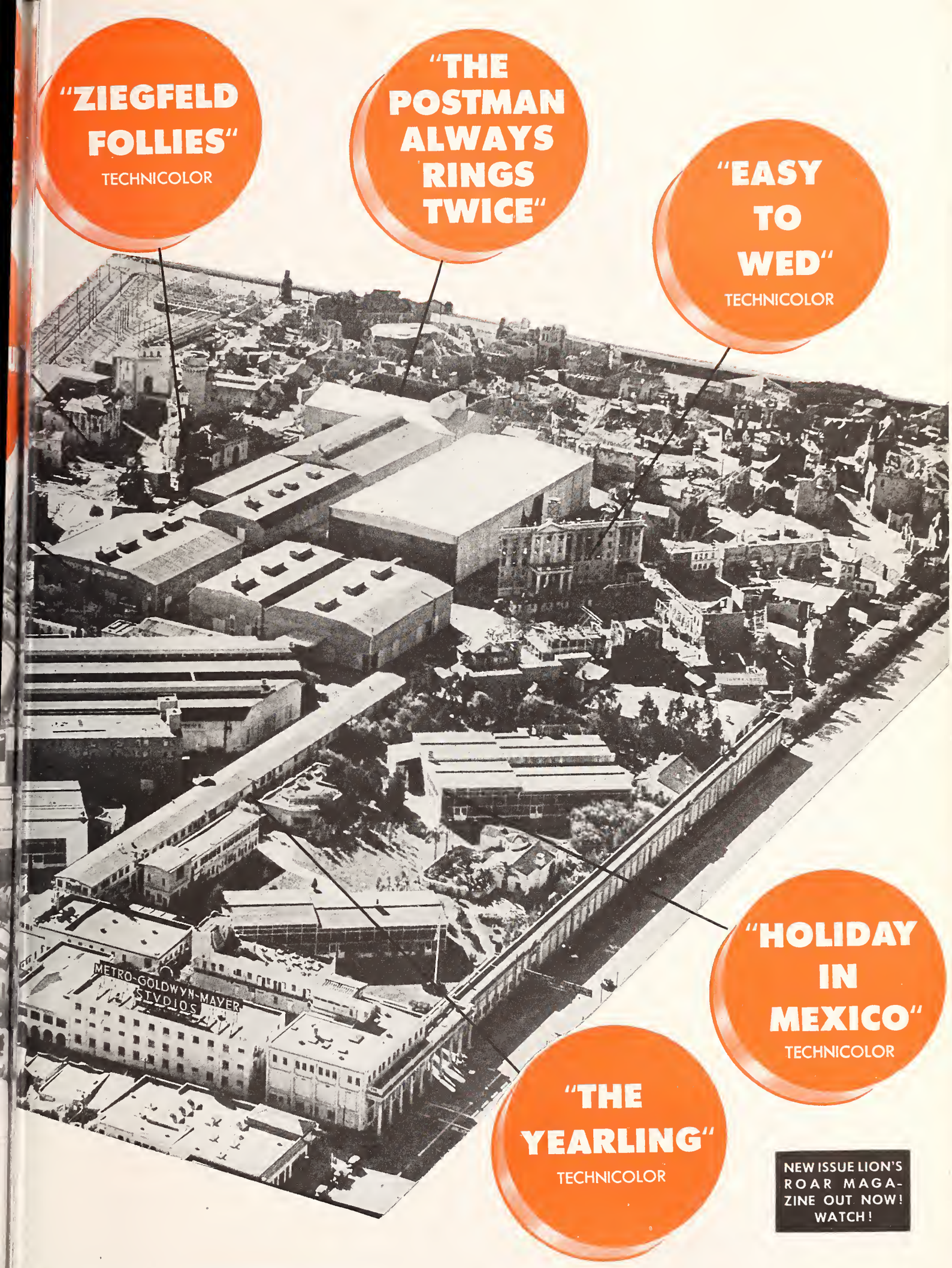
"ADVENTUR

"THE HARVEY GIRLS"
TECHNICOLOR

"TWO SISTERS FROM BOSTON"

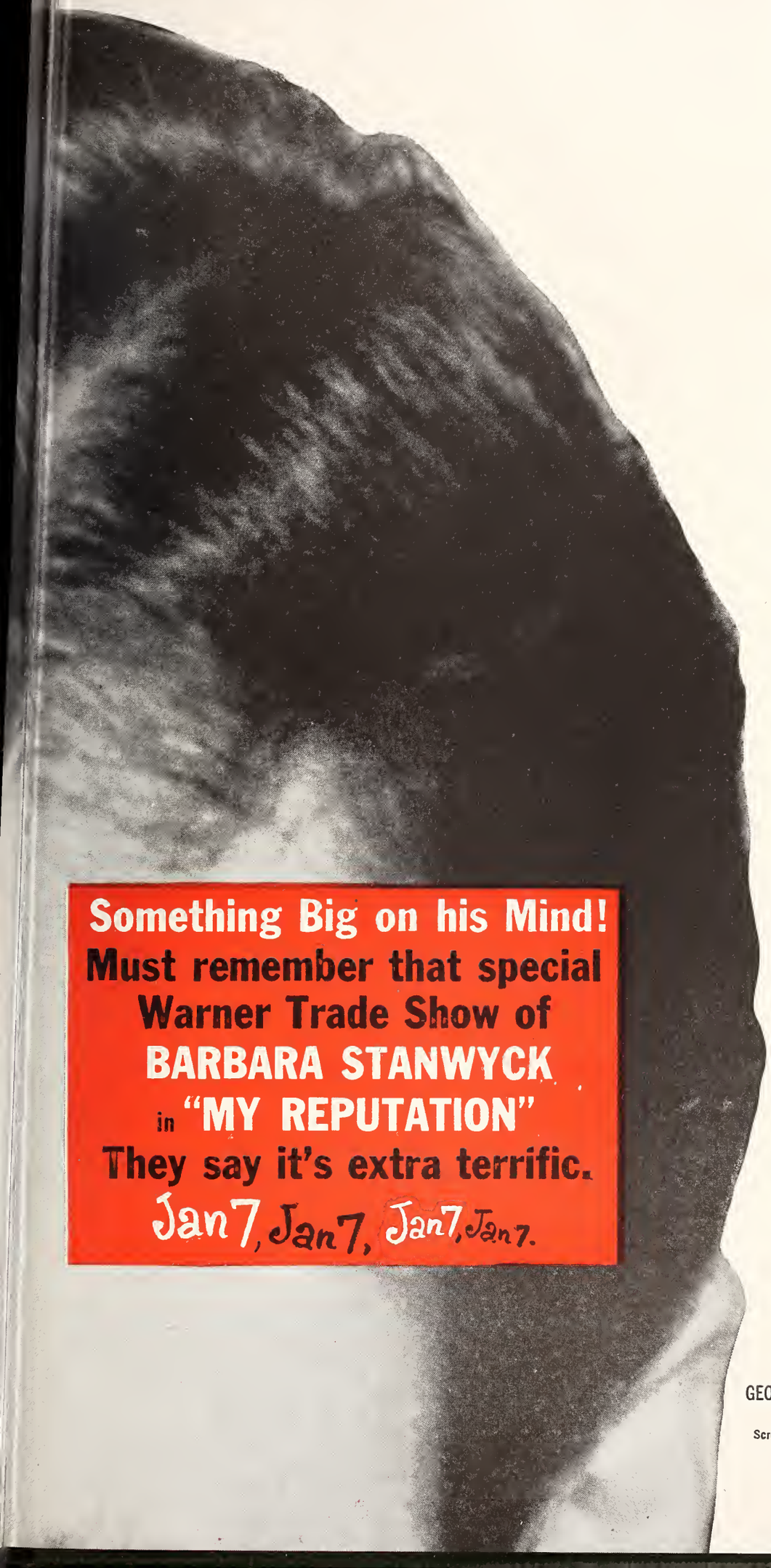
While "THEY WERE EXPENDABLE"–"WHAT NEXT, CORPORAL HARGROVE?" and other current entertainments are delighting the fans, here are just a few M-G-M BIG ONES coming:

- **"THE HARVEY GIRLS"** (Technicolor)
  Judy Garland, John Hodiak
- **"ADVENTURE"**
  Clark Gable, Greer Garson
- **"THE SAILOR TAKES A WIFE"**
  Robert Walker, June Allyson
- **"ZIEGFELD FOLLIES"** (Technicolor)
  All-Star
- **"THE POSTMAN ALWAYS RINGS TWICE"**
  Lana Turner, John Garfield
- **"EASY TO WED"** (Technicolor)
  Van Johnson, Esther Williams, Lucille Ball, Keenan Wynn
- **"TWO SISTERS FROM BOSTON"**
  Kathryn Grayson, June Allyson, Lauritz Melchior, Jimmy Durante
- **"THE YEARLING"** (Technicolor)
  Gregory Peck
- **"HOLIDAY IN MEXICO"** (Technicolor)
  Walter Pidgeon, Jose Iturbi, Jane Powell
  Roddy MacDowall, Ilona Massey, Xavier Cugat



Sign That Pledge Now. MARCH OF DIMES (Jan. 24-30)

MARCH OF DIMES (Jan. 24-30)



Something Big on his Mind!
Must remember that special
Warner Trade Show of
BARBARA STANWYCK
in "MY REPUTATION"
They say it's extra terrific.
Jan 7, Jan 7, Jan 7, Jan 7.

with
GEORGE BRENT • WARNER ANDERSON • LUCILLE WATSON
JOHN RIDGELY • EVE ARDEN
Screen Play by Catherine Turney • From the novel "Instruct My Sorrows"
by Clare Jaynes • Music by Max Steiner
Produced by HENRY BLANKE • Directed by CURTIS BERNHARDT

1946

IT ALL ADDS UP TO

20th CENTURY-FOX

PACING ITS BIGGEST YEAR WITH

DARRYL F. ZANUCK'S PRESENTATION OF

Leave Her to Heaven

By Ben Ames Williams

IN TECHNICOLOR

Directed by **JOHN M. STAHL** · Produced by WILLIAM A. BACHER Screen Play by Jo Swerling

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *TERRY RAMSAYE, Editor*

Vol. 161, No. 13 — December 29, 1945

THE "TOP TEN"

WITH a glow of prideful reminiscence, ***Motion Picture Herald*** in this issue presents for 1945 the annual "Top Ten Money-Making Stars" as designated by the showmen of the land on the basis of their box office experience. This poll, so based, precisely upon the judgment of the entertainment buying public, recorded in their dimes and dollars, has been in operation now for nearly a decade and a half. It has become a national institution and news event for press and radio at each year's end.

It is appropriate and inevitable that the "Top Ten" should carry this authority and special position, because of its foundation in the exhibitors' dollar records across the year—the final test when entertainment is served to the millions. This poll, first of all motion picture researches of this order, remains the only one which goes to the exhibitor, and to the exhibitor only, for judgment on the box office personalities of the product.

The poll is more than a report on yesterday. It is a direction indicator for tomorrow. It tells Hollywood of states of mind and trends beyond the superficial indications. It shows how fame can abide, and how it can fade, how oldsters can last and how youngsters can flare into attention.

Interesting diversity of type appears among the "Top Ten", with all sectors of interest represented, proportionally one must suppose. The list includes players of fame for both skill and charm, and the allures of youth and shape, and sheer fun. The public is like that.

There is a thought, too, in the fact that all of the "Top Ten" are considerably better known than any of the titles under which they have appeared, even in this day of most pretentious production. While play and story material are continuously rising in significance, cost and attention, the star values rise, too, with personality always the dominant component of the merchandise of entertainment.

People like people.

■ ■ ■

EDITING THE SCREEN

NOW with the war behind us, and surrounded by the ordeals of the peace-making and its causes, there is a special cogency to the remarks about propaganda and the theatre from Mr. Frank H. Ricketson, Jr., speaking before a Fox Inter-Mountain convention the other day.

Through the war years many national causes called upon and reached the theatre's audiences. Nationally there was a weighing and filtering of these applications for screen time. Locally the decision was, as it has always been, a matter of local circumstance.

The screen has become recognized for its powers alongside the press and radio, Mr. Ricketson observed, "and its responsibility is as great as theirs. Each manager will have to decide, with a full sense of responsibility to his community, what campaigns may be worthy of support on his screen."

In sequel to the war experience, today every public relations manual, every campaign plan, contains notions for a spot on the theatre program. Managers will have to edit.

IN THE BACK WATERS

THE screen seems to be having an exciting time for the while with the discovery of psychiatry for thematic purposes. This is a probably inevitable consequence of the publication of a flood of literature on kindred considerations. Some picture makers seek to trace the vagaries and madnesses of the disordered human mind through all manner of nightmare and violence, in the name of entertainment, in the theatre of the masses. They will be confusing the animated discussions of the critics, incited by the impact of novelty, for recognition of importance. Those pieces in the papers will, however, not precisely compensate for the aftermath of unproclaimed resentments, or for the destructions wrought by the encouraged invasions of disciplines among the vulnerable, the people who make the crime news. That will be, is already, getting attention calculated to do the screen no good.

■ ■ ■

CITY TAX VICTORY

THE defeat of the proposed three per cent tax on theatre admissions before the City Council of Los Angeles is an achievement of satisfaction. But the vote, eight to seven, was too close for exultation. The Council has directed the committee on revenues to prepare a schedule which shall spread the tax load over all business and industry. It is well that the motion picture should not be singled out for discriminatory taxation in its production capital. The example to the tax-hungry municipalities of the land would not be constructive. Appreciations go to Mr. Robert H. Poole of the Independent Theatre Owners of Southern California and Arizona, spokesman and leader in the industry's cause.

■ ■ ■

SAFETY NOTE

A NEWS note records that the executive who went to prison last April for his responsibility in Ringling's disastrous tent fire was to emerge on parole Christmas Eve. That suggests a remembering in these crowd-packed holidays of the ever-present factors of peril where audiences gather, a remembering and enforcement of all the safety regulations and precautions, official and unofficial. Little can be done when disaster begins and panic strikes; everything can be done before that.

■ ■ ■

ON the HORIZON

THAT brief announcement of Arch of Triumph, Inc., as a one-picture production company, incorporated up at Sacramento by Mr. Charles Einfeld, Mr. David Loew and associates, is to be taken as a prelude to a considerably more comprehensive project. It is the initial step in an ambitious and substantial production program which is still in the making. Long range planning and deliberation in approach have ever been characteristic of the Einfeld technique.

—Terry Ramsaye

THIS WEEK IN THE NEW

Full House

AS IN previous years, the Radio City Music Hall is scheduled for a landslide business during Christmas week. This year's presentation is the successor to "Going My Way," "The Bells of St. Mary's," coupled with the annual Christmas stage show. At 7:30 in the morning, on Wednesday, when the doors were opened, there were 1,200 people in line. The picture was shown at 7:34 A. M. Christmas Day a total of 23,309 individuals left their homes and braved the city's rains to attend the show. The following day, Wednesday, hundreds waited in line and an estimated 27,000 saw the performance that day.

What Price Plays

THE AVERAGE price per Broadway play, paid by film producers for screen rights, rose from an estimated $128,120 in 1943 and $107,000 in 1944 to $145,423 in 1945, according to information from Sidney R. Fleisher, who helps negotiate the Broadway presentations deals for motion picture producers.

Film companies paid $1,890,000 for the rights to 13 stage plays in 1945. The 1945 figure compares with the $3,203,000 paid for screen rights to 25 plays bought in 1944, and $1,802,000 for 17 plays bought in 1943.

Top price for rights to a Broadway play during 1945 was paid by Warner Brothers for "The Voice of the Turtle," which reportedly brought $500,000. This was also the top figure for 1944 when the same company bought "Life With Father." A percentage of the film grosses from each of these will eventually bring their prices even higher.

The Plaque on Tour

THE PLAQUE of war accomplishments presented to the motion picture industry by the war agencies of the United States Government will be sent around the country on tour to be displayed to the theatregoing public, George Schaefer, chairman of the War Activities Committee, has announced. Discussions are now being held with S. H. Fabian, chairman of the committee's theatre division, and Maurice Bergman, chairman of the public relations committee. Mr. Schaefer said that the plaque might be displayed in more than 200 cities. Following display at a New York first run theatre the plaque will be sent to either Philadelphia or Washington.

Caesar Again

THE American public was told again this week what they could and could not listen to on the radio by the musical czar, James Caesar Petrillo, president of the American Federation of Musicians, in an edict banning all musical programs originating in all foreign countries except Canada.

Mr. Petrillo said the order was invoked to protect the American musicians against foreign competition. He said: "Through international short wave radio a foreign musician could displace an American's services without entering the United States." The order goes into effect January 1.

Programs primarily involved are those prepared by the British Broadcasting Company, the two major shows being "Atlantic Spotlight" on NBC and "Trans-Atlantic Call" on CBS. An additional ten BBC programs on independent stations also were said to be affected by Mr. Petrillo's edict.

In St. Paul, Stanley E. Hubbard, president and general manager of KSTP, said Mr. Petrillo's notice was "another example of one man setting himself up as a czar—this time for the purpose of telling the American people what they can and cannot hear. Whether the American people will stand for this dictatorship remains to be seen," Mr. Hubbard added. "In my opinion it is only a question of time before the American public demands that Congress end Petrilloism once and for all."

Peace Approach

BELIEVING that the public is fed up on war pictures at this time, the Balaban and Katz publicity and advertising departments in Chicago are avoiding all mention of war in copy selling pictures dealing with war. Current example is "They Were Expendable," at the B&K United Artists theatre, which is sold as a picture of romance and adventure." Publicity tieups with Army and Navy departments prior to the picture's opening were tabled for a similar reason.

Retirement

THE WAR Activities Committee of the Motion Picture Industry has announced the retirement of Herman Gluckman as treasurer of the committee. Mr. Gluckman has gone to Los Angeles, where he will combine a business trip with a vacation. A successor has not been named as yet.

Canadian Reports

Toronto Bureau

CANADIAN film circles once again have been bubbling with rumors of further important developments concerning the launching of Canadian Odeon's expansion program and Canada's position in the establishment of United World Pictures. The rumors have gained strength following the announcement of the scheduled third visit to Toronto in January of John Davis, co-managing director of Odeon Theatres, London, in behalf of J. Arthur Rank.

Mr. Davis is a director of Odeon Theatres of Canada, whose president, Paul L. Nathanson, is arranging to return to Toronto from an enforced rest in California for what is expected to be another series of important conferences.

Almost simultaneously with the Davis announcement came word that Leonard W. Brockington, another director of Canadian Odeon, had gone to New York on business. His trip closely followed that of A. W. Perry, head of Empire-Universal Films, Ltd., to New York. It is believed that these movements are preliminary to a full-dress assembly of Odeon directors and officials to deal with unusual developments.

Skyline Films

EVERY United States airline is currently planning 16mm film presentation as part of the regularly scheduled flight, according to an article in the December issue of *Movie Makers*. A poll of air travelers taken recently showed motion pictures to be first choice in airborne entertainment. One obstacle in the plan is the estimated rental cost of the 16mm picture. But to overcome this, one airline, Pan American, mentioned the possibility of making its own motion pictures.

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EXHIBITORS from 14 states to map proposed new association Page 17

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THEATRE building boom and reconstruction activity is nationwide Page 32

PROPOSED tax on grosses vetoed in L Angeles and Omaha Page

SCOPHONY head sees agreement amend as result of anti-trust action Page

BURGER of Loew's contends dubbing is be for Latin America Page

PLANS set for Holland, but Spanish tal suffer a new breakdown Page

RKO feature produced in Mexico to g world release, says Rathvon Page

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...o Alien Films

...NSIDERATION by the Alien Property ...todian of proposals for the release, for pub... ...showings, of seized German motion pictures, ...e to a halt last week when Rep. Eman... ...Celler of New York warned that he would ...oduce legislation for Congressional consid... ...tion early next year prohibiting the APC ...m disposing of the films in any way. Rep. ...ler, who is chairman of the House Judiciary ...committee in charge of APC matters, ...ced his opinion of the showings in a hearing ...ed to give him and Rep. Helen Gahagen ...uglas, California, an opportunity to be heard ...a recommendation by an APC committee ...t the films be released for exhibtion in this ...ntry. Both members of Congress contended ...t consideration of the subject should be de... ...red until peace with Germany is actually ...lared, but denied that any question of cen... ...ship was involved.

...onors for Skouras

...REECE'S highest honor, "The Gold Cross of ...viour," was bestowed upon Spyros P. Skou... ...s, president of Twentieth Century-Fox Film ...rporation, in New York Wednesday.

The Gold Cross was awarded to Mr. Skouras ...the Greek Government upon the recommen... ...tion of Minister of Foreign Affairs John ...fianopoulos, in recognition of his services as ...American citizen to the Greek nation as ...esident of the Greek war relief.

On Thursday, December 20, General R. G. ...evoe, of the Halloran General Hospital in ...ew York, presented Mr. Skouras with the ...cond Service Command's "Certificate of ...mmendation" for "all you have done to make ...e road to recovery easier for the soldier-...tients of this command."

At the company's annual Christmas party at ...e Hotel Astor in New York, Mr. Skouras was ...esented with a star sapphire ring and a book ... signatures which contained the names of all ...embers of the entire organization and affili... ...es, who had contributed the ring in "grateful ...cognition of his honest and humane services ... his associates and fellow employees."

...nnual Report

...S 1945 draws to a close, the yearly reports ...nd predictions as to what is expected in the ...adio and television fields begin to flow into ...he offices of trade journals and newspapers ...like.

Declaring that highly improved home tele... ...vision is at hand and "technically ready to go ...orward on a commercial basis as soon as trans... ...mitters can be installed and receivers distrib... ...ated," E. H. Nicholas, president of Farnsworth Television and Radio Corporation, estimated ...hat at least 200,000 television sets for Ameri... ...can consumers would be available in 1946.

Paul W. Kesten, executive vice-president of ...the Columbia Broadcasting System, pointed ...out in his annual report that the increasing pub... ...lic knowledge of the existence of vastly improved television should discourage any tendency within the industry to delay its introduction. "High-definition television in full color has already emerged from the laboratory," Mr. Kesten pointed out.

Lauding the development of television, radio and radar during the war, Brigadier General David Sarnoff, president of the Radio Corporation of America, predicted the increased use of radar and television in the field of science in the coming year.

"Since 1940," said Mr. Sarnoff, "five years of intense research and development have revolutionized every phase of radio. In 1946 that scientific revolution will become continually more apparent to the public, as 'secret weapons' are freed for application to everyday use. Instruments and services which in the normal course of events might not have appeared until 1960 should therefore be in use generally before 1950."

Better Living

TELEVISION PROGRAMS, tentatively titled "Television Parade," will soon be provided for patrons of the John Wanamaker store in New York. Under construction now are studios, which will be operated in conjunction with the DuMont television station WABD, New York. The programs will run every weekday from noon to one o'clock, starting not later than March 1, and store visitors will have the opportunity of seeing the show as it is televised or of observing it on television sets. The programs will be dedicated to "better living" and for the most part will demonstrate fashions, home planning, food preparations, use of cosmetics. It also will give glimpses into the "world to tomorrow."

Snowbound

WHEN heavy snow stalled travel and communication facilities, many Boston theatres opened their lobbies and theatres last week to the stranded victims in the downtown section of the city. Subways and elevated trains were stalled for hours and many persons who could not find accommodations in local hotels remained in the theatres throughout the night. Several theatres arranged with nearby restaurants and had hot coffee served to those who were stranded and had their employees served with complete meals in the lounges of the theatres.

Biggest Laughs

MOVIETONE NEWS has nominated Mrs. Harry S. Truman, wife of the President, and New York Mayor Fiorella LaGuardia as the best newsreel comedians of 1945. In its review of the "greatest news year in history," Movietone listed as the best laughs of 1945, Mrs. Truman at the christening of a bomber plane, wielding a bottle that would not break, and Mayor LaGuardia at the microphone during the New York newspaper strike, reading Dick Tracy to the kiddies over the radio.

Christmas Cheer

FOLLOWING an old American custom, theatres in France and Belgium now being operated by the Army Special Service Division, gave special children's matinees on Christmas Day. American films were contributed by United States producers, operating through the Paris office of the War Activities Committee, and candy and food supplied by the Army was distributed. Such an operation, which is almost routine in this country, becomes an innovation in areas where Christmas candy now is practically unknown.

History

SAM WOOD, film director, will journey to New York shortly to pick up early motion picture equipment and films for the newly-planned Hollywood Film Museum. Mr. Wood is the head of a group of Hollywood people who are planning the film museum, which will contain a complete history of the motion picture industry. The museum will feature sets, costumes and equipment used from the beginning of the industry up to the present. Mr. Wood also plans to have a different motion picture company every day shooting an actual scene in the museum. The museum will be open to the public and also will be an answer to Hollywood tourists who are interested in the motion picture industry and want to see how films are made.

160 Years

TO CELEBRATE his family's aggregate total of 160 years devoted to the motion picture industry, Larry Woodin, manager of the Arcadia theatre, Wellsboro, Pa., plans to open another theatre in the community and tender a banquet and party to his motion picture associates. Mr. Woodin's late mother and uncle had a combined record of 60 years. His father, aunt and Mr. Woodin have a total of 100 years in the business.

20 Languages

THE FOREIGN Language Film Critics' Circle, which reviews films in 20 languages, attended its 100th screening last Thursday, when RKO projected "Cornered." For nearly three years, major film companies have been showing their product with foreign language slants to these critics. Columbia's "The Commandos Strike at Dawn" was the first film previewed. As a result of these showings, over 350,000 lines of film reviews have been published in the New York foreign language press.

Following the 100th screening, William Edlin, editor of *The Day,* was reelected president of the Circle. Roy Mizara, editor of *Laisve,* Lithuanian daily, was named treasurer, and Andrew J. Valuchek, publisher of the Czechoslovak daily, *Dennik,* was reelected secretary. Sigmund Gottlober, president of the Foreign Language Press Institute, was elected executive director for the third consecutive year.

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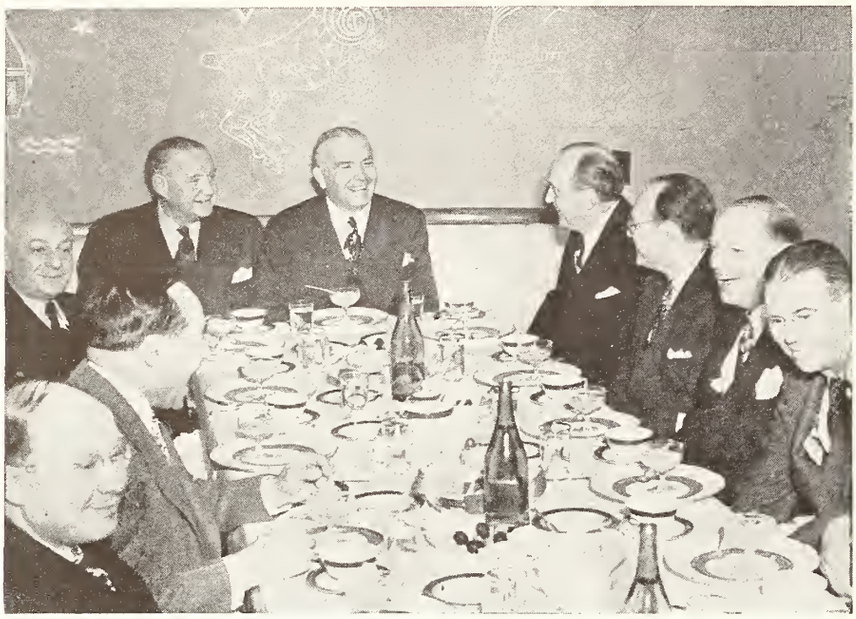
THIS WEEK the Camera reports



By the Herald

PLANNING the dinner. Committee chairmen for the testimonial, January 7, at the Waldorf Astoria, New York, to Ted R. Gamble, Oregon exhibitor, who was a Treasury executive, met Friday. Spyros Skouras, dinner chairman, presided. Left to right: Harry Mandel, Harry Goldberg, Herman Gluckman, George J. Schaefer, Mr. Skouras; Frederick E. Gehle, War Finance Committee; David Lipton, S. F. Seadler and Walter Brown.

By the Hera

HONORED, by three hosts. David Niven, left, British screen star, recently of the British Army, was tendered a reception in New York last week, on arriving from Britain, by Samuel Goldwyn, by J. Arthur Rank and by Paramount, for the Hal Wallis-Joseph Hazen combine, for whom Mr. Nive will make his first postwar film. Mr. Hazen is at the righ

By the Herald

RECOGNITION, for his work in the Army Pictorial Service. Lt. Col. George Muchnic, left, Loew's International Corp. executive, last week received the Legion of Merit, in New York, from Col. Roland Barrett, right.

REPORT, from England, brought to the trade by United Artists president, Edward Raftery, left, and vice-president Gradwell Sears, right. They were in conference in Britain for several weeks and brought back news of improved United Artists circuit bookings, and business, and the possibility of new and important production affiliations.

THIRTY YEARS of cartooning in the motion picture industry was to be marked for Paul Terry, left, Friday. Mr. Terry, whose product, Terrytoons, is released through Twentieth Century-Fox, introduced cartoons to the screen with "Little Herman" in 1915. Starting in a single room in New York's "Tenderloin" district, his venture has grown into a large studio in Westchester.

Juan Guzman

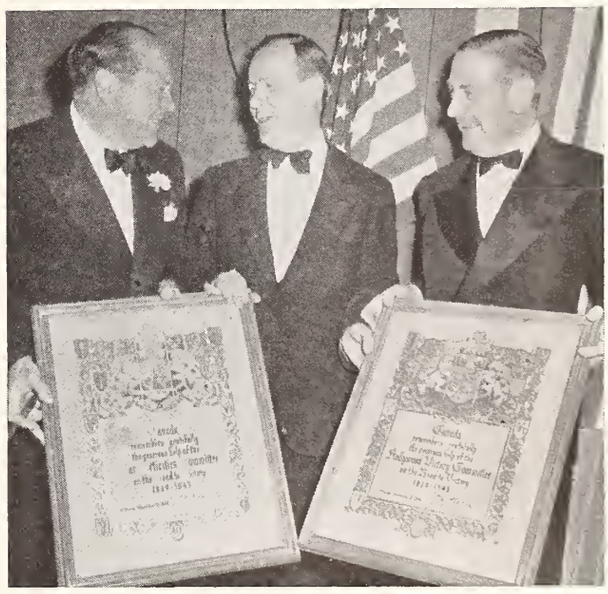
NSPECTION TOUR. At RKO's new Churubusco studio, utside Mexico City: Charles W. Koerner, RKO Radio Pic- ures vice-president in charge of production; Mr. and Mrs. . Peter Rathvon, the latter the president of RKO, and harles Worms, RKO representative at the studio.

L.N.A.

THAT MOTION PICTURE FAN, Queen Mother Mary, at another screening, this one especially requested, for her household help. The picture: "The Seventh Veil". Above, star Ann Todd, Sir Louis Greig and Queen Mary.

QUEENS, left. Some of the contestants in the Los Angeles County Victory Queen tournament at the Carthay Circle theatre—a competition in which Miss Gina Hunter of Hermosa Beach was winner. The affair stimulated sales of "E" Bonds at Southern California theatres during the Victory Loan drive.

THE DEAN of Ansco employees is Carl Bornmann, camera designer, shown above with his wife after receiving a special gift in recognition of 58 years' service. Presenting the gift is E. Allan Williford, vice-president of General Aniline & Film Corp., in charge of Ansco, as George Burpee, left, General Aniline & Film Corp. president, and G. Harrison Echols, Ansco Works manager, are interested spectators.



FOR CANADA, in recognition of Hollywood's war aid, plaques and mementos were distributed to Hollywood persons and organizations at a Beverly Hills dinner. Left to right, E. J. Mannix, accepting for the Hollywood WAC; L. B. Pearson, Canadian Ambassador, and Kenneth Thomson, for the Victory Committee.

PREVIEW. At the trade screening of "The Bells of St. Mary's", at the Empire theatre, Chicago — some exhibitors and some distributors: front row, Joseph Stern, Stern circuit; Sam Myers, Balaban & Katz circuit; Lou Reinheimer, Stern circuit; Arthur Davidson, Calo theatre; Harry Lorch, RKO Chicago sales manager, and Abe Auerbach, New Strand theatre; second row, Lt. Timothy Lyne, police film censor; Arthur Gould, Stern circuit; Lou Harrison, Goodman-Harrison circuit; Herbert Greenblatt, RKO midwestern manager; Charles Nelson, Lawndale and Road theatres; Vern Langdon, Hub and Alvin theatres; back row, Jack Wahl, Great States circuit; Sam Gorelick, RKO Chicago branch manager; Joe Cozzi, RKO salesman, and Mike Cassell, RKO salesman.

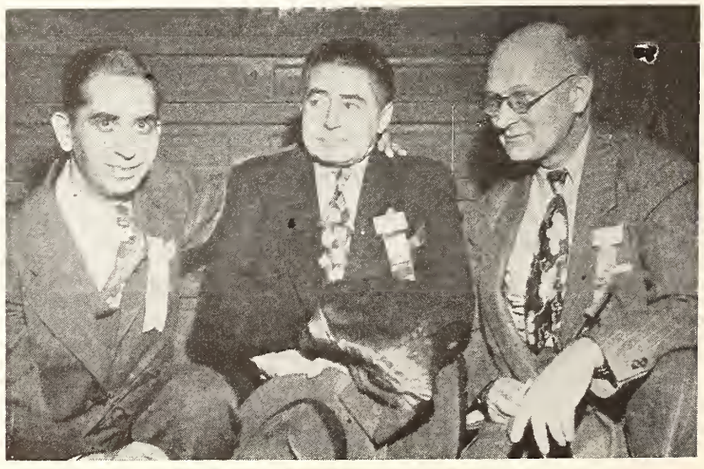
GUESTS at the Republic studio: Mr. and Mrs. Fred Souttar, of St. Louis, where Mr. Souttar is general manager for Fox Midwest Theatres, are seen with producer-director-writer Ben Hecht, right, whose first Republic production will be his "Specter of the Rose".

FOR CHARITY. Samuel Strausberg, seated center, president of the Interboro circuit, New York, is shown with associates who aided him in arranging the Beth El Hospital fund-raising dinner in that city. Seated are Stanley Kolbert and Solomon Strausberg; standing are Elias Bloomgarten and Morris Strausberg.

"LEND-LEASE" OVER. Having completed their assignments for the New York Victory Loan drive, the men at the right return to their film company jobs. George Generalis, left, resumes his post in the Twentieth Century-Fox publicity department; John Cassidy, center, again becomes RKO New York Theatres press representative, and Harry Keller returns to Cincinnati as Universal field representative.

By the Herald

VISITORS, to New York, and the *Motion Picture Herald*: the family of Woolf Levy, managing director of the Twentieth Century Cinema in Durban, South Africa: Mrs. Woolf Levy, center, and daughters Phoebe, left, and Doreen, right.



The Money-Making Stars of 1945

THE TEN BEST IN EXHIBITOR POLL

for the year ending October 1, 1945

COMBINED VOTE	INDEPENDENT	CIRCUIT
1. Bing Crosby	1. Bing Crosby	1. Bing Crosby
2. Van Johnson	2. Van Johnson	2. Van Johnson
3. Greer Garson	3. Spencer Tracy	3. Greer Garson
4. Betty Grable	4. Gary Cooper	4. Humphrey Bogart
5. Spencer Tracy	5. Greer Garson	5. Bob Hope
6. Humphrey Bogart	6. Betty Grable	6. Betty Grable
Gary Cooper	7. Roy Rogers	7. Gary Cooper
7. Bob Hope	8. Humphrey Bogart	8. Spencer Tracy
8. Judy Garland	Bob Hope	9. Ingrid Bergman
9. Margaret O'Brien	9. Judy Garland	10. Judy Garland
10. Roy Rogers	10. Margaret O'Brien	

by WILLIAM R. WEAVER
Hollywood Editor

TO BING CROSBY goes again the Number One position in the MOTION PICTURE HERALD-*Fame* poll of exhibitors to determine the box office ranking of the screen's Money-Making Stars. Ranked among the Top Ten in six of the 14 annual polls, Mr. Crosby took over last year as the first leading man in all that while to rate leadership, rising from fourth position on the impetus given his always lustrous career by the spectacularly successful "Going My Way." He finished seventh in 1940, fourth in 1937, and seventh in 1934.

"Going My Way" had played pretty widely during the poll period which terminated in his election last year, but was still far from its present reliably reported $8,000,000 gross figure, and is still piling up exhibitor dollars and Crosby ballots. The star's retention of Number One position for 1945 does not accrue, however, as in 1944, from a single picture. He was on the nation's screens during 1945 not only in continuing runs and re-runs of "Going My Way" but also in "Here Come the Waves"—singing that hit song, "Accentuate the Positive," by the way—and in the reissued "East Side of Heaven."

He was present, and doubtless accounted for at the box office, as a guest star in "Duffy's Tavern" and as the voice of Eddie Bracken in "Out of This World," not to mention the industry's universally exhibited Seventh War Loan short. Then there was that matter last March of the Academy of Motion Picture Arts and Sciences award for the best achievement by an actor in 1944, coupled with the Academy's selection of his "Going My Way" as the year's best picture.

Fourth Player to Repeat First Place Victory

Number One Star Crosby is the fourth player in poll history to repeat in first place, two of the others being juveniles and one a character actress. His staying power is a factor to be noted by showmen in connection with his forthcoming "The Bells of St. Mary's" and "The Road to Utopia," which are, in turn, factors to be considered by anyone given to making venturesome guesses about the outcome of next year's poll.

Three of this year's Top Ten Money-Making Stars are present for the first time in this select company, and the rise of blond, bland Van Johnson is the news sensation of the poll. It's been no news to showmen for a couple of years now that this young man has had adolescent America's adulatory attention fixed upon his every gesture, but as recently as last year his name had not appeared among the first 25 in the poll results. That his box office promise had not been overlooked by theatre men was evidenced in 1943, however, when they singled him out for sixth place in the MOTION PICTURE HERALD-*Fame* "Stars of Tomorrow" poll, mid-year offspring of the Money-Making Stars ballot.

Mr. Johnson was available to his fervent fans in four pictures during the period covered by the present poll. "Between Two Women," a thinly camouflaged number in the Dr. Gillespie series which was the Johnson proving ground, was dimensionally the lesser of the four. The others were "Thrill of a Romance," the notably profitable "Weekend at the Waldorf," and "Thirty Seconds Over Tokyo," in which he appeared alongside another member of the Top Ten, Spencer Tracy.

Recognized as Outstanding Star for Two Years

Greer Garson's ascent to third position this year demonstrates with such utter clarity two outstanding characteristics of the exhibitor poll as to warrant their mention here in some detail. Miss Garson made her first appearance among the Top Ten in 1942, when she took ninth place, and rose to sixth in 1943, retaining that rank in 1944. She had been recognized as a star of superior ability for at least two years—in pictures such as "Blossoms in the Dust" and "Pride and Prejudice"—before the cumulative effect of her uniformly consummate performances were translated into box office dollars (sole basis of exhibitor balloting) and thus into Top Ten rating.

It was a single picture, "Mrs. Miniver," that raised her from ninth position to sixth, and it

(*Continued on page 16*)

THE MONEY

The winners in a vote of the showmen of the nation, determined on the basis of Fame at the box office

BING CROSBY

VAN JOHNSON

GREER GARSON

THE NEXT FIFTEEN

COMBINED VOTE	INDEPENDENT	CIRCUIT
11. Abbott and Costello	11. Wallace Beery	11. Betty Hutton
12. Betty Hutton	12. Abbott and Costello	12. Bette Davis
13. Ingrid Bergman	13. Betty Hutton	13. Margaret O'Brien
14. Bette Davis	14. Joseph Cotten	14. Alan Ladd
15. Alan Ladd	15. Walter Pidgeon	15. Dane Clark
16. Dane Clark	16. Ingrid Bergman	16. Abbott and Costello
17. Joseph Cotten	17. Fred MacMurray	17. Claudette Colbert
18. Claudette Colbert	18. Claudette Colbert	18. Joseph Cotten
19. Walter Pidgeon	19. Gregory Peck	19. Walter Pidgeon
20. Fred MacMurray	20. Danny Kaye	20. Danny Kaye
21. Danny Kaye	21. Dane Clark	21. Fred MacMurray
22. Gregory Peck	22. Bette Davis	22. Roy Rogers
23. Ginger Rogers	23. John Wayne	23. Lana Turner
24. John Wayne	24. Ginger Rogers	24. Gregory Peck
25. Mickey Rooney	25. Mickey Rooney	25. Gene Kelly

Roy Rogers Again Western Leader

Year-to-year change in the rankings of the Money-Making Western Stars is slight, as compared with annual fluctuations in the overall list.

Roy Rogers, Western Stars poll leader in 1943 and 1944, is again Number One Cowboy in the 1945 poll, topping the vote in all three columns and cinching the title as firmly as his saddle.

Close upon his heels, in the poll as in the series they play together, is George "Gabby" Hayes, taking second place this year after two years in fourth position.

William Boyd, who held second position in the 1944 poll, although his series of more than 50 Hopalong Cassidy pictures had run out, is still to be found among the leaders, in third place, necessarily on the strength of re-runs of yesteryear's evidently ageless Hoppies.

Bill Elliott is up one ranking from fifth to fourth this year; he was ninth in 1943.

Smiley Burnette is down from third to fifth rank this year.

Johnny Mack Brown, this year's sixth place winner, is a repeater in that position, while Charles Starrett is up from eighth to seventh.

Red Barry, in eighth position, was ranked seventh in 1944, and Tex Ritter is up one level from tenth place to ninth.

