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MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

Cry Wolf

The Magic Bow

Romance of Rosy Ridge

Kilroy Was Here

The Crimson Key

Santa Fe Uprising

Heartaches

Pioneer Justice

Song of the Wasteland

**MAJORS REPORT ON
POOL DISSOLUTION AND
SUBMIT PUZZLES TO
ANTI-TRUST COURT**


20th-FOX TO DISTRIBUTE
KORDA FILMS IN WESTERN
HEMISPHERE; SKOURAS SEES
\$12,000,000 FOR BRITAIN

MGM SCHEDULES 22 FEATURES
THROUGH SPRING OF 1948



VOL. 168, NO. 1; JULY 5, 1947

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"Shout it from
the marquees!"
—M. P. HERALD

"It drips
dollars!"
—M. P. DAILY

"Strong
grosses."
—BOXOFFICE
MAGAZINE

"Thousands
waiting to
see it."
—EXHIBITOR

"CLARK GABLE'S
magnetism.
DEBORAH KERR'S
fine talent. One
of the best bets
of the season."
—FILM DAILY

"Surefire for
everyone,
everywhere."
—FILM BULLETIN

"Big business at
any theatre."
—SHOWMEN'S
TRADE REVIEW

Gosh!"



FROM THE TRADE PRESS TO M-G-M's "THE HUCKSTERS"

CLARK GABLE • DEBORAH KERR • Sydney Greenstreet • Adolphe Menjou • Ava Gardner • Keenan Wynn
Edward Arnold in "THE HUCKSTERS" • Screen Play by Luther Davis • Adaptation by Edward Chodorov and George
Wells • Based on the Novel by Frederic Wakeman • Directed by JACK CONWAY • Produced by ARTHUR
HORNBLow, JR. • A Metro-Goldwyn-Mayer Picture

Did

you

ever

see



CHARLES RICH
Central District

HASKELL MASTERS
Canada

SAM LEFKOWITZ
Eastern District

HARRY SEED
Midwest District

JOHN KIRBY
Southeastern District

ROBERT SMELTZER
Mid-Atlantic District

AL WALSH
Pacific District

HENRY HERBEL
West Coast

DOAK ROBERTS
Southwestern District



These are the district managers of the Warner sales force. They've just had a business meeting. Now they and all their men are on the way with the big news! Welcome them with open arms!

walking?



**You'll see more
Power in the
Warner lineup
now than you've
seen in any
product this
season or any
season before!**

JACK L. WARNER, Executive Producer



"POSSESSED" Joan Crawford · Van Heflin · Raymond Massey!!
"THE UNFAITHFUL" Ann Sheridan · Lew Ayres · Zachary Scott!!!
"CHEYENNE" Dennis Morgan · Jane Wyman · Janis Paige · Bruce Bennett!!!
"CRY WOLF" Errol Flynn · Barbara Stanwyck!!!!

"DEEP VALLEY" Ida Lupino · Dane Clark · Wayne Morris!!!
"DARK PASSAGE" Humphrey Bogart · Lauren Bacall!!!!
"NIGHT UNTO NIGHT" Ronald Reagan · Viveca Lindfors!!
(New star! Watch for her)

"THE UNSUSPECTED" Joan Caulfield · Claude Rains
Audrey Totter · Constance Bennett · Hurd Hatfield
introducing Michael North · Michael Curtiz Production!!!
"MY WILD IRISH ROSE" Color by
Dennis Morgan · Arlene Dahl!!!
TECHNICOLOR!

AND!
AND!
AND!
Clarence Day's
"LIFE WITH FATHER"
WILLIAM POWELL · IRENE DUNNE
Color by
TECHNICOLOR!

...and Remember
November
**THE NEW NEWSREEL
WARNER NEWS!**

No wonder the whole industry's talking about

20!

"I WONDER WHO'S KISSING HER NOW"

Technicolor

IS SETTING NEW RECORDS AT THE ORIENTAL, CHICAGO!

"BOB, SON OF BATTLE"

Technicolor

**MATCHING THE SENSATIONAL BOXOFFICE PACE OF
"SMOKY" IN 10-STATE DAY-AND-DATE PREMIERE!**

"THE GHOST AND MRS. MUIR"

**TOPPING 20TH'S RECORD HIGHS
AT RADIO CITY MUSIC HALL!**

"MIRACLE ON 34th STREET"

**A MIRACLE BOXOFFICE
AND HOLDOVER HIT EVERYWHERE!**

..... And there's more
WONDER triumphs
on the way from
wonderful

20
CENTURY-FOX

"MOTHER WORE TIGHTS"
Technicolor

"FOXES OF HARROW"

"KISS OF DEATH"

"NIGHTMARE ALLEY"

"DAISY KENYON"

"CALL NORTHSIDE 777"

"THE SNAKE PIT"

"FOREVER AMBER"
Technicolor

"CAPTAIN FROM CASTILE"
Technicolor

"GENTLEMAN'S AGREEMENT"

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

TERRY RAMSAYE, Editor

Vol. 168, No. 1



July 5, 1947

BUSINESS

DESPITE the gathering clouds of a new wave of labour controversies in sequel to the passage of the Taft-Hartley measure, the general business outlook, externally at least, has taken a happier turn. According to the Commerce and Industry Association of New York, which questioned some six hundred companies, 42.5 look for increased volume of business, 35.2 see no change, 22.3 expect a decrease. In employment, 43.2 expect to increase their forces, 32.5 will stand still, 24.3 will cut.

There appears to be some headway against the general lethargy and slowdown attitude of labour. The National Industrial Conference Board is out with a report that two out of every five companies say that production per employee is above that of a year ago. But as many say it is standing still.

Out in Hollywood the production plant labour problems seemed about as complex as ever, with the efficiency per man hour at a continued low level. Neither there nor elsewhere is an end or even an effective truce in sight.

With the world scene what it is, and the national economy now so inextricably involved with Government and politics, industry cannot chart a course with assurance.

This week the "Big Board" down in Wall Street, the fever chart of capital, recorded optimism.

As long as there are payrolls, there will be money for the box office.

THERE is a large, unappreciated demand for silent vending machines for motion picture theatres. The mechanisms observed on a recent tour of inspection accompany the delivery of the package with a crash which reaches to the orchestra seats. Another urgent requirement is a set of butterfly nets for occupants of aisle seats so that they can arrest the romping traffic of the dear little patrons who hold track meets throughout the program.

NOW IT'S A MILLION

WE pause to admire a new colossal—that Universal-International one million dollar deal for the screen rights to "Harvey", the story of the big rabbit that isn't there. Here is tremendous demonstration of the values that repose in intangibles. The million dollars is really for the ready-made fame and acceptance.

The prices the producers will bid for ready-made fame have been mounting swiftly. Warner Brothers advanced half a million against a fifty-fifty split on the prospective profits of "Life With Father". What the ultimate payment for the screen rights may be depends on the box office fortunes of the production.

Some other interesting figures come to mind: \$310,000 for "Christopher Blake", \$650,000 for "Annie Get Your Gun", \$250,000 down for "Another Part of the Forest" with a percentage to come, \$100,000 minimum and \$250,000 maximum for "The Big Two". These figures would tend to indicate considerable competition.

Fame and name continue the most valuable assets in the show world.

SILVER PLATTER

MORE than a slight touch of acidosis appeared in the remarks of Mr. David Sarnoff at the Chicago radio manufacturers convention when he observed that the motion picture makers are "strangely indifferent to the new art, waiting for television to deliver itself on a silver platter". The probabilities are that Mr. Sarnoff, with television to sell, is considerably more interested in it than anyone else.

It is to be remembered that he was not pleased with the motion picture state of mind about sound pictures when, about 1928, he was ardently most interested in sound pictures for the home and again, about two years later, when he was sure that the rear-projection, turnstile, neighborhood theatre would revolutionize the film industry.

Television is not an art, and as an implement it is still an expensive and elaborate gadget, apparently in a process of evolution. The motion picture does not invent and make tools. It uses them. Once upon a time the motion picture belonged entirely to the inventors and gadgeteers. Within ten years showmen began to take it over; within fifteen years they were in control, and in less than twenty years they had exclusive possession. The show business will always be run by showmen. They buy machinery and employ technicians.

Seemingly, it must be learned, over and over again, that possession of the tools is never the possession of the art. That is true in industry, too. But that has to be proved anew with the arrival of every major invention.

FROM ALL OVER: That indefatigable Bureau of Labor Statistics in Washington cheers us with the report that the prices of all living essentials, except rent, declined 0.3 of 1 per cent, which is almost a third of a penny per dollar, between mid-April and mid-May. The weather was so rainy we didn't notice it. ● In New York a distinguished lawyer, Mr. John F. X. Finn, observed that "laymen fear courtrooms because of ignorance", and urged that motion pictures should be made to show the courts as "forums of justice". It is just possible that is what a lot of the laymen fear. Mr. Finn, like most who have chores for the films to do, was not quoted on who would make, pay for or exhibit the pictures for the timid laymen. ● Another astute Washington organization came forth with an announcement that as a nation we grow dummer and dummer. It was solemnly recorded that the average Vassar graduate bears 1.7 children, whereas coal miners, top paid labor, average 6.2 children. What would happen if a Vassar girl married a coal miner was not indicated. In general, the graph says that as the I.Q. goes down the birth rate goes up. ● From another statistical source comes word that research finds that the survivors of the 1932 class of one of the great universities now earn on the average \$4,000 a year. Neither their I.Q. nor reproductive rate, if any, are quoted. ● The famed and erudite Miss Helen Keller, born somewhat handicapped, is quoted in the papers as having confessed that she played the races at Arlington the other day "and picked a winner three times". A lot of people who can both see and hear would like her advice.

—Terry Ramsaye

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THIS WEEK IN THE NEWS

Bid Accepted?

THAT SALE of United Artists to S. H. Fabian, eastern circuit operator and president of American Theatres Association, looked a little closer to fact Monday. After on-again-off-again negotiations, it was authoritatively reported Monday that Mary Pickford had accepted Mr. Fabian's bid of \$7,500,000 for her half of the company. Now the deal appears to be up to Charles Chaplin, who owns the other half, for Miss Pickford's acceptance is reportedly a provisional one contingent upon Mr. Fabian being able to buy the Chaplin shares by July 10. Mr. Chaplin has indicated he is ready to turn over his UA shares to Mr. Fabian upon receipt of a certified check for \$5,000,000. However, Mr. Fabian has recently expressed interest in purchasing Mr. Chaplin's studios and his production of "Monsieur Verdoux" and negotiations for these properties may take beyond the Pickford July 10 deadline since their purchase would reportedly add from \$2,000,000 to \$3,000,000 to Mr. Chaplin's asking price. Mr. Fabian is associated with Serge Semenenko of the First National Bank of Boston.

Habits

THE FIRST section of a theatre-going habit survey made by Harriet Lubin, head of the Century circuit's research department, in six of the circuit's New York houses, this week showed that 45 per cent of those polled visit the neighborhood houses more than once a week. Some 35 per cent said they go only once a week. Of the young people between 12 and 18, about 90 per cent said they went to the pictures once a week or more.

Out of an estimated 40,000 people per week, 11,600, or 29 per cent, said they rarely knew what was playing at a theatre until they saw the picture's title on the screen. Of these 11,600, about 3,600 just went in and saw the film without looking to see what it was. The remaining 8,000 were attracted by the marquee and outside lobby displays.

About 75 per cent of those polled expressed themselves satisfied with the time schedules prevailing at the neighborhoods.

Expensive Rabbit

IN ORDER to put an invisible rabbit on the screen, Universal-International has reportedly paid more than \$1,000,000, plus a percentage of the profits, for the screen rights to "Harvey," the long-running Broadway play which won the Pulitzer Prize in 1945. Although the \$1,000,000 figure was not quoted by modest U-I, but by New York newspapers, the company said the price they

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ATA and MPTOA join in tax fight and consider affiliation Page 26

RKO RADIO plans full-dress sales convention in New York next week Page 28

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paid topped any previous amount ever paid for any stage play or book. The previous high price was \$500,000 and a percentage paid for "Life With Father." The picture will be produced some time next year by John Beck. No star has been set as yet for the principal role of the whimsical drunk whose friend was an imaginary rabbit. Frank Fay originated the role, and screen actor James Stewart has been announced for the role while Mr. Fay vacations this summer. The play opened in November, 1944, and is still running. Negotiations for the sale were handled on behalf of Mary Chase, the author, and Brock Pemberton, the producer, by Harold Freeman, New York playwrights' representative. Miss Chase will assist in adapting the play to the screen.

Floods

AN ESTIMATED 50 theatres were closed this week in the five states where the swollen Mississippi river and its tributaries have inundated towns and farm lands. Shows were missed in many other houses in the area when transportation breakdowns prevented or delayed print deliveries. The most serious damage occurred in Iowa, Illinois, Nebraska, Kansas and Missouri. The crest of the record flood had passed St. Louis at mid-week, but no theatres in that city or East St. Louis were affected. Earlier, houses in the river towns of Hannibal, Canton and Morrison, Missouri, and Hull and McClure, Illinois, were closed. Late last week George W. Baughman, owner of the Ritz in Cambridge, Nebraska, lost his daughter-in-law and grandson in a flash flood.

Change

MANY problems, ranging from the mechanical to the psychological, caused Hughes Productions to change the title of its Harold Lloyd picture "The Sin of Harold Diddlebock" to "Mad Wednesday," the name under which it will go into release in summer resorts August 1. This was disclosed by Harry L. Gold, domestic and foreign sales manager for Hughes Productions, in New York early this week.

Mr. Gold said the title was changed after a number of test runs showed that "it didn't portray the action and movement in the picture." Not only did the word "sin" cause confusion in the public's mind, but the length of the title presented mechanical difficulties for exhibitors.

To arrive at the "Mad Wednesday" title Mr. Gold screened the picture to radio and film writers in New York and on the coast and then chose it from 1,000 entries. The change will cost Mr. Hughes \$100,000 in scrapped trailers and other campaign material. Initial campaign expenditures for "Mad Wednesday" will total "a modest" \$250,000, Mr. Gold said.

Universal Net

UNIVERSAL PICTURES Corp. Wednesday reported net profit after all charges, including taxes, of \$1,335,875 for the 13 weeks ended May 3, compared with \$1,641,899 for the same period last year. The 26-week net profit to May 3 this year was \$2,092,418, compared with \$2,576,405.

"Our Way" on Film

Washington Bureau

JUST why Representative Karl Mundt, of South Dakota, wants \$2,225,000 so that the U. S. Office of Education may procure and distribute educational films for our children was put concisely and pungently the other day by Mr. Mundt. The films, he said, would present dramatically the struggle for the bill of rights; the evolution of trial by jury; the part played by the legislative branch of government in balance with the executive and the judicial, in contrast with dictatorship; and the contributions of the two-party system to the protection of our freedom. Mr. Mundt's bill would create a joint committee of Congress, comprising 12 members, six from each House, which would cooperate with the Commissioner of Education on content and method of treatment of the films, under contracts with commercial producers.

New Life

Washington Bureau

THE Senate gave final approval Tuesday to a \$13,500,000 appropriation for the State Department's overseas information program. The bill now goes to conference with the House, which refused to grant any funds for the program.

Included in the appropriation approved by the Senate is \$800,000 for the program's film section. This is substantially less than the \$3,000,000 originally asked and the \$1,400,000 asked in a last-minute plea by Secretary of State Marshall. The film's section's budget for the past year was \$2,700,000.

During debate on the bill, Senator Ball cited portions of the film program as typical of "unnecessary and useless" tasks done by the Department. He said this year's film program contracted for approximately 52 documentary shorts on America despite the fact that "Hollywood is turning out literally scores and scores of motion pictures which they could very easily adapt to their own use."

Roadshows

PRODUCERS of expensive pictures must roadshow them at advanced admissions to make a profit, George J. Schaefer, Enterprise Productions' distribution vice-president, said Wednesday in New York in announcing that "Arch of Triumph" would be

roadshown probably in mid-October at matinee prices of 90 cents and evening prices of \$1.25.

The decision reflects the current problem of the industry, Mr. Schaefer pointed out. Hollywood must cut costs or its distributors of \$3,000,000 and \$4,000,000 pictures must raise admissions. He said he was basing his assumptions on maximum domestic grosses at normal admissions in this country, and was discounting the foreign market which is bound with restrictions.

Cutting costs in Hollywood is difficult not only because of labor contracts, he said, but also because the public is now demanding higher quality. In the instance of "Arch of Triumph" the public, according to an audience research survey, would be willing to pay more, Mr. Schaefer said.

"Duel"

Washington Bureau

DAVID O. SELZNICK and his "Duel in the Sun" last week were defended in Congress even as they had been assailed previously by Congressional critics of Hollywood, its products and personalities. The defense was by Representative Donald L. Jackson, California, who inserted in the *Congressional Record* a letter from Donald Nelson, president of the Society of Independent Motion Picture Producers.

Attacks on the picture by Representative Rankin of Mississippi had "done it and Mr. Selznick a grave injustice," Mr. Nelson wrote. Mr. Selznick, he continued, "is conceded to be one of the most outstanding and distinguished producers."

"Duel in the Sun," he added, had been made in consultation with the Motion Picture Association censorship division; the MPA certified it; the National Legion of Decency gave it a "B" rating; and the boards of review approved it in every city except Memphis.

News in Color

WARNER BROS. propose to have natural color in the new newsreel now scheduled for production this autumn. Executives of the company have had discussions with manufacturers of several processes but no agreement has yet been reached. The venture was incorporated at Wilmington, Delaware, this week as Warners News, Inc. Tentative experiments with color for newsreels were made as early as 1929 but none of the processes available at that time were sufficiently rapid.

PEOPLE

SAM DIAMOND has been named branch manager in Philadelphia for Twentieth-Century-Fox, succeeding HERB GILLIS, promoted to assistant branch manager for New York.

B. O. SULLIVAN, of the New York *News* advertising department, has been promoted to survey the television market as a preliminary to the establishment by the *News* of a television station.

JOSEPH E. McMAHON, of Consolidated Film Industries, was honored for his services as chairman of the industry negotiating committee at a dinner held June 24 at the New York Athletic Club.

SIDNEY SHUMSKER, MILTON BROUDY and ERIC B. GREEN have joined PRC as salesmen. Mr. Shumsker has been assigned to the Boston branch; Mr. Broudy to the Scranton territory, and Mr. Green, as booker-salesman, to the Kansas City branch. All are Army veterans.

FRANK L. McNAMEE, recently resigned, as director of the War Assets Administration to return to his theatre business, was honored at a testimonial dinner held in Philadelphia June 24. He was presented with the Medal of Merit from President Truman and a Certificate of Merit from General Robert M. Littlejohn, national WAA administrator.

DAVID POLLOCK, formerly manager of the Cuban branch of the Western Electric Company, has taken over management of the South African activities of the company. STEPHEN WIEDEMANN, who formerly held Mr. Pollock's new post, is returning to New York for reassignment.

ARCHIE J. LAURIE, Toronto, has resigned as general manager of Eagle-Lion Films of Canada, Ltd., after serving in that capacity since the organization of the J. Arthur Rank distributing company in the Dominion. FRANK FISHER, general sales manager for Eagle-Lion, has succeeded him.

MARINE CAPTAIN LOUIS R. LARGEY, who toured the country on behalf of the Sixth War Loan Drive, conducted by the motion picture industry, will join the RKO sales organization in Los Angeles August 1.

NORMAN B. RYDGE, head of Greater Union Theatres, Sydney, Australia, was honored by the Australian film industry and his associates in Sydney June 20 on the occasion of his tenth anniversary as chairman of the board of the company.

PETER BURNUP, London editor of Quigley Publications, was seriously injured when struck by a hit-and-run driver in London last Friday night.

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By the Herald

LOUIS BUNIN, producer, explains in New York, before sailing for Paris, how and why he will make "Alice in Wonderland" in the French capital. Unable to obtain color commitments in Hollywood, he turned to French laboratories, and obtained French backing to the extent of \$1,500,000. His picture combines puppets and people.

CELEBRATING 15 YEARS of association, right: Hal Roach, producer, and Grace Rosenfield, eastern sales representative, are seen in a New York night spot during Mr. Roach's visit from the Coast. Mr. Roach, while East, made plans for the advertising and release through United Artists of his new Comedy Carnival, in Cinecolor.



WORKING OUT A SCENE IN RKO's "I Remember Mama", wherein Irene Dunne, shown above, with George Stevens, director, plays "Mama", a first generation Norwegian. Miss Dunne has studied several weeks the Norwegian accent as applied in English. The story was first a best selling book, then a ditto stage play.



HONORED. Superior Court Judge Stanley Mosk, left, president of the Beverly Hills Lodge of the B'nai B'rith, presents Dore Schary, executive vice-president in charge of production for RKO Radio Pictures, the B'nai B'rith "Award for Civic Achievement", in recognition of his contribution to the advancement of democratic American ideals, as a citizen, and as a motion picture executive. Mr. Schary only recently was appointed to his post as RKO production head.



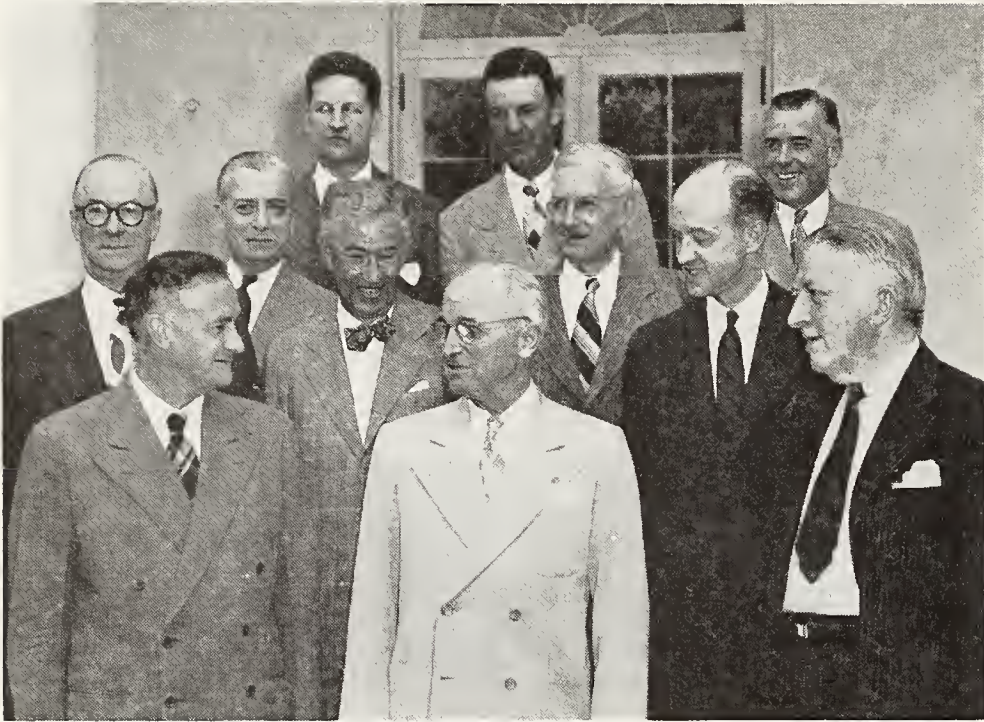
VISITING THE SETS at Universal-International. Two British theatre executives see how Hollywood makes those winners. They are Arthur Brown, left, and E. H. Lundy, of the Gaumont British Corporation, and they are seen with their host of the occasion, Robert Montgomery. They are part of a continuing post-war stream of Britons studying American methods.



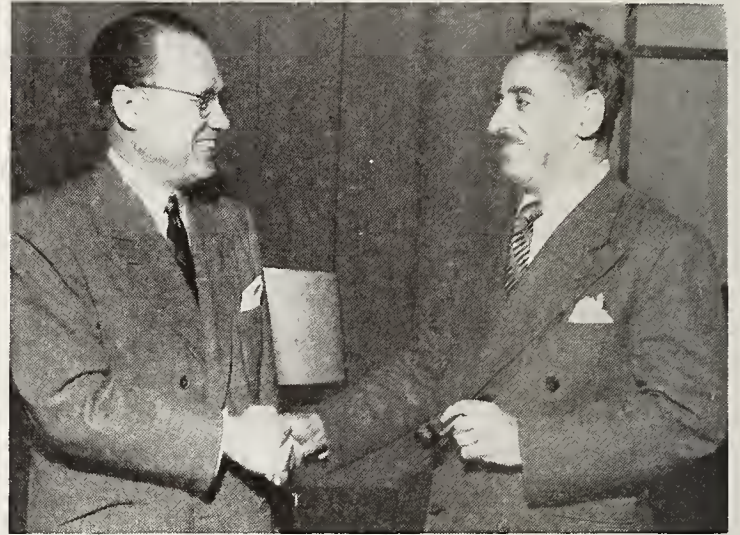
THE BANQUET, closing the annual New Jersey Allied convention, at Atlantic City, last week, was a testimonial to Jack Kirsch, National Allied States Association president. Shown here on the dais are: rear row, Edward Lachman, Jersey Allied president; Mr. Kirsch, Harry Brandt, Benjamin Berger, Sam Frank, Lee Newbury, Herman Blum, Sidney Samuelson, Lauritz Garman and Meyer Leventhal; front row, Ray Moon, Charles Boasberg, Leon Bamberger, David Palfreyman, Robert Coyne, Seymour Florin, Earle Sweigert and Harry Lowenstein.



ITS OWN AIRPLANE. Typhoon Air Conditioning Company uses it to hasten deals with distributors. Above, Edward L. Garfield, right, vice-president, meets B. Rose, Greensburgh, Pa., department store owner, center, and distributor H. G. Ratner.



Harris and Ewing



APPOINTMENT. Alexander Smallens, right, noted symphonic conductor, is welcomed to the Radio City Music Hall, New York, where he becomes director of music, by G. S. Eysell, managing director. Mr. Smallens succeeds Charles Previn as conductor of the Music Hall Symphony Orchestra.

A CALL ON THE PRESIDENT. The scene, last week, at the White House as representatives of radio, newspapers, magazines and the film, all attending the National Association of Broadcasters Freedom of Expression conference, visited Harry Truman. Front row, Judge Justin Miller, NAB; Mr. Truman; Melville Minton, American Book Publishers Council. Second row, Donald Nelson, Society of Independent Motion Picture Producers; William Chenery, National Publishers Association; Harry West, American Book Publishers Association. Third row, Col. J. Hale Steinman, ANPA; David How, ANPA. Fourth row, Paul Miller, AP; A. D. Willand, Jr., NAB, and Kenneth Clark, Motion Picture Association director of public relations, with headquarters in Washington.



AT THE ASTOR Theatre, New York, Mrs. Anna Mitchell receives a vanity case from James Mulvey, Goldwyn Productions president. She was the millionth patron for "The Best Years of Our Lives". Watching are Larry Grieb, manager, and Maurice Maurer, City Amusements Corporation president. Seventy-two, a widow, from Staten Island, she rarely visits Broadway, and was surprised.



MILTON S. KUSELL, general sales manager for Selznick Releasing Organization, this week was named vice-president, as was Laudy Lawrence, who recently joined SRO.

MAJORS REPORT ON POOLS DISSOLVED; CITE PUZZLES

Partners Delay Action on Deals, Awaiting Appeal Ruling by High Court

by RAY LANNING

The five theatre-owning defendants, in the U. S. vs. Paramount, et al., anti-trust suit, filed their first interim report Tuesday, informing the New York District Court to what extent they had complied with the court's decree ordering dissolution of pools and joint ownerships.

They reported that many pools had been dissolved where they were sure that such arrangements were actually pools, but that most of the joint ownerships would hold until judgment is had on the now pending appeal before the U. S. Supreme Court. The New York decree's strictures on pools, they asserted, are vague enough to make for considerable confusion on the definition of pools.

Paramount, RKO, Warner Brothers, MGM and 20th-Fox agreed that until the high court passed on their appeals from the New York decision, dissolution of joint ownerships was impractical.

Indications that the theatre-owning defendants are in for long sessions of dickering in dissolving their joint ownerships, should this order be approved by the Supreme Court, were numerous in the briefs filed, with a number of companies complaining that their partners did not want to buy the defendants' interests.

Paramount summed up its situation with this: "In discussions which Paramount executives have had with numerous of their co-owners, there has been no indication from them of a desire to buy Paramount's interest and there has been no offer of any kind to that end. On the contrary, the discussions have shown a desire on the part of the co-owners to sell their joint interests to Paramount."

RKO, however, said one of its partners, Walter Reade, would not sell his 50 per cent interest in the Trenton-New Brunswick Theatres Company and would only offer to buy RKO's 50 per cent interest in that company only at the book value of the stock, which, RKO stated, was one-fifth of the market value.

Under the terms of the December 31 Decree, defendants in the anti-trust suit may not jointly own any theatres and in joint holdings with independents, the defendants must own at least 95 per cent or no more than five per cent of the properties. The defendants were given two years to dissolve such joint ownership as lay between the 5-95 figure with the stipulation that the first report of progress be given the court by

July 1 and that further reports be made quarterly thereafter.

In those first reports, the five majors stated that, for the most part, the joint ownerships would have to stand for a while. As Paramount pointed out, the Supreme Court might declare the New York Decree null and void or might grant the Government's request for complete divorcement of theatre interests. Either way, the companies reasoned, they would stand to lose if they sold or bought interests at this time.

The lists below make public for the first time in the industry's history the enormously complicated corporate structures of the theatre-owning companies, particularly of Paramount and Twentieth Century-Fox.

PARAMOUNT

Paramount, the company most vitally affected by the court order because of the great number of jointly-owned properties, lists the following companies, involving 1,047 theatres, in which it owns a percentage:

Clearwater Enterprises, Inc., 22.2 per cent directly, 50 per cent indirectly, three houses.

Florida Inland Theatres, 90.48 per cent, 16 houses.

Hollywood Amusements, 64.285 per cent, three houses.

Tivoli Operating Company, 50 per cent through Paramount Enterprises, seven houses.

Alabama Theatres, Inc., 50 per cent, 20 houses. Alabama owns 50 per cent of Bessemer Theatres, two houses, and 100 per cent of Kingsul Theatres, four houses.

Birmingham Theatre Operating Company, Inc., 60 per cent, six theatres.

Darlington Theatres, Inc., 25 per cent, one theatre.

Drive-In of Alabama, Inc., 30 per cent. This company does not own, lease or operate any theatres.

Drive-In Theatres of South Carolina, 50 per cent, one theatre.

Eton Amusement Corporation and Elizabethon Theatres, Inc., 50 per cent, two houses.

Florence Theatres, Inc., 25 per cent, two theatres.

Greenwood Theatres, Inc., 50 per cent, three theatres.

Johnson City Enterprises, Inc., 50 per cent, two theatres.

North Carolina Theatres, Inc., 50 per cent, 49 houses. North Carolina Theatres owns a percentage of the following companies: Blufffield Theatres, 50 per cent, two theatres; Danville Enterprises, 50 per cent, six houses; Gastonia Enterprises, 100 per cent, two theatres; Lenoir Theatres, 50 per cent, two theatres; Monroe Theatres, 50 per cent, two houses; Robeson Enterprises, 50 per cent, two houses; Twin City Theatre Corporation, 50 per cent, two theatres; Wilmington Theatres, 50 per cent, four theatres, and Ritz-Wilmington Corporation, one theatre.

Arkansas Amusements Corporation, 50 per cent, nine theatres.

Augusta Amusements, Inc., 50 per cent, four theatres.

Publix Lucas Theatres, Inc., and **United Theatres Enterprises, Inc.**, 50 per cent. Publix Lucas controls 19 houses and owns 50 per cent of Moutries Theatres, Inc., operating three houses. United Theatres operates 12 houses and owns 100 per cent of Community Theatres, Consolidated, one house.

Savannah Theatres Company, 50 per cent, six houses.

Balaban and Katz. Paramount owns more than 95 per cent of this circuit, but the circuit owns a percentage of the following concerns: 50 per cent of Diana Theatres, operating the McVickers in Chicago; 50 per cent of 45 West Randolph Street Theatre Corporation, operating the United Artists in Chicago; 50 per cent of the Iris Amusement Corporation, operating the Iris in Chicago; 50 per cent of the West Suburban Amusement Company, operating two houses; 37½ per cent of the Oak Park Amusement Company, one theatre; 50 per cent of the Garyana Amusement Company, one house; 50 per cent of the State Amusement Corporation, one theatre. Through Publix Lucas, Great States Theatres, a 100 per cent Publix subsidiary, owns 50 per cent of the Auburn Amusement Company, one house; 50 per cent of the Gale Theatre Company, one house; 50 per cent of L. & P. Theatres, Inc., four theatres; 50 per cent of the Quincy

Theatre Operating Company, two houses; 50 per cent of Rockford Enterprises, three houses, and 50 per cent of Rockford Theatre Corporation, one theatre.

Buffalo Theatres, Inc., 43 1/3 of common stock and 50 per cent of preferred stock, 11 houses. (Loew's owns 43 1/3 of the common stock of Buffalo and 50 per cent of the preferred stock.) Buffalo owns 100 per cent of Delken Theatre Corporation, one theatre, and 50 per cent of the Broadrose Theatre Corporation, one theatre.

W. S. Butterfield Theatres, Inc., 25 per cent, 64 houses. Butterfield owns a percentage of the following: Consolidated Theatres, 99,864, three houses (Consolidated owns 25 per cent of B. & J. Theatres, Inc., (five theatres); Carley Amusement Company, 51 per cent, seven theatres; J. R. Denniston Theatres, Inc., 50.2 per cent, two houses; Kalamazoo Michigan Theatres, 50 per cent, four houses, and Muskegon Theatres, Inc., 25 per cent, five houses.

Butterfield Michigan Theatres, 33 1/3 per cent, 20 theatres. Butterfield owns 50 per cent of Sturgis Theatre Company, two houses.

Central States Theatre Corporation, 50 per cent, 25 theatres. Central owns a percentage of the following: Palace Theatre Company, 100 per cent, two houses; A-Muse-U Theatre Company, 60 per cent, three theatres; Foarde Amusement Company, 51 per cent, two theatres; Algona Theatre Company, 50 per cent, two houses; Regent Theatre Company, 50 per cent, three houses.

Tri-States Theatre Corporation, 50 per cent, 27 houses. Tri-States has interests in the following: Omaha Theatre Operating Company, 100 per cent, two houses; Orpheum Theatre Corporation, 100 per cent, one theatre; States Theatre of Omaha, 100 per cent, site only; Iowa Building Corporation, 100 per cent, one theatre; Continental Amusement Company, 66 2/3, two theatres; Affiliated Theatres, Inc., 50 per cent, five houses; Cedar Amusements, Inc., 50 per cent, one house; East Des Moines Theatre Corporation, 50 per cent, two houses; Ottumwa Theatre Company, 33 1/3, three houses, and Staak and Pierce Theatres, 33 1/3 per cent, four houses.

J. H. Cooper Operations: Criterion Theatre Corporation, 50 per cent, three houses; Regal Theatres, 50 per cent, three houses, and Lincoln Theatre Corporation, 50 per cent, one house.

Dominion Theatres, Inc., 51 per cent, 11 houses. Dominion owns 100 per cent interest in Newport News-Berry Theatres, two houses, and Peninsula Theatres, Inc., two houses.

Essex Amusement Corporation, 50 per cent, three houses.

Fulton Enterprises, Inc., 50 per cent, two theatres.

Intermountain Theatres, Inc. Paramount owns more than 95 per cent of this company, but Intermountain has 50 per cent interests in the following: Paramor Theatres, two houses; Ute Theatre Company, one house, and Menmar Theatre Company, four houses.

Interstate Circuit, Inc., 50 per cent, 74 houses. Interstate owns interests in the following: Galveston Theatres, 55 per cent, six houses; and 50 per cent in the following: Glass Theatres Corp., one house; Northwest Highway Drive-In Theatre Company, two houses; Bowie Boulevard Drive-In, one house; Winkler Drive-In Theatres, one; Trail Drive-In, one; South Main Drive-In, three; Shepherd Drive-In, site only; and Isis-Horwitz Theatre Company, which owns 100 per cent of the Horwitz Texan Theatres Company, three houses.

Texas Consolidated Theatres, Inc., 50 per cent, 81 theatres. This company owns interests in the following: Albuquerque Theatres, 50 per cent, eight theatres; Brownsville Amusement, 75 per cent, two; Circle Drive-In Theatre Corporation, 50 per cent, one; Cactus Drive-In, 50 per cent, one theatre.

Jefferson Amusement Company, 50 per cent, 22 houses. This company owns interests in the following: Jefferson Theatres, 100 per cent, one house; East Texas Theatres, Inc., 50 per cent, 36 houses; Greenville Theatres, 50 per cent, two; Sullivan and Moore Theatres, 50 per cent, one; Cole Theatres, 25 per cent, six; Eagle Lake Theatres, 25 per cent, one, and Yoakum Theatres, 25 per cent, two.

Maine and New Hampshire Theatres Company, 50 per cent. This company has a partial direct interest in two joint operations of four theatres and owns percentages in the following: Allied Theatres, 100 per cent, two houses; Cabot Amusement, 100 per cent, two; Union Theatre Company, 100 per cent, four; Maine and New Hampshire Theatre Company of Massachusetts, 90 per cent, one; Russell Amusements, 75 per cent, one; Rumford Operating Company, 37½ per cent, one; Rumford Realty Company, 62½ per cent, no operations; Capitol Theatre, 54.32, one; Augusta Theatre, 50 per cent, one; Capitol Augusta Company, 50 per cent, one; Victory Amusement Company, 50 per cent, four, and Majestic Theatres Company, 45 per cent, two. Additionally, the company owns 22½ per cent of Concord Operating Company, owned 25 per cent directly by Paramount, two houses.

Malco Theatres, Inc., 50 per cent of the participating and voting stock and 50 per cent of the participating, but non-voting stock, 39 theatres. Its subsidiaries are: Malco Memphis Theatres, 100 per cent owned, seven theatres; Van Buren Enterprises, Inc., 100 per cent.

(Continued on following page)

PARTNERS AWAITING APPEAL

(Continued from preceding page)

two houses, and Ozark Enterprises, 50 per cent, six houses.

Minnesota Amusement. Paramount owns more than 95 per cent of this company, but Minnesota has 50 per cent interests in the following: Fairmont Theatre Company, two theatres; Madison Theatre Company, two; Rochester Amusement Company, four; Welwork Theatres of Wisconsin, two, and Winona Theatre Company, four.

New England Theatres, Inc. Paramount owns more than 95 per cent of the company, but New England owns percentages in the following: 50 per cent of the voting and 60 per cent of the participating stock of Rockland Amusement, three houses; 50 per cent of the voting and 60 per cent of the participating stock in Rutland Enterprises, three; Haverhill Operating Company, 50 per cent, two; 51 per cent of the voting and 25 per cent of the non-voting participating stock of Allied Theatres of Bangor, four; Black and Churchill Theatres, 50 per cent, four, and Brockton Olympia Realty Company, 50 per cent, one house.