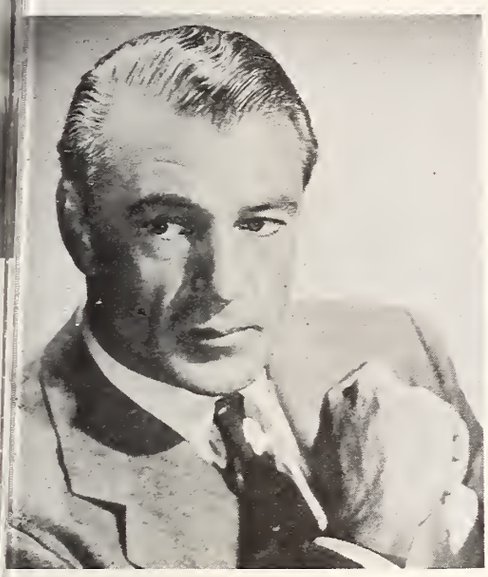
The single newcomer among the Top Ten Western Stars is Rod Cameron, in tenth place.

MAKING STARS OF 1945

TTY GRABLE

SPENCER TRACY

HUMPHREY BOGART (*Tied*)



GARY COOPER (*Tied*)

BOB HOPE

JUDY GARLAND

THE RECORD

Motion Picture Herald and *Fame* have been conducting the Money Makers Poll for fourteen years, but during that period only seven stars have achieved the distinction of first place. Shirley Temple held first place in the poll for four consecutive years. During the next three years Mickey Rooney was named to first place. The record:

1945	Bing Crosby	1938	Shirley Temple
1944	Bing Crosby	1937	Shirley Temple
1943	Betty Grable	1936	Shirley Temple
1942	Abbott and Costello	1935	Shirley Temple
		1934	Will Rogers
1941	Mickey Rooney	1933	Marie Dressler
1940	Mickey Rooney	1932	Marie Dressler
1939	Mickey Rooney		

Clark Gable, recently released from the Air Forces, still holds a unique record in the poll: He was listed for twelve successive years.

MARGARET O'BRIEN

ROY ROGERS

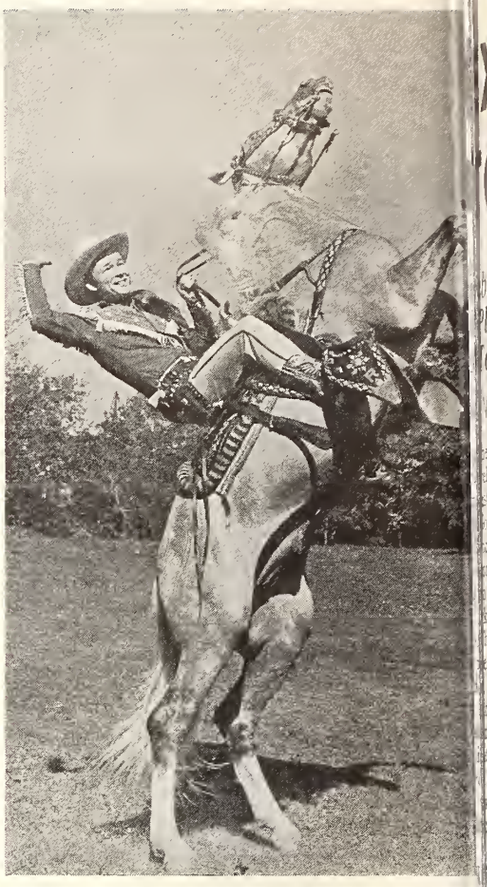
The Western Winners

Combined Vote	Independent	Circuit
1. Roy Rogers	1. Roy Rogers	1. Roy Rogers
2. George "Gabby" Hayes	2. George "Gabby" Hayes	2. William Boyd
3. William Boyd	3. Bill Elliott	3. George "Gabby" Hayes
4. Bill Elliott	4. William Boyd	4. Bill Elliott
5. Smiley Burnette	5. Smiley Burnette	5. Smiley Burnette
6. Johnny Mack Brown	6. Charles Starrett	6. Johnny Mack Brown
7. Charles Starrett	7. Johnny Mack Brown	7. Red Barry
8. Red Barry	8. Red Barry	8. Charles Starrett
9. Tex Ritter	9. Tex Ritter	9. Tex Ritter
10. Rod Cameron	10. Sunset Carson	10. Buster Crabbe

Honorable Mention

(Combined Vote)

11. Fuzzy Knight	16. Ken Maynard	21. Jimmy Wakely
12. Bob Steele	17. Andy Clyde	22. Raymond Hatton
13. Buster Crabbe	18. Bob Wills	23. Al St. John
14. Sunset Carson	19. Allan Lane	24. Dave "Tex" O'Brien
15. Bob Livingston	20. Hoot Gibson	25. Eddie Dew



ROY ROGERS AND TRIGGER

(*Continued from page 13*)

was another, "Random Harvest," that maintained her in that standing the following year. Two pictures, "Mrs. Parkington" and "The Valley of Decision," were in exhibition during the present voting period, which closed with the star up from sixth place to third. It is typical of poll history that (1) virtually no player attains Top Ten rank in overnight fashion, but achieves it by sustained reliability as entertainer and box office attraction, and (2) there is intimate relationship between the number of pictures in which a star appears and his rating in the poll returns.

Betty Grable, like Bing Crosby, is ranked this year in the same position she occupied in last year's poll. Miss Grable was voted Number One position in the 1943 poll, earning thus the distinction of being the second leading lady able to hold that rank, in a sensational leap from eighth place, which she held in 1942. She retains her 1944 position this year on the drawing strength of only two pictures, "Diamond Horseshoe" and "The Dolly Sisters," the latter released a bit late in the voting period to figure as largely as it will in the bank book statistics on which exhibitors base their ballots.

Tracy Making Seventh Top Ten Appearance

Spencer Tracy, who makes his seventh Top Ten appearance this year, is another who, like Mr. Crosby and Miss Grable, duplicates his 1944 poll performance. He was fifth in 1944, as again in 1945, and that is the same position he occupied on his first listing, in 1938. He was placed third in 1939, second in 1940, fifth (yet again) in 1941, and tenth in 1942, dropping down to 19th in the 1943 poll due to having spent most of the year working in a picture that is yet to come to market. He was on the exhibitors' screens during the present poll period in "Seventh Cross," "Thirty Seconds Over Tokyo" and "Without Love."

Humphrey Bogart, whose first appearance in Top Ten circles followed his performance in the memorable "Casablanca," is up one rung in the ladder of Fame this year, ranking sixth. He held seventh place in the 1944 poll, as he did in that of 1943, and this year, as on those occasions, he was available to the paying customers in two pictures, the highly successful "To Have and Have Not" and "Conflict."

Tied with Mr. Bogart, in the first high-level tie vote in the 14-year history of the Money-Making Stars poll, is Gary Cooper, who shares with Spencer Tracy the distinction of making this year his seventh appearance on the roster of the marquee aristocracy. (Only Clark Gable, who appeared in the Top Ten list for 12 successive years before interrupting his professional career to join the armed forces, has a longer record of box office supremacy).

Cooper Consistent Delivery Notable at Box Office

Mr. Cooper's consistency of dollar delivery at the point where exhibitors render judgment is impressive by all prevailing standards. He made his first Top Ten appearance in the 1936 poll, placing tenth. He was ranked ninth in 1937, seventh in 1941, third in 1942, and second in 1944. Apart from scattered exhibitions of the re-released "Northwest Mounted Police" and "For Whom the Bell Tolls," the Cooper vehicles in circulation during the 1945 poll period were "Casanova Brown" and "Along Came Jones."

Bob Hope, voted seventh position this year, after occupying third place in 1944, got around to his cinema clients during the period of the ballot in only one new picture, "The Princess and the Pirate," appearing last before that in the mid-1944 "Let's Face It." The comedian, whose preoccupation with such matters as entertaining his country's fighting men at first hand accounts for his skipping at least one picture which would have made a difference in his poll standing, first took Top Ten honors in the 1942 poll, ranking fourth.

Judy Garland is back in the Top Ten lis this year after a three-year absence, occupyin eighth position, her highest to date. Miss Gar land was a Top Ten personality in 1940 and i 1941, ranking tenth on each occasion, an dropped below this category to 19th place i 1942, 11th in 1943 and 14th in 1944. The pic tures in which she re-won Top Ten rank i the 1945 poll were "Meet Me in St. Louis (containing that "Trolley Song"), and "Th Clock."

Diminutive Margaret O'Brien makes he charming entrance into the upper strata of box office society this year, recalling by her presence the long reign of Shirley Temple in this realm, with four pictures accounting for her rise from the 20th position which she modestly took over in the 1944 poll. She is ranked ninth in the 1945 balloting, and if there is augury in precedent that rating figures to be enhanced within the predictable future, the poll having given Top Spot to juveniles in seven of its 14 years. Miss O'Brien brightened the exhibitors' screens during the poll period in "The Canterville Ghost," "Meet Me in St. Louis," "Music for Millions" and "Our Vines Have Tender Grapes."

Rogers Third Cowboy Star to Gain Honor

Tenth position goes this year to Roy Rogers, the third cowboy star in poll history to find his name listed among the Top Ten Money-Making Stars. The first cowboy to attain this over-all eminence was the late Will Rogers, winner of the 1934 poll, and the second was Gene Autry, who vaulted from leadership of the Western Stars poll to fourth place in this one in 1940, reappearing in sixth position in 1941 and seventh in 1942 before relinquishing all these rankings to enter the armed service. As in the Autry case, the Rogers rise follows sustained supremacy in the Western field, and the number of his pictures released annually—eight in the usual year—has bearing on his rank.

EXHIBITORS FROM 14 STATES TO MAP NEW ASSOCIATION

bian Selects Committee; Plan to Meet January 7 To Set Convention

WILLIAM G. FORMBY

he new national exhibitor association, tenely titled Theatres Division-Motion Picture stry, is getting set to make its bid to speak overnment, local and Federal, and to other acies in behalf of the theatre owners of on. An interim committee of 21 exhibitors 14 states was announced Thursday in New k by S. H. Fabian, chairman.

he immediate function of the committee, er mandate from the preliminary organiza- meeting December 5 in Washington, will o decide upon the location and date for the nalization of the permanent association. A ting will be held at 2 o'clock January 7 at War Activities committee headquarters in y York for that purpose. It is expected to called for late January or early February.

ll Solicit Support from lied and Other Groups

leanwhile, it will be the job of the committee to ft a constitution and by-laws for submission to convention. It also will undertake to open dissions with representatives of Allied States Asiation of Motion Picture Exhibitors, with the tion Picture Theatre Owners of America, and h unaffiliated regional exhibitor associations.

Allied, in the resolution adopted December 3 in ashington by the Conference of Independent Exitors Association, indicated it was opposed to new association. No official Allied representaes attended the organization meeting. Many PTOA units, however, were represented, their egates personally approving the proposal.

Most of the committee members addressed the ashington meeting in support of the proposal. e personnel, as announced by Mr. Fabian, and at the individuals said in Washington follows:

HARRY C. ARTHUR, JR., St. Louis, general manr of the Fanchon & Marco Service Corporation d head of the St. Louis Amusement Company, ich concerns operate 33 theatres in St. Louis d one in Granite City, Ill.

Unable to attend the Washington meeting, Mr. thur, in a message delivered by his brother, mes H., strongly urged the continuation of the AC theatre division via the new association. He gued that it should be projected on a national sis at once; that the machinery was already in istence and should not be allowed to disband.

HARRY BRANDT, New York, president of the unfiliated Independent Theatre Owners Association d president and general manager of Brandt heatres, an independent circuit operating 32 theaes in New York state.

ontends That Regulation s Sole Alternative

Especially active in espousing the cause, Mr. randt declared in Washington that exhibition ust have protection against outside aggression or would be "regulated to death." He pointed out at exhibitor support for some 50 types of drives as asked annually and urged adoption of a "clearng house" for them. "As to Government films," e said, "if the Government wants to use the creens of the country it will get them. It is best at the industry set up machinery to control such laying time."

ROY COOPER, San Francisco, member of the oard of directors of the Independent Theatre Owners of Northern California and Nevada, not affiliated with Allied or MPTOA, but a member of the Pacific Coast Conference of Independent Theatre Owners, likewise an unaffiliated unit.

Arriving late for the meeting because of transportation difficulties, Mr. Cooper delivered a rousing address in support of the new association. He declared it was the best opportunity for exhibition to forge a united front against outside aggression.

W. F. CROCKETT, Richmond, Va., president of the Motion Picture Theatre Owners of Va., Inc., an association without national affiliation but friendly to MPTOA.

Citing the "menace" of local taxation, Mr. Crockett was especially active in supporting the proposal from the floor and in carrying the gospel around the Statler Hotel. He pointed to the 10 per cent municipal tax in Norfolk as only the beginning of similar city efforts, and said that it would be helpful to have a central national agency to collect statistics on taxation and distribute them to exhibitors to combat such moves. He said Army camp competition would increase, and indicated that if the new association was "impartially" constituted his group would support it.

Allied Member Challenges Resolution Interpretation

JAY EMANUEL, Philadelphia, exhibitor and film business paper publisher. Efforts to secure the support of Allied and MPTOA were advocated by Mr. Emanuel, who said that the new venture could succeed only if all types of exhibitors were represented.

BEN FRIEDMAN, Minneapolis, president and general manager of the five-unit Friedman Circuit, the only assertedly Allied member attending the Washington meeting. He asked for clarification of aims, and challenged the interpretation by Max Cohen, New York, of the resolution adopted two days earlier by the Conference of Independent Exhibitors Association. He registered no opposition in the voice vote approving the proposal.

TED R. GAMBLE, Washington and Seattle, national director of the War Finance Division of the U. S. Treasury, head of Gamble Theatres in Seattle.

Strong support for an exhibition agency to assure continued cooperation with the Government in peacetime was assured by Mr. Gamble in an address at the meeting and at the all-industry dinner the preceding evening. His convention talk, at his request largely off the record, emphasized the problems of Government in the period of reconversion and indicated it would need all the support it could get. He said some sort of exhibition authority was needed to provide full governmental access to the screen and to assure exhibitors of proper material from the various agencies.

M. A. SILVER, Pittsburgh, Warner Theatres zone manager. He was not active at the meeting, but registered no opposition in the voice vote.

MALCOLM KINGSBERG, New York, head of RKO Theatres and vice-president and treasurer of Radio-Keith-Orpheum Corporation. He was present at the meeting, but took no active part in the proceedings.

HERMAN M. LEVY, New Haven, general counsel of Motion Picture Theatre Owners of America and executive secretary of its affiliated Motion Picture Theatre Owners of Connecticut. He spoke in support of the association.

ARTHUR L. MAYER, New York, independent exhibitor, recently returned from Honolulu, where he was deputy commissioner of the American Red Cross for the Pacific Ocean Area. He was not present in Washington.

Vigorous in Championing Association Proposal

WALTER READE, New York, president of the 23-unit Walter Reade Theatres circuit in New York and New Jersey.

Mr. Reade was vigorous in his championship of the proposal in Washington. It was his motion, with slight changes, that later resulted in the formation of an interim committee. He said the industry had been "cuffed, abused and kicked around by the authorities because too many of them have too long rated us as mountebanks." He declared the main function of the association would be "to disarm the politicians who think the business is immoral."

E. V. RICHARDS, New Orleans, president and general manager of the Paramount-Richards Theatres, a Paramount partnership operation with theatres in Alabama, Florida, Louisiana, Mississippi and Texas. He advocated formation of the new association and paid a tribute to the operation of the WAC theatre division under the direction of Mr. Fabian, whose activity, he said, had recognized the importance of the "little man" in the war effort.

JOHN RUGAR, Park City, Utah, independent exhibitor and a director of the Intermountain Theatres Association, Salt Lake City, covering Utah and Southern Idaho. He said that although the details of the problems were not the same in the East as in the West, there was a large enough area of common difficulty to warrant such a national organization.

FRED J. SCHWARTZ, New York, vice-president of the Century Circuit, operating 37 theatres in the New York City area. He spoke in support of the proposal.

E. J. SCHULTE, Casper, Wyo., chairman of the board of Gibraltar Enterprises, Inc., an independent circuit operating 36 theatres in Colorado, Nebraska, New Mexico, and Wyoming, from headquarters in Denver. Voted in favor of the new organization.

Skouras Asks "Outstanding Man" at the Helm

CHARLES SKOURAS, Los Angeles, president of National Theatres Amusement Company, the Fox circuit. Declaring that exhibition should have a strong national organization to protect it against "politicians," Mr. Skouras urged that an "outstanding man" be named to head it when it was permanently set up. "We were smart with WAC," he said. "Let's do the same thing in peacetime."

JOSEPH R. VOGEL, New York, vice-president of Loew's, Inc., in charge of Loew's Theatres. He was present in Washington, but did not address the meeting.

FRED WEHRENBERG, St. Louis, general manager

(Continued on following page, column 3)

NEW ORGANIZATION TOPIC AT REGIONAL MEETINGS

What to do about the Theatres Division—Motion Picture Industry, the new national exhibitor association now getting under way, is expected to occupy an important position on the agenda of forthcoming regional conventions. Three of these meetings have been scheduled for January. They are:

January 20-21 — Annual convention of the Theatre Owners of North and South Carolina, Charlotte Hotel, Charlotte.

January 22-23 — Annual meeting of the Independent Theatre Owners of Ohio, Neil House, Columbus.

January 31 — Annual convention of the Theatre Owners of Virginia, Richmond.

ON THE MARCH

BY THEIR WORDS . . .

by RED KANN

HOLLYWOOD

IMPORTANT people have been saying important things in the last few days. Those who read, or who may have listened, are entitled to link the individual to his utterances. Therefore:

Eric A. Johnston, talking before a recent meeting of the National Conference of Christians and Jews in New York, reaffirmed his stand on the problems confronting labor and management. He uttered no surprises, but in the light of the yet unresolved union situation here in Hollywood and the Cincinnati formula of settlement to which he was a central party, a brief sweep of occasional highlights becomes interesting.

"In the last few years, I have become increasingly convinced that the most important single task confronting our country is the sensible adjustment of the human relations among its multitude of groups and interests.

"In a small way, I have myself labored at this task. I have sought to define and enlarge areas of agreement and promote techniques of cooperation among the various elements entering into the complex pattern of American economy—labor and management, agriculture and Government, investors and consumers. I have sought to expose the fallacy that these, and a dozen other groupings, can prosper only at one another's expense. It has seemed to me, on the contrary, that we are all partners in a magnificent common enterprise in which all must lose or win together. Our economic destiny—on which our political destiny as well depends to a large degree—will be determined by our ability to translate into everyday life this idea of a great partnership."

It might be well to familiarize this for the part which Johnston's basic thinking on labor-management relationships will play in the background—and not remotely in the foreground—of his policy as president of the Motion Picture Association of America.

He made another point, with a suggestion of default. In discussing national unity and the dangers it faces through racial intolerance, he remarked:

"Will this nation compounded of many peoples hold together in a changing world? Will this working example of many races within the frontiers of one huge, rich, resourceful country survive as a guide and an inspiration to the united world embracing all humankind of which prophets and philosophers have always dreamed?

"It is vitally important that the answers should be yes. Important not only for ourselves but for all mankind. If our American ideal does not prevail, some other, embodying the ideology of some slave state, will prevail. We can no longer afford to ignore this challenge in our text books, in our press, on the air."

His remarks did not include specific mention of motion pictures.

From Brothers Warner

IN terms of the world scene, on the other hand, Harry and Jack Warner have been more definite. At the Nobel anniversary dinner, also held in New York, Harry ventured the opinion producers "can try to find a means of communication that will help create a higher level of understanding for all men, everywhere." Whether this develops or fails, he added, "will depend largely on whether motion pictures will be recognized by the nations of the world as a medium of communication to be accorded the utmost freedom of expression or whether they will be treated as just another article of world commerce and subject to restrictions at every international boundary. . . . The danger is that, under the pressure of economic urgency, Governments will be blinded to the tremendous cultural importance of the screen."

On his heels came his brother, Jack, in a message to the studio force. Identical in subject matter, the words were different:

"The screen has an implicit responsibility in the prevention of future wars by demonstration of democratic ways of life among peoples, in small groups as well as in national groups. The honest exchange of information and ideas is a primary function of the motion picture as well as of the newspaper and the radio. . . . Truth is not propaganda. Facts are not propaganda. The principles of democracy and the rights of man as expressed in our basic American documents are not propaganda."

Significantly, he also pledged his studio would continue its policy of blending entertainment with information—"idea pictures" which he commented would be based on events of the day and their relations to individuals. He moved into his future market place with that one.

From the Dominion

FINALLY are the words that interested a noted Hollywood gathering at the Beverly Hills Hotel. The speaker was L. B. Pearson, Canadian Ambassador to the United States. He spoke with quiet humor, but with deep meaning. What he emphasized has been emphasized by others, yet the mere fact it has been said before detracts not one whit from its weight. As, for instance:

"It is your projection on the screen of the way of life of the American people that gives millions of other people their only impressions of this country. It is also your portrayal of the habits and customs of other peoples which often fixes in American minds their pictures of those others. That picture, I suggest, should be an honest and responsible one and no caricature. . . .

"There is an uneasy realization (in Britain) that what you may have sent to England for business reasons alone is influencing British character. Not all Britishers think the influence is a good one. It goes further than this, however. Your films have had, and are having, more to do with determining British popular attitudes toward this country than all the speeches of all the American diplomats that have ever been accredited to the Court of St. James. . . ."

He continued: "There are misunderstandings . . . which motion pictures can create. There are also bonds of understanding and friendship which pictures can strengthen. I prefer, as I know you prefer, the latter result. The industry has, I suggest, an obligation to achieve it which it cannot escape. Nor can governments escape their responsibility to help the film industry fulfil this obligation. Negative criticism and non-cooperation are not enough. . . .

"Your industry has as much power as any single agency or man to heal the wounds of war and knit together the pieces of a shattered world. . . ."

The truth, surely, is in what Pearson said.

NEW EXHIBITOR ASSOCIATION

(Continued from preceding page)

of the Wehrenberg Circuit of 12 theatres in Louis, chairman of the board of MPTOA, a president of the Motion Picture Theatre Own of St. Louis, Eastern Missouri and Southern linois. Asserting that the industry needed W during the war, he described its usefulness as e ed. He urged the formation immediately of "real, honest-to-goodness national exhibitor orga ization," and advocated its adoption of MPTOA 10-point plan on trade practices.

R. B. WILBY, Atlanta, president of Wilby-K cey Theatres, a Paramount partnership circuit w theatres in Alabama, Tennessee, North Caroli South Carolina, Virginia and West Virginia. supported the proposal. Replying to implied cri cism in the presence of "Affiliated" interests, Wilby retorted: "I'm as independent an exhibi as you ever met."

MAX YELLEN, Buffalo, independent exhibit He was present in Washington and voted for t proposal.

Other exhibitors, some of whom addressed t convention, who approved the formation of the n association, included:

Vincent McFaul, Buffalo, treasurer of Moti Picture Theatre Owners of New York State, In Samuel Pinanski, Boston, president of Allied The tres of New England, Inc., an MPTOA affiliat Martin J. Mullin, Boston, a director of the sa association; Roy Rowe, Burgaw, N. C., vice-pres dent of the Theatre Owners of North and Sou Carolina, Inc.; H. F. Kincey, Ben Strozier and E. Buchanan, all of Charlotte, and all directors the same association; Henry Reeve, Menard, Te president of the Texas Theatre Owners, Inc.; R. O'Donnell, Dallas, member of the executive cor mittee of the same association; George Bake Kansas City, secretary of the Kansas-Missou Theatres Association; Paul Williams, gener counsel of the Southern California TOA.

Also, C. B. Akers, Oklahoma City, alterna vice-president of the Theatre Owners of Oklahom Inc.; Lewen Pizor, president of the United Motic Picture Theatre Owners of Eastern Pennsylvani Southern New Jersey and Delaware; Georg Smith and I. H. Harris, Salt Lake City, the form er vice-president, and the latter a director of I termountain Theatres Association; George Nasse San Francisco, member of the board of governo of California Theatres Association, Inc., and a d rector of the Independent Theatre Owners Northern California and Nevada; Carter Barro Sidney Lust and John J. Payette, Washingto members of the executive committee of Motio Picture Theatre Owners of the District of Colum bia, and J. C. Shanklin, Ronceverte, W. Va., vice president, West Virginia Managers Association.

Fabian Names Committee To Set Convention

S. H. Fabian, chairman of the Theatres Division Motion Picture Industry, last Thursday announce the appointment of the members of an interim com mittee, which will meet in New York at the Wa Activities Committee headquarters, January 7, t make arrangements for the national convention o exhibitors. Following are members of the committee

Harry Arthur, St. Louis; Harry Brandt, Nev York; Roy Cooper, San Francisco; W. F. Croc kett, Richmond; Jay Emanuel, Philadelphia; Be Friedman, Minneapolis; T. R. Gamble, Portland M. A. Silver, Pittsburgh; Malcolm Kingsberg New York; Herman Levy, New Haven; Arthu L. Mayer, New York; Walter Reade, New Jer sey; E. V. Richards, New Orleans; John Rugar Salt Lake City; Fred Schwartz, New York; E. J Schulte, Casper, Wyoming; Charles Skouras, Lo Angeles; J. R. Vogel, New York; Fred Wehren berg, St. Louis; R. B. Wilby, Atlanta; Max Yellen Buffalo.

Watson Gets Dartmouth Post

The appointment of John B. Whatson, Jr., of Hartford, Conn., a veteran of the Army's Twelfth Air Force, as director of Dartmouth College Films, has been announced by the college.

FROM THE "LOST WEEKEND" COMPANY...

FROM THE "LOVE LETTERS" COMPANY...

FROM THE "STORK CLUB" COMPANY...

COMES...

Paramount's 3rd Block

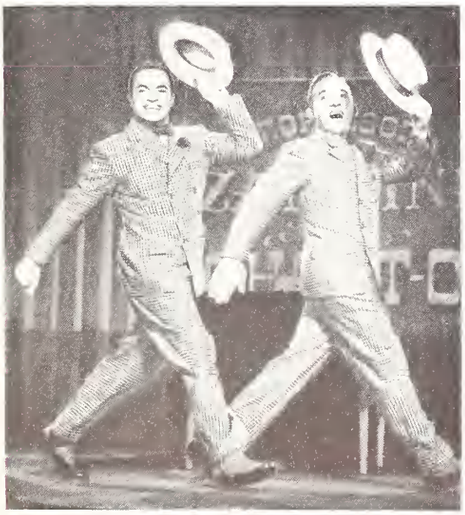
FOR 1945-46

AND "ROAD TO UTOPIA"—A SPECIAL

MOTION PICTURE DAILY SAYS—"WHAT SACHMAN WOULDN'T, IF NECESSARY,

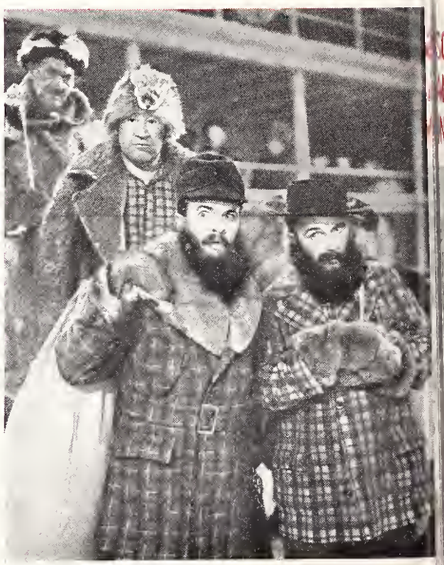
Buy It Blind, Get Out Of The Crowd's Way, And Get Rich."

The war's over—but the boys are 'frozen' in their jobs as the nation's top laugh-makers, on this box-office gold rush to the wilds of Alaska.



"EARMARKED FOR BULGING GROSSES."—Film Daily

"IT WILL GROSS A FORTUNE."—The Independent



"90 HILARIOUS MINUTES OF SURE-FIRE ENTERTAINMENT."—Boxoffice

Since the fall of '42, exhibitors and public have been crying for another "Road" Show! Now the boys and Dottie hit the road again in a production that has (says M. P. Daily) "A GILT EDGE ON THE OTHER 'ROAD' PICTURES FROM Paramount"

BING CROSBY
BOB HOPE
DOROTHY LAMOUR

in

"ROAD TO UTOPIA"

(A SPECIAL)

SOLID DOLLAR STUFF ANYWHERE...WILL GATHER IN TOP MONEY."—The Exhibitor

More Socko Than "Morocco"

Zanier Than "Zanzibar"

Zingier Than "Singapore"

*UTOPIA—yu-to-pi-a—*n.*—"A place where customers are too numerous to accommodate or too happy to express themselves coherently."
—M. P. Daily

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

SIX SOCK SONGS
by Johnny Burke and James Van Heusen

Proudly PARAMOUNT *Presents*

"A picture of which the screen and all who live by it can be proud

. . . It is that rare thing—a picture to make people glad to be just people, and privileged to be present when this kind of a picture about people is being shown."—— M. P. Daily

"M
VE
with Billy

Screenplay by A

Everybody will love Miss Susie . . .

The boys that lived at her house . . .

And the girls they learned to love!

AGAIN A BRILLIANT BOOK MAKES A TRULY GREAT PARAMOUNT PICTURE!

The magic touch that has made so many best-sellers into Paramount best-grossers is evident in this production of Augusta Tucker's delightful novel of love's young dream and youth's high hopes . . . told in the glorious heartwarming manner of "Going My Way."

...S SUSIE SLAGLE'S"

Starring

...NICA LAKE SONNY TUFTS

JOAN CAULFIELD

...lfe · Ray Collins · Bill Edwards · Pat Phelan · Renny McEvoy and

LILLIAN GISH

Directed by JOHN BERRY

(A 3RD BLOCK RELEASE)

...ck and Hugo Butler • Additional Dialogue by Theodore Strauss • Adaptation by Anne Froelick and Adrian Scott

Proudly PARAMOUNT *Introduces*

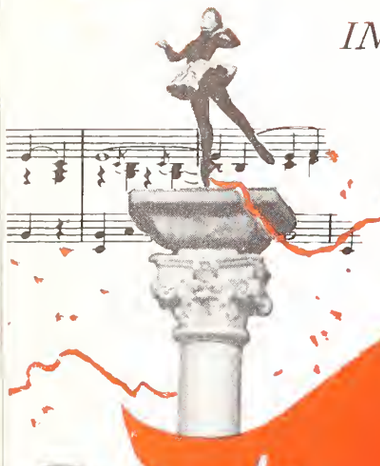
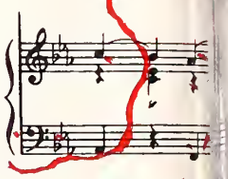
Joan Caulfield

...oung Broadway stage star in a screen debut so brilliant that it wins her ...mediate stardom in this picture . . . To be followed by co-starring roles with ...ing Crosby in "Blue Skies" and with Bob Hope in "Monsieur Beaucaire."

"Make no mistake about her qualifications for stardom. Joan Caulfield is in with her first appearance," says Hollywood Reporter.

"Joan Caulfield is headed for the top rungs of the ladder," says Showmen's Trade Review.

Paramount Sets a New Style in Musical Ent

IN THIS LUXURIOUS WHIRL OF ROMANCE, ADVENTURE AND RHYTHM IN THE NEW BILLION-DOLLAR SMART SET PLAYGROUND!



DOROTHY LAMOUR
and
ARTURO DE CORDOVA
in

"Masquerade in Mexico"

with

PATRIC KNOWLES · ANN DVORAK · GEORGE RIGAUD

Natalie Schafer · Mikhail Rasumny · Billy Daniels

and The Guadalajara Trio

A MITCHELL LEISEN PRODUCTION

Produced by KARL TUNBERG · Directed by MITCHELL LEISEN

Screen Play by KARL TUNBERG • Based on a Story by EDWIN JUSTUS MAYER and FRANZ SPENCER

(A 3RD BLOCK RELEASE)

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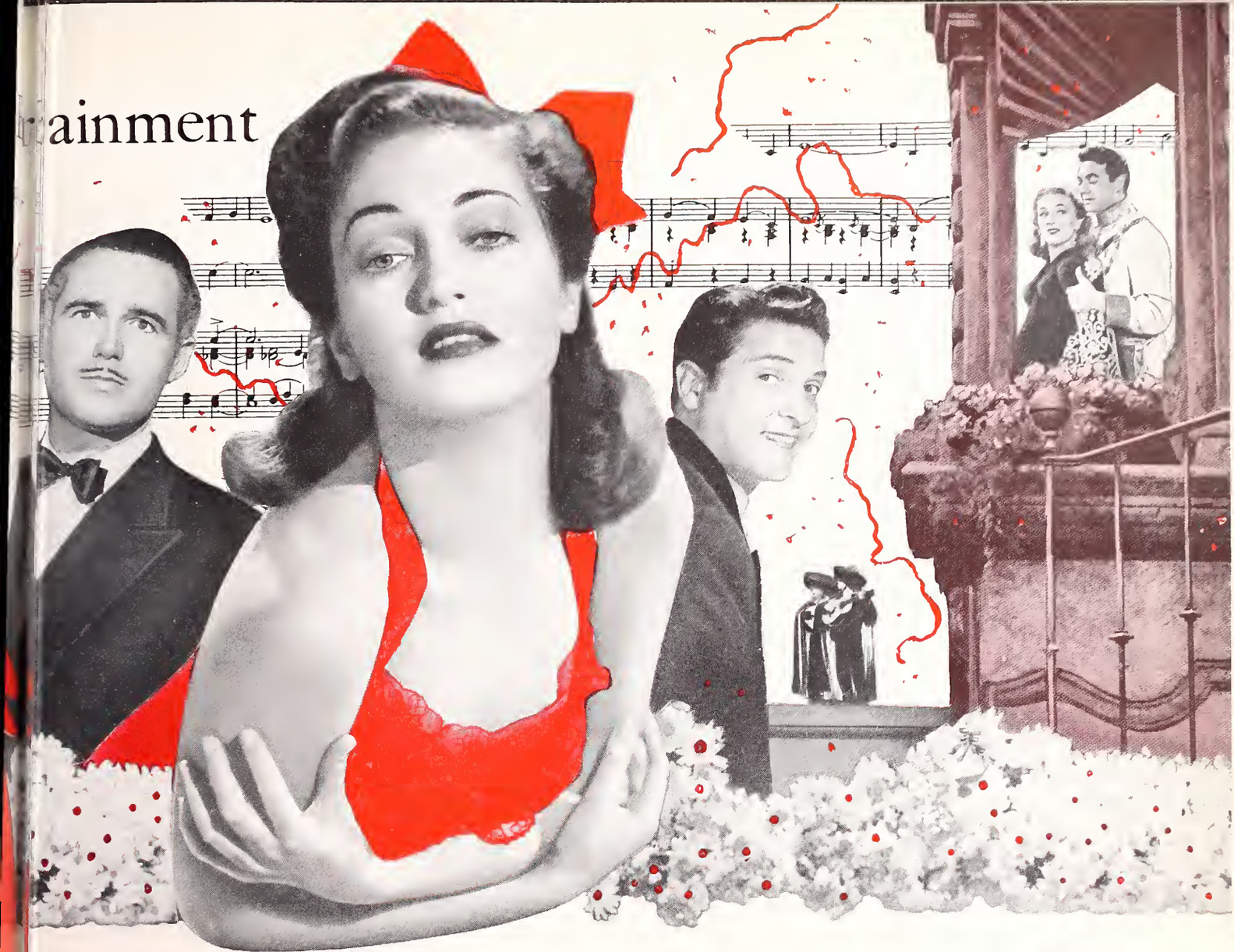
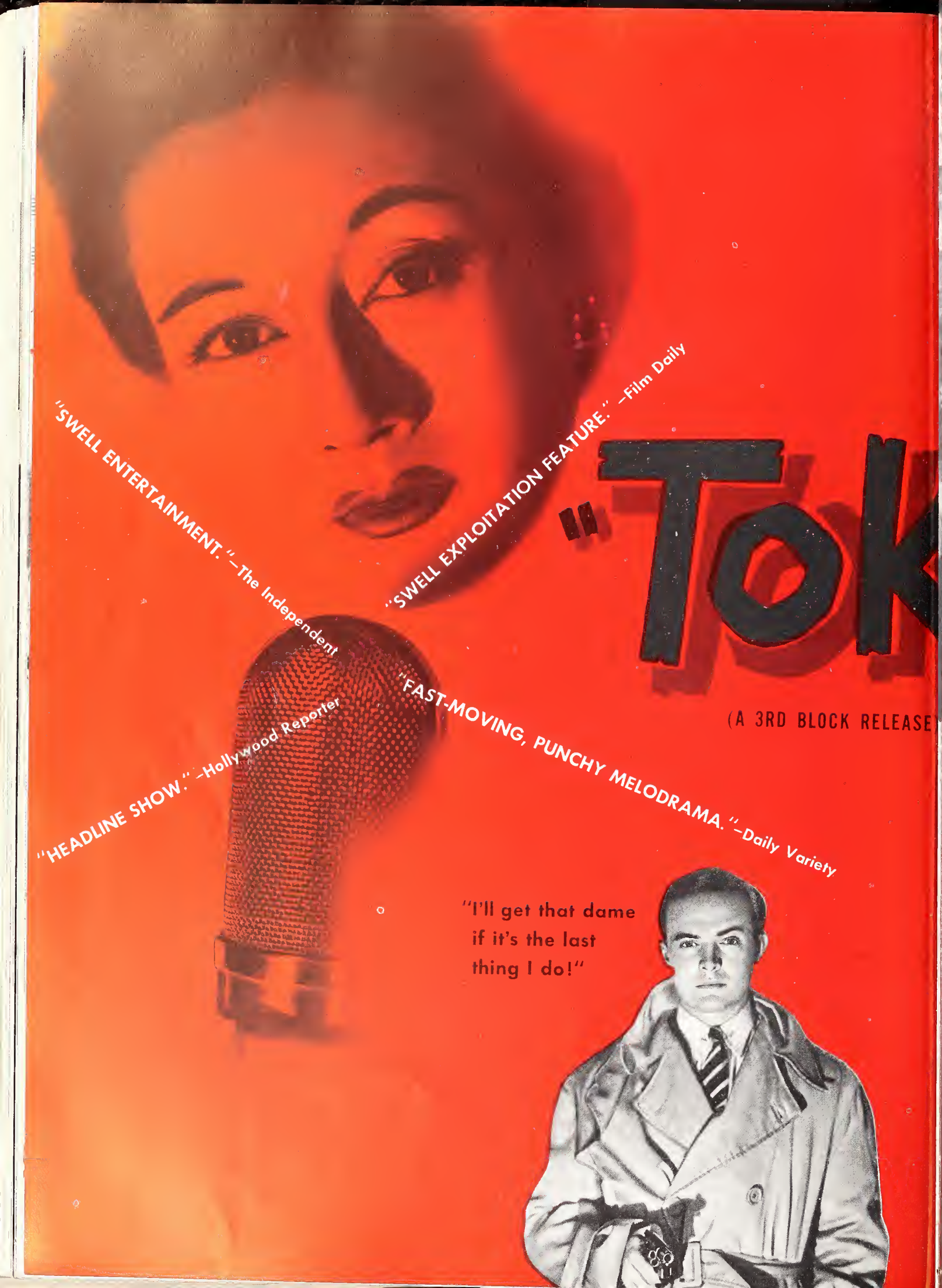


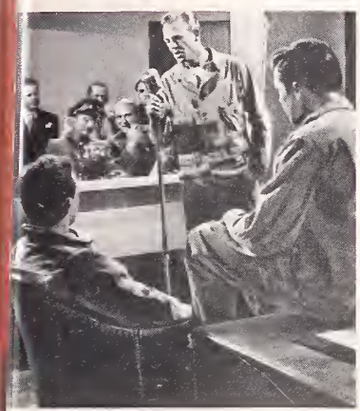
LAVISH LEISEN LOVELINESS matching his "Lady In The Dark" and "Frenchman's Creek" with eye-filling gowns and glamour—Breath-taking spectacle and sets—Sumptuously staged dance numbers by Dottie and the Bonita Ballet.

LATIN VS. AMERICAN LOVE Dottie's in a dither trying out these two famous brands of romance, when American Pat Knowles *pays* her to make love to bull-fighter Arturo—then falls in love with her himself.

6 SOUTH-OF-THE-BORDER SONGS that will be published by DECCA in a "Masquerade In Mexico" album and featured far and wide on the air and in sheet music form. Plus specially-written title song, to be nationally promoted by Famous Music Corp.


"SWELL ENTERTAINMENT." –The Independent
"SWELL EXPLOITATION FEATURE." –Film Daily
"Tok
(A 3RD BLOCK RELEASE)
"HEADLINE SHOW." –Hollywood Reporter
"FAST-MOVING, PUNCHY MELODRAMA." –Daily Variety
"I'll get that dame if it's the last thing I do!"

THE MOST EXPLOITABLE PICTURE TO SPRING FROM THE HEADLINES!



First Behind-the-Scenes Drama of that Notorious Siren of The Air Waves— The No. 1 Woman War Criminal

"Tokyo Rose"

HOW ONE YANK BRAVED THE HEART OF JAP HEADQUARTERS TO SILENCE THE MOST SEDUCTIVE TRAITRESS OF ALL TIME—WHOSE VOICE WAS A BULLET AIMED AT THE HEART OF EVERY G. I.

Told In 70 Thrill-Packed, Edge-of-the Seat Minutes!

Byron Barr · Osa Massen
Don Douglas · Richard Loo
Keye Luke · Larry Young
H. T. Tsiang
and
Lotus Long as "Tokyo Rose"

Directed by LEW LANDERS

Screenplay by Geoffrey Homes and Maxwell Shane · Original Story by Whitman Chambers

A PINE-THOMAS PRODUCTION
A Paramount Picture

EXTRA SALES AIDS FOR THIS EXTRA-PROFIT PICTURE!

CO-OPERATIVE NEWSPAPER AD CAMPAIGN—

NATIONAL RADIO CAMPAIGN—

FREE SPOT ANNOUNCEMENT RECORDS

See Press Book for Full Details

Paramount Pictures

"That's bread and butter to me!" *

*Thanks for the Ad, boys, in "Road to Utopia"

PRINTED IN U.S.A.

ill Blueprints NO Screen Use y United States

shington Bureau

Groundwork for United States participation in United Nations Educational, Scientific and Cul- al Organization set up in London last month s laid last week by Representative Sol Bloom of w York, chairman of the House Foreign Af- rs Committee, in legislation introduced in Con- ss.

The measure, which would blueprint the work be performed by the informational organization w being set up in the State Department under sistant Secretary William Benton, is designed to ovide for public dissemination abroad of infor- tion "about the United States, its people and its licies."

Outstanding features of the bill are provisions the use of motion pictures in the dissemination information, and the interchange of outstand- persons in the fields of motion pictures, radio, ss, education, science, the arts, etc., as well as students and professors, and the establishment recreation and reception centers for foreign itors coming to the United States on business der the act.

Other provisions of the bill authorize the Sec- tary of State to utilize the services and facilities governmental and private agencies, and of ivate persons, and to accept funds or property om private sources to be applied to projects dertaken under the legislation.

UNESCO's 12-point program, as drafted at the ndon conference, contemplates the promotion of free flow of ideas and information on the popular well as the scholarly level through motion pic- res, radio and the press, and forwarding the con- ibution to world understanding by creative writ- rs, artists and musicians through encouraging eir association across national boundaries.

It will not take over or control the activition of e motion pictures, radio or news industries, nor nter into competition with them in any way.

Zanuck Nominates Five New 20th-Fox Players for 1946

Darryl F. Zanuck, vice-president in charge of roduction for 20th Century-Fox, has nominated ve potential stars for 1946. The five players are: lark Stevens, who will play opposite Lucille Ball "Dark Corner"; Glenn Langan, appearing with ene Tierney in "Dragonwyck"; Richard Conte, ho will have a role in "Somewhere in the Night"; ancy Guild, also to appear in "Somewhere in the ight"; and Rex Harrison, the British film star, ho portrays the king in "Anna and the King of iam."

Maillard Joins Warners

Edwin L. Maillard, recently discharged from the rmy, has been engaged by Mort Blumenstock, ice-president in charge of advertising and publicity or Warner Bros. as the latest addition to the field ublic relations staff. Mr. Maillard was a member f the Warner Theatre division before the war. He temporarily will be assigned to work with eorge Fishman, field representative for the Phil- delphia territory.

Plan Two Houses in Tennessee

Two new theatres are being constructed in Rip- ley, Tenn. Aubrey Webb is constructing a house on South Main Street, and Strand Enterprises, Inc., operating a number of houses in West Ten- nessee, is converting the former Libby building on Main Street into a theatre. Both will be ready to open about October 1, it is reported.

Choate Back to Donahue & Coe

Rufus Choate, formerly a naval lieutenant, has returned to the advertising firm of Donahue & Coe, Inc., as a vice-president. Mr. Choate was in service for two years and served overseas as a combat intelligence officer with a bombing squad- ron.

Box Office Champions for The Month of November

THE DOLLY SISTERS
(Twentieth Century-Fox)

Directed by Irving Cummings. Produced by George Jessel. Original screenplay by John Larkin and Marian Spitzer. Songs by Mack Gordon and James Monaco. Technicolor director, Natalie Kalmus. Director of photography, Ernest Palmer. Musical direction, Alfred Newman and Charles Henderson. Cast: Betty Grable, John Payne, June Haver, S. Z. Sakall, Reginald Gardiner. Release date, November, 1945.

LOVE LETTERS
(Paramount)

Produced by Hal Wallis. Directed by William Dieterle. Screenplay by Ayn Rand from the novel by Chris Massie. Director of photography, Lee Garmes. Musical score by Victor Young. Cast: Jennifer Jones, Joseph Cotten, Ann Richards, Anita Louise, Cecil Kellaway, Gladys Cooper. Release date, October 26, 1945.

OUR VINES HAVE TENDER GRAPES
(Metro-Goldwyn-Mayer)

Directed by Roy Rowland. Produced by Robert Sisk. Screenplay by Dalton Trumbo based on the book by George V. Martin. Director of photography, Robert Surtees. Musical score, Bronislau Kaper. Cast: Edward G. Robinson, Margaret O'Brien, James Craig, Frances Gifford, Agnes Moorehead, Morris Carnovsky, Jackie Jenkins. Release date, September, 1945.

THE SPANISH MAIN
(RKO Radio)

Directed by Frank Borzage. Executive producer, Robert Fellows; associate, Stephen Ames. Screen play by George Worthing Yates and Herman J. Mankiewicz. Director of photography, George Barnes. Technicolor director, Natalie Kalmus. Musical director, C. Bakaleinikoff. Assistant director, Lew Borzage. Cast: Paul Henreid, Maureen O'Hara, Walter Slezak, Binnie Barnes, John Emery. Release, Block 2.

SPELLBOUND
(United Artists)

Produced by David O. Selznick. Directed by Alfred Hitchcock. Based on the novel by Francis Beeding. Screenplay by Ben Hecht. Director of photography, George Barnes. Designer of dream sequences, Salvador Dali. Cast: Ingrid Bergman, Gregory Peck, Jean Acker, Donald Curtis, Rhonda Fleming, John Emery, Leo G. Carroll. Release date, December 28, 1945.

WEEKEND AT THE WALDORF
(Metro-Goldwyn-Mayer)

Produced by Arthur Hornblow, Jr. Directed by Robert Z. Leonard. Screenplay by Samuel and Bella Spewack; adaptation by Guy Bolton. Musical supervision, Johnny Green. Director of photography, Robert Planck. Cast: Ginger Rogers, Lana Turner, Walter Pidgeon, Van Johnson, Edward Arnold, Phyllis Thaxter, Keenan Wynn, Robert Benchley. Release date, October, 1945.

Springfield Film Council Discusses Film Tastes

At a panel for the special meeting last week of the Motion Picture Council of Springfield, Mass., theatremen, educators, farmers, students and businessmen discussed "What the Average Man Thinks of the Movies." Dr. Raymond Drewry of Springfield College was chairman of the meeting.

From the discussion it was learned that men selected certain motion pictures because of the comfort of the theatre, a friend recommended it, the shortest line of patrons waiting to get into the theatre, it was well advertised in a leading magazine, the book was good, or the wife recommended the film.

The majority favored elimination of double features because most men find them "boring and a waste of time." Still some prefer "to get our money's worth." Concerning the effect of horror films and gangster stories on children, the men backed up one theatre manager who explained that both of his sons saw every film that came to town and came out of the experience with positive gain.

Philadelphia Associates to Resume Annual Affair

The annual banquet of the Motion Picture Associates of Philadelphia will be resumed in 1946, it was decided at a meeting of the organization. The dinner will be held late in April and will honor MPA men and men allied with the industry who served the United States during World War II. The affair was postponed during the war years. The organization's annual welfare drive will commence January 7, with Goerge Beattie acting as drive chairman.

Canadian Laurel Goes to Crosby

Canadian theatre-goers seemed to feel about the same way the patrons did on this side of the border about favorite entertainers, according to the identically cast but separately compiled ballots of Canadian exhibitors, voting in the fourteenth annual poll to determine the Money-Making Stars of 1945, conducted by MOTION PICTURE HERALD and *Fame*.

In Canada, as here, Bing Crosby took first position, Greer Garson third and Humphrey Bogart sixth, and there was agreement on the inclusion but not the placement of Bob Hope, Van Johnson, Spencer Tracy, Gary Cooper and Judy Garland.

The exhibitors on the north side of the international boundary line suggest by their ballots that their customers may be a little behind the U. S. variety in their recognition of Margaret O'Brien and Roy Rogers, who appear in the domestic list, but not in the Canadian, and a little ahead of them in recognizing Ingrid Bergman and Walter Pidgeon, listed in Canada's Top Ten, but not in the U. S. findings. It's to be noted, however, that a reading on down through the two lists of runners-uptends to minimize these discrepancies.

Appointed Amusement Editor

Betty Hynes, society editor of the *Times-Herald*, Washington, D. C., since September, 1939, has been appointed amusement editor of the paper to succeed John Maynard, resigned. Miss Hynes was amusement editor for two years prior to becoming society editor.

Paramount Announces The Completion Of The Most Suspenseful Drama Ever Made by The Producer Of "Love Letters" and The Academy Award-Winning "Casablanca"

BARBARA Stanwyck · *VA*

Co-Star of "Double Indemnity" and Other Recent Top Hits

With The Distinguished New Screen Personality

Kirk Douglas

and

Judith Anderson

Roman Bohnen · Darryl Hickman

Janis Wilson

Directed by LEWIS MILESTONE

Screenplay by Robert Rossen

Heflin · Lizabeth Scott

In His First Picture Since His Return From Military Servive

Repeating Her Triumph in "You Came Along"

IN

Hal Wallis'

PRODUCTION

"The Strange Love of Martha Ivers"

This Picture Will Be Released
In The Spring Of 1946 By

Paramount

THEATRE BUILDING BOOM NATIONWIDE

Reports from All Sections Indicate Construction and Remodeling Plans

Despite the fact that President Truman has asked Congress for priorities which would channel 50 per cent of building materials into the construction of private homes in an effort to alleviate the acute nationwide housing shortage, reports continue to flow in from all sections of the country that more and more theatres are being planned, constructed or remodeled.

Particularly strong activity is transpiring in Boston, where reports indicate that a 1,500-seat theatre will be constructed in the vicinity of the Hotel Statler. Actual construction is expected to begin in the spring. No word has yet been received as to who will operate the theatre. Also the E. M. Loew circuit will engage in an extensive program of building, improvements and alterations, to get under way immediately.

Several Drive-Ins Planned

Louis Richmond, vice-president of the E. M. Loew circuit, announced that property had been acquired in Boston's Somerville section, where a 1,000-seat theatre will be erected. In addition, the circuit has purchased land just outside Philadelphia's downtown section, where a drive-in theatre will be built, and will also erect drive-ins at Hartford, Conn.; Springfield, Mass., while another is being completed in Washington.

M. and P. Theatres in Boston will convert the former Esquire there into a Video theatre and a new theatre of similar type also is to be erected there by 20th Century-Fox.

The south is also undergoing a theatre building boom. From Memphis comes word that M. A. Lightman, Sr., president of Malco Theatres, Inc., has received permission to build a $200,000, 1,400-seat theatre. Meanwhile, the city will shortly report to L. A. Weaver on his application to build a $100,000 theatre in that city.

N. E. B. Dunbar of Sunset Theatre Company, Knoxville, reports that he will open his new Negro theatre there on or about January 1. In Louisville, M. Switow and Son Enterprises, owners of four theatres there, as well as others elsewhere in Kentucky and Indiana, has acquired a site to build a 1,500-seat theatre to cost $200,000. A report from Birmingham indicates that Acme Theatres' Galax has been rebuilt, after having been damaged by fire.

Converting to "Art" Theatre

In Atlanta, C. A. Matthews of Ellis Blumenthal's Charlotte circuit plans to convert the Peachtree theatre, a neighborhood subsequent run house, into an "art" theatre. In Moultrie, Ga., plans have been drawn and land purchased for the construction of a $30,000 Negro theatre, to seat 700. The venture is in the hands of R. T. Moody, Omega, Ga., who owns four theatres in the south and middle Georgia.

Three other Negro theatres soon will be constructed by Wometco Theatres of Miami, although locations of the houses have yet to be disclosed. Also in Miami, N. M. Berstein of Berstein Theatres, Hammond, Ind., has purchased property upon which he will build a 1,000-seat theatre.

F. R. Blaylock, Texas, and Weldon Smith, formerly associated with Rubin Frels Theatres, have purchased a lot in Carlsbad, N. M., upon which they will erect a 1,000-seat theatre to cost $75,000. The building is expected to be completed about June 1, 1946. Meanwhile the two partners have closed with Universal for first run product.

Theatre Companies Formed

In Ohio, the Columbus Drive-In Theatre Company has been incorporated at Columbus, with 100 shares of stock by Ruth L. Regat, Stepahania Wilk and Josephine H. Dusek, to construct and operate an open-air theatre. In Springfield, Ohio, Belmont Theatres, Inc., has been formed with Steve Bablis, R. Stanley Lucas and Constantine Babalis for the construction and operation of a 1,100-seat theatre at Dayton, at an estimated cost of $150,000. B. B. Ridenour, president of the Hoff Manufacturing Co., at Mansfield, Ohio, has taken a 99-year lease on a suburban site at Columbus, on which he will erect a theatre.

The I. W. Rodgers Circuit, with headquarters in Cairo, Ill., has strengthened its competitive position in eastern Missouri and southern Illinois with its announcement of plans to build a new $75,000 theatre in Carbondale, Ill., and a $100,000 theatre in Poplar Bluff, Mo. The circuit also operates other theatres in both cities.

L. A. Mercier, mayor of Fredericktown, Mo., and owner of the Mercier theatre there, has announced plans to construct a 500-seat theatre in that city. Also, J. E. Spalding, owner of the Florine and Roxy theatres in Flora, Ill., has announced plans for the construction early in 1946 of a new 800-seat theatre.

Obtains Land for New House

D. G. Rauenhorst, manager of the Murray theatre in Slayton, Minn., has obtained land and a building permit from the Town Council to build a 550-seat theatre. The first draft of the plans have been completed by Svensson, Edstrom and Becker of Minneapolis. Construction will start early in the spring.

In Wallace, Idaho, Mrs. Edna Simmons, president of W. A. Simmons Amusement Company, has let contracts for the Wilma theatre, which will cost $100,000.

On December 1, ground was broken for the erection of the Vale theatre in Kent, Wash. Ted Wilson, owner of the Kent theatre, will operate the Vale.

Mr. and Mrs. Glenn Foristall, who own the Dupo theatre in Dupo, Ill., and the Joy in Brookline, Ill., are building a 500-seat theatre in Maplewood, Ill.

Basil Named General Manager Of Buffalo Theatre Circuit

Basil J. Basil has been appointed general manager in charge of all theatre operations of the Basil Community Theatres, Inc., in Buffalo, N. Y., according to an announcement from Constantine J. Basil, president of Basil Enterprises, Inc. As general manager, Mr. Basil will have complete charge of the selection of all entertainment to be offered as well as all operating policies of the theatres comprising the Basil circuit.

Drive-In Set for Dearborn

Philip Smith, president of Mid-West Drive-In Theatres Corporation, has announced that his company has completed plans to build a theatre in the Dearborn area of Detroit. It is expected that the theatre will be completed by May, 1946.

Cut in Admission Tax Seen in 1946

Reduction in the 20 per cent Federal wart admission tax, and other excise levies, will c prise the major part of the 1946 tax-revision le lation, it was predicted in Washington last Wedn day by Rep. Robert L. Doughton of North Ca lina, chairman of the House Ways and Me Committee.

Rep. Doughton said his committee would gin work on the new bill in March or April, add that it might be confined to excise rate cuts, to into effect January 1, 1947.

Only in the event business is good next spr and Federal revenues run heavier than now ticipated will it be possible to consider tax re in other fields; given favorable conditions, re for individuals will be considered, but there little likelihood of any further corporations revision, Rep. Doughton said.

General Precision Equipment Seeks General Motors Plant

General Precision Equipment Corporation is the process of acquiring a modern manufacturi plant in Bloomfield, N. J., from the General M tors Company, it has been announced by Earle Hines, president of General Precision. The pla having 150,000 square feet of manaufacturing a office space, will be occupied by the Internatio Projector Corporation, and when fully occupi will be the largest plant in the world for t manufacture of professional theatre type projecto and sound reproducing systems, the company a nounces.

United World Meetings Set for First of Year

A series of west coast meetings have be scheduled after the first of the year to discu organizational matters concerning United Wor Pictures, recently formed by J. Arthur Ran Universal Pictures and Leo Spitz and Willia Goetz. Nate J. Blumberg, Universal presider already is on the coast. Expected are J. Cheev Cowdin, chairman of Universal; Matthew Fo president of United World, and Monroe Gree thal, advertising and publicity director of Unit World.

Martin Circuit Purchases Ten Houses from Fain

Martin Theatres, Columbus, Ga., of which Hug G. Martin is president, has purchased 10 theatres Florida from Earle M. Fain of Fain Theatres Leesburg, Fla. This brings Mr. Martin's holding up to 102 houses in Georgia, Alabama, Florida ar Tennessee. The theatres recently acquired b Martin are: Palace and Fain in Leesburg; Cla and Cove at Green Cove Springs; Priest at Hig Springs; Arcade at Williston; Lyric, Dunnellon Valerie at Iverness; Corbett, Wildwood, an Bushnell at Bushnell. Hugh G. Martin, Jr., re cently discharged from the army, will be genera manager of the 10 theatres.

St. Louis Variety Club Elects Arthur as Barker

James H. Arthur, general counsel for Fancho and Marco, recently returned to his duties afte serving as a lieutenant in the Marine Corps, ha been elected chief barker of the St. Louis Variet Club. Other officers elected were: Albert Stetson first assistant; Sam Levin, second assistant; A Wheeler, property master; Joseph Ansell, treasurer

Coolick Joins National Flag Co.

Sam Coolick, publicity field man for Loew's Nev York Theatres for the past 12 years has resigne from that company to become associated with th National Flag Company, New York City. In 193 Mr. Coolick's campaign on "The Buccaneer" wo him a $500 first prize in a contest sponsored b Paramount.

Scophony Head Sees Amendment Of Agreement

Commenting on the civil suit filed by the Government in Federal Court last Tuesday in New York, in which it was alleged five corporations and three individuals were retarding the progress of television through a conspiracy to establish a cartel in the manufacture and sale of television equipment, Sir Maurice Benham-Carter, chairman of Scophony, Ltd., the British television company named in the suit, issued a statement from London last Wednesday, which said, in part:

"The agreement between the British company and the American company (the Scophony Corporation of America) was drafted by the British company's American lawyers and was understood to be a perfectly normal agreement for the exploitation of patent processes of British origin in America.

"If, however, it involves the Federal laws, no doubt it can and will be duly and amicably amended, as it is obvious that there must be some means of fair exploitation of British patents in America by American interests."

Named in the action were Paramount Pictures, Inc., Television Productions, Inc., General Precision Equipment Corporation, Scophony Corporation of America, Scophony, Ltd., Arthur Levey, Earle G. Hines and Paul Raibourn.

In other statements issued, Mr. Raibourn, president of Television Products, Inc., and head of Paramount's television activities, denied that he or the corporations had hindered the advancement of television and declared that on the contrary, Paramount has been an outstanding influence in its development.

Answering the charge that the company had impeded the use of television in theatres, he said:

"It expects to demonstrate brilliant television pictures on the screen of the Paramount theatre in New York in August, 1946, and to make this available to other theatres throughout the country."

Mr. Levey, president of the Scophony Corporation of America, declared that he welcomed the action if it would clarify the situation.

Plan Radio Relay System For Chicago, Milwaukee

The American Telephone and Telegraph Company has filed application with the Federal Communications Commission for the erection of a super-high frequency relay system on an experimental basis between Chicago and Milwaukee, designed to handle television programs as well as radio shows and long distance calls. The link, expected to be ready for testing in 1947, will cost $500,000. Three radio relay stations will be built between the two cities. They are expected to play an important part in communications in combination with nationwide networks of coaxial cables.

Hutchinson to Publicize Artkino, Ltd., Films

Artkino Pictures (Canada), Ltd., has announced the appointment of Leonard Hutchinson as advertising and publicity manager. One-time lecturer in cinematography and an early producer of technical and documentary films, he developed his own techniques in publicity and exploitation when, as curator of an art gallery, he handled traveling art exhibitions. Mr. Hutchinson was president of the Canadian Society of Graphic Art for many years. He joined the Artkino staff immediately after his release from the Canadian army and is now in Montreal to handle the opening of "Fall of Berlin" at His Majesty's theatre.

Chicago Censor Passes 107 Films in November

During November, the police censor board in Chicago reviewed and passed 107 pictures. Only adult classification was tagged on Dezel's "Daring Daughters." No change in the status of "Dillinger," currently censored, has been reported.

LATE REVIEW

Sailor Takes a Wife

***MGM*—Marital Comedy**

Robert Walker's several portrayals of bumbling young servicemen have clicked without exception, and here's another that promises to do likewise in spite of the story having to do with the state of affairs which existed in October, 1944, and exists no longer.

He's a sailor this time, although given a medical discharge early in the film, and he marries practically on sight a canteen worker, June Allyson, under circumstances and amid complications which prevent them from consummating the union for the duration of the picture. It's not as routine a comedy as that suggests, although sophisticated enough in a genteel sort of way, and it played big to a Hollywood preview audience too drenched in rainfall to laugh as it did without adequate provocation.

In the script by Chester Erskine, Anne Morrison, Chapin and Whitefield Cook, the old-fashioned homemaking intentions of the newlyweds are frustrated by functional deficiencies of their apartment, by a well meaning but innately seductive neighbor, and by an amorous employer who intended to marry the girl himself and is disposed to make the best or worst of the situation which confronts him. Within this framework, often used with less taste than here, a variety of incidents more frisky than risque are run off with telling effect. Hume Cronyn, Audrey Totter and Eddie Rochester Anderson are standouts in a competent supporting cast. Edwin H. Knopf produced the picture with a sure sense of values, and Richard Whorf directed skillfully.

Previewed at the Village theatre, Westwood, Cal., where it collected a wholly adequate number of laughs. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, not set. Running time, 92 min. PCA No. 10949. General audience classification.

John ..... Robert Walker
Mary ..... June Allyson
Freddie ..... Hume Cronyn
Lisa ..... Audrey Totter
Eddie Rochester Anderson, Reginald Owen, Gerald Oliver Smith.

Kerr Special Services Head for Veterans

Colonel Francis R. Kerr, who during the war was chief of the Army Exchange Service and later deputy director of the Special Services Division, has been appointed head of the newly-organized Special Services Division of the Veterans Administration.

He has been instructed to develop a picture and exchange service for veterans' hopsitals patterned on that used by the Army. Colonel Kerr's appointment was announced Monday by Omar N. Bradley, veterans administrator. He will take over his new duties as soon as he is released from the army.

While the Veterans Administration has shown some motion pictures in hospitals, the work has been handled by the individual hospital and there has been no definite recreation program.

Film-Book Promotion Manual Sent to All MGM Accounts

MGM's exploitation department has prepared a manual on film-book exploitation for all exhibitor accounts. Prepared under the supervision of Howard Dietz, vice-president and director of advertising, publicity and exploitation, and William B. Ferguson, exploitation head, the manual contains a review of successful book exploitation with illustrations of effective window displays, contests, tieups and other stunts. There is also a resume of forthcoming product based on best sellers, along with a list of national publishers' tieups on a number of these books involving film book jackets, window displays and counter cards. Cash prizes are to be offered to exhibitors for outstanding film-book exploitation on "The Harvey Girls," "They Were Expendable" and "The Postman Always Rings Twice," which pictures soon are to be released by MGM.

Veto Grosses Tax Bills in Omaha And Los Angeles

Omaha and Los Angeles exhibitors relaxed their vigil on tax legislation which, if passed, would have placed 10 and three per cent taxes, respectively, on theatre grosses and admissions. In Norfolk, Va., theatremen have organized to fight an already imposed 10 per cent admission tax, while in St. Louis a bill is under consideration which would impose a two per cent general sales tax.

The Los Angeles City Council has vetoed, eight to seven, an ordinance which would have levied a three per cent tax on theatre grosses, and instructed the revenue and taxation committee to prepare an ordinance which would spread the tax burden over all business and industry.

Opposition to Councilman Meade McClanahan's tax proposal, which he defended in a stormy speech condemning the industry for producing gangster films and declaring exhibitors could well afford to increase admission prices to pass the tax levy on to the public, was spearheaded by the Chamber of Commerce, the Central Labor Council, a veterans organization and various newspapers in the city. The industry's spokesman was Robert H. Poole, executive secretary of the Independent Theatre Owners of Southern California and Arizona.

Called Unfair, Discriminatory

Leroy M. Edwards, president of the Los Angeles Chamber of Commerce, in a letter to the City Council, called the levy an "unfair and discriminatory" measure which would "constitute an open invitation to other major cities to tax heavily the revenue of motion picture theatres."

In Omaha, the City Council's proposal to place a 10 per cent tax on grosses was defeated after more than 300 members with their lawyer showed up at a council session to protest. A 10 per cent tax on grosses, said the theatremen, not only would be discriminatory, but would make Omaha a city without theatres.

Eugene Blazer, attorney for the exhibitors, presented the following points to the council: First, attendance at downtown theatres has dropped 23 per cent since the end of the war. Second, that the drop for suburban houses has been 40 per cent, and finally, that theatres would be driven out of business because they can't absorb the levies and their attendance would drop more if they increase prices.

Following the exhibitors' presentation of facts the City Council said they would pass a substitute plan in which theatres are exempt. Instead there would be a tax on cigarettes and cigars, the automobile and wheel tax would be doubled, taxes on pinball machines and juke boxes would be tripled, the occupation tax on the Nebraska Power Company increased and a levy placed on the Metropolitan Utilities District.

Seek Court Stay on Tax

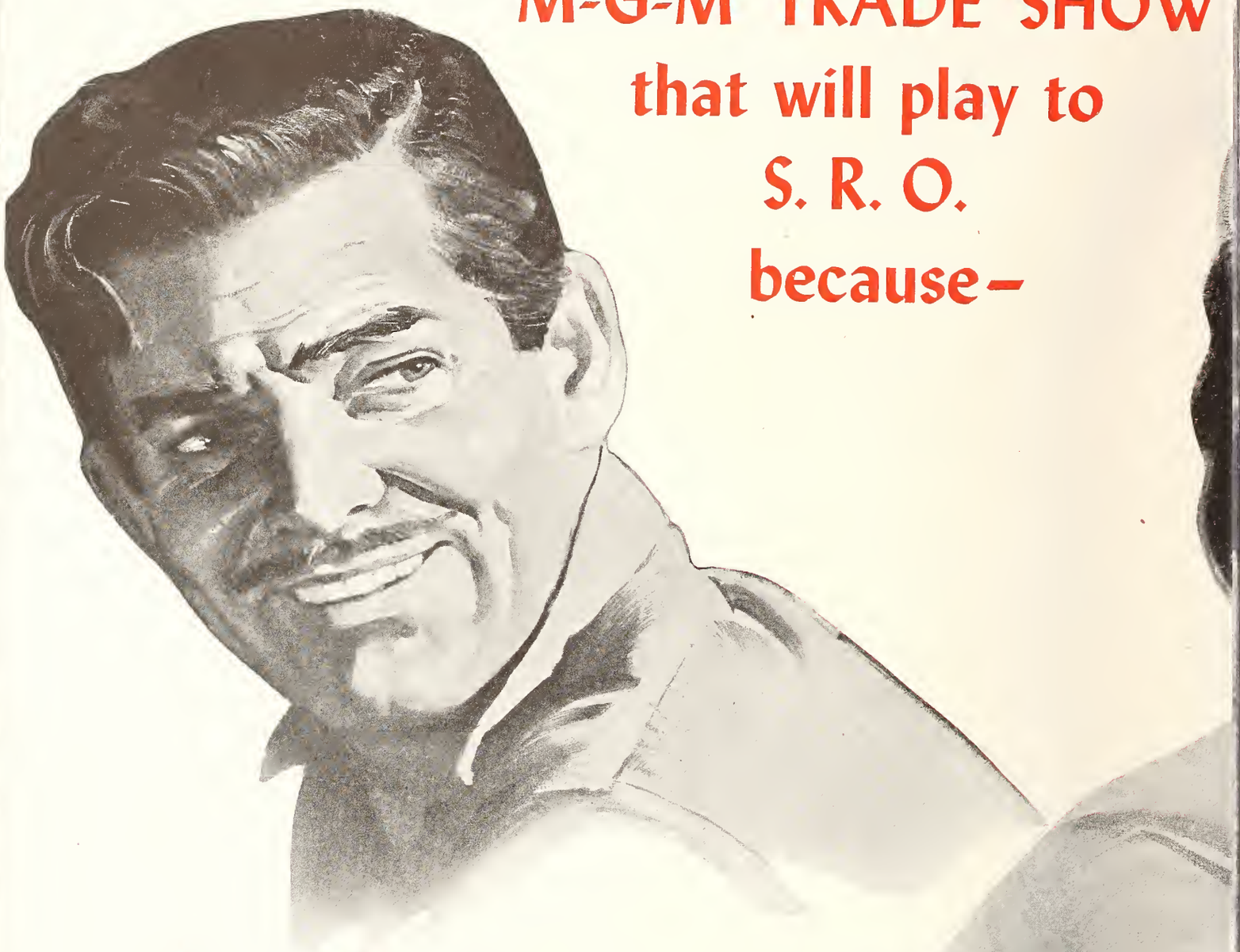
Meanwhile, in Norfolk, Va., theatre interests have filed suit in the Court of Law and Chancery against the city, asking that the court invalidate the recently enacted city ordinance which placed a 10 per cent tax on theatre tickets.

In St. Louis, a bracket system for collection of a two per cent sales tax in Missouri, is proposed in a bill which has passed the state House of Representatives. The bill provides that instead of the present mill tokens, the purchaser would be relieved of any tax on sales under 15 cents. From 15 cents to 65 cents the tax would be one cent and from 65 cents to $1.24 the tax would be two cents. These taxes would apply to admission tickets at theatres and the theatres would pay the state a full two per cent tax on gross revenue.

Sells Theatre Interest

Jack Greenberg has disposed of his stock in the Melvin Fox Theatres, Inc., Philadelphia, and has resigned his position. Mrs. Marion Fox will handle buying and booking for the house in the future

M-G-M TRADE SHOW that will play to S. R. O. because—



GABLE's back and GARSON's got him in

VICTOR FLEMING'S PRODUCTION OF M-G-M's

"ADVENTURE"

with **Joan BLONDELL · Thomas MITCHELL**

TOM TULLY · JOHN QUALEN · RICHARD HAYDN · LINA ROMAY · HARRY DAVENPORT

Screen Play by FREDERICK HAZLITT BRENNAN and VINCENT LAWRENCE · Adaptation by Anthony Veiller and William H. Wright · Based on a Novel by Clyde Brion Davis

Directed by VICTOR FLEMING · Produced by SAM ZIMBALIST

When Greer gets in Clark's arms it's "Goodbye Mrs. Chips."

SEE FOR YOURSELF AT THESE

"ADVENTURE" TRADE SHOWS

ALBANY	20th-Fox Screen Room, 1052 Broodwoy	TUES. 1/8	8 P.M.
ATLANTA	20th-Fox Screen Room, 197 Wolton St., N. W.	TUES. 1/8	10 A.M.
BOSTON	M-G-M Screen Room, 46 Church Street	TUES. 1/8	10:30 A.M. & 2:15 P.M.
BUFFALO	20th-Fox Screen Room, 290 Fronklin Street	TUES. 1/8	2:30 P.M.
CHARLOTTE	20th-Fox Screen Room, 308 South Church Street	TUES. 1/8	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room, 1301 South Wobosh Ave.	TUES. 1/8	1 P.M.
CINCINNATI	RKO Screen Room, 16 Eost Sixth Street	TUES. 1/8	8 P.M.
CLEVELAND	20th-Fox Screen Room, 2219 Poyne Avenue	TUES. 1/8	1 P.M.
DALLAS	20th-Fox Screen Room, 1803 Wood Street	TUES. 1/8	2:30 P.M.
DENVER	Poromount Screen Room, 2100 Stout Street	TUES. 1/8	3 P.M.
DES MOINES	20th-Fox Screen Room, 1300 High Street	TUES. 1/8	1 P.M.
DETROIT	Mox Blumenthol's Sc. Rm., 2310 Coss Avenue	TUES. 1/8	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room, 326 North Illinois Street	TUES. 1/8	2 P.M.
KANSAS CITY	Vogue Theotre, 3444 Broodwoy	TUES. 1/8	1:30 P.M.
LOS ANGELES	Ambossodor Theotre, Ambossodor Hotel	Previously Tradeshown	
MEMPHIS	20th-Fox Screen Room, 151 Vonce Avenue	TUES. 1/8	1 P.M.
MILWAUKEE	Worner Screen Room, 212 W. Wisconsin Ave.	TUES. 1/8	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room, 1015 Currie Avenue	TUES. 1/8	2 P.M.
NEW HAVEN	20th-Fox Screen Room, 40 Whitlng Street	TUES. 1/8	2:30 P.M.
NEW ORLEANS	20th-Fox Screen Room, 200 South Liberty	TUES. 1/8	1:30 P.M.
NEW YORK NEW JERSEY	M-G-M Screen Room, 630 Ninth Avenue	Previously Tradeshown	
OKLA'MA CITY	20th-Fox Screen Room, 10 North Lee Street	TUES. 1/8	1 P.M.
OMAHA	20th-Fox Screen Room, 1502 Davenport	TUES. 1/8	1:30 P.M.
PHILADELPHIA	M-G-M Screen Room, 1233 Summer Street	TUES. 1/8	11 A.M.
PITTSBURGH	M-G-M Screen Room, 1623 Blvd. of Allies	TUES. 1/8	2 P.M.
PORTLAND	B. F. Sheorer Screen Room, 1947 N.W. Kearney St.	TUES. 1/8	1 P.M.
ST. LOUIS	S'Renco Screen Room, 3143 Olive Street	TUES. 1/8	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room, 216 Eost First Street, So.	TUES. 1/8	1 P.M.
S. FRANCISCO	20th-Fox Screen Room, 245 Hyde Street	TUES. 1/8	1:30 P.M.
SEATTLE	Jewel Box Preview Theotre, 2318 Second Avenue	TUES. 1/8	1 P.M.
WASHINGTON	20th-Fox Screen Room, 932 New Jersey, N.W.	TUES. 1/8	1 P.M.

Burger Contends Dubbing Best for Latin America

The superiority of Spanish-dubbed pictures over titled pictures for the Latin American markets has been proved for Loew's, Inc. According to Sam Burger, regional director of Loew's in Latin America, over-all business in his territory has increased a minimum of 50 per cent since the first of this year, the date on which Loew's first started its intensive dubbing program.

Visiting the home office this week after a three-month tour of South and Central America, Mr. Burger told the trade press that increases, sometimes of as much as 90 per cent, had been noted on the books since the dubbing program was intensified.

Last January Loew's gradually began to eliminate all super-imposed titles. By last March, the only Loew's films in Latin America were Spanish dubbed, with the exception of one or two situations which demanded special attention.

Employs Staff of 125

To carry out its dubbing program—Loew's annually sends 30 to 32 pictures to Latin America—the company now employs a staff of 125 who work in New York.

Supporting his prediction that Latin American business would continue on its present high level for the next five years, Mr. Burger said that Loew's, within the year, would construct theatres in eight additional situations in Cuba and South America.

A 10-story office building, which will house three theatres, is to be built in Havana. A 12-story office building, housing a 3,000-seat theatre, will be built in Buenos Aires. Additional theatres will either be built or acquired in Bahia, Brazil; Cali, Medellin, Barranquilla, and Bogota, Colombia; and Valparaiso, Chile.

Loew's at present has nine theatres in the following situations: San Juan, Rio de Janeiro, Santiago de Chile, Tucuman, Lima, and Montevideo.

The dubbing program soon will be expanded to include Portuguese. This will enable Loew's to enter Brazil, which has a population of approximately 45,000,000.

Start Program February 1

Loew's 16mm program for Latin America will get under way about February 1, it is believed. Currently there are trainees from every South American country with the exception of Uruguay studying distribution and exhibition methods at Loew's New York offices.

The 16mm films will be shown in towns which have no theatres and in villages and settlements wherever the "Metro-mobile" can travel. These "mobiles" will be similar to those used for army showings, it was pointed out.

Divestiture Cases to Be Pressed, Says Tom Clark

While the United States Department of Justice will not adopt a punitive attitude on anti-trust prosecutions, it will continue to press "divestiture" cases to restore competition and promote private enterprise, Tom C. Clark, U. S. Attorney-General, told the Executives Club of Chicago in an address last week. He described a divestiture case as one where a company had a stranglehold on a business and is forced to dispose of part of its business to restore competition. In mentioning a number of cases, among them the motion picture anti-trust suit, he said they were not instituted to harrass the companies but to establish competition.

Crum Returns to Warners

Lt. Col. Owen Crum has returned to Warner Brothers as a producer following three and a half years of service in the Army Air Forces. His first assignment is the W. R. Burnett story, "Tomorrow Is Another Day."

General Byron Outlines Army Special Service Plan

Major General Joseph W. Byron, director of the Special Services Division of the Army Service Force, of which the Army Motion Picture Service is part, outlined the new policies to go into effect shortly after the first of the year at a conference of the motion picture officers from nine service commands at the Coronado Hotel, St. Louis, December 12. The new policy provides for a decentralization of many of the functions formerly concentrated under Washington headquarters. Under the new plan, the commanding general of each service command will have supervision over the operation of the various Army theatres in his district, as well as for the servicing of equipment, replacements, etc. The Washington office will continue to exercise overall supervision. At present there are 831 Army theatres in the various posts, camps and reservations in the United States.

7,209 Pledged in Dimes Campaign

Theatre pledges for the motion picture's 1946 March of Dimes campaign totaled 7,209 by last Wednesday, about half the number of theatres expected to participate in the campaign, according to a report from Nicholas M. Schenck, national chairman. Mr. Schenck urged exhibitors who had not mailed in their pledges to do so promptly.

Additional circuit pledges received by circuit chairman Joseph R. Vogel include: L. F. Gran, Milwaukee, 17 theatres; Mutual Theatres, Detroit, 33; Butterfield Theatres, Michigan, 108; Fabian Theatres, New York, Virginia, etc., 49; White Theatres, Cincinnati, 15; Western Massachusetts Theatres, Springfield, Mass., 18; Interboro Circuit, New York, 33; Basil Bros., Buffalo, 11; Reade Circuit, New York and New Jersey, 22; Affiliated Theatres Circuit, Philadelphia, 8; Atlantic Theatres, Philadelphia, 14.

Also, Lockwood and Gordon, Boston, 15: Fred J. Dolla Theatres, Louisville, 15; I. W. Rodgers Theatres, Cairo, Ill., 16; South Side Amusement Company, St. Louis, 11; Fanchon and Marco, St. Louis, 34; Crescent Amusement Company, Nashville, 60; Cooper Foundation, Denver, 22, and Balaban and Katz, Chicago, 118.

Greenberg Chief Barker of Philadelphia Variety Club

Jack Greenberg has been elected chief barker of the Philadelphia Variety Tent. He operates theatres in Northampton, Camden, Woodbine, Stone Harbor and Avalon, all in New Jersey, and is the owner of the Philadelphia exchange for Film Classics. Other officers elected included: Sydney Samuelson, general manager of Allied Theatre Owners of Eastern Pennsylvania, Southern Jersey and Delaware, first assistant; Dave Supowitz, theatre architect, second assistant; Mike Felt, theatre owner, treasurer; Alfred J. Davis, branch manager of Monogram Pictures, secretary. Elected to the board were Ben Amsterdam, Jack Beresin, Harry Blumberg, James P. Clark, Albert M. Cohen and Jay Emanuel.

Form Theatre Operating Firm in Kansas City

The Missouri Secretary of State's office has issued a certificate of incorporation to the United States Theatres, Inc., of 3838 Woodland Ave., Kansas City, Mo., to own and operate theatres, radio and television stations, parks, circuses, swimming pools and to conduct carnivals. The company will have 2,000 shares of common stock of a par value of $100 each. The incorporators are Gus C. Diamond, 999 shares; Arthur A. Burke, 999 shares, and Daniel L. Brenner, two shares.

Universal to Build in Buffalo

Universal will build a $500,000 office building next spring on Franklin Street in Buffalo, it was announced this week by James J. Spandau, branch manager.

Set Holland Plans As Spanish Talks Break Down Again

As definite plans were made this week for the Motion Picture Export Association to set up shop in Holland, negotiations on picture agreements between American and Spanish interests broke down and a representative of Czechoslovakia's monopolistic industry indicated his willingness to talk matters over with the MPEA.

Henry W. Kahn flew to London Christmas Day to establish offices in Amsterdam on behalf of the Export Association. For the first time in any country, the Association will set up one combined operation for all its members, Columbia, MGM, Paramount, RKO, Twentieth Century-Fox, United Artists, Universal and Warner Brothers.

After a week of consultations in London with Fayette Allport, European manager of the Motion Picture Association of America, Mr. Kahn and Mr. Allport will go together to Holland and there deal with the complex problems involved in making available to Holland five years of unseen American pictures.

The American-Spanish agreements broke down last week just when, it was reported, the Spanish Government had proposed a compromise agreement which was acceptable to American interests.

Although State Department officials have declined to comment on the situation, it has been reported from Washington that the negotiations broke down because the Government's alternate offer would have cut down the Spanish interests' licensing receipts.

The Government's informal offer of 12 imports a year for each of the eight companies was acceptable, as a compromise, to the American companies, it was understood. However, this offer was withdrawn suddenly, with no official reason given and negotiations again reached a stalemate with the Americans continuing to protest against the excessive licensing fees.

Unless a new agreement can be reached quickly between the two countries there will be little or no Hollywood product on Spain's screens after the first of the year.

Indications that the Export Association may soon deal with Czechoslovakia were evident last week as company presidents and foreign managers attended a meeting of the Association at which there was a general review of the Czechslovakian situation. No decision, however, was made, although it is known that Britain, France and Russia are willing to deal with that country. Miles Sherover, representing the Czech industry, has indicated he will talk to Association members.

Gold Named Chairman of AMPA Membership Drive

Mel Gold of National Screen Service has been appointed chairman of the Associated Motion Picture Advertisers membership drive by Dave Bader, president. New members just accepted are Jock Lawrence and Jerry Dale of the Lawrence Organization; Myron Siegel, Century Circuit; Stanley F. Hodes, National Screen; Beatrice Ross, Republic Pictures; Louis Stein, Warner Bros. Branford theatre; Charles Franke, *Motion Picture Daily*, and A. Raymond Gallo, Quigley Publications. The current membership drive extends through December. A total of 35 members have been added since the new administration took over in April.