Publix Netoco Theatres, 50 per cent by Paramount, 50 per cent by New England Theatres Operating Company, 15 houses. Publix's interests include: Connecticut Theatres Operating Company, 75 per cent, one house; Rivoli Theatres, 75 per cent, two; Dudley Amusement Company, 64.655 per cent; Roslindale Holding Corporation, 71 3/7 per cent, seven; Jamaica Amusement, 57.414 per cent, two; Allston Theatres, Inc., 50 per cent, three; Arlington Theatres, Inc., 50 per cent, one; Bayside Theatres Corporation, 50 per cent, one; Elizabeth Theatres, Inc., 50 per cent, two; Waltham Netoco Theatres, 50.1 per cent, four; Newton Amusement Corporation, 33 1/3 per cent, one; Massachusetts Operating Company, three; Taunton Operation Company, 30 per cent, one, and Taunton Theatres, 30 per cent, one theatre.

Notopoulos Operations: Pennler Theatre Corporation, 50 per cent, two houses; Pennware Theatre Corporation, 50 per cent, one. Pennware owns 66 2/3 of Alpen Theatre Corporation, four houses.

Paramount Hollywood Theatre Corporation, 50 per cent, one theatre.

Paramount-Nace. This is owned more than 95 per cent by Paramount, but has interests in the following: Studio Theatre, 50 per cent, one house; Phoenix Drive-In, 30.59 per cent, one house.

Paramount Pictures Theatres Corporation has a 50 per cent interest in joint operations of three Newburgh, N. Y., houses, and a 50 per cent interest in the joint operation of the Rivoli theatre, New York City.

Paramount Richards Theatres, 50 per cent, 37 theatres. This company has interests in the following: Saenger Theatres of Texas, 100 per cent, four theatres; Capitol Theatres, 50 per cent, five; Kennington-Saenger Theatres, 50 per cent of common stock, four houses; 50 per cent of the common and 45.7 per cent of the preferred stock of Richards-Lightman Theatres Corp., 15 houses; 100 per cent of the Helena, Hope and Pine Bluff Enterprises; Saenger-Ehrlick Enterprises, 50 per cent, eight houses; all outstanding preferred and common stock of the Paramount-Richards Enterprises, Inc., five houses. In turn, P-R Enterprises owns percentages of the following: Chickasaw Amusement, 100 per cent, one house; 43.1 per cent of the preferred stock of Kennington-Richards Enterprises, one house; 50 per cent of the Richards-Ehrlick Enterprises, one house.

Penncom Corporation, 50 per cent of the common stock and all of the preferred stock. This corporation owns 100 per cent of the Comerford Publix Theatres Corporation, 58 houses, and 100 per cent of the Comerford Public Corporation, owning sites only. C-P Corporation, in turn, owns 50 per cent of the Forty Fort Theatres, Inc., two houses; and 50 per cent of the Leban Theatres Corporation, three houses. Penncomm Corporation also owns 100 per cent of the Midas Theatres Corporation, three houses, and 100 per cent of Monroe Amusements, Inc., three houses.

Publix Bamford Theatres, Inc., 75 per cent, eight houses.

Publix Wheeling Theatres Corporation, 50 per cent, one house.

Strahm Theatre Corporation, 50 per cent, one house.

United Detroit Theatres, owned more than 95 per cent by Paramount, has interests in the following: 50 per cent in the Royal Theatre Corporation, 50 per cent in the United Artists Theatre Corporation of Michigan, and 75 per cent in the Alger Theatre Corporation, each with one house.

Western Massachusetts Theatres, Inc., 52 per cent, 19 houses.

WARNER BROS.

Warners owns the Atlantic Theatres, Inc., operating the Birch Opera House, Burlington, N. J., and the Criterion, Moorestown, N. Y., in equal partnership with Mr. and Mrs. Ben Amsterdam. Warners leases 12 other houses in the territory and sublets them to Atlantic Theatres. No arrangements made for terminating the agreement.

The company owns 50 per cent of the Mt. Oliver Harris theatre, Mt. Oliver, Pa.; the Shadyside, Pittsburgh; the MacArthur, Washington, D. C., and a site for another house in Washington.

The company owns all the A stock of the company operating the Griswold, Troy, N. Y.

In Youngstown, O., Warners owns and operates the Warner theatre, the Shea circuit leases and operates the Park, and both Shea and Warner share the operation of the Paramount. Profits on all three houses are split equally. Warners advanced a plan for Warners and Shea to operate their own houses separately, and either one or the other take over the Paramount. No agreement has been reached.

The Allen Cleveland, is the only theatre in which Warners has a beneficial interest with another defendant (RKO). If Warners is unable to renew its lease on the Hippodrome in that city, it has agreed with RKO that it will take over the Allen.

In Springfield, Ohio, Phil Chakeres is associated with Warners in the operation of the Ohio, Regent, Fairbanks and State theatres. Warners has offered to take over the Regent and Fairbanks for its sole benefit. Chakeres would take over the State for his sole benefit, and an agreement on the Ohio would have to be reached. Warners says Chakeres insists on sale of all interests by either one party or the other.

The report to the court listed the following theatres withdrawn from pooled operation:

Hammond, Ind.: Warners' Parthenon and Orpheum, and Paramount's Paramount.

Brooklyn: Warners' Strand and Paramount's Paramount.

Cleveland: Warners' Hippodrome and Lake, and RKO's Palace.

Philadelphia: Warners' Circle, State and 69th St., and Paramount's Frankford, Nixon, Roosevelt and Tower.

Albany: Warners' Madison, Ritz and Delaware, and Fast Theatres' Grand and Leland.

Troy: Warners' Amsterdam, Lincoln and Troy, and Fast Theatres' Griswold.

Pittsburgh: Warners' Ritz (transferred to Loew's), Stanley and Warner, and Loew's Penn.

Oklahoma City: Warners' Folly, Liberty, Midwest and Warners, and Paramount-Cooper's Criterion, Plaza, Capitol, Ritz, Tower and Victoria.

Newark: Warners' Capitol (Belleville) and Regent, and Lou Levin's Elwood and Mt. Prospect.

Montclair, N. J.: Warners' Claridge, Welmont and Royal (Bloomfield), and Rapf and Rudin's Bellevue and Center (Bloomfield).

Jersey City: Warners' Ritz, Regent, Oritani (Hackensack) and Stanley, and Skouras' Liberty, Fox (Hackensack), and State.

Philadelphia: Warners' Vernon and William Goldman's Bandbox.

Harrisonburg, Va.: Warners' Virginia and Valley Enterprises' State and Strand.

Kearney, N. J.: Warners' Hudson and Kearuth Theatres' Regent.

Orange, N. J.: Warners' Embassy and Hollywood (E. Orange), and Ledirk Amusement's Palace.

Mausfield, O.: Warners' Ohio, and Fergum Theatres Ritz and Madison.

Milwaukee: Warners' Alhambra, and Standard Riverside Company's Riverside.

Philadelphia: Warners' Oxford, and F. H. Friedman's Lawndale.

Salem, Ore.: Warners' Capitol and Elsinore, and William R. Forman's Grand, Liberty and State.

Vineland, N. J.: Warners' Globe and Grand, and Cumberland Holding Co.'s Landis.

RKO

RKO Radio reported that it had dissolved pooling operations in St. Paul, Minneapolis, Rochester, Yonkers, Cleveland, New York, Dubuque, Grand Rapids and Syracuse. In compliance with the decree, RKO has relinquished holdings in the Grand and Palace, Albany; in Proctor's, Schenectady; the Plaza, Schenectady, and Proctor's in Troy.

In an agreement with Fox Midwest, RKO took the Mainstreet in Kansas City, Mo., and Fox took the Orpheum theatre in the same city, subject to court approval, as are all other deals. Both houses were jointly owned by the two companies.

On December 4, 1946, the company reported, it sold its 10 per cent interest in Affiliated Theatres to Arthur Sanford, operating six houses in Sioux City.

RKO reported it operated the Orpheum, Denver, which is owned by Loew's.

The company further reported these holdings:

Ten per cent of W. S. Butterfield Theatres, Inc., operating 90 theatres in Michigan.

Thirty-three and a third per cent in Butterfield Michigan Theatres, operating 22 houses in Michigan.

Twenty-five per cent of B. & J. Theatres, operating five in the suburbs of Grand Rapids.

Thirty per cent of the Parkhill theatre, Yonkers.

Twenty per cent of Metropolitan Playhouses, which has interests in 136 New York Metropolitan area houses.

Sixty-five per cent of corporation's interest in seven Bronx, N. Y., houses.

RKO shares on a 50-50 basis with Skouras Theatres the Midway theatre, Forest Hills, N. Y., and Proctor's, Newark, N. J.

The company owns a 50 per cent interest in the Trenton-New Brunswick Theatres Company, operating 11 houses in Trenton, New Brunswick and Highland Park, all in New Jersey. Walter Reade owns the

other 50 per cent. RKO reported it offered to buy or sell a 50 per cent interest at \$1,600,000, but that Mr. Reade only wanted to buy—and to buy at book value of the stock, which, RKO said, is only one-fifth of the market value.

RKO and the Hollywood Pantages Theatre Corporation share profits on the Pantages theatre, Hollywood, owned by Pantages, and the Hillstreet theatre, Los Angeles, owned by RKO. However, reported RKO, the theatres are not in "normal competition within the meaning of the decree."

MGM

Metro-Goldwyn-Mayer listed ownership of between five and 95 per cent in conjunction with independents in the following situations: Criterion, Stoddard and Olympia, New York; Valencia, Century and Parkway, Baltimore; Loew's United Artists, Louisville; Penn, Pittsburgh; Broad and Columbus, Columbus, Ohio; Carlton, Providence; Rhoades, Atlanta; Carrillon and Lee, Richmond, and Penn, West Reading.

The company reported that it has a 43 1/2 per cent interest in conjunction with another defendant and an independent in Buffalo Theatres, Inc., comprising nine houses in Buffalo and one each in Niagara Falls, Lackawanna, and Kenmore, all in New York.

Loew's also shares the Orpheum, Colorado, on a 50-50 basis with another defendant.

TWENTIETH CENTURY-FOX

The following agreements, leases and joint interests (pooling agreements) have been terminated by National Theatres Corp., a wholly owned subsidiary of 20th-Fox:

For the joint operation of the Mesa, owned by National, and the Leimert, owned by an independent, both in Los Angeles, with National having no further interest in the Leimert.

The joint operation of the El Capitan, leased by National, and the Rialto, owned by a corporation in which National has a minority interest, both in San Francisco.

The Fifth Avenue theatre, Inglewood, owned by National, and the Alto, Los Angeles, owned by an independent, with National having no further interest in the Alto.

For the operation of the El Rey and Coronet, in which National has an interest; the Alhambra, in which National formerly had an interest, and the Garfield, owned by an independent, all in Alhambra, Cal., with National having no further interest in the Alhambra and Garfield.

The joint operation of the Carmel and Fairfax, Los Angeles, in both of which National has an interest.

The agreement for the operation of Loew's State, United Artists Downtown, Chinese and Four Star theatres, Los Angeles. National has no further interest in the UA Downtown.

The agreement providing for a division of profits from the operation of the Senator, Capitol, Rio, Hippodrome and Alhambra, Sacramento. National has no further interest in the Alhambra.

For the division of profits of the Golden Gate, Belvedere Gardens, Cal., with the UA Theatres Circuit.

For a division of profits from the operation of the Los Angeles theatre, Los Angeles, with UA Theatre Circuit.

The agreement for the joint operation of the Gateway and Glen theatres, Glendale, Cal. National is the lessee of the Glen and has a minority interest in the corporation owning the Gateway.

For the joint operation of the Rialto, South Pasadena, Cal. (leased by National); the Lyric, Monrovia, Cal., and the Ritz, South Pasadena (leased by an independent), and the Monrovia theatre, Monrovia, Cal., the lease to which is jointly owned by National and an independent. National has no further interest in the operations of the Lyric and Ritz.

The joint operation of the Granada (leased by National), the California (owned by an independent), and the Park, Ontario, Cal., the lease to which is jointly owned by National and an independent. National has no further interest in the California.

The joint operation of the Fox, California, Rex and Kern theatres (owned or leased by National), and the Nile (owned by an independent), Bakersfield, Cal. National has no further interest in the Nile.

The joint operation of the Balboa, Egyptian, Fairmount and North Park theatres (owned or leased by National), and the Aztec, Mission and Plaza (owned by an independent), San Diego. National has no further interest in the Aztec, Mission and Plaza.

The joint operation of the Maejstic, Granada and Reno theatres (owned or leased by a corporation in which National has a minority interest) and the Nevada (leased by National), Reno, Nev.

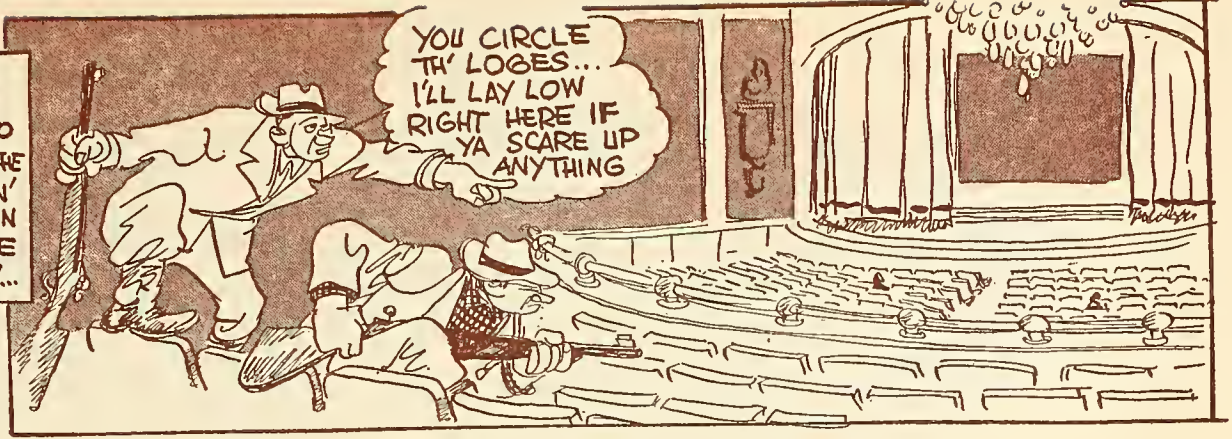
The joint operation of the Fox and Lido (owned by National), the Golden State (owned by an independent), and the De Anza theatre (owned jointly by National and an independent), Riverside, Cal. National has no further interest in the Golden State.

For the division of profits of the Rialto (in which National has an interest) and the Roxie (operated by an independent), Los Angeles. National has no further interest in the Roxie.

(Continued on page 20)



"JUST WHEN I'M FIGURIN' CAN I GET 40% TO A SPLIT FOR THE DEER-HUNTIN' CONCESSION IN MY MEZZANINE AND BALCONY..."



YOU CIRCLE TH' LOBES... I'LL LAY LOW RIGHT HERE IF YA SCARE UP ANYTHING

...I READ IN THE TRADE MAGS WHERE A COUPLA CHARACTERS WHOSE INITIALS ARE

BING CROSBY AND BARRY FITZGERALD

HAVE MADE A "RECORD-BREAKER" CALLED

"WELCOME STRANGER"



STRICKLY A COUPLA UNKNOWNNS... BUT I SEEM T'RECALL COLLECTIN' A FAIR STACK OF HAY ON A LITTLE THING THEY DID THAT WAS CALLED "GOING MY WAY"!!

... AND THE HERALD SAYS THEIR NEW ONE "WILL RUN UP THE SAME GROSSES AS 'G.M.W.'"... WHILE DAILY VARIETY COMES UP WITH "DESTINED FOR STAGGERING GROSSES!..."

ALL OF WHICH IS SO ENCOURAGIN' I REACH FOR MY ROSE-COLORED CHEATERSAND

CONTINUE MY LIT'RARY RESEARCH...



"WELCOME STRANGER" STARS BING CROSBY, JOAN CAULFIELD, BARRY FITZGERALD WITH WANDA HENDRIX, FRANK FAYLEN, ELIZABETH PATTERSON, ROBERT SHAYNE, LARRY YOUNG, PERCY KILBRIDE. DIRECTED BY ELLIOTT NUGENT. PRODUCED BY SOL C. SIEGEL. SCREEN PLAY BY ARTHUR SHEEKMAN. ADAPTATION BY ARTHUR SHEEKMAN AND N. RICHARD NASH. STORY BY FRANK BUTLER. LYRICS BY JOHNNY BURKE. MUSIC BY JAMES VAN HEUSEN.

... A COUPLA DAYS
LATER I FIND ALL
TH' TRADE SHEETS
YELLIN' LIKE
BROOKLYN FOR
TH' DODGERS OVER..

"... THE PERILS OF PAULINE!"

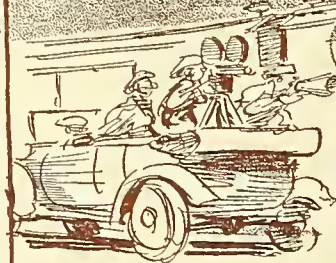


"...one for the money..."
STATES M.P. DAILY

"...it'll make you feel what a BONANZA is like once more..."
SAYS FILM DAILY

"BETTY HUTTON"
gives a completely overwhelming performance...
SAYS DAILY VARIETY

"socko, sure-fire, geared for top grosses..."
WARBLES VARIETY



"THEY ALL SAY, IT'S SOMETHIN' DIFF'RENT... RAZZLE DAZZLE TECHNICOLOR, FULLA BIG PRODUCTION NUMBERS AN' HIT SONGS..."

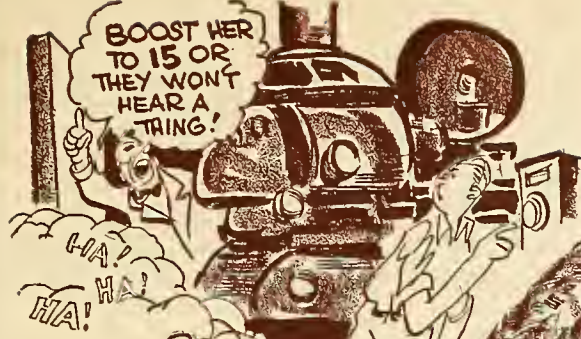


THIS ONE FOR THE PREFERRED TIME!
AN' PLENTY OF IT!

"SO-O-O... QUICK AS PEARL WHITE CAN JUMP OFF A CLIFF, I DIAL THE PARAMOUNT BOOKER AND SAY..."



PLUS THE INSIDE STORY OF HOLLYWOOD WHEN A ROADSHOW WAS A 2-REELER SOLD AT FLAT RENTAL



ON ACCOUNT OF M.P. DAILY SAYS IT'S....

"...so funny so often that dialogue lines were lost..."

"...a sleeper that will have the whole town awake the day after it opens..."

FILM BULLETIN

"...wherever laughter's a marketable commodity this picture's a cinch..."

M.R. HERALD

IN THE VERY SAME ISSUES OF THE SAME SHEETS, I GET TH' LOWDOWN ON...

"DEAR RUTH"

STARRING WILLIAM HOLDEN and JOAN CAULFIELD...



EVERY REVIEWER MEASURES IT FOR PLENTYA LETTUCE AND EVERY REVIEW ADDS UP TO, "BROTHER, GRAB IT!"

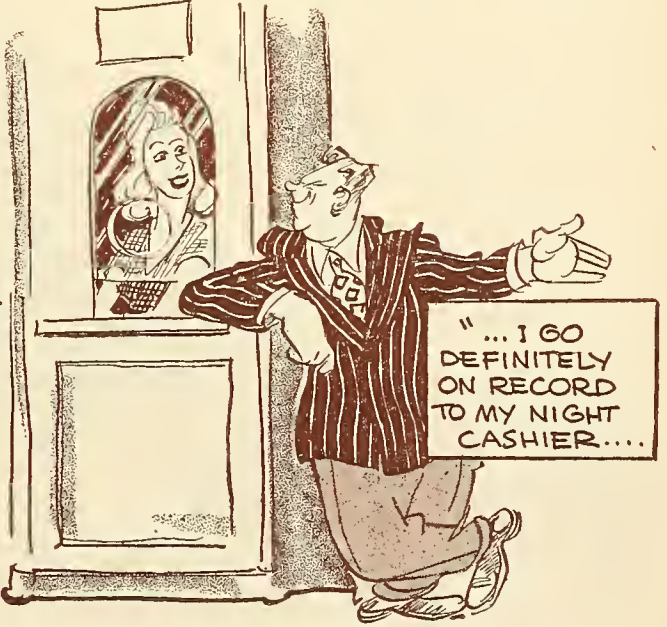
[...THAT STORY OF THE KID WHO SIGNED HER BIG SISTER'S NAME TO LOVE-LETTERS THAT SHOULD OF BEEN WRITTEN ON ASBESTOS.]



THAT'S WHAT I LIKE... MOB SCENES!



...AN' WHEN I HEAR RIGHT ON TOPPA THAT HOW TH' BROADWAY PARAMOUNT OPENS 'RUTH' WITH A 3-HOUR- STANDOUT PREME....



"... I GO DEFINITELY ON RECORD TO MY NIGHT CASHIER...."

"DEAR RUTH" STARS WILLIAM HOLDEN, JOAN CAULFIELD WITH BILLY DE WOLFE, EDWARD ARNOLD, MONA FREEMAN, MARY PHILIPS, VIRGINIA WELLES, KENNY O'MORRISON. PRODUCED BY PAUL JONES. DIRECTED BY WILLIAM D. RUSSELL. SCREEN PLAY BY ARTHUR SHEEKMAN. BASED ON THE PLAY BY NORMAN KRASNA.

BABY!

WHEN YOU FIGURE
ALL **THREE** OF THOSE
SHOWS ARE COMING
BANG... BANG.. BANG!
IN A SINGLE
MONTH!

... AND THE VERY NEXT
MONTH THEY'RE TURNIN' LOOSE
THAT **TECHNICOLOR**
"DESERT FURY" AND
THAT 40-STAR
"VARIETY GIRL"...

NO WONDER
FORTUNE MAGAZINE
COMES RIGHT
OUT FLAT-FOOTED
AN' SAYS....

FORTUNE

"PARAMOUNT
IS THE NUMBER 1
U.S. MOTION
PICTURE COMPANY"

SCREEN LABOR FRETS OVER EFFECTS OF TAFT LAW

Sorrell of CSU Proposes Casey as Sole Arbiter in Jurisdictional Fight

Comment on the Taft-Hartley labor law from film industry union and management spokesmen remained scant this week, but behind-the-scenes activity was plentiful and, whether it admitted it or not, labor wore a worried frown.

As if jolted into action by the drastic new labor regulations, Herbert K. Sorrell, president of the Conference of Studio Unions in Hollywood this week proposed to submit his organization's long-standing jurisdictional dispute with the International Alliance of Theatrical Stage Employees to arbitration. As arbitrator he suggested Pat Casey, veteran industry labor counselor, who later in the week postponed his departure from the Coast for New York and indicated that, providing the arrangement was agreed to by both factions, he would be willing to take on the task.

Sees Need to Alter Basis Of IATSE Operations

One of the few definite comments on the Taft-Hartley enactment came from Roy Brewer, international IATSE representative on the coast. Charging that Congress had gone "much too far," he said he did not think IATSE contracts would immediately be affected. However, he admitted that "the legislation means ultimate reconstitution of the whole basis of its (IATSE's) operations."

One of the results of the bill, he said, would be an increased demand for seniority recognition and an accent on other provisions which had been allowed to deteriorate as a result of the closed shop. Mr. Brewer also declared that in his opinion the National Labor Relations Board should have been abolished and the Government's power in coping with strikes affecting public interest increased by strengthening seizure rights.

Mr. Brewer was speaking for Richard F. Walsh, IATSE president, who now is in England and who is expected to start his return journey July 9. In New York, top IATSE officials, including William P. Raoul, general secretary-treasurer; Frank Murdoch, attorney of Philadelphia, and Thomas J. Shea, assistant to Mr. Walsh, met for discussions of the effect of the Taft-Hartley law last week.

Local Union Heads Give Views on Effect of Law

Local union officials may be called to the continuing conferences to give their views on just how the bill is likely to affect their contracts. Reviews of the measure also were presented last week at meetings of the



PAT CASEY

Screen Office and Professional Employees Guild, Local 109, and the Motion Picture Home Office Employees Local H-63.

The Motion Picture Theatre Owners of America sent its members an analysis of the labor law prepared by Herman M. Levy, its general counsel. On the coast, the Producers' Labor Committee so far has refused to comment on the new legislation.

In Washington, American Federation of Labor lawyers, after discussing the import of the Taft-Hartley bill, decided to advise all AF of L unions not to sign any wage contracts containing a no-strike clause. The labor units also will be advised to "affirmatively violate" the act's ban on union political expenditures and to ignore the requirement for filing affidavits disclaiming association with the Communist party or its principles.

Conference Offer Made In Sorrell Letter

The Conference of Studio Unions' arbitration offer was made in a letter addressed to Mr. Casey, Mr. Walsh and to Y. Frank Freeman, board chairman of the Producers Association. The letter said the union would "positively abide by any and all decisions" Mr. Casey might make and went on to state: "We believe this will remove the sole obstacle which the producers have stated stands in the way of a settlement in the present lockout. And we stand ready to return to work immediately upon its acceptance."

In the absence of Mr. Walsh, without whom, he said, nothing definite could be resolved, Mr. Brewer struck a pessimistic note on the possibility of IATSE acceptance of the Sorrell arbitration proposal, declaring that the CSU was ignoring the authority of the union presidents involved.

Labor news also was made by the Ohio

legislature this week when it failed, by a 28-vote margin, to override Governor Herbert's veto of the Van Aken labor bill which, besides introducing a number of labor curbs, would also have forbidden strikes in support of featherbedding practices in theatres and other business. Adjournment of the legislature was delayed pending the introduction of legislation creating a nine-member commission to study regulatory labor legislation for submission to a special session of the legislature to be held before November 1.

In New York, an agreement reached last week between Warner Brothers and the Motion Picture Home Office Employees Local H-63 granted wage increases totaling some \$235,000 a year to 750 Warner Bros. home office employees and 150 employees of four Warner subsidiaries. Increases range from \$4 to \$7 a week on a graduated basis.

In Chicago, two Balaban & Katz theatres, the Drake and the Admiral, shut their doors for the second time within a month, pending settlement of differences with IATSE operators Local 110.

In Hollywood, the negotiating committee of the Screen Actors Guild and the three employer associations agreed early this week to extend the existing contract for the second time, this time until July 31. This is in line with efforts to reach an agreement before the August 22, 1947, deadline set up under the Taft-Hartley bill.

Majors File Percentage Suits in Los Angeles

Grover L. Smith and Atwater Theatres, Inc., are named as defendants in each of five percentage suits filed in Los Angeles Monday in the Federal Court for the Southern District of California. Separate suits were brought respectively by Paramount, RKO, Loew's, Columbia and Twentieth Century-Fox. The theatres involved are the Roxy, Cosmo, Vogue and Showshop in Glendale, and Atwater and York in Los Angeles. Attorneys for the plaintiffs are Gordon L. Files and the law firm of Freston & Files of Los Angeles. Sargoy & Stein, of New York, are also of counsel for each of the plaintiffs.

Oakland Levies License Fee on Theatres' Gross

A new license fee on theatres in Oakland, Cal., has been levied by the City Council through an amendment and repeal of certain sections of the Municipal Code. The new law specifies theatres shall pay an annual license fee based on the annual gross receipts of their business as follows: \$30 for \$20,000 or less of gross receipts; \$1.50 for each additional \$1,000 (or fractional part thereof) of gross receipts over \$20,000.

POOLS AND DEALS

(Continued from page 14)

For the joint operation of the Fox and Hyde, Visalia, Calif.; the Fox and Ritz, Hanford, Cal. (all owned by a corporation, the majority stock of which is owned by National), and the El Rey, State and Tulare theatres, Tulare, Cal. (all owned by a corporation in which National has a minority interest).

The joint operation of the Egyptian and Long Beach theatres (in which National has an interest), and the Palace Newsreel theatre (leased by an independent), Long Beach, Cal. National has no further interest in the Palace Newsreel.

For the joint operation of the Lyric (leased by National) and the Orpheum (owned by an independent), Yuma, Ariz. National has no further interest in the Orpheum.

For the joint operation of the Orpheum (leased by National) and the Liberty (leased by an independent), Spokane, Wash. National has no further interest in the Liberty.

For the joint operation of the Mt. Baker and American theatres (leased by National) and the Avalon (leased by an independent), Bellingham, Wash. National has no further interest in the Avalon.

For the joint operation of the Orpheum (in which National has an interest), and the Palomar (owned by an independent), Seattle, Wash. National has no further interest in the Palomar.

For the joint operation of the Coliseum (leased by National) and the Roosevelt (owned by an independent), Seattle, Wash. National has no further interest in the Roosevelt.

For the joint operation of the Rialto (owned by National), the Fox and Strand theatres (leased by an independent), Marinette, Wis., and the Lloyd theatre (leased by an independent), Menominee, Mich. National has no further interest in the Fox, Strand, or Lloyd.

For the joint operation of the Oshkosh (leased by National) and the Strand (leased by an independent), Oshkosh, Wash. National has no further interest in the Strand.

For the joint operation of the Retlaw and Fox theatres (leased by National) and the Fond du Lac theatre (leased by an independent), Fond du Lac, Wis. National has no further interest in the Fond du Lac.

For the joint operation of the Star and Nemo (owned by National), and the Arbo (owned by an independent), Nevada, Mo. National has no further interest in the Arbo.

Agreement between National and Paramount Pictures providing for the payment to Paramount of a portion of the profits from the operation of certain theatres in downtown San Francisco. The leases of the Paramount, State, and St. Francis theatres, San Francisco, which were leased to National, have been terminated by Paramount.

Agreement between Evergreen State Amusement Corporation (the majority of the stock of which is owned by National), and John Hamrick, providing for the payment to Hamrick of a portion of the profits from the operation of the Paramount and Mayfair in Portland, Ore.

National Theatres in addition listed 50 situations which it contended might be classified either as pooling arrangements, beneficial ownership with other interests, or as operating arrangements of a nature outside those defined by the Decree in Section III which ordered dissolution. All involve multiple and in some cases intricate ownership by National or its partly owned subsidiaries, and other individuals or companies. Each group in the following list is owned by a separate company.

The situations are:

Los Angeles: Larchmont

Tracy, Cal.: Grand, Arlington, Arlon

Sawtelle, Cal.: Nuart and Tivoli

Pacific Beach, Cal.: Roxy

Bell Gardens, Cal.: Towne

Salinas, Cal.: Alisal

Monrovia, Cal.: Monrovia

Madison, Wis.: Orpheum, Parkway, Strand, Madison

Globe, Ariz.: Alden and Globe

Anaheim, Cal.: Fox and Anaheim

Fullerton, Cal.: Fox

Santa Ana, Cal.: Broadway

Santa Ana, Cal.: West Coast

Glendale, Cal.: Gateway

Fresno, Cal.: Kinema State Tower, Wilson

Golden State Theatre Corp.: Owning seven houses in California and Nevada

Los Angeles, Cal.: Chinese

Manhattan and Redondo Beach, Cal.: LaMar and Strand

Los Angeles, Cal.: Lido

Principal Theatres, Inc.: Owning or operating 16 theatres in California and Arizona, and ground leases and participating agreements in other theatre operating companies.

Alhambra, Cal.: Coronet

Ventura, Cal.: Ventura and American

Los Angeles, Cal.: Orpheum

Metropolitan Theatres Corp.: Owns seven theatres in Los Angeles and has cross interests with National in other holdings.

Los Angeles: El Rey

Riverside, Cal.: De Anza

Sacramento, Cal.: Senator, Capital, Rio

Santa Maria, Cal.: Gaiety

San Luis Obispo, Cal.: Fremont, Elmo, Obispo

Sherman Oaks, Cal.: La Reina

Los Angeles, Cal.: Gentry

Los Angeles, Cal.: Hollywood

Oakland, Cal.: Senator, Tower

Compton, Cal.: Tower, Compton

West Coast Hollywood Theatres: Owns 11 theatres

in Los Angeles and Studio City, Cal.

Los Angeles, Cal.: Rivoli, Carlton

Wilmington, Cal.: Granada and Avalon

T & D Jr. Enterprises: The statement said National Theatres owned 26.69 per cent of the stock of this corporation but did not participate in any way in the operation of theatres owned by it.

Golden State Theatre & Realty Corp.: National said it owned 24.67 per cent of the stock but did not participate in any way in the operation of theatres.

Evergreen State Amusement Corp.: National Theatres said it owned 53.58 per cent of the stock of Evergreen but contends that the balance of stock is owned by persons or corporations under its control and that the ownership therefore does not come under the provisions of Section III.

Cascade Theatres Corp. and Multnomah and Rainier Theatres Corporation: Evergreen State Corp. owns 60 per cent of the stock of these subsidiaries and John Hamrick owns 40 per cent. However, National contends the nature of the relationship is uncertain under the provisions of Section III.

Portland, Ore.: Mayfair (Owned by Evergreen and Hazel I. Parker).

Everett, Wash.: Everett, Granada and Balboa (Owned with Laurel Investment).

Wausau, Wis.: Grand and Wausau

Butte, Mont.: American, Rialto, Fox, Montana, Park

Muscatine, Ia.: Palace and Uptown

Council Bluffs, Ia.: Strand

Clay Center, Kan.: Rex, and the Grand in Con-

cordia, Kan.

Belvedere Gardens, Cal.: Golden Gate

Kansas City, Mo.: Mainstreet. This owned with RKO with whom an agreement has been made under which RKO will assume full ownership of the Mainstreet and will convey in return title to the Orpheum, Kansas City, which RKO now owns and operates.

Sees New Screen Technique Solving Foreign Problems

RKO's new picture, "Silence Is Golden," which was produced in France jointly with Pathe Cinema, demonstrates a new film technique which may help the industry in solving such foreign problems as dubbing and subtitling, according to Phil Reisman, RKO vice-president in charge of foreign operations. Back in New York Monday from a two-months tour of Europe and England, Mr. Reisman explained that the feature, to be released in America as "Man About Town," uses the voice of Maurice Chevalier, star of the picture, to tell the story in English and interpret the French dialogue. This technique, Mr. Reisman stated, "enables us to get into many foreign countries without the expense of dubbing." The picture last week won the Grand Festival Award in the international film festival held in Brussels.

National Theatres Book Three Rank Features

In the first follow-up of the pledge of the affiliated circuits to give J. Arthur Rank features playing time, it was announced Tuesday that Charles Skouras, head of the West Coast National Theatres Circuit, has booked three Rank productions for his circuit. These are "Great Expectations," "Odd Man Out" and "Stairway to Heaven."

"Ivy" a Universal Release

"Ivy," a Universal release starring Joan Fontaine and Patrick Knowles, was inadvertently attributed to MGM in a caption on page 31 in last week's issue of the MOTION PICTURE HERALD.

New British Duty Studied; Loss of Revenue Cited

London Bureau

Talks on the proposed advalorem duties which England may impose on all imports of foreign films—duties which would be in proportion to the estimated earnings of such films—continue in closest secrecy.

There is one consideration, however, which may well be causing Hugh Dalton, Chancellor of the Exchequer, concern. If such ad valorem duties are imposed, it is reasonable to suppose that American imports will be cut. Any restriction in imports would inevitably result in a drastic cut in theatre playing time and a consequent steep decline in entertainment tax yield. Annual yield of the tax from motion picture theatres runs currently around £40,000,000 (\$160,000,000). The Chancellor would not lightly care to lose such a plum.

Based on British Earnings

Mr. Dalton told the Board of Trade at a meeting Wednesday that the new import duty would not be imposed unless British films failed to earn enough dollars. He added that since Parliament already has the power to govern rentals, any attempt to pass the duty on to exhibitors or the public could be checked.

It has been widely said here that the ad valorem tax plan will sound the death knell of the double feature program and that the industry will be required to exist on reissues of films already in this country. Neither proposition is complete or correct. Amounts of film hire earned by second features here are negligible. Remittances to America on account of reissued films would undoubtedly come within the ambit of the new impost.

The advalorem tax would aid the Chancellor in his aim of dollar conservation in one of two ways: either the importer of films would cease importing, or a large proportion of the subsequent earnings on an imported film would pass immediately to the Exchequer. The duties, it is also necessary to emphasize, form only one item in the revised import program now being framed by the Government to cut dollar spending.

Cut Tobacco and Gasoline

It was announced Monday by Mr. Dalton that Britain, beginning Tuesday, would cut imports of tobacco, gasoline and newsprint during the year.

State Department officials, it was reported Monday from Washington, have expressed doubt that there will be any U. S. protest on the proposed British taxes since they apply to all foreign imports and do not discriminate against Hollywood product. However, William Clayton, Under-Secretary of State, is understood to be engaged in some behind-the-scenes campaigns to prevent enactment of the proposed duties.

20TH-FOX TO SELL 14 KORDA FILMS

Skouras, Announcing Deal, Sees \$12,000,000 in Net Revenue for England

Twentieth Century-Fox Tuesday entered the fight to protect and encourage a struggling British film industry. It will send to Great Britain in the next four years a constant flow of American dollars. It will in so doing lessen the pressure in the British Isles for the much-discussed curb on American film imports.

Spyros Skouras, president of the company, announced Tuesday at a specially called press conference in the company's New York office that the company would distribute some 14 of Sir Alexander Korda's best pictures in the Western Hemisphere, Australasia, and South Africa.

Agreement for Four Years

The agreement is for four years. Three Korda pictures will be released the first year; more during others. Of the first six, three will be in Technicolor. Among the pictures are "An Ideal Husband," from the Oscar Wilde story, now completed, starring Paulette Goddard, and to be released in September; "Anna Karenina," starring Vivian Leigh and Sir Ralph Richardson; "Bonnie Prince Charlie," starring David Niven; "I Will Repay," starring Rex Harrison, and a picture to star Cary Grant.

The first six Korda pictures should result in more than \$12,000,000 for England, Mr. Skouras said, in explaining the agreement details. Sir Alexander is free to sell to others pictures Twentieth Century-Fox rejects. His pictures will continue to be distributed in Europe and the Near and Far East through the Korda organization. Sir Alexander will not be guided by the American company in the determination of any aspects of production in making his pictures.

Twentieth Century-Fox was animated by three impulses in making the deal, Mr. Skouras explained to persistent reporters who raised two related aspects, first, the clamour in England for a decrease in dollar flow to the United States; and, second, the allegedly harsh reception for British pictures in American theatres.

Cites Three Motives

The motives, he said, were: revenue to be derived from the percentage arrangement in the distribution; service to patrons, through the securing of variety in pictures; and the elimination of the necessity of producing in Great Britain.

Mr. Skouras said that "Escape," for which arrangements have been made, will be the last Twentieth Century-Fox picture to be made in Great Britain. The company

had planned to rebuild its studio, but now will not.

A hearty defense of British pictures and especially of their chances in this country, was put forward by Mr. Skouras in a long interval in the interview following the announcement. Mr. Skouras took the occasion to "put right" what he said were newspapermen's "misconceptions."

"In spite of surveys," he said, "British pictures will do well. Pay no attention to what you hear. There's always room for a good picture, even as there's always room for a good book."

Sees No Effect on U. S. Films

"And as for the 'story' that British pictures would affect American grosses, that's the bunk. American companies have had their biggest grosses since British pictures came. Good British pictures draw more people—they increase attendance.