Scully Brothers Return

Sgt. Peter Scully and Captain John Scully, sons of John J. Scully, district manager of Universal at Boston, have been released from service and have rejoined Universal. Peter Scully has returned to his post at the Universal studios, and John, Jr., has been assigned to the sales force of the Phila-

English Acquires "Remember"

English Films has acquired the United States distribution rights to "You Will Remember," English musical based on the life of Leslie Stuart, English composer. The picture stars Robert Morley.

The Musical
that's
A BOXOFFICE
REVELATION...

All Dolled Up
with Ticket-Selling Entertainment!
20th CENTURY-FOX
presents
VIVIAN BLAINE ☆ DENNIS O'KEEFE
PERRY COMO ☆ CARMEN MIRANDA
Doll Face
MARTHA STEWART · MICHAEL DUNNE · REED HADLEY
Produced by BRYAN FOY · Directed by LEWIS SEILER
Screen Play by Leonard Praskins • Adaptation by Harold Buchman • From a Play by Louise Hovick • Music and Lyrics by Jimmy McHugh and Harold Adamson
Dances Staged by Kenny Williams

THE HOLLYWOOD SCENE

COMPLETED

COLUMBIA
That Texas Jamboree
Murder Is Unpredictable

MGM
Star from Heaven

REPUBLIC
Song of Arizona
Glass Alibi (Wilder)

20TH CENTURY-FOX
Black Beauty (Alson)

STARTED

MGM
Faithful in My Fashion
But Not Goodbye

PRC
Murder Is My Business
Man Without a Gun

RKO RADIO
Crack-Up
Step by Step

20TH CENTURY-FOX
Strange Triangle

SHOOTING

COLUMBIA
Walls Came Tumbling Down
Duchess of Broadway
So Dark the Night
Jolson Story (formerly "Story of Jolson")

MGM
Fiesta
Till the Clouds Roll By
Three Wise Fools
Army Brat
The Yearling

MONOGRAM
Charlie Chan at Alcatraz
Gay Cavalier
Joe Palooka, Champ

PARAMOUNT
Searching Wind (Wallis)
California
Ladies' Man

REPUBLIC
Alias Billy the Kid
One Exciting Week
In Old Sacramento

RKO RADIO
Sister Kenny
Notorious
Till the End of Time
Without Reservations (Lasky)

20TH CENTURY-FOX
Cluny Brown
Dark Corner
Anna and the King of Siam
Shocking Miss Pilgrim
Somewhere in the Night
Three Little Girls in Blue

UNITED ARTISTS
Strange Woman (Stromberg)
Sin of Harold Diddlebock (Sturges)

UNIVERSAL
She Wolf of London
Canyon Passage
Genius in the Family (Skirball-Manning)

WARNERS
Humoresque
Two Guys from Milwaukee
Beast with Five Fingers
Escape Me Never

Seven Productions Begun With 44 Now Shooting

Hollywood Bureau

Production languished in the pre-Christmas doldrums last week. Only seven new pictures were started, and six others were completed, so that the shooting index stood at 44, compared with 43 the week before.

At RKO, Irving Reis, director, launched his first picture since returning from the armed services. "Crack-Up" is a psychological mystery starring Pat O'Brien, Claire Trevor and Herbert Marshall. Jack Gross is the producer.

Another RKO film started was "Step by Step," in which Lawrence Tierney and Anne Jeffreys, who scored in the Monogram picture, "Dillinger," will be teamed once more. Others in the cast are Harry Harvey and Lowell Gilmore. Sig Rogell produces; Phil Rosen directs.

MGM trained cameras on two: "Faithful in My Fashion," and "But Not Goodbye," "Faithful" stars Donna Reed, with Tom Drake, Edward Everett Horton, Bill Phillips, Spring Byington, Warner Anderson and Sig Ruman. Sidney Salkow, another returned veteran, is directing, and it's Lionel Houser's first production.

Irving Starr Producer Of "But Not Goodbye"

Irving Starr is producing "But Not Goodbye," and S. Sylvan Simon is directing. The cast includes Frank Morgan, Keenan Wynn, Audrey Totter, Gladys Cooper, Richard Quine and Marshall Thompson.

At 20th Century-Fox, work began on "Strange Triangle," which Ray McCarey is directing for Producer Bryan Foy. Preston Foster, Signe Hasso, John Sheppered and Anabel Shaw head the cast.

PRC launched "Murder Is My Business," and "Man Without a Gun." The former features Hugh Beaumont, Michael Shayne, Ceryl Walker, Lyle Talbot, Carol Andrews and George Meeker. Sigmund Neufeld is producing; Sam Newfield directing.

The second picture is an Alexander-Stern production which Harry Fraser is directing. It's a Western with Bob Steele and Syd Saylor.

A production budget of $5,000,000 and a diversified program ranging in background from drawing room to desert have been announced by Robert Riskin Productions for the three films which the company will make in 1946.

"The Magic City," a modern romantic comedy, will be the first to go before the cameras. Second will be "Johnny Appleseed," dealing with that legendary character of American folklore. Third will be "Impact," described as an action melodrama based on a sociological study of the effect of industry on present day American society.

Jeffrey Bernerd has signed a new contract with Monogram, under the terms of which he will produce five pictures for that company in 1946. His first film under the new deal will be "Don't Gamble with Strangers," based on an original story by George Sayre. Next will come "Wife Wanted," on which Kay Francis will be co-producer.

Ray Milland will be starred in "The Last Man in the World," a projected Paramount film dealing with the depopulation of the earth as an effect of the unleashing of atomic energy. James Hilton is currently preparing the screenplay . . . Skirball-Manning, new producing unit at Universal, has purchased "Desert Padre," by Irving Stone, and "For Services Rendered," by Arthur Caesar . . . Walter Slezak has been signed by RKO for two additional pictures in 1946, to follow "The Strange Adventures of Sinbad," in which Slezak will be co-starred with Maureen O'Hara.

Universal Plans Biography Of Famed Composer

Jean Pierre Aumont has been signed by Universal for the role of Rimsky-Korsakov in a projected film biography of that composer, tentatively titled "Heat Wave." Others in the cast will be Yvonne De Carlo and Brian Donlevy . . . Charles R. Rogers has signed Anne Baxter for the leading feminine role opposite Paul Muni in "Me and Mr. Satan," which he will make for United Artists release.

Edward L. Alperson's fourth production for 20th Century-Fox release will be based on the Somerset Maugham play, "Sheppey" . . . William Castle's next directorial assignment at Columbia will be "One Life Too Many," a melodrama which Leonard Picker is scheduled to produce . . . Bill Phillips has been signed to a new long term contract by MGM . . . Joan Chandler, recently signed to a contract by Warners, will make her screen debut in "Humoresque," current production which stars Joan Crawford and John Garfield.

Edgar Buchanan has had his Columbia contract extended . . . Phil Ryan has purchased the screen rights to "Vicious Circle," a novel by Hugh Churchill . . . RKO Radio has exercised its option on the services of Jack Gross, executive producer . . . Jeff Donnell has been selected for the second feminine lead in "Night Editor," soon to start at Columbia.

Recent story acquisitions by Paramount include "The Ambassador's Wife," by John Gunther, and "Nightmare," by William Irish. The latter is a murder mystery; the former is one of Gunther's few efforts at fiction. It ran serially in *Collier's* magazine . . . Phil Silvers, the comedian, has had his 20th Century-Fox contract extended . . . Les Selander has been assigned to direct Republic's "Passkey to Danger."

On terminal leave pending his discharge from the U. S. Marine Corps, Leon Barsha has returned to Columbia, where he will produce "Frisco Fury," a melodrama, and "Betty Co-Ed," a musical . . . William Whitney has returned to Republic after serving with the armed forces, and has been signed to a seven-year director's contract . . . Charles Barton will direct "Notorious Gentleman" for Universal.

Acquires Screen Rights to S. S. Van Dine Mysteries

James S. Burkett has acquired the screen rights to the S. S. Van Dine detective stories, and has concluded an arrangement with PRC whereby he will make for that studio three pictures based on the books . . . Vanessa Brown has been signed by 20th Century-Fox to a long term contract, and will have a leading role in the Technicolor picture, "Margie," which Henry King is slated to direct and Walter Morosco to produce.

Ben Hecht has been signed to write the screenplay for "Dishonored Lady," in which Hedy Lamarr will star for Hunt Stromberg . . . Lloyd French has been signed to a term contract by MGM . . . Will Cowan will function as associate producer on the Universal mystery, "The Cat Creeps" . . . Grant Withers has been signed by Republic for a featured role in the current William Elliott Western, "In Old Sacramento."

Plans Vacation Subject

Gordon Hollingshead, head of Warner short subject production, is preparing to send a camera crew to every state in the union for scenes to be used in a Technicolor subject, "Vacation Land." He has just completed "Story of a Dog," produced in cooperation with the U. S. Coast Guard.

Picture Section in Mexico Is Given DepartmentStatus

by LUIS BECERRA CELIS
in Mexico City

Determined to give Mexican pictures their place in the sun of public favor and box office returns, as well as to enhance the prestige of Mexico, at home and abroad, the Mexican Government is making plans to render the industry even more official aid, elevating to the status of a special department the cinematographic supervision section of the Ministry of the Interior. That was revealed by Antonio Castro Leal, the recently appointed chief of the section.

The plans, the official said, call for the proposed department to give greater government assistance to the film business, in improving and expanding the exhibition of its product in Mexico, to meet increasing competition from the U. S. and some other countries, and to enable them to gain a firmer stronghold abroad, in countries where they have an established market, and to find acceptance for them in lands where they are either not known at all or are very little known.

The proposed department, which is expected to get into action early in the new year, would also take over an important work of the section—Federal censorship of pictures, Mexican and foreign, shorts, documentaries, cartoons, newsreels and features.

It is reported that the Ministry of Finance has under consideration plans, details of which have not yet been revealed, regarding changes in the Federal taxation system for the picture industry.

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Officers for the ensuing year of the National Cinematographic Exhibitors Association, elected at the recent convention here are: Antonio G. Osio, president; Gabriel Alarcon, vice-president; Angel Fernandez, treasurer; Edgardo Chavez Garcia, secretary.

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Roberto Mijares, veteran picture man—actor-director-exhibitor—announces that the production company he is organizing is to produce strictly quality films, limiting itself to but three a year. The company is to start its first production about mid-January and have it ready for release in the early spring. Mr. Mijares is to do his own directing—so that it will be done properly, he modestly explains.

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The popularity in Mexico of "Cantinflas," this country's largest money-making picture actor, in private life, Mario Moreno, a leader of the Picture Production Union and vice-president of Posa Films, S.A., producer of his pictures, has been demonstrated afresh by the reception accorded his latest production, "Un Dia con el Diablo" ("A Day with the Devil"). It scored the record Sunday gross of $14,576 at the Cine Metropolitan, important local first run theatre. That is the highest Sunday gross any picture has ever made in Mexico. It is also exceptional, in that the admission charge, 85 cents, is a high one for this country.

Contenders for Best Film Announced by Gallup

Dr. George Gallup, director of Audience Research, Inc., announced this week the names of the 10 contenders for the "most popular" motion picture of 1945. His list is based on the continuous polls conducted for *Photoplay* magazine. The pictures are: "A Song to Remember," "Anchors Aweigh," "God Is My Co-Pilot," "Hollywood Canteen," "Meet Me in St. Louis," "National Velvet," "Son of Lassie," "Thirty Seconds Over Tokyo," "Thrill of Romance" and "Valley of Decision."

Theurkauf Gets Tacoma House

Les Theurkauf, film salesman, has taken a 10-year lease on the Realart theatre in South Tacoma, Wash., which has been operated for the past 25 years by Mr. and Mrs. Rad Pratsch.

Discuss Final Plans for Dinner to Gamble

Spyros P. Skouras, general chairman of the testimonial dinner which the industry is tendering Ted R. Gamble at the Waldorf-Astoria in New York January 7, held a luncheon meeting of various committee heads last Thursday to discuss final plans for the event.

Among committee chairmen were George J. Schaefer and Francis S. Harmon, co-chairmen with S. H. Fabian of the program committee; David Weinstock, dinner committee; Irving Lesser, representing Robert Weitman, entertainment committee, and David A. Lipton, publicity committee.

Also present were Herman Gluckman, Harry Goldberg, Harry Mandel, Gordon S. White, S. F. Seadler, Lem Jones, Arthur L. Mayer, Rodney Bush, Walter Brown, Fred Gehle, Sam Shain and Glendon Allvine.

Gen. Donovan Returning To Legal Practice

Major General William J. Donovan of the law firm of Donovan, Leisure, Newton and Lambard, counsel for RKO Radio, will rejoin the firm shortly, it was learned in New York last week. Maj. Gen. Donovan, who resigned a month ago as assistant to Justice Robert H. Jackson, chief American war crimes prosecutor, recently returned from abroad. Mr. Donovan was appointed Coordinator of Information in July, 1941, by the late President Roosevelt, and when that office was abolished subsequently became head of the Office of Strategic Services. Before entering the Army, he was appointed counsel to the receiver for RKO, serving in that capacity from 1933 to 1940. As counsel for RKO, he participated in the early negotiations for an industry consent decree.

British War Office Forms New Film Organization

The British War Office will disband the Army Kinematographic Service December 31 and replace it with a new civilian corporation to handle all entertainment, instructional and educational films for Britain's peacetime Army. The Kinematograph Renters Society currently is consulting with the Cinematograph Exhibitors Association regarding booking terms for the corporation and matters of protection of exhibitors.

"Bells of St. Mary's" Named Best by Catholic Magazine

"The Bells of St. Mary's," released by RKO, has been chosen the outstanding picture of the year by *The Sign*, national Catholic magazine. The selection was based on a "magic combination of wholesome humor, superb characterization, fine musical interludes and a message of power and faith," according to the magazine. The publication also paid special tribute to Leo McCarey, director, and Bing Crosby and Ingrid Bergman, stars, in "making the picture thoroughly entertaining and completely effective."

Paramount Sets Four In Fourth Block

Paramount's fourth block was announced December 21 by Charles M. Reagan, vice-president in charge of distribution. The pictures are: "The Virginian" in Technicolor, with Joel McCrea, Brian Donlevy, Sonny Tufts and Barbara Britton; "They Made Me a Killer," Pine-Thomas thriller with Robert Lowrey and Barbara Britton; "The Blue Dahlia," with Alan Ladd, William Bendix, Veronica Lake and Doris Dowling; and "The Well-Groomed Bride," with Ray Milland, Oliva de Havilland, Sonny Tufts.

Joins Chicago Circuit

Ted Schlosser, who formerly represented Quigley Publications as a field contact man, and who only recently was discharged from the Navy, after three and one-half years of service in the Pacific in charge of a U. S. Navy Motion Picture Exchange, is now associated with the Alliance Theatre Circuit in Chicago, and has been appointed manager of the Parkway theatre, Chicago.

RKO's Mexican Picture to Get World Release

RKO Radio Pictures' Mexican production, "Th Pearl," from the John Steinbeck story, "The Pea of the World," will be distributed throughout th world, N. Peter Rathvon, company president, di closed in New York Thursday afternoon, in an in terview following his return from Mexico.

Flanked by Mr. Steinbeck at the conference, M Rathvon explained that "The Pearl" is in Englis and Spanish versions with the same, bi-lingua cast—the first such picture, he believes. It wi therefore be able to serve two of the world's larg est markets.

Made at a cost of approximately $300,000 at th company's new Churubusco studio in Mexico Cit it will also serve as a test of the practicability c RKO production there. The studio has moder equipment, occupies 14 stages and 40 acres, an meanwhile is being used as a service studio, fo whose use Mexican producers are clamoring, Mr Rathvon said.

He said the studio laboratory was designed b Pathe Enterprises and would be the most mod ern; that RKO sound equipment would be in stalled, and that department heads would be Holly wood technicians.

Partner with the company in the studio is Agui la, a Mexican production organization. Two pro ducers who make eight to 10 pictures yearly hav applied for all studio space. When completed, th studio will be able to produce 40 pictures yearly

'South America is really going to be our grea market," Mr. Rathvon declared. "It will only b limited by the number of theatres."

He cited a building boom, in Mexico in par ticular. Thousands of dwellings are being built and many theatres; in Mexico City alone, 10 thea tres are being built, with up to 4,500 seats.

If the Latin Americans can be shown the wisdon of changing their habits, the market will be ever greater, according to Mr. Rathvon, who cited the current practice of opening a theatre at 4 P.M. and running only two to three shows per day. A grind policy in Latin America would, he said dramatically increase the market's potentialities for revenue.

Of 16mm films, he said they seemed to be the logical way to pioneer with smaller pictures in the backward countries, and to make film fans there.

Golden Names Film Group to Gather I.G. Farben Data

Nathan D. Golden, chief of the motion picture unit of the Bureau of Foreign and Domestic Commerce, who is heading a group of color film scientists on a mission to Germany to obtain further information on the I. G. Farben Agfa color film process, has announced the names of the motion picture industry representatives who will accompany him. The group, Mr. Golden said, would include Harold C. Harsh of the General Aniline and Film Corporation; H. W. Sachs of Remington Rand, Inc.; and Charles H. Carlton of the Hollywood Colorfilm Corporation.

Open Canadian Office

The International Theatrical and Television Corporation, has opened a branch office in Toronto, Ont., to distribute 16mm film. Harry Allen, director of PRC of Canada, will be in charge of the branch office, and Ray Hague, formerly with Sovereign Films, has joined the exchange to conduct the theatre division. Blake Small, recently discharged from the army, will supervise the distribution of educational films to schools and groups.

Two French Films Titled

Herman G. Weinberg has completed the titling of two new French films which will be distributed this season for their American premieres. They are "Portrait of a Woman," starring Francoise Rosay, to be distributed by Joseph Burstyn, and "Le Grande Refrain," starring Fernand Gravet, to be distributed by Andre E. Algazy.

WARNER BROS.' TRADE SHOWINGS OF

"MY REPUTATION"

starring

BARBARA STANWYCK

with

GEORGE BRENT • WARNER ANDERSON • LUCILE WATSON • JOHN RIDGELY • EVE ARDEN

MONDAY, JANUARY 7th, 1946

CITY	PLACE OF SHOWING	ADDRESS	TIME
Albany	Warner Screening Room	79 N. Pearl St.	12:30 P.M.
Atlanta	RKO Screening Room	191 Walton St. N.W.	2:30 P.M.
Boston	RKO Screening Room	122 Arlington St.	2:30 P.M.
Buffalo	Paramount Sc. Room	464 Franklin Street	2:00 P.M.
Charlotte	20th Century-Fox Sc. Rm.	308 S. Church St.	10:00 A.M.
Chicago	Warner Screening Room	1307 So. Wabash Ave.	1:30 P.M.
Cincinnati	RKO Screening Room	Palace Th. Bldg. E. 6th	2:00 P.M.
Cleveland	Warner Screening Room	2300 Payne Ave.	2:00 P.M.
Dallas	20th Century-Fox Sc. Rm.	1803 Wood St.	10:00 A.M.
Denver	Paramount Sc. Room	2100 Stout St.	2:00 P.M.
Des Moines	20th Century-Fox Sc. Rm.	1300 High St.	12:45 P.M.
Detroit	Film Exchange Bldg.	2310 Cass Ave.	2:00 P.M.
Indianapolis	Paramount Sc. Room	116 W. Michigan St.	2:00 P.M.
Kansas City	20th Century-Fox Sc. Rm.	1720 Wyandotte St.	1:30 P.M.
Los Angeles	Warner Screening Room	2025 S. Vermont Ave.	2:00 P.M.
Memphis	Paramount Sc. Room	362 S. Second St.	2:00 P.M.
Milwaukee	Warner Th. Sc. Rm.	212 W. Wisconsin Ave.	2:00 P.M.
Minneapolis	20th Century-Fox Sc. Rm.	1015 Currie Ave. N.	2:00 P.M.
New Haven	Warner Th. Proj. Rm.	70 College St.	2:00 P.M.
New Orleans	20th Century-Fox Sc. Rm.	200 S. Liberty St.	12:30 P.M.
New York	Home Office	321 W. 44th St.	2:30 P.M.
Oklahoma	20th Century-Fox Sc. Rm.	10 North Lee St.	1:30 P.M.
Omaha	20th Century-Fox Sc. Rm.	1502 Davenport St.	1:00 P.M.
Philadelphia	Vine St. Sc. Room	1220 Vine St.	11:00 A.M.
Pittsburgh	20th Century-Fox Sc. Rm.	1715 Blvd. of Allies	1:30 P.M.
Portland	Jewel Box Sc. Room	1947 N.W. Kearney St.	2:00 P.M.
Salt Lake	20th Century-Fox Sc. Rm.	216 East 1st South	2:00 P.M.
San Francisco	Republic Sc. Room	221 Golden Gate Ave.	1:30 P.M.
Seattle	Jewel Box Sc. Room	2318 Second Ave.	2:00 P.M.
St. Louis	S'renco Sc. Room	3143 Olive St.	1:00 P.M.
Washington	Earle Th. Bldg.	13th & E Sts. N.W.	10:30 A.M.

393 Theatres in France Razed In War Years

by ROBERT REGAMEY
in Paris

A first census of theatre damage in France has been completed. A total of 393 motion picture houses were totally or partially destroyed. This represents a loss of 500 million francs, or more than $100,000,000. In order to rebuild these theatres, theatre reconstruction plans have been incorporated into the general reconstruction plan for the whole of France.

The industry is further handicapped here by the attitudes of the producers and the exhibitors. The producers claim they are unable to undertake any new productions; the exhibitors are complaining against excessive taxes. Both groups are threatening to strike.

The French producers of features held a general meeting recently in order to study production conditions. Their report gave evidence that it was materially and morally impossible for them to continue production.

On the one hand, the producers pointed out, the French film was burdened with too much state tax. On the other hand, the constant rise of salaries, of studio and laboratory charges, and of raw materials in general, as well as of all other expense items, has resulted in excessively heavy production costs.

Furthermore, it is the producers' opinion that the considerable proportion of foreign films shown in France monopolizes an excessive number of motion picture theatres.

Finally, sales to foreign countries are hindered by censorship and by difficulties with the Foreign Exchange Office.

Under these circumstances, the producers have decided by a vote of 69 to one to halt production January 1 unless the Government recognizes their claims.

The managers, on their side, have met in order to examine the grave situation resulting from the excessive taxes. No decision has been reached as yet, but there is fear of a general strike.

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The French Government has decided to help finance the reconstruction of the Alpes Maritimes studios at Nice, which were damaged seriously by fire October 4. At the same time, the Government created a commission to examine the future of production on the Cote d'Azur.

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The General Administration of the French Motion Picture Industry and the Administration of German and Austrian Affairs have agreed upon an additional list of 25 features and 50 documentaries to be shown in the occupied territories. Previously a list of 30 productions had been decided upon. Only those pictures made without any collaboration of German companies are to be exhibited. All films for the occupied territories have been subtitled in German.

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Two of France's best known actors, Michele Morgan and Louis Jouvet, were expected to start work in new films this month. Miss Morgan will work in "La Symphonie Pastorale," under the direction of Jean Delannoy. Mr. Jouvet will star in "La Dame des Ombres," under the direction of Christian Jaque.

Columbia Earns $554,000 In Three-Month Period

Estimated earnings of Columbia Pictures, Inc., and its subsidiaries for the three-month period ended September 29, 1945, were $554,000 or $1.26 per share on 392,987 shares of common stock outstanding, after deductions of Federal income and excess profits taxes amounting to $380,000, according to an announcement from Harry Cohn, president. For the same period last year the net earnings were $380,000 or 86 cents per share on 383,401 shares of common stock outstanding, after deducting Federal income, excess profits and capital stock taxes amounting to $685,000.

Japs Still Spend for Pictures, Arthur Mayer Reports

Two antiquated film studios near Tokyo provide the Japanese with fairly good screen fare, Arthur Mayer, operator of the Rialto theatre in New York, found during his recent trip to the Far East for the Red Cross. In spite of their improvished resources the Japanese still spend money freely to see films, he said, citing instances where long lines of natives which might be expected to lead to a food distributing depot actually lead to theatre box offices.

India's film producers, at Calcutta and Bombay, have a severe problem in the large number of varying language dialects spoken in that country, while one of the main difficulties in China, particularly for exhibitors, is a monetary one, the forms of currency in some communities not being recognized in others, Mr. Mayer said.

Mr. Mayer's assignment for the Red Cross was the supervision of filming with Army Signal Corps facilities of the many Far East activities.

Agreement Settles Dispute in Eire

by TOM SHEEHY
in Dublin

The recent dispute between Twentieth Century-Fox's Dublin Office and the Irish Transport and General Workers Union, Cinema and Theatre section, has quieted down, with an amicable settlement reached.

The threatened strike action over five 20th-Fox clerical employees who refused to join the union very nearly involved all Eire Kinematograph Renters' Society firms in a combined lockout.

The strike notice, already once postponed, was in the process of being served when Eire exhibitors, through their Theatre and Cinema Asosciation, stepped in, claiming they had not been given fair notice of events.

The exhibitors were led by Maurice Baum, president of T.C.A., and Pat Farrell, J. Ellis and T. Gogan.

The reluctant disputants eagerly seized the opportunity to stall once more.

Then a group of English exhibitor representatives who were visiting Dublin on a business trip completely unrelated to the dispute, were pulled into the trouble to act as advisors.

G. H. Scarborough, president of England's Cinematic Exhibitors Association; W. R. Fuller, general secretary of C.E.A.; William Speakman, a past president of C.E.A., and A. Fredman of the *Daily Film Renter,* heard the whys and wherefores of the argument and returned to England, where Mr. Fuller contacted the K.R.S.

Subsequently, Frank Hill, K.R.S. secretary, attended a Dublin emergency meeting of K.R.S., and interviewed the five workers who would not join the union. The union now has agreed to accept Mr. Hill's guarantee that the matter would be settled in a fashion satisfactory to 20th-Fox, the employees and the union itself. It is expected that a new agreement will be drawn up early in January between K.R.S. and the union which will include all K.R.S. clerical and distribution employees, excluding those in official and confidential capacities.

Acquires Italian Film

Foreign Screen Corporation has acquired the Latin American rights to "Fedora," one of the first films to come out of Italy after the war. Produced in Rome by Antonio Rossi for Generalcine, "Fedora" is based on Victorien Sardou's play. The Latin American premiere will take place in Caracas, Venezuela, early in January, according to H. Albán-Mestanza, president of Foreign Screen Corporation.

Swirsky RKO Salesman

Sidney Swirsky, booker at Columbia's New Haven branch for more than 10 years, has been appointed salesman for RKO, succeeding Max Salzburg. Mr. Salzburg recently resigned to become PRC manager in New Haven.

U. S. Films Total 30% of Imports Into Portugal

by JOAO DE MORAES PALMEIRO
in Lisbon

American pictures currently comprise more than 30 per cent of the foreign pictures distributed in the theatres of Portugal this season.

MGM's Lisbon representatives have announced the release of the following: "The White Cliffs of Dover," "Gaslight," "Dragon Seed," "Perfect Stranger," "The Valley of Decision," "Without Love," "Weekend at the Waldorf," "Seventh Cross," "The Picture of Dorian Gray," "Our Vines Have Tender Grapes," "An American Romance," "Kismet," "Ziegfeld Follies" and "Anchors Aweigh." In release now is "Music for Millions."

Companhia Cinematografica de Portugal, representing Republic, announced: "The Lady and the Monster," "Sleepy Lagoon," "In Old Oklahoma," "The Road Back," "Atlantic City," "Man from Frisco,' "Three Little Sisters," "Youth on Parade," "A Gentle Gangster," "Mantrap," "London Blackout Murders," "A Scream in the Dark," and three serials.

The Sociedade Importadora de Filmes is releasing the following Warner pictures: "The Doughgirls," "To Have and Have Not," "Hotel Berlin," "Objective Burma," "Roughly Speaking," "Janie," "God Is My Co-Pilot," "Thank Your Lucky Stars," "Passage to Marseille," "Northern Pursuit," "Uncertain Glory," "Adventures of Mark Twain," "Between Two Worlds" and "Mask of Dimitrios." The current release is "Yankee Doodle Dandy."

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The Portuguese Government's Office of Information gave 82 public performances of films from June to October in small towns and villages in the north of Portugal. Another traveling projection unit is scheduled to leave Lisbon soon for the Azores.

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Salomao Levy, Jor., president of the Portuguese Exhibitor Aggremiation and associate manager of the oldest distribution firm in Lisbon, Companhia Cinematografica de Portugal, has died. He played a great part in the introduction of the cinema into Portugal.

Europeans Starved for U. S. Films, Says Ritchey

Europeans are starved for American motion pictures, which they saw so regularly before the war, Norton V. Ritchey, president of Monogram International Corporation, reported in New York last Friday upon his return from a two-month tour of Europe.

Prints of the old films which were not lost or destroyed are considered treasures and are being played over and over again to audiences who will pay almost any admission price. They find in motion pictures, Mr. Ritchey pointed out, relaxation and escape from grim realities, so necessary today in countries where there has been so much suffering.

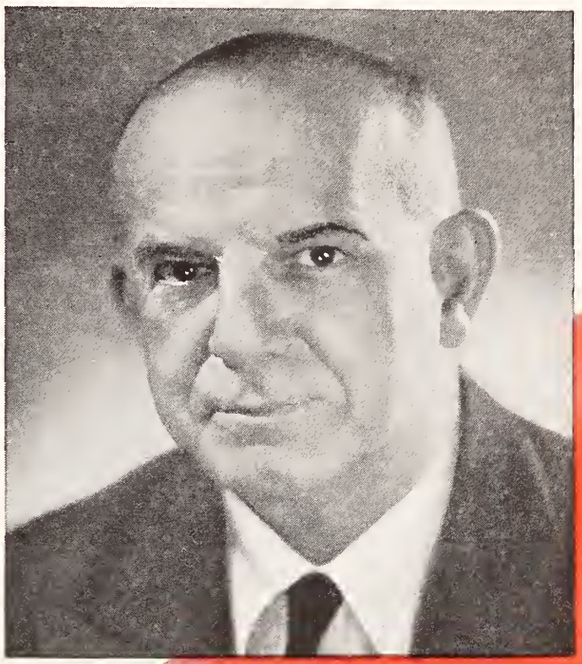
Mr. Ritchey said he was very optimistic about the future of American motion pictures in Europe and particularly Monogram, due to the large expansion planned by his company, as announced a few weeks ago by Samuel Broidy, president of Monogram Pictures.

Schimel Universal Secretary

Adolph Schimel, attorney and assistant secretary of Universal, was elected secretary of the company at a meeting of the board of directors at the home office. Mr. Schimel recently was named executive in New York to coordinate all talent and literary activities for Universal's studio.

Universal Sets Dividend

The board of directors of Universal Pictures Corporation, Inc., Wednesday declared a quarterly dividend of 50 cents per share on the stock of the company, payable January 31, 1946, to stockholders of record January 15.



We can think of no better way

to wish you a Happy New Year

than to deliver better pictures

during 1946 than ever before . . .

pictures that will deserve your

playing-time on box office merit.

REPUBLIC PICTURES

Herbert J Yates, President.

More Teaching Pictures Needed, Say Educators

Dr. Melvin Brodshaug, vice-president in charge of research for Encyclopedia Britannica Films, Inc., and J. R. Bingham, director of the motion picture bureau of the Young Men's Christian Association, expressed the opinion in New York last week that there was a dearth of educational and industrial films at the present time.

"We have about 500 school-room subjects in our library," Dr. Brodshaug said, "but to make the library complete so that it will cover every subject in schools and colleges we need a minimum of 2,000 subjects and possibly more."

Encyclopedia Britannica films are designed for use by teachers as an integral part of the regular school curriculum and cover the fields of science, chemistry, biology, social studies, geography, history, mathematics, athletics, home economics, the arts, teacher training and child development. Many of the subjects are dubbed into foreign languages, including Spanish, Portuguese, French, African, Chinese, Turkish and Arabic.

Backward Countries Receptive

Dr. Brodshaug pointed out that the backward countries, such as China, are more receptive to educating by films than are the countries which are more advanced in education and development. He also said there was a large demand for educational films in the foreign markets and the export of educational films from this country would be greater but for the trade restrictions imposed.

Mr. Bingham, of the YMCA film bureau, supported Dr. Brodshaug's contentions on the lack of sufficient educational and industrial films, especially in the fields of health and physical fitness and pointed out the number of young men and women who were turned down by the services during the war because they could not meet the physical requirements.

The motion picture bureau, Mr. Bingham said, is continually looking for new educational and industrial films for its library to supply its 25,500 registered customers. The bureau has on hand more than 1,200 subjects but 16mm films are so much in demand that many subjects must be booked weeks in advance to guarantee showing. Mr. Bingham said there were approximately 30,000 16mm projectors in use throughout the country today and manufacturers have promised another 80,000 during the coming year. To supply all these projectors a tremendous increase in all types of 16mm production will be necessary.

Surveying Foreign Market

The bureau is at present surveying the foreign market with an eye to opening new libraries in countries where the demand is sufficient. Mr. Bingham expressed an optimistic view on the future use of 16mm film in the educational and industrial fields. The use of films in the armed forces for education had taught educators and industrialists the importance of the screen in reaching the classroom and public, he said.

In cooperation with the Institute of Adult Education of Columbia University, the film bureau currently is distributing through its four main exchanges in New York, Chicago, Dallas and San Francisco, the "Victory to Peace Preparedness" series of eight films to be shown in conjunction with planned forums. The films for the forums include, "Postwar Jobs," "Peace Builders," "The Negro Soldier," as part of the forum topic, "The Negro's Future in America"; "The Bridge," a picture on South America; "Partners in Production," dealing with labor management cooperation; "Our Enemy, the Japanese," "War Where You Live," a story of American homes, and "Challenge to Democracy," to be shown with the relocation of Japanese-Americans.

Dapice to Join PRC

Lt. Anthony Dapice will join PRC as fan magazine contact following his discharge from the army within the next few weeks.

IN NEWSREELS

MOVIETONE NEWS—Vol. 28, No. 33—"Wasp" brings G. I.'s home. . . . Fatal train wreck. . . . President honors heroes. . . . Canada's idea for solving home shortage. . . . Volcano erupts in New Zealand. . . . Stone Age football. . . . Sports: Skiing, Canoe racing in Cambodia, atom weight championship.

MOVIETONE NEWS—Vol. 28, No. 34—Review of greatest news year in history: In war's wake. . . . Most spectacular pictures of 1945. . . . Cutest story of the year. . . . Best newsreel laughs of 1945.

NEWS OF THE DAY—Vol. 17, No. 231—Winter's worst blizzard. . . . PT boats sail for victory. . . . Queen Elizabeth tells girls to guard peace. . . . Shanghai bids Japs good riddance. . . . War canoes race for king in Indo-China. . . . East Side kids battle it out. . . . New bathing suits and auto tires.

NEWS OF THE DAY—Vol. 17, No. 232—Review of the year.

PARAMOUNT NEWS—No. 34—Boom in winter sports. . . . Candy cane king. . . . Atom bomb aftermath. . . . Japs leave Korea. . . . Indo-China water festival. . . . Home from the wars. . . . Record blizzard.

PARAMOUNT NEWS—No. 35—Housing crises. . . . Sports: 1945 review; 1946 preview. . . . Parade of sports champions.

RKO PATHE NEWS—Vol. 17, No. 36—Seize Japs as war criminals. . . . Mass produced aluminum houses. . . . Natives celebrate water festival. . . . Koreans riot in Japan's capitol. . . . Carrier "Wasp" brings troops home. . . . G.I.'s and wives in college. . . . Canada sends clothing to Europe. . . . New Waterloo span replaces old.

RKO PATHE NEWS—Vol. 17, No. 37—The Review of the news highlights of the year 1945.

UNIVERSAL NEWS—Vol. 18, No. 461—"Wasp" now Atlantic ferry. . . . Navy spurs loan drive. . . . Prebuilt aluminum houses. . . . Natives stage water festival. . . . Shoes for the south. . . . Give 'im the one-two. . . . Montreal tops in hockey.

UNIVERSAL NEWS—Vol. 18, No. 462—New Year greetings . . . Trailer for vet students. . . . Koreans thank Yanks. . . . Student flour blitz. . . . Ski water ballet. . . . Atom and Eve. . . . In the basket.

PRC Acquires Franchise On Washington Exchange

The Washington franchise and exchange of George Gill has been purchased by PRC, it was announced last week by Harry H. Thomas, vice-president, who said the purchase was in conjunction with the company's expansion program which thus far has resulted in acquisition of 20 franchises.

Also announced last week was the appointment of Marvin D. Stahl as executive assistant to Reeves Espy, vice-president in charge of production at PRC studios.

In addition to the Washington exchange, PRC now operates former franchise units in Albany, Boston, Buffalo, Cincinnati, Cleveland, Dallas, Denver, Detroit, Des Moines, Indianapolis, Los Angeles, Minneapolis, New Haven, New York, New Orleans, Omaha, Philadelphia, Pittsburgh, and Salt Lake City. Mr. Gill has joined PRC at the home office to supervise exchange operations.

John Le Vien Returns to Pathe as News Editor

Lt. Col. John D. Le Vien has returned to RKO Pathe News, Inc., to become its news editor. He succeeds Alfred Butterfield, recently appointed editorial director. Col. Le Vien, who will supervise the news coverage and camera staff, had been with the newsreel from 1935 until joining the Second Armored Division in 1941. After several months with the armed forces, Col. Le Vien was assigned to Army public relations duty. In this capacity he served in the Army's Bureau of Public Relations in Washington as well as three years in England, North Africa, Sicily, Italy, France and Germany. In Tunisia he organized and commanded the first Press Camp in the history of the Army. This organization supervised the activities of war correspondents through eight subsequent campaigns in the Mediterranean and European theatres.

John Hubbell Promoted

Major John W. Hubbell, chief of the Army's Overseas Motion Picture Service, has been promoted to the rank of lieutenant colonel, according to an announcement from the War Department. Lt. Col. Hubbell supervised the operations which for three years distributed Hollywood's gift films to the armed forces.

Film Foundation Gets $300,000 to Build Goodwill

The International Film Foundation, a new non-profit organization, "dedicated to the building of world understanding through the production and distribution of documentary films," discussed their aims and operating machinery before representatives of the press, radio and education last Wednesday at the Town Hall in New York.

Julien Bryan, executive director of the organization and lecturer and producer of documentary films, conducted the meeting and disclosed that the organization would operate with funds made available by the Davella Mills Foundation of Montclair, N. J. The initial grant to the Film Foundation is $150,000 a year for two years. Operations, Mr. Bryan said, would be worldwide, with films made in foreign countries for distribution in the United States and films made in this country for distribution abroad. He revealed that 10 films already were in production and two expeditions, one to Europe and one to the Far East, were scheduled for 1946.

Distribution for the present will be handled largely through existing organizations, such as the 250 film libraries and agencies used by the Government during the war.

The documentary film, Mr. Bryant said, offered the most effective medium for acquainting the peoples of the world with each other. Mr. Bryant recently completed a series of documentaries on life in the United States for the Office of Inter-American Affairs, in addition to 23 films on life in South America. He was producer of the "Background of the War" series, produced in Europe, and "Siege," released nationally in this country by Pathe, which he made in Warsaw in 1939.

Other officers of the Foundation are: Edward E. Watts, Jr., New York, president; George F. Pierrot, Detroit, vice-president; John Henry Leh, Allentown, Pa., secretary; Thomas C. Roberts, Princeton, N. J., treasurer. The board of directors, in addition to Mr. Bryan and the above, includes Paul J. Braisted, Haddam, Conn.; Walter T. Fisher, Chicago; William S. Halstead, Fort Wayne, Ind., and Dr. Harry A. Reed, New York.

Schwartz Realigns RKO's Midwest Territories

Sol A. Schwartz, general manager of RKO out-of-town theatres, has realigned his midwest territory, which operates under the supervision of division managers Frank Smith and John Redmond. Under the new arrangements Mr. Smith's division will include Chicago, Kansas City, Detroit, Champaign and New Orleans; and Mr. Redmond's will be Minneapolis, St. Paul, Omaha, Des Moines, Sioux City, Cedar Rapids, Davenport, Marshaltown, Waterloo and Dubuque.

Mr. Smith will make his headquarters in Chicago, and Mr. Redmond will be in Minneapolis.

Meanwhile, with "The Bells of St. Mary's" opening at Christmas time in 24 RKO theatres outside New York, Mr. Schwartz has completed plans whereby he hopes to establish new attendance and gross records in each of the 24 theatres, by extending playing time and increasing the number of daily performances. Early openings and late shows will be in order, he said.

Sugarman Writes Book

Elias E. Sugarman, former editor of *Billboard* magazine, has completed "Opportunities in Journalism," and it is being published by Vocational Guidance Manuals, Inc., New York. The book indicates how a student of journalism can prepare for that field and gives pointers on the basic principles of journalism.