"And as for their lack of playing time, there is no such thing as 'promised' playing time. There's hardly a locality which doesn't have more than enough theatres. In other words, there are plenty of first run theatres for British pictures."

Told by a reporter for the London *Daily Telegraph* that she'd "heard" that no British pictures play, as an instance, the state of Colorado, Mr. Skouras leaned toward her, asked her first name, and then using it, said:

"Barbara, that is just not true. I don't know where you heard it, but you'd better check your facts. That's what I mean by misconceptions."

Says Korda Films Popular

The pictures of Sir Alexander Korda, he added, have been unusually popular in this country since the producer began his career. He asked the British reporter to agree to this statement, "for the record."

Mr. Skouras was emphatic in saying that when the negotiations began, some while ago, no attention was paid to the British Parliamentary clamour for restrictions against American films.

"We did it merely because of the reasons mentioned," he said, "and because we felt the British industry should be protected. And this agreement has no relation to any promises made to J. Arthur Rank by American companies for playing time for his pictures—although Mr. Rank knows about this deal and feels it is a good thing."

There is no provision for exchange of talent, Mr. Skouras said, but added that "if practicable," such exchanges would be made between his company and Mr. Korda.

All in all, the arrangement, Mr. Skouras said, "is the most important releasing contract 20th-Fox has ever made."

Warners Plan 2 Sales Meetings

Ben Kalmenson, vice-president and general sales manager for Warner Brothers, will conduct two sales conventions the latter part of July and early in August. The first will be held at the Waldorf-Astoria Hotel, New York, July 31-August 2, for the eastern, central, mid-Atlantic, and Canadian sales forces. The second will be held at the Blackstone Hotel, Chicago, August 4-6, for the midwest, prairie, southeast, southwest, and west coast sales forces.

Home office executives, in addition to Mr. Kalmenson, to attend the meetings include: Samuel Schneider, vice-president; Mort Blumenstock, vice-president in charge of advertising and publicity; Norman H. Moray, short subject sales manager; I. F. Dolid, assistant to Mr. Kalmenson; Bernard R. Goodman, supervisor of exchanges; Ed Hinchy, head of the playdate department; Howard Levinson, of the legal staff; William Brumberg, manager of the field public relations staff; Charles Baily, assistant to Mr. Moray, and Stanley Hatch, head of the contract department.

Jules Lapidus, eastern and Canadian division sales manager, will attend the New York meeting. Roy Haines, western division sales manager, and Norman Ayers, southern division sales manager, will attend.

Ohio Theatre Owners Decide On Convention Agenda

The agenda for the two-day convention of the Independent Theatre Owners of Ohio at Cedar Point, Ohio, July 14 and 15, was announced this week.

The Breakers Hotel will be the scene of the statewide meeting. The board of directors will meet July 13 to conclude final convention arrangements. On July 15 the election of officers and directors will take place. Topics to be discussed include legislative accomplishments; taxes; admission prices; film rentals; local checkers; increased ASCAP fees and U. S. vs. British films.

Among the speakers at the business sessions will be A. W. Smith, Jr., 20th-Fox general sales manager; Abram F. Myers, general counsel of national Allied, and Jack Kirsch, Allied president.

Preview Theatre Purchases New York Building

A contract has been signed for the purchase of the building at 245-9 West 55th Street, New York, by Preview Theatre, Inc., 1600 Broadway, an associate of Reeves Sound Studios, Inc. it was announced this week by William Gullette, president of Preview Theatre.

The building, 11 stories and penthouse, has 60,000 square feet and it is the intention of Preview Theatre to utilize over one-half of the facilities, the rest continuing to be used by film concerns.

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★ One of the most stirring sagas ★
★ of daring and danger ever ★
★ lived by one man . . . and ★
★ the woman he loved! ★

★ ★ ★ ★ ★ ★ ★ ★



MGM SCHEDULES 22 TITLES TO SPRING

To Release Fifteen to Next February; "Hucksters" To Start Season's Films

Metro-Goldwyn-Mayer has 15 completed features which it will release from the latter part of July to February 15 and seven additional pictures in work which will be released through the spring months. An additional eight productions are in the final stages of preparation.

Eight of the 22 scheduled for release are musicals, seven are based on popular novels, three are from successful stage plays, other than musicals, and four are original stories. Eight of the features are in Technicolor.

"Hucksters" in 1,000 Spots

The company will start off its 1947-48 season by pre-releasing "The Hucksters" this month in approximately 1,000 theatres in the U. S. and abroad.

The screen version of the Frederic Wakeman novel, starring Clark Gable and Deborah Kerr, will open at New York's Capitol theatre either July 17 or 24. Thirty-two of the key Loew houses will open the feature July 16 and 17 with two other Loew theatres to follow a week later. Engagements have been set for Australia and Canada, to play simultaneously with the American premieres, and negotiations are under way for a July premiere in London.

Features Listed

The features scheduled for release by February 15, in addition to "The Hucksters," are:

THE ROMANCE OF ROSY RIDGE, starring Van Johnson; produced by Jack Cummings, directed by Roy Rowland.

MERTON OF THE MOVIES—Red Skelton; produced by Albert Lewis, directed by Robert Alton.

SONG OF LOVE—Katharine Hepburn, Paul Henreid, and Robert Walker; produced and directed by Clarence Brown.

THE UNFINISHED DANCE — Margaret O'Brien, Cyd Charisse, and Karin Booth; produced by Joe Pasternak, directed by Henry Koster.

GREEN DOLPHIN STREET—Lana Turner, Van Heflin, Donna Reed, and Richard Hart; produced by Carey Wilson, directed by Victor Saville.

SONG OF THE THIN MAN—William Powell and Myrna Loy; produced by Nat Perrin, directed by Edward Buzzell.

FIESTA—Esther Williams and Ricardo Montalban; produced by Jack Cummings, directed by Richard Thorpe.

AS YOU DESIRE ME—Greer Garson, Robert Mitchum, and Richard Hart; produced by Arthur Hornblow, Jr., directed by George Cukor.

THIS TIME FOR KEEPS—Esther Williams,

MGM SETS RECORD FOR PRINT SHIPMENT IN JUNE

MGM reported this week that it had shipped more prints to exchanges during the month of June than during any other month since the company was organized. The 1,985 prints shipped in 30 days include 410 for "The Hucksters", 395 for "The Romance of Rosy Ridge", 390 for "Song of the Thin Man", 390 for "Merton of the Movies" and 400 for "Song of Love".

Jimmy Durante, Lauritz Melchior, Johnnie Johnston, Xavier Cugat and his orchestra; produced by Joe Pasternak, directed by Richard Thorpe.

THE BIRDS AND THE BEES—Jeannette MacDonald, Jose Iturbi, and Jane Powell; produced by Joe Pasternak, directed by Fred M. Wilcox.

CASS TIMBERLANE—Spencer Tracy, Lana Turner, and Zachary Scott; produced by Arthur Hornblow, Jr., directed by George Sidney.

SUMMER HOLIDAY—Mickey Rooney, Gloria De Haven, Walter Houston, Frank Morgan and Butch Jenkins; produced by Arthur Freed, directed by Rouben Mamoulian.

ALIAS A GENTLEMAN—Wallace Beery; produced by Nat Perrin, directed by Harry Beaumont.

GOOD NEWS—June Allyson and Peter Lawford; produced by Arthur Freed, directed by Charles Walters.

Features now shooting which will complete the release schedule through the summer months are:

IF WINTER COMES—Walter Pidgeon and Deborah Kerr; produced by Pandro S. Berman, directed by Victor Saville.

THE HIGH WALL—Robert Taylor, Audrey Totter and Herbert Marshall; produced by Robert Lord, directed by Curtis Bernhardt.

THE PIRATE—Judy Garland and Gene Kelly; produced by Arthur Freed, directed by Vincente Minnelli.

KILLER MCCOY—Mickey Rooney, Brian Donlevy, James Dunn and Ann Blyth; produced by Sam Zimbalist, directed by Roy Rowland.

VIRTUOUS—Van Johnson, June Allyson and Butch Jenkins; produced by William H. Wright, directed by Norman Taurog.

THE KISSING BANDIT—Frank Sinatra and Kathryn Grayson; produced by Joe Pasternak, directed by Laslo Benedek.

ON AN ISLAND WITH YOU—Esther Williams, Ricardo Montalban, Cyd Charisse,

Jimmy Durante and Xavier Cugat and his orchestra; produced by Joe Pasternak, directed by Richard Thorpe.

Among those productions in the final stages of preparation are:

HOMECOMING—with Clark Gable; produced by Sidney Franklin, directed by Mervyn Le Roy.

THE THREE MUSKETEERS—with Gene Kelly; produced by Pandro S. Berman.

YOUNG BESS—with Deborah Kerr.

JOAN OF LORRAINE—with Ingrid Bergman; produced by Walter Wanger, directed by Victor Fleming.

STATE OF THE UNION—Spencer Tracy and Claudette Colbert; produced and directed by Frank Capra.

B. F.'s DAUGHTER—Katharine Hepburn; produced by Edwin Knopf.

ANNIE GET YOUR GUN—Judy Garland; Irving Berlin songs, produced by Arthur Freed.

EASTER PARADE—Judy Garland, Gene Kelly, Frank Sinatra and Red Skelton; Irving Berlin songs, produced by Arthur Freed.

Allied's National Meeting Nov. 10

Allied States Association will hold its 1947 national convention in Milwaukee, November 10-12, Abram Myers, general counsel, announced in Washington Monday. William L. Ainsworth, president of the Independent Theatre Owners of Wisconsin and Upper Michigan, will be in charge of arrangements.

As the New Jersey Allied convention ended Thursday in Atlantic City, Benjamin Berger, president of North Central Allied, decided to postpone action on his plan of taking an open-letter, full-page advertisement in the *Washington Post* calling on President Truman to recommend a Congressional investigation of the film industry as "a monopoly". His original proposal, made from the convention floor, had drawn numerous protests.

Also in Atlantic City it was learned that Allied States' plans to participate in production though guarantees of playing time are still, after months of discussion, still in the discussion stage. The trouble stems, it is reported, from Allied's difficulty in obtaining enough playtime contracts to give interested producers assurance of return.

Loew International Shifts Berman and Schoham

Julian Berman has been appointed MGM manager for Cuba. He succeeds Robert O. Schoham, who has been transferred to Sweden as a special home office representative. Both Mr. Schoham and Mr. Berman have been MGM managers overseas for many years, with Mr. Berman formerly territorial manager in Latin America, and Mr. Schoham formerly manager in Finland.



THE BACHELOR AND THE BOBBY-SOXER

CROSSFIRE

UNDER THE TONTO RIM

SEVEN KEYS TO BALDPATE

RIFF-RAFF

City	Mon. 7/14	Tues. 7/15	Wed. 7/16	Thurs. 7/16	Fri. 7/18	Sat. 7/19	Sun. 7/20
ALBANY Delaware Theatre 290 Delaware Avenue	2:30 P.M.	2:30 P.M.					
ATLANTA Rhodes Theatre 62 S. Rhodes Center	11:00 A.M.	11:00 A.M.					
BOSTON Uptown Theatre 239 Huntington Ave.	10:45 A.M.	11:00 A.M.					
BUFFALO Shea's Niagara Thea. 426 Niagara St.	2:45 P.M.	2:45 P.M.					
CHARLOTTE Plaza Theatre 1610 Central Ave.	10:30 A.M.	10:30 A.M.					
CHICAGO Esquire Theatre 58 E. Oak St.	11:00 A.M.						
CHICAGO Surf Theatre 1204 N. Dearborn		2:00 P.M.					
CINCINNATI Esquire Theatre 320 Ludlow Ave.	2:30 P.M.	2:30 P.M.					
CLEVELAND Shaker Theatre Kinsman & Lee Raads (Shaker Heights)	2:00 P.M.	2:00 P.M.					
DALLAS Paramount Proj. Room 412 So. Harwood St.	2:30 P.M.	2:30 P.M.					
DENVER Esquire Theatre 6th and Downing St.	2:00 P.M.	2:00 P.M.					
DES MOINES Uptown Theatre 4115 University Ave.	2:00 P.M.	2:00 P.M.					
DETROIT Midtown Theatre 711 West Canfield Ave.	2:30 P.M.	2:30 P.M.					
INDIANAPOLIS Cinema Theatre 213 E. 16th Street	1:30 P.M.	1:30 P.M.					
KANSAS CITY Vague Theatre 3444 Broadway	2:00 P.M.	2:00 P.M.					
LOS ANGELES Ambassador Theatre Ambassador Hotel	1:30 P.M.	1:30 P.M.					
MEMPHIS Linden Circle Theatre 311 South Somerville	2:30 P.M.	2:30 P.M.					
MILWAUKEE Varsity Theatre 1326 W. Wisconsin Ave.	2:00 P.M.	2:00 P.M.					
MINNEAPOLIS Granada Theatre 3022 Hennepin Ave.	2:30 P.M.	2:30 P.M.					
NEW HAVEN Cameo Theatre West Haven, Conn.	8:00 P.M.						
NEW HAVEN Whitney Theatre 1220 Whitney Ave.		8:30 P.M.					
NEW ORLEANS Circle Theatre St. Bernard & N. Galvez	11:00 A.M.	11:00 A.M.					
NEW YORK Narmandie Theatre 53rd St. and Park Ave.	10:30 A.M.						
OKLAHOMA CITY Uptown Theatre 1212 North Hudson	11:00 A.M.	11:00 A.M.					
OMAHA Admiral Theatre 40th & Farham Street	2:00 P.M.	2:00 P.M.					
PHILADELPHIA Uptown Theatre Broad & Susquehanna		11:00 A.M.					
PITTSBURGH RKO Projection Room 1809-13 Blvd. of Allies	1:00 P.M.	2:30 P.M.					
PORTLAND Esquire Theatre 838 N.W. 23 Street	2:30 P.M.	2:30 P.M.					
ST. LOUIS West End Theatre 4819 Delmar Blvd.	1:00 P.M.	2:00 P.M.					
SALT LAKE CITY Southeast Theatre 2121 South 11th St.	2:15 P.M.	2:15 P.M.					
SAN FRANCISCO Alhambra Theatre 2330 Polk Street	1:30 P.M.	1:30 P.M.					
SEATTLE Egyptian Theatre 4543 University Ave.	2:30 P.M.	2:30 P.M.					
SIoux FALLS Hollywood Theatre 212 No. Phillips Avenue	10:00 A.M.	10:30 A.M.					
WASHINGTON Fox Projection Room 932 New Jersey Ave.	2:30 P.M.	11:30 A.M.					
ALBANY Fox Projection Room 1052 Broadway			10:30 A.M.				
ATLANTA RKO Projection Room 195 Luckie Street N.W.			2:30 P.M.				
BOSTON RKO Projection Room 122 Arlington St.			2:30 P.M.				
BUFFALO Fox Projection Room 290 Franklin Street			10:30 A.M.				
CHARLOTTE Fox Projection Room 308 So. Church St.			2:00 P.M.				
CHICAGO RKO Projection Room 1300 So. Wabash Ave.			10:30 A.M.				
CINCINNATI RKO Projection Room 12 E. 6th Street			10:30 A.M.				
CLEVELAND Fox Projection Room 2219 Payne Ave.			10:30 A.M.	10:30 A.M.			
DALLAS Paramount Proj. Room 412 South Harwood St.			10:30 A.M.	10:30 A.M.			
DENVER Paramount Proj. Room 2100 Stout St.			11:00 A.M.	2:00 P.M.			
DES MOINES Fox Projection Room 1300 High Street			10:30 A.M.	10:30 A.M.			
DETROIT Blumenthal Proj. Room 2310 Cass Ave.			10:30 A.M.	10:30 A.M.			
INDIANAPOLIS Paramount Proj. Room 116 W. Michigan Street			10:00 A.M.	1:00 P.M.			
KANSAS CITY Paramount Proj. Room 1802 Wyandote			10:30 A.M.	10:30 A.M.			
LOS ANGELES RKO Projection Room 1980 So. Vermont Ave.			10:30 A.M.	10:30 A.M.			
MEMPHIS Fox Projection Room 151 Vance Ave.			10:30 A.M.	10:30 A.M.			
MILWAUKEE Warner Projection Room 212 W. Wisconsin Ave.			10:30 A.M.	10:30 A.M.			
MINNEAPOLIS Fox Projection Room 1015 Currie Ave.			10:30 A.M.	10:30 A.M.			
NEW HAVEN Fox Projection Room 40 Whiting Street			10:30 A.M.	10:30 A.M.			
NEW ORLEANS Fox Projection Room 200 So. Liberty Street			2:30 P.M.	10:30 A.M.			
NEW YORK RKO Projection Room 630 9th Ave.			11:00 A.M.	11:00 A.M.			
OKLAHOMA CITY Fox Projection Room 10 N. Lee Street			2:30 P.M.	10:30 A.M.			
OMAHA Fox Projection Room 1502 Davenport Street			10:30 A.M.	10:30 A.M.			
PITTSBURGH RKO Projection Room 1809-13 Blvd. of Allies			1:00 P.M.	1:00 P.M.			
PORTLAND Star Preview Room 925 N.W. 19th Street			10:30 A.M.	10:30 A.M.			
ST. LOUIS S'Renca Proj. Room 3143 Olive Street			11:30 A.M.	11:30 A.M.			
SALT LAKE CITY Fox Projection Room 216 East 1st South Street			10:30 A.M.	2:30 P.M.			
SAN FRANCISCO RKO Projection Room 251 Hyde Street			10:30 A.M.	10:30 A.M.			
SEATTLE Jewel Box Projection Rm. 2318 2nd Avenue			10:30 A.M.	10:30 A.M.			
SIoux FALLS Hollywood Theatre 212 No. Phillips Avenue			9:30 A.M.	9:30 A.M.			
WASHINGTON Fox Projection Room 932 New Jersey Ave.			10:30 A.M.	10:30 A.M.			

ON THE MARCH MPTOA and ATA

by RED KANN *Plan Tax Plea; to*

Weigh Affiliation

NEW JERSEY ALLIED's convention, competing with boardwalk and ocean, was noticeably lacking in firebrands with the exception of Benny Berger, president of North Central Allied. The boardwalk was Atlantic City's.

His move for a full page advertisement in one of the Washington dailies in the form of an open letter asking for a Congressional probe of the industry eventually succumbed to pressures privately and vigorously applied by Jack Kirsch, president of national Allied, and Harry Brandt, president of the ITOA of New York. The persuasion let loose on Berger finally convinced him such an open letter would fail to get him his investigation but, nevertheless, prove damaging because it would have extended an open invitation for more Government poking into a business which wants less.

Northwest exhibitor complaints which have to do with advanced admissions for attractions like "The Best Years of Our Lives" and "Duel in the Sun" will be cleared through national Allied. This is where they belong. Or, if they don't belong there, certainly they have no place in an area outside the borders of the industry.

Berger's pyrotechnics, however, served to open the case of advanced versus regular admissions. Sentiment from the floor was solidly opposed to the practice of hiking prices for the occasional attraction with the exception of one theatre man, who said he had done it on "Duel" and would do it again under identical, or parallel, conditions.

In this connection, Kirsch made several interesting points. He cited a statewide admission tax which had threatened Illinois and how it was defeated on the argument motion pictures were the poor man's entertainment. More arresting was his view of the effect of fluctuating scales on routine theatre operation. "Why charge the public more for good pictures than we charge for stinkers?", he wanted to know. "If we increase for the good, we ought to cut for the poor. A rule ought to work both ways."

It may have been strange for a theatre operator to say this, but Kirsch did. No one rose to object.

Irving Dollinger was closer to it than perhaps he realized when he sought to fathom the motivation behind the new 20th Century-Fox selling plan for distressed theatres—small towns and sub-subsequent runs with high overhead and low gross potential. "I don't know, but it could be Fox sees an opportunity to improve its public relations in a particular area where there is not much at stake for the company. Profits from the theatres eligible under the plan are not very large."

Best crack about the 20th-Fox plan, how-

ever, came from Abram F. Myers at the concluding banquet. He was referring to the distributor's proposed insistence that certified statements on house expense are parties to the deal contemplated.

"This is the first time the salesman will lower rather than raise something," Myers observed.

And Andy Smith seemed to appreciate that one.

"I would be delighted to have a 15 per cent profit in my theatres where I pay 25 per cent for films. I'd call that fair," Brandt remarked.

"But aren't some of your theatres making much more?", he was asked at Atlantic City.

Brandt: "Yes. Some make 400 per cent. And I regard that as fair, too."

Spyros Skouras, on record as president of 20th Century-Fox:

"The cost of American production is now so high that we must have the English market to maintain profitable Hollywood production. If a market that has returned us \$80,000,000 last year should be closed to us because the English could not afford to import our pictures, either American pictures of quality would suffer or the American theatregoer would have to pay more for his entertainment."

That's one way of putting the explanation right on the line.

The knighthood conferred on Laurence Olivier has set Louella O. Parsons pondering: A Congressional honors list for performers "who best portray American character and establish the American way of life." In turn, this gives pause to John Crosby, pungent radio columnist of the New York *Herald-Tribune*, who sees marquee possibilities. Like this:

"Baron Robert Taylor in 'I Wonder Who's Kissing Her Now' and Lady Rita Hayworth in 'Man Crazy' along with a complete set of dishes monogrammed with the imperial seal of Archduke Louis B. Mayer."

And like this: "M-G-M Proudly Presents an All-Titled Cast—Three Dukes, Fourteen Viscounts, Twenty-two Countesses and 200—Count 'em—200 Baronets in 'The Life of Irving Berlin'."

SAGA OF THE SURPRISED PRODUCER: He made a cycle of six pictures at a combined cost of \$6,500,000, put them behind him, went on to something else.

Six months pass. The telephone jingles, the auditing department calling: "Final cost of those six is \$8,125,000. We had to add on that 25 per cent retroactive pay increase granted the unions and guilds."

Having definitely decided jointly to file proposals for a 10 per cent reduction of Federal admission taxes with the House Ways and Means Committee, the American Theatres Association and the Motion Picture Theatre Owners of America last week announced that executives and board members from both organizations would participate in a New York meeting July 18 and 19 to consider affiliation possibilities.

The conference was announced in a joint statement by Fred Wehrenberg and Lewen Pizor, president and board chairman, respectively, of the MPTOA, and by S. H. Fabian and Ted Gamble, president and chairman of the board, respectively, of ATA. Originally set for July 11 and 12, the meeting was changed because of the E. V. Richards-J. Arthur Rank meeting July 11 in New Orleans.

See Need to Stand Together

According to an ATA spokesman the merger proposal was motivated mainly by a growing feeling of need for exhibitors to stand together in the face of changed industry operations anticipated as the result of the Supreme Court's final decision in the New York anti-trust suit. He said that it was difficult at this point to determine just how the two organizations would wield their collective power since the decision of the High Court was unpredictable.

At the same time it was disclosed that the subject of affiliation had been brought up to MPTOA by ATA several months ago, but that some directors of the former organization at the time preferred to defer action in view of the unsettled conditions resulting from the status of the equity case. Both ATA and MPTOA have opposed the competitive bidding directive issued by the three-judge panel, but in doing so each acted individually.

The decision to join forces in the tax reduction fight was disclosed last week by Robert W. Coyne, ATA executive director, following conferences with Herman Levy, MPTOA general counsel. As previously reported, the organizations will seek a straight 50 per cent cut in the current 20 per cent Federal admission levy. Their brief also will ask elimination of all taxation on children's tickets.

Offer Model Resolution

Other tax news concerned a model resolution, drafted by the New York State Department of Taxation and Finance, for counties which wish to put into effect the five per cent maximum admission tax authorized during the last session of the legislature.

In Bakerfield, Cal., the City Council has rejected a proposed increase in amusement taxes. This automatically puts the measure up to the voters at a special August election.



He follows motion . . .

HE swings the camera . . . following motion, keeping the object of interest always frame-centered . . . there you have the culmination of years of experience—years in which the operative cameraman learns how to get the most from his equipment.

But he learns, in those years, something more—to understand the problems of the picture's director and of the director of photography. From this

understanding comes his great ability to interpret their wishes creatively . . . to devote his technical knowledge to giving them what they want from every shot, every scene.

Because he must get so much from every shot, his dependence on film of superior quality and uniformity is great. That's why you'll find so many operative cameramen using the family of Eastman motion picture films.

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FORT LEE • CHICAGO • HOLLYWOOD**

450 Will Attend RKO Meeting in New York July 7

More than 450 delegates from RKO Radio's home office, the studio and the company's 38 branches all over the United States, Canada and a number of foreign countries will be in attendance when the curtain goes up on RKO's 16th annual sales meeting at the Waldorf-Astoria in New York Monday, July 7.

The three-day sessions will unite not only the company's executives, district managers, branch managers, salesmen and field exploiters, but also representatives of the foreign department and the independent producers releasing through RKO. •

Mochrie To Preside

Robert Mochrie, vice-president and general sales manager, will preside. Ned E. Depinet, RKO executive vice-president, will welcome the delegates and also will keynote the different sessions. Many other speakers, including N. Peter Rathvon, RKO president, also are scheduled.

Among those who will attend are: from the home office, besides Mr. Mochrie and Mr. Depinet, Leon J. Bamberger, sales promotion manager; the different division managers; A. W. Dawson, vice-president and treasurer; Paul Hollister, eastern studio representative; Harry J. Michalson, head of RKO shorts sales; A. Schubart, manager of exchange operations, and S. Barret McCormick, director of advertising and publicity.

Mr. Rathvon will head the studio contingent, which will include Dore Schary, vice-president in charge of production; Edward Dmytryk, director, and Perry Lieber, studio publicity director. Malcolm Kingsberg, president of RKO Theatres, will lead RKO Theatres personnel.

Some Foreign Delegates

The RKO foreign department will be represented by Phil Reisman, vice-president in charge of foreign sales; R. C. Maroney, head of the 16mm division; and a number of foreign delegates. Frederic Ullman, Jr., president of RKO Pathe, will attend for his company, accompanied by Walton Ament, vice-president and general manager, and others.

Roy Disney, president of Walt Disney Productions, will attend the meeting. James A. Mulvey, president of Goldwyn Productions, will be there, as will Samuel Briskin, executive vice-president of Liberty Films, Inc.; Sol Lesser, executive vice-president of Sol Lesser Productions; George Dembow, vice-president in charge of sales for National Screen Service, and Herman Robbins, that company's president. Also Dr. George Gallup, head of audience research, and G. E. Eyssell, president and managing director of the Radio City Music Hall.

United Artists Plans Sales Meeting Next Week

J. J. Unger, United Artists general sales manager, this week announced a three-day district managers' sales conference to be held Tuesday, Wednesday and Thursday, July 8-9-10, at the Waldorf-Astoria Hotel in New York.

Mr. Unger will conduct the three-day meeting, assisted by Edward M. Schnitzer, eastern and Canadian sales manager, and Maury Orr, western sales manager.

District managers attending will be Clayton Eastman, New England; Jack Ellis, New York; Mark N. Silver, Pennsylvania-Washington; Fred M. Jack, Southern; Rud Lohrenz, Midwestern; Moe Dudelson, Central; C. W. Allen, Prairie; W. E. Callaway, Western, and Charles S. Chaplin, Canadian general manager. Home office executives attending will include H. D. Buckley, head of domestic operations; Paul N. Lazarus, Jr., advertising and publicity director; Paul N. Lazarus, Sr., contract manager

New Clearance Case First in 68 Days

The first clearance case to be filed in 68 days was filed last Wednesday in the New Haven tribunal by T. and J. Markoff, who asked a 30-day clearance after first run in Hartford.

The complaint asserted that the Markoff's Moodus theatre in Moodus, Conn., and the East Hampton at East Hampton, Conn., have difficulty in booking due to the fact that the Middlesex and Capitol theatre in Middletown, Conn., buy their product late.

The Boston tribunal has awarded a clearance of 28 days after first run in Fall River, Mass., for Orville O. Smith's Island theatre, Portsmouth, R. I. The tribunal ruled that clearance for the Island theatre should stem from Fall River and not from Newport, R. I.

Cleveland Board Reduces Massillon Clearance

The Cleveland Arbitration Board has reduced the city of Massillon maximum clearance over the city of Orrville from 20 to seven days in a decision handed down in the case of the Orrville Theatres Company against the five majors. The city of Wooster's 14-day clearance over Orrville, however, will remain unchanged. Orrville Theatres sought elimination of all clearances between Orrville and the other two cities.

Selznick Appoints Three In Sales Expansion

The Selznick Releasing Organization this week announced three sales staff appointments. Charles M. Weiner has been promoted to Canadian division sales manager-ship. He had been Minneapolis manager. Al Hertzberg has been named district manager for South Africa. He was MGM representative there many years. Fred S. Gulbransen has been made Far East representative.

House Cuts Fund For Library of Congress Films

Washington Bureau

Dismissing the request of the Library of Congress for an appropriation for its film division of \$370,500 as "a rather grandiose scheme," the House of Representatives Friday approved the action of its Appropriations Committee and voted the section only \$85,000, \$15,000 less than appropriated last year.

The action practically ends all plans of the film section to serve as a central storage and reference point for both Government and historically important commercial films and a distribution center for Government films.

The Senate will be asked to restore a large part of the cut.

Urge Study of Needs

In recommending the cut, the Appropriations Committee reported that the library's picture plans "will cost an amount of money out of all proportion to its value" and urged that a study be made before next year to determine "the extent to which it is practical for the Government to carry on this kind of activity."

The Library's film program got its first serious setback earlier this year when it was announced that plans had been abandoned to get Congress to appropriate funds for a new film storage building.

The \$375,500 was requested for an increased staff, for better protection of films and for better service on requests for information on films, according to officials.

The cut in funds, it is reported here, comes not so much out of any specific animosity towards the film project as out of a general economy drive. There is, however, a definite feeling in Congress that the library should stop being a national and international center and return to being simply a Library for Congress. Additionally, there have been unsubstantiated charges that many members of the Library staff are pro-Communist.

Preservation a Problem

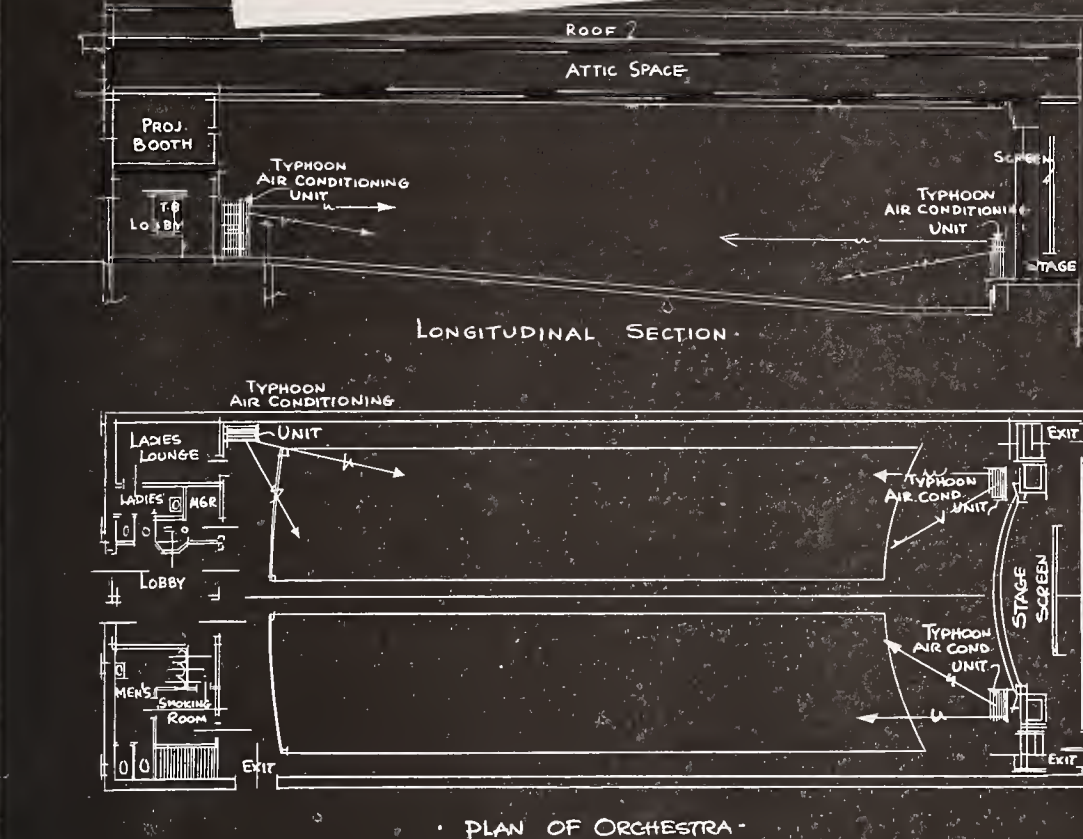
Library officials protest that if more money is not forthcoming they will be unable to maintain their collections. Dr. Luther Evans, head Librarian, testified before the Appropriations Committee that "one of our most serious concerns is the problem of preservation of these (film) records." Some film collections, he reported, had deteriorated to such an extent that they had to be junked.

Although the library may be able to continue with its annual selection of features of inclusion in the library's files, the cut in appropriations will prevent the library from acquiring any more large private film collections, officials believe.

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Suggested arrangement of TYPHOON Self-Contained Units in typical small one floor theatre to provide satisfactory air conditioning.

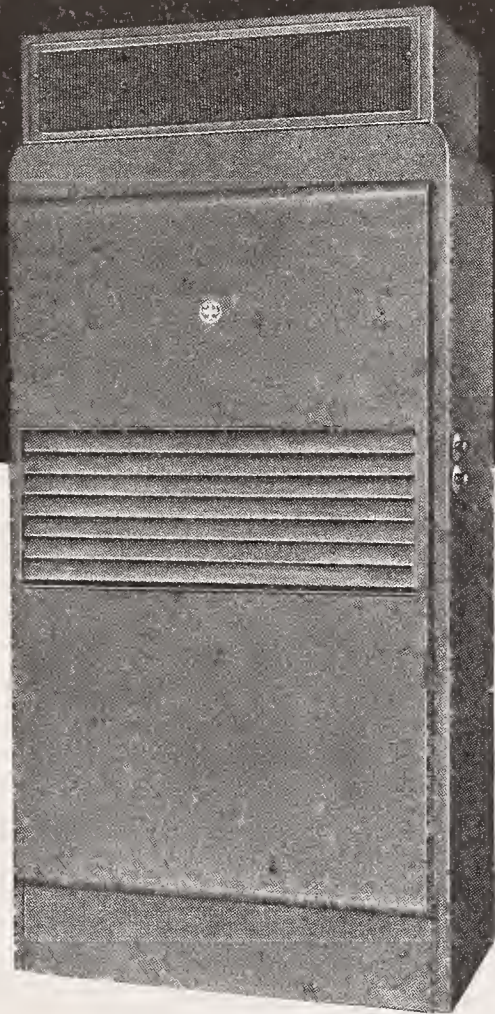
TYPHOON self-contained air conditioning units embody engineering achievements resulting from over 35 years experience in theatre and allied fields. They combine rugged construction, with dependable, trouble-free performance at a modest cost.

These attractive self-contained units are ideally suited for air conditioning and heating the small and Quonset-type theatres with seating capacities up to 600 seats. The same units cool, filter, de-humidify and circulate the air in the summer, and heat in the winter. The large coils, condensers and other oversized parts are built to give service and deliver full rated capacity under the most trying conditions.

Compact, efficient, flexible, easy to install, inexpensive to operate, moving parts completely accessible. Self-contained units operate smoothly and quietly with a minimum of servicing.



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THE HOLLYWOOD SCENE

Start of Seven, Inclusive Of "Macbeth," Pushes Shooting Index to 47

Hollywood Bureau

With five pictures finished and sent to the cutting rooms, seven new ones went before the cameras to increase the shooting total over the previous week from 45 to 47.

Two Westerns started at Columbia. Gene Autry started in "Strawberry Roan," his second for that studio, with Gloria Henry, Jack Holt, Dick Jones and Pat Buttram in support. The other was a new Charles Starrett-Smiley Burnette film, with Nancy Saunders and Paul Campbell. The producer of the Autry picture is Arman Schaefer, with John English directing.

Republic also put two into work. Orson Welles, in association with Charles K. Feldman, started Shakespeare's "Macbeth," with Welles in the title role and directing. Others are Edgar Barrier, Jeanette Nolan, Erskine Sanford, Daniel O'Herlihy, Roddy McDowall, Alan Napier and John Dierkes.

"Under Colorado Skies," a Western featuring Monte Hale, Adrian Booth and Foy Willing's Riders of the Purple Sage, was the second.

RKO Radio Starts Work On "Your Red Wagon"

With John Houseman as producer and Nicholas Ray directing, "Your Red Wagon," with Cathy O'Donnell, Farley Granger, Howard da Silva, Jay C. Flippen, Helen Craig and William Phipps, started at RKO Radio.

Twentieth Century-Fox and Universal-International each put a top budget picture before the cameras. At 20th-Fox, Joan

Crawford started in "Daisy Kenyon," with Dana Andrews, Henry Fonda, Peggy Ann Garner, Martha Stewart, Ruth Warrick and John Marshall. Otto Preminger is directing and producing. At U-I, William Powell, on loan from MGM, started in "The Senator Was Indiscreet," with cast including Ella Raines, Peter Lind Hayes, Arlene Whelan and Ray Collins. Nunnally Johnson is producer and George S. Kaufman director.

Paramount Cleans Slate For January-June Period

The production schedule at Paramount for the first half of 1947 has been entirely fulfilled, with 12 features and four short subjects completed since January 1. First two new films on the July to December schedule go before the cameras this week. They are "Night Has a Thousand Eyes," with Edward G. Robinson, and "My Own True Love," teaming Phyllis Calvert and Melvyn Douglas. Four of the 12 features filmed were in color. . . . All plans are finally completed at Warners for the filming of "The Story of Eddie Cantor" by that studio. Earmarked as a major production, writers have been put to work to do the screenplay based on the life of the famous comedian.

RKO Radio's production chief, Dore Schary, announces that the historic life story of Simon Bolivar, soldier, statesman and world prophet in Latin America's struggle for democracy, is to be one of the most ambitious production projects ever scheduled by that studio. It is not expected to reach the cameras for at least a year, due to the huge task of research and preparatory work

involved. . . . RKO producer Richard Goldstone will start his first picture there during July. Titled "The Set-Up," it is a story of prize ring skulduggery starring Robert Ryan.

Metro Also Schedules Big Biography Film

MGM will film the life story of one of Russia's most famed writers, Fyodor Dostoevski, author of such classics as "Brothers Karamazov" and "Crime and Punishment." Gottfried Reinhardt, son of the late Max Reinhardt, will produce. . . . The perennial best seller, "The Little Shepherd of Kingdom Come," by John Fox, Jr., is to be filmed by Allied Artists. Gale Storm will be starred. Walter Mirisch gets the production chore. . . . King Brothers, who release through Allied Artists, announce the purchase of "Out of the Red," a comedy romance about an ex-GI and a socialite.

The metamorphosis of Charlie Chaplin from his historic baggy pants, big shoes, cane and derby to the debonairly garbed wife killer in "Monsieur Verdoux" calls for telling theatregoers in advance Chaplin believes. Two trailers will be used to accomplish this. . . . "A Guy Named Joe Palooka," "High Tide" and "Louisiana" will be the first three releases on Monogram's 1947-48 schedule. First will be in October. . . . Somerset Pictures' second film will be a prison story, as yet untitled, by Aubrey Wisberg, author of "The Burning Cross."

Capra To Start "Union" Some Time in August

Assured that Spencer Tracy will finish his current role in "Cass Timberlane" early this month, Frank Capra is set to start the MGM star in "State of the Union" some time in August. Claudette Colbert will play opposite Tracy. It will be released through MGM. . . . Lindsley Parsons is seeking from Allied Artists and Monogram the services of director Phil Karlson on Parsons' next picture, "Rocky," which will star Roddy McDowall. . . . Gordon Douglas is to direct Columbia's "Black Arrow," which Edward

COMPLETED

COLUMBIA
When a Girl's Beautiful
I Love Trouble (Cornell)

PRC
Check Your Guns

RKO RADIO
Mourning Becomes Electra

UNIVERSAL-INTERNATIONAL
The Wistful Widow of Wagon Gap

STARTED

COLUMBIA
The Strawberry Roan
Six-Gun Law

REPUBLIC
Macbeth (Feldman-Welles)
Under Colorado Skies

RKO RADIO
Your Red Wagon

20TH CENTURY-FOX
Daisy Kenyon

UNIVERSAL-INTERNATIONAL
The Senator Was Indiscreet

SHOOTING

COLUMBIA
The Mating of Millie
It Had to Be You

EAGLE-LION
Adventures of Casanova

ENTERPRISE
They Passed This Way

GOLDWYN
That's Life

MGM
Virtuous
The High Wall
Killer McCoy

On an Island
With You
If Winter Comes
Cass Timberlane
The Kissing Bandit

PARAMOUNT
Dream Girl
The Night Has a Thousand Eyes

PRC
Blonde Savage

REPUBLIC
The Fabulous Texan
The Red Pony

RKO RADIO
I Remember Mama
Return of the Bad Men

SELZNICK
Portrait of Jennie

20TH CENTURY-FOX
Gentleman's Agreement
Foxes of Harrow
Off to Buffalo
Nightmare Alley
Green Grass of Wyoming
Roses Are Red (Wurtzel)

UNITED ARTISTS
The Time of Your Life (Cagney)

UNIVERSAL-INTERNATIONAL
The Naked City (Hellinger)

Tap Roots (Wanger-Marshall)
Imagination (Kanin)
Black Bart, Highwayman
Ride the Pink Horse
The Exile

WARNERS
Mary Hagen
Romance in High C (Curtiz)
Need for Each Other
Treasure of the Sierra Madre
Ever the Beginning
Silver River

Small will produce. . . . Columbia has also set Nat Nazarro to direct "Six-Gun Law," the second in their Durango Kid westerns. . . . Because of her selection as Alan Ladd's co-star in "The Long Grey Line," Joan Caulfield has been withdrawn from the lead role in "Night Has a Thousand Eyes," Gail Russell getting that part.

David O. Selznick has signed Lillian Gish for a nun role in "Portrait of Jennie," which co-stars Jennifer Jones and Joseph Cotten. . . . Rudy Vallee will play a comedy drama role in RKO's "I Remember Mama." . . . Joan Leslie returns from the east for a starring chore in "Stampede," which Al Rogell will direct and David Hersh produce for Eagle-Lion. . . . Entering his twenty-fifth year as a screen actor, Richard Arlen will star in Paramount's "Speed to Spare." . . . Male lead in Paramount's "Paid in Full" will be played by Don DeFore. Hal Wallis is producing. . . . Veteran screen player, Moroni Olsen, wins the lead in Warners' "Mary Hagen," being directed by Peter Godfrey.

Following their acting stint in "Black Bart, Highwayman" at Universal-International, Yvonne De Carlo and Dan Duryea will share top roles in "River Lady," which George Sherman will direct for producer Leonard Goldstein. The Technicolor film is slated to start late in July. . . . Warner Baxter returns from an Arizona vacation to go into Columbia's "The Crime Doctor's Gamble," which Charles Vidor will direct. . . . Irene Rich has joined the cast of Argosy's "War Party," new John Ford-Merian C. Cooper film.

One of the top roles in Paramount's Technicolor musical, "A Connecticut Yankee" has been given to Sir Cedric Hardwicke. Tay Garnett will direct, with Robert Fellows as producer. . . . Seymour Nebenzal has signed Maria Montez to a deal calling for her services in one picture a year.

Sees Film Better Than Treaties

by WILLIAM R. WEAVER
Hollywood Editor

More effective in the long run than treaties and trade agreements designed to promote neighborliness among nations are motion pictures which present peoples and their way of life truthfully and understandably, in the opinion of Jack Cummings, MGM producer, who cites his current "Fiesta" as a case in point. The picture is not simply a musical which happens to deal with Mexico and to have been produced there; it is a studied and painstakingly authentic presentation of Mexico and its people which happens to be a musical. There is, according to its producer, a fundamental difference.

"Fiesta" is not the fruition of one of those



VARIETY GIRL. In the Paramount picture of that name, Olga San Juan displays her talents to Frank Ferguson. The picture, with a great array of Paramount talent, features Mary Hatcher and DeForest Kelley. Daniel Dare produced, and George Marshall directed. Exhibitors will see it July 11.

production ideas dreamed up in Hollywood for novelty or box office or because a Jack Cummings, who'd produced three editions of "Broadway Melody," was looking for something different. In contrary fact, the producer was on vacation in Mexico, and extended his travels beyond the tourist-influenced Mexico City. He became impressed with the fact that all he had read and all the pictures he had seen had yielded an inadequate and largely erroneous impression of Mexico. Dissatisfied with this state of affairs as an individual, and possessed as a professional with the opportunity to take steps toward correcting it for millions of others, he conceived the idea which his picture materializes.

Went Among the People

A cross-country motor trip resulting from a transportation mixup took Mr. Cummings into areas not frequented by tourists. Along the road he discovered how music and bull fighting are uppermost in the cultural interest of the Mexican people, particularly the young people, and so he made his "Fiesta" hero both a concert pianist and a matador.

Mr. Cummings stayed long in Mexico, learning the ways and sentiments of the wealthy, who are very wealthy indeed, and the poor, who are quite as extremely poor (he says the nation is spectacular in the number, variety and degree of its extremes) before bringing from Hollywood the talent required for actual production. To all he met he explained that his purpose was not merely to make a picture in and about Mexico, but to put Mexico and its people on the screen correctly so that the peoples of the rest of the world could see. The Government, from President Aleman down, and the army, which in one production emergency detailed a company of troops to help out, welcomed the idea and gave him aid and facilities beyond the power of money to buy.

Appropriately modest in his references to the picture, Mr. Cummings is forthright in

declaring it authentic in its representation of Mexico and its people. That he succeeded is attested by the personally expressed endorsement of President Aleman and the many others for whom he screened it. He says it places its subject on the screen precisely as the subject is, without artifice or slanting, and that he believes pictures which similarly present the people and ways of life of any nation to the peoples of other nations are the most effective means of promoting international neighborliness.

U-I, Skirball-Manning Dissolve Contract

Universal-International and Jack H. Skirball-Bruce Manning Productions have amicably and by mutual consent dissolved their contract. The Skirball-Manning company, however, will maintain headquarters on the U-I lot until shortly after July 1. Under terms of the dissolution, U-I keeps the script for the proposed "Portrait in Black" while the Skirball-Manning Productions retain "Sunny River," "For Services Rendered," "Appointment in Samara," "The Barren Heart," "The Wind Is Blind" and "The Desert Padres." Carol Reed, the English director, will stay with the Skirball-Manning organization.

Abbott-Costello To Star For Eagle-Lion Films

Bud Abbott and Lou Costello have signed with Eagle-Lion Films to star in "The Noose Hangs High," which has been budgeted at \$1,600,000. The feature goes into production August 18 and will be produced by Milton H. Feld, who has produced 13 of the comedies starring the comedy couple. "The Noose Hangs High" is the first feature which Abbott and Costello will make under their new contract with Universal-International, which permits them one outside picture a year.

20th-Fox to Show Exhibitor How in South America

Twentieth Century-Fox is going into South America to teach exhibitors the elements of showmanship. The company already has begun a program of education in showmanship which has resulted in very favorable returns. This was reported in New York Monday by William L. Sullivan, 20th-Fox' South American manager, visiting the home office.



W. J. Sullivan

The main points of the program, according to Mr. Sullivan, are concerned with encouraging exhibitors to provide more physical comfort for their patrons and to point out the better results obtained in booking superior pictures. South American exhibitors, he said, have been booking inferior product and offering it at low admissions in the hope of attracting heavier attendance.

Mr. Sullivan reported that his company's program sought higher admissions and better product and that this program had increased business.

His company, he said, has successfully introduced day-and-date screening in Rio de Janeiro and Buenos, where recently American distributors were fortunate if they were able to get split-week and weekend bookings. Recently, according to Mr. Sullivan, eight Rio theatres and three Buenos Aires theatres have been playing Hollywood product on a day-and-date basis.

Questioned on the possibility of Argentina imposing restrictions on U. S. imports, Mr. Sullivan said he saw little possibility of such action since "American pictures set the tempo in South America" and since business in general would suffer under a quota law.

Two Anderson Percentage Suits Are Settled

Two additional percentage suits filed against the Anderson Theatre Circuit, Morris, Ill., have been settled, it was announced in Chicago Thursday by Miles Seeley, attorney for the plaintiffs, Loew's and Warner Brothers, who filed their suits in May, 1946. No announcement of the amount of the settlement was made. These two suits, plus others settled earlier by United Artists and Universal, and other suits yet to be settled which were filed by Paramount, RKO and Twentieth Century-Fox, all center on a dispute over alleged unreported percentage receipts for features shown in seven Illinois theatres owned by the Anderson Circuit.

House Gives Government Reports Office a Respite

The House Monday, in Washington, acted to continue temporarily the Office of Government Reports, including the film liaison section, until the Senate acts on the Office's appropriations. The House originally had voted it out of existence, effective Monday, but since the Senate has not yet had a chance to concur in or change that action, the lower House gave the agency a temporary new lease on life. Reports Office officials have asked the Senate to grant them the \$600,000 denied by the House for operations during the coming fiscal year.

U. A. Answers "Blimp" Charge

Answering charges of the Federal Trade Commission that it had improperly advertised "The Life and Death of Colonel Blimp," UA last week wrote to the FTC that it had used "diverse and sundry means of advertising" to make the picture more merchantable and entertaining, but still had lost money on the picture.

The FTC had charged that the original version of the English feature, running almost two hours and a half, had been shortened approximately an hour, and that these cuts had not been advertised. The FTC charged the company, its president, and its principal stockholders with using "misleading" advertising.

In UA's reply, the company stated that its distribution contract with General Film Distributors, Ltd., provided that no deletions be made, except those demanded by the censors, without the consent of the British company. The company reports that exhibitors refused to license the picture unless it was shortened.

UA states that total rentals on the picture, as of June 7, 1947, amount to \$276,495, and that there are charges for prints and advertising amounting to \$287,559.

Chicago Honors Jessel At "Kissing" Premiere

Thursday was to be "George Jessel Day" in Chicago, when that producer's latest picture for Twentieth Century-Fox, "I Wonder Who's Kissing Her Now," was to have its premiere at the Oriental theatre. With the producer and stars of the picture—including June Haver, Mark Stevens, Martha Stewart, Richard Greene and Joe E. Howard—in town, 15 radio shows were set in connection with the exploitation of the premiere during the four-day advance buildup. Mr. Jessel was to receive an official City Council resolution from Mayor Kennelly commending him for his civic efforts in Chicago.

To Open New Drive-In

A 350-car drive-in near Middletown, N. Y., was opened by Harry Lamont, of Albany, July 4. The Middletown theatre is the first of its kind in that section.

Enterprise Will Do Eight Films In New Season

Enterprise Studios will enlarge their 1947-48 production schedule and film seven, possibly eight features, it was announced Monday by the company's executive board meeting in New York in its annual planning session.

No budget for the program was announced, but the company spent an estimated \$11,000,000 to produce five features last season.

When shooting is completed next week on Harry Sherman's "They Passed This Way," the company will take a vacation from production until September, when two features will be placed before the cameras. These are David Lewis' production of the Nancy Mitford novel, "Pursuit of Love," and Wolfgang Reinhardt's production of "Wild Calendar," starring Ginger Rogers.

Other pictures to be made in the 1947-48 season include: "Cairo Incident," to be produced by Mr. Reinhardt; "The Passion of Eugene Aram," which Ladislav Fodor is preparing from the Bulwer-Lytton classic; an original screen story by Harry Brown for Barbara Stanwick, and a screen version of Leon Feuchtwanger's "Proud Destiny," which Lewis Milestone will produce and direct. The film version of Stendhal's "The Red and the Black" is awaiting an assignment of a writer, and Mr. Sherman's next production will probably be Bret Harte's "Tennessee Partner," to star Joel McCrea.

Seven Percentage Suits Are Filed in Illinois

Seven suits alleging incorrect percentage returns were filed last Thursday in the U. S. District Court for the Eastern District of New York. John Marlow, the Grand Opera Company and the Murphysboro Opera Company were named in each of the suits filed by Columbia, Universal, Paramount, Warner Brothers, RKO, Twentieth Century-Fox and Loew's. The theatres involved are the Annex and Marlow in Herington, Ill., owned by the Grand Opera Company, and the Liberty and Marlow in Murphysboro, Ill., owned by the Murphysboro Opera Company. Mr. Marlow is stated to be the controlling stockholder.

Plasterers' Strike May Close All of London's Studios

London Bureau

Approximately 255 plasterers gave studio heads a week's strike notice Monday, thereby threatening to shut down all of London's studios. The strike threat is a result of the plasterers' dissatisfaction with their new wages and grading. The Denham and Pinewood studios have already taken precautionary measures and have given all set workers a week's notice since without the plasterers production cannot continue.

ALBANY

Four downtown stores tied in with the Strand when that house played "Miracle on 34th Street." The Palace balanced "Angel and the Badman" with "Hit Parade of 1947." The Ritz went into the second week with "Stairway to Heaven," which drew patrons from outside the theatre's regular territory. The Grand, after two weeks of "Duel in the Sun," featured "The Farmer's Daughter," which had run for seven days at the Palace. In Troy, the Fabian and Warner circuits apparently passed up "Duel," it being spotted at Hellman's Palace. . . . Recent visitors: John and Charles Rossi, Schroom Lake; Walter Wertime, Chester-town; George Thornton, Saugerties and Tannersville; Morris Shulman, Inlet; Clarence Dopp, Johnstown, Frankfort and Poland; Harry Sevett, Faust, Newton Falls and Tawhus; Joseph Gottesman, Highmount; Harry Lamont, Greeville, Philmont, Woodstock, Lake George and Leeds; Samuel Rosenblatt, Watervliet and Lake George. . . . 200 people fled out of the Uptown theatre, Rensselaer, when a small fire started in the projection booth.

ATLANTA

The Muscle Shoals theatres, Athens, Ala., will spend around \$3,000 a year for Sunday showings. . . . Kingstree, S. C., will have a second theatre, to be built by B. B. Anderson, owner of the Anderson theatre there. . . . Other theatres under construction: the Floyd and Stein, new modern theatre in Wauchula, Fla.; Boswell and Reynolds, owners of theatre in Madison and Greensboro, Ga., will build another theatre in Madison; the Georgia Theatres, Inc., advises they will build a new theatre in Macon just as soon as they find a good building site. . . . Ezry Kimbrell, former manager of the Florida theatre, Gainesville, now manages the Strand in Tampa, Fla. CPA in Knoxville, Tenn., has held up Tim Smith's new theatre there. . . . Springfield has voted two to one to reject Sunday shows there. . . . Visitors in Atlanta: Meyer Coleman, National Screen Service, Washington, D. C.; Ed Beach, Silvertown theatre, Thomas-ton, Ga.; O. C. Lam and Mrs. Jesse Cox, Carver Rock Hill, S. C. . . . The annual meeting of the CSA will be held this year in Miami, August 12-13. . . . "Gone With the Wind" opened its repeat premiere showing here at Loew's Grand, June 25, playing to SRO. . . . MGM presented to the State of Georgia the entire print of "Gone With the Wind" and it will be added to the Confederate Memorial exhibit in the State Capital.

BALTIMORE

Patronage holding up very well despite the sultry weather. New theatre went into fine third week with "Miracle on 34th Street," and the Mayfair started off nicely in second week of "That's My Man," while the Little clipped right along very well with "This Happy Breed," in its fourth week. Parkway was added to the first run list with "Little Mr. Jim," for five days. There were six other new pictures offered at the first runs for week beginning June 26. Century started good with "Copacabana," Hippodrome big with "Gunfighters," and Coleman Clark and Frank Marlowe and others on stage. Keith's doing well with "Blaze of Noon." Stanley opened good with



"Cheyenne." Roslyn and Times had "Philo Vance's Gamble," with "Mask of Dimitrios," and started nicely. Town doing okay with "Private Affairs of Bel Ami." Century had a special stage horror show Friday midnight, June 27, with admission at \$1.00. . . . E. F. Perotka, president, Waters Edge Theatre Company, building Waters Edge theatre, Waters Edge, Md. . . . Frank Kortner, advertising artist for Loew's, resigned. . . . Joseph C. Grant, Calvert Theatre Company, has bought lease from Joseph Walderman and Howard Savits to the New Nemo.

BOSTON

A stifling heat wave hit Boston hard and did heavy damage to box office receipts, with no house showing average grosses. Keith Memorial held a sneak preview of "Cross-fire" on Monday with audience reaction tested on the spot. Ad ballyhoo being stepped up for "The Perils of Pauline" due at the Metropolitan this week, and "Ivy" which is set for the Memorial as the next attraction. Joe Mansfield of PRC in Hartford for "The Adventuress." . . . Billy de Wolfe weekending in and around Boston as special advance agent for "The Perils of Pauline" and "Dear Ruth."

WHEN AND WHERE

July 6-8: Officers of the Allied Theatre Owners of the Gulf States and the Mississippi Theatre Owners meeting at the Hotel Biloxi, New Orleans, to discuss consolidation of both organizations.

July 11: Kentucky Association of Theatre Owners annual election of directors at Louisville.

July 13-16: Independent Theatre Owners of Ohio annual convention at the Breakers Hotel, Cedar Point, Ohio.

July 15: Independent Theatre Owners of Washington, North Idaho and Alaska annual summer meeting at the Washington Hotel, Seattle.

August 11-14: Southeastern Theatre Owners Association, Miami, at Variety Club headquarters.

CHARLOTTE

Steve Baranek, of Warner Brothers home office, has been sent to Charlotte to be office manager of Warners' branch, according to Ralph Iannuzzi, branch manager. . . . Dennis Scruggs has been promoted to head booker at Warners' branch. Jack Sims is second booker, and Charles Douglas, recently transferred from Atlanta, is third booker. . . . Twentieth Century-Fox has turned over all of its advertising paper to the Charlotte branch of National Screen. The branch is under the management of Bob Simiril. National Screen is now handling the advertising of all companies except Republic and Monogram in North and South Carolina. . . . "The Macomber Affair" finish a week's run at the Carolina to average business, and "Boomerang" wound up a week's run at the Imperial to average business. The first film to be produced by the United Nations, a two-reel picture entitled "The People's Charter," was shown at the Carolina theatre here June 26. . . . The film exchanges have formed a softball league.

CHICAGO

With the mercury climbing to the high eighties, Chicagoans literally deserted loop theatres this week in search of outdoor relaxation. Beaches and swimming pools held a high attraction for residents and box office receipts slowly dwindled. However, Loop houses offered many fine programs. "The Jolson Story" ended its 26-week engagement at the Apollo Friday, to be followed by J. Arthur Rank's "Stairway to Heaven." Another Rank production which pleased many Loop audiences was "Odd Man Out," currently seen at the Garrick. Other reliables were "The Egg and I," in its fifth week at the Grand; the Roosevelt's "Cheyenne," "The Late George Apley" at the United Artists, and "Miracle on 34th Street" featured at the Woods. . . . Naomi Smith, formerly in the publicity department of the Essaness theatre circuit, is now director of personnel. . . . Bill Briscoe, at one time a member of the B and K ranks, and manager of the RKO Grand theatre for the past three years, is being transferred to Kansas City, where he will manage the Orpheum theatre. . . . The Oriental theatre will start preliminary contests July 8, 15 and 31 in search of the lucky girl who will go to Atlantic City as "Miss Chicago."

CINCINNATI

A midnight fire June 26 spread to the Empire theatre, downtown subsequent run house, owned and operated by Charles Fine. The roof was destroyed, and the interior gutted and drenched. The fire loss is estimated at more than \$20,000. . . . The RKO Albee came in for considerable publicity in the local dailies as a result of free orange juice being dispensed in the lobby at 8 a.m. to all persons named Edwards, the beverage being handed out by Pat Clark, who is paying a "consequence" from the Ralph Edwards "Truth or Consequences" radio program. . . . The Dayton Variety Club staged a charity ball at the Idle Hour, Dayton night spot, with Fred Kette, chairman of the committee, in charge of the affair. . . . The Chakeres Theatre Co., Springfield, Ohio, has closed the Hippodrome, a Spring-

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field unit of the circuit, on which the owner of the property refused to renew the lease. The theatre equipment will be sold, and the room converted to another business enterprise. . . . Lee Heidingsfeld has joined the RKO booking department in Cincinnati. He was associated with Columbia's Cincinnati branch before entering the armed services. . . . Jack Keegan, general manager of Northio Theatres, with headquarters in Cincinnati, has recovered from his recent illness, and is back at his office.

CLEVELAND

Harry Schreiber, RKO theatre city manager for past two years, has been transferred to Columbus as city manager. . . . Max Mink, former manager of the Fordham theatre, New York, succeeds in Cleveland. . . . Nate Schultz, Monogram franchise owner, steps up from Variety Club vice-president to chief barker, vacated by the transfer of Mr. Schreiber. . . . M. B. Horwitz, general manager of the Washington Circuit, has signed up with the Veterans' Administration to train eligible men for manager jobs to fill a manpower shortage in this field. . . . Dave Sandler, president of Drive-In Theatre Equipment Co., has completed installation of what is claimed to be the first in-car speakers in drive-ins in Canada, for the Skyways Drive-In Theatres of Hamilton, Ontario. . . . J. S. Jossey of Hygienic Productions is bass fishing in Canada. . . . Saul Heller, booking agent, is handling engagements of the 56-voice Roman Choir, culled from the Vatican Churches, in various cities in the U. S. and Canada. . . . Masonic Temple has signed with Round-the-World Adventure Series, Inc., of Detroit, for a series of 20 Sunday afternoon travelogue films on 16mm film starting October 12. . . . Transfer of 20th-Fox accessories to NSS was effected last weekend. . . . Variety Club initiated its new home in Greystone Mansions with an open house affair Saturday night, with members of the Cleveland and Chicago baseball teams and local sports writers as special guests.

COLUMBUS

Outdoor attractions, including motorcycle races, circuses and ball games, combined to take business away from theatres which had no outstanding box office magnets to attract large crowds. More than 25,000 admissions were recorded during the three-day stay at Red Bird Stadium of Roy Rogers and his Thrill Circus. Moderate grosses were recorded for "Carnival in Costa Rica" at the Palace, "Living in a Big Way" at the Ohio, "The Fabulous Dorseys" at the Broad, and a revival of "Stanley and Livingstone" and "Les Miserables" at the Grand. "Open City" at the Grand did top business in its first four days but tapered off in its final three days. "The Overlanders," Australian semi-documentary, is doing only fair business at the World. . . . Several managerial shifts have been announced by the Academy theatres. Charle Colegrove, acting assistant manager of the University, has been promoted to manager of the Westmont; Charles Richards, assistant manager of the University, is now manager of the Cleve; Jack Thomas has been appointed manager of the Beechwood, and Charles Worley, University doorman, has been promoted to assistant manager. . . . John McCormick, for 25 years



DEDICATION of the Pittsburgh Variety's latest benefaction, the \$40,000 swimming pool at Camp O'Connell. Four past chief barkers of the club pose with Father Lawrence A. O'Connell, for whom the camp is named. Left to right: Harry Feinstein, Warner Pittsburgh theatres chief film buyer and booker; M. A. Silver, the circuit's zone manager; Father O'Connell; Harry M. Kalmine, Warner Theatres vice-president and general manager, and Joseph Hiller, talent booker.

a member of the J. Real Neth theatre organization, died after a long illness. At the time of his retirement in 1938, he was manager of Neth's State and previously had been manager of Neth's Clinton.

DENVER

The Rocky Mountain Allied directors will hold a one-day meeting at the Denver offices July 16, with all members as well as non-member theatre owners invited. . . . Dolores Mims is the secretary of the newly opened Allied office on Film Row. . . . Jean Dubois, longtime motion picture newsreel man, is opening a Film Row office and will add commercial photography. . . . Arlie Beery, Manly Popper manager, has had Utah, Idaho and Montana added to his territory by W. H. Turpie, division manager, who spent a few days here the past week. . . . W. F. Aydelott is building a subsequent run 400-seat theatre in Ft. Collins, Colo. . . . Roy French and Company are building a 350-car drive-in in Grand Junction, Colo. . . . Paul Allmeyer, Paramount booker, and Sam Langwith, Western Service and Supply owner, quickly got a shave as soon as the Gold Rush Days at Idaho Springs, Colo., where both live, was ended.

DES MOINES

Floods again hold the spotlight in Iowa. The state has not had week free from high water since June 1. Latest floods to hit the cities of Ottumwa, Eddyville and Red Oak were expected to keep theatres in those towns closed a week or 10 days more. Houses hit in Ottumwa included the Ottumwa, Capital, Strand, Zephyr and Rialto. . . . Dr. H. O. Cobb, Des Moines, has sold the Strand, Pleasantville, to H. V. Mullins, of Des Moines. Mullins operates theatres in Mitchellville, Ankeny and Carlisle. . . . Mr. and Mrs. Frank A. Bixler, formerly of Corning, have been named manager and cashier, respectively, of the New Pier at Pierson. . . . The New Strand at Jewell had its formal opening June 4. . . . Horace E. Waldorf of Vinton, former theatre owner, has built an 18-foot cabin cruiser in his workshop since retiring from the theatre business. . . . Bob Fridley and Bev Mahon, New Sharon exhibitors, have opened a

"Starlight Room" adjoining the theatre. The new room will provide after-theatre lunches for patrons.

HARTFORD

Twentieth Century-Fox's "Miracle on 34th Street" and Warners' "Cheyenne" were among the two-week holdovers in the downtown area. . . . Hartford visitors: Harry F. Shaw and Lou Brown of Loew's Poli Theatres; Phil Engel, UA exploitation representative; and E. M. Loew, head of the E. M. Loew Theatres. . . . Murray Howard, Palace, Norwalk, Conn., manager, has been transferred to the Art theatre, Springfield, Mass. . . . First drive-in theatre in Berkshire county, Mass., will be opened at Dalton, Mass., this month. Briggs Open Air theatre will be opened by a firm whose head is Edgar Briggs.

INDIANAPOLIS

With good outdoor weather prevailing, theatres generally took it on the chin here last week. "The Perils of Pauline" came through with a nice \$12,000 at the Indiana, but everything else was off. "Copacabana" settled for \$8,500 at Loew's, "Blaze of Noon" for \$9,000 at the Circle, "The Fabulous Dorseys" for \$5,500 at the Lyric. . . . The summer convention of the Associated Theatre Owners of Indiana at Lake Wawasee was more in the nature of a family reunion than a business meeting. Business was discussed only informally, but Marc and Bee Wolf, chairmen of the convention committee and the ladies committee, respectively, celebrated their ninth wedding anniversary, and Mr. and Mrs. Louis Glogower of Louisville, their 40th. ATOI president Trueman Rembusch missed the opening events to be present at the birth of a son Tuesday morning. . . . Most important item of the business agenda was the report of Sam Switow, Louisville, on the recent all-industry public relations meeting in Hollywood. Switow represented ATOI.

KANSAS CITY

James W. Chapman, who has been managing the Kimo here, is now associated with
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Herman Illmer, owner of the Southtown and Fiesta, and will handle advertising for those theatres. The Southtown will play English and other foreign pictures, and the Fiesta will play the exploitation type of picture. Frank F. Pace succeeds Mr. Chapman at the Kimo. . . . Fox Midwest's three day-and-date first runs, the Fairway, Tower and Uptown, held children's matinees June 28. . . . Recent Film Row visitors: Lee Sproule, Wichita; S. V. Egan, Siloam Springs; Warren L. Webber, Winfield; Walter Lovan, Eldorado Springs; Robert Robinson, Grant City; E. L. Norton, Caldwell; H. W. Baldwin, Delphos; Glenn Hall, Cassville. . . . Woody Longan, recently salesman for Screen Guild here, has rejoined Dickinson, Inc., as booker. . . . The personnel of 20th-Fox held their annual picnic at Bel Air. . . . A meeting of Durwood Theatres managers was held here June 27.

LOS ANGELES

Daryll Johnson has resigned after 17 years of service with the Walker circuit. . . . Bob Lippert, SPG vice-president, was in town for a conference with studio heads. . . . Ford and Carl Bracher, del Rio theatre, Riverside, were on the Row buying and booking. . . . Lurel Hufford, manager of the Madrid theatre, is back on the job. . . . Sam Decker, SGP treasurer, was host to the Bernan and Vinnicof circuit heads at a luncheon at the Film Row Cafe. . . . Louise Fenstermaker, secretary to Al Taylor, Paramount branch manager, moves up as secretary to George A. Smith, western division manager, while Betty DeBrown takes over as Mr. Taylor's secretary. . . . Ben Sachay has been appointed Monogram booker. . . . Frank Ullman has sold his Palms and Broadway theatre in El Centro, and the Azteca in Calexico, to the Western Amusement Corporation. . . . Ben Arenda, Eureka theatre, Brawley, was on the Row booking. . . . Western Amusement has taken over the Needles theatre, Needles, Ariz., from S. A. Simons. . . . Film Row visitors: Al Galston, Hollywood; John Rennie, San Fernando; Leo Hamacher, San Diego; A. L. Sanborn, El Monte; Lee Funk, Belleflower; L. M. Thomas, Catalina Island; Roy Hunt, Riverside.

LOUISVILLE

"The Egg and I" started a return engagement at the National here July 1. . . . Work has begun on Foster Lane's new Lane theatre being built at Williamsburg. . . . Harry Whitefield, Uniontown, was a recent Film Row visitor. . . . The Switlow Amusement Company has announced plans to move their Mail Photo Company from Princeton, Ind., to Louisville. . . . Carl Rubarts has announced plans for the construction of a theatre at Dunnville, and Claude Shanks will build a theatre at Owensboro. . . . George H. Hackstadt, 88, prominent in the amusement field for 50 years, died at his home in Crescent Springs. . . . The Theatair drive-in in Southern Indiana opened June 21. . . . Wallace Penn has purchased an interest in the new St. Clair theatre under construction in Lebanon Junction. . . . Woodrow W. Holcomb will build a theatre in Cumberland. . . . Recent visitors: Edwin St. Clair, Wallace Penn and Otto Marcum, Lebanon Junction; Oscar Hopper, Lebanon; M. H.



Sparks, Edmonton; D. G. Steinkamp, French Lick; Harry Whitefield, Uniontown; E. L. Ornstein, Marengo; J. W. Carpenter, Salyersville; Charles Patterson, Florence; Homer Jaegggers, Bonnierville, and Clyde Marshall, Columbia.

MEMPHIS

Good steady summer attendance, but not as good as in winter months, is reported by all first runs. Warners was so pleased with "Cheyenne" that it was held over for a second week. Loew's State was showing "Living in a Big Way" and Loew's Palace, "Copacabana." Malco had "Repeat Performance," and Strand "The Lost Honey-moon." Ritz had a double header, "If I Had My Way" and "Black Angel." . . . Mrs. Winnie Elrod, assistant manager of Malco for about seven years, was promoted to manager of Linden Circle theatre. Both are M. A. Lightman houses. Joe Kiefer, manager, Linden Circle, has taken over the Memphian, rebuilt after being gutted by fire in February. Memphian is another Lightman house. . . . Mr. and Mrs. Roy Cochran, Juroy, North Little Rock, Ark., were visiting the Row. Other out of town exhibitors included: Cliff Peck, Covington; E. A. Patton, Huntingdon; John Staples, Piggott; Merle Goodard, Hickory Ridge; J. F. Adams, Coldwater; Joe Wofford, Eupora; Roy Dillard, Wardell; Nathan Flexer, Waverly; W. C. Sumpter, LePanto; and John Harper, White Oak.

MIAMI

The Southeastern theatre owners association convention will be held here August 11-14 at Variety Club headquarters. . . . Paramount theatres have adopted this summer slogan: "Cool as a Mountain Zephyr." . . . "On an Island with You" is in production here. . . . "Miracle on 34th Street" is at the Capitol, and "Calcutta" is at the Paramount. . . . "The Yearling," which is primarily a study of Florida "crackers," is drawing huge crowds at the Paramount.

MINNEAPOLIS

"Duel in the Sun" opened simultaneously at two loop theatres, played at advanced prices, and did a nice total of \$37,500. It was held over at one of the houses. Other

loop grosses were badly overshadowed and ran under averages. . . . Junior admission prices have received wide public acclaim since their establishment, according to Harry B. French, Minnesota Amusement company president. The World, 300-seater operated by Ted Mann, is the latest to put the scale into effect. . . . Baehr Brothers' circuit is reportedly planning new theatres in five Minnesota and Wisconsin towns, with plans already drawn for a \$175,000 house in Chippewa Falls, Wis. . . . The Minneapolis unit of the Motion Picture Foundation held its first meeting with discussion limited to formation of committees and appointments. . . . Arnold G. and Orphield B. Gilbertson have redecorated and modernized their State at Zumbrota, Minn. . . . Howard Henry is building a new theatre at Westhope, N. D.

OMAHA

Terrific rains and flash floods not only dulled business over the territory; it also shut down many theatres in valley areas. . . . Ed Metzger, owner of the Cozy theatre, Tyndall, S. D., is the town's fire chief. . . . Col. William McGraw, Dallas, Variety Club national director, met with local club officials here and then was guest and speaker at a club dinner-dance. . . . Maurice N. Wolf, MGM exhibitor relations department, spoke at a Junior Chamber of Commerce meeting here. . . . Jack Andrews, Paramount salesman, underwent an emergency operation at North Platte, Neb. . . . John Spencer, manager of the Strand theatre, Hastings, was injured in an auto accident while attempting to drive to Lincoln through flood waters to get a delayed film.

PHILADELPHIA

Business at the center-city houses has simmered to summer levels with the seasonal exodus to the seashore attending the approaching holiday weekend hitting the neighborhood houses harder. . . . Mort Maggill, who recently resigned as UA branch manager, will be in charge of the new local exchange for Joseph Bernhard's Film Classics. . . . The pool which included Warners' Grand and Globe, and Eugene Mori's Landis theatres in Vineland, N. J., was dissolved on June 28, with Herb Lubin, manager of the Landis, doing the booking and buying for that house. . . . William Goldman, circuit head, who recently acquired radio station WDAS, is preparing application for an FM adjunct to his station. . . . Milt Young, Columbia exploiteer, is recuperating at his home following an appendectomy. . . . Harry Lefko, Screen Guild-Film Classics salesman, has returned to his desk following his recent auto accident upstate, where he was hospitalized. . . . Lou Berger announced that William Miller, who has been with him for 22 years, is handling the Empress and Ideal, which Berger now owns, having purchased Morris Nemez's interests in the two neighborhood theatres.

PITTSBURGH

"Miracle on 34th Street" stayed for a third week in the J. P. Harris and grossed more than \$40,000 in that period. Managers here still are going overboard for the

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reissue double bill. The Art Cinema has "Dracula" and "Frankenstein," while the Senator has booked "The Corsican Brothers" and "South of Pago Pago." . . . The managers of the Harris and the Fulton will toss a coin for the booking rights of "The Egg and I." . . . Kap Monahan, the film critic, has headed for Hollywood to see what is going on on the stages. . . . Harry Hendel and Bert Stearn screened their first independent picture, "Dragnet," and were offered a clear profit of \$35,000, but turned it down. . . . With the exchange service strike on, managers in many small towns are forced to drive 200 miles into town for prints and then return them when the theatre closes down for the night. . . . After a couple of weeks in the Penn, where it did \$67,000, "Duel in the Sun" moved to the Ritz—still at advanced prices.

SAN FRANCISCO

Opening of the Mooney-Grove drive-in theatre was held this week, with owner Robert L. Lippert and other company executives officiating. The new drive-in provides space for 500 cars and was constructed at a cost of \$100,000. R. E. Vaughan, formerly manager of the Pix theatre, Pixley, is manager. . . . Remodeling of the Sierra theatre, Susanville, has been completed, according to manager Lee Zwiebel, including a new screen with backstage speakers. . . . Appointment of George Booth as manager of the Rio, Monterey, has just been made. Booth replaces Harold Brazil, who resigned. . . . Robert Corbin, formerly manager of the RKO Golden Gate, is now associated with Robert L. Lippert Theatres. . . . Richard Nasser, of Nasser Theatres, has been sworn in as one of the three new members of the adult probation committee. . . . Golden State Theatres takes over management of the Rialto theatre on June 30. The Rialto was formerly operated by Fox West Coast. . . . J. L. Pilegard, city manager of Golden States Theatres in Visalia, was seriously injured in an automobile accident in Hanford last week. . . . William Peters opened his new Del Rio theatre, Riverbank, this week. . . . Bucky Williams, many years general manager of the Oakland and San Francisco Newsreel Theatres, has resigned from Goldberg Theatres. He will be associated with Lippert Theatres.

SEATTLE

"The Egg and I" opened its second week at the Orpheum and Palomar, and "Calcutta" was held over for a second week at the Liberty. "The Best Years of Our Lives" was shown as a road show attraction at the Venetian, Roxy, Granada, Arabian, and the Queen Anne. . . . The Independent Theatre Owners of Washington, Northern Idaho, and Alaska will hold its summer meeting—a luncheon at the New Washington Hotel—on July 15, according to an announcement by James Hone, executive secretary. . . . Billy Stratton resigned as head shipper at Paramount. . . . Kenneth R. Mellgren joined Wally Rucker's sales staff as Eastern Washington salesman for PRC-Eagle-Lion Pictures. . . . The Northwest Film Club announced that its annual golf tournament will be held at the Rainier Golf Club July 18. . . . Out-of-towners booking on Film Row: Bill Evans, Centralia; Al Fernandez, Clallam Bay; Bud



Benson, Friday Harbor; Martin Brown, Yakima; Lionel Brown, Edmonds, and James Ewing, Auburn.

ST. LOUIS

"Take a movie vacation. A few pennies, not dollars, is all you need," is the theme of the Wehrenberg-Kaimann advertising. . . . The city-wide streetcar and bus strike lasted two weeks and was finally compromised when the city threatened to put a fleet of eight-passenger taxis on the streets. Governmental Research Institute estimates set the cost of the strike at \$25,000,000, with \$4,800,000 of that loss for the service professions, including amusements. . . . Just outside the city the flood is a more grievous development. With most river towns on high ground, theatres are escaping direct damage, but a half dozen houses from Hannibal, Mo., to Dupon, Ill., have had the river in their lobbies. . . . Miller Hageman, 63, veteran publicity man, has died.