Anne Nichols Plans Series

Following Bing Crosby's production of "Abie's Irish Rose," now in preparation in Hollywood, Anne Nichols, author, will supply a new script annually for pictures to carry the same characters forward indefinitely.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Metro-Goldwyn-Mayer

AMERICAN ROMANCE, AN: Brian Donlevy, Ann Richards—Played this late but am very glad I did. It is a splendid story of immigrants to the U.S.A. and the trials and tribulations of a family working their way to the top in the land of the free. The price was set to the fellow could get a break. A good evening's entertainment for the whole family. Plenty of good comments. Played Saturday, Dec. 1.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

HER HIGHNESS AND THE BELLBOY: Hedy Lamarr, Robert Walker—A fairly interesting fairy tale told in true movie fashion. We didn't hear any commend it and there weren't any complaints, so it can be marked down as a satisfactory picture. Attendance was average. Played Sunday, Monday, Dec. 2, 3.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

NATIONAL VELVET: Mickey Rooney, Jackie Jenkins—Again we have to hand out the bouquets to Leo, as he certainly roars with a loud voice in this excellent release. It is a story for the young and old alike. Why not more stories like this one. All people love horses. Played this in 10 below weather so was disappointed at the box office, but, brother, it was the weather and not the story that kept the crowd home. Play it. Played Saturday, Dec. 8.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

OUR VINES HAVE TENDER GRAPES: Margaret O'Brien, Edward G. Robinson—A lovely picture for a small town theatre. It pleased almost everyone who came here to see it. Business was satisfactory. I believe her many admirers would welcome a picture with Margaret O'Brien in which she did not portray a hysterical child. Most of her appearances have stressed a frightened mood. Played Sunday, Monday, Nov. 25, 26.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

WEEKEND AT THE WALDORF: Ginger Rogers, Lana Turner, Walter Pidgeon, Van Johnson—An outstanding production of 1945. Certainly fascinating and a tribute to Hollywood's artists in all departments. The unexpected arrival of our first 1945-46 blizzard on Nov. 29 dampened the attendance, but the engagement was satisfactory. Walter Pidgeon, particularly, in an all-star cast, won the acting honors. Played Thursday-Saturday, Nov. 29-Dec. 1.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

Paramount

INCENDIARY BLONDE: Betty Hutton, Arturo de Cordova—A fine musical show in Technicolor. Business was good. Played Sunday, Monday, Dec. 9, 10.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LOVE LETTERS: Jennifer Jones, Joseph Cotten—Definitely one of the most enjoyed pictures by our audience this year. It held their interest throughout. Attendance was very little above average, but considering the elements, I would mark it down as a strong attraction. Played Sunday, Monday, Dec. 9, 10.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

OUT OF THIS WORLD: Eddie Bracken, Diana Lynn—A fair comedy which failed to draw average business. Played Wednesday, Thursday, Dec. 12, 13.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SCARED STIFF: Jack Haley, Ann Savage—This one failed to click at the box office or with the audience. Used on second half of a double bill to small crowd. Played Friday, Saturday, Dec. 7, 8.—A. C. Edwards, Winema Theatre, Scotia. Small lumber town patronage.

UNSEEN, THE: Joel McCrea, Gail Russell—A mystery story with a good cast. Just another evening's entertainment. Good comments on this one. Played Sunday, Dec. 10.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

PRC

ENEMY OF LAW: Tex Ritter—Good western with some songs. Business average. Played Friday, Saturday, Dec. 7, 8.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

THE KID SISTER: Roger Pryor, Judy Clark—This was a good little comedy, but it had a funny story and a funny ending; by this it just didn't end right. Business off. Played Friday, Saturday, Dec. 14, 15.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

RKO Radio

BODY SNATCHERS: Boris Karloff, Bela Lugosi—This picture was dull, and I do mean dull, all the way till the end and this made up for the whole show; it really scared people out of their seats. Business way off, too cold. Played Tuesday, Wednesday, Dec. 11, 12.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

CHINA SKY: Randolph Scott, Ruth Warrick, Ellen Drew—I thought this picture would be better than this after seeing Dragon Seed (MGM), but this never had action till the end and it was all about love. Business average. Played Sunday, Monday, Dec. 9, 10.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

CHINA SKY: Randolph Scott, Ruth Warrick—Business above average for midweek. For once this picture followed the story very closely. Audience reaction good.—A. C. Edwards, Winema Theat, Scotia, Cal. Small lumber town patronage.

ENCHANTED COTTAGE: Robert Young, Dorothy McGuire—I can see why this won box office blue ribbon for May, because it had a new story and the cast fit well with it. Business was way below average but it was not the fault of the picture; it was due to the snow and cold weather, that even I wouldn't come out for any show, and the opposite theatre had "A Thousand and One Nights" (Columbia). The people that did come, which were very few, liked it very much because it was a down to earth show. Played Tuesday, Wednesday, Dec. 11, 12.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

MAMA LOVES PAPA: Leon Errol, Elizabeth Risdon—A good little comedy which pleased average business. Played Tuesday, Dec. 11.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MAYOR OF 44TH STREET: George Murphy, Anne Shirley—This was an old one but it was very good, had lots of action and songs in it. If you have to play an old one, get this. Business a little below average due to school play and cold weather. Played Tuesday, Wednesday, Dec. 4, 5.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

SPANISH MAIN, THE: Paul Henreid, Maureen O'Hara—A fairly entertaining picture that did what we think is about an average gross considering the conditions here. Some of the young folks seemed somewhat disappointed but as a whole the picture was well received. Maureen O'Hara was very attractive and did all right for herself. Played Sunday, Monday, Dec. 9, 10.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho.

Republic

GANGS OF WATERFRONT: Robert Armstrong—This is a good little show, lots of action in it. No important cast; matter of fact, no popular star in the cast, but they all played well. Business average. Played Friday, Saturday, Dec. 7, 8.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

LOVE, HONOR AND GOODBYE: Virginia Bruce, Victor McLaglen—Many favorable comments on this picture from our customers. Did not draw so well but everyone who came was pleased. Played Friday, Dec. 7.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind.

Twentieth Century-Fox

CALL OF THE WILD: Clark Gable, Loretta Young—Clark Gable played a very good role. This did about average business. Played Friday, Saturday, Dec. 14, 15.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

CRIME DOCTOR'S COURAGE, THE: Warner Baxter, Hillary Brooke—We did the average Sunday midnight show business with this. Played Sunday midnight, Dec. 16.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

DOLLY SISTERS, THE: Betty Grable, John Payne—Very entertaining feature with the fine Technicolor that 20th-Fox excells in. Seemed to be better liked by the older folks. Played Sunday, Monday, Dec. 2, 3.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho.

HOUSE ON 92ND ST.: William Eythe, Lloyd Nolan—This is as different a picture as has been produced this year. It is presented on the order of a March of Time with the actors acting small sequences. It is excellently done and we had many favorable comments, although business was not up to average for midweek. Played Wednesday, Thursday, Dec. 12, 13.—Ritz Amusements, Inc., Park theatre, North Vernon, Ind.

DON JUAN QUILLIGAN: William Bendix, Joan Blondell—Not bad for a double bill. There were several very amusing sequences and a light crowd seemed to find it amusing. Played Friday, Saturday, Dec. 7, 8.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

STATE FAIR: Dana Andrews, Jeanne Crain, Dick Haymes—Here is one of the finest productions of the year that pleased everyone and played to the highest gross of any picture from this company this year. Swell music, good Technicolor, and each member of the cast is excellent. Played Saturday-Wednesday, Dec. 1-5.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind.

WHERE DO WE GO FROM HERE?: Fred MacMurray, Joan Leslie—The answer to the title of this picture was furnished by our customers. They went somewhere else or stayed at home. Business off badly. Too much operetta, and MacMurray was made to look and act like a moron. Played Sunday-Monday, Dec. 2, 3.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

United Artists

SINCE YOU WENT AWAY: Claudette Colbert, Shirley Temple, Monty Woolley, Joseph Cotten—Had a good box office attendance. A very outstanding Technicolor picture. The title alone meant a lot. Played Monday, Tuesday, Dec. 10, 11.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Universal

DEAD MAN'S EYE: Lon Chaney, Jean Parker—Double billed this picture with "On Stage, Everybody." Not a very good picture. Played Wednsday, Thursday, Dec. 12, 13.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

MEN IN HER DIARY: Jon Hall, Louise Allbritton—We were agreeably surprised with this little picture. Our patrons semed to enjoy it and got quite a few laughs from it. Very good for a double bill. Played Wednesday, Thursday, Dec. 5, 6.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho.

ON STAGE, EVERYBODY: Jack Oakie, Peggy Ryan—Double billed this for midweek. This picture did not go over very well with us. Played Wednesday, Thursday, Dec. 12, 13.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SENORITA FROM THE WEST: Allan Jones, Bonita Granville—We certainly regret to see Allan Jones in a piece of junk like this. He rates better pictures. It is no good. Played Tuesday, Dec. 4.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho.

TRAIL TO VENGEANCE: Kerby Grant, Fuzzy Knight—Average Western which pleased the Friday and Saturday trade. Played Dec. 14, 15.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Warner Bros.

CHRISTMAS IN CONNECTICUT: Dennis Morgan, Barbara Stanwyck—This is the best comedy picture we had in a long time. This was extra special because Dennis Morgan sings two songs, one a very popular one. More like this, W.B. Weather was a little cold and business was average. Played Sunday, Monday, Dec. 2, 3.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

IT ALL CAME TRUE: Ann Sheridan, Jeffrey Lynn, Humphrey Bogart—Very good, and few recognized it as a reissue. We are unable to determine grosses right now as the big army air base just moved out and grosses have not yet leveled off, but this little town of 1,200 population is suffering an awful shock in losing five or six thousand soldiers and their families. Played Friday, Sat-

(*Continued on page 48*)

A PAIR OF KINGS HIT THU
REPUBLIC... KING OF
and
KING OF THE

Featuring

LARRY THOMPSON
HELEN TALBOT

STUART HAMBLEN • ANTHONY WARDE
LeROY MASON • SCOTT ELLIOTT

Directed by Spencer Bennet and Fred Brannon

Original Screen Play by Albert DeMond
Basil Dickey • Jesse Duffy • Lynn Perkins

A REPUBLIC SERIAL IN 12 CHAPTERS

JACKPOT
SERIALS

FOREST RANGERS

A new action-jammed serial surprise in 12 exciting episodes... from the company that knows how to make chapter plays that pay!

(*Continued from page 45*)

urday, Dec. 7, 8.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho.

RHAPSODY IN BLUE: Joan Leslie, Robert Alda—This was a little disappointing to us. Attendance was far from what had been anticipated and the picture did not register 100 per cent. Many told us frankly that they did not like it. We build up interest based on the long Broadway engagement, but evidently this is not the angle. Weather was not too favorable during the run. Played Thursday-Saturday, Dec. 6-8.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

RHAPSODY IN BLUE: Joan Leslie, Robert Alda—Not a small town picture and it played to our lowest Sunday gross of the year. Picture is a delight to lovers of Gershwin music but to anycne else it's a dud. It is too long and tiresome and we had many walkouts. Played Saturday-Tuesday, Dec. 8-11.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind.

Short Features

Paramount

HATFULL OF DREAMS: George Pal Puppetoons—A fairy tale type of cartoon which pleased here 100 per cent. —Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

RHYTHM ON WHEELS: Sportlights—This excellent short subject on roller skating was spoiled by a very poor print, but it was good, anyway.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

RKO Radio

HOCKEY HOMICIDE: Disney Cartoons—Boy, if your patrons don't die laughing on this, they ain't human. Disney can sure make these Goofy series.—Nick Raspa, State Theatre, Rivesville, W. Va.

THIS IS AMERICA (No. 2)—Another average "America."—Nick Raspa, State Theatre, Rivesville, W. Va.

THIS IS AMERICA (No. 12)—This is an average "America."—Nick Raspa, State Theatre, Rivesville, W. Va.

Twentieth Century-Fox

SIKHS OF PATALA: Movietone Adventures—We think the demonstration of how these fellows fold their headgear proved very interesting, especially to the women in our audience.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Universal

DIPPY DIPLOMAT: Woody Woodpecker—Boy, Universal slips to the bottom and even lower than that on these Woodpecker cartoons. The kids just walk out now, when he starts coming on.—Nick Raspa, State Theatre, Rivesville, W. Va.

HARMONY HIGHWAY: Name Band Musicals—A fairly good musical short with fair stars in it.—Nick Raspa, State Theatre, Rivesville, W. Va.

Warner-Vitaphone

FASHIONS OF TOMORROW: Adventure Special—This is an interesting reel for the ladies with Jean Parker in clothes which every woman would like to wear.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

HERE COME THE NAVY BANDS: Melody Master Bands—Good musical reel which pleased.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

NASTY MACKS: Merrie Melodies Cartoons—Good Technicolor cartoon from Warner-Vitaphone.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

PECK UP YOUR TROUBLES: Merrie Melodies Cartoons—Entertaining Technicolor cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

PROUDLY WE SERVE: Featurettes—Very good 18 minutes with the Waves.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

VAUDEVILLE DAYS: Broadway Brevities—Poor print on this one which spoiled the recording, but I would recommend that you place this one on your must list.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

Erpi Branch Moves

The Electrical Research Products Division of Western Electric has moved its merchandising and warehouse organization, its studio contact service group and engineering laboratory from 111 Eighth Avenue, New York, to the Photographic Arts Building, 245 West 55th Street. The move was made to provide more adequate facilities, and to locate the studio contact group nearer to licensee companies in the sound recording field.

Short Product in First Run Houses

NEW YORK—Week of December 24

CAPITOL: Spreading the Jam ..... ***MGM***
Badminton ..... ***MGM***
Feature: Yolanda and the Thief ..... MGM

CRITERION: People on Paper ..... ***MGM***
Feature: What Next, Corporal Hargrove? ..... MGM

GLOBE: Busy Bakers ..... ***Vitaphone***
Feature: Captain Kidd ..... United Artists

HOLLYWOOD: Arabians in the Rockies ..... ***Vitaphone***
Hare Tonic ..... ***Vitaphone***
Feature: Saratoga Trunk ..... Warner Bros.

RIALTO: Symphony Hour ..... ***RKO***
Flicker Flashbacks, No. 1 ..... ***RKO***
Feature: House of Dracula ..... Universal

RIVOLI: Animalology ..... ***Paramount***
Feature: The Lost Weekend ..... Paramount

ROXY: The Exterminator ..... ***20th Cent.-Fox***
Time Out for Play ..... ***20th Cent.-Fox***
Justice Comes to Germany (March of Time) ..... ***20th Cent.-Fox***
Feature: Leave Her to Heaven ..... 20th Cent.-Fox

STRAND: Nasty Crack ..... ***Vitaphone***
So You're Allergic ..... ***Vitaphone***
Forest Rangers ..... ***Vitaphone***
Feature: Too Young to Know ..... Warner Bros.

CHICAGO—Week of December 24

APOLLO: Wild and Woolfy ..... ***MGM***
Feature: Confidential Agent ..... Warner Bros.

GARRICK: A Self-Made Mongrel ..... ***Paramount***
Feature: And Then There Were None ..... 20th Cent.-Fox

ORIENTAL: Sports Go to War ..... ***Vitaphone***
Simple Siren ..... ***Columbia***
Where Time Stands Still ..... ***MGM***
Flicker Flashbacks, No. 1 ..... ***RKO***
Feature: Getting Gertie's Garter ..... United Artists

ROOSEVELT: Nasty Quacks ..... ***Vitaphone***
Feature: Mildred Pierce ..... Warner Bros.

STATE LAKE: Quiet, Please ..... ***Vitaphone***
Feature: Leave Her to Heaven ..... 20th Cent.-Fox

UNITED ARTISTS: The Eyes Have It ..... ***MGM***
Feature: They Were Expendable ..... MGM

Board of Review Selects "True Glory" as Best Film

"The True Glory" has been selected as the best motion picture of 1945 by the National Board of Review. The best pictures, based on "artistic merit and importance," selected by the Committee on Exceptional Photoplays of the National Board, are, in order of preference: "The True Glory," "The Lost Weekend," "The Southerner," "The Story of G. I. Joe," "The Last Chance," the uncut version of "Colonel Blimp," "A Tree Grows in Brooklyn," "The Fighting Lady," "The Way Ahead" and "The Clock."

For the best performance of the year the committee selected Ray Milland for his portrayal of the alcoholic in "The Lost Weekend," and Joan Crawford for her part in "Mildred Pierce." Jean Renoir was chosen the best director of the year for "The Southerner."

The review committee selected as the most popular films of the year, "National Velvet," "The Lost Weekend," "The House on 92nd Street," "Anchors Aweigh," "The Fighting Lady," "Keys of the Kingdom," "The Story of G. I. Joe," "A Tree Grows in Brooklyn," "The True Glory," and "The Valley of Decision."

Kelly, Chaplin Form General Motion Picture Corporation

General Motion Picture Comporation has been formed by Arthur W. Kelly and Charles Chaplin to produce six 60-minute features annually for United Artists release. Production on the first picture will start February 20. General Motion Picture Corporation is controlled by Mr. Chaplin, who owns 51 per cent of the stock while Mr. Kelly holds 49 per cent. Mr. Chaplin, however, will hold no office in the company and will not be a member of the board. Each picture will be produced by a different producer and will feature a well known star. Either the Chaplin or California studio will be used, with Ed Hersh as production manager.

Goodwin Succeeds Murray

Bernard Goodwin will succeed Richard F. Murray as business manager of the Paramount short subjects department and of Famous Music Corporation and Paramount Music Corporation, all in New York. Mr. Goodwin for the past three years has been executive assistant to Russell Holman, eastern production manager. Mr. Murray is leaving Paramount January 1 to become executive assistant to John Paine, general manager of ASCAP.

Charter Nixon Theatres

Announcement was made in Philadelphia this week that the Nixon Theatres Corporation filed articles of incorporation with the Department of State of the Commonwealth of Pennsylvania.

Milwaukee Seeks Gangster Film Ban

A movement to ban gangster films, started in Minneapolis late last month by civic, police and organizational interests, has spread to Milwaukee. Police Chief John W. Polcyn was asked to appear before the city motion picture commission recently to explain in detail a blast at gangster films shown in Milwaukee houses. The request came from Lester Bradshaw, Jr., secretary of local censors, as a result of an open letter sent to the public and members of the film industry by the police chief.

The movement in Minneapolis to outlaw gangster films as well as other "morally objectionable" films and plays started November 27 following a meeting of 200 representatives of Catholic, Protestant and Jewish organizations. The gathering was addressed by Police Chief Ed Ryan, who urged a revision of the city ordinance to include a ban on all films on crime. A steering committee was being organized with Helen Lynch of the Legion of Decency as secretary, which was to draft an ordinance for submission to the Minneapolis City Council defining objectionable entertainment and providing machinery whereby such films and plays could be barred.

Al Kvool, head of Warner theatres in Milwaukee, said he felt confident theatre owners would do everything possible to assist police in any drive against delinquency. "Milwaukee," he said, "probably has fewer objectionable pictures than any city in the nation. We watch such things very carefully now, but will increase our vigilance." Mr. Kvool, who also is a member of the city motion picture commission which censors all films shown in Milwaukee, said he believed any ban on "blood and thunder" material should be extended to the magazines.

Col. Barrett Honored

The head of what the Army describes as "the largest and most complex photographic operation in history" last week received the War Department's commendation for his services. He is Col. R. C. Barrett, the commanding officer of the Signal Corps Photographic Center, Long Island City, N. Y., who received the Legion of Merit from Major General Harry C. Ingles, Chief Signal Officer.

Skirball-Manning Buys Two

The Jack H. Skirball-Bruce Manning Productions Company has purchased two new story properties, "Desert Padre," by Irving Stone, and "For Services Rendered," by Arthur Caesar.

MANAGERS' ROUND TABLE OF MOTION PICTURE HERALD

MANAGERS' ROUND TABLE

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

CHESTER FRIEDMAN, Editor — GERTRUDE MERRIAM, Associate Editor

What's My Outlook?

"You would be amazed," writes a member of the Round Table, "at the beating I have taken from other managers of this circuit for exploiting my pictures. It seems that most of them think exploitation is out-dated and old-fashioned. Personally, I think they are just lazy. This theatre is in the healthiest condition it has been in since it opened in 1926. I thank exploitation for that."

We receive those letters every now and then, and the most recent simply serves to point up that there are two kinds of theatre managers. We have noticed, and perhaps you have, too, that those like our correspondent progress regardless of whether business is booming or in the doldrums. There is another kind, too, fortunately in the minority, who spend considerable time deriding the efforts of their colleagues and alibiing their own lack of initiative.

During these past few years, nearly everyone has been a good manager because business has been good all over. There is an abundance of former theatremen coming back from the fighting fronts. Many have already returned.

It should be interesting to watch how those who stayed on the home front, alibiing their failure to promote their attractions because of the crowds and participation in activities related to the war effort, will fare from now on.

* * *

The returning vets, refreshened by their experiences, imbued with new ambition and determination, are not permitting any grass to grow under them as they inject themselves back into the routine generally described as showmanship.

Those familiar names which consistently fill out the list of Quigley Awards Contenders likewise need entertain no qualms as to the permanency of their occupation.

The discreditors, the belittlers, might well look back over the past few years and ask themselves: "What is my outlook during 1946?"

△ △ △

Christmas Party

Under the heading of community goodwill builders goes the mammoth Christmas Party staged by Mel Katz, manager of the Hippodrome theatre, Pottstown, Pa.

The ingenious showman sold the Chamber of Commerce and the Pottstown Mercantile Bureau his idea which resulted in 1,200 kiddies being treated to a free show at the theatre. Santa Claus showed up with over 4,000 toys and gifts which were distributed among the delighted audience.

Tickets for the show and all gifts were donated by the civic-minded merchants.

△ △ △

Twofold Gesture

A nice bit of institutional goodwill was recently garnered for the Loew theatre, in Akron, by manager Walter Kessler.

Mr. Kessler has engaged the services of two local exservicemen as student managers and is conducting his own training school.

Francis B. Murphy, feature writer for the *Akron Beacon Journal*, picked up the story with photos of the trainees, their heroic war exploits, and high commendation for Mr. Kessler who is, incidentally, an authorized veterans administration instructor.

△ △ △

The blizzard which recently paralyzed the city of Buffalo, N. Y., certainly did not affect the trigger thinking of Charles B. Taylor, publicity director for the Shea theatres there.

"What Next, Corporal Hargrove?" was the next attraction scheduled for the Buffalo theatre, and Mr. Taylor recalled that a local sales company was engaged in promoting the sale of civilian jeeps.

Result was a street ballyhoo consisting of a jeep driven by a discharged serviceman, which toured the streets bannered with a joint plug for the motor company and the picture, with theatre credit and playdates. A snow plow was attached to the jeep, which was pressed into service as a snowpile destroyer, thereby attracting large crowds who watched the demonstration.

△ △ △

By way of contrast with the Los Angeles exhibitors who will not engage the services of a theatre manager unless he owns a car and can deliver popcorn, is the following classified advertisement which appeared in last week's issue of *Motion Picture Herald* under "Help Wanted" by a Montana circuit:

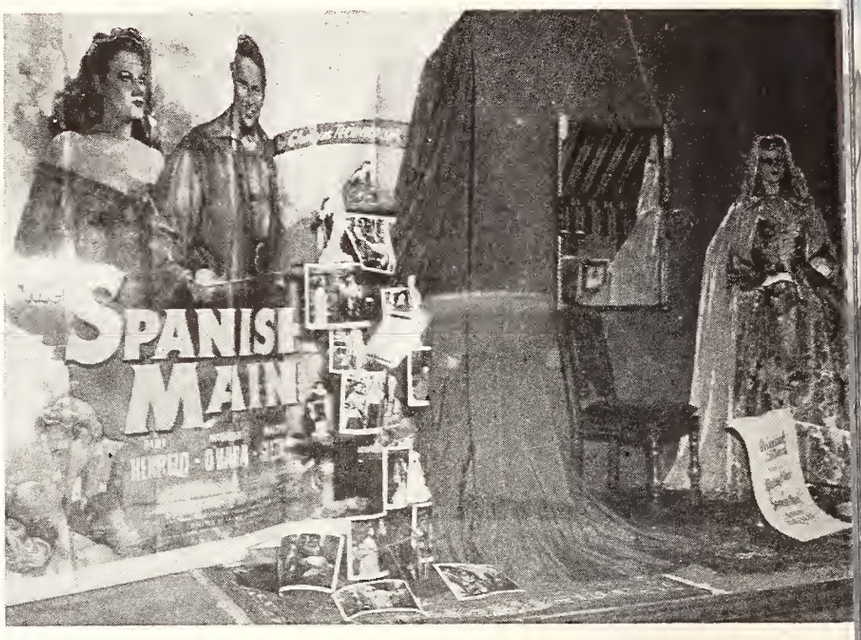
"Aggressive theatre managers . . . dry climate, ideal working conditions, good hunting, trout fishing."

A salary, too?

—CHESTER FRIEDMAN

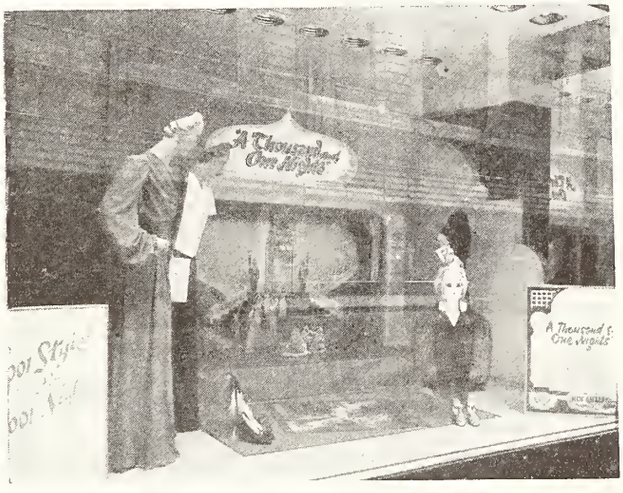
WINDOW TIEUPS AND FRONTS

It took plenty of persuasion on the part of publicist Patty Grosso to land this attractive "Dolly Sisters" plug for the Brooklyn Albee, right in the midst of the holiday season. Tieup was with Woolworth.



Clever arrangement of accessories turned this window display on "Spanish Main" into a real traffic stopper. Exhibit was promoted by manager Mickey Gross of the RKO Orpheum, in Denver, with the Denver Dry Goods Co.

Right, publicity manager George Kraska has all Boston traffic stands placarded with signs announcing the Bond Show at Loew's.



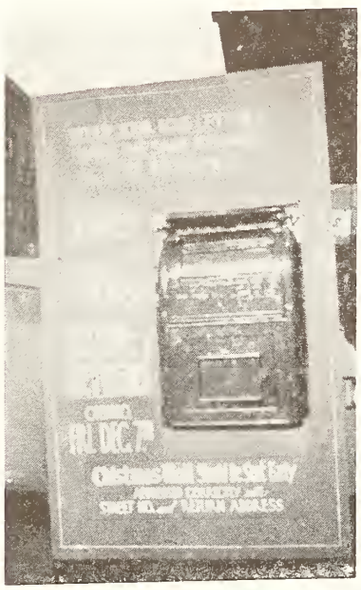
Left, one of the many fine window displays arranged by Saul Inman, manager of the New Gallery theatre, for the London premiere of "1,001 Nights".

Manager M. Maurer and Arnold Stoltz, publicity director for PRC, are responsible for the attractive front adorning the Victoria theatre in New York. Note animated crow and rainbow-hued neons.

At the right is a view of the marquee at the Capitol theatre in Kitchener, Ontario, showing the towering figure created by manager J. C. Musclow as advance and current ballyhoo for his date on "Tarzan and the Amazons".

Right out of the horse's mouth!
"'Love Is A Merry-Go-Round'* Jam-packed with entertainment! Chock-full of talent!"
LOOK! A talking horse!
COLUMBIA PICTURES presents
Tars and Spars
STARRING
ALFRED DRAKE · JANET BLAIR · MARC PLATT
with SID CAESAR · JEFF DONNELL
Screenplay by John Jacoby, Sarett Tobias and Decla Dunning
Produced by MILTON H. BREN Lt. Comdr., USCGR
Directed by ALFRED E. GREEN
Produced in cooperation with
COLUMBIA'S SILVER ANNIVERSARY 1946
Hear:
"I'm Glad I Waited For You"
*"Love Is A Merry-Go-Round"
"Kiss Me Hello"
and other great songs!

Round Tablers' Showmanship

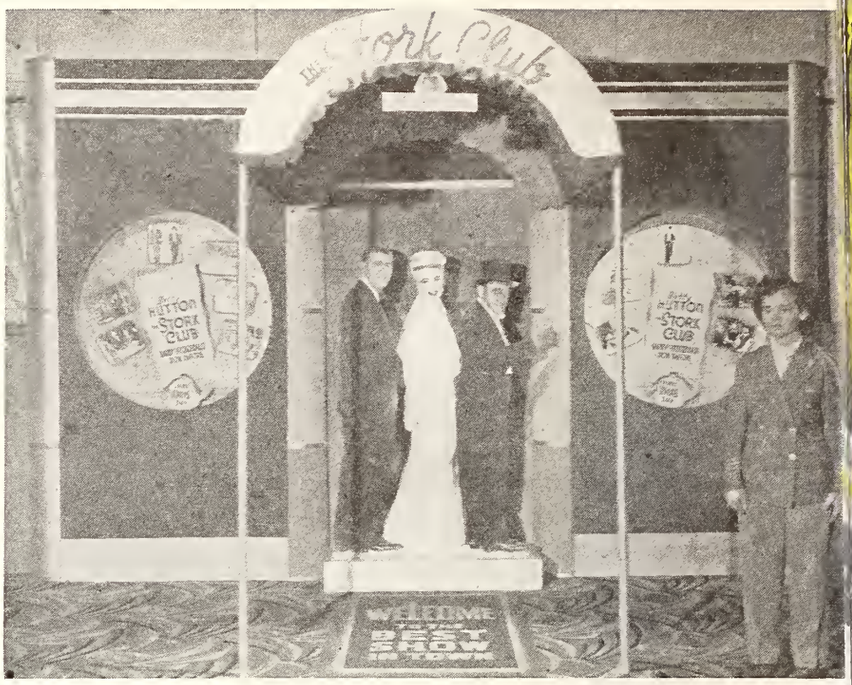


Right, M. D. Cohn, manager of the Newman theatre, Kansas City, designed this lobby display simulating the New York night club as an advance promotion for "Stork Club".

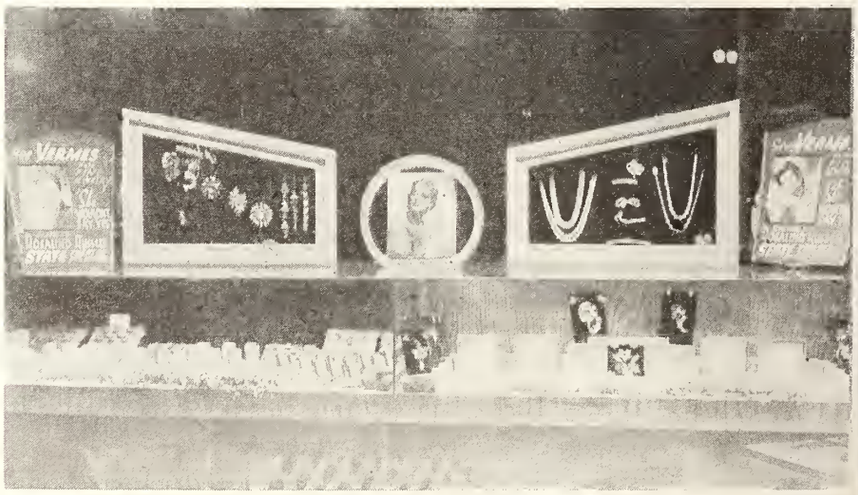
At left, J. G. Bell, manager of the Penn, New Castle, Pa., effected this neat tieup with the postmaster for "Love Letters".

To ballyhoo his date on "Our Vines Have Tender Grapes", manager J. Ghiglione of the Hempstead theatre, Hempstead, N. Y., had this young lady distribute imprinted bags containing grapes.

With a little persuasion from manager R. S. Strauss, Finder's Music Store in San Diego exhibited this fine window display in conjunction with "Rhapsody" date at the Spreckels theatre.



Manager Mollie Stickles' campaign for "Dolly Sisters" at the Poli Palace, Meriden, Conn., included a "Beautiful Blonde Contest" which she publicized through displays, heralds and news stories.



For the opening of "She Wouldn't Say No" at the State, Minneapolis, Don Alexander, publicist, blanketed the city with window tieups.

A Girl in a million . . .

A Girl with a million . . .

and a Guy with a million ideas . . .

in Columbia's lighthearted musical romance for the millions who want lighthearted entertainment!

COLUMBIA PICTURES presents

Meet Me On BROADWAY

with

MARJORIE REYNOLDS · FRED BRADY · JINX FALKENBURG

SPRING BYINGTON · ALLEN JENKINS · GENE LOCKHART · LOREN TINDALL

Screenplay by George Bricker and Jack Henley

Produced by BURT KELLY · Directed by LEIGH JASON

ENLIST IN THE DRIVE WITH A HEART!
MARCH OF DIMES (JAN. 24 to 30)

COLUMBIA'S SILVER ANNIVERSARY 1946

Exploiting the New Pictures

How the recent pictures are being sold at the first run and pre-release date showings

LEAVE HER TO HEAVEN

To publicize "Leave Her to Heaven" at the Loew-Poli theatre in Hartford, Conn., manager Lou Cohen and assistant manager, Sam Horwitz, promoted a "hobby contest" in conjunction with the *Hartford Times*.

The theatre men conceived the idea from a still which depicts Cornel Wilde sketching. The contest called for readers to submit a letter describing their hobbies in 100 words or less. The winner was presented with a $25 Victory Bond on the stage of the theatre opening night of the picture.

The Hartford main library was contacted and permission obtained to use cards in all local branches tying in with the book and theatre credits. Sage Allen and the Brown Thompson department stores featured counter cards and window displays tied in with the book.

Thirteen 24-sheets were posted well in advance of the opening, and the local news delivery trucks carried banners announcing the picture and play dates. Royal Crown trucks also carried banners.

Jane Carter, local book reviewer, gave the novel a big buildup on her radio broadcast and included picture mention and its date at the Poli. The "Man on the Street" broadcast used the question, "What do you think of pictures adapted from books such as "Leave Her to Heaven?" and gave theatre mention.

Newspaper cooperative advertisements were landed with Whalen's Jewelry Store, which used a clinch of Gene Tierney and Cornel Wilde from the picture, with full credit, and the Rose Marie Beauty Salon included a mat of Jeanne Crain, with theatre mention in its regular advertisements.

CORNERED

Helen Wabbe, publicity director for the RKO Golden Gate theatre in San Francisco, took full advantage of the personal appearance Dick Powell made in the city in connection with the opening of "Cornered," netting valuable newspaper and radio publicity for the picture.

Mr. Powell was presented at the opening of the Victory Queen Contest being sponsored by the *Call Bulletin,* where he met the local contestants. The newspaper published stories and photos, prominently playing up the fact that the star was featured in "Cornered," with theatre mention.

A "Dick Powell Handicap" was arranged at the Bay Meadows race track, the star awarding a Victory Bond to the winning jockey. This feature race was broadcast over KYA, with both the radio audience and the track crowd hearing numerous plugs for the picture premiere.

With Mr. Powell acting as narrator, station KPO used a special half-hour dramatization of "Cornered." The station awarded four Victory Bonds to listeners who identified the murderer, the theatre awarded 25 pairs of guest tickets to the premiere for the next best 25 solutions. KPO used two additional 15 minute programs in advance to plug the contest.

Extensive art and story breaks resulted from a cocktail party which was arranged for the press and radio representatives with Dick Powell as host. Hortense Morton, feature writer for the *Sunday Examiner*, used a special interview with the star, and Fred Johnson also devoted a column to Powell in the *Call Bulletin.*

Miss Wabbe built up her advance campaign for the picture's premiere with teaser ads in all local dailies and supplemented her regular newspaper space with large advertisements. 150 six-sheets were posted throughout the city, and radio spot announcements saturated the area.

SPELLBOUND

All the trimmings of a Hollywood opening were accorded to the premiere of "Spellbound" at the Carthay Circle theatre in Los Angeles, including klieg lights, special programs, loud speakers and photographers and cameramen.

Trailers were shown in 45 Fox West Coast theatres in the city, and Seymour Peiser, advertising director for the circuit's Los Angeles houses, arranged for the placement of table cards in all leading restaurants announcing the opening.

Sky writing planes spelled out the title of the picture over the city on opening day, teaser ads ran in all dailies, and an unusual number of art and publicity stories were landed. An extensive outdoor campaign also punctuated the premiere, including the posting of 120 twenty-four sheets.

For the picture's day and date opening at the Chinese, Uptown and State theatres in Los Angeles a high percentage of tieups was effected.

The Owl Drug Company set up seven window and counter displays on a "Spellbound" perfume tie-up with Rhonda Fleming as the central figure. M. C. Currie, distributors of perfumes and cosmetics, arranged for 15 other displays throughout Los Angeles among its dealers.

The distributing company for Yale Locks set up 35 window displays among its dealers, featuring a photo of Rhonda Fleming and the Los Angeles chief of police. One hundred and twenty window displays were arranged by Admiral Radios, with "Spellbound" credits in the company's Los Angeles outlets. An additional twenty-five window and counter displays were set up through cooperation of Zenith Hearing Aids.

The Vandegrift Ski Shop and Kerr Ski Shops plugged winter sports togs based on scenes from "Spellbound," with Ingid Bergman featured.

An extensive radio campaign resulted in free air-time with numerous interviews of "Spellbound" players, including Miss Bergman, Miss Fleming and Director Hitchcock. In addition, 375 spot announcements were used, mostly two weeks in advance of play-date. Reviews of "Spellbound" were also broadcast by Louella Parsons, Jimmy Fidler, Erskine Johnson, Francis Scully and George Fischer.

One of the holdover display advertisements used by publicist Helen Wabbe for "Cornered" at the RKO Golden Gate theatre in San Francisco.

MEXICANA

Ralph Batschelet, manager of the Paramount theatre in Denver, took advantage of the background of "Mexicana" to arrange a tie-in window display with the Austin Appliance Company. Mexican furniture, rugs and pottery were shown in a window which highlighted a large display featuring 11 x 14 photos from the film, with a slogan, "Tops in Rhythmic Melody," and star, picture and theatre credit.

The store also provided Mexican merchandise which was used in several displays at the Paramount. The candy counter was decorated with this material, and the clerk wore a colorful serape and sombrero, as did the cashier and ushers.

The copy used for the display front was "The Surprise Musical of the Year. . . . It's Hotter Than a Chili Pepper," with a clinch two-shot of Guizar and Moore used on the boxoffice false front. A 40 x 60 display of a glamour shot of Estelita Rodriguez introduced her as "The Mexican Buzz Bomb."

Display advertising was used in the *Denver Post* and the *Rocky Mountain News*. A four-column advance advertisement was headlined "Manana! (Tomorrow) the Gayest Musical Extravaganza on either side of the border! with the cast listed as "Senor Tito Guizar—the Frank Sinatra of Old Mejico! and Senorita Constance Moore, the Lady from North of the Border," etc., closing with "and dozens of Red Hot Little Chili Peppers!" Clinch art of Guizar and Moore was captioned "Besame Mucho" (Kiss Me a Lot), a shot of Estelita Rodriguez, "The Mexican Fire Bomb," as "Mucha Caliente" (very hot). Decorative line drawings of Mexican serapes, hats, and figures were used in this advertisement, as well as in other ads of the same type.

Spot announcements were employed on Station KMYR.

the one to watch!

Did she catch your eye? Of course . . . why not? A real stand-out always will!

Look at the eye-catching Ideal is doing. It's the fastest-selling movie magazine group and all eyes are on it as the ONE to watch. Ideal's *Movies, Movie Life,* and *Movie Stars Parade* give crisper, more thorough Hollywood coverage. Ideal was first to spot stars-to-be, first really to *picture* the stars with candid shots and photo stories, first with idea after idea for doing a better liaison job between films and fans. And what a response! Two million Ideal readers in eight years! THOUSANDS MORE EVERY ISSUE . . .

Ideal is on the move!

W. M. COTTON'S

IDEAL

Women's Group

MOVIE LIFE • PERSONAL ROMANCES
MOVIES • MOVIE STARS PARADE

NEW YORK • CHICAGO • HOLLYWOOD

Mandel Prepares Special Manual For "St. Mary's"

As an aid to RKO theatremen across the country to help put over their dates on "Bells of St. Mary's," Harry Mandel, director of advertising and publicity, assisted by Blanche Livingston, have just issued a 15-page manual attractively gotten out in color.

Among the ideas suggested are two teaser trailers which are available, the first carrying copy: "They're coming your way. Bing Crosby, Ingrid Bergman. 'The Bells of St. Mary's.'" The second contains copy: "The most talked about . . . the most eagerly awaited . . . motion picture ever made. Leo McCarey's 'The Bells of St. Mary's', RKO Radio's crowning success, is coming," etc., etc. Holdover trailers are also available.

For lobby attention a die-cut bell hanger is available, a two-sided job made up in three colors, silk screen process. It can also be used as a door insert, for lounges, on mirrors, etc. It is also suggested that the two Decca records of Bing Crosby in conjunction with "Bells" be secured locally and used as an exit march, in connection with lobby displays, as well as music store displays.

Stair risers may be lettered with picture title; bumper strips or back tire covers utilized; announcements made on church and parochial school bulletin boards. Also suggested is a mailing piece containing the manager's statement, reproduced as a herald. If good distribution means for a sticker are available, the home office has them available.

For lobby attention, a small table may be set up with a telephone on it with a tie line to the manager's office. Alongside a card would read: "Pick up this phone and ask what is the most important announcement of the year." The girl at the other end of the wire will give the playdate of the picture. Rave reviews from the trade papers are also good for ad purposes.

Lands Newspaper Publicity By Spotting Local Star

On the recent engagement of "The Corn Is Green" at the Miller theatre, Augusta, Ga., P. E. McCoy learned that Richard Waring, who played the lead in the stage show and had been signed for the picture was stationed at nearby Camp Gordon.

Pete immediately contacted the newspapers regarding an interview with the star. This resulted in a nice break in both papers to the tune of a two-column cut and head on the opening day of the film. As another feature, Waring, who came into town at McCoy's invitation, was interviewed on the "Man on the Street" program over Station WRDW. An attractive art display was also arranged for the lobby several days in advance of the opening.