TORONTO

Eagle-Lion's "Great Expectations," with plenty of publicity because of its run at New York's Radio City Music Hall, hit the screens of Famous Players' Eglinton and Tivoli theatres in Toronto ahead of the Dominion Day holiday with good effect. "Alexander's Ragtime Band" went double at the Victoria and Capitol, and there were two holdovers, "Calcutta" at the Imperial, and "Fiesta" at Loew's, all of which had fair results. . . . Giveaways became news for the first time since about 1940, when Manager L. Clavir, of the Toronto Kino, announced free tableware for patrons on a doublebill of reissues, this theatre having played foreign films during the past year. Premiums were banned during the war by the Dominion Government, but they're back. . . . Mr. Justice Jean Genest in Judge's Chambers reserved judgment following conclusion of argument on the appeal of Arthur Rank, Eagle-Lion Films in the United States, and General Cinema Finance Corp., from a Toronto court order permitting service of writs outside of Ontario in behalf of Paul Nathanson's Empire-Universal-Films in the dispute over Canadian distribution rights of certain Hollywood-made pictures. . . . After a three-months' run, "The Best Years of Our Lives" finished June 28 at the Odeon Kent in Montreal for its best show-

ing in Canada. . . . Unknown to the patrons, firemen recently extinguished a blaze on the roof of Loew's theatre, Toronto.

VANCOUVER

Bill Oswald, retiring inspector of theatres for British Columbia, was given as a token of esteem, from members of Projectionists' Local 348, an easy chair and foot rest, at a dinner held in his honor recently. . . . Business has fallen away at the city theatres to a larger extent than at the same time a year ago. Some decrease was expected with the coming of warmer weather, but not to the extent being experienced. Business still in low gear here. "Calcutta," at the Orpheum, was the best. . . . The Baldwin Brothers, who operate the Grand theatre at Melfort, Saskatchewan, have now started construction of a new theatre there which will seat 650. The Grand will be made into a bowling alley. . . . Jimmy Patterson, 20th-Fox B.C. manager, announced the appointment of Arthur Brockman as local booker, succeeding Ken McHale, resigned to enter B.C. provincial police force at Kimberly. . . . The Chechik interests, operating the Bay and York theatres, Vancouver, are making elaborate plans for a theatre seating 900, bowling alleys, apartments, and stores in the South Granville residential district of Vancouver. Project is said to involve more than \$200,000.

WASHINGTON

Washington theatre business was average, with new openings including "Woman on the Beach" at RKO Keith's; "Miracle on 34th Street" at Loew's Palace; "Moss Rose" at Loew's Capitol. Warner's Earle booked in "The Unfaithful" on Monday, after a four-day play of "That's My Man." Loew's Columbia carried over "Homestretch" and Warners' Metropolitan had a carryover of "Cheyenne." . . . Tom Baldrige, MGM's Washington, D. C., exchange promotional representative, was elected chairman of the board of trustees of the Junior Chamber of Commerce War Memorial Fund, and to head a National Junior Chamber Committee for raising additional memorial funds. . . . "The Best Years of Our Lives" played a special limited engagement at Warners' Uptown, Tivoli, Beverly, Penn and Silver theatres. . . . RKO Keith's, in connection with "Woman on the Beach," held a "Coast Guard Night," with Rear Admiral Merlin O'Neill, Rear Admiral Ellis Reed-Hill and Commodore Norman Hall on hand for the festivities. Sol Sorkin, manager, also installed a recruiting booth in the lobby. . . . George Page, manager of Warners' Seco theatre, arranged to get the overflow from a "Train of Tomorrow" exhibit near his theatre, by parading a sign man near the exhibit, with the information that "Thief of Bagdad" was playing at the Seco, just down the street. Hundreds who could not get into the exhibit took the hint.

Catholic Committee on Films Is Planned

The Catholic Film Congress, meeting in Brussels last week, agreed to draw up a constitution for an International Catholic Committee of Film Critics, to publish an international Catholic information bulletin dealing with films, and to establish courses of instruction for film critics.

Women's Clubs Cite Capra Film

Frank Capra's RKO-released "It's a Wonderful Life," starring James Stewart and Donna Reed, last week won an award as "the best picture of 1946-47 that portrays the highest ideals of American life," from the General Federation of Women's Clubs.

The presentation marked the start of a series of annual "distinguished service" awards by the Federation, which had its convention at the Hotel Commodore. Mr. Stewart accepted the award at a luncheon which was attended by Francis S. Harmon, vice-president of the Motion Picture Association; Carl E. Milliken, Marjorie Dawson and Alice Evans Field, all of the MPA. Mrs. A. F. Burt, chairman of the Federation's motion picture division, presided.

Mrs. LaFell Dickinson, Federation president, made the presentation. Mrs. Florence Fisher Parry, columnist, declared that the producers were making good pictures, but had "not sold themselves." She also recommended a strong public relations campaign by the industry to offset the "distorted" picture the public has been given of Hollywood.

The motion picture committee of the Federation also approved 42 more feature pictures for use by the MPA's Children's Film Library.

Autry Cancellation by Republic, Company Says

Cancellation of Gene Autry's obligation to Republic for the sixth picture in his contract was by decision of Republic executives and not negotiated by Mitchell Hamilburg, Mr. Autry's agent, and Gang, Kopp and Tyre, his legal representatives, according to a statement issued this week by Republic in New York.

"Republic's deal with Mr. Autry was for five pictures with an option for a sixth. Voluntarily we did not exercise the option on the sixth picture, as from the reports we received from the territories where Autry pictures were popular, we concluded that the income we would receive would not justify present-day higher costs of production," a spokesman stated.

"All five pictures we made with Autry were, in our opinion, of the standard Autry quality and we believe that Gene's fans will enjoy seeing them," the spokesman concluded.

Supply Manufacturers Will See Television

Television will be one of the features at the annual trade show of the Theatre Equipment and Supply Manufacturers Association at the Shoreham Hotel, Washington, D. C., September 24 to 29. Much of the Radio Corporation of America television equipment will be seen for the first time publicly.

National Screen To Handle 20th-Fox Accessories

National Screen Service Corporation has taken on the distribution of 20th-Fox's advertising accessories, effective this week, Andrew W. Smith, Jr., general sales manager of 20th-Fox, announced this week.

As a result of these new arrangements, the ad sales department of the company will be dissolved and its functions in all exchange centers will be transferred to National Screen Service. Mr. Smith said the deal was made in the interest of exhibitors to facilitate their obtaining accessories from a central distribution point.

Negotiations for the deal were carried on by Spyros Skouras, 20th-Fox president, and Mr. Smith, on one hand, and Herman Robbins and George Dembow, president and vice-president in charge of sales, respectively, of National Screen, on the other.

"Bob" Premieres Held in Four Western Cities

Six Hollywood personalities ushered in Twentieth Century-Fox's Technicolor production, "Bob, Son of Battle," at a four-city premiere held in Denver, Salt Lake City, Portland and Seattle, July 1, 2, 3 and 4, respectively. The openings were in typical Hollywood fashion, with Lon McCallister, star of the picture, Glenn Langan, Randy Stuart, Coleen Townsend, David Street, and Kurt Krueger taking part in radio broadcasts, press receptions, stage appearances, and events sponsored by city and state officials.

To Hold Golf Tournament

The Motion Picture Theatre Owners of Connecticut will hold their annual golf tournament August 5 at the Racebrook Country Club, Orange, Conn.

Classics Buys Texas Branch

The purchase of Film Classics' Texas franchise by the company from John L. Franconi, former franchise holder, and the appointment of Jake Lutzer as Dallas branch manager for the company was announced this week by Sam Wheeler, general sales manager. In addition, he announced the appointment of J. E. Mitchell as office and sales manager, and of Howard Waugh and of Francis Feris as sales representatives for Film Classics.

The branch exchange will be maintained at 308 S. Harwood Street, Dallas, through a division of the Franconi space. Film Classics will have its own vaults, inspection and shipping rooms in structures already installed.

Meanwhile it is understood that negotiations are continuing for the release of the four pictures to be produced annually by the Playrights Company through Film Classics. The company also will again invade the New York Times Square area when its "The Hamilton Woman" goes into the Ambassador theatre following the run of "Colonel Charbert." The house is owned by the Sirtzky Brothers and, except for the summer, operates on a French film policy. Proceeds from the first day's showing will go to the Damon Runyon Memorial Fund.

New Warner Studios

The Burbank City Council has granted a request by Warner Brothers for the vacating of a 23-acre site adjacent to the company's studio in preparation for a \$6,000,000 building program to include a 12-story administration building and 10 sound stages. No date has been set for construction.

M-G-M TRADE SHOW

CHANGE OF DATES

"MERTON OF THE MOVIES"

NOW JULY 17th

(Formerly announced for July 22nd)

"SONG OF THE THIN MAN"

NOW JULY 22nd

(Formerly announced for July 17th)

**SAME PLACES! SAME HOURS!
OF SCREENING AS PREVIOUSLY ADVERTISED**

MEXICAN INDUSTRY SEEKS HARMONY

by LUIS BECERRA CELIS
in Mexico City

Producers are moving to correct two things they believe are hampering the Mexican film industry: lack of unity and harmony among themselves and restricted bank credits. Lack of producer unity is making distribution in Mexico and abroad more complicated, they believe. On the question of finances, it has been learned that the industry's own bank, the Banco Cinematografico, financed only 22 of the 74 pictures produced in Mexico last year.

That bank is to be reorganized and its capital increased to \$6,000,000 so that it can better serve the industry. Under the bank's reorganization the largest producers—Clasa Film Mundiales, Filmex, Producciones Grovas and Producciones Raul de Ana—will be able to more firmly cement their unity in a fight against what they style a "monopoly" of exhibitors which, they claim, keeps not a few Mexican pictures from being exhibited in Mexico.

Although the gross of local theatres dropped more than \$200,000 from January to March this year, the total gross for the three-month period was \$3,130,500, more than for the January-March period in 1946, when grosses totaled \$2,698,350.

Exhibitors are asking that their taxes—15 per cent of the gross—be reduced and that the 85-cent ceiling on admissions be abolished. They told the Municipal Government that their net profit is only 6.77 per cent of the gross.

The following officers have been elected by the Mexican Exhibitors' Association: Eduardo Chavex Garcia, president; Angel Mesa Martinez, secretary; Jesus Penaloza Jimenez, treasurer; Jacques Kannes, Jose Fernandez Manguiz and Rafael L. Varela, board members.

AUSTRALIA

by CLIFF HOLT
in Sydney

In order to give members greater representation, the New South Wales Exhibitors' Association has divided its control into a series of zones, each represented on the State Council. Behind the scheme is a plan to bring about complete unity between members on such subjects as film hire, the countering of distributors' propaganda, the control of advertising, the group buying of theatre supplies, the institution of a policy of group insurance, and the airing of taxation grievances.

Official figures released in New Zealand show that gross theatre revenue for 1945-46

totaled £3,933,417, (approximately \$15,730,000), an increase of £247,034 over the previous year. The surplus surprised many sections of the industry which had been fed on the notion that a marked recession had begun soon after the war ended. Average admission charge was one penny more than in 1944-45.

SPAIN

by PEDRO GONZALES
in Madrid

During the 1946-47 season 107 features were shown in Spain. The U. S. led with 36 features, while 14 native films were shown. The remainder were divided among Italy, England, Portugal, Mexico, Argentina, Switzerland, Norway, and Germany.

Production Notes: Dolores del Rio has been engaged to play a leading role in a picture to be made here by Cesareo Gonzalez. Suevia Films will produce "Julian Gayarre," starring Eduardo Ordonez, the Spanish tenor now appearing in the U. S. Antonio Roman is directing "Fuenteovejuna," the film version of the Lope de Vega play. "The Great Barrier" will soon be finished in the Kinefon Studios in Barcelona. Orphea Studios has begun work on "Five Boys."

HUNGARY

by ALEXANDER FODOR
in Budapest

The three leading political parties—Smallholder, Social-Democrat and Communist—have made an agreement jointly to produce three features, one for each party. These films will be sold by party-controlled distribution companies and exhibited in all party-owned theatres in the country. Joint production will continue if the first program is successful.

In accordance with peace-treaty regulations, one of the largest theatres in Budapest, the Corvin, has been taken over by the Russians, who now operate two premier theatres. American product distributed by the Motion Picture Export Association continues successful runs and dominates, as before, first run and moveover theatres throughout the country.

English features have gone forward remarkably. It is expected that some 40 British films will be exhibited here next season. Some newspapers are boosting English films at the expense of American features.

A recent poll of theatregoers completed

by the Hungarian Institute of Public Opinion shows that 36 per cent of the audiences prefer American features; 24 per cent Hungarian, 16 per cent English and 15 per cent French films.

PUERTO RICO

by E. SANCHEZ ORTIZ
in San Juan

Box office tax collections in Puerto Rico on all public shows during the nine-month period from July, 1946, to March, 1947, amounted to \$634,127, compared to \$562,561 during the same period in 1946. This represents a 12.72 per cent increase, according to official figures. The period covers box office receipts for the 1947 baseball season which ended in March of this year and which featured participation of the New York Yankees baseball club. The movies account for more than 80 per cent of the over-all tax collections during that period in spite of the extraordinary sports events.

Plans are under way for the reconstruction and remodeling of the old Teatro Tapia, the oldest and largest opera house in San Juan, with an appropriation of \$250,000 voted by the Government of the City which owns the house. No action has been taken as yet concerning the operation of motion picture performances in this theatre.

PALESTINE

by IBRAHIM ZEIN
in Jaffa

Nahas Film's new studio in Egypt, built at the cost of approximately \$1,000,000, will be ready for operation about the end of August. All studio equipment was imported from the United States. Anton Khoury of Nahas Film recently visited Palestine upon his return from the United States and South America where he established branches for distribution of his product.

Scenes of Columbia's "Assigned to Treasury" are being shot in Egypt. The expedition is using the Studio Misr facilities.

SOUTH AFRICA

by R. N. BARRETT
in Johannesburg

A storm of protest is swirling through the Cape, one of the four provinces in South Africa, on a proposed two to six pence increase on entertainments and sport taxes. The local director of African Consolidated Theatres has announced that 10 theatres will close down if the new tax is approved by the Provincial Council, now debating the increase.

Not only theatre groups, but the public as well, are protesting the increase. In Cape Town, theatre managers addressed audiences and enlisted their support against the increase and in a very short time over 118,000 people had signed petitions of protest.

French RKO Film Prize Winner at Belgium Festival

by LOUIS QUIEVREUX

in Brussels

"Silence Is Golden," produced jointly in France by the French firm, Pathe, and the U. S. firm, RKO, won the Grand Festival Prize in the International Film Festival held here during the month of June. The feature was directed by Rene Clair and stars Maurice Chevalier. [In the U. S. the picture will be released under the title "Man About Town."]

Other films awarded prizes by the Belgian Government include: the British "Odd Man Out," best production; the American "Best Years of Our Lives," best story; the Mexican "Enamorada," best photography; Gerard Philip, best actor, in the French "Le Diable au Corps"; Myrna Loy, best actress, in "Best Years"; the Italian "Paisa," for exceptional qualities.

The grand prize for a short feature was not awarded, but the prize for the best color cartoon went to Metro-Goldwyn-Mayer's "The Cat Concerto," produced by Fred Quimby. (This cartoon won the 1946 Academy Award.) Czechoslovakia won the award for puppet films with "The Doll's Revolt."

The U. S. won the grand prize for scientific films with "Bronchial Tumors," by Paul Hollinger and Ralph Rigby.

"The Roosevelt Story," produced in America by Martin Levine and Oliver Unger, in association with Harry Brandt, under the name of Tola Productions, won the Festival prize for the film "best exemplifying the philosophy of world neighborliness and international democratic principles."

U. S.-Swedish Conferences Soon on Film Imports

Conferences between the United States and Sweden will be held soon, it was reported here last Wednesday, on permitting unlimited importation of U. S. films into Sweden, with, however, a limitation to be set on remittances from there. This was learned following the announcement that terms of the recently concluded trade agreement between Sweden and the U. S. provide for Sweden to import in the same amount during the next year as the country did last year. Under the agreement, the U. S. recognizes the right of Sweden to apply import restrictions, however. Swedish officials have promised that all restrictions will be removed "as soon as possible."

Planning Benefit Show

The San Francisco Variety tent will hold a benefit showing of "Variety Girl" at the Paramount theatre, San Francisco, on a day yet to be set during the week of August 18. Proceeds will go to the Variety Club's charity fund.

Short Product in First Run Houses

NEW YORK—Week of June 30

CAPITOL: Pet Peeves.....MGM
Passport to Nowhere.....RKO Radio
Around the World in California.....MGM
Feature: Fiesta.....MGM

CRITERION: Thrills of Music.....Columbia
Leave Us Chase It.....Columbia
Feature: Ivy.....Universal

GLOBE: Passport to Nowhere.....RKO Radio
Rabbit Transit.....Warner Bros.
Feature: Ramrod.....United Artists

HOLLYWOOD: The Flying Sportsman of
Jamaica.....Warner Bros.
Easter Yeggs.....Warner Bros.
Feature: Possessed.....Warner Bros.

PALACE: Passport to Nowhere.....RKO Radio
Rescue Dog.....RKO Radio
Feature: Riff Raff.....RKO Radio

PARAMOUNT: Brains Can Be Beautiful
Paramount
Feature: Dear Ruth.....Paramount

RIALTO: Under White Sails.....Paramount
Love in Tune.....Paramount
They're Not So Dumb.....Paramount
Feature: The Vigilantes Return.....Universal

RIVOLI: The Enchanted House.....Paramount
Feature: It Happened on Fifth Avenue.....Monogram

ROXY: Tanbark Champion.....20th Cent.-Fox
Zululand.....20th Cent.-Fox

Feature: Moss Rose.....20th Cent.-Fox
STRAND: Tennis Town.....Warner Bros.
Crowing Pains.....Warner Bros.
Romance and Dance.....Warner Bros.
Feature: The Unfaithful.....Warner Bros.

WINTER GARDEN: Bronco Babes...Universal
Well Oiled.....Universal
Feature: New Orleans.....United Artists

CHICAGO—Week of June 30

APOLLO: Crowing Pains.....Warner Bros.
Feature: The Jolson Story.....Columbia

GARRICK: Abusement Park.....Paramount
Feature: Odd Man Out.....U.-I.

GRAND: Let's Make Music.....RKO
Feature: The Egg and I.....U.-I.

ORIENTAL: Wonder Eye.....U. A.
Feature: Bells of San Angelo.....Republic

ROOSEVELT: So You're Going to Be a Father
Warner Bros.
Feature: Cheyenne.....Warner Bros.

STATE LAKE: Tweedy Pie.....Warner Bros.
Feature: Possessed.....Warner Bros.

UNITED ARTISTS: Part-Time Pal.....MGM
Feature: The Late George Apley...20th Cent.-Fox

WOODS: Mexican Baseball...20th Cent.-Fox
Feature: Miracle on 34th Street...20th Cent.-Fox

MPA Files Its Answer To Hughes Charges

The Motion Picture Association has filed its answer to the second amended complaint in the \$7,500,000 anti-trust action filed against MPA by the Hughes Tool Company, parent company of Hughes Production. The answer, filed Monday in New York Federal Court, was a general denial of all of Mr. Hughes' charges of damages arising out of his suspension by the MPA because of his advertising of "The Outlaw." The MPA contended that inasmuch as Mr. Hughes was

a member of the MPA when "The Outlaw" was advertised, sworn to uphold its codes and regulations, Mr. Hughes was barred from filing suit.

Czech-Bulgarian Deal

Bulgaria will import 70 Czechoslovakian feature films, 20 short subjects and an unreported number of 16mm films under a three-year agreement recently signed between the two countries, according to Sofia press reports reprinted in Italian Government bulletins.

*The history of India is the history of her temples.
Many a foreigner has misled himself and misled
the world.*

Here is the real India revealed in Film.

"INDIA SPEAKS"

Particulars may be had from:—

**Light & Sound Ltd.,
5, Mission Row, Calcutta
Phone Number: Cal. 4574**

22 Construction Permits Granted By Government

Washington Bureau

As the office of Frank R. Creedon, Housing Expediter, this week announced the granting of 22 more construction permits, Mr. Creedon declared that despite the elimination of many Government controls under the new rent-control law, construction permits still would be required by all persons planning to build theatres and other types of amusement structures.

The rent control law, reluctantly signed by President Truman, retains only one limitation on commercial construction out of all those formerly exercised by the Government. This is a clause providing that the expediter, if he finds a building material shortage exists or threatens, can require the issuance of construction permits at any time.

Small Jobs Exempt

The small-job exemption always granted by the Government will be retained under the new regulation, Mr. Creedon said. This provides that construction costing less than \$2,500 can be undertaken without the need for a permit.

The 22 construction permits issued early this week and late last week include the following:

Jerome G. Bittner, South Kinlock Park St. Louis Co., Mo., theatre; Lindenhurst Theatre Co., Inc., Lindenhurst, L. I., N. Y.; theatre; William Voise, Odessa, Wash., theatre completion; Marchesi Bros., Freeport, Ill., theatre; W. C. Pringle, Glenmore, La., theatre addition; Falls Theatre Co., Cuyahoga Falls, Ohio, theatre addition; Stein Theatres, Ashburn, Turner County, Ga., conversion of building into theatre.

Also E. L. Pack, El Paso, Texas, drive-in theatre; P. V. Williams, Munday, Texas, conversion of building into theatre; C. L. Eldredge, Kimberly, Idaho, theatre completion; Lyon Realty Co., Lyons Twp., Cook County, Ill., completion of foundations for drive-in theatre; Elton L. and Orville Voe, Baileys Harbor, Wis., theatre; and Samuel Joseph Scott, Coitsville Township, O., drive-in theatre.

In Scattered Areas

William H. McCarter and W. C. Shillinglaw, Fort Mill, S. C., theatre completion; Funk Enterprise, Inc., Guymon, Okla., theatre extension; Boyd Milligan, Fort Worth, Texas, theatre; William L. Hitchcock, Sardinia, O., theatre; Dale Morrison, Wadsworth, O., open air theatre; Frank Ullman, El Centro, Cal., theatre.

Also Merlin T. Atkins, Summer, Ill., converting quonset hut for use as theatre; Frank W. Singletary, Lake City, S. C., completion of theatre; and Thomas H. Lucas, Roseville, Cal., theatre and living quarters construction.

IN NEWSREELS

MOVIETONE NEWS—Vol. 29, No. 87—UN commission in Palestine. . . . British-French talks on rebuilding Europe. . . . Gen. Eisenhower honored by Navy. . . . Major De Seversky gets Harmon Trophy. . . . Pope Pius proclaims three new saints. . . . Little White House in Georgia becomes national shrine. . . . Ford-Firestone wedding. . . . Bathing beauties in plastic suits. . . . Sports: Yachting, golf.

MOVIETONE NEWS—Vol. 29, No. 88—Truman talks on equality. . . . Mississippi flood. . . . Navy develops new technique for testing planes. . . . Eisenhower on Columbia University. . . . New way to beat the heat. . . . Rowing regatta. . . . Water skiis. . . . Galf champ comes home.

NEWS OF THE DAY—Vol. 18, No. 285—Floods desolate midwest. . . . Pope Pius elevates three saints. . . . UN commission in Palestine. . . . Train of tomorrow. . . . Ford-Firestone wedding. . . . Major De Seversky honored. . . . New golf champion. . . . Put-out-the-cat contest.

NEWS OF THE DAY—Vol. 18, No. 286—Big Three in Paris study Marshall aid plan. . . . Raging Mississippi flood. . . . Russia gets American oil. . . . Truman attacks discrimination. . . . General Eisenhower talks on new job. . . . America's marble champ. . . . New woman golf queen.

PARAMOUNT NEWS—No. 88—Newest in cue wizardry. . . . UN commission in Palestine. . . . Gen. Eisenhower to head Columbia University. . . . Truman is host to vets. . . . Ford-Firestone wedding. . . . Warm Springs shrine dedicated. . . . Yacht classic.

PARAMOUNT NEWS—No. 89—Truman urges action on civil rights. . . . Europe's fate in balance. . . . Rome greets Mrs. Peron. . . . Russia races to beat oil ban. . . . Harvard sweeps regatta. . . . Diving for Olympics. . . . Champ comes home.

RKO PATHE NEWS—Vol. 18, No. 90—New super-bomber succeeds B-29. . . . UN observes second anniversary. . . . Two-way radio fits in the palm of the hand. . . . Warm Springs becomes shrine. . . . A-bomb carrier returns from Bikini. . . . Ford-Firestone wedding.

RKO PATHE NEWS—Vol. 18, No. 91—President urges civil rights for all. . . . Bus replaces last New York trolley. . . . Babe Didrikson home with British cup. . . . Eisenhower talks over new job at Columbia. . . . Climbers clean up Salzburg Mts. . . . Betty Jameson wins National Open Golf.

UNIVERSAL NEWSREEL—Vol. 20, No. 51—Little White House dedicated as shrine. . . . Pope Pius confers sainthood. . . . Ford-Firestone wedding. . . . Train of tomorrow. . . . Three-pound model auto runs for hour on a few drops of oil. . . . Golf tournament at Detroit. . . . Put-the-cat-out contest.

UNIVERSAL NEWSREEL—Vol. 20, No. 52—Urges military training. . . . Truman calls for end of racial barriers. . . . Townsend planners on steps of capitol. . . . French Reds battle police at Paris. . . . Harvard crew wins. . . . Marble contest in Wildwood, N. J. . . . Motorcycle stunt man takes nasty spill.

Broadcasters To Vote To Enlarge Scope

Washington Bureau

A plan to give representation to FM, television and facsimile broadcasting on the board of directors of the National Association of Broadcasters will be submitted to the organization's membership for a referendum vote, the association announced here Friday. An amendment to the by-laws would provide for four new directors-at-large, one each from Class A FM stations, Class B FM stations, television and facsimile stations. The provision would become effective when there are 25 active members in each group.

Ford Sponsors Telecasts

The Ford Motor Company, in behalf of its southern California dealers, has contracted with Paramount's station KTLA in Los Angeles for the sponsorship of one sporting event per week to be telecast from the downtown Olympic Auditorium. The series started July 2.

Argentina Will Study Protection Of Its Industry

Washington Bureau

The Argentine Senate has requested the president to investigate the country's film industry, to study what protection has been afforded domestic producers, according to a Department of Commerce report made public Tuesday.

The report emphasized that the present policy of the Government is to foster Argentine production by cutting imports of foreign pictures and increasing taxation on present commercial enterprises. The Argentine producers' group has extremely strong political influence, the report notes.

Last December MOTION PICTURE HERALD reported that the Government was preparing a new law which would cut U. S. imports to 200 features a year.

During 1946, according to the Department report, 310 new U. S. features were released in Argentina in addition to reissues, shorts, newsreels and cartoons. Reception of the films improved considerably over the previous year and box office receipts exceeded all previous years. In 1945 291 U. S. features were released; in 1944, only 284.

The report stated that 1946 saw the complete failure of Spanish-dubbed pictures. During 1946, 50 Mexican films were released in the country, as well as 17 British, 16 Russian, 16 Spanish and 25 French films. The Department reported "phenomenal success" for the British features.

Argentina produced 33 pictures in 1946; 22 in 1945.

B & K Television Show Uses UA Sound Tracks

Cuts from the sound tracks of six United Artists pictures were used in a 15-minute television program broadcast Tuesday over WBKB, the Chicago television station owned and operated by the Balaban and Katz circuit. The show, called "Look Who's Talking," featured the voices of six UA screen stars in an audience participation program. Negotiations, it is reported, are under way with Paramount and other producing companies for permission to use portions to their sound tracks on future programs.

Southeastern Owners To Meet at Miami Beach

The Southeastern Theatre Owners Association will convene August 12-14 at Miami Beach. Mack Jackson, president, is expected to preside, assisted by J. H. Harrison, secretary, and Colonel Thomas E. Orr, treasurer. The organization is affiliated with the Motion Picture Theatre Owners of America.

//WHAT THE PICTURE DID FOR ME//

Astor

BEWARE: Louis Jordan, Frank Wilson—Good feature. Business better than usual for this time of the year. Played Monday, Tuesday, March 17, 18.—A. E. Landreth, Lyric Theatre, Portsmouth, Va.

Columbia

BETTY CO-ED: Jean Porter, William Mason—This was well received by my Sunday patrons. Jean Porter has all it takes to go places. Played Sunday, June 15.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

BLONDIE'S HOLIDAY: Penny Singleton, Arthur Lake—Doubled with a Western to good business. We don't get the grosses from "Blondie" pictures that we did a year ago. Played Friday, Saturday, June 13, 14.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

GUNNING FOR VENGEANCE: Charles Starrett, Phyllis Adair—A pleasing Western featuring Charles Starrett and Smiley Burnette. The Durango Kid series is very good. Played Friday, Saturday, May 30, 31.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

JOLSON STORY, THE: Larry Parks, William Demarest—Broke all records as to crowds and 100 per cent satisfaction. It is a picture that touches the heart of the masses. Played four days in my small town. Many came two and three times. Played Sunday-Wednesday, May 18-21.—Arthur E. Phifield, Park Theatre, South Berwick, Maine. Small town patronage.

KING OF WILD HORSES: Preston Foster, Gail Patrick—This pleased my Sunday patrons. Played Sunday, June 8.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

KISS AND TELL: Shirley Temple, Jerome Courtland—We played this late, but an appreciative crowd was on hand and comments were mostly favorable. Our print was poor. If you haven't played this feature yet, I would advise you to do so. It is really funny. Played Monday, May 26.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

LONE STAR MOONLIGHT: Ken Curtis, Joan Barton—Very good entertainment which was enjoyed by all. This series has everything, including action, music and romance. Business was good. Played Wednesday, Thursday, May 21, 22.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

RENEGADES: Evelyn Keyes, Willard Parker—Very good Technicolor Western which played to good crowds. The color is fine and so were the comments. Played Sunday, Monday, June 8, 9.—Arthur E. Phifield, Park Theatre, South Berwick, Me. Small town patronage.

RETURN OF MONTE CRISTO, THE: Louis Hayward, Barbara Britton—This was enjoyed by my Sunday patrons. A very good one-day attraction. Played Sunday, June 1.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

Film Classics

BOY, A GIRL AND A DOG, A: Jerry Hunter, Sharyn Moffett—My biggest Saturday in three months and, best of all, it pleased them, both young and old. A good, clean, down-to-earth story that will make money for all small town exhibitors. Play it, if you haven't already. Played Saturday, June 14.—Arthur E. Phifield, Park Theatre, South Berwick, Me. Small town patronage.

Metro-Goldwyn-Mayer

BEGINNING OR THE END, THE: Brian Donlevy, Robert Walker—Words cannot express what a masterpiece this was and I should rate this production as one of the best of all time. Tom Drake was sensational in his role. This should be a "must" for all Americans. Played Wednesday, Thursday, May 28, 29.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

BOOM TOWN: Clark Gable, Spencer Tracy—A re-issue, but plenty good. Play it. Business fair. Played Sunday, Monday, June 15, 16.—James Vogeding, Elizabeth Theatre, Elizabeth, W. Va. Small town patronage.

IT HAPPENED IN BROOKLYN: Frank Sinatra, Kathryn Grayson—This didn't draw, but it pleased.

... 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.

Kathryn Grayson has a wonderful voice, but why did she have to sing that number near the end. Frank Sinatra's voice is improving with each picture, and his numbers were excellent. Played Monday, Tuesday, June 9, 10.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

MIGHTY MCGURK, THE: Wallace Beery, Edward Arnold—A good comedy with enough action to please everyone. Play it by all means. Played Friday, Saturday, June 13, 14.—James Vogeding, Elizabeth Theatre, Elizabeth, W. Va. Small town patronage.

NO LEAVE, NO LOVE: Van Johnson, Marie Wilson—Fair comedy that failed miserably at the box office. Van Johnson has lost his drawing power. Keenan Wynn was the attraction for our customers. Played Sunday, Monday, June 15, 16.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

SEA OF GRASS: Katharine Hepburn, Spencer Tracy—Most of my patrons rated this as the best of the year. It drew well and it is one of the top attractions of the season. Robert Walker was excellent in his small role. Played Wednesday, Thursday, June 4, 5.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

TILL THE CLOUDS ROLL BY: Robert Walker, Judy Garland—Metro is the best in my book. Excellent. Played Sunday, Monday, June 8, 9.—James Vogeding, Elizabeth Theatre, Elizabeth, W. Va. Small town patronage.

TILL THE CLOUDS ROLL BY: Robert Walker, Judy Garland—This picture was made with the greatest array of stars in the world. Each one excelled in his part. It lacked nothing to rate it as one of the really great pictures. It is gratifying to show a picture like this. Played Friday, May 30.—J. L. Thayer, Raymond Theatre, Raymond, N. H. Small town patronage.

Paramount

BLUE DAHLIA, THE: Alan Ladd, Veronica Lake—This is tops. Played November 3, 1946, and repeated on Sunday, March 23. We have never gone wrong playing Paramount product and it is a pleasure doing business with the Washington exchange. You independents check up on this, and if I'm right give them plenty of dates in September.—A. E. Landreth, Lyric Theatre, Portsmouth, Va.

TO EACH HIS OWN: Olivia de Havilland, John Lund—A wonderful picture, but a little disappointing at the box office. However, this was due to the late playing time. Comments very favorable. Played Monday, Tuesday, May 26, 27.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

MONSIEUR BEUCAIRE: Bob Hope, Joan Caulfield—This type of picture doesn't take in this community. Even with a box office favorite, Bob Hope, it still didn't draw. Not recommended for small town situations. Played Monday, Tuesday, May 19, 20.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

TWO YEARS BEFORE THE MAST: Alan Ladd, Brian Donlevy—A fair picture, but not as good as expected. Business off. Played Friday, Saturday, June 6, 7.—James Vogeding, Elizabeth Theatre, Elizabeth, W. Va. Small town patronage.

PLAINSMAN, THE: Gary Cooper, Jean Arthur—A very good reissue which played to average business on Sunday. High school graduation exercises cut my business on this one. Don't be afraid to give it your best time. Played Sunday, Monday, June 15, 16.—Arthur E. Phifield, Park Theatre, South Berwick, Me. Small town patronage.

STRANGE LOVE OF MARTHA IVERS: Barbara Stanwyck, Van Heflin—A fine suspenseful drama which did not do business. Too heavy for my people. Comedies and musicals draw best for me. Played Tuesday, Wednesday, June 17, 18.—Arthur E. Phifield, Park Theatre, South Berwick, Me. Small town patronage.

CROSS MY HEART: Betty Hutton, Sonny Tufts—Business mediocre on this overrated comedy. Betty Hutton was the drawing power, but she wasn't

enough to get the business. Played Tuesday-Thursday, June 10-12.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

BLUE SKIES: Bing Crosby, Fred Astaire—Very good business on this one. However, it was not what we expected, nor was it the picture it was cracked up to be. Played Sunday-Tuesday, June 1-3.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

BLUE SKIES: Bing Crosby, Fred Astaire—This picture has everything. One of the finest. The box office was disappointing due to graduations, school closing and garden planting. This time is always tough. Played Friday, June 13.—J. L. Thayer, Raymond Theatre, Raymond, N. H. Small town patronage.

PRC

ROMANCE OF THE WEST: Eddie Dean, Joan Barton—A fair Western in color. However, Dean is no good in my town. Played Wednesday, Thursday, June 11, 12.—James Vogeding, Elizabeth Theatre, Elizabeth, W. Va. Small town patronage.

DOWN MISSOURI WAY: Martha O'Driscoll, William Wright—Very corny. Pleased some; displeased many more. Skip it, if possible. Played Saturday, June 7.—Arthur E. Phifield, Park Theatre, South Berwick, Me. Small town patronage.

HOW DO YOU DO?: Bert Gordon, Harry Von Zell—Doubled with a Hopalong Cassidy to excellent business. Don't know whether they came to see "Hoppy" or the "Mad Russian." Played Friday, Saturday, June 6, 7.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

Republic

APACHE ROSE: Roy Rogers, Dale Evans—Played on a Monday and Tuesday instead of a weekend and it drew well. The scenery was beautiful as it was filmed in color. Roy continues to be a top favorite with my patrons. Played Monday, Tuesday, June 2, 3.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

HELDORADO: Roy Rogers, Dale Evans—A very good Western. However, Republic will ruin Rogers if they continue to allocate his Westerns too high. Played Sunday, Monday, June 1, 2.—James Vogeding, Elizabeth Theatre, Elizabeth, W. Va. Small town patronage.

HOME IN OKLAHOMA: Roy Rogers, Dale Evans—This is on about par with the other Rogers features. Business fair. Some of Rogers fans are asking why he doesn't have a different leading lady. Played Friday, Saturday, June 13, 14.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

NIGHT TRAIN TO MEMPHIS: Roy Acuff, Adele Mara—Plenty of good small town entertainment in this. The second night it held up to the first, which is quite unusual. This one pleased very well. Played Thursday, Friday, May 22, 23.—Arthur E. Phifield, Park Theatre, South Berwick, Me. Small town patronage.

ONE EXCITING WEEK: Al Pearce, Arline Harris—Used on a weekend double bill to fair business. Played Friday, Saturday, June 13, 14.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

PLAINSMAN AND THE LADY, THE: William Elliott, Vera Ralston—Did very well. The people enjoyed it on a single bill weekend. Played Friday, Saturday, June 20, 21.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

PLAINSMAN AND THE LADY, THE: William Elliott, Vera Ralston—A fair Western. Business fair. Played Friday, Saturday, May 16, 17.—James Vogeding, Elizabeth Theatre, Elizabeth, W. Va. Small town patronage.

RED RIVER RENEGADES: Sunset Carson, Peggy Stewart—First time in a year we had had the pleas-

(Continued on following page)

(Continued from preceding page)

ure of showing a Sunset Carson Western. This is really a good Western without any music. Played Friday, Saturday, June 13, 14.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

RENDEZVOUS WITH ANNIE: Eddie Albert, Gail Patrick—A small crowd witnessed this effort. It aroused a large number of laughs and it seemed to be enjoyed. It lacks star names to draw in crowds. Well worth playing. Played Saturday, May 31.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

RKO Radio

CHILD OF DIVORCE: Sharyn Moffett, Regis Toomey—This should be seen by all married people. Played on my double bill program. Played Friday, Saturday, May 30, 31.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

CODE OF THE WEST: James Warren, Debra Alden—This Western story by Zane Grey was packed with action and it pleased 100 per cent. Played Friday, Saturday, June 6, 7.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

KID FROM BROOKLYN, THE: Danny Kaye, Virginia Mayo—If your patrons haven't heard of Danny Kaye, lay off. Business off. Played Sunday, Monday, May 25, 26.—James Vogeding, Elizabeth Theatre, Elizabeth, W. Va. Small town patronage.

SISTER KENNY: Rosalind Russell, Alexander Knox—They turned out nicely for this one. Enjoyed favorable business. It is worth playing. Played Monday, Tuesday, June 16, 17.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

SISTER KENNY: Rosalind Russell, Alexander Knox—We got a big surprise on this one. This gave us one of our biggest grosses for 1947, with only one exception. However, it is not a terrific picture. Played Sunday, Monday, June 8, 9.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

STRANGER, THE: Edward G. Robinson, Loretta Young—Our business was only fair. Those who attended expressed themselves as being well satisfied. Welles is not popular here, although he contributed much to the picture by his superb acting. Played Sunday, Monday, June 8, 9.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Screen Guild

MY DOG SHEP: Tom Neal, Helen Chapman, "Flame"—A good dog picture. Enough said. Played Wednesday, Thursday, May 28, 29.—James Vogeding, Elizabeth Theatre, Elizabeth, W. Va. Small town patronage.

SCARED TO DEATH: Bela Lugosi, Joyce Comp-ton—This chill-thrilling picture was helped greatly by being in color. Played Friday, Saturday, June 13, 14.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

Twentieth Century-Fox

ALEXANDER'S RAGTIME BAND: Tyrone Power, Alice Faye—This still drew the crowds. These reissues are making us more money than the new releases. This was our second biggest Monday night gross of the year. Well worth playing. Our crowd was well satisfied. Played Monday, June 9.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

DOLL FACE: Perry Como, Vivian Blaine—Definitely a disappointment. One of the poorest crowds of the year. The story was weak and there was not enough of Carmen Miranda. This should have been double-billed. Played Friday, June 13.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

MY DARLING CLEMENTINE: Henry Fonda, Linda Darnell—A swell high-class Western. Lots of action. 20th-Fox is O. K. in my book. Played Friday, Saturday, May 30, 31.—James Vogeding, Elizabeth Theatre, Elizabeth, W. Va. Small town patronage.

SUN VALLEY SERENADE: Sonja Henie, John Payne—A reissue with drawing power plus. Did well with this one. Most of these oldies have something that the new pictures lack. Played Sunday, May 25.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

Universal

IF I HAD MY WAY: Bing Crosby, Gloria Jean—A very good show, if your folks like Bing. Gave it my best playing time and it pulled them better than many of the new supers. Played Sunday, Monday, May 25, 26.—Arthur E. Phifield, Park Theatre, South Berwick, Maine. Small town patronage.

KILLERS, THE: Burt Lancaster, Ava Gardner—Very poor picture for a small town. A good Sunday date was wasted on this one for me. Played Sunday, Monday, June 1, 2.—Arthur E. Phifield, Park Theatre, South Berwick, Maine. Small town patronage.

KILLERS, THE: Burt Lancaster, Ava Gardner—This was a well directed and interesting drama, but a little too much shooting to be popular. Business very light. Played Wednesday, Thursday, June 11, 12.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Warner Bros.

BIG SLEEP, THE: Humphrey Bogart, Lauren Bacall—This drama scared the children and young folks away for some reason and very few adults came. Bogart means nothing to my folks. Very bad business. Played Tuesday-Thursday, June 17-19.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

CITY FOR CONQUEST: James Cagney, Ann Sheridan—Good business, but this was February. Played with Republic's "In Old Sacramento." A good combination. Are those days ever coming back? Played Sunday, Feb. 2.—A. E. Landreth, Lyric Theatre, Portsmouth, Va.

CLOAK AND DAGGER: Gary Cooper, Lilli Palmer—I can't tell you why, but we didn't do business; perhaps the people were too busy on the land. Played Wednesday, Thursday, June 18, 19.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

DECEPTION: Bette Davis, Paul Henreid—Definitely not a show for a small town. It is too talky and the action drags. The acting was above par, but the story was stretched to the vanishing point. Our crowds were not pleased. They demand more action. Played Monday, June 2.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

MAN I LOVE, THE: Ida Lupino, Robert Alda—An excellent production from Warner Bros. Commencement exercises kept our attendance below average. Played Monday, Tuesday, May 26, 27.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

NORA PRENTISS: Ann Sheridan, Kent Smith—Highly dramatic. Good acting. This kind of picture pleases only half the audience. The children don't know what it is all about. I liked it, but my personal choice is not always good for the box office. Played Friday, June 6.—J. L. Thayer, Raymond Theatre, Raymond, N. H. Small town patronage.

Short Features

Columbia

COCKATOOS FOR TWO: Color Rhapsodies—Story of a nightmarish Peter Lorre and a wise-cracking pigeon who is to be his "new taste sensation." Vocal imitation of Lorre is good and the cartoon itself is amusing.—George E. Janes, Ojai Theatre, Ojai, Cal.

IF A BODY MEETS A BODY: All Star Comedies—Not overly funny. If your crowd goes for these they will probably appreciate this effort. Our crowd here is not overly enthusiastic.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

Metro-Goldwyn-Mayer

CALLING ON COSTA RICA: FitzPatrick Traveltalks—Very interesting. This preceded our playing of "Carnival in Costa Rica" so we tacked the trailer on the end of the short with very good results. The fact that both the subjects were in color also helped.—George E. Janes, Ojai Theatre, Ojai, Cal.

CAT FISHING: Tom and Jerry Cartoons—Tom and Jerry are good marquee material for us and this one lived up to the Academy Award-winning tradition of this series. An exceptional color cartoon.—George E. Janes, Ojai Theatre, Ojai, Cal.

GLIMPSES OF CALIFORNIA: FritzPatrick Traveltalks—Will serve as a filler.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

THE LUCKIEST GUY IN THE WORLD: Two-Reel Specials—A good two-reel film from the "Crime Doesn't Pay" series.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

NORTHWEST HOUNDED POLICE: Technicolor Cartoons—Excellent cartoon.—James Vogeding, Elizabeth Theatre, Elizabeth, W. Va.

TRAFFIC WITH THE DEVIL: Two-Reel Specials—A very good two-reel short.—James Vogeding, Elizabeth Theatre, Elizabeth, W. Va.

Paramount

BARGAIN COUNTER ATTACK: Little Lulu—A very good Little Lulu cartoon.—Arthur E. Phifield, Park Theatre, South Berwick, Maine.

GOLDEN SLIPPERS: Musical Parade—Light musical that failed to excite anyone.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

PEEP IN THE DEEP: Popeye the Sailor—Excellent. Kids ate it up.—James Vogeding, Elizabeth Theatre, Elizabeth, W. Va.

SPREE FOR ALL: Noveltoons—Very good color cartoon. Play it.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

TALE OF TWO CAFES: Musical Parade—This series in Technicolor of Paramount's is good, but this one was not in the usual class.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

UNUSUAL OCCUPATIONS: No. 3—This series is always good.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

RKO Radio

IN ROOM 303: Leon Errol—Always good for a laugh. Many more could have seen it.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

RESCUE DOG: Walt Disney Cartoons—Good color cartoon from Disney.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

WALL STREET BLUES: Edgar Kennedy—An average Kennedy comedy.—Arthur E. Phifield, Park Theatre, South Berwick, Maine.

Twentieth Century-Fox

BAD BILL BENSON: Terrytoons—Very good.—James Vogeding, Elizabeth Theatre, Elizabeth, W. Va.

Universal

CHAMPAGNE MUSIC: Name-Band Musicals—Good two-reel musical show.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

COO-COO BIRD: Lantz Color Cartunes—Entertaining color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MELODIE STAMPEDE: Name-Band Musicals—A good 15-minute musical reel that is good, if your folks like Western music.—Arthur E. Phifield, Park Theatre, South Berwick, Maine.

MUSICAL MOMENTS: Lantz Color Cartunes—Good color cartoon with music from Chopin.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

WILLIAM TELL OVERTURE: Lantz Color Cartunes—Good color cartoon. It has excellent music.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Warner-Vitaphone

ALL STAR MUSICAL REVUE: Featurettes—Warners made musicals that have feature attraction.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

GAY ANTIES: Merrie Melodies Cartoons—A very good cartoon in color. I can generally bank on a Warner Bros. cartoon as they are nearly all good.—Arthur E. Phifield, Park Theatre, South Berwick, Maine.

HOLLYWOOD DAFFY: Merrie Melodies Cartoons—A very good, entertaining reel.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

Crockett Joins Sack

James C. Crockett, formerly with Affiliated Distributors in Atlanta, Charlotte, and New Orleans, has been appointed Dallas branch manager of Sack Amusement Enterprises, which has new Dallas headquarters. Robert Moscow has recently joined Sack in charge of all Negro production, in which the firm specializes.

For Children's Library

Warner Brothers have made "Penrod and Sam" available for the Children's Film Library program as a replacement for "The Green Pastures" which the company has been supplying with "The Prince and the Pauper" and "A Midsummer Night's Dream."

Kay Sets Eight Westerns

Fred Sandy, branch manager of Kay Film Exchange in Washington, D. C., has announced the release of eight Westerns for that territory. The pictures star John Wayne.



MANAGERS' ROUND TABLE

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

WALTER BROOKS, Director



Q In a discussion of the control of children's problems as patrons of motion picture theatres, Mrs. Thomas B. Link, recently named chairman-at-large for motion pictures of the Parent-Teachers Council of Kansas City, Mo., made the point that the rapid development of community projects for youth is offering an opportunity for theatre managers to make themselves and their theatres a vital part in neighborhood affairs, but unless owners and managers enter into such community activities with an attitude of cooperation, then the idea will gradually edge the theatre out.

"The key to this community-living trend," Mrs. Link said, is expressed in the phrases, "I'm your grocer"—"I'm your druggist"—and there should also be "I'm your motion picture man." If this were true, with theatremen engaged in plans and programs for community benefits, then everybody would depend on him, feel free to talk with him about problems relating to the theatre and motion pictures. Parents would feel their children were safe, in neighborhood theatres."

Last year, we heard Si Fabian, addressing exhibitors in convention in Memphis, Tenn., say that, too often, the theatre man did not have the community standing of other merchants along Main Street, and, as we recall his potent phrasing, it was the first duty of good managers to recapture this place of esteem in community planning.

Q Associated Theatre Owners of Indiana are putting out a special trailer to all theatres in Indiana plugging the Indiana State Fair this summer. The Indiana Fair promotes Hoosier agriculture and theatre owners gain much good will with farmers, 4-H clubs and civic groups through this cooperation.

It Really Pays To Advertise

By the Associated Press.

FALLS CITY, Nebr., June 26.—Larry Smith, a Falls City youngster, placed the following ad in the Falls City Daily Journal:

"If the party who found my coat at Oil City Theater will return it, I won't be punished."

He wasn't. The coat was returned.

Our compliments to manager Bernard Dudgeon of the Oil City theatre, Falls City, Nebraska, for this human-interest item, which landed on the front page of the New York World-Telegram, via the Associated Press. We knew Falls City was the sort of town where the movie theatre had community interest at heart.

—Walter Brooks

Q Fox Midwest Kansas City theatres, the Fairway, Tower and Uptown, cooperate on a children's Saturday morning show, giving the little gluttons 20 cartoons for a 25-cent admission. That's two and a half hour show, with everything from the comic section represented. Each of the three managers, Roy Cato of the suburban Fairway; Barney Joffe of the downtown Tower, and Nick Sunday, of the 2000-seat Uptown, handles his own publicity and special displays, while newspaper advertising is cooperative. The trio of first-runs has been giving these super-colossal cartoon shows about once every two or three months, and it's apparently what kiddies cry for.

Q Hugh Borland, manager of the Louis theatre, Chicago, made an interesting discovery when he decided to check-up on telephone calls made to the theatre, asking about his program for the day. He figured that if people spent a nickel to find out the name of the picture, he would take a moment to find out who they were and where they lived. So, his girls were instructed to ask for names and addresses, with an offer to mail the house program, as a service.

The discovery, which has intrigued Hugh more than a little, was that many of those who called-in were either far out of his neighborhood, or definitely within the area served by competing theatres. Therefore, he got up a special letter of invitation, put out the welcome mat and made a serious attempt to meet and greet such patrons as he knew were coming to the theatre from outside his trading area. He says it is certainly paying off at the box-office.

Q Ralph Dillard, manager of the Avon theatre, Savannah, Ga., sending in his campaign on "Bedelia" recently, included a report of his handling of the March of Time "Teachers' Crisis" as part of the same program. The Georgia Educational Association scheduled its convention in Savannah for the same week and with 4,000 teachers attending, Ralph made a special pitch for "Teachers' Crisis."

The Board of Education supplied a list of teachers and a mailing card was sent to each. During the convention at the Hotel De Sota, a special 40 x 60 was displayed at the registration booth, where no teacher could miss it. Then, a special letter was reproduced and handed to teachers, with the compliments of the Association, showing their appreciation to the Lucas theatres.

Theatre, Window Displays and Exploitation



The eye-arresting display, at left, was used by M. Beteille for "The Bells of St. Mary's" at the Aubert-Palace theatre, Paris, France.



Western window in Lazarus department store, Columbus, Ohio, was arranged by manager Carl Rogers of Loew's Broad for his showing of "Duel".



Manager Robert A. Hynes had a boy carry large replica of airmail letter through town for "Blaze of Noon" at the Criterion theatre, Oklahoma City, Okla.



Doorman and usherettes are the principals in this promotion used by manager Willis E. Shaffer at the Royal, Atchison, Kans., for "Ladies' Man".

Manager J. Longbottom posted this 96-sheet on the wall of the Odeon theatre, Chorley, Lancs., England. It overlooks several hundred yards of the main arterial road from Southern England to Blackpool and the north.



Members of the Santa Claus Club, Cleveland, Ohio, meet in front of the Allen, in a promotion arranged by RKO publicist Shirley Fishman for "Miracle on 34th Street".

SHAFFER AND SINGH TAKE SECOND QUARTER AWARDS

Willis E. Shaffer, manager of the Fox Atchison theatres, Atchison, Kansas, was selected as the unanimous choice of the Judges Committee for top showmanship honors and the Silver Desk Plaque in the Second Quarter Quigley Awards Competition.

The panel of Judges encountered an unusual number of contenders and entries in this Quarter, with more than 100 campaigns in the finals and there was high praise for the many competing showmen for their consistency of effort.

The following showmen, listed alphabetically, were awarded Scrolls of Honor by the Judges:

Larry Beltz, Grand theatre, Wausau, Wis.
Bill Brown, Bijou theatre, New Haven, Conn.
C. R. Hacker, Palace, Milwaukee, Wis.
W. T. Hastings, Orpheum, Denver, Colo.
R. Koutnik, Fox Wisconsin, Milwaukee, Wis.
P. E. McCoy, Miller theatre, Augusta, Ga.
Nathan Wise, RKO theatres, Cincinnati, O.

The special Overseas Citation was awarded to Percival B. Singh, manager of the De Luxe theatre, Port of Spain, Trinidad.

Mr. Shaffer has been active in the Quigley Awards competition for some time, but it was his striking campaign, "Artistry in Advertising," devised for "The Late George Apley," that won the verdict of the Judges. Readers of the Round Table will remember that this unusual campaign was described in the HERALD on May 31st, in Mr. Shaffer's own by-line story. The campaign was unique among the entries.

Mr. Singh's campaign for "The Jolson Story" was prepared under unusual difficulties and with limited cooperation due to wartime restrictions which are not yet lifted in the British territory. To sell "The Jolson Story" as completely and as well as Mr. Singh sold it in Trinidad would do credit to any showman, anywhere. From the personal attendance of the Governor of Trinidad, to the "Jolson" contest conducted on the streets of Port of Spain, Mr. Singh covered all phases of the picture and its possibilities for exploitation, via newspaper, radio, ballyhoo, special and prestige advertising.

Included in the list of Scroll of Honor recipients are Nathan Wise, Bronze Grand Prize winner in last year's competition, and P. E. McCoy, winner of the Silver Grand Awards Plaque for 1945. Certificates of merit were designated to 48 showmen in the United States, England, Scotland, and Wales.

Judges for the Second Quarter were Gilbert Golden, national advertising director for Warner Brothers; Fortunat Baronat, foreign publicity director for Universal-International, and Michael Edelstein, division manager for RKO theatres, New York.



More than 100 prize-worthy campaigns were examined by the Judges: Left to right, Fortunat Baronat, foreign publicity director, Universal-International; Michael Edelstein, division manager, RKO theatres, and Gilbert Golden, national advertising director, Warner Bros. Judges were unanimous that all finalists were good!

2nd Quarter Citation Winners

The following contestants for the Quigley Awards, having submitted entries of merit, will receive Certificates of Citation for outstanding showmanship.

ELMER ADAMS, JR.
Bison, Shawnee, Okla.

JOHN H. ARNOLD
Yale, Houston, Texas

JIM BARNES
Midwest, Oklahoma City, Okla.

CHARLES BARNETT
Capitol, Martin, Tenn.

H. BEDFORD
Palace, Derby, Derbyshire, England

GEORGE BERNARD
Odeon, Bury, Lancs., England

HELENE BOESEL
Downer, Milwaukee, Wis.

HUGH BORLAND
Louis, Chicago, Ill.

JOE BOYLE
Broadway, Norwich, Conn.

A. J. BROWN
Empire, Cardiff, Wales

LOU COHEN
Poli, Hartford, Conn.

GEORGE DARANSOLL
Granby, Norfolk, Va.

M. EVAN
Elco, Elkhart, Ind.

RICHARD FELDMAN
Paramount, Syracuse, N.Y.

MILDRED FITZGIBBONS
Skouras Roosevelt, Flushing, L. I.

FRANCIS C. GILLON
Paramount, Cedar Rapids, Iowa

KEN GRIMES
Warner, Erie, Pa.

LEO HANEY
Lido, Maywood, Ill.

THOR HAUSCHILD
Arcade, Cambridge, Md.

L. STANLEY HODNETT
Palace, Middlesborough Yorkshire, England

E. F. JOHNSON
St. George's Hall Castlegate, England

LARRY LEVY
Colonial, Reading, Pa.

ED MAY
Lincoln, Miami, Fla.

JOHN MISAVICE
Ritz, Berwyn, Ill.

JACK MATLACK
J. J. Parker Theatres, Portland, Ore.

LOUIS NYE
Hoosier, Whiting, Ind.

ROSS McCausland
Telenews, Dallas, Tex.

DICK PEFFLEY
Paramount, Fremont, O.

ROY PEFFLEY
Voge, East Chicago, Ind.

FRED PERRY
Liberty, Cumberland, Md.

RALPH PHILLIPS
New Cross Kinema, New Cross, London, England

LESTER POLLOCK
Loew's, Rochester, N. Y.

BETTY JUNE POWELL
Bison, Shawnee, Okla.

G. RAY
Regent, Bradford, Yorks., England

HARRY ROSE
Majestic, Bridgeport, Conn.

NORTON SHAPIRO
Rivoli, Roxbury, Mass.

SOL SORKIN
RKO Keith's, Washington, D. C.

BOYD SPARROW
Loew's, Indianapolis, Ind.

MOLLIE STICKLES
Palace, Meriden, Conn.

MICHAEL STRANGER
Loew's, White Plains, N.Y.

A. M. SULLIVAN, JR.
Bijou, Savannah, Ga.

PRESTON SWAN
Elephant, Shawlands, Glasgow, Scotland

AL SWETT
State, Taunton, Mass.

LUIS UCKO
Avenida, Medellin, Colo.

LILY WATT
Florida, Kings Park, Glasgow, Scotland

NORMAN WILLIS
Corbett, Wildwood, Fla.

ANSEL WINSTON
Coliseum, New York City

R. M. WHITE
Orpheum, Elkhart, Ind.

SHOWMEN IN ACTION

Loew's Showmen In New England Exploit "Duel"

Richard Feldman sends in tear-sheets of four-color pages used in the Syracuse Post Standard *Sunday Magazine* to advertise current attractions at the Paramount theatre. How many managers know that these color pages are sent out in mat form and can be used wherever newspaper color presses are printing the magazine sections locally?

Max Phillips, manager of the Regent theatre, Sudbury, Ont., Canada, captured a lot of space in local newspapers with his tie-in of "Dead Reckoning" with the city-sponsored Safety Week campaign.

Manager Ted Gilbert, of the Broadway Super Cinema, Stratford, London, Eng., presented the Ginger Rogers Silver Cup to the most magnificent baby as exploitation for "The Magnificent Doll" with over 500 contenders for the prize and extraordinary municipal cooperation.

Earl Hubbard, publicity chief for the 20th Century theatre, Buffalo, had honeymooners on their way to see "Honeymoon" in chartered busses from Niagara Falls.

Adv. Mgr. Dave Jones, of the Senate theatre, Springfield, Ill., printed an aerial view of downtown Springfield to show just where "The Jolson Story" would return, after six weeks earlier this year, playing at the same theatre.

Cliff Buechel, manager of the Mary Anderson theatre, Louisville, Ky., arranged a special preview of "The Unfaithful" for social welfare leaders, women's page editors, and those interested in domestic relations courts, with discussion on two local radio stations.

The plugs went out through the racing broadcasts, for "Repeat Performance" when Nathan Wise promoted the premiere at the RKO Grand theatre, Cincinnati, with two events named in honor of the picture at River Downs.

Abe Ludacer screened "Great Expectations" at the Toledo, Ohio, Public Library for invited guests as a special newspaper boost for the run of the picture at Loew's Valentine.

Gerry Wollaston, manager of the State, Harrisburg, Pa., reported 10 pocketbooks "lost" in local department stores and on city streets, as exploitation for "The Guilt of Janet Ames." Each contained a dollar, but finders who returned them (nine out of ten) were given free tickets, interviewed on radio and rewarded additionally by co-operating stores.

Manager Jim McCarthy, of the Warner Strand, Hartford, Conn., entertained at breakfast to determine "Miss Good Egg of 1947" as publicity for "The Egg and I." Scallions to the non-winners!

Thor Hauschild, manager of the Arcade theatre, Cambridge, Md., had the students of a kindergarden school on his stage for their graduation exercises and class play. The six-year-olds and their parents had themselves a time! With a world of goodwill.

Larry Levy, manager of Loew's Colonial Reading, Pa., got a big send-off for the "Cynthia Clubs of America" in his town. Local stores joined to urge all girls 14 to 19 to become members. Elizabeth Taylor, star of the picture "Cynthia," is president of the club.

Tom Edwards, Jr., sends us his attractive monthly program from the Ozark theatre, Eldon, Mo., where he has recently taken over the management. We like to think that Tommy Edwards, Sr., that rootin' tootin' exhibitor leader from the Ozarks, is one of our best friends, out Kansas City way.

Buzzy Mixson, manager of the Arcade theatre, Williston, Florida, planted a teaser campaign "Is This the Beginning, or the End?" The local newspaper spotted one of his ads on the society page, following the account of a wedding, which, you may be sure, attracted no little attention.

Reg Streeter, manager of Warner's Mission theatre, Santa Barbara, California, used an actual penny to advertise his new low prices, pasted to a card reading "Today! When we must make every penny count. . ."

Bernard Dudgeon, manager of the Oil City theatre, Falls City, Nebraska, made us homesick for our own home town with that sandwich board he used to advertise "The Mighty McGurk." It read "Late Owl Show 10:30 p. m." and that carries us back!

British and Irish war-brides living in the Hartford, Conn., area were invited by manager Walter B. Lloyd to write letters telling why they would like to call home by trans-Atlantic telephone, as promotion for "Odd Man Out" at the Allyn theatre. Newspapers played up the stunt, with pictures.

Ansel Winston, manager of the RKO Coliseum theatre, New York, induced a local merchant to put up \$425 as prizes and expenses in a contest to exploit "The Locket." Ten thousand keys were distributed, through the theatre and the store, and lucky keys unlocked the prizes for 20 winners.

Albert Hefferan, formerly manager of the Century theatre, Coopersville, Michigan, has given up that theatre to build one of his own. Washington approval has been received and construction will start at once. The new theatre will be a quonset-type building with brick front, to seat 450, located at Marne, Michigan.

A good deal of effort mark the campaigns for "Duel in the Sun" at Loew's theatres everywhere. This past week a number of campaigns on "Duel" have arrived at the Round Table from Loew's New England showmen. The following paragraphs are devoted to highlights of these promotional ventures.

In New Haven, Conn., manager Morris Rosenthal, of the Poli theatre, topped off a score of promotions by arranging a very comprehensive radio tieup with station WELI. It consisted of a two-day contest on Gregory Peck and Jennifer Jones, suggested by the press book, in which listeners were asked to select the pictures these two stars appeared in. Over 500 replies were received on each day's competition.

Ties Up With Baseball League

Manager E. Fitzpatrick, Poli, Waterbury, Conn., made arrangements with the recently formed Colonial Baseball League's local entry for a contest that terminated at the municipal stadium opening day of the league, which was also the opening day of the picture. The contest was for the selection of a name for the new ball team. "Duel in the Sun" T-shirts were worn by the cheering section. 145,000 people were in attendance.

A wealth of newspaper publicity was garnered for the picture by manager Harry A. Rose at the Majestic theatre, Bridgeport, Conn. The publicity included a front page headline in the Bridgeport *Sporting News*, announcing the opening of the picture a day in advance.

Blankets Town With Title

Manager H. H. Maloney, Poli theatre, Worcester, Mass., blanketed the town with the title of the picture. "Duel in the Sun" was on theatre staff badges, napkins, menus, taxi cabs, trucks, 100 window cards; had doughnuts, cakes and cocktails named after it and was brought to the attention of passersby at a dozen window displays.

The visit of David O. Selznick, producer of the picture, to Springfield, Mass., resulted in front page breaks for manager George E. Freeman, Poli theatre, who was on hand with the press when the producer arrived by plane, two weeks before the playdate of the picture at the Poli.

All facets of promotion were thoroughly covered by Lou Cohen, Poli theatre, Hartford, Conn., who submits a campaign with 64 detailed items of promotion. For one of these, Cohen featured bold copy on the miniature stage in the lobby. Part of the copy was transparent, which made it stand out bolder as it was brilliantly lighted by spotlights and colored fluorescents. Both sides of the display carried stills to fill it out and make it eye-arresting.

Unique Merchant Tieup Set for "Egg and I"

A unique contest in which 36 retail merchants cooperated highlighted the comprehensive campaign Manager W. R. Kemp arranged to exploit his engagement of "The Egg and I" at the Capitol theatre, Grand Island, Nebr.

Each of the cooperating merchants featured a bargain offering in their window plus a numbered egg. Contestants were required to list all 36 merchants, the correct egg number and the special bargains. At the bottom of the list they were to write a sentence in 25 words or less on "Why I like to eat eggs." Four major prizes were awarded to winners.

"Egg and I" sundaes were featured at a local drugstore, consisting of five dippers of ice cream and sliced peaches for only 20 cents. A large sign in the drugstore window tied-in the sundae with the picture.

Doormen dressed as farmers delivered a dozen promoted hardboiled eggs a day for a week in advance to local businessmen. Stickers were wrapped around the eggs, advertising the picture and starting date.

Promotes Merchandise for Cartoon Show Contest

Merchandise was promoted for a "Cartoon Circus Carnival" at the Bradley theatre, Columbus, Ga., by manager W. D. Hendley. The prizes were given to winners of a comic masquerade contest held in conjunction with the cartoon show and included a tricycle, a doll and a Lionel chemistry set. Eight thousand entry blanks were distributed in every school and playground in Columbus, Phenix City and Fort Benning. One hundred bumper strips were used on city buses and taxi cabs three days in advance.

Ties In with Recruiting Office for Reissues

A tie-up was arranged with the United States Navy recruiting office in Buffalo, N. Y., whereby the recruiting office put up posters throughout the city and in 10 surrounding areas to publicize the combination reissue, "The Sea Wolf" and "The Sea Hawk" at the Buffalo theatre there. The tie-up was arranged by Charles B. Taylor, advertising director for Shea Theatres in Buffalo.

Gets Full Page Break

Roy Pryta, manager of the Granada theatre, Duluth, Minn., accomplished a whole page of candid camera shots, in the Sunday *News-Tribune*, when he undertook an assignment to make photographs of young Roy Rogers fans in his audience. Something that took a lot of doing and worth the effort in valuable publicity.

Exploitable Second Half of Bill Given Top Treatment



Exploitation-minded manager Ray Lindsey went to town for "Bringing Up Father," which was the second half of a dual bill at the Fox theatre, San Diego, Cal. The opening night was ballyhooed as the Southern California premiere, with Joe Yule, Renie Riano and June Harrison, stars of the picture, appearing in person.

Although Lindsey feels that "an astute manager concentrates his exploitation on the main feature as a rule" occasionally "along comes a second feature having exploitable qualities which, with extra effort of the manager and the staff, can be lifted in importance and made to mean something at the box office."

Such a case was "Bringing Up Father,"

Lindsey believes, and when Barney Gerard, the producer, took the picture to San Diego and worked along with him, the results were highly gratifying.

A highlight of the campaign was a street promotion that drew a lot of laughs from passersby and garnered extra newspaper publicity. A couple who responded to a want ad were outfitted to resemble cartoonist George McManus' famed comic characters, "Jiggs" and "Maggie," and sent through the town in pantomime.

The marquee was gaily decorated with burgees and rolling pins, "Maggie's" stock in trade. Also on the marquee was a banner, reading: "Big double event, 34th anniversary, "Jiggs" and "Maggie."

Promotes Tieup For "Daughter"

A contest tieup with a radio station drew considerable attention to manager Cliff Knoll's playdate of "The Farmer's Daughter" at the State theatre, Mankato, Minn. The contest, "Prettiest 'Farmer's Daughter'". started two weeks in advance on the "Town and Country" program over KYSM.

Each day, except Sunday, from 11:15 a. m. to noon, the program's audience was requested to send their choice of the "Prettiest 'Farmer's Daughter'" to the station. Five girls who received the most votes appeared on the stage to compete for the winning prize. The competition was opened to all girls, between the ages of 16 and 21.

The selection of the winner by audience applause was broadcast on a 15-minute program over KYSM. Prior to their stage appearance, the five leading contentants, representatives of the radio station and the local newspaper were guests of the theatre at a dinner. Immediately preceding the show, the girls appeared in the lobby with name badges to meet patrons.

Holds Beauty Contest to Exploit "Daughter"

Manager John Harrison tied-in with the local 4-H Clubs to exploit "The Farmer's Daughter" at the Ritz theatre, Waycross, Ga. Each of the 12 local chapters sent a representative to the theatre to compete for the title of "Queen." Three farmers from different sections of the county acted as judges. For ballyhoo, Harrison borrowed a new tractor trailer and dressed senior high school girls in blue jeans and straw hats. The girls were hauled over town in the tractor with one of the girls playing a piano and the others singing "The Farmer in the Dell."

Special Touch of Ingenuity

Credit James Scott, manager of the Roxy theatre, Atlanta, with a special touch of ingenuity in setting up lobby display for Warner's combination sea bill, "The Sea Hawk" and "The Sea Wolf." Manager Scott obtained transcriptions of sea and wind noises from RCA Victor, placed an automatic record player behind his display, so that everybody passing could both see and hear the attention getting ballyhoo.

Gilman Promotes Good Press for Test Engagement

A wealth of free newspaper publicity was garnered by manager Sam Gilman to exploit a test engagement of the reissue, "The Great Waltz" at Loew's theatre, Harrisburg, Pa. Arrangements were made with local critics to have each one of them write a review after seeing the picture at a special screening and then follow up with the review that was printed in their newspaper for the original engagement in 1938.

A tieup was set with the D and H Distributing Company for a county-wide contest in all stores handling Victor records. The competition consisted of listing the five best musical romances in motion picture history. 1,500 special heralds were distributed by each account. Each store also had window displays and prizes of Strauss albums. Guest tickets also were awarded as prizes.

Cutout displays were used on a small camp trailer, hooked to a private car, for street ballyhoo. Music from the picture was played over a loud-speaker as the display travelled through the town.

Large banners were placed on the sides of a river barge to attract the attention of the hundreds of people who sit on benches along the shores of the Susquehanna River. A loud-speaker also was installed on the barge.

Strauss records were played at exit and recessional music for two weeks in advance. This proved highly successful as people were humming the Viennese waltzes all over the place.

Sets Three Cornered Tieup

Norman Wrobel, of the RKO Orpheum, St. Paul, Minn., offered free tickets to the first thirty women who appeared for a local broadcast wearing sunbonnets and carrying alarm clocks, in a three cornered tieup between the theatre, the radio station and a columnist on the *Dispatch*, to advertise "Johnny O'Clock."



Chief Inspector Scueler awards the "Humphrey Bogart Boxing Trophy" to the winning team in the inter-city district boxing tournament, all part of the promotion set with the Baltimore Police Department by manager Leonard Smelter and publicity director Ted Routson of the Hippodrome, Baltimore, for their playdate of "Dead Reckoning".

Photo Giveaway In Medellin

Colored photos of Ingrid Bergman, made up locally, were distributed to the first 1,500 women patrons who came early to all performances opening day and day following of "Notorious" at the Metro Avenida, Medellin, Colombia. The campaign was arranged by manager Humberto Manrique and publicist Luis Ucko.

A jigsaw puzzle contest was promoted in the newspaper, *El Colombiano*. More than 1,000 letters were received for the contest, an excellent showing for a city the size of Medellin. In addition, a wealth of free publicity was planted in the local newspapers on the playdate.

Radio spot announcements were used 10 days in advance. 3,000 special heralds were distributed in residential districts. 3,000 key cards also were distributed. Six window tieups were arranged with leading stores. 100 window cards were placed in stores around town.

Teaser Signs Used by Coston

Teaser signs were placed on the front door of the theatre several days in advance of playdate by manager Sam Coston to exploit "The Verdict" at the Lex theatre, Chicago, Ill. A typical sign read: "No one seated during the climax of 'The Verdict.'"

Plants Front Page Story

The front page of the Lowell *Sunday Telegram* headlined the mayor's proclamation of "Al Jolson Week" when Sam Torgan, manager of the RKO Keith theatre, Lowell, Mass., announced his playdate for "The Jolson Story" and a local columnist highlighted the opening with an interview over station WLLH.

Interview Women At Screening of "Janet Ames"

A special screening for representatives of various women's groups was arranged by manager Gerry Wollaston and publicity director Edgar Goth for the engagement of "The Guilt of Janet Ames" at the State theatre, Harrisburg, Pa.

Following the screening, the women were interviewed regarding their reaction by Dick Redmond of radio station WHP. A transcription was made and later re-broadcast.

An unusual pocketbook promotion garnered newspaper and word of mouth publicity. Ten pocketbooks, donated by Bowman's Department Store, were "lost" around town with a card insert, reading: "Return to 'Janet Ames' at the State theatre." There also was a dollar bill inside, which if the pocketbook was returned, was donated to the Boys' Club of Harrisburg along with four dollars from the theatre fund.

BIRTHDAYS OF THE WEEK:

S. S. HOLLAND	L. H. GARBORINO
H. G. MOORE	G. J. RECKTENWALD
L. SCHNITZER	CARL BENSON
Y. L. BAINE	R. C. MILLER
CLAY WALKER	L. F. LARSEN
C. M. MOROSS	M. O. FIELD
M. J. GILFILLAN	C. L. OSWALD
E. N. OLSEN	C. C. COLLINS
WILLIAM WRIGHT	ROY GINGELL
SOL STRAUSS	C. L. CLARKE
R. DOUCHETTE	ROBERT COX
J. E. CAMPBELL	JIM BARNES
TOM ARTHUR	C. E. LOCKHARD
RUSSELL ALLEN	R. K. SHARNA
JACK GOLLADAY	R. H. RUDEN
M. F. MAGEN	E. E. CRABTREE
GEORGE RICE	E. R. ERICKSON
W. H. MACDONALD	E. HARRISON
EDGAR JONES	E. THOMPSON
M. KEIZERSTEIN	C. A. SANFORD
D. GINSBURG	JOHN WATT
RUSS MCKIBBON	W. S. BRISCOE
C. J. OLIVER	GLYNN H. GAU
W. F. BURKE	MEL E. SCOTT

LIKE TO TRAVEL?

Motion Picture Herald can use a live wire showman with trade relations experience, to gather news items, interview exhibitors, secure new and renewal subscriptions.

Must have selling ability. Own late model car and be free to travel in Mid-Western territory. Good salary plus commission.

Circulation Director
MOTION PICTURE HERALD
 1270 Sixth Avenue, New York 20, N. Y.

CUTS COSTS IN HALF!

Save With Filmack's Prevue

TRAILER SERVICE

Filmack \$4.50
week

1327 S. WABASH AVE. CHICAGO 5, ILL.

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending April 30, 1947.

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.