Letter-Writing Contest On "Mildred Pierce"

In cooperation with a daily radio program, a letter-writing contest based on "What I Would Have Done If I Were Mildred Pierce" was carried out with excellent results by Moe Esserman in connection with the engagement of "Mildred Pierce" at the Indiana, Indianapolis.

Tieup was made with "Easy Does It," recorded musical program aired over WIBC six days a week, and having the highest local rating for any afternoon show. A $25 Victory Bond was set up as the prize for the best letter.

War Showmanship Contenders

The showmen listed below have contributed and reported on their campaigns to aid the Victory Loan Drive. Their material is eligible for consideration by the Judges for the Quigley War Showmanship Award.

JAMES G. BELL
Penn, New Castle, Pa.

JOSEPH S. BOYLE
Poli Broadway, Norwich, Conn.

GERTRUDE BUNCHEZ
Century, Baltimore, Md.

BILL CHILTON
Princess, Sault Ste. Marie, Canada

H. S. CLOUGH
Lorin, Berkeley, Calif.

LOU COHEN
Poli, Hartford, Conn.

LARRY COWEN
Fabian, Staten Island, N. Y.

JIM ESHELMAN
Paramount, St. Paul, Minn.

ARNOLD GATES
Stillman, Cleveland, Ohio

HOLT GEWINNER
Grand, Macon, Ga.

ARTHUR GROOM
Loew's, Evansville, Ind.

AL HARTSHORN
Algoma, Sault Ste. Marie, Canada

EARLE M. HOLDEN
Center, Hickory, N. C.

A. J. KALBERER
Indiana, Washington, Ind.

GEORGE KRASKA
State, Boston, Mass.

CLIFF LOTH
Uptown, New York, N. Y.

EDWARD C. MAY
Rosetta, Miami, Fla.

RICHARD MILLER
Victoria, Buffalo, N. Y.

H. S. MORTIN
State, Syracuse, N. Y.

LESTER POLLOCK
Loew's, Rochester, N. Y.

NAT SILVER
Strand, Lowell, Mass.

HARVEY SMITH
Lucas & Jenkins, Atlanta, Ga.

SOL SORKIN
Keith's, Washington, D. C.

S. STEINHURST
Strand, Syracuse, N. Y.

MOLLIE STICKLES
Palace, Meriden, Conn.

MICHAEL STRANGER
State, White Plains, N. Y.

EVAN THOMPSON
Strand, Plainfield, N. J.

HELEN WABBE
Golden Gate, San Francisco, Calif.

HARRY WALLEN
Paramount, Hollywood, Calif.

BROCK WHITLOCK
Loew's, Richmond, Va.

Rosenthal's Street Ballyhoo Attracts for "Spanish Main"

To herald the opening of "Spanish Main" at the Loew Poli, New Haven, Conn., Morris Rosenthal dressed an attractive girl in pirate's costume and planted her in front of the theatre distributing cards with a penny attached to them. Copy read: "A penny from the treasury of the Spanish Main."

During one of the season's biggest football games held during the run of the picture, Morris distributed 5,000 score cards which additionally featured picture copy and playdates. For lobby attention a huge cutout from the 24-sheet was spotted two weeks in advance, numerous window displays promoted and, through a tieup with Station WELI, spot announcements were landed.

Katz Distributes Star Photos Through Photographer Tieup

Through an arrangement with Kenyon Photo Studios located close to the theatre, Phil Katz at the Kenyon, Pittsburgh, Pa., has started what has proven to be a popular tieup in the "Hollywood Photo Album." The Studios distribute about 1,000 photos of stars scheduled to play the theatre at no cost to Phil and the studio gets a sticker mention on the picture. An attractive "A" board in the theatre lobby tells the story and is changed as the new attractions come in.

Plugs Rural Mailing List

Jerry Fowler, Geneva, Geneva, N. Y., is again getting after his rural mailing list by sending to the box holders each week a large postcard listing his attractions for that week and also plugging his coming attractions.

Perry Promotes Cab Company

Fred Perry, at the Olympic, Watertown, N. Y., has a tie-up with the taxicab company whereby they imprint and pay the entire cost for napkins each week. These napkins are used at the best restaurants in town.

Issues "Welcome Home" Leaflets

As a goodwill gesture extended by the Paris theatre, Greenville, S. C., Ed Pettett had tinted two-fold leaflets printed and distributed to servicemen with copy on the front cover reading: "Welcome Home! We're proud to have you back." Copy inside read: "We've missed you and we know that you've missed your loved ones and the things you love during your absence. We hope you have found Greenville measuring up to what you expected of your home town at war. We invite you to be our guest for an evening's entertainment as a token of our appreciation for the job you have done." The invitation was good for two.

For newcomers to town, Pettett mails out cards with copy: "Welcome to Greenville. The textile center of the South. The management of the Paris theatre sincerely hopes that your stay in Greenville will be pleasant. To add to your enjoyment, we extend to you an invitation to be our guest. Present this card at the Paris theatre and thus give us the pleasure of greeting you personally.

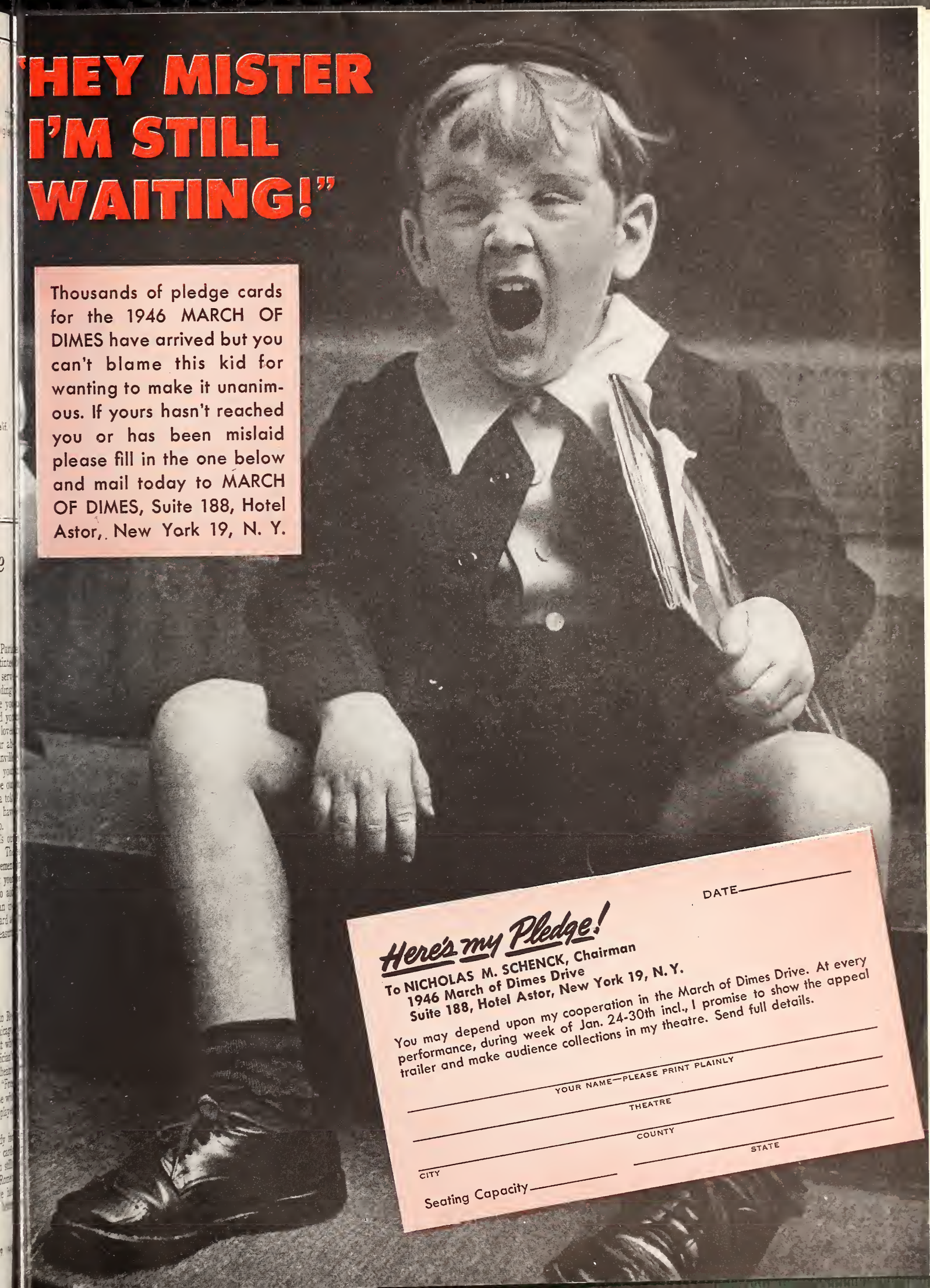
Lobby Violinist Promotes "Song to Remember"

During the engagement of "A Song to Remember" at the Windsor theatre, Chicago, Andy Nickols had a high school student who could play the violin dressed up in musician's attire and placed him in front of the theatre with a one-sheet sign alongside reading: "Free admission to 'Song to Remember' to those who can identify any of Chopin's selections played by the maestro."

A teaser campaign was used by Andy for "The Naughty Nineties" whereby teaser cards were placed in merchant's windows with stills attached. Copy was along these lines: "Romeo might have been a greater lover if he had seen"; "Columbus might have been a better sailor if he had seen," etc., etc.

"HEY MISTER I'M STILL WAITING!"

Thousands of pledge cards for the 1946 MARCH OF DIMES have arrived but you can't blame this kid for wanting to make it unanimous. If yours hasn't reached you or has been mislaid please fill in the one below and mail today to MARCH OF DIMES, Suite 188, Hotel Astor, New York 19, N. Y.



DATE_____

Here's my Pledge!

To NICHOLAS M. SCHENCK, Chairman
1946 March of Dimes Drive
Suite 188, Hotel Astor, New York 19, N. Y.

You may depend upon my cooperation in the March of Dimes Drive. At every performance, during week of Jan. 24-30th incl., I promise to show the appeal trailer and make audience collections in my theatre. Send full details.

YOUR NAME—PLEASE PRINT PLAINLY

THEATRE

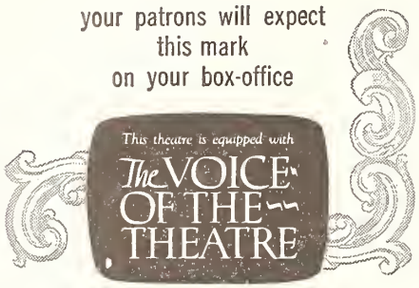
CITY

COUNTY

STATE

Seating Capacity_____

your patrons will expect
this mark
on your box-office



More and more patrons are thrilling to The Voice of the Theatre as additional installations go forward in the following theatres:

New, Savannah, Ga.
Honey, Indianola, Miss.
Wilbert, Plaquamine, La.
Heights, Houston, Tex.
Colon, El Paso, Tex.
Ritz, Muskogee, Okla.
Logan, Paris, Ark.
Grand, Douglas, Ariz.
Ebell, Long Beach, Calif.
U.S.A., Fort Logan, Colo.
Laurelhurst, Portland, Ore.
Capitol, Yakima, Wash.
Joyce, Bozeman, Mont.
Grand, Mohall, N. D.
Portage, Portage, Wisc.
Granada, Duluth, Minn.
York, Elmhurst, Ill.
Adelphi, Chicago, Ill.
Granada, Indianapolis, Ind.
Majestic, Chillicothe, O.
Magic, Barbourville, Ky.
Ohio, Warren, O.
Lyric, Philadelphia, Pa.
Nile, Bethlehem, Pa.
State, Boyertown, Pa.
Rialto, Monticello, N. Y.
State, Elizabeth, N.J.
Pix, Orange, N. J.
Savoy, Jamaica, L. I., N. Y.
Williamsburg Playhouse, Bklyn, N. Y.
University, Cambridge, Mass.
Playhouse, Newport, Me.
Strand, Oldtown, Me.
Rex, Manchester, N. H.
Visualite, Covington, Va.
Palace, Winchester, Va.
Grand, Mt. Airy, N. C.
Paradise, Faribault, Minn.
Zaring, Indianapolis, Ind.
Mayflower, Troy, Ohio
Garden, Pittsburgh, Pa.
Elwood, Newark, N. J.
Arcadia, New York

and theatres in the following circuits:

Fox West Coast Theatres Corp.
Evergreen Theatres Corp.
M & P Theatres, Inc.
Chakers Theatres, Inc.
H. J. Griffith Theatres, Inc.
St. Louis Amusement Co.
Fourth Avenue Amusement Company
Shine Circuit, Inc.
Rome Theatres
W. S. Butterfield Theatres
Wisper-Wetsman Theatres
Randforce Amusement Corp.
Fox Midwest Theatres
R. E. Griffith Theatres
Harris Amusement Co.
Indiana County Theatres Co., Inc.
Jefferson Amusement Co.
Independent Theatres Co.
Associated Theatres, Inc.

ALTEC
LANSING CORPORATION
Hollywood • California

The Voice of the Theatre is available through:

THEATRE SUPPLY DEALERS
SOUND SYSTEM MANUFACTURERS
ALTEC REPRESENTATIVES
In the United States

NORTHERN ELECTRIC CO.
DOMINION SOUND EQUIPMENTS, LTD.
WESTERN ELECTRIC EXPORT CORP.
In Foreign Countries

Imagination Is Vital In Ad Writing, Clark Asserts

George E. Clark, advertising and publicity manager for Famous Players Canadian in British Columbia, prepares copy for fourteen theatres in Vancouver City and supplies a mat service to many out-of-town situations, as well as Edmonton, Calgary and Lethbridge in the province of Alberta and Winnipeg in Manitoba.

He has held his present post for sixteen years and previously was a theatre manager for the Allen interests in Canada and production manager for Dewees Enterprises. He also was associated with the Hal Horne organization in New York.

"I believe this article carries a message," writes Mr. Clark, "for theatre managers who are not advertising men and advertising men who are not managers."

by GEORGE E. CLARK

There is much to be said on the subject of advertising as it applies to our business which concerns the selling of emotions that are seen and heard, and seen and heard only from our screens.

Newspaper space is valuable and costs money. In preparing an ad for a theatre, there can be only one thought: how many more patrons can I bring in by using and spending this money. This thought should be the guiding point in every ad, no matter what space is used. Size of the space should always conform to the value of the message.

In the business of entertainment we have many things to sell. We have technicians who daily make motion pictures easier to see, easier to hear, more entertaining for the theatregoer.

We have writers, poets and composers, and stories that are new and old.

We have artists, the finest in all fields of entertainment.

Then we have stars. They become a valuable asset through popular acclaim. Their names, in many cases, make our job of selling them a cinch. All we have to do is put their names in bold type in our display advertising and in bold lettering on our signboards and marquees.

But here is an important thing to remember. All people do not like the same stars, or the same stories, or the same music. And here is where the importance of intelligent ad copy comes in.

The Ad Writer's Job

It is the ad writer's job to find something, and there is always a something, that will sell these "don't-likers."

I would say this to the ad writer. Open up your mind. Stop thinking as an individual and think with all the minds of all the people whom your ad is to reach.

My windows look over a city of four hundred thousand people. I have something to sell to four hundred thousand people. I visualize myself as a traffic manager who has to guide the minds of all those people, through the reading of our ads, into channels of thought that will bring them into our theatres.

I have before me a story I don't like, music I don't like, and maybe stars I don't like. Am I capable, in this frame of mind, to write this ad on this basis? Can I say to myself: "The firm is paying my salary, the president or t divisional manager will like this ad, so wl should I care?"

No. I know that among those people a thousands who will like this story, like th music, and like these stars. And the only w I can conscientiously write that ad is with fo hundred thousand minds.

It's a lot of satisfaction writing an ad th will get results. There's romance to it; it easy and it's fun. Advertising is a field th widens in an arch of new knowledge. Aft years of learning, I find it fascinating learnir something new each day.

Follow Through

As a follow-up to your advertising campaig learn to follow through in the other media.

If you have studied the layout, the pictoria the phraseology of your display advertisemen and are satisfied that it is going to bring tl readers to your theatre, don't detract from tl good job that has been done up to this point b posting paper, stills or copy that may have a adverse effect. Use the same good judgmer in the treatment of your front and lobby tha you incorporated in your advertising copy.

Some cooperative advertising or free adver tising presents a problem because through i use an adverse effect can be created. There ar potential dangers in promoting free advertis ing. This type of promotion should be care fully analyzed on its merit and ability to se your immediate product. Some tie-ups are goo and do sell tickets.

Briefly, I should say this: Don't pass up good tie-up, but don't tie up with a bad one.

Fashion Shows

Fashion shows can also serve to detrac rather than attract business to the box-offic Usually in connection with fashion shows, th merchant or department store is eager an willing to carry all the expense involved in get ting a fashion show into a theatre.

It's good business for the merchant and goo business for the theatre, providing you do no catalog your picture and discourage mal patronage.

With a comedy feature or one which has ex clusive feminine appeal, there is less box-offic value because the show may not appeal to th men. If you are going to stage a fashion show arrange your program so that the men will b attracted as well as the women.

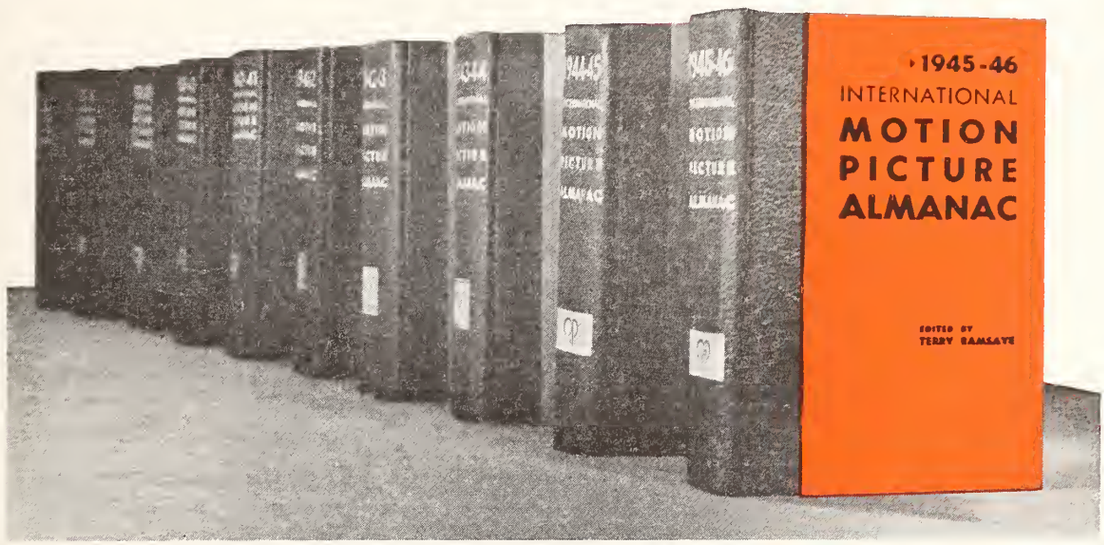
There is one important question you should always ask yourself when it comes to spending extra money for advertising. "If I am going t spend a dollar, can I expect to get ten dollars back?"

If you have a chance of getting ten dollars back for every one you spent extra, that is good business.

It is also good advertising.

ALWAYS REMEMBER
FILMACK
FOR THE SPECIAL TRAILER
YOU WANT WHEN YOU WANT IT
SAME DAY SERVICE
FILMACK TRAILER CO. 1325 S. WABASH CHICAGO 5, ILL.

SOLD OUT for this year



The most sought, most consulted reference authority in the field of the motion picture and allied arts and industries

RESERVATIONS for 1946-47 NOW BOOKING

(Ready in September of 1946)

QUIGLEY PUBLISHING COMPANY

ROCKEFELLER CENTER • NEW YORK 20, N. Y.

SHOWMEN PERSONALS

In New Posts: Jack Manley, Civic, Chicago. Herbert Brine, Avon, Providence, R. I. Alex Ravdin, Westhampton, Richmond, Va. J. W. Whitcock, Circle, Sebring, Fla. Herman Cohen, Dexter, Detroit, Mich. Beulah Green, Highland, San Antonio, Texas.

Sol. Gordon, Royal, Detroit. H. William Blank, Pickwick, Syracuse, Ind. Roy Eggman, Roxy, Delphi, Ind. Ted Boisenau, Belmont, Chicago. Ray Thompson, Luna, Chicago. Pete Farrel, Halfield, Chicago.

James R. McCullough, city manager, Great States circuit, Bloomington, Ill. J. B. Baker, Orpheum, Minot, N. D. George Henger, Cooper Theatres, Denver. Ted Fahey, Monroe, Detroit. Jack Randall, Capitol, Vancouver, B. C.

Louis De Wolfe, Four Hundred, Chicago. Paul Martin, Mecca, Saginaw, Mich. Bernard Silverman, Roosevelt, Newark, N. J. Jules P. Stark, Hawthorne, Newark. David Gold, Mode, Chicago. Sidney E. Myers, Devon, Bronx, New York.

Assistant Managers: Norman Johnson, Maryland; Norville Packwood, Garrick; William Brown, Avon; Sidney Kessler, Biograph; Fred Gielow Davis; all in Chicago.

Returned Servicemen: Jack Barrett, Garden, Paterson, N. J. Ralph Ayers, Cooper, Lincoln, Nebr. Sol Solominsky, Liberty, Loup City, Nebr. Paul W. Amadeo, assistant manager, E. M. Loew's, Hartford, Conn.

Junior Showmen: Ellen Wallace, born December 9 to Mr. and Mrs. Walter Stuart. The proud father manages the Community, Attleboro, Mass. Susan, to Mr. & Mrs. Mort Goodman, Warner's, Hollywood, Cal.

Birthday Greetings: E. L. Leffler, Noel Roake, Frank Randolph, Bernard S. Murphy, Howard S. Case, Charles S. Roth, Fred L. Frechette, William L. Herron, G. G. Cooper, R. E. Maynard, Robert Daly, Ed C. Schmadeka, Walter A. Van Camp.

Kenneth C. McMahon, Lew Harris, Anna Bell Ward, H. F. Borreson, Boyd F. Scott, James Carey, Ann Blitman, Helene Boesel, Bud Lawler, Ralph Larned, B. Edelstein, Joseph Beck, Walter E. Cohen, Fred J. Sarr, George F. Crisman, Martha Deutsch.

Larry E. New, Kroger Babb, Frank J. Rooney, Ralph Allan, J. A. Greer, William G. Collins, Eli J. Saul, George R. Wilson, Oscar L. Gray, Austin T. Moon, Stanley Stern, Miller Meriweather, Max Chimes, W. Lynn Reynolds.

J. J. Rosenfield, Lee Edward Churchin, Charles Darwin Hulbert, Joseph B. Alderman, Chris Hadfield, Leonard Derne, P. E. McCoy, George O. Johnson, Ben Geldsaler, Max Mink, Charles Numerofsky.

Showmen's Calendar: February 1st: U. S. flag raised in Hawaii—1893. 2nd: Groundhog Day. 7th: Charles Dickens born—1812; first telephone made by Thomas Watson for Bell—1875. 9th: Nebraska admitted to Union—1867.

11th: Daniel Boone born—1734; Thomas Edison born—1847. 12th: Abraham Lincoln born—1809. 14th: St. Valentine's Day; Arizona admitted to Union—1912. 18th: Jefferson Davis inaugurated President of Confederacy—1861.

22nd: George Washington born—1732. 26th: Buffalo Bill (William Cody) born—1846. 27th: first railroad charter—1827.

Personal Appearance of Star Secured for "Last Mile"

In exploiting the revival of "The Last Mile" at the Palace theatre, Port Richmond, H. Spencer Bregoff arranged for a personal appearance of Daniel Haynes, negro actor, who played one of the leading roles in the picture. Heralds, promoted entirely costless from a leading Negro business firm, were mailed to Negro families, and others distributed to Negro churches.

As Mr. Haynes is presently a minister, he confined his stage appearance to a very stirring and effective Victory Bond appeal.

Merchant Tieups Promote "Rhapsody in Blue"

C. T. Spencer, at the Capitol theatre, Hamilton, Ontario, reports on his date of "Rhapsody in Blue," for which both he and his assistant, Claude A. Hunter, promoted numerous merchant cooperative ads, window and counter displays. All prominent music stores were supplied with Gershwin biographical leaflets appropriately imprinted with playdate and theatre copy. 150 window cards were spotted to good advantage around town; displays were landed in the record departments of the leading department stores, and radio coverage was secured.

"92nd Street" Screening Nets Rose Publicity

As a result of a screening of "House on 92nd Street," held for the press, radio, FBI and local and state police, Harry A. Rose at Loew's Poli Majestic theatre, Bridgeport, landed a three-column cut in the dailies of police and FBI officials attending the screening. One of the columnists devoted his space to a story.

For "Junior Miss," Rose promoted the Sally Shop for a half-page ad on the date, which broke in the *Bridgeport Telegram* and *Post*.

Music Teachers Sell "Rhapsody"

To start the ball rolling on his "Rhapsody in Blue" campaign at the Capitol, Fort William, Ontario, Fred Tickell arranged for notices to be posted on the bulletin boards of both high schools, and music teachers recommended the picture. "Don't miss" copy was utilized on stair risers; a special program gotten out for the opening; music stores came through with cooperative ads, and a 24-sheet was mounted atop the marquee.

Steven's Street Ballyhoo Aids

For the reissue of "Tom Sawyer," Bernard J. Steven, manager of the Astor theatre, East Hartford, Conn., obtained the services of two boys and dressed them up as Tom Sawyer and Huckleberry Finn, and had them parade the streets carrying a 40 by 60, calling attention to the opening.

Mitchell Lands Four Windows

Jack Mitchell at the Majestic theatre, San Antonio, made a tieup with Frost Brothers on "Rhapsody in Blue" which netted four window displays which were tied directly to the picture. Lingerie, dresses, hats, all in blue, were featured together with appropriate tiein copy.

Delbridge Promotes Music Store

A neat tieup recently effected by Tommy Delbridge at Loew's Vendome, Nashville, and starting with his date on "Weekend at the Waldorf," is the mailing of a special throwaway monthly to customers of Strobel's Music Shop. The store agreed to plug one of the theatre's musical pictures each month.

Stone Promotes Dog Show

One week in advance of his opening of "A Boy, a Girl, and a Dog," at the Sunset theatre, Ashboro, N. C., W. P. Stone promoted a dog show on his stage and offered cash prizes and guest tickets to winners. The stunt was well advertised in the paper.

Set Tieups For "Mildred Pierce"

A strong newspaper campaign was one of the features of manager Ray Smith's promotion for his date on "Mildred Pierce" at the Lawler theatre in Greenfield, Mass. Ray used press-sheet layouts which were supplemented with local copy featuring the "please don't tell anyone what she did" angle.

Special window displays were made, using stills were from the picture with star names, title, and theatre copy which were planted in prominent windows in department stores and other establishments around the city.

On the night before the picture's regular opening, Ray staged a special premiere for women only. This promotion received widespread comment and provoked unusual word of mouth publicity.

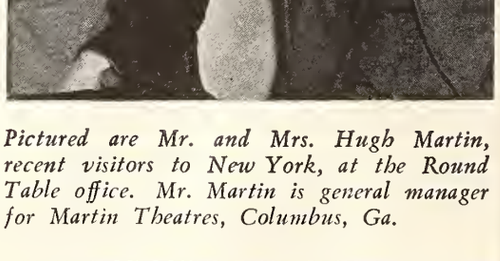
For the picture's opening in Evansville, Ind., Jesse D. Fine, manager of the Grand Theatre, arranged a number of window tie-ups with book shops and newsstands, using scene stills from the picture against colorful backgrounds and copy. The Loge News Company permitted Jesse to snipe its fleet of trucks with banners announcing the playdate.

Ed Klinger, columnist for the *Evansville Press,* used two special articles publicizing the picture with incidental mention of the theatre's new policy.

Groom Reports on Recent Activities in Memphis

In advance of "Duffy's Tavern" at Loew's theatre, Memphis, Arthur Groom distributed 100 window cards throughout the city in the best locations. A banner line and art were used in advance of opening in the *Sunday Courier* and *Press* and various displays landed in the hotels about town. Co-op ads were had with the Woods Drug Store; Schear's Department Store and Emily's Beauty Shop.

For "G. I. Joe," Arthur arranged for a book review over Station WGBF, the program being sponsored by the R. & G. Furniture Company which also took a co-op ad in the papers. Lobby and overhead displays were used in the theatre and the front page of the *Courier-Press* carried a cartoon by Karl Knecht and a small drawing of Ernie Pyle.



Pictured are Mr. and Mrs. Hugh Martin, recent visitors to New York, at the Round Table office. Mr. Martin is general manager for Martin Theatres, Columbus, Ga.

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 October 31, 1945.

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.

KISS AND TELL (Col.)

Final Report:

Total Gross Tabulated	$965,200
Comparative Average Gross	$920,100
Over-all Performance	104.9%

BALTIMORE—Hippodrome, 1st week 112.0%
(SA) Vaudeville
BALTIMORE—Hippodrome, 2nd week 95.5%
(SA) Vaudeville
BOSTON—Orpheum, 1st week 108.1%
(DB) Crime Doctor's Warning (Col.)
BOSTON—Orpheum, 2nd week 89.5%
(DB) Crime Doctor's Warning (Col.)
BOSTON—State, 1st week 97.5%
(DB) Crime Doctor's Warning (Col.)
BOSTON—State, 2nd week 110.9%
(DB) Crime Doctor's Warning (Col.)
BUFFALO—Lafayette, 1st week 146.5%
(DB) Boston Blackie's Rendezvous (Col.)
BUFFALO—Lafayette, 2nd week 106.8%
(DB) Adventures of Rusty (Col.)
BUFFALO—Lafayette, 3rd week 77.5%
(DB) Girl of the Limberlost (Col.)
CHICAGO—Roosevelt, 1st week 135.1%
CHICAGO—Roosevelt, 2nd week 103.6%
CHICAGO—Roosevelt, 3rd week 85.5%
CHICAGO—Roosevelt, 4th week 72.0%
CINCINNATI—RKO Palace 135.5%
CINCINNATI—RKO Grand, MO 1st week . . . 128.2%
CINCINNATI—RKO Shubert, MO 2nd week . . 106.4%
CLEVELAND—RKO Palace 63.4%
CLEVELAND—RKO Allen, MO 1st week . . . 87.9%
INDIANAPOLIS—Loew's, 1st week 141.7%
INDIANAPOLIS—Loew's, 2nd week 86.6%
KANSAS CITY—Midland, 1st week 102.4%
(DB) I Love a Bandleader (Col.)
KANSAS CITY—Midland, 2nd week 83.6%
(DB) I Love a Bandleader (Col.)
LOS ANGELES—Hillstreet, 1st week 137.5%
LOS ANGELES—Hillstreet, 2nd week 97.8%
LOS ANGELES—Hillstreet, 3rd week 97.8%
LOS ANGELES—Pantages, 1st week 142.4%
LOS ANGELES—Pantages, 2nd week 100.6%
LOS ANGELES—Pantages, 3rd week 100.6%
MINNNEAPOLIS—Radio City, 1st week . . . 130.1%
MINNEAPOLIS—Radio City, 2nd week 82.7%
MINNEAPOLIS—Century, MO 1st week 116.6%
MINNEAPOLIS—Century, MO 2nd week 75.0%
NEW YORK—Capitol, 1st week 122.1%
(SA) Henny Youngman, Les Brown's Orch.
NEW YORK—Capitol, 2nd week 116.3%
(SA) Henny Youngman, Les Brown's Orch.
NEW YORK—Capitol, 3rd week 85.5%
(SA) Henny Youngman, Les Brown's Orch.
NEW YORK—Capitol, 4th week 66.0%
(SA) Henny Youngman, Les Brown's Orch.
OMAHA—RKO Brandeis 109.4%
(DB) Crime Doctor's Warning (Col.)
PITTSBURGH—Harris 147.7%
PITTSBURGH—Senator, MO 1st week 121.0%
PITTSBURGH—Senator, MO 2nd week 86.9%
SAN FRANCISCO—Orpheum, 1st week 173.9%
(DB) Boston Blackie's Rendezvous (Col.)
SAN FRANCISCO—Orpheum, 2nd week 139.8%
(DB) Boston Blackie's Rendezvous (Col.)
SAN FRANCISCO—Orpheum, 3rd week 123.5%
(DB) Boston Blackie's Rendezvous (Col.)
ST. LOUIS—Ambassador, 1st week 89.5%
(DB) They Met in the Dark (English)
ST. LOUIS—Ambassador, 2nd week 104.3%
(DB) They Met in the Dark (English)
ST. LOUIS—Shubert, MO 1st week 134.9%
(DB) George White's Scandals (RKO)
ST. LOUIS—Shubert, MO 2nd week 103.1%
(DB) George White's Scandals (RKO)

CONFIDENTIAL AGENT (WB)

Final Report:

Total Gross Tabulated	$709,200
Comparative Average Gross	702,500
Over-all Performance	100.9%

BALTIMORE—Stanley 112.0%
BOSTON—Metropolitan 99.0%
BUFFALO—Great Lakes 101.0%
CINCINNATI—RKO Albee 87.7%
CINCINNATI—RKO Keith's, MO 1st week . . . 89.3%
CLEVELAD—RKO Palace 67.6%
CLEVELAND—RKO Allen, MO 1st week . . . 109.8%
CLEVELAND—Warner's Lake, MO 2nd week . . 88.2%
DENVER—Denver 123.5%
(DB) The Crimson Canary (Univ.)
DENVER—Esquire 125.8%
(DB) The Crimson Canary (Univ.)
DENVER—Webber 125.4%
(DB) The Crimson Canary (Univ.)
DENVER—Aladdin, MO 1st week 119.4%
(DB) The Crimson Canary (Univ.)
INDIANAPOLIS—Indiana 78.1%
(DB) The Crimson Canary (Univ.)
LOS ANGELES—Warner's Downtown, 1st week . 121.2%
LOS ANGELES—Warner's Hollywood, 1st week . 130.2%
LOS ANGELES—Warner's Wiltern, 1st week . . 141.1%
LOS ANGELES—Warner's Downtown, 2nd week . 73.2%
LOS ANGELES—Warner's Hollywood, 2nd week . 59.8%
LOS ANGELES—Warner's Wiltern, 2nd week . 72.0%
MILWAUKEE—Warner 118.0%
NEW YORK—Strand, 1st week 130.1%
(SA) Vaughn Monroe's orchestra
NEW YORK—Strand, 2nd week 128.2%
(SA) Vaughn Monroe's orchestra
NEW YORK—Strand, 3rd week 98.5%
(SA) Vaughn Monroe's orchestra
NEW YORK—Strand, 4th week 92.9%
(SA) Vaughn Monroe's orchestra
NEW YORK—Strand, 5th week 74.3%
(SA) Vaughn Monroe's orchestra
OMAHA—RKO Brandeis 85.7%
(DB) Love, Honor and Goodbye (Rep.)
PHILADELPHIA—Mastbaum, 1st week 148.8%
PHILADELPHIA—Mastbaum, 2nd week 71.1%
PITTSBURGH—Stanley 73.8%
PITTSBURGH—Warner, MO, 1st week 78.6%
PROVIDENCE—Carlton 75.0%
SAN FRANCISCO—Fox 96.5%
(DB) Tell It to a Star (Rep.)
SAN FRANCISCO—State, MO 1st week 93.2%
(DB) Tell It To a Star (Rep.)
TORONTO—Imperial 90.7%

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BLITHE SPIRIT (UA)

First Report:

Total Gross Tabulated	$176,700
Comparative Average Gross	174,900
Over-all Performance	101.0%

BUFFALO—Lafayette 76.9%
(DB) Pursuit to Algiers (Univ.)
CINCINNATI—RKO Albee 81.8%
CLEVELAND—Loew's Stillman 94.3%
NEW YORK—Winter Garden, 1st week 148.3%
NEW YORK—Winter Garden, 2nd week 127.5%
NEW YORK—Winter Garden, 3rd week 75.8%
PHILADELPHIA—Aldine, 1st week 108.5%
PHILADELPHIA—Aldine, 2nd week 61.5%
ST. LOUIS—Loew's Orpheum 73.5%
(DB) Dangerous Partners (MGM)
TORONTO—Uptown, 1st week 101.1%
TORONTO—Uptown, 2nd week 83.9%

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FALLEN ANGEL (20th-Fox)

Final Report:

Total Gross Tabulated	$421,400
Comparative Average Gross	471,900
Over-all Performance	89.3%

BALTIMORE—Century 122.5%
BUFFALO—Great Lakes 66.6%
CINCINNATI—RKO Palace 117.8%
CINCINNATI—RKO Shubert, MO 1st week . . 147.0%
CLEVELAND—RKO Palace 57.7%
DENVER—Denver 66.0%
(DB) Danny Boy (PRC)
DENVER—Esquire 48.4%
(DB) Danny Boy (PRC)
DENVER—Webber 48.8%
(DB) Danny Boy (PRC)
INDINANAPOLIS—Circle 86.6%
INDIANAPOLIS—Indiana, MO 1st week 70.3%
KANSAS CITY—Esquire 93.7%
KANSAS CITY—Uptown 96.7%
LOS ANGELES—Loew's State 123.0%
LOS ANGELES—Chinese 127.5%
LOS ANGELES—Uptown 112.1%
MILWAUKEE—Strand, MO, 1st week 99.9%
MILWAUKEE—Wisconsin 103.4%
MINNEAPOLIS—State 121.5%
MINNEAPOLIS—World, MO 1st week 107.6%
MINNEAPOLIS—World, MO, 2nd week 80.7%
OMAHA—Paramount 84.7%
PHILADELPHIA—Fox, 1st week 163.6%
PHILADELPHIA—Fox, 2nd week 104.5%
PHILADELPHIA—Fox, 3rd week 72.7%
PHILADELPHIA—Fox, 4th week 40.9%
PITTSBURGH—Harris, 1st week 121.6%
PITTSBURGH—Harris, 2nd week 80.0%
SAN FRANCISCO—Fox 104.3%
(DB) Beloved City Lights) (Rep.)
SAN FRANCISCO—State, MO 1st week 137.1%
(DB) Behind City Lights (Rep.)
SAN FRANCISCO—State, MO, 2nd week 98.5%
(DB) Behind City Lights (Rep.)
ST. LOUIS—Fox 107.5%
(DB) Dakota (Rep.)
ST. LOUIS—Missouri, MO, 1st week 77.9%
(DB) Dakota (Rep.)
TORONTO—Shea's 87.0%

RKO Will Call in Preferred Stock

RKO plans to call in its preferred stock for redemption shortly, with the result expected to be the conversion of a major portion of its estimated 115,000 shares outstanding, into RKO common, at the rate of eight shares of common for each preferred, it was learned last week. It was understood that almost 17,000 shares of preferred already were converted.

With the company planning to use only part of a $22,000,000 loan being negotiated, to retire the preferred, it is believed that the company will emerge with an exceedingly strong reserve for future operations.

It was estimated that more than $12,000,000 would be required to retire the preferred, at $105 per share, plus dividends; under the conversion plan, preferred stockholders would realize $130 or more; RKO common last Tuesday closed at 16⅝ on the New York Stock Exchange, which would bring the value of eight shares to $133; the preferred closed at 131¾.

As previously reported, the $22,000,000 is being borrowed from Equitable Life Insurance Company, at an interest rate of about three per cent, making a substantial yearly saving in interest charges to the company. Details of the loan are near completion. While RKO's preferred stockholders can either accept the conversion option or reject it within 30 days after the actual call is made by RKO, it is expected that a major portion of the holders will convert.

Lesser Signs Three-Year Deal For United Artists Release

Sol Lesser has signed a three-year deal with United Artists for the production of from one to three pictures a year for UA release. This deal does not affect the Lesser-RKO agreement for the release of the "Tarzan" series. Mr. Lesser currently has three stories in preparation for UA. One, "The Pride of Kentucky," adapted from the novel by Clark McMeekin, will be filmed in Technicolor. A second property, "The Red House," a George Agnew Chamberlain novel, is being adapted to the screen by Melville Baker and will star Lon McCallister. The third is an original comedy, as yet untitled.

Air Express Reductions To Be Effective January 1

Rate reductions ranging up to 13 per cent on air express have been set for January 1, the Air Express division of Railway Express announced last week. According to the new rate schedule, a 10-pound shipment flown between New York City and San Francisco will cost a shipper $7.37 whereas formerly the cost would have been $8.40. These reductions do not apply on certain commodities including magazines, newspapers and other periodicals which already have been covered by a reduction of 40 per cent of the basic rate, the Agency stated.

Paramount Signs Seldes

Gilbert Seldes, author and radio and television producer, has been signed by Paramount as a writer. Best known for his "The Seven Lively Arts," Mr. Seldes was director of television programs for CBS during the past four years. Earlier in his eight-year association with CBS he wrote and produced a number of radio shows. He is the author of "The Movies and the Talkies" and "The Movies Came from America."

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Art Museum Sets New Film Series

A panorama of contemporary history will be shown at the Museum of Modern Art in New York is a six-month series of fact-films made during the past three decades. The series will start January 1, 1946, and will range from the Pathe Newsreel showing President Wilson signing the declaration of war in 1917 and suffragettes rioting at the White House in 1918, to "Housing in Scotland" and "Fury in the Pacific," both produced in 1945.

In the intervening period shows will include such contrasts as "Moana," Robert Flaherty's documentary of the South Seas made in 1922, and "To the Shores of Iwo Jima," photographed in color by Navy, Marine and Coast Guard cameramen. Newsreels made exclusively for the armed forces, will be included in the program as will many varieties of heretofore secret training films.