DUEL IN THE SUN (Selznick)

Final Report:

Total Gross Tabulated **\$1,991,300**
Comparative Average Gross **1,376,500**
Over-all Performance **144.6%**

ATLANTA—Loew's Grand, 1st week (AA)	232.5%
ATLANTA—Loew's Grand, 2nd week (AA)	145.9%
BALTIMORE—Century, 1st week (AA)	279.0%
BALTIMORE—Century, 2nd week (AA)	203.4%
BALTIMORE—Century, 3rd week (AA)	122.0%
BOSTON—Orpheum, 1st week (AA)	261.5%
BOSTON—Orpheum, 2nd week (AA)	173.1%
BOSTON—Orpheum, 3rd week (AA)	100.0%
BOSTON—State, 1st week (AA)	151.5%
BOSTON—State, 2nd week (AA)	151.5%
BOSTON—State, 3rd week (AA)	115.1%
BUFFALO—Hippodrome, 1st week (AA)	282.0%
BUFFALO—Hippodrome, 2nd week (AA)	239.3%
CHICAGO—Roosevelt (AA)	195.6%
CHICAGO—State Lake, 1st week (AA)	190.0%
CHICAGO—State Lake, 2nd week (AA)	178.7%
CHICAGO—State Lake, 3rd week (AA)	165.2%
CHICAGO—State Lake, 4th week (AA)	132.2%
CHICAGO—State Lake, 5th week (AA)	90.9%
CLEVELAND—Loew's Stillman (AA)	330.4%
INDIANAPOLIS—Loew's 1st week (AA)	223.8%
INDIANAPOLIS—Loew's, 2nd week (AA)	111.9%
KANSAS CITY—Midland, 1st week (AA)	202.3%
KANSAS CITY—Midland, 2nd week (AA)	86.1%
LOS ANGELES—Belmont, 1st week (AA)	156.2%
LOS ANGELES—Belmont, 2nd week (AA)	100.0%
LOS ANGELES—Belmont, 3rd week (AA)	75.0%
LOS ANGELES—Egyptian, 1st week (AA)	224.8%
LOS ANGELES—Egyptian, 2nd week (AA)	109.5%
LOS ANGELES—El Rey, 1st week (AA)	82.1%
LOS ANGELES—El Rey, 2nd week (AA)	82.1%
LOS ANGELES—El Rey, 3rd week (AA)	267.4%
LOS ANGELES—Orpheum, 1st week (AA)	145.3%
LOS ANGELES—Orpheum, 2nd week (AA)	93.0%
LOS ANGELES—Orpheum, 3rd week (AA)	202.5%
LOS ANGELES—Vogue, 1st week (AA)	151.8%
LOS ANGELES—Vogue, 2nd week (AA)	164.5%
LOS ANGELES—Vogue, 3rd week (AA)	202.5%
LOS ANGELES—Vogue, 4th week (AA)	203.7%
LOS ANGELES—Vogue, 5th week (AA)	215.1%
LOS ANGELES—Vogue, 6th week (AA)	215.1%
LOS ANGELES—Vogue, 7th week (AA)	202.5%
LOS ANGELES—Vogue, 8th week (AA)	192.4%
LOS ANGELES—Vogue, 9th week (AA)	190.0%
LOS ANGELES—Vogue, 10th week (AA)	170.8%
LOS ANGELES—Vogue, 11th week (AA)	177.2%
LOS ANGELES—Vogue, 12th week (AA)	164.5%
LOS ANGELES—Vogue, 13th week (AA)	164.5%
LOS ANGELES—Vogue, 14th week (AA)	126.5%
LOS ANGELES—Vogue, 15th week (AA)	138.0%
LOS ANGELES—Vogue, 16th week (AA)	113.9%
LOS ANGELES—Vogue, 17th week (AA)	101.2%
LOS ANGELES—Vogue, 18th week (AA)	101.2%
LOS ANGELES—Vogue, 19th week (AA)	82.9%
LOS ANGELES—Vogue, 20th week (AA)	50.0%
LOS ANGELES—Vogue, 21st week (AA)	289.8%
MINNEAPOLIS—Century (AA)	324.0%
MINNEAPOLIS—Lyric (AA)	134.9%
NEW YORK—Capitol, 1st week	
(Stage Attraction omitted)	
NEW YORK—Capitol, 2nd week	90.4%
(Stage Attraction omitted)	
NEW YORK—Capitol, 3rd week	54.4%
(Stage Attraction omitted)	
NEW YORK—Capitol, 4th week	50.0%
(Stage Attraction omitted)	
OMAHA—Omaha (AA)	120.9%
PHILADELPHIA—Fox, 1st week (AA)	237.0%
PHILADELPHIA—Fox, 2nd week (AA)	193.9%
PHILADELPHIA—Fox, 3rd week (AA)	107.7%
PHILADELPHIA—Fox, 4th week (AA)	81.8%
PITTSBURGH—Penn, 1st week (AA)	206.0%
PITTSBURGH—Penn, 2nd week (AA)	130.1%
SAN FRANCISCO—Fox, 1st week (AA)	206.1%
SAN FRANCISCO—Fox, 2nd week (AA)	120.2%
SAN FRANCISCO—Fox, 3rd week (AA)	92.7%
SAN FRANCISCO—United Nations, 1st week (AA)	120.0%

SAN FRANCISCO—United Nations, 2nd week (AA)	68.0%
SAN FRANCISCO—United Nations, 3rd week (AA)	50.0%
SAN FRANCISCO—United Nations, 4th week (AA)	50.0%

COPACABANA (UA)

First Report:

Total Gross Tabulated **\$118,300**
Comparative Average Gross **123,000**
Over-all Performance **96.1%**

CHICAGO—Oriental	94.3%
(SA) Vaudeville	
KANSAS CITY—Midland	92.4%
(DB) The Millerson Case (Col.)	
PHILADELPHIA—Stanley	110.8%
SAN FRANCISCO—Orpheum	80.7%
(DB) The Millerson Case (Col.)	
TORONTO—Loew's	94.3%

CALCUTTA (Para.)

Final Report:

Total Gross Tabulated **\$979,100**
Comparative Average Gross **1,016,900**
Over-all Performance **96.2%**

ATLANTA—Fox	140.7%
BALTIMORE—Keith's, 1st week	111.1%
BALTIMORE—Keith's, 2nd week	81.1%
BOSTON—Metropolitan, 1st week	84.8%
(DB) A Likely Story (RKO)	
BOSTON—Metropolitan, 2nd week	74.2%
(DB) A Likely Story (RKO)	
BUFFALO—Great Lakes, 1st week	120.0%
BUFFALO—Great Lakes, 2nd week	57.0%
BUFFALO—Teck, MO 1st week	76.3%
CHICAGO—Chicago, 1st week	81.9%
(SA) Vaudeville	
CHICAGO—Chicago, 2nd week	73.7%
(SA) Vaudeville	
CHICAGO—Garrick, MO 1st week	98.1%
CHICAGO—Garrick, MO 2nd week	85.8%
CHICAGO—Garrick, MO 3rd week	67.4%
CINCINNATI—RKO Albee	108.0%
CINCINNATI—RKO Shubert, MO 1st week	97.2%
CLEVELAND—Loew's State	114.0%
CLEVELAND—Loew's Ohio, MO 1st week	109.7%
INDIANAPOLIS—Indiana	98.5%
(DB) Beat the Band (RKO)	
INDIANAPOLIS—Keith's, MO 1st week	71.4%
(DB) Beat the Band (RKO)	
KANSAS CITY—Newman, 1st week	129.7%
KANSAS CITY—Newman, 2nd week	83.7%
LOS ANGELES—Paramount Downtown, 1st week	143.4%
(DB) Fear in the Night (Para.)	
LOS ANGELES—Paramount Downtown, 2nd week	108.6%
(DB) Fear in the Night (Para.)	
LOS ANGELES—Paramount Hollywood, 1st week	125.0%
(DB) Fear in the Night (Para.)	
LOS ANGELES—Paramount Hollywood, 2nd week	104.1%
(DB) Fear in the Night (Para.)	
MINNEAPOLIS—State	129.9%
MINNEAPOLIS—Lyric, MO 1st week	125.9%
MINNEAPOLIS—Lyric, MO 2nd week	101.8%
NEW YORK—Paramount, 1st week	123.9%
(SA) Duke Ellington's Orchestra, others	
NEW YORK—Paramount, 2nd week	105.3%
(SA) Duke Ellington's Orchestra, others	
NEW YORK—Paramount, 3rd week	83.0%
(SA) Duke Ellington's Orchestra, others	
NEW YORK—Paramount, 4th week	74.3%
(SA) Duke Ellington's Orchestra, others	

PHILADELPHIA—Stanley, 1st week	149.3%
PHILADELPHIA—Stanley, 2nd week	106.3%
PHILADELPHIA—Stanley, 3rd week	76.4%
PITTSBURGH—Stanley, 1st week	113.9%
PITTSBURGH—Stanley, 2nd week	64.7%
SALT LAKE CITY—Centre	97.2%
SALT LAKE CITY—Capitol, MO 1st week	91.9%
ST. LOUIS—St. Louis, 1st week	89.1%
(DB) I Cover Big Town (Para.)	
ST. LOUIS—St. Louis, 2nd week	84.1%
(DB) I Cover Big Town (Para.)	
ST. LOUIS—St. Louis, 3rd week	79.2%
(DB) I Cover Big Town (Para.)	
ST. LOUIS—St. Louis, 4th week	69.3%
(DB) I Cover Big Town (Para.)	
TORONTO—Imperial	100.6%

Ray-Bell Films Changes Corporate Name

The name of the Ray-Bells Films Corporation, a St. Paul company producing advertising and educational pictures, has been changed to Reid H. Ray Film Industries. The change was made July 1, following the retirement of Charles E. Bell from the company and the acquisition of his interests by the present management, which includes Mr. Ray, president; Alice M. Griswold, secretary; Charles A. Nyquist, treasurer, and William H. Ringold, named to succeed Mr. Bell as vice-president. A new addition to the company's St. Paul plant will add 6,000 square feet of space. The original company was founded in 1910 by the late Otto Rath for the purpose of making local newsreels to be shown in Mr. Rath's St. Paul Gaiety theatre.

Favorite Films Exchanges To Change Name Listing

Chicago Bureau

The 31 exchanges of Favorite Films henceforth will be listed under the company name instead of under the names of the individual franchise holders, it was announced Friday in Chicago by Moe Kerman, company president, as the franchise holders of the western division met in a one-day business session. Those attending to discuss the 1947-48 plans included: Albert Dezell, Chicago; Burt Stern, Pittsburgh; Ben Crandell, Los Angeles; Harry Price, San Francisco; Julius Collier and his associate, Reno, Wilk, Minnesota; Meyer Stern, Des Moines; Andy Dietz, St. Louis, and Burt Krulick, Buffalo.

Astor Pictures Join MPA's Children's Program Plan

Astor Pictures has joined the Motion Picture Association's Children's Film Library program and has made available the following features: "Swiss Family Robinson," "Little Men," "Terror of Tinytown," "Children of the Wild," "Titans of the Deep," "Silver Devil," "Fangs of the Wild" and "Tom Brown's School Days."

Seek to Halt Work on Theatre

In an action being prepared in Federal court at Charlotte, District Attorney D. E. Henderson will ask that C. H. Sears be enjoined from continuing construction of a theatre in North Charlotte. The district attorney will contend that Mr. Sears has not obtained proper Federal permits for the use of building materials.

CLASSIFIED ADVERTISING

OBITUARIES

H. D. Ross, Former Famous Players Executive, Dies

The Hon. W. D. Ross, a former director of Famous Players Canadian, died at his home in Toronto June 27. He was 79 years old. A former lieutenant governor of Ontario, Mr. Ross was closely associated in financial matters with the late N. L. Nathanson when Mr. Nathanson was president of Famous Players. He also at one time headed his own theatre company. He resigned from the Famous Players board when Mr. Nathanson left that organization to form Canadian Odeon. Later Mr. Ross sold his theatre company in Hamilton, Ont., to Theatre Properties, Ltd., in Hamilton.

George M. A. Fecke; Was Veteran of Industry

George M. A. Fecke, New England representative for Quigley Publications since 1931 and veteran of the industry, died suddenly in Boston June 29. Services were held Wednesday in Boston. He was the father of Herbert Fecke, advertising manager for the *Motion Picture Daily*, and Alfred J. Fecke, branch manager in Boston for PRC. Another son, George, also survives. Mr. Fecke was once New England branch manager for the old World Film Company and later, in 1919, became an independent distributor.

Clarence Bricker; Was Production Manager

Clarence Bricker, 55, production manager for Roy Del Ruth Productions, died June 27 in San Francisco of a heart attack. He was directing cameramen for shooting of scenes for "Mister Gideon." Mr. Bricker was with MGM for 20 years. He joined the Del Ruth company three years ago. His widow survives him.

John P. Medbury

John P. Medbury, 54, screen writer and once writer of the Amos and Andy radio shows and gag writer for Burns and Allen, died June 29 at his Laguna Beach home in Hollywood of a heart ailment. Surviving are his widow, his son and his step-daughter.

Star, Exhibitor Argue Double Feature Bills

Depending on how you look at it, double feature bills are "obsolete and unwarted by the public" or they are "good business." The double feature programs were argued over the air Monday night during the course of the Columbia Broadcasting System's "In My Opinion." Against such bills was Joan Leslie, the Eagle-Lion star, who characterized double features as "unfair to the performers," and for such bills was John Woodward, city manager for the M. A. Shea Theatres in Zanesville, O., who reported he would continue to show two features on each program until his patrons said they wanted single bill programs.

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)



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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.

Cry Wolf

Warners—Mystery Melodrama

Errol Flynn and Barbara Stanwyck co-star here in a mystery melodrama which marks a distinct departure from style for the former, a circumstance possibly adding exploitation value to a film dependent otherwise mainly upon the appeal of suspense and mystery. Deliberately paced, for purposes of tension, the picture should be seen from the first for best results, as the final sequence, revealing the reason for what's gone on, would mitigate against audience interest if seen beforehand. Exhibition handling of the attraction would appear to be the determinant of its commercial success.

Produced by Henry Blanke and directed by Peter Godfrey from a script by Catherine Turney based on a novel by Marjorie Carleton, the film opens with Miss Stanwyck arriving at the luxurious Caldwell estate and announcing herself as the widow of an heir whose funeral is impending. Mr. Flynn, a scientist and guardian of the deceased and the deceased's adolescent sister, disbelieves her representations but allows her to remain on for the fortnight it will take to check up on her story of the wedding.

During the fortnight she becomes convinced that her husband is not dead, but is being mistreated in a wing of the mansion which Flynn uses as a laboratory. She is further convinced of Flynn's duplicity by the tragic death of the young girl, whom she believes to have been murdered. Ultimately, when Miss Stanwyck and Flynn have reached the limits of mutual distrust, it comes out—and this comprises the final footage, which shouldn't be seen in advance—that her husband is, indeed, not dead, but is insane and has been committed to Flynn's custody. It's a melodramatic finish, furnishing a surprise twist to the story and clearing the way, of course, for Flynn and Miss Stanwyck to discover they've fallen in love with each other.

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

Release date, August 15, 1947. Running time, 82 min. PCA No. 11746. General audience classification.
Mark Caldwell Errol Flynn
Sandra Marshall Barbara Stanwyck
Richard Basehart, Jerome Cowan, John Ridgely, Patricia White, Geraldine Brooks

The Magic Bow

U-I-Prestige—Music Drama

The men who collaborated in making this highly fictionalized biographical sketch of Nicolo Paganini, the genius whose violin conquered hearts while Napoleon's troops conquered Europe, have succeeded in producing a film which should entrance lovers of good classical music. As it inevitably must, the picture concentrates on the master's playing of the violin and here the vibrant beauty of the instrument—actually played by Yehudi Menuhin, world-renowned concert artist—receives full recognition.

However, while "The Magic Bow" will ap-

peal mostly to the carriage trade, its dramatic end and the plot probably will invite criticism from precisely those patrons who like these pictures and who have come to expect a rather higher standard in British productions.

Stewart Granger as Paganini is excellent and manages to convey that moody, unpredictable atmosphere which so attracted audiences to the master; Phyllis Calvert, one of Britain's top actresses, is good in a thankless part. Jean Kent and Dennis Prince, as well as Cecil Parker, whose portrayal of Paganini's manager is one of the best in the film, give good supporting performances.

Direction by Bernard Knowles lacks sensitivity. R. J. Minney produced. Roland Pertwee wrote the screenplay based on the Manuel Komroff novel. The wide selection of classics, brilliantly and beautifully played by Menuhin, includes "Romance," a specially arranged theme, as well as small parts from Paganini's Violin Concerto; the Beethoven Violin Concerto, performed at an audience with the Pope; the master's "Caprice," "Campanella" and "Introduction et Variations."

The story tells how Paganini's playing helps Miss Calvert's father to escape from an Italian jail. The master follows her to Parma, wins a Stradivari and plans to marry her. Napoleon's order for her to marry aristocratic Dennis Kent, however, spoils their plans and they separate broken hearted. Paganini tours Europe successfully, accompanied by Mr. Parker and Miss Kent. At the Pope's audience the two lovers are brought together again through Paganini's music.

Seen at a New York projection room. Reviewer's Rating: Good.—FRED HIFT.

Release date, not set. Running time, 105 min. PCA No. 12124. General audience classification.
Paganini Stewart Granger
Jeanne Phyllis Calvert
Bianchi Jean Kent
Dennis Prince, Cecil Parker, Henry Edwards, Frank Vellier, Mary Jerrold, Betty Warren, Anthony Holles, David Hone, Robert Speaight

The Romance of Rosy Ridge

MGM—Civil War Story

MacKinlay Kantor's moving story, laid in the Ozark region during the confused period following the Civil War, has been faithfully translated to the screen by Jack Cummings, producer, and Roy Rowland, director. It speaks a language that men and women in the farming regions will be able to understand and appreciate better than the city folks, but its charm and the sincerity of its message will endear it to families everywhere.

Its star cast, headed by the ever-popular Van Johnson, here at his boyish and unaffected best, and Thomas Mitchell as the stubborn and disillusioned southern farmer, deliver excellent performances. Lester Cole wrote the screenplay.

The story, which moves at a leisurely pace, treats the subject tenderly and delicately skirts issues which are still very much alive in this country today. It shows the bitterness and the

violence that followed in the wake of the great struggle and how common sense and good will triumphed over it. There is romance involving Johnson and comely newcomer Janet Leigh; music especially written by Earl Robinson and Lewis Allan; folk dancing and a roaring gun-duel and fist fight.

When a stranger, Van Johnson, drops in on the Mitchell farm one night, the latter and his family, consisting of wife Selena Boyle, daughter, Miss Leigh, and young son, Dean Stockwell, are suspicious. Gangs of masked men, presumed to be northerners, have been firing barns in the neighborhood. In addition, Johnson refuses to let himself be drawn out as to what side he fought on in the war.

He stays on the farm, doing the work of Mitchell's other son who presumably died in the war. As tension between the northerners and the southerners in the region increases, Johnson, a former schoolteacher, proposes a friendly get-together to Guy Kibbee, the local storekeeper. A dance is arranged, but it ends in a fight stirred by Charles Dingle, a southerner who stands to gain from friction.

Miss Leigh, in love with Johnson, flees her home after he, at the party, discloses that he fought the war on the northern side and Mitchell tells him to keep off the premises. Later Johnson unmasks the villains who have been posing as northern raiders and tells Mitchell that his son had fought and died on the northern rather than the southern side and that he had come to help at the farm at the dying boy's request.

Seen at the home office projection room. Reviewer's Rating: Good.—F. H.

Release date, August, 1947. Running time, 105 min. PCA No. 12230. General audience classification.
Henry Carson Van Johnson
Gill MacBean Thomas Mitchell
Lissy Anne MacBean Janet Leigh
Marshall Thompson, Selena Royle, Charles Dingle, Dean Stockwell, Guy Kibbee, Elisabeth Risdon, Jim Davis, Russell Simpson, O. Z. Whitehead

Kilroy Was Here

Monogram—Exploitation Picture Plus

With Jackie Cooper and Jackie Coogan in the principal roles, and making full capital of the Kilroy tradition in a quite unexpected way, co-producers Dick Irving Hyland (who also wrote it) and Sidney Luft have supplied here a tidy exploitation picture which is, in happy addition, a tidy piece of entertainment. It's got novelty, clean humor, good acting and expert direction by Phil Karlson in a measure not ordinarily to be had in 68 minutes of running time.

The story concerns the real Kilroy, a former taxi driver, whose return to civilian status and subsequent attempt to enroll in a small college under the provisions of the G.I. Bill of Rights are complicated, both humorously and otherwise, by the consternation and doubting which greets each mention of his name. The college publicity director tries to exploit his presence to attract enrollment, and the undertaking back-

fires when the press treats the story as a hoax. Meanwhile, a snobbish fraternity has pledged him for his name value, and the snobs turn against him when they are led to believe his identity is assumed. Cooper as Kilroy, and Coogan as his buddy, turn in tip-top performances, and a large cast gives sound support.

In concept, execution and general all-around usefulness, the picture rates as solid merchandise.

Previewed at the Campus theatre, Hollywood, to a general audience which registered complete satisfaction. Reviewer's Rating: Good—W. R. W.

Release date, July 5, 1947. Running time, 68 min. PCA No. 12417. General audience classification. John J. Kilroy Jackie Cooper
Pappy Collins Jackie Coogan
Wanda McKay, Frank Jenks, Norman Phillips, Rand Brooks, Barton Yarborough, Fran Scannell, Patty Brill, Robert Coogan, Joe Forte, Allen Mathews

The Crimson Key

20th Century-Fox—Keyhole Mystery

Another of those shots-in-the-dark, skulking killer and smart sleuth mystery melodramas that currently seem epidemic with most independent producers. This one offers plenty of good tangle and tingle for audiences to whet their wits on. It has plot within plot, and all wrapped up in counter-plot, in which a sleepless private detective beats the local police to the punch in solving several murders that occur during the quest for a seemingly harmless key that eventually unlocks a public locker and the cause of all the trouble.

The story and screenplay by Irving Elman is souped up so high with action, drama and derring-do throughout that it keeps a good cast on their toes, particularly Kent Taylor as the ubiquitous detective. Doris Dowling as dipsomaniac and Dennis Hoey as her jealous husband, rank close behind Taylor in performance, with sterling support from Louise Currie, Ivan Triesault, Bernadene Hayes, Vera Marshe, Victoria Horn and Chester Clute.

Miss Dowling's fondness for whiskey sets the plot off in a chain reaction of dark deeds during which two doctors and the wife of one are murdered. The hidden key is what all are feverishly seeking, with blackmailers trying hardest. When found, it is in the possession of the least suspected actor, who also is revealed as the killer.

Eugene Forde reveals an understanding hand in his direction, with production credit going to Howard Sheehan as associate producer for Sol M. Wurtzel.

Previewed at the studio. Reviewer's Rating: Good.—W. J. McG.

Release date, July, 1947. Running time, 75 min. PCA No. 12344. General audience classification. Larry Morgan Kent Taylor
Mrs. Loring Doris Dowling
Steven Loring Dennis Hoey
Heidi Louise Currie
Ivan Triesault, Arthur Space, Vera Marshe, Edwin Rand, Bernadene Hayes, Victoria Horn, Doug Evans, Ann Doran, Victor Sen Yung, Chester Clute

Santa Fe Uprising

Republic—Action Western

The same fast and furious action that usually goes with the Red Ryder films also characterizes this latest picture in the series. None of the Western fans should be disappointed as they watch Allan Lane as Red pursuing the villains with all the means at his disposal.

As usual he is accompanied by Little Beaver, played by Bobby Blake. R. G. Springsteen was the director and Sidney Picker the associate producer. Earle Snell wrote the screenplay.

The story represents no deviation from the usual Western plot, serving simply as the framework for some fast riding scenes, gun duels and fisticuffs. Martha Wentworth comes to town to protect her property. Marton McLane, one of the town's big shots, tries to prevent her from reaching her destination, but her life is saved by Red Ryder.

The latter is made marshall and gets on the trail of the villains. When the going becomes too hot for them they kidnap Little Beaver.

Meanwhile some of the town's men have asked Red to release a boy who shot one of his friends when he unknowingly was guarding rustled cattle. They tell the marshall where the Indian boy has been hidden and he frees his little friend after routing out the villains.

Seen at the New Yorker theatre in New York. The morning audience was passive. Reviewer's Rating: Average.—F. H.

Release date, November 15, 1946. Running time, 55 min. PCA No. 11588. General audience classification. Red Ryder Allan Lane
Little Beaver Bobby Blake
The Duchess Martha Wentworth
Barton MacLane, Jack La Rue, Tom London, Forrest Taylor, Dick Curtis, Emmett Lynn

Heartaches

PRC—Mystery With Music

Despite the fact that marquee names are missing in this one, and that it establishes some sort of record for songs and music in a melodrama, it should catch the favor of the chill-seeking trade for good business if smartly exploited. It is mystery melodrama for the most part, and in fact some of it is fresh and suspenseful enough against a Hollywood background to make it a really salable attraction.

The story of a crooning screen star whose career is threatened when it is learned that he has attained success by secretly using another's voice for his film roles, and whose life is later imperiled by an assassin, the four songs and incidental music throughout the drama dovetail logically with the development of the mystery.

Each of the players, Sheila Ryan, Ken Farrell, Edward Norris, Chill Wills, Frank Orth and James Seay are all good troupers of past films, and add to their prestige with their performances here. Chill Wills, in a role not usual to him, stands out in a manner that bespeaks his long experience. Others doing their bits in their best fashion include pretty Chili Williams, Charles Mitchell, Al LaRue and Phyllis Blanchard.

Basil Wrangell's direction is good, as is the screenplay by George Bricker from an original story by Monty Collins and Julian Pysker. With Ben Stoloff overseeing the production chore, Marvin D. Stahl has done an able job as the producer.

Previewed at the studio. Reviewer's Rating: Good.—W. J. McG.

Release date, June 28, 1947. Running time, 73 min. PCA No. 12340. General audience classification. Toni Wentworth Sheila Ryan
Jimmy McDonald Edward Norris
Boagey Mann Chill Wills
Vic Morton Ken Farrell
Lt. Armstrong James Seay
Mike Connelly Frank Orth
Sally Chili Williams
Charles Mitchell, Al LaRue, Phyllis Blanchard, Ann Staunton

Pioneer Justice

PRC—Outdoor Action

"Lash" La Rue and Al "Fuzzy" St. John are the principals in this Western film, which has an exciting original screenplay by Adrian Page. La Rue, nicknamed "Lash," because of his skillful handling of a whip, gives a characteristic portrayal as a champion of justice. This film, which is made up of action scenes, compares favorably with others in the series. A swift pace is maintained throughout.

La Rue, as a U. S. marshall, discovers that all the honest people in the vicinity are being driven from their homelands. He unearths a well-organized plan and captures the leader and his henchmen and restores order to the community.

Jennifer Holt, an oppressed landowner, is one of those assisted by La Rue. Jerry Thomas produced and Ray Taylor directed.

Seen at a New York projection room. Reviewer's Rating: Average.—M. R. Y.

Release date, June 28, 1947. Running time, 56 min. PCA No. 12403. General audience classification. Cheyenne "Lash" La Rue
Fuzzy Al "Fuzzy" St. John
Betty Jennifer Holt
William Fawcett, Jack Ingram, Dee Cooper, Lane Bradford, Henry Hall, Steve Drake, Bob Woodward

Song of the Wasteland

Monogram—Western

Where Western entertainment is in demand this film should be satisfactory. Jimmy Wakely popular singing Western performer, is the central figure in this outdoor action film. As he plays his guitar, he sings several songs, including "Somebody's Rose." Followers of Wakely will find this film up to his standard. Again Wakely is supported by Lee "Lasses" White and the combination is pleasing.

White, the owner of a medicine show, hires Wakely as a singer. They travel to a nearby town and discover that a group are trying to gain possession of valuable land. The ring-leader has organized some of his followers as so-called vigilantes who have framed the land owners in order to seize the land. Wakely, a Ranger, traps the leader and his gang.

There is the usual amount of shooting, hand-to-hand combat and fast riding in this film, which was produced by Barney Sarecky and directed by Thomas Carr. The original screenplay was by J. Benton Cheney.

Seen at the New York theatre. Reviewer's Rating: Average.—M. R. Y.

Release date, May 31, 1947. Running time, 56 min. PCA No. 12400. General audience classification. Jimmy Jimmy Wakely
Doc Lee "Lasses" White
Dottie Brown, Henry Hall, Johnny James, Marshall Reed, Holly Bane, Gary Garrett, Johnny Bond, Richard E. Rinchart, Rivers Lewis, John Carpenter, Ted Adams, George Chesebro, Pierce Lyden, Chester Conklin

SHORT SUBJECTS

PASSPORT TO NOWHERE (RKO Pathe)

This Is America (73,109)

This latest release of This Is America has the immediate news value of a newsreel, dealing as it does with the problem of displaced persons, a problem currently much debated in Washington and newspaper editorial comment. "Passport to Nowhere" is a strong social protest film and presents the plight of the DP's more forcefully than any other film survey of their problems yet seen. It pulls no punches in shocking you into realizing the magnitude of that problem. Concentrating on some of the 850,000 persons who have not yet found their way home because they fear reprisals for their political or religious beliefs, "Passport to Nowhere" points up the tremendous reservoir of needed talent now wasted by keeping these people in detention camps. It is a sound, authentic presentation of a vital problem.

Release date, July 3, 1947

17 minutes

PET PEEVES (MGM)

Pete Smith Specialty (S-860)

The whimsical Pete Smith here collects a group of your pet peeves: the woman who talks on the public telephone for hours at a time; the fellow who buys a three-cent stamp with a \$10 bill; the magazine-thumper who looks but never buys, and others.

Release date, July 5, 1947

9 minutes

TOOTH OR CONSEQUENCES (Col.)

Color Phantasy (8705)

The Fox and the Crow are at it again. The Crow, this time, is in the guise of a doctor who tries to relieve Mr. Fox of an aching tooth with the usual complicated consequences.

Release date, June 5, 1947

6½ minutes

THE SKY IS FALLING (20th-Fox)

Terrytoon (7518)

Here's a twist on that well known fairy story of a fox who convinced a duck that the sky was falling. After the duck has told the hen this news, and both of them told the pig, and the three of them the king and the king's whole kingdom is excited about the catastrophe, Mighty Mouse comes to the rescue and saves the day. In Technicolor.

Release date, April 25, 1947

7 minutes

SHORT SUBJECTS

reviews and synopses

Reviews and synopses of short subjects printed in *Product Digest* are indexed in the **Short Subjects Chart, Product Digest Section, pages 3704-3705.**

Running times are those furnished by the distributor.

WINGS OF THE WIND (20th-Fox)

Sports Review (7304)

Want to go sailing? Well, this short shows you that you don't necessarily have to go sailing on water. You can sail on the sand, in boats with wheels, or on ice boats, over the frozen ponds. And there are some good looking girls around to help demonstrate the approved methods of such out-of-the-ordinary sailing.

Release date, July 18, 1947

8 minutes

A SUMMER'S TALE (RKO)

Sportscope (74,310)

The central character of this *Sportscope* is a baby fox who has lost its mother and must fight for its own food and shelter. With the entire scene laid in the forest, "A Summer's Tale" is the story of the struggle in nature for survival.

Release date, May 30, 1947

9 minutes

MOTHER HUBBA-HUBBA HUBBARD (Columbia)

Color Rhapsody (8504)

When Mother Hubbard goes to the cupboard and finds it bare, her dog gets good and mad about it because his bone is among the missing. He forms a searching party of one to find that bone and is foiled in his plans by the perennial cartoon mouse. All ends happily, of course.

Release date, May 29, 1947

6 minutes

GIVE US THE EARTH (MGM)

Two Reel Special (A-802)

The second in MGM's series of fact-films produced in cooperation with the Associated Press examines the world's diminishing food supply. Produced by Herbert Morgan; directed by Gunther Fritsch.

Release date, June 21, 1947

21 minutes

FOR SENTIMENTAL REASONS (Col.)

Community Sing, No. 9 (8659)

Dick Liebert and the Song Spinners once again and the hit song of this release is "I Love You For Sentimental Reasons". Other songs are "Sonata," "Symphony," "It's A Good Day," "Among My Souvenirs," and "At Sundown".

Release date, May 22, 1947

10½ minutes

BRONCO BABES (Universal)

Variety View (2346)

At Carlton, Ore., youngsters learn to ride horseback at an early age. . . . At Cuero, Texas, the local cattle auction is a Friday feature. . . . Heat, light and power are free to residents of Ten Thousands Smokes. . . . There's a Ginberbread Castle at Hamburg, N. J.

Release date, June 23, 1947

9 minutes

MIGHTY MOUSE MEETS DEADEYE DICK (20th-Fox)

Terrytoon (7520)

It's Mighty Mouse versus Deadeye Dick, the roughest, toughest Badman of the West. When Deadeye comes riding through town, even the posse can't stop him as he shoots up Gallahan's saloon. The posse can't, but Mighty Mouse can and does. In Technicolor.

Release date, May 30, 1947

7 minutes

JUVENILE JURY (Universal)

No. 4 (2364)

The jury on this one consists of three youngsters who have appeared on previous juries and two new ones. The youngsters discuss the collection of wages, dieting and eating mud.

Release date, June 24, 1947

11 minutes

RECORD PARTY (Universal)

Name Band Musical (2311)

This new musical featurette is staged in the New York apartment of singer Connie Haines. Her guests include the Pied Pipers, the Page Cavanaugh Trio and the night club mimic, Jackie Green, all of whom sing and entertain.

Release date, July 2, 1947

15 minutes

MANAGUA, NICARAGUA (Columbia)

Community Sing, No. 10 (8660)

The Song Spinners, with Don Baker at the organ, offer these tunes: "Managua, Nicaragua," "Why Did I Ever Leave Wyoming," "Here and Now," "Bless You for Being an Angel," and "Over the Rainbow".

Release date, July 19, 1947

10 minutes

ROMANCE OF THE FJORDS (20th-Fox)

Movietone Adventures (7258)

Norway, seen from the land, sea and air, is surveyed here and since the land extends 1,100 miles up into the Arctic there is a lot to see. The romance comes into the picture with the description of a typical Norwegian wedding party. In Technicolor.

Release date, June 27, 1947

8 minutes

RED HOT RANGERS (MGM)

MGM Technicolor Cartoons (W-836)

George and Junior, MGM's trained cartoon bears, become a couple of Forest Rangers. When the first fire they have to fight turns out to be a really grade A fire, they break all the rules in the book before extinguishing it.

Release date, May 3, 1947

8 minutes

PATIO MUSEUM (Universal)

Variety View (2345)

In Larchmont, N. Y., a collector has surrounded himself with odd and unusual things he has collected over the years. An airplane pilot patrols 7,000 miles of pipe line and high voltage lines from the air. A new fluid makes bubble blowing easier.

Release date, June 2, 1947

9 minutes

ON THE SHORES OF NOVA SCOTIA (MGM)

FitzPatrick Traveltalk (T-814)

Mr. FitzPatrick's Nova Scotia trip begins at the port of Lunenburg, one of the world's great fishing areas, then continues to Green Bay, to Blue Rocks, and concludes with a visit to Earle Bailey, a painter who paints with his teeth. In Technicolor.

Release date, June 28, 1947

8 minutes

GARDENS OF THE SEA (20th-Fox)

Movietone Adventures (7257)

Lowell Thomas is the narrator for this series of glimpses into the "Gardens of the Sea," which happen to be the waters surrounding Australia. The Great Barrier Coral Reef and the water's giant whales are among the wonders seen. In Cinecolor.

Release date, June 20, 1947

8 minutes

RAY ANTHONY AND HIS ORCHESTRA (Columbia)

Thrills of Music (8958)

Fred Robbins, the disc jockey, sandwiches his informal platter chatter in between selections by Ray Anthony's band. The singing is done by Johnny Desmond ("I'll Close My Eyes") and Dee Keating ("Let's Go Back and Kiss the Boys Again"). The orchestra finale is "Funiculi, Funicula."

Release date, May 22, 1947

10½ minutes

GRAPPLING GROANERS (Columbia)

World of Sports (8809)

Henry Piers, Marv Mencer, Milo Steinborn and Ed Parquette are among the groan and grunt boys who put on a wrestling show in this short. Bill Stern is the commentator.

Release date, May 29, 1947

10 minutes

THE INTRUDERS (20th-Fox)

Terrytoon (7519)

The Talking Magpies invade the private premises of a large country estate in this one and lead the ferocious bulldog guarding the grounds a merry chase, attacking him with a croquet mallet, pushing him into the swimming pool, and using other subtle tricks. In Technicolor.

Release date, May 9, 1947

7 minutes

I'LL BE SKI-ING YA (Paramount)

Popeye the Sailor (E6-2)

The old fight between Popeye and Bluto revived. Popeye is trying to teach his love Olive Oyl to skate. This is resented by Bluto, who knocks out the sailor and makes off with Olive Oyl. Aided by his traditional can of spinach Popeye tracks Bluto down on skis and regains his woman. In Technicolor.

Release date, June 13, 1947

8 minutes

STORM WARNING (Universal)

The Answer Man, No. 5 (2395)

This subject follows the format of its predecessor—using new questions and new answers. Humor comes into this short through this question: How many bricks in the Empire State building?

Release date, June 9, 1947

9 minutes

DR. JEKYLL AND MR. MOUSE (MGM)

Tom and Jerry Cartoon (W-837)

Tom Cat hits on a new method of preventing Jerry Mouse from stealing his milk—he gives the mouse a brew of deadly poison to drink. But the drink, instead of killing Jerry, turns the mouse into a monster. In Technicolor.

Release date, June 14, 1947

8 minutes

UP'N ATOM (Columbia)

Color Rhapsody (8505)

A cat and dog chase and fight occupies this reel. When the dog sets out to get the cat he first goes to an old dog for some advice in cat fighting. But this old dog is really the cat in dog's clothing. As usual the cat wins and the dog ends up in the dog house.

Release date, July 10, 1947

6 minutes

TUBBY THE TUBA (Paramount)

George Pal Puppets (U6-2)

This is the popular story about a tuba who wanted to play a melody but had to play "oompah, oompah" all the time instead. Victor Jory handles the narration, which tells how Tubby meets the frog and learns how to play a melody. George Pal's puppets are supported by a symphony orchestra. In Technicolor.

Release date, July 11, 1947

10 minutes

JESSE JAMES RIDES AGAIN (Rep.)

Chapter Play

The fact and fiction in the legend of Jesse James has been the subject of innumerable screenplays. Here Republic turns it into a 13-chapter serial. In this version, Jesse is trying to reform on his Missouri farm. Warned that he is to be arrested for a robbery he never committed, Jesse flees his farm, tracks down the thieves and proves his innocence.

Release date, March 21, 1947

13 chapters

RELEASE CHART

By Companies

This chart lists feature product tradeshow or released since August 1, 1946. For listing of 1945-46 Features by Company, see Product Digest pages 3151-3152 issue of August 17, 1946. For Stars, Running Time, Review and other Service Data references, turn to the Alphabetical Chart in this issue.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

Prod. No. Title Tradeshow or Release Date

COLUMBIA

SPECIAL

831 The Jolson StoryJan., '47

7039 Personality KidAug. 8, '46
7210 Heading WestAug. 15, '46
7038 It's Great to Be YoungSept. 12, '46
7224 Singing on the Trail.....Sept. 12, '46
7002 Gallant JourneySept. 24, '46
7042 ShadowedSept. 26, '46
7006 Thrill of BrazilSept. 30, '46
805 So Dark the NightOct. 10, '46
806 Blondie Knows BestOct. 17, '46
861 LandrushOct. 17, '46
816 Crime Doctor's Man Hunt.....Oct. 24, '46
818 Secret of the WhistlerNov. 7, '46
862 Terror TrailNov. 21, '46
824 Betty Co-EdNov. 28, '46
829 Return of Monte Cristo.....Dec. '46
822 Boston Blackie and the Law..Dec. 12, '46
854 Lone Star MoonlightDec. 12, '46
863 The Fighting Frontiersman...Dec. 19, '46
828 Alias Mr. TwilightDec. 24, '46
804 Singin' in the CornDec. 26, '46
807 Blondie's Big MomentJan. 9, '47
823 Lone Wolf in MexicoJan. 16, '47
865 South of the Chisholm Trail..Jan. 30, '47
830 Dead ReckoningFeb., '47
832 Mr. District AttorneyFeb., '47
825 Blind SpotFeb. 6, '47
826 Cigarette GirlFeb. 13, '47
852 Over the Santa Fe TrailFeb. 13, '47
833 Johnny O'ClockMar., '47
866 The Lone Hand TexanMar. 6, '47
819 The Thirteenth HourMar. 6, '47
814 Millie's DaughterMar. 20, '47
809 King of the Wild Horses.....Mar. 27, '47
864 West of Dodge CityMar. 27, '47
834 FramedApr., '47
836 The Guilt of Janet Ames.....Apr., '47
808 Blondie's HolidayApr. 10, '47
867 Law of the CanyonApr. 24, '47
812 For the Love of RustyMay 1, '47
820 Bulldog Drummond at Bay ..May 15, '47
868 Prairie RaidersMay 29, '47
817 The Millerson Case.....May 29, '47
... The Corpse Came C.O.D.May 31, '47
815 Little Miss Broadway.....June 19, '47
811 Sport of KingsJune 26, '47
853 Swing the Western Way.....June 26, '47
... Pacific AdventureJuly, '47
... Stranger from Ponca City....July 3, '47
... Keeper of the BeesJuly 10, '47
... GunfightersJuly 15, '47

EAGLE-LION

(Physical distribution through PRC exchanges.)