Iris Barry, curator of the Museum of Modern Art Film Library, has spent the past year reviewing hundreds of documentary films and selecting them for the series. In the introduction to the catalog of "Documentary Films: 1922-1945" she writes: "Widely disseminated as documentary films have been, only a fraction of them was shown in movie theatres and then often but briefly. There remains therefore a vast segment of the public that heard these films spoken about without being able to see them, and others wished unavailingly for a chance to see for a second time pictures like "Desert Victory" or "The True Glory." For all such, as well as film practitioners and film students, this series is particularly intended."

Each program of the series will be shown either three or four consecutive days, on weekdays including Saturdays at 3 and 5:30 P. M. and on Sundays and holidays at 1:20, 3:30 and 5:30 P. M.

Warners Book Record New Year's Eve Shows

An all-time record in booking of special midnight shows on New Year's Eve was set by Warner Brothers this year. Four hundred dates had been set by December 21 and a number of additional bookings were to be arranged last week. Biggest booking is for "San Antonio," which has 170 New Year's Eve performances. "My Reputation" has 60 dates, all special midnight previews, with no regular openings of this picture scheduled before the middle of January. Remainder of the performances are divided among "Danger Signal," "Too Young to Know," "Confidential Agent," "Mildred Pierce," "Rhapsody in Blue," "It All Came True," and "Born for Trouble."

Legion of Decency Reviews Nine New Productions

The National Legion of Decency this week reviewed nine new productions, approving all but two. In Class A-I, unobjectionable for general patronage, were, "Frontier Feud," "Lightning Raiders" and "Lonesome Trail." In Class A-II, unobjectionable for adults, were "Breakfast in Hollywood," "Dick Tracy," "Strangler of the Swamp" and "The Strange Mr. Gregory." In Class B, objectionable in part, were "Diary of a Chambermaid," because of "lustful kissing" and "sadistic cruelty," and "Whistle Stop," because of "suggestive dialogue, sequences and costumes and insufficient moral compensation."

Al Jolson's Father Dies

The Rev. Reuben Yoelson, father of Al Jolson, died Sunday in a hospital in Washington, D. C., after a year's illness. He was 88 years old. Born in Russia, Rabbi Yoelson came to this country in 1883. For 50 years he was a minister and cantor for a Washington synagogue. Besides his son, Al, he leaves a widow, four sons and two daughters.

Jack Davis

Jack Davis, district manager for Republic Pictures in Boston, died of a heart attack, Friday, December 21, while attending a Christmas party at the company's exchange.

PRODUCT DIGEST

SHOWMEN'S REVIEWS

SHORT SUBJECTS

ADVANCE SYNOPSES

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.

Scarlet Street

***Universal*—Melodrama of Iniquity**

Reunited here in a similar type of story are Edward G. Robinson, Joan Bennett and Dan Duryea, of the cast of "The Woman in the Window," with Fritz Lang again directing them, and this time there's no "dream ending" to cross up the customers. This fact is one of several that make this, on points a stronger picture. The several others include a more determined concentration upon the sordid and a complete repudiation of the principle that a murderer must not escape the legal consequences of his crime upon the screen.

Like any other excursion beyond the standard boundaries of film fiction, this invasion of territory commonly regarded as forbidden possesses extraordinary impact. It is clearly a picture that will get itself talked about, not only for these special reasons but also because it is most expertly produced, written, directed and acted, and its box office prosperity appears utterly assured, even if exhibitors restrict it as they should to adult attendance.

Robinson plays with fine discernment a middle-aged bookkeeper who falls in love with a professed actress, admirably portrayed by Miss Bennett, whose sweetheart, a heel to end all heels as delineated by Duryea, beats and badgers her into fleecing the bookkeeper under pretense of reciprocating his affection. He steals from his employer and his wife to finance an apartment for her, and when he finds her in her lover's arms and learns what they've been doing to him he kills her.

The police charge her lover with the murder, however, and he is convicted, largely on false testimony given by the bookkeeper, whose conscience distresses him to the point of chronic melancholia after the execution but who never gets caught up with by the law, even when he tries to confess his crime. He ends the picture sad and poverty stricken, but without legal punishment.

There are no heroes or heroines in the picture, as the terms are commonly construed, and all of the characters and their relationships to each other are most vividly depicted. Dudley Nichols' screenplay is a masterwork of its kind, his dialogue accomplishing what is generally known as the daring without forsaking for a moment the line of realistic converse, and his plotting of situation and incidents building steadily to the inevitably powerful climax. Lang's direction is as straight and sure as the justice which motion picture tradition says comes always to overtake and undo the criminal but doesn't quite make it this time.

First of the Diana Productions to come to the screen, with Lang and Walter Wanger sharing the production credit, the picture rates highly as a demonstration of craftsmanship and as fascinating adult fiction.

Previewed at the studio. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, December 28. Running time, 102 min. PCA No. 11276. Adult audience classification.

Christopher Cross ..... Edward G. Robinson
Kitty ..... Joan Bennett
Johnny ..... Dan Duryea
Millie ..... Margaret Lindsay
Charles Pringle ..... Samuel S. Hinds

Jess Barker, Rosalind Ivan, Arthur Loft, Charles Kemper, Russell Hicks, Anita Bolster, Cyrus W. Kendell and Tom Dillon.

"Hotel Reserve," a story of espionage on the French Riviera, released in England by RKO in 1944, currently is being distributed here by the same company. Featured in the production are James Mason, Lucie Mannheim and Raymond Lovell. Reviewing the film from London in *Motion Picture Herald* of June 17, 1944, Peter Burnup commented: "It is a pleasant, happy sort of picture which propounds no problem. Those scenes, expertly caught by the camera, of the warm Mediterranean and the cactus plants will set up a wistful nostalgia in the hearts of many Britons. Maybe in those of some Americans, too."

Strangler of the Swamp

***PRC*—Murders of Revenge**

The setting of this murder drama is swamp lands. A number of men have died by strangulation and the inhabitants believe that the deaths are caused by an innocent man they had hung. All the persons of the village believed that the "strangler" will kill all the male descendants of the persons responsible for his death.

The "strangler" operated a ferry service between several spits of land over the watery marshes. His successor was found strangled. Maria, played by Rosemary La Planche, was the granddaughter of the strangled ferryman, and she decides to operate the ferry service. Blake Edwards, in the part of Chris, meets the girl and falls in love with her. The "strangler" seizes Chris and Maria attempts to save him. She offers her life to the "strangler" and this seems to satisfy him and the "strangler" goes back to his grave and leaves the villagers in peace.

Raoul Pagel was the associate producer. The screenplay and the direction were by Frank Wisbar.

Seen in a New York projection room. Reviewer's Rating: Fair.—M. R. Y.

Release date, January 1, 1946. Running time, 60 min. PCA No. 11211.

Maria ..... Rosemary La Planche
Christian Sanders ..... Robert Barratt
Chris ..... Blake Edwards

Charles Middleton, Effie Parnell, Nolan Leary, Frank Conlan, Theresa Lyon, Virginia Farmer.

The Rake's Progress

***Eagle-Lion*—Profligacy and Pulchritude**

Star-studded with excellence and with production-values plus, here's a modern Morality. Maybe it's a Morality without a moral for by no amount of special pleading can justification be found for the gay but conscienceless profligate whose whole life story makes up the story of the film. Maybe, that's what authors Sidney Gilliat and Frank Launder—they not only wrote the screen play but produced the film; and Gilliat directed—had in mind.

The action of the piece fits in precisely with the between-the-wars period; an era which numbers of now near middle-aged Britons claim to have been the years which the locust ate; when uneasy disillusion was the mainspring of youthful experience.

The authors-producers make a painstaking picture of those times; setting their "hero's" life, downfall and ultimate expiation against the facade of the crazy years. The Rake of the piece—he's the modern counterpart of Hogarth's subject; though this reviewer opines that not one in a thousand of the picture's potential audience will ever have heard of Hogarth—is a wealthily-born, expensively-nurtured young aristocrat who thinks the world owes him a living and he doesn't care how.

He gets himself expelled from college, gracelessly loses job after job, seduces his best friend's wife, drifts hither and thither and ever lower; marries ultimately a young Austrian Jewess so that she may escape the Nazis and double-crosses her in the bargain; kills his own father when driving an automobile while drunk.

In other words and in outward seeming, our hero is as graceless a cad as ever broke a mamma's heart. It's muddle-minded to suggest that dying, as he does, as gaily in this latest war as he had lived, is any kind of expiation for a life time's wrong doing.

But scruples and muddle-headed philosophy go by the board with Rex Harrison playing the Rake. Harrison gives charm to his picture of profligacy. He is a cad but he wins your heart.

This picture has an air. It has style and wit and poise. Infallibly, it is Everywoman's Film. Lot's of men will give it mild plaudits, too.

American showmen should welcome it now that Harrison is Hollywood-bound.

Seen at the Odeon, Leicester-Square, premiere in London. Reviewer's Rating: Good.—PETER BURNUP.

Release date, December 7, 1945. Running time, 110 min. Adult audience classification.

Vivian Kenway ..... Rex Harrison
Rikki Krausner ..... Lili Palmer
Colonel Kenway ..... Godfrey Tearle
Sandy Duncan ..... Griffith Jones
Jennifer Calthrop ..... Margaret Johnston
Fogroy ..... Guy Middleton

Jean Kent, Patricia Laffan, Marie Lohr, Howard Marion Crawford, Garry Marsh, Charles Victor, David Horne, David Wallbridge, John Salew, John Dodsworth, Ann Wheatley, Emrys Jones, Brefni O'Rorke, Jack Vyvyan, Joan Maude, Frederick Burtwell, Olga Lindo, George Cross

Portrait of Maria

***MGM International*—Mexican Romance**

This Mexican film, dubbed in English, tells a pathetic love story. The theme is predominately somber but the setting amid the flowers of Xachimilco is beautiful. Dolores Del Rio, known to American audiences, gives a good performance as an Indian girl who is ostracized and persecuted by the natives on account of her mother's misconduct.

The Indians consider the girl evil and do not allow her to attend church or sell her flowers. When she is ill, she is deprived of quinine. A young man of the tribe falls in love with her. He steals medicine for her and is imprisoned. A painter asks to paint her portrait. Then some natives see the nude portrait and, not knowing she posed only for the head, stone her to death.

The foreign character of the story, which was

written and directed by Emilio Fernandez, limits its appeal. The screenplay was written by Mauricio Magdaleno and Emilio Fernandez. Films Mundiales was the producing company.

Seen in a new York projection room. Reviewer's Rating: Fair.—M. R. Y.

Release date, not set. Running time, 76 min. PCA No. 04100. Adult audience classification.
Maria Candelaria.....Dolores Del Rio
Lorenzo Rafael.....Pedro Armendariz
Alberto Galan, Rafael Icardo, Miguel Inclan, Margarita Cortes, Julio Ahuet, Beatriz Ramos, Guadalupe Del Castillo.

Lightning Raiders

***PRC*—Western**

This film possesses all the qualities of the standard western. To please the Western trade there is a good quantity of swift riding, several fist fights and the humor of Al "Fuzzy" St. John. There is also the usual western plot in which the desperados are apprehended within the last few feet of the film. Buster Crabbe, as Billy Carson, is a champion of justice and through his cleverness, with the help of "Fuzzy," he is able to bring happiness to oppressed cattlemen and townspeople.

The plot is a combination of mail robberies and murders. Crabbe and Al St. John are competent in their portrayals. They stumble on a series of mail robberies and they search for the thieves. As they gather evidence they are suspected by the sheriff. However they are able to prove the guilt of the thieves and murderers.

Sigmund Neufeld and Sam Newfield, who have produced and directed many satisfactory Westerns, give the fans a film which should please them and the exhibitor. The original story and screenplay were by Elmer Clifton.

Seen at a New York projection room. Reviewer's Rating: Average.—M. R. Y.

Release date, January 7, 1945. Running time, 61 min. PCA No. 11218.
Billy Carson.....Buster Crabbe
Fuzzy.....Al "Fuzzy" St. John
Mady Laurence, Henry Hall, Steve Darrell, Stanford Jolley, Karl Hackett, Roy Brent, Marin Sais, Al Ferguson.

Up Goes Maisie

***MGM*—Character Comedy**

It's helicopters this time for Maisie, the character developed by Ann Sothern to such convincing perfection that audiences regard it as real, and although there is villainy afoot throughout the proceedings, the film follows faithfully the series precedent in keeping humor to the fore. Opposite Miss Sothern this time out is genial George Murphy, whose spontaneous way with a line of dialogue is a fit match for the fast talking heroine. It's a nice pairing and a nice lightly amusing picture.

Graduating from business college at the start of the picture, the glamorous Maisie disguises herself as a spinsterish frump in order to keep wolfish prospective employers in line and gets a job with a young man who with some fellow ex-servicemen have perfected an automatically controlled helicopter.

A double-dealing tycoon tries to bilk the boys out of their invention but Maisie discovers the plot and the boys discipline the plotters. The high point of the picture is a final sequence in which Maisie pilots the craft through Los Angeles skyscrapers to a safe landng in the Pasadena Rose Bowl. This sequence has in new form the thrill-producing qualities of those earlier comedies in which comedians dangled from cornices and flagpoles high over city streets.

George Haight produced the picture and Harry Beaumont directed it from a script by Thelma Robinson, each turning in a tight trim job.

Previewed ot the Vilage theatre, Westwood, to a roiny-night audience which enjoyed it fully. Reviewer's roting: Good.—W. R. W.

Release date, not set. Running time, 90 min. PCA No. 11230. General audience classification.
Maisie Ravier.....Ann Sothern
Joseph Morton.....George Murphy
Barbara Nuboult.....Hillary Brooke
Horace McNally, Ray Collins, Jeff York, Paul Harvey, Murray Alper, Lewis Howard, Jack Davis, Gloria Grafton

Leave Her to Heaven

***20th Century-Fox*—Murder Melodrama**

Tri-starring Gene Tierney, Cornel Wilde and Jeanne Crain and photographed in a veritable triumph of Technicolor, this production by William A. Bacher of Ben Ames Williams' best seller, from a script by Jo Swerkling and directed by John M. Stahl, is a property with which any showman can confidently challenge just about any attraction his competitor happens to set up against it.

In addition to the names of the players and the off-screen personnel, plus the fame of the book, the picture contains material, not all of it impervious to criticism, certain to make people talk about the production in a tone of voice to make other people want to see it. On points, it's about the most elaborately treated murder melodrama in convenient memory, and perhaps the first to be so designed as to virtually compel restriction of its exhibition to adult audiences.

Miss Tierney plays with convincing skill a woman so possessive in her love for her husband that she kills people to whom he devotes attention. Her first victim is his crippled brother, whom she allows to drown when she could rescue him, and the second is her unborn child, which she has conceived primarily as a means of monopolizing interest and kills by throwing herself downstairs on the eve of its birth. When the husband learns the truth about these incidents and leaves her, she commits suicide after preparing false evidence calculated to convict her sister of having murdered her. Although this last undertaking does not succeed, the husband does serve two years in jail as accessory to the first two killings.

The killing of the unborn child, which is treated as murder in the dialogue but has another name in common usage, is the first incident of its kind to make the screen in recent years, and is not a thing to be tossed lightly at the kiddies without notice to their parents.

In a measured technique, the picture opens quietly and moves along without much happening for about an hour, then picks up tension as the murdering gets going, and toward the end spurts into high gear in the court room scenes in which Vincent Price dominates the dramatics. The arrangement is highly successful as regards the building of suspense, and the final impact of the story is greater than a synopsis of it suggests.

The setting is New Mexico, Georgia and Maine, and eloquently represented, and the principal characters are people of wealth and leisure. The key personality, portrayed by Miss Tierney, falls in the psychopathic category currently receiving extensive attention and will give the customers ample occasion for interested discussion. It's strictly adult.

Previewed at the studio. Reviewer's Roting: Good.—WILLIAM R. WEAVER.

Release date, not set. Running time, 110 min. PCA No. 11042. Adult audience classification.
Ellen.....Gene Tierney
Richard.....Cornel Wilde
Ruth.....Jeanne Crain
Russel Quinton.....Vincent Price
Mary Philips, Ray Collins, Gene Lockhart, Reed Hadley, Darryl Hickman, Chill Wills, Paul Everton, Olive Blakeney, Addison Richards, Harry Depp, Grant Mitchell, Milton Parsons, Earle Schenck, Hugh Maguire, Betty Hannon, Kay Riley.

(Review reprinted from last week's HERALD.)

ADVANCE SYNOPSES

BLACK BEAUTY
(20th Century-Fox - Alson Productions)

PRODUCER: Edward L. Alperson. DIRECTOR: Max Nosseck. PLAYERS: Mona Freeman, Richard Denning, Evelyn Ankers, Charles Evans, Moyna MacGill, Terry Kilburn, Clifford Brooke, J. M. Kerrigan.

HORSE STORY. Based on the well-known children's classic of the same title, this is the story of a horse, owned and loved by a young girl. When the horse injures his leg, he is sold while his young owner is away at boarding-school. The girl, returning from school to find him gone, sets out in search of the horse. She finds him in poor condition, due to the cruel treatment he has received at the hands of his new owners. The girl gets him back, brings him home and he is put out to pasture.

STAR FROM HEAVEN
(MGM)

PRODUCER: Harry Rapf. DIRECTOR: Andrew Marton. PLAYERS: Marshall Thompson, George Tobias, Jim Davis, Clem Bevans, "Silversnip."

HORSE STORY. A farm boy who is extremely fond of animals enlists in the Seabees. He finds a horse in the jungle on a South Pacific island and befriends it. When the boy is severely wounded in a skirmish with the enemy, the horse rescues him and takes him to safety. Later the pair return to America, and settle down on a ranch.

GALLOPING THUNDER
(Columbia)

PRODUCER: Colbert Clark. DIRECTOR: Ray Nazarro. PLAYERS: Charles Starrett, Smiley Burnette, John Merton.

WESTERN. The Arizona Stockmen's Syndicate sends a field agent to Splitrock to track down a gang of outlaws which is stampeding wild horse roundups conducted by the U. S. Cavalry. Donning his disguise of the "Durango Kid," the agent is successful in tracking down and rounding up the outlaws.

SONG OF ARIZONA
(Republic)

ASSOCIATE PRODUCER: Edward J. White. DIRECTOR: Frank McDonald. PLAYERS: Roy Roger, Dale Evans, George "Gabby" Hayes, Sons of the Pioneers.

WESTERN WITH MUSIC. "Gabby" owns a ranch which provides refuge for homeless boys. He is about to lose it, however, as he cannot meet the mortgage payments. Roy Rogers save the day by winning a reward offered for the arrest and conviction of a notorious outlaw.

SHERIFF OF REDWOOD VALLEY
(Republic)

ASSOCIATE PRODUCER: Sidney Picker. DIRECTOR: R. G. Springsteen. PLAYERS: Wild Bill Elliott, Alice Fleming, Bobby Blake, Peggy Stewart.

WESTERN. 'Red Ryder' solves an old mystery, thus clearing an innocent man of a charge for which he served a prison sentence, and breaking up a gang of outlaws who have been running Redwood Valley.

SHORT SUBJECTS

HITLER LIVES? (Warners)
Victory Documentory

The timely subject contains a stern indictment of German savagery in war coupled with the reminder that the doctrine of world conquest will live again unless stemmed by a vigilant world. The presentation pulls no punches as it drives home its message with scenes of the ghastly remains of thousands of victims of Nazis.

Knox Manning narrated the subject which was made under the supervision of Gordon Hollingshead.

Release dote, December 29, 1945 — 20 *minutes*

SPORT STICKLERS (MGM)
Pete Smith Specialty (S-754)

Some sport questions that require keen perception are posed by Pete Smith—and he comes up with the correct answers for those who need them.

Release dote, January 1, 1946 — 9 *minutes*

GETTIN' GLAMOR (MGM)
Pete Smith Specialty (S-755)

Milady goes through many ordeals to keep herself beautiful and Pete Smith shows a few of her tricks for keeping glamor.

Release date, February 2, 1946 — 10 *minutes*

GOLDEN HUNCH (MGM)
Passing Parade (K-774)

Out of the passing parade, John Nesbitt brings the story of great moments in the lives of men who found success in the golden hunch that came in a flash.

Release date, December 15, 1945 — 10 *minutes*

BUS PESTS (MGM)
Pete Smith Specialty (S-753)

Everyone is familiar with those nervy nuisances who make a ride on a bus a nightmare. In this hilarious subject, Pete Smith delivers a tirade against him and his entire breed. Short is enhanced by clever narration.

Release date, December 12, 1945

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1944-45 product.

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.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data, page 2738, issue of December 1, 1945, for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2769 and 2770, issue of December 22, 1945.

Feature product, including Coming Attractions, listed by Company, in order of release, on pages 2767 and 2768, issue of December 22, 1945.

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
ABBOTT and Costello In Hollywood (Block 13)	MGM	602	Bud Abbott-Lou Costello	Oct.,'45	84m	Aug. 25,'45	2631	....	....
Abilene Town (formerly Abilene)	UA	....	Randolph Scott-Ann Dvorak	Jan. 11,'46	....	.....	....	2628	....
Adventure (formerly The Big Shore Leave)	MGM	....	Clark Gable-Greer Garson	Not Set	126m	Dec. 22,'45	2765	2628	....
Adventures for Two	Two Cities	....	Laurence Olivier-Penelope Ward	Not Set	....	Dec. 18,'43	2766	....	....
•Adventuras of Rusty (formerly Rusty)	Col.	6027	Tad Donaldson-Conrad Nagel	Sept. 6,'45	66m	Oct. 6,'45	2669	2467	....
•Agitator, The (British)	Br. Natl.-Anglo	...	Billy Hartnall-Mary Morris	Not Set	95m	Mar. 17,'45	2361	....	....
All Men Are Liars	RKO	....	Bonita Granville-Morgan Conway	Not Set	....	.....	....	2776	....
Allotment Wives, Inc.	Mono.	....	Kay Francis-Paul Kelly	Dec. 29,'45	80m	Nov. 10,'45	2710	2555	....
Along Cama Jones	RKO	681	Gary Cooper-Loretta Young	Special	90m	June 23,'45	2627	2278	2719
•Along the Navajo Trail	Rep.	446	Roy Rogers-George "Gabby" Hayes	Dec. 15,'45	66m	Dec. 15,'45	2757	2748	....
•Anchors Aweigh (color)	MGM	531	Gene Kelly-Frank Sinatra	Aug.,'45	140m	July 21,'45	2553	2142	2738
And Than There Were None	20th-Fox	611	Barry Fitzgerald-Walter Huston	Nov.,'45	97m	July 14,'45	2626	....	....
Angel Comes to Brooklyn, An	Rap.	503	Kaye Dowd-Robert Duka	Nov. 27,'45	70m	Dec. 8,'45	2745	2384	....
•Apology for Murder	PRC	....	Ann Savage-Hugh Beaumont	Sept. 27,'45	67m	Sept. 8,'45	2637	2418	....
Appointment in Tokyo	WB	500	War Documentary	Dec. 7,'45	....	.....	....	....	....
Arrowsmith (Reissue)	Film Classics	....	Helen Hayes-Ronald Colman	Aug.,'45	94m	Nov. 21,'31	....	....	....
•Arson Squad	PRC	....	Frank Albertson-Robert Armstrong	Sept. 11,'45	66m	July 21,'45	2631	2467	....
•BACK to Bataan	RKO	523	John Wayne-Philip Ahn	Block 5	97m	June 2,'45	2477	2242	2663
Bad Bascomb	MGM	....	Wallace Berry-Margaret O'Brien	Not Set	....	.....	....	2784	....
Bad Men of the Border	Univ.	1101	Kirby Grant-Armida	Sept 28,'45		.....	....	2655	....
Bamboo Blonde	RKO	....	Frances Langford-Russell Wade	Not Set	....	.....	....	2784	....
Bandit of Sherwood Forest (color)	Col.	....	Cornel Wilde-Anita Louise	Feb. 21,'46				2434	....
Bandits of the Badlands	Rap.	551	Sunset Carson-Peggy Stewart	Sept. 14,'45	55m	Oct. 13,'45	2677	2628	....
Barge-Keaper's Daughter, The	Famous Int'l	....	Louis Jouvet-Elvira Popesco	Sept. 4,'45	70m	Sept. 15,'45	2645	....	....
Battle for Music	Four Continents	....	London Philharmonic Orchestra	Oct. 13,'45	74m	Nov. 3,'45	2701	....	....
•Beautiful Cheat, The	Univ.	9044	Noah Beery, Jr.-Bonita Granville	July 20,'45	59m	July 21,'45	2554	2384	....
Because of Him	Univ.	516	Deanna Durbin-Franchot Tone	Jan. 18,'46	....	.....	....	2764	....
•Bedside Manner	UA	....	Ruth Hussey-John Carroll	June 22,'45	79m	June 16,'45	2498	2250	2616
•Behind City Lights	Rep.	429	Lynna Roberts-William Terry	Sept. 10,'45	68m	Sept. 22,'45	2653	2418	....
Bell for Adano, A	20th-Fox	601	Gene Tierney-John Hodiak	Aug.,'45	103m	June 23,'45	2627	2242	2738
•Bella of the Yukon (color)	RKO	583	Randolph Scott-Gypsy Rose Lee	Special	84m	Dec. 2,'44	2201	1835	2406
•Bells of Rosarita	Rep.	442	Roy Rogers-Gabby Hayes	June 19,'45	68m	May 19,'45	2453	2403	2663
Bells of St. Mary's, The	RKO	....	Bing Crosby-Ingrid Bergman	Not Set	126m	Dec. 1,'45	2734	2434	....
•Bewitched	MGM	530	Phyllis Thaxter-Edmund Gwenn	July,'45	66m	June 23,'45	2510	2310	2663
Big Sleep, The	WB	....	Humphrey Bogart-Lauren Bacall	Not Set	....	.....	....	2230	...
Big Town	Para.	....	Philip Reed-Hillary Brooks	Not Set	....	.....	....	2776	....
Black Beauty	20th-Fox	....	Mona Freeman-Richard Denning	Not Set	....	.....	....	2778	....
Black Market Babies	Mono.	....	Ralph Morgan-Jayne Hazard	Not Set	71m	Dec. 8,'45	2746	....	....
Blazing the Western Trail	Col.	7201	Charles Starrett-Tex Harding	Oct. 18,'45	60m	Nov. 24,'45	2725	2543	....
Blithe Spirit (British) (color)	UA	....	Rex Harrison-Constance Cummings	Dec. 14,'45	94m	Sept. 22,'45	2653	....	....
•Blonde from Brooklyn	Col.	6036	Robert Stanton-Lynn Merrick	June 21,'45	65m	June 30,'45	2521	2403	....
•Blood on the Sun	UA	...	James Cagney-Sylvia Sidney	June 15,'45	94m	May 5,'45	2433	2230	2663
Blue Montana Skies (Reissue)	Rep.	5307	Gene Autry-Smiley Burnette	Dec. 1,'45	56m	May 6,'39	....	....	....
•Body Snatcher, The	RKO	517	Boris Karloff-Bela Lugosi	Block 4	77m	Feb. 17,'45	2318	2310	2567
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	.....	....	2230	....
•Border Badman	PRC	....	Buster Crabbe-Al St. John	Oct. 10,'45	59m	Sept. 1,'45	2625	2543	....
Born for Trouble (Reissue)	WB	504	Faye Emerson-Van Johnson	Oct. 6,'45	59m	Apr. 11,'42	598	575	....
•Boston Blackie's Rendezvous	Col.	6030	Chester Morris-Nina Foch	July 5,'45	....	.....	....	2467	....
Boy a Girl and a Dog	Frank	....	Jerry Hunter-Sharyn Moffett	Not Set	....	.....	....	2238	....
Breakfast in Hollywood	UA	....	Tom Breneman-Bonita Granville	Feb. 22,'46	....	.....	....	2756	....
Bride Wore Boots, The	Para.	....	Barbara Stanwyck-Robert Cummings	Not Set	....	.....	....	2784	....
Brief Encounter	Eagle Lion	....	Celia Johnson-Trevor Howard	Not Set	85m	Dec. 15,'45	2757	....	....
•Brighton Strangler, The	RKO	522	John Loder-Rose Hobart	Block 5	67m	May 5,'45	2433	2142	2663
Brute Man	Univ.	....	Rondo Hatton-Jane Adams	Not Set	....	.....	....	2764	....
Burma Victory	WB	....	War Documentary	Not Set	62m	Nov. 17,'45	2718	....	....
CAESAR and Cleopatra	Pascal-Rank	....	Claude Rains-Vivian Leigh	Not Set	136m	Dec. 22,'45	2766	....	....
California (Color)	Para.	....	Ray Milland-Barbara Stanwyck	Not Set	....	.....	....	2784	....
•Call of the Wild (Reissue)	20th-Fox	523	Clark Gable-Loretta Young	June 15,'45	81m	May 4,'35	2350		
Captain Eddie	20th-Fox	604	Fred MacMurray-Lynn Bari	Sept.,'45	107m	June 23,'45	2626	2259	2738
•Captain Kidd	UA		Charles Laughton-Randolph Scott	Aug. 24,'45	89m	Aug. 4,'45	2577	2353	2719
Captain Tugboat Annie	Rep.	504	Jane Darwell-Edgar Kennedy	Nov. 17,'45	70m	Dec. 22,'45	2766	2403	....
Caribbean Mystery	20th-Fox	605	James Dunn-Sheila Ryan	Sept.,'45	65m	July 21,'45	2626	2366	2663
•Cheaters, The	Rep.	421	Joseph Schildkrauft-Billie Burke	July 15,'45	87m	July 7,'45	2533	2454	2663
Cherokee Flash, The	Rep.	553	Sunset Carson-Linda Stirling	Dec. 13,'45	....	.....	....	2748	....
•Chicago Kid, The	Rep.	417	Don Barry-Lynne Roberts	June 29,'45	68m	Feb. 17,'45	2319	2279	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
•China Sky	RKO	519	Randolph Scott-Ruth Warrick	Block 4	78m	Apr. 21,'45	2413	2216	2616
•China's Little Devils	Mon.	....	Harry Carey-Paul Kelly	July 21,'45	75m	May 5,'45	2433	1994	....
•Christmas in Connecticut	WB	420	Barbara Stanwyck-Dennis Morgan	Aug. 11,'45	101m	July 21,'45	2553	2142	2738
Cinderella Jones	WB	....	Joan Leslie-Robert Alda	Not Set	....	.....	....	1746	....
Close Call for Boston Blackie, A	Col.	....	Chester Morris-Richard Lane	Jan. 24,'46	....	.....	....	2710	....
Club Havana	PRC	....	Tom Neal-Margaret Lindsay	Oct. 23,'45	62m	Oct. 20,'45	2686	2555	....
Code of the Lawless	Univ.	1102	Kirby Grant-Poni Adams	Oct. 19,'45	....	.....	....	2686	....
Col. Effingham's Raid	20th-Fox	610	Charles Coburn-Joan Bennett	Not Set	70m	Sept. 29,'45	2661	2259	....
Colorado Pioneers	Rep.	563	Bill Elliott-Bobby Blake	Nov. 14,'45	55m	Dec. 22,'45	2768	....	....
•Come Out Fighting	Mono.	....	Leo Gorcey-Huntz Hall	Sept. 22,'45	62m	Sept. 8,'45	2637	2366	....
Confidential Agent	WB	506	Charles Boyer-Lauren Bacall	Nov. 10,'45	118m	Nov. 3,'45	2701	2655	....
•Conflict	WB	418	Humphrey Bogart-Alexis Smith	June 30,'45	86m	June 16,'45	2497	1456	2523
•Corn Is Green, The	WB	419	Bette Davis-John Dall	July 21,'45	114m	Mar. 31,'45	2381	2007	2663
Cornered	RKO	612	Dick Powell-Micheline Cheirel	Block 3	102m	Nov. 17,'45	2717	2695	....
Crime Doctor's Warning, The	Col.	7022	Warner Baxter-Dusty Anderson	Sept. 27,'45	64m	Dec. 22,'45	2768	....	....
Crimson Canary, The	Univ.	509	Noah Beery, Jr.-Lois Collier	Nov. 9,'45	64m	Nov. 10,'45	2710	2467	....
Cross My Heart	Para.	....	Betty Hutton-Sonny Tufts	Not Set		....	....	2418	....
DAKOTA	Rep.	505	John Wayne-Vera Hruba Ralston	Dec. 25,'45	82m	Nov. 10,'45	2709	....	....
Daltons Ride Again	Univ.	510	Alan Curtis-Kent Taylor	Nov. 23,'45	71m	Nov. 24,'45	2726	2670	....
Danger Signal	WB	508	Faye Emerson-Zachary Scott	Dec. 15,'45	80m	Nov. 17,'45	2718	2555	....
•Dangerous Intruder	PRC	....	Charles Arnt-Veda Ann Borg	Sept. 21,'45	65m	Aug. 4,'45	2639	2418	....
Dangerous Partners (Block 13)	MGM	604	James Craig-Signe Hasso	Oct.,'45	74m	Aug. 4,'45	2639	2555	2719
Danny Boy	PRC	....	Buz Henry-Eva March	Jan. 8,'46	64m	Nov. 3,'45	2701	2662	....
Deadline at Dawn	RKO	....	Susan Hayward-Paul Lukas	.....	....	.....	....	2776	....
Dear Octopus (British) (formerly The Randolph Family)	English	....	Margaret Lockwood-Michael Wilding	Not Set	80m	Sept. 18,'43	2362	....	....
Detour	PRC	....	Ann Savage-Tom Neal	Nov. 30,'45	69m	Nov. 10,'45	2709	2543	....
Devotion	WB	....	Olivia de Havilland-Ida Lupino	Nov. 24,'45	....	.....	....	2756	....
Diary of a Chambermaid	UA	....	Paulette Goddard-Hurd Hatfield	Feb. 2,'46	....	.....	....	2748	....
Dick Tracy	RKO	613	Morgan Conway-Anne Jeffreys	Block 3	62m	Dec. 15,'45	2758	2710	....
Ding Dong Williams	RKO	....	Glenn Vernon-Marcia Maguire	Not Set	....	.....	....	2695	....
•Divorce	Mono.	....	Kay Francis-Bruce Cabot	Aug. 18,'46	71m	May 26,'45	2465	2353	...
Doll Face	20th-Fox	....	Carmen Miranda-Perry Como	Feb.,'46	80m	Dec. 22,'45	2765	2628	....
Dolly Sisters, The (color)	20th-Fox	609	Betty Grable-John Payne	Nov.,'45	114m	Sept. 29,'45	2661	2384	....
•Don Juan Quilligan	20th-Fox	527	William Bendix-Joan Blondell	June,'45	75m	June 9,'45	2486	2354	....
•Don't Fence Me In	Rep.	445	Roy Rogers-Dale Evans	Oct. 20,'45	71m	Oct. 27,'45	2693	2686	....
Do You Love Me? (color) (formerly Kitten on the Keys)	20th-Fox	....	Maureen O'Hara-Dick Haymes	Not Set	....	.....	....	2499	....
Dragonwyck (color)	20th-Fox	....	Gene Tierney-Vincent Price	Not Set	....	.....	....	2403	....
•Drifting Along	Mono.	....	Johnny Mack Brown-Raymond Hatton	Dec. 29,'45	....	.....	....	2744	....
Duel in the Sun (color)	UA	....	Jennifer Jones-Joseph Cotten	Not Set	....	.....	...	2366	
Duffy's Tavern (Block 1)	Para.	4501	Ed Gardner-Bing Crosby & Guests	Sept. 28,'45	98m	Aug. 25,'45	2638	2230	2738
EASY Come, Easy Go	Para.	....	Sonny Tufts-Diana Lynn	Not Set	....	.....	....	2748	....
Easy to Wed (color)	MGM	....	Esther Williams-Van Johnson	Not Set	....	.....	....	2366	...
•East Side of Heaven (Reissue)	Univ.	9097	Bing Crosby-Joan Blondell	June 15,'45	90m	Apr. 8,'39	....	....	....
•Easy to Look at	Univ.	9045	Gloria Jean-Kirby Grant	Aug. 10,'45	65m	Aug. 11,'45	2589	2418	....
Enchanted Forest (color)	PRC	....	Edmund Lowe-Brenda Joyce	Dec. 8,'45	78m	Sept. 29,'45	2662	2279	....
Exposed by the Crime Doctor	Col.	....	Warner Baxter-Mona Barrie	Not Set	....	.....	....	2756	....
FALCON in San Francisco	RKO	603	Tom Conway-Rita Corday	Block 1	65m	July 21,'45	2626	2366	....
Fallen Angel	20th-Fox	612	Alice Faye-Dana Andrews	Dec.,'45	97m	Oct. 27,'45	2693	2454	....
Fall of Berlin, The	Artkino	....	Documentary	Not Set	70m	Sept. 15,'45	2645	....	....
•Fatal Witness, The	Rep.	427	Evelyn Ankers-Richard Fraser	Sept. 15,'45	....	.....	....	2467	...
Fear (formerly Suspense)	Mono.	....	Warren William-Lee "Lasses" White	Not Set	....	.....	....	2598	....
•Fighting Bill Carson	PRC	....	Buster Crabbe-Al St. John	Oct. 31,'45	51m	Sept. 1,'45	2625	2543	....
First Yank Into Tokyo	RKO	607	Tom Neal-Barbara Hale	Block 2	82m	Sept. 8,'45	2638	2366	....
•Flame of the West	Mono.	....	Johnny Mack Brown-Raymond Hatton	June 9,'45	71m	May 19,'45	2453	2353	....
•Flaming Bullets	PRC	....	Tex Ritter-Dave O'Brien	Oct. 15,'45	59m	Sept. 1,'45	2625	2543	....
Flying Serpent	PRC	....	George Zucco-Hope Kramer	Feb. 20,'46	....	.....	....	2670	....
Follow That Woman (Block 1)	Para.	4504	William Gargan-Nancy Kelly	Dec. 14,'45	70m	Aug. 25,'45	2639	2543	....
•Frontier Feud	Mono.	....	Johnny Mack Brown-Raymond Hatton	Nov. 24,'45	....	.....	....	2628	....
•Frontier Fugitives	PRC.	....	Tex Ritter-Dave O'Brien	Sept. 1,'45	58m	July 21,'45	2627	2543	....
Frontier Gal (color)	Univ.	513	Rod Cameron-Yvonne De Carlo	Dec. 21,'45	85m	Dec. 8,'45	2746	2555	....
Frontier Gunlaw (formerly Prairie Raiders)	Col.	....	Charles Starrett-Jean Stevens	Jan. 31,'46	....	.....	....	2686	....
•Frozen Ghost, The	Univ.	9032	Lon Chaney-Evelyn Ankers	June 29,'45	61m	June 16,'45	2498	2259	....
GALLOPING Thunder	Col.	....	Charles Starrett-Smiley Burnette	Not Set	....	.....	....	2778	....
Game of Death, A (formerly Most Dangerous Game)	RKO	....	John Loder-Audrey Long	Not Set	72m	Dec. 1,'45	2734	2384	..
•Gangs of the Waterfront	Rep.	422	Robert Armstrong-Stephanie Bachelor	July 3,'45	56m	Sept. 8,'45	2637	2403	....
Gay Blades	Rep.	....	Allan Lane-Jean Rogers	Not Set	....	.....	....	2784	....
•Gay Senorita, The	Col.	6020	Jinx Falkenburg-Jim Bannon	Aug. 9,'45	69m	Aug. 25,'45	2610	2543	2663
Getting Gertie's Garter	UA	....	Dennis O'Keefe-Marie McDonald	Nov. 30,'45	72m	Dec. 1,'45	2734	....	....
George White's Scandals	RKO	602	Joan Davis-Jack Haley	Block 1	95m	Aug. 4,'45	2627	2366	2663
Gilda	Col.	....	Rita Hayworth-Glenn Ford	Not Set	....	.....	....	2776	....
Girl No. 217	Artkino	....	Elena Kuzmina-Vladimir Vladislavsky	Sept. 1,'45	94m	Sept. 15,'45	2646	....	....
Girl of the Limberlost	Col.	7029	Ruth Nelson-Loren Tindall	Oct. 11,'45	60m	Oct. 20,'45	2686	2670	....
Girl on the Spot	Univ.	515	Lois Collier-Jess Barker	Jan. 11,'46	....	.....	....	2467	....
Girls of the Big House	Rep.	502	Lynne Roberts-Richard Powers	Nov. 2,'45	68m	Nov. 17,'45	2717	2467	....
Great Day (British)	RKO	....	Eric Portman-Flora Robson	Not Set	80m	May 12,'45	2445	....	....
•Great John L., The	UA	....	Linda Darnell-Greg. McClure	June 29,'45	96m	June 9,'45	2485	2093	2738
•Guest Wife	UA	....	Claudette Colbert-Don Ameche	July 27,'45	90m	July 28,'45	2565	2259	2738
Gunning for Vengeance	Col.	....	Charles Starrett-Phyliss Adair	Not Set	....	.....	....	2784	....
Gun Town	Univ.	1104	Kirby Grant-Fuzzy Knight	Jan. 18,'46	....	.....	....	2744	....
Guy Could Change, A	Rep.	508	Allan Lane-Jane Frazee	Jan. 27,'46	....	.....	....	2543	....
HALF-WAY House (Br.)	AFE	....	Francoise Rosay-Tom Walls	Aug. 11,'45	88m	Aug. 11,'45	2589	....	....
Harvey Girls (color)	MGM	....	Judy Garland-John Hodiak	Not Set	....	.....	....	2354	....
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	Not Set	67m	Dec. 2,'44	2626	....	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Her Highness and the Bellboy (Block 13)	MGM	603	Hedy Lamarr-Robert Walker	Oct.,'45	111m	July 14,'45	2631	2259	...
Hidden Eye, The (Block 13)	MGM	601	Edward Arnold-Frances Rafferty	Sept.,'45	70m	July 28,'45	2639	2353	2663
•Hitchhike to Heppiness	Rep.	419	Al Peerce-Dale Evens	July 16,'45	72m	Apr. 21,'45	2414	2250	
Hit the Hay	Col.	....	Judy Canova-Ross Hunter	Nov. 29,'45	....	.....	....	2662	...
Hold High the Torch (color)	MGM	....	Elizabeth Taylor-Lassie-Edmund Gwenn	Not Set				2216	..
Hold That Blonde (Block 2) (formerly Good Intentions)	Para.	4506	Eddie Bracken-Veronica Lake	Nov. 23,'45	76m	Oct. 13,'45	2679	2259	...
Holiday in Mexico (Color)	MGM	....	Walter Pidgeon-Ilona Massey	Not Set	....	.....	....	2764	....
Hotel Reserve (British)	RKO	615	James Meson-Lucie Mannheim	Block 3	89m	June 17,'44	2777	....	....
House of Dracula	Univ.	511	Lon Cheney-Lionel Atwill	Dec. 7,'45	67m	Dec. 8,'45	2746	2670	....
House on 92nd St. (formerly Now It Can Be Told)	20th-Fox	608	William Eythe-Lloyd Nolan	Oct.,'45	88m	Sept. 15,'45	2645	2499	2738
How Do You Do?	PRC	....	Bert Gordon-Harry Von Zell	Dec. 24,'45	80m	Nov. 10,'45	2709	2655	..
IDEA Girl	Univ.	....	Jess Barker-Julie Bishop	Feb. 8,'46	....	.....	....	2764	....
•I Didn't Do It (British)	Col.	....	George Formby-Billy Caryl	July 23,'45	89m	June 17,'44	2777	....	....
I Know Where I'm Going	GFD	....	Wendy Hiller-Roger Livesey	Not Set	91m	Dec. 15,'45	2758	....	....
•I Love a Bandleader	Col.	6015	Phil Harris-Leslie Brooks	Sept. 13,'45	70m	Aug. 18,'45	2597	....	..
I'll Be Your Sweetheert (Br.)	GFD	....	Margaret Lockwood-Vic Oliver	Not Set	104m	July 21,'45	2554	.	...
•I'll Tell the World	Univ.	9041	Lee Tracy-Brende Joyce	June 8,'45	61m	May 26,'45	2466	2310	...
•Imitation of Life (Reissue)	Univ.	9096	Cleudette Colbert-Warren William	June 15,'45	109m	Dec. 1,'34	....	..	.
•Incendiary Blonde (color)	Para.	4431	Betty Hutton-Arturo de Cordova	Aug. 31,'45	113m	June 16,'45	2497	1675	2663
I Ring Door Bells	PRC	....	Robert Shayne-Ann Gwynne	Feb. 25,'45	....	.....	....	....	....
Isle of the Dead	RKO	608	Boris Karloff-Ellen Drew	Block 2	72m	Sept. 8,'45	2638	2216	....
It All Came True (Reissue)	WB	503	Ann Sheridan-Jeffrey Lynn-H. Bogert	Oct. 6,'45	97m	Apr. 6,'40	....	....	...
•It's a Pleasure (color)	RKO	584	Sonje Henie-Michael O'Shea	Speciel	90m	Mar. 3,'45	2337	2202	2523
I've Alweys Loved You (color) (formerly Concerto)	Rep.	....	Meria Ouspanskaya-Philip Dorn	Not Set	....	.....	....	2628	....
JANIE Gets Married	WB	....	Joen Leslie-Robt. Hutton	Not Set	....	.....	....	2655	...
•Jealousy	Rep.	424	John Loder-Jene Randolph	July 23,'45	71m	July 28,'45	2565	2279	...
Johnny Angel	RKO	604	George Raft-Signe Hesso	Block 1	79m	Aug. 4,'45	2639	2259	...
Johnnie Comes Flying Home	20th-Fox	....	Martha Stewart-Richard Crane	Not Set	....	.....	....	2764	....
Johnny Franchmen (British)	Ealing-Eagle-Lion	....	Francoise Rosay-Tom Well	Not Set	112m	Aug. 4,'45	2577	....	...
Johnny in the Clouds (Brit.) (formerly The Wey to the Stars)	Two Cities-UA	....	Micheel Redgrave-John Mills	Mar. 15,'46	109m	Nov. 17,'45	2717	....	....
Journey Together	English	....	Edward G. Robinson-Bessie Love	Not Set	80m	Nov. 17,'45	2718	....	....
•Jungle Captive	Univ.	9038	Otto Kruger-Amelita Ward	June 29,'45	63m	June 16,'45	2498	2259	
Junior Miss	20th-Fox	603	Peggy Ann Garner-Allyn Joslyn	Aug.,'45	94m	June 16,'45	2631	2403	2738
KID from Brooklyn, The (color)	RKO	....	Danny Kaye-Virginia Meyo	Not Set	..	.....		2628	
Kiss and Tell	Col.	....	Shirley Temple-Jarome Courtland	Oct. 18,'45	90m	Sept. 8,'45	2637	2353	2738
Kitty (Block 2)	Para.	4509	Paulette Godderd-Ray Milland	Jan. 25,'46	103m	Oct. 6,'45	2669	2093	....
LADY Luck	RKO	....	Robert Young-Barbere Hele	Not Set	....	.....	....	2756	....
•Lady on a Train	Univ.	....	Deanna Durbin-Ralph Bellamy	Aug. 17,'45	94m	Aug. 11,'45	2589	2403	2738
Lest Chance, The	MGM	....	E. G. Morrison-John Hoy	Not Set	105m	Nov. 24,'45	2726	....	....
Lawless Empire	Col.	7202	Charles Starrett-Mildred Lew	Nov. 15,'45	59m	Dec. 15,'45	2758	2543	....
Leave Her to Heeven (color) (Special)	20th-Fox	614	Gene Tierney-Cornel Wilde	Jan. '46	110m	Dec. 29,'45	2778	2499	....
Letter for Evie, A	MGM	....	Marsha Hunt-John Carroll	Not Set	89m	Dec. 1,'45	2733	2655	....
Life with Blondie	Col.	7019	Penny Singleton-Arthur Lake	Dec. 13,'45	70m	Dec. 1,'45	2734	2686	....
Lightning Raiders	PRC	....	Buster Crabbe-Al St. John	Jan. 7,'46	61m	Dec. 29,'45	2778	2686	....
Little Giant, The (formerly On the Carpet)	Univ.	519	Abbott and Costello	Feb. 22,'46	....	.....	....	2756	....
•Lone Texes Ranger	Rep.	3318	Bill Elliott-Alice Fleming	Nov. 20,'45	56m	June 9,'45	2485	2403	..
Lonesome Trail	Mono.	....	James Wakely-Lee "Lasses" White	Dec. 8,'45	....	.....	....	2695	....
•Lost Trail, The	Mono.	....	Johnny Mack Brown-Raymond Hatton	Oct. 20,'45	53m	Sept. 29,'45	2662	2555	....
Lost Weekend, The (Block 1)	Para.	4503	Ray Millend-Jane Wymen	Nov. 16,'45	101m	Aug. 18,'45	2639	2242	...
•Love, Honor and Goodbye	Rep.	428	Virginia Bruce-Victor McLaglen	Sept. 15,'45	87m	Sept. 15,'45	2645	2454	...
Love Letters (Block 1)	Para.	4502	Jennifer Jones-Joseph Cotten	Oct. 26,'45	101m	Aug. 25,'45	2646	2230	...
Love on the Dole	Four Continents	....	Deborah Kerr-Clifford Evans	Oct. 12,'45	89m	Oct. 20,'45	2685	....	....
MAMA Loves Pepa	RKO	601	Leon Errol-Elisebeth Risdon	Block 1	60m	Aug. 4,'45	2639	2403	...
Man Alive (formerly The Amorous Ghost)	RKO	606	Pet O'Brien-Ellen Drew	Block 2	70m	Sept. 29,'45	2661	2366	....
•Men from Music Mountein (R.)	Rep.	5303	Gene Autry	Aug. 5,'45	58m	Aug. 13,'38	....	....	....
•Man from Oklahoma	Rep.	443	Roy Rogers-Dale Evens	Aug. 1,'45	69m	Aug. 4,'45	2577	2418	....
Man I Love, The	WB	....	Ida Lupino-Robert Alda	Not Set	....	.....	....	2784	....
Man in Grey, The (Brit.)	Univ.	....	Margaret Lockwood-James Mason	Not Set	90m	Dec. 8,'45	2746	....	....
Merie Louise	Meyer-Burnstyn	....	Josiene-Heinrich Gretler	Nov. 12,'45	93m	Nov. 24,'45	2726	....	....
Mershel of Leredo	Rep.	562	Wild Bill Elliott-Bobby Bleke	Oct. 7,'45	56m	Nov. 17,'45	2718	2467	....
Masquerede in Mexico (Block 3)	Para.	4512	Dorothy Lamour-Arturo de Cordova	Feb. 22,'46	98m	Dec. 1,'45	2733	2686	....
•Medal for Benny, A	Para.	4424	Dorothy Lamour-Arturo de Cordove	June 29,'45	80m	Nov. 18,'44	2181	....	2567
Meet Me on Broadway	Col.	....	Marjorie Reynolds-Fred Brady	Jan. 3,'46	....	.....	....	2744	....
Men in Her Diary	Univ.	502	Jon Hall-Louise Allbritton	Sept. 14,'45	73m	Sept. 22,'45	2653	2467	....
•Mexicena	Rep.	431	Constance Moore-Tito Guizar	Nov. 15,'45	83m	Nov. 24,'45	2726	2499	....
•Midnight Manhunt (reviewed as One Exciting Night)	Para.	4427	William Gargan-Ann Sevege	July 27,'45	64m	June 9,'45	2486	2354	...
Mildred Pierce	WB	505	Joen Crawford-Jack Carson	Oct. 20,'45	111m	Oct. 6,'45	2670	2259	2738
•Military Secret (Russien)	Artkino	....	War Feature	Aug. 1,'45	73m	Aug. 18,'45	2598	....	...
•Missing Corpse, The	PRC	524	J. Edward Bromberg-Frenk Jenks	June 1,'45	63m	Apr. 28,'45	2426	2354	....
Miss Susie Slegle's (Block 3)	Para.	4513	Sonny Tufts-Veronice Lake	Mar. 8,'46	89m	Dec. 8,'45	2745	2216	....
•Muggs Rides Again	Mono.	....	Leo Gorcey-Huntz Hell	June 16,'45	63m	June 9,'45	2487	2366	...
Murder in the Music Hell	Rep.	....	Vera Hruba Ralston-William Marshall	Not Set	....	.....	....	2748	....
My Name Is Julie Ross (formerly Women in Red)	Col.	7023	Nine Foch-George Macready	Nov. 27,'45	65m	Nov. 17,'45	2718	2655	....
My Reputation	WB	510	Barbara Stanwyck-George Brent	Jan. 26,'46	....	.....	....	1695	....
•NAUGHTY Nineties, The	Univ.	9003	Abbott and Costello	July 6,'45	76m	June 23,'45	2510	2310	...
Nevejo Kid	PRC	....	Bob Steele-Caren March	Nov. 21,'45	59m	Dec. 1,'45	2734	2695	....
Night in Paradise, A (color)	Univ.	....	Merle Oberon-Turben Bay	Not Set	....	....	....	2279	....

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Night Train to Memphis	Rep.	....	Roy Acuff-Adele Mara	Not Set	....	.....	....	2748	....
•Nob Hill (color)	20th-Fox	529	Joan Bennett-George Raft	July,'45	95m	June 2,'45	2477	2131	2738
Nobody Livas Forevar	WB	....	John Garfield-Garaldine Fitzgerald	Not Set	....	.....	....	2278	...
•Northwest Mounted Police (Reissue) (color)	Para.	4433	Gary Cooper-Madeleina Carroll	Aug. 26,'45	126m	Oct. 26,'40	2486	....	..
OF Human Bondage	WB	....	Paul Henreid-Eleanor Parker	Not Set	....	.....	....	2093	...
On Approval (British)	English	....	Clive Brook-Beatrice Lillia	Not Set	80m	May 27,'44	1910	....	...
One More Tomorrow (formerly Animal Kingdom)	WB	....	Ann Sharidan-Alexis Smith	Not Set	....	.....	....	1431	...
One Way to Love	Col.	....	Janis Carter-Chester Morris	Dec. 20,'45	....	.....	....	2686	....
•On Stage, Everybody	Univ.	9015	Jack Oakia-Peggy Ryan	July 13,'45	75m	July 14,'45	2541	2499	..
aOregon Trail	Rep.	456	Sunset Carson-Paggy Stewart	July 14,'45	55m	July 21,'45	2554	2543	....
Our Hearts Were Growing Up	Para.	....	Gail Russell-Diana Lynn	Not Set	....	.....	....	2555	....
Our Vines Have Tender Grapes (Block 13)	MGM	600	Margaret O'Brien-Edw. G. Robinson	Sept.,'45	103m	July 21,'45	2627	2230	2738
•Outlaws of the Rockies	Col.	6209	Charles Starrett-Tax Harding	Sept. 18,'45	55m	Sept. 29,'45	2662		..
Out of the Depths (formerly Strange Voyage)	Col.	....	Jim Bannon-Ross Hunter	Dec. 27,'45	....	.....	....	2695	....
Outlaw, The	UA	....	Jack Buetel-Jane Russell	Feb. 8,'46	121m	Feb. 13,'43	1157	....	....
•Out of This World	Para.	4426	Eddie Brackan-Diana Lynn	July 13,'45	96m	June 9,'45	2485	2093	2719
•Over 21	Col.	6001	Irena Dunne-Alexander Knox	Aug. 23,'45	103m	July 28,'45	2565	2279	2719
PARDON My Past	Col.	....	Fred MacMurray-Marguerite Chapman	Dec. 25,'45	87m	Sept. 8,'45	2637	2543	....
Paris—Underground	UA	..	Constance Bennett-Gracie Fields	Oct. 19,'45	97m	Aug. 25,'45	2646	2454	....
People Are Funny (Block 2)	Para.	4508	Jack Haley-Helen Walker	Jan. 11,'46	93m	Oct. 13,'45	2677	....	....
Perilous Holiday	Col.	....	Pat O'Brien-Ruth Warrick	Not Set	....	.....	....	2776	....
Phantom of the Plains (formerly Texas Manhunt)	Rep.	561	Wild Bill Elliott-Bobby Blake	Sept. 7,'45	56m	Oct. 13,'45	2677	2467	....
•Picture of Dorian Gray, Tha	MGM	525	George Sanders-Hurd Hatfield	June,'45	111m	Mar. 3,'45	2337	1899	2567
Pillow of Death	Univ.	512	Lon Chaney-Brenda Joyce	Dec. 14,'45	66m	Dec. 15,'45	2758	2454	....
•Pillow to Post	WB	417	Ida Lupino-Sydnay Greenstreat	June 9,'45	92m	May 19,'45	2453	2216	2616
Pink String and Sealing Wax	Eagle Lion	....	Mervyn Johns-Mary Merrall	Not Set	95m	Dec. 15,'45	2757	....	....
Pinocchio (color)	RKO	691	Disney Featura Cartoon	Spacial	85m	Feb. 3,'40	....	....	....
Portrait of Maria	MGM Int'l	....	Dolores Del Rio-Pedro Armendariz	Not Set	76m	Dec. 29,'45	2777	....	....
Prairie Rustlers	PRC	....	Buster Crabbe	Nov. 7,'45	56m	Nov. 3,'45	2703	2670	....
Pride of the Marines (formerly This Love of Ours)	WB	501	John Garfield-Elaanor Parker	Sept. 1,'45	120m	Aug. 11,'45	2639	2250	2738
Prison Ship	Col.	7036	Nina Foch-Robert Lowery	Nov. 15,'45	60m	Dec. 15,'45	2758	2670	....
Pursuit to Algiars (formerly The Fugitive)	Univ.	507	Basil Rathbone-Nigel Bruca	Oct. 26,'45	65m	Oct. 27,'45	2693	2628	....
RADIO Stars on Parada	RKO	605	Wally Brown-Alan Carnay	Block 1	69m	Aug. 4,'45	2631	....	....
Raffles (Reissue)	Film Classics	....	David Nivens-Olivia de Havilland	Dec. 29,'39	73m	Dec. 23,39		....	....
Rake's Progress, The	Eagle-Lion	....	Rex Harrison-Lili Palmer	Dec. 7,'45	110m	Dec. 29,'45	2777	....	....
•Rancho Grande (Ra-release)	Rep.	5304	Gene Autry	Aug. 15,'45	68m	Mar. 30,'40	...	....	..
Red Dragon	Mono.	....	Sidney Toler-Benson Fong	Not Set	64m	Dec. 22,'45	2765	....	....
Renegades (Color)	Col.	....	Evelyn Keyes-Willard Parker	Not Set	....	.....	....	2776	....
Rhapsody in Blue	WB	502	Joan Leslie-Robart Alda	Sept. 22,'45	139m	June 30,'45	2626	1530	2738
•Rhythm Roundup	Col.	6223	Ken Curtis-Cheryl Walker	June 7,'45	....	.....	....	2434	....
•Riders of the Dawn	Mono.	....	Jimmy Wakeley-Lee White	Nov. 3,'45	58m	Oct. 20,'45	2685	2655	....
Rivar Gang (formerly Fairy Tale Murder)	Univ.	503	Gloria Jean-John Qualen	Sept. 21,'45	64m	Sept. 15,'45	2645	2279	....
•Road to Alcatraz	Rep.	423	Robert Lowary-June Storey	July 10,'45	60m	July 14,'45	2542	2418	...
Road to Utopia (Special)	Para.	4514	Bing Crosby-Bob Hope-D. Lamour	Mar. 22,'46	90m	Dec. 8,'45	2745	2744	....
Roaring Rangars	Col.	....	Charles Starrett-Smiley Burnette	Not Sat	...	.....	....	2543	....
Rough Riders of Cheyanne	Rap.	552	Sunset Carson-Peggy Stewart	Nov. 1,'45	56m	Nov. 10,'45	2709	2686	....
•Rustlers of tha Badlands	Col.	6208	Charles Starrett-Sally Bliss	Aug. 16,'45	58m	Aug. 25,'45	2610	2418	....
•SADDLE Serenade	Mono.	....	Jimmy Wakely-Lee White	Aug. 11,'45	55m	Aug. 18,'45	2597	2434	....
Sailor Takes a Wife	MGM	....	Robert Walker-June Allyson	Not Set	....	.....	....	2555	
•Salty O'Rourka	Para.	4418	Alan Ladd-Gail Russell	Block 4	100m	Feb. 24,'45	2329	2216	2523
San Antonio (color)	WB	509	Errol Flynn-Alexis Smith	Dec. 29,'45	112m	Nov. 24,'45	2725	2216	....
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	135m	Nov. 24,'45	2725	1431	....
Scandal in Paris, A	UA	....	George Sanders-Signe Hasso	Not Set	....	.....	....	2764	....
•Scared Stiff	Para.	4423	Jack Haley-Ann Savage	June 22,'45	65m	Apr. 7,'45	2393	2354	....
•Scarlet Clue, The	Mono.	....	Sidney Toler-Benson Fong	June 12,'45	65m	Apr. 28,'45	2425	2354	....
Scarlet Street	Univ.	514	Edw. G. Robinson-Joan Bennett	Dec. 28,'45	102m	Dec. 29,'45	2777	2662	....
Scotland Yard Invastigator	Rap.	501	Sir Aubrey Smith-Erich von Stroheim	Sept. 30,'45	68m	Oct. 13,'45	2677	2467	....
Secrat Mission (British)	English	..	Hugh Williams-Carla Lehmann	Not Set	75m	Sept. 26,'42	2082	...	...
Senorita from the West, The	Univ.	506	Allan Jones-Bonita Granville	Oct. 12,'45	....	Oct. 20,'45	2685	2418	....
•Sensation Hunters (formerly Party Girl)	Mono.	....	Doris Merrick-Eddie Quillan	Oct. 13,'45	62m	Dec. 1,'45	2734	2418	....
Sentimental Journey	20th-Fox	....	John Payne-Maureen O'Hara	Not Set	....	.....	....	2756	....
Seventh Veil, The (Brit.) Sydney Box-Ortus-G.F.D.		....	James Mason-Ann Todd	Not Set	94m	Nov. 10,'45	2709	....	....
Shadow of a Woman	WB	....	Andrea King-Helmut-Dantine	Not Set	....	.....	..	2543	....
•Shadow of Terror (formerly Checkmate)	PRC	....	Dick Fraser-Cy Kandall	Nov. 5,'45	64m	Oct. 13,'45	2677	2467	....
Shady Lady	Univ.	501	Charles Coburn-Ginny Simms	Sept. 7,'45	93m	Sept. 15,'45	2646	2543	....
•Shanghai Cobra, The	Mono.	....	Sidney Toler-Joan Barclay	Sept. 29,'45	64m	Aug. 18,'45	2598	....	....
She Went to the Races	MGM	607	James Craig-Frances Gifford	Block 14	87m	Oct. 20,'45	2685	...	....
•She Wouldn't Say Yes	Col.	6005	Rosalind Russell-Lee Bowman	Nov. 29,'45	86m	Dec. 22,'45	2766	2628	...
Sheriff of Redwood Valley	Rep.	....	"Wild" Bill Elliott-Alice Fleming	Not Set	....	.....	....	....	2778
Shock	20th-Fox	615	Vincent Price-Lynn Bari	Jan.,'46	....	.....	....	2764	....
•Silver Fleet, The	PRC		Ralph Richardson	July 1,'45	81m	Mar. 20,'43	2401	....	....
Sing Your Way Home	RKO	614	Jack Haley-Anne Jeffreys	Block 3	72m	Nov. 17,'45	2717	2354	....
Six Gun Man (formerly Six Gun for Hire)	PRC	....	Bob Steele-Jean Carlin	Feb. 1,'46	....	.....	....	2744	....
Smoky (color)	20th-Fox	....	Fred MacMurray-Anne Baxter	Not Set	..	....		2628	....
Snafu	Col.	....	Nanette Parks-Robt. Benchley	Nov. 22,'45	82m	Dec. 22,'45	2766	2655	....
Song of Arizona	Rep.	....	Ray Rogers-Dale Evans	Not Set	....	.....	....	2778	....
•Son of Lassie (color)	MGM	526	Peter Lawford-Donald Crisp	June,'45	100m	Apr. 21,'45	2413	2093	2738
Song of Mexico	Rep.	506	Adele Mara-Edgar Barrier	Dec. 28,'45	....	.....	....	2628	....
Song of Old Wyoming (color) (formerly In Old Wyoming)	PRC	....	Eddie Dean-Jennifar Holt	Nov. 12,'45	65m	Aug. 18,'45	2639	2454	....
•Song of the Prairie	Col.	6224	Ken Curtis-Jeff Donnell	Sept. 27,'45	...	.....	....	2628	...

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
•Southerner, The	UA	....	Zachary Scott-Betty Field	Aug. 10,'45	91m	May 5,'45	2433	2216	2663
•South of Rio Grande	Mono.	....	Duncan Renaldo-Armida	Sept. 15,'45	62m	Dec. 15,'45	2757	2598	....
Spanish Main, The (color)	RKO	610	Paul Henreid-Maureen O'Hara	Block 2	101m	Oct. 6,'45	2669	2259	2738
Specter of the Rose	Rep.	....	Ilan Kurov-Viola Essen	.....	....	.....	....	2776	....
Spellbound (formerly House of Dr. Edwardes)	UA	....	Ingrid Bergman-Gregory Pack	Dec. 28,'45	111m	Nov. 3,'45	2701	2093	....
Spider, The	20th-Fox	613	Richard Conte-Faye Marlowe	Dec.,'45	62m	Oct. 13,'45	2677	2499	....
The Spiral Staircase (formerly Silence of Helen McCord)	RKO	611	George Brent-Dorothy Maguire	Block 3	....	.....	....	2695	....
•Springtime in Texas	Mono.	....	Jimmy Wakely-Lee White-Dennis Moore	June 2,'45	55m	May 19,'45	2453	2418	....
•Springtime in the Rockies (R.)	Rep.	5302	Gene Autry	June 10,'45	60m	Nov. 27,'37	....	....	...
•Stagecoach Outlaws	PRC	....	Buster Crabbe-Al St. John	Aug. 17,'45	59m	July 14,'45	2542	....	...
Star from Heaven	MGM	....	Marshall Thompson-George Tobias	Not Set	....	.....	....	....	2778
State Fair (color)	20th-Fox	607	Dana Andrews-Jeanne Crain-Dick Haymes	Oct.,'45	100m	Aug. 25,'45	2638	2434	2738
•Steppin' In Society	Rep.	....	Edward Everett Horton-Gladys George	July 29,'45	72m	June 9,'45	2487	2278	..
Stolen Life	WB	....	Bette Davis-Glenn Ford	Not Set	....	.....	....	2756	....
Stork Club, The (Block 2)	Para.	4507	Betty Hutton-Barry Fitzgerald	Dec. 28,'45	98m	Oct. 13,'45	2679	2555	....
•Story of G.I. Joe	UA	....	Burgess Meredith-Robert Mitchum	July 13,'45	108m	June 23,'45	2509	2250	2738
•Strange Affair of Uncle Harry (formerly Uncle Harry)	Univ.	...	Geo. Sanders-Ella Raines	Aug. 17,'45	80m	Aug. 18,'45	2598	....	....
Strange Confession	Univ.	505	Lon Chaney-Brenda Joyce	Oct. 5,'45	62m	Oct. 6,'45	2669	2454	....
Strange Holiday	Elite	....	Claude Rains-Barbara Bate	Not Set	61m	Oct. 27,'45	2693	....	....
Strange Impersonation	Rep.	....	Brenda Marshall-William Gargan	.....	....	.....	....	2776	....
Strange Mr. Gregory	Mono.	....	Edmund Lowe-Jean Rogers	Not Set	63m	Dec. 22,'45	2768	2598	....
Stranger, The	RKO	....	Edw. G. Robinson-Loretta Young	Not Set	....	.....	....	2756	....
•Stranger from Santa Fe	Mono.	....	Johnny Mack Brown	July 21,'45	56m	Apr. 21,'45	2414	....	..
Strangler of the Swamp	PRC	....	Rosemary La Planche-Robt. Barrett	Jan. 1,'46	60m	Dec. 29,'45	2777	2686	....
Sunbonnet Sue (formerly Belle of the Bowery)	Mono.	....	Gale Storm-Phil Regan	Dec. 15,'45	89m	Sept. 29,'45	2661	2695	....
•Sunset in El Dorado	Rep.	....	Roy Rogers-Dale Evans	Not Set	66m	Oct. 6,'45	2670	2555	....
•Swingin' on a Rainbow	Rep.	426	Brad Taylor-Jane Frazee	Sept. 1,'45	72m	Sept. 1,'45	2625	2403	....
Swing Parade of 1946	Mono.	....	Gale Storm-Phil Regan	Not Set	....	.....	....	2628	...
TANGIER	Univ.	517	Maria Montez-Preston Foster	Feb. 1,'46	....	.....	....	2756	....
Tars and Spars	Col.	....	Alfred Drake-Janet Blair-Marc Platt	Jan. 10,'46	....	.....	....	2710	....
•Tarzan and the Amazons	RKO	518	Johnny Weissmuller-J. Sheffield-B. Joyce	Block 4	76m	Mar. 24,'45	2374	2250	2523
Tarzan and the Leopard Woman	RKO	....	Johnny Weismuller-J. Sheffield-B. Joyce	Not Set	....	.....	....	2655	....
•Tell It to a Star	Rep.	425	Robert Livingston-Ruth Terry	Aug. 16,'45	67m	Aug. 18,'45	2597	2403	....
•Ten Cents a Dance	Col.	6029	Jane Frazee-Jimmy Lloyd	June 7,'45	60m	June 16,'45	2498	2366	....
Terror by Night	Univ.	520	Basil Rathbone-Nigel Bruce	Mar. 1,'46	....	.....	....	2748	....
Texas Panhandle	Col.	7203	Charles Starrett-Tex Harding	Dec. 20,'45	....	.....	....	2744	....
That Night With You (formerly Once Upon a Dream)	Univ.	504	Franchot Tone-Susanna Foster	Sept. 28,'45	84m	Sept. 29,'45	2662	2434	...
•That's the Spirit	Univ.	9014	Jack Oakie-Peggy Ryan	June 1,'45	91m	May 26,'45	2466	2310	..
They Made Me a Killer	Para.	....	Robert Lowery-Barbara Britton	Not Set	....	.....	....	2695	....
They Met in the Dark (British)	English	....	James Mason-Joyce Howard	Not Set	80m	Sept. 4,'43	1522	....	.
They Were Expendable	MGM	609	Robert Montgomery-John Wayne	Block 14	136m	Nov. 24,'45	2725	2384	....
They Were Sisters (British)	Gains.-GFD	....	James Mason-Phyllis Calvert	Not Set	115m	May 12,'45	2445	....	...
•This Gun For Hire (Reissue)	Para.	4434	Alan Ladd-Veronica Lake	Aug. 26,'45	81m	Mar. 21,'42	2486	....	...
This Love of Ours	Univ.	508	Merle Oberon-Claude Rains	Nov. 2,'45	90m	Nov. 3,'45	2703	2662	....
This Happy Breed (Brit.) (color)	UA	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	
•Those Endearing Young Charms	RKO	520	Robert Young-Laraine Day	Block 4	81m	Apr. 21,'45	2413	2310	2663
•Thousand and One Nights, A (col.)	Col.	6004	Cornel Wilde-Evelyn Keyes	July 26,'45	95m	June 16,'45	2499	2242	2738
•Three in the Saddle	PRC	562	Tex Ritter-Dave O'Brien	July 26,'45	61m	June 23,'45	2511	2434	...
Three Strangers	WB	....	Geraldine Fitzgerald-Sydney Greenstreet	Not Set	....	.....	....	2366	
•Thrill of a Romance (color)	MGM	528	Esther Williams-Van Johnson	July,'45	105m	May 26,'45	2465	2203	2738
Thunder Rock (British)	English	....	Barbara Mullen-Michael Redgrave	Not Set	90m	Sept. 16,'44	2101	....	..
•Tiger Woman, The	Rep.	430	Adele Mara-Kane Richmond	Nov. 16.'45	....	.....	....	2467	...
Till the End of Time	RKO	....	Dorothy McGuire-Guy Madison	Not Set	....	.....	....	2784	....
Time for Two	MGM	....	John Hodiak-Lucille Ball	Not Set	....	.....	....	2748	....
Time, the Place, the Girl (color)	WB	....	Dennis Morgan-Jack Carson	Not Set		.....	....	2555	....
Tokyo Rose (Block 3)	Para.	4511	Byron Barr-Lotus Long	Feb. 8,'46	69m	Dec. 8,'45	2745	2744	....
Tomorrow Is Forever	RKO	....	Claudette Colbert-Orson Welles	Not Set		.....	....	2555	...
Too Young to Know	WB	507	Joan Leslie-Robert Hutton	Dec. 1,'45	86m	Nov. 17,'45	2718	2384	....
•Trail of Kit Carson	Rep.	466	Allan Lane-Helen Talbot	July 11,'45	55m	Aug. 4,'45	2577	2543	....
Trail to Vengeance	Univ.	1103	Kerby Grant-Fuzzy Knight	Nov. 30,'45	....	.....	....	2748	....
•Trouble Chasers (formerly Here Comes Trouble)	Mono.	....	Maxie Rosenbloom-Billy Gilbert	June 2,'45	....	.....	....	2418	....
Trouble with Women	Para.	....	Ray Milland-Teresa Wright	Not Set	....	.....	....	2776	....
True Glory, The	OWI-WAC-Col.	....	Documentary	Oct. 4,'45	84m	Sept. 15,'45	2646	....	2738
•Twice Blessed	MGM	529	Lee & Lynn Wilde-Preston Foster	July,'45	77m	June 2,'45	2477	2354	2719
Two Mrs. Carrolls, The	WB	....	Barbara Stanwyck-Humphrey Bogart	Not Set	....	.....	....	2628	....
•Two O'Clock Courage	RKO	521	Tom Conway-Ann Rutherford	Block 5	66m	Apr. 7,'45	2393	2259	....
Two Sisters from Boston	MGM	....	Jimmy Durante-June Allyson	Not Set	....	.....	....	2695	....
2,000 Women (British)	UA	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2626	....	....
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Not Set	....	.....	....	1923	....
UNDERCOVER Woman (formerly Passkey to Danger)	Rep.	....	Stephanie Bachelor-Robert Livingston	Not Set	....	.....	....	2748	....
•Unseen, The	Para.	4417	Joel McCrea-Gail Russell	Block 4	81m	Feb. 24.'45	2329	2093	2455
Up Goes Maisie	MGM	....	Ann Sothern-George Murphy	Not Set	90m	Dec. 29,'45	2778	....	....
•Ural Front, The (Russian)	Artkino	....	War feature	June 6,'45	84m	June 23,'45	2511	....	....
VACATION from Marriage	MGM	608	Robert Donat-Deborah Kerr	Block 14	94m	Dec. 1,'45	2733	2710	....
•Valley of Decision, The	MGM	527	Greer Garson-Gregory Peck	June.'45	120m	Apr. 14,'45	2401	2230	2663
Verdict, The	WB	....	Sydney Greenstreet-Peter Lorre	Not Set	....	.....	....	2764	....
Virginian, The (color)	Para.	....	Joel McCrea-Brian Donlevy	Not Set	....	.....	....	2242	....
Voice of the Whistler	Col.	7024	Richard Dix-Lynn Merrick	Oct. 30.'45	....	.....	....	2655	....
WAGON Wheels Westward	Rep.	564	Bill Elliott-Boby Blake	Dec. 21,'45	...	.....	....	2555	....
Wake Up and Dream (formerly Give Me the Simple Life)	20th-Fox	....	John Payne-June Haver	Not Set	....	.....	....	2499	....
Walk in the Sun, A	20th-Fox	616	Dana Andrews-Huntz Hall	Jan.'46	117m	Dec. 1,'45	2733	2242	....
Waltz Time (British)	Brit. Nat'l-Anglo	...	Carol Raye-Peter Graves	Not Set	....	July 28,'45	2566	....	....
Wanderer of the Wasteland	RKO	609	James Warren-Audrey Long	Block 2	67m	Sept. 29,'45	2662	....	....
Way Ahead, The (British)	20th-Fox	606	David Niven-Stanley Holloway	Aug.,'45	106m	June 17,'44	2626	....	2523

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Weekend at the Waldorf Spcl.	MGM	605	Ginger Rogers-Lana Turner-Walter Pidgeon	Oct.,'45	130m	July 28,'45	2627	2242	2738
•West of the Pecos	RKO	524	Bob Mitchum-Barbara Hale	Block 5	66m	June 9,'45	2487	2366	....
What Next, Corporal Hargrove?	MGM	606	Robert Walker-Keenan Wynn	Block 14	96m	Nov. 17,'45	2717	2710	....
Whistle Stop	UA	....	George Raft-Ava Gardner	Jan. 25,'46	....	.....	....	2744	....
White Pongo (formerly Congo Pongo)	PRC	....	Richard Fraser-Lionel Royce	Not Set	73m	July 14,'45	2541	2418	....
Why Girls Leave Home	PRC	....	Pamela Blake-Sheldon Leonard	Not Set	69m	June 16,'45	2498	2366	....
Wicked Lady, The	Eagle Lion	....	Margaret Lockwood-James Mason	Not Set	103m	Dec. 15,'45	2757	....	....
•Wildfire (color)	Screen Guild	....	Bob Steele-Sterling Holloway	July 18,'45	60m	June 30,'45	2522	2250	....
Wilson (color) (Special)	20th-Fox	602	Alexander Knox-Charles Coburn	Aug.,'45	154m	Aug. 5,'44	2094	1676	2342
•Within These Walls	20th-Fox	528	Thomas Mitchell-Mary Anderson	July,'45	71m	June 9,'45	2486	2467	....
•Woman in Green, The	Univ.	9025A	Basil Rathbone-Nigel Bruce	July 27,'45	68m	June 23,'45	2510	2403	....
Woman in the Window, The	RKO	582	Edward G. Robinson-Joan Bennett	Special	99m	Oct. 14,'44	2137	1923	2342
Woman Who Came Back, The	Rep.	507	Nancy Kelly-John Loder	Dec. 13,'45	68m	Dec. 22,'45	2765	2555	....
Wonder Man (color)	RKO	651	Danny Kaye-Virginia Mayo	Special	98m	Apr. 28,'45	2425	2093	2738
YANK in London, A (formerly I Live in Grosvenor Square)	20th-Fox	....	Anna Neagle, Dean Jagger	Not Set	114m	June 23,'45	2510	....	....
Yolanda and the Thief (color)	MGM	610	Fred Astaire-Lucille Bremer	Block 14	108m	Oct. 20,'45	2685	2354	....
•You Came Along	Para.	4428	Robert Cummings-Lizabeth Scott	Sept. 14,'45	103m	July 7,'45	2533	2354	2738
•You Can't Do Without Love (Br.)	Col.	6042	Vera Lynn-Donald Stewart	July 26,'45	....	.....	....	2418	....
Young Widow	UA	....	Jane Russell-Louis Hayward	Mar. 1,'46	....	.....	....	2454	....
ZIEGFELD Follies (color)	MGM	....	MGM Contract Stars	Not Set	110m	Aug. 25,'45	2638	1913	2663
•Zombies on Broadway	RKO	516	Bela Lugosi-Wally Brown-Alan Carney	Block 4	68m	Apr. 21,'45	2414	2259	....

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on pages 2767 and 2678.

ADVANCE SYNOPSES *and information*

THE BRIDE WORE BOOTS
(Paramount)

PRODUCER: Seton I. Miller. DIRECTOR: Irving Pichel. PLAYERS: Barbara Stanwyck, Robert Cummings, Diana Lynn, Patrick Knowles.

COMEDY-DRAMA. A novelist marries a young women of Virginia's hunting set. She is extremely fond of horses, and devotes her time to breeding, training and hunting. The novelist detests horses, which causes a rift between the pair. He becomes interested in another girl; the wife becomes interested in her trainer. An accident on the hunting-field, however, brings husband and wife together again.

GUNNING FOR VENGEANCE
(Columbia)

PRODUCER: Colbert Clark. DIRECTOR: Ray Nazarro. PLAYERS: Charles Starrett, Smiley Burnette, Phyllis Adair.

WESTERN. A United States marshal, newly-appointed to serve in the town of Rim Rock, finds the community overrun with lawless elements. Assuming his role of the "Durango Kid," the marshal tracks down the leaders of the lawlessness, and eliminates them.

CALIFORNIA
(Paramount)

PRODUCER: Seton I. Miller. DIRECTOR: John Farrow. PLAYERS: Ray Milland, Barbara Stanwyck, Joan Caulfield, Barry Fitzgerald.

HISTORICAL DRAMA. During the days of the gold rush, a power-mad maniac tries to prevent the admission of California into the Union. He is thwarted by a soldier of fortune, and an enterprising woman.

GAY BLADES
(Republic)

SUPERVISING PRODUCER: Armand Schaefer. ASSOCIATE PRODUCER-DIRECTOR: George Blair. PLAYERS: Allan Lane, Jean Rogers, Edward Ashley.

COMEDY-DRAMA. A young woman, a talent scout for a motion picture company, is assigned to discover a new romantic lead for a picture. She meets an architect, who is also a star ice-hockey player, and offers him the part. His teammates, his coach, and his public are all angry with him when he contemplates giving up ice-hockey for acting. The girl, too, has misgivings when she discovers that she has fallen in love with him. In the end, he decides to forego a Hollywood career, and to stick to ice-hockey and architecture. The girl consents to marry him, and gives up her own career for domestic chores.

BAD BASCOMB
(MGM)

PRODUCER: O. O. Dull. DIRECTOR: S. Sylvan Simon. PLAYERS: Wallace Beery, Margaret O'Brien, Marjorie Main, Frances Rafferty, Marshall Thompson, J. Carrol Nalsh, Connie Gilchrist, Warner Anderson.

WESTERN. Fleeing from Federal agents, three outlaws join a Mormon caravan heading for Utah. They discover that the wagon train is carrying gold, and steal it. One of the outlaws saves the life of a little Mormon girl, and the two become such friends that he returns the stolen gold. When the caravan is attacked by Indians, the outlaw rides to the fort for help, and remains to surrender himself to the Federal agents to pay his debt to society.

TILL THE END OF TIME
(RKO Radio)

PRODUCER: Dore Schary. DIRECTOR: Edward Dmytryk. PLAYERS: Dorothy McGuire, Guy Madison, Bill Williams, Robert Mitchum, Harry Von Zell, Jean Porter.

POST-WAR DRAMA. A serviceman, returning to his home in a small town, finds it difficult to readjust to the life there. He becomes involved with two women: the girl next door, and a widow he picks up in a bar. Eventually, through the influence of a former comrade-at-arms, he learns to face life and settles down to normal living.

THE MAN I LOVE
(Warners)

PRODUCER: Arnold Albert. DIRECTOR: Raoul Walsh. PLAYERS: Ida Lupino, Robert Alda, Andrea King, Martha Vickers, Dolores Moran.

DOMESTIC DRAMA. The lives of three sisters are affected by the owner of a night-club in which one of the sisters is engaged as a singer. Another of the sisters is married to a returned veteran, a psychoneurotic case undergoing treatment at a nearby hospital. The problems which arise in the lives of the three girls are successfully solved by the night-club owner.

THE BAMBOO BLONDE
(RKO Radio)

PRODUCER: Herman Schlom. DIRECTOR: Anthony Mann. PLAYERS: Frances Langford, Russell Wade, Glenn Vernon, Jane Greer, Iris Adrian, Ralph Edwards.

COMEDY-DRAMA. A bomber pilot meets a singer in a nightclub. She gives him her photograph. When he returns to his post, the bomber crew is so pleased with the photograph that they paint a likeness of the girl on the nose of the plane. A series of heroic missions attracts nation-wide attention to the plane and its crew. Due to the resultant publicity, the nightclub in which the girl works becomes very successful. Eventually she and the pilot meet again, and decide to marry.

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