102 It's a Joke, Son.....Jan. 15, '47
101 Bedelia (Brit.)Jan. 29, '47
103 The Adventuress (Brit.)....Mar. 14, '47
104 Lost HoneymoonMar. 29, '47
105 Repeat PerformanceMay 22, '47

MGM

BLOCK 17

625 Boys' RanchJuly 18, '46
626 Courage of LassieAug. 8, '46
627 Faithful in My Fashion ...Aug. 22, '46
628 Three Wise FoolsAug. 29, '46

... Captains Courageous (R) (T) Aug. 21, '46
701 Holiday in MexicoSept., '46
703 The Cockeyed MiracleOct., '46
704 No Leave, No LoveOct., '46
705 Rage in Heaven (R)Oct., '46
706 Two Smart PeopleNov., '46
707 UndercurrentNov., '46
708 The Show-offDec., '46
709 Secret HeartDec., '46

Prod. No. Title Tradeshow or Release Date

702 Gallant BessJan., '47
711 Mighty McGurkJan., '47
712 Lady in the LakeJan., '47
710 Till the Clouds Roll ByJan., '47
714 Love Laughs at Andy Hardy...Feb., '47
715 My Brother Talks to Horses...Feb., '47
713 Boomtown (R)Feb., '47
... The Arnelo Affair(T) Feb. 13, '47
716 The Beginning or the End ..Mar., '47
718 It Happened in BrooklynApr., '47
719 Little Mr. JimApr., '47
720 Sea of GrassApr., '47
... Gone with the Wind (R)(T) Apr. 28, '47
717 The YearlingMay, '47
721 High BarbareeMay, '47
722 Undercover MaisieMay, '47
... The Philadelphia Story (R)(T) May 8, '47
... Dark DelusionJune, '47
... Living in a Big WayJune, '47
... CynthiaJuly, '47
... FiestaJuly, '47
723 The Great Waltz (R)July, '47
... The HuckstersJuly, '47
... Song of the Thin Man...(T) July 17, '47
... Song of Love(T) July 18, '47
... Merton of the Movies(T) July 22, '47
... Romance of Rosy Ridge.....Aug., '47
... Unfinished Dance(T) Aug. 5, '47

MONOGRAM

520 Below the DeadlineAug. 3, '46
567 Shadows on the Range.....Aug. 10, '46
525 The Missing LadyAug. 17, '46
512 Spook BustersAug. 24, '46
517 High School HeroSept. 7, '46
601 DecoySept. 14, '46
568 Trigger FingersSept. 12, '46
602 Gentleman Joe Palooka.....Oct. 5, '46
603 Dangerous MoneyOct. 12, '46
605 Wife WantedNov. 2, '46
531 Beauty and the BanditNov. 9, '46
563 Silver RangeNov. 16, '46
604 Bringing Up FatherNov. 23, '46
607 The TrapNov. 30, '46
608 Mr. HexDec. 7, '46
612 Silver Stallion (R)Dec. 14, '46
606 Sweetheart of Signa Chi...Dec. 21, '46
681 Song of the SierrasDec. 28, '47
609 GingerJan. 4, '47
610 Riding the California Trail..Jan. 11, '47
684 Raiders of the SouthJan. 18, '47
611 Vacation DaysJan. 25, '47
683 Rainbow Over the Rockies..Feb. 8, '47
675 Valley of FearFeb. 15, '47
613 Fall GuyMar. 15, '47
614 The GuiltyMar. 22, '47
676 Trailing DangerMar. 29, '47
684 Six Gun SerenadeApr. 5, '47
615 ViolenceApr. 12, '47
I It Happened on Fifth Avenue (Allied Artists)Apr. 19, '47
671 Land of the LawlessApr. 26, '47
617 Queen of the Yukon (R)....May 3, '47
616 Hard Boiled MahoneyMay 10, '47
618 Sarge Goes to CollegeMay 17, '47
672 The Law Comes to Gunsight..May 24, '47
682 Song of the WastelandMay 31, '47
619 Wolf Call (R)June 7, '47
620 High ConquestJune 21, '47
677 Code of the SaddleJune 28, '47
621 Kilroy Was HereJuly 5, '47
622 News HoundsJuly 12, '47
2 Black Gold (Allied Artists) Aug. 1, '47
... The Ganster (Allied Artists) Sept. 1, '47

PARAMOUNT

SPECIAL

4532 Monsieur BeaucaireAug. 30, '46

BLOCK 6

4526 O. S. S.....July 26, '46
4527 The Searching WindAug. 9, '46
4528 Swamp FireSept. 6, '46
4529 Strange Love of Martha Ivers.Sept. 13, '46

Prod. No. Title Tradeshow or Release Date

R5-3620 Jungle Princess (R)....Sept. 1, '46
R5-3624 The Plainsman (R)....Sept. 1, '46
4601 Two Years Before the Mast..Nov. 22, '46
4602 Blue SkiesDec. 27, '46
4603 Cross My HeartJan. 10, '47
4604 Perfect MarriageJan. 24, '47
4605 Ladies' ManFeb. 7, '47
4625 Jungle Flight(T) Feb. 21, '47
4606 CaliforniaFeb. 21, '47
4607 Easy Come, Easy GoMar. 7, '47
4608 Suddenly It's Spring.....Mar. 21, '47
4620 Seven Were Saved.....Mar. 28, '47
4609 My Favorite Brunette.....Apr. 4, '47
4621 Fear in the Night.....Apr. 18, '47
4610 The Imperfect LadyApr. 25, '47
4613 Welcome Stranger(T) Apr. 25, '47
4611 Blaze of NoonMay 2, '47
4622 Big TownMay 23, '47
4612 CalcuttaMay 30, '47
4623 Danger StreetJune 20, '47
4614 The Trouble With Women...June 27, '47
4615 Perils of Pauline.....July 4, '47
4616 Dear RuthJuly 18, '47
4624 I Cover Big Town.....July 25, '47
4617 Desert FuryAug. 15, '47
4618 Variety GirlAug. 29, '47

PROD. REL. CORP.

... Terrors on HorsebackAug. 14, '46
... Down Missouri WayAug. 15, '46
... Secrets of a Sorority Girl....Aug. 15, '46
... Overland RidersAug. 21, '46
... Blonde for a DayAug. 29, '46
... Strange HolidaySept. 2, '46
... Outlaw of the PlainsSept. 22, '46
SP71 Her Sister's SecretSept. 23, '46
... AccompliceSept. 29, '46
714 The Brute ManOct. 1, '46
741 Driftin' RiverOct. 1, '46
... Gas House KidsOct. 28, '46
742 Tumbleweed TrailsOct. 28, '46
... Don Ricardo ReturnsNov. 5, '46
743 Stars Over TexasNov. 18, '46
... Lady ChaserNov. 25, '46
706 Wild WestDec. 1, '46
610 LighthouseJan. 10, '47
705 Born to SpeedJan. 12, '47
744 Wild CountryJan. 17, '47
... The Return of Rin Tin Tin..Feb. 20, '47
751 Law of the LashFeb. 28, '47
701 Devil on WheelsMar. 2, '47
745 Range Beyond the Blue....Mar. 17, '47
... Philo Vance's Secret Mission.Mar. 20, '47
SP72 Untamed FuryMar. 22, '47
731 Kit Carson (R)Mar. 22, '47
732 Last of the Mohicans (R)....Mar. 22, '47
715 Three on a Ticket.....Apr. 5, '47
707 Philo Vance's GambleApr. 12, '47
746 West to GloryApr. 12, '47
702 The Big FixApr. 19, '47
752 Border FeudMay 10, '47
716 Too Many WinnersMay 24, '47
734 International Lady (R)May 24, '47
717 Killer at LargeMay 31, '47
703 StepchildJune 7, '47
708 Philo Vance ReturnsJune 14, '47
733 Corsican Brothers (R)June 21, '47
736 South of Pago Pago (R)....June 21, '47
704 HeartachesJune 28, '47
753 Pioneer JusticeJune 28, '47
711 Gas House Kids Go West...July 12, '47
754 Ghost Town Renegades.....July 26, '47

REPUBLIC

SPECIAL

601 I've Always Loved YouDec. 2, '46

526 The Inner CircleAug. 7, '46
527 The Last Crooked Mile....Aug. 9, '46
528 G. I. War BridesAug. 12, '46
529 The Invisible InformerAug. 19, '46
530 Earl Carroll Sketchbook ...Aug. 22, '46
541 Under Nevada SkiesAug. 26, '46
531 Mysterious Mr. Valentine...Sept. 3, '47

Prod. No. Title Tradeshow or Release Date

558 Rio Grande RaidersSept. 9, '47
542 Roll on Texas MoonSept. 12, '46
5542 Home in OklahomaNov. 8, '46
532 Plainsman and the Lady...Nov. 15, '46
661 Santa Fe UprisingNov. 15, '46
603 Affairs of Geraldine.....Nov. 18, '46
681 Sioux City SueNov. 21, '46
5503 Out California WayDec. 5, '46
604 Fabulous SuzanneDec. 15, '46
543 HoldoradoDec. 15, '46
553 That Brennan GirlDec. 23, '46
662 Stagecoach to DenverDec. 23, '46
602 The Pilgrim LadyJan. 22, '47
682 Trail to San AntoineJan. 25, '47
607 Calendar GirlJan. 31, '47
5504 Last Frontier UprisingFeb. 1, '47
608 Angel and the Badman.....Feb. 15, '47
641 Apache RoseFeb. 15, '47
606 The Magnificent Rogue.....Feb. 15, '47
663 Vigilantes of Boomtown ...Feb. 15, '47
605 The Ghost Goes WildMar. 8, '47
610 Hit Parade of 1947.....Mar. 22, '47
664 Homesteaders of Paradise Valley Apr. 1, '47
611 Yankee FakirApr. 1, '47
612 Spoilers of the NorthApr. 24, '47
642 Bells of San Angelo.....May 15, '47
665 Oregon Trail ScoutsMay 15, '47
609 That's My GalMay 15, '47
614 Winter WonderlandMay 17, '47
613 That's My ManJune 1, '47
616 Web of DangerJune 10, '47
684 Saddle PalsJune 15, '47
615 Northwest OutpostJune 25, '47
666 Rustlers of Devil's Canyon ..July 1, '47
619 The TrespasserJuly 3, '47
646 Springtime in the Sierras ..July 15, '47

RKO-RADIO

SPECIALS

761 NotoriousSept. 6, '46
792 Fantasia (R)Sept. 28, '46
751 Best Years of Our Lives ...Nov. 20, '46
791 Song of the SouthNov. 29, '46
181 It's a Wonderful LifeJan. 7, '47
762 Sinbad the SailorJan. 13, '47
... The Long NightMay 28, '47

BLDCK 6

628 BedlamMay 10, '46
629 The Falcon's AlibiJuly 1, '46
630 The Bamboo BlondeJuly 15, '46
626 Till the End of Time.....Aug. 1, '46
627 Crack-UpSept. 6, '46

BLOCK 1

705 Step by StepAug. 30, '46
704 Sunset PassOct. 1, '46
701 Sister KennyOct. 10, '46
702 Lady LuckOct. 18, '46
703 Great Day (British).....Oct. 30, '46

BLDCK 2

708 Child of DivorceOct. 15, '46
710 Genius at WorkOct. 20, '46
706 NocturneOct. 29, '46
709 Criminal CourtNov. 20, '46

BLOCK 3

713 Vacation in RenoDec. 10, '46
715 Falcon's AdventureDec. 13, '46
712 San QuentinDec. 17, '46
714 Dick Tracy Versus Cueball..Dec. 18, '46
711 The LocketDec. 20, '46

Prod. No.	Title	Tradeshow or Release Date	Prod. No.	Title	Tradeshow or Release Date	Prod. No.	Title	Tradeshow or Release Date	Prod. No.	Title	Tradeshow or Release Date	
BLOCK 4			4616	Bush Pilot	June 7, '47	UNITED ARTISTS			603	Notorious Gentleman (Brit.)	Nov. 1, '46	
716	The Farmer's Daughter	Feb. 18, '47	HC11	Heart of Arizona (R)	June 14, '47	...	Mr. Ace	Aug. 2, '46	604	Temptation	Dec., '46	
717	Trail Street	Feb. 19, '47	4701	Hollywood Barn Dance	June 21, '47	...	Caesar and Cleopatra (Brit.)	Aug. 16, '46	605	Wicked Lady (British)	Jan., '47	
718	Beat the Band	Feb. 19, '47	4617	The Hat Box Mystery	July 12, '47	...	The Bachelor's Daughters	Sept. 6, '46	606	Swell Guy	Jan., '47	
719	The Devil Thumbs a Ride	Feb. 20, '47	HC12	Bar 20 Justice (R)	July 19, '47	...	Angel on My Shoulder	Sept. 20, '46	607	I'll Be Yours	Jan., '47	
720	Code of the West	Feb. 20, '47	4618	The Case of the Baby Sitter	July 28, '47	...	Little Iodine	Oct. 11, '46	609	Smash-up	Mar., '47	
BLOCK 5			4702	Killer Dill	Aug. 2, '47	...	Strange Woman	Oct. 25, '46	610	Michigan Kid	Mar., '47	
723	Tarzan and the Huntress	Apr. 5, '47	4703	Dragnet	Aug. 16, '47	...	Devil's Playground	Nov. 15, '46	2791	Destry Rides Again (R)	Mar., '47	
724	A Likely Story	Apr. 19, '47	SELZNICK REL. ORG.			...	The Chase	Nov. 22, '46	608	Song of the Scheherazade	Mar., '47	
722	Born to Kill	May 2, '47	....	Duel in the Sun	Apr. 17, '47	...	Susie Steps Out	Dec. 13, '46	2792	When the Daltons Rode (R)	Mar., '47
725	Banjo	May 15, '47	20TH CENTURY-FOX			...	Abie's Irish Rose	Dec. 27, '46	611	Stairway to Heaven (British)	Mar., '47	
721	Honeymoon	May 17, '47	633	Centennial Summer	Aug., '46	...	Fool's Gold	Jan. 31, '47	612	Buck Privates Come Home	Apr., '47	
BLOCK 6			634	Anna and the King of Siam	Aug., '46	...	The Red House	Feb. 7, '47	2793	You Can't Cheat an Honest Man (R)	Apr., '47	
727	The Woman on the Beach	June, '47	635	Deadline for Murder	Aug., '46	...	The Fabulous Dorseys	Feb. 21, '47	2794	I Stole a Million (R)	Apr., '47	
728	Desperate	June, '47	636	Black Beauty	Sept., '46	...	The Private Affairs of Bel Ami	Mar. 7, '47	614	Time Out of Mind	Apr., '47	
730	Thunder Mountain	June, '47	637	Claudia and David	Sept., '46	...	The Macomber Affair	Mar. 21, '47	2795	Magnificent Obsession (R)	May, '47	
726	They Won't Believe Me	July, '47	638	If I'm Lucky	Sept., '46	...	Unexpected Guest	Mar. 28, '47	2796	One Hundred Men and a Girl	May, '47	
729	Dick Tracy's Dilemma	July, '47	641	Sun Valley Serenade (R)	Sept., '46	...	Sin of Harold Diddlebock	Apr. 4, '47	616	Ivy	June, '47	
BLOCK 7			639	Three Little Girls in Blue	Oct., '46	...	New Orleans	Apr. 18, '47	615	The Web	June, '47	
....	Seven Keys to Baldpate	....	640	Home Sweet Homicide	Oct., '46	...	Ramrod	May 2, '47	617	Odd Man Out (Brit.)	June, '47
....	Bachelor and the Bobby Soxer	....	642	The Bowery (R)	Oct., '46	...	Adventures of Don Coyote	May 9, '47	618	The Vigilantes Return	July, '47
....	Under the Tonto Rim	....	644	Wanted for Murder (Brit.)	Nov., '46	...	Fun on a Weekend	May 15, '47	619	Great Expectations (Brit.)	July, '47
....	Riff Raff	....	645	My Darling Clementine	Nov., '46	...	Dishonored Lady	May 16, '47	WARNER BROTHERS		
....	Crossfire	....	646	Margie	Nov., '46	...	Dangerous Venture	May 23, '47	523	Night and Day	Aug. 3, '46
SCREEN-GUILD			648	Dangerous Millions	Dec., '46	...	Copacabana	May 30, '47	524	Two Guys from Milwaukee	Aug. 17, '46	
4604	Death Valley	Aug. 15, '46	649	Wake Up and Dream	Dec., '46	...	Stork Bites Man	June 21, '47	601	The Big Sleep	Aug. 31, '46	
4605	Flight to Nowhere	Oct. 1, '46	701	The Razor's Edge	Jan., '47	...	The Other Love	July 11, '47	602	Shadow of a Woman	Sep. 14, '46	
4606	'Neath Canadian Skies	Oct. 15, '46	702	13 Rue Madeleine	Jan., '47	...	Hoppy's Holiday	July 18, '47	603	Cloak and Dagger	Sep. 28, '46	
4607	Rolling Home	Nov. 1, '46	703	The Shocking Miss Pilgrim	Jan., '47	...	Lured	July 25, '47	604	Nobody Lives Forever	Oct. 12, '46	
4610	North of the Border	Nov. 15, '46	704	Les Miserables (R)	Jan., '47	...	543	The Black Angel	Aug. 2, '46	605	Deception	Oct. 26, '46
4609	My Dog Shop	Dec. 1, '46	705	Stanley and Livingstone (R)	Jan., '47	...	544	Slightly Scandalous	Aug. 2, '46	606	Never Say Goodbye	Nov. 9, '46
4612	Renegade Girl	Dec. 25, '46	706	Boomerang	Feb., '47	...	545	Wild Beauty	Aug. 9, '46	607	The Verdict	Nov. 23, '46
4611	Queen of the Amazons	Jan. 15, '47	707	The Brasher Doubloon	Feb., '47	...	1105	Rustler's Roundup	Aug. 9, '46	608	Kings Row (R)	Dec. 7, '46
HC07	Rustler's Valley (R)	Mar. 15, '47	708	Strange Journey	Feb., '47	...	546	The Time of Their Lives	Aug. 16, '46	609	Wild Bill Hickok Rides (R)	Dec. 7, '47
4614	Bells of San Fernando	Apr. 5, '47	709	Alexander's Ragtime Band (R)	Mar., '47	...	1106	Lawless Breed	Aug. 16, '46	610	Time, Place and the Girl	Dec. 28, '46
HC08	Texas Trail (R)	Apr. 12, '47	711	Backlash	May, '47	...	517	Dead of Night (Brit.)	Aug. 23, '46	611	The Man I Love	Jan. 11, '47
4613	Buffalo Bill Rides Again	Apr. 19, '47	710	Carnival in Costa Rica	Apr., '47	...	548	Brief Encounter (Brit.) (T)	Aug. 24, '46	612	Humoresque	Jan. 25, '47
HC09	Partners of the Plains (R)	Apr. 26, '47	712	The Late George Apley	Apr., '47	...	1107	Gunman's Code	Aug. 30, '46	613	The Beast with Five Fingers	Feb. 8, '47
4608	Scared to Death	May 3, '47	714	San Demetrio, London (Brit.)	Apr., '47	...	548	The Killers	Aug. 30, '46	614	Nora Prentiss	Feb. 22, '47
HC10	Cassidy of Bar 20 (R)	May 10, '47	715	The Ghost and Mrs. Muir	May, '47	...	549	Little Miss Big	Aug. 30, '46	615	Pursued	Mar. 8, '47
4615	Shoot to Kill	May 17, '47	716	Jewels of Brandenburg	May, '47	...	550	White Tie and Tails	Aug. 30, '46	616	That Way with Women	Mar. 29, '47
			717	Moss Rose	June, '47	...	Men of Two Worlds (Brit.)	Sept. 9, '46	617	Stallion Road	Apr. 12, '47	
			718	Miracle on 34th Street	June, '47	...	1065	They Were Sisters (Brit.)	Sept. 20, '46	618	The Sea Hawk (R)	Apr. 26, '47
			719	Western Union (R)	June, '47	...	Johnny Frenchman (Brit.)	Oct., '46	619	The Sea Wolf (R)	Apr. 26, '47	
			720	Bob, Son of Battle	July, '47	...	601	Dark Mirror	Oct., '46	620	Love and Learn	May 3, '47
			721	Meet Me at Dawn	July, '47	...	A Lady Surrenders (Brit.) (T)	Oct. 4, '46	621	The Two Mrs. Carrills	May 24, '47	
			722	The Crimson Key	July, '47	...	602	Magnificent Doll	Nov., '46	622	Cheyenne	June 14, '47
									623	The Unfaithful	July 5, '47	
									....	Cry Wolf	Aug. 15, '47
									624	Possessed	July 26, '47	

ADVANCE SYNOPSIS

DEEP VALLEY (Warners)

PRODUCER: Henry Blanke. **DIRECTOR:** Jean Negulesco. **PLAYERS:** Ida Lupino, Dane Clark, Wayne Morris, Fay Bainter, Henry Hull.

TRAGEDY. A shy, lonely girl lives with her parents—who have not spoken to each other for years—on a remote ranch in the Big Sur country. A highway is being constructed in the vicinity by convict labor. The girl falls in love with one of the convicts, and when a landslide frees him, she gives him shelter and support. The two plan to run away together, but the convict, cornered by the construction chief, leaps into the latter's jeep and drives off alone. He crashes into a tree, and as he staggers from the wrecked car he is killed by a sheriff's posse.

ALIAS A GENTLEMAN (MGM)

PRODUCER: Nat Perrin. **DIRECTOR:** Harry Beaumont. **PLAYERS:** Wallace Beery, Tom Drake, Dorothy Patrick, Gladys George, Leon Ames, Warner Anderson.

MELODRAMA. A convict is finishing a ten-year sentence in prison, during which time he has studied to become a gentleman. He decides to go straight after his release, but his former partner-in-crime, believing that he is holding out on him when he refuses to join the gang, plants an actress to pose as the convict's daughter. The convict grows very fond of her, but eventually she confesses her hoax. He is hurt, but when she and her fiancé are kidnapped

by his partner's henchmen, he withdraws all of his savings to pay the ransom. However, this action was planned by his partner as the signal for a bank robbery and the convict is picked up. He escapes jail, though, and succeeds in rescuing the young couple and bringing the criminals to justice.

SONG OF MY HEART (Monogram-Allied Artists)

PRODUCERS: Benjamin Glazer, Nat Finston. **DIRECTOR:** Benjamin Glazer. **PLAYERS:** Frank Sundstrom, Audrey Long, Mikhail Rasumny, Sir Cedric Hardwicke, Gayle Sherwood.

MUSICAL BIOGRAPHY. Told in flashback, this is the story of the life and loves of the composer Tchaikowsky. On the rebound after an unhappy love affair, Tchaikowsky enters into a marriage which ends in divorce. When his health fails, he accepts the offer of a villa in Italy from a Princess. They fall in love, but later break up due to a misunderstanding. Many years later, however, their reconciliation is effected, but it comes too late.

THE TRESPASSER (Republic)

ASSOCIATE PRODUCER: William J. O'Sullivan. **DIRECTOR:** George Blair. **PLAYERS:** Dale Evans, Warren Douglas, Janet Martin, Douglas Fowley, Adele Mara.

MELODRAMA. A newspaperwoman and a feature editor attempt to trace down a gang of literary forgers who are making a fortune with fraudulent first editions. The pair succeed in exposing the leader of the forgers and bringing him to justice.

WHIPLASH (Warner Brothers)

PRODUCER: William Jacobs. **DIRECTOR:** Lew Seiler. **PLAYERS:** Dane Clark, Alexis Smith, Zachary Scott, Jeffrey Lynn, S. Z. Sakall.

PRIZE-RING DRAMA: An artist, turned fighter, falls in love with his manager's wife. On the eve of the big fight he threatens to throw the fight if the manager will not consent to a divorce. When attacked by the manager's bodyguard, the fighter suffers a brain concussion, but fights anyway. He wins and is saved from death by an operation, while the manager and his henchman are killed in the ensuing brawl.

MEMORY OF LOVE (RKO)

PRODUCER: Harriet Parsons. **DIRECTOR:** John Cromwell. **PLAYERS:** Dana Andrews, Merle Oberon, Ethel Barrymore, Hoagy Carmichael, Artur Rubenstein, Walter Reed.

ROMANTIC DRAMA. A socialite is attracted to a blind pianist who is bitter and resentful of women. She asks to be introduced to him as a blind girl and they fall in love. Through her efforts his sight is restored by an operation in New York. Although obligated to go back to the "blind girl", he is reluctant to marry her. Realizing his feelings, the girl goes to New York and is introduced to him as though they never met before. He grows to love her but his loyalty to the "blind girl" eventually overcomes his emotions. He returns to the latter and joyfully discovers her true identity.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

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.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3704-3705, issue of June 28, 1947.

Feature product listed by Company on pages 3716-3717, issue of July 5, 1947. For listing of 1945-46 Features by Company, see Product Digest, pages 3151-3152, issue of August 17, 1946.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a Box Office Champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED			
						M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
ABIE'S Irish Rose	UA	....	Michael Chekhov-Joanna Dru	Dec. 27,'46	96m	Nov. 30,'46	3334	3066	3492
Accomplice	PRC	....	Richard Arlen-Veda Ann Borg	Sept. 29,'46	68m	Sept. 28,'46	3224	3187	3464
Adventures of Don Coyote (color)	UA	....	Richard Martin-Frances Rafferty	May 9,'47	65m	May 3,'47	3610	3599	....
Adventuress (Br.) (Eagle-Lion)	PRC	103	Deborah Kerr-Trevor Howard	Mar. 14,'47	98m	Mar. 8,'47	3513	....	....
Affairs of Geraldine, The	Rep.	603	Jane Withers-James Lydon	Nov. 18,'46	68m	Nov. 30,'46	3334	2951	....
Alexander's Ragtime Band (R.)	20th-Fox	709	Tyrone Power-Alice Faye	Mar.,'47	106m	Jan. 4,'47	3398	....	....
Alias a Gentleman	MGM	....	Wallace Beery-Tom Drake	Not Set	....	....	....	3717	....
Alias Mr. Twilight	Col.	828	Michael Duane-Trudy Marshall	Dec. 24,'46	69m	Dec. 28,'46	3386	3312	3412
Angel and the Badman, The	Rep.	608	John Wayne-Irene Rich	Feb. 15,'47	100m	Feb. 15,'47	3474	3336	3553
† Angel on My Shoulder	UA	....	Paul Muni-Anne Baxter	Sept. 20,'46	101m	Sept. 21,'46	3210	2859	3464
† Anna and the King of Siam	20th-Fox	634	Irene Dunne-Rex Harrison	Aug.,'46	128m	June 8,'46	3029	2907	3288
Apache Rose (color)	Rep.	641	Roy Rogers-Dale Evans	Feb. 15,'47	75m	Mar. 29,'47	3549	3434	....
Arch of Triumph	UA	....	Ingrid Bergman-Charles Boyer	Not Set	....	....	....	3487	....
Arnelo Affair, The	MGM	....	John Hodiak-George Murphy	(T) Feb. 13,'47	87m	Feb. 15,'47	3473	3459	3633
As You Desire Me (formerly A Woman of My Own)	MGM	....	Greer Garson-Richard Hart	Not Set	....	....	....	3287	....
BACHELOR and the Bobby									
Soxer, The	RKO	....	Cary Grant-Myrna Loy-Shirley Temple	Block 7	95m	June 7,'47	3665	3363	....
Bachelor's Daughters, The	UA	....	Gail Russell-Claire Trevor	Sept. 6,'46	88m	Sept. 14,'46	3197	3007	3350
Backlash	20th-Fox	711	Richard Travis-Jean Rogers	Mar.,'47	66m	Mar. 29,'47	3550	3503	....
Banjo (Block 5)	RKO	725	Sharyn Moffett-Jacqueline White	May 15,'47	68m	Apr. 19,'47	3586	3539	....
Bar 20 Justice (R.)	Screen Guild	HC12	William Boyd-Russell Hayden	July 19,'47	65m	Apr. 23,'38	....	....	....
Beast with Five Fingers, The	WB	613	Robert Alda-Andrea King	Feb. 8,'47	88m	Dec. 21,'46	3374	2786	3703
Beat the Band (Block 4)	RKO	718	Frances Langford-Gene Krupa	Feb. 19,'47	67m	Mar. 1,'47	3501	3126	....
Beauty and the Bandit	Mono.	531	Gilbert Roland-Ramsay Ames	Nov. 9,'46	77m	Dec. 7,'46	3347	3312	....
Bedelia (British) (Eagle-Lion)	PRC	101	Margaret Lockwood-Ian Hunter	Jan. 29,'47	83m	Feb. 1,'47	3445	....	3492
Beginning or the End, The	MGM	716	Brian Donlevy-Robert Walker	Mar.,'47	110m	Feb. 22,'47	3485	3076	3667
Bells of San Angelo (color)	Rep.	642	Roy Rogers-Dale Evans	Not Set	71m	May 31,'47	3654	3488	....
Bells of San Fernando	Screen Guild	4614	Donald Woods-Gloria Warren	Apr. 5,'47	69m	Apr. 5,'47	3562	3422	....
Below the Deadline	Mono.	520	Warren Douglas-Ramsay Ames	Aug. 3,'46	65m	Sept. 28,'46	3224	3127	....
† Best Years of Our Lives (Spcl.)	RKO	751	Myrna Loy-Fredric March	Nov. 20,'46	172m	Nov. 30,'46	3335	3312	3703
Betty Co-Ed	Col.	824	Jean Porter-William Mason	Nov. 28,'46	71m	Dec. 7,'46	3346	3274	3553
Beware of Pity (Br.)	Eagle-Lion	PRC	Lilli Palmer-Albert Lieven	July 22,'46	105m	Aug. 3,'46	3126	....	....
Big Fix, The	PRC	702	James Brown-Sheila Ryan	Apr. 19,'47	63m	May 10,'47	3621	3574	....
† Big Sleep, The	WB	601	Humphrey Bogart-Lauren Bacall	Aug. 31,'46	114m	Aug. 17,'46	3249	3126	3577
Big Town	Para.	4622	Philip Reed-Hillary Brooke	May 23,'47	60m	Feb. 22,'47	3486	3776	....
Birds and the Bees, The	MGM	....	Jeannette MacDonald-Jose Iturbi	Not Set	....	....	....	3599	....
Bishop's Wife, The	RKO	....	Cary Grant-Loretta Young	Not Set	....	....	....	3702	....
Black Angel, The	Univ.	543	Dan Duryea-June Vincent	Aug. 2,'46	80m	Aug. 10,'46	3137	3076	....
Black Beauty	20th-Fox	636	Mona Freeman-Richard Denning	Sept.,'46	76m	July 20,'46	3102	2778	3492
Black Gold (Allied Artists)	Mono.	2	Anthony Quinn-Katherine DeMille	Aug. 1,'47	92m	June 28,'47	3701	3631	....
Blaze of Noon	Para.	4611	Anne Baxter-Sterling Hayden	May 2,'47	90m	Mar. 8,'47	3513	3503	3633
Blind Spot	Col.	825	Chester Morris-Constance Dowling	Feb. 6,'47	73m	Feb. 1,'47	3445	3388	....
Blonde for a Day	PRC	....	Hugh Beaumont-Katheryn Adams	Aug. 29,'46	68m	Aug. 10,'46	3137	3030	....
Blondie Knows Best	Col.	806	Penny Singleton-Arthur Lake	Oct. 17,'46	69m	Sept. 21,'46	3211	3031	3350
Blondie's Big Moment	Col.	807	Penny Singleton-Arthur Lake	Jan. 9,'47	69m	Dec. 14,'46	3361	3347	....
Blondie's Holiday	Col.	808	Penny Singleton-Arthur Lake	Apr. 10,'47	67m	Mar. 8,'47	3514	3488	....
† Blue Skies (color)	Para.	4602	Bing Crosby-Fred Astaire	Dec. 27,'46	104m	Sept. 28,'46	3221	2884	3492
Bob, Son of Battle (color)	20th-Fox	720	Peggy Ann Garner-Lon McCallister	July,'47	103m	June 14,'47	3677	3539	....
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	....	....	2230	....
Boomerang	20th-Fox	706	Dana Andrews-Jane Wyatt	Feb.,'47	88m	Feb. 1,'47	3446	3434	3553
Boom Town (R.)	MGM	713	Clark Gable-Claudette Colbert	Feb.,'47	119m	Sept. 28,'46	3225	....	....
Border Feud	PRC	752	Al "Lash" LaRue-Al "Fuzzy" St. John	May 10,'47	55m	May 24,'47	3643	....	....
Born to Kill (Block 5)	RKO	722	Claire Trevor-Lawrence Tierney	May 3,'47	92m	Apr. 19,'47	3585	3078	3633
Born to Speed	PRC	705	Johnny Sands-Terry Austin	Jan. 12,'47	61m	Jan. 25,'47	3434	3410	....
Boston Blackie and the Law	Col.	822	Chester Morris-Trudy Marshall	Dec. 12,'46	69m	Nov. 23,'46	3322	3312	....
Bowery, The (Reissue)	20th-Fox	642	George Raft-Wallace Beery	Oct.,'46	84m	Aug. 24,'46	3162	....	....
Brasher Doubloon, The	20th-Fox	707	George Montgomery-Nancy Guild	Feb.,'47	72m	Feb. 8,'47	3458	3238	3667
Brief Encounter (Brit.)	Univ.	....	Celia Johnson-Trevor Howard	(T) Aug. 24,'46	86m	Aug. 31,'46	3174	....	3228
Bringing Up Father	Mono.	604	Joe Yule-Renie Riano	Nov. 23,'46	68m	Oct. 19,'46	3262	3186	3553
Brute Force	Univ.	....	Burt Lancaster-Hume Cronyn	Not Set	98m	June 28,'47	3702	3611	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED		Advance Synopsis Page	Service Data Page
						M. P. Herald Issue	Product Digest Page		
Brute Man, The	PRC	714	Rondo Hatton-Jane Adams	Oct. 1, '46	60m	Oct. 26, '46	3273	2764	....
Buck Privates Come Home	Univ.	612	Bud Abbott-Lou Costello	Apr., '47	77m	Mar. 15, '47	3525	....	....
Buffalo Bill Rides Again	Screen Guild	4613	Richard Arlen-Jennifer Holt	Apr. 19, '47	66m	Apr. 5, '47	3562	3410	....
Bulldog Drummond at Bay	Col.	820	Ron Randell-Anita Louise	May 15, '47	70m	.....	....	3587	....
Bush Pilot	Screen Guild	4616	Rochelle Hudson-Jack LaRue	June 7, '47	60m	.....	....	3539	....
† CAESAR and Cleopatra (color) (British)	UA	....	Claude Rains-Vivian Leigh	Aug. 16, '46	126m	Aug. 10, '46	3137	....	3288
Calcutta	Para.	4612	Alan Ladd-William Bendix	May 30, '47	83m	Apr. 26, '47	3598	2884	3633
Calendar Girl	Rep.	607	Jane Frazee-William Marshall	Jan. 31, '47	88m	Feb. 15, '47	3475	3335	3601
† California (color)	Para.	4606	Ray Milland-Barbara Stanwyck	Feb. 21, '47	98m	Dec. 21, '46	3373	2784	3667
† Canyon Passage (color)	Univ.	541	Dana Andrews-Susan Hayward	July 26, '46	90m	July 20, '46	3101	2883	3350
Captains Courageous (Reissue)	MGM	....	Freddie Bartholomew-Spencer Tracy (T)	Aug. 21, '46	117m	Aug. 24, '46	3162	....	....
Captain from Castile (color)	20th-Fox	....	Tyrone Power-Jean Peters	Not Set	....	.....	....	3562	....
Captive Heart, The (British)	Univ.	....	Michael Redgrave-Rachel Kempson	Not Set	86m	Apr. 26, '47	3597	....	....
Carnegie Hall	UA	....	Marsha Hunt-William Prince	Not Set	134m	Mar. 1, '47	3501	....	....
Carnival in Costa Rica (col.)	20th-Fox	710	Dick Haymes-Celeste Holme	Apr., '47	95m	Mar. 29, '47	3549	3090	3633
Case of the Baby Sitter, The	Screen Guild	4618	Tom Neal-Pamela Blake	July 26, '47	40m	.....	....	3689	....
Cassidy of Bar 20 (R.)	Screen Guild	HC10	William Boyd-Russell Hayden	May 10, '47	59m	Feb. 12, '38	....	....	....
† Centennial Summer (color)	20th-Fox	633	Jeanne Craine-Cornel Wilde	Aug., '46	102m	June 8, '46	3030	2884	3492
Chase, The	UA	....	Robert Cummings-Michele Morgan	Nov. 22, '46	86m	Oct. 19, '46	3263	....	3577
Cheyenne	WB	622	Dennis Morgan-Jane Wyman	June 14, '47	100m	Apr. 26, '47	3597	2939	3667
Child of Divorce (Block 2)	RKO	708	Sharyn Moffett-Regis Toomey	Oct. 15, '46	62m	Oct. 19, '46	3262	2972	....
Cigarette Girl	Col.	826	Leslie Brooks-Jimmy Lloyd	Feb. 13, '47	67m	Feb. 15, '47	3475	3411	....
Claudia and David	20th-Fox	637	Dorothy McGuire-Robert Young	Sept., '46	78m	July 27, '46	3113	2939	3350
† Cloak and Dagger	WB	603	Gary Cooper-Lilli Palmer	Sept. 28, '46	106m	Sept. 14, '46	3197	2939	3288
Cockeyed Miracle, The	MGM	703	Frank Morgan-Keenan Wynn	Oct., '46	81m	July 20, '46	3102	2883	3412
Code of the Saddle	Mono.	677	Johnny Mack Brown-Raymond Hatton	June 28, '47	53m	.....	....	3689	....
Code of the West (Block 4)	RKO	720	James Warren-Debra Alden	Feb. 20, '47	53m	Mar. 1, '47	3502	3410	....
Copacabana	UA	....	Groucho Marx-Carmen Miranda	May 30, '47	92m	May 24, '47	3641	....	....
Corpse Came C.O.D., The	Col.	....	George Brent-Joan Blondell	May 31, '47	87m	.....	....	3562	3703
Corsican Brothers (Reissue)	PRC	733	Douglas Fairbanks, Jr.-Ruth Warrick	June 21, '47	111m	.....	....	....	....
Courage of Lassie (color) (Bl. 17)	MGM	626	Elizabeth Taylor-"Lassie"-Frank Morgan	Aug. 8, '46	93m	May 11, '46	2985	2926	3412
Cowboy Blues	Col.	7223	Ken Curtis-Jeff Donnell	July 18, '46	....	.....	....	3055	....
Crack-Up (Block 6)	RKO	627	Pat O'Brien-Claire Trevor	Sept. 6, '46	93m	June 22, '46	3054	2951	3228
Crime Doctor's Man Hunt, The	Col.	816	Warner Baxter-Ellen Drew	Oct. 24, '46	61m	Sept. 21, '46	3210	3187	....
Criminal Court (Block 2)	RKO	709	Tom Conway-Martha O'Driscoll	Nov. 20, '46	59m	Aug. 10, '46	3137	2963	....
Crimson Key, The	20th-Fox	722	Kent Taylor-Doris Dowling	July, '47	75m	July 5, '47	3714	3679	....
Crossfire	RKO	....	Robert Young-Robert Mitchum	Block 7	86m	June 28, '47	3701	....	....
Cross My Heart	Para.	4603	Betty Hutton-Sonny Tufts	Jan. 10, '47	83m	Nov. 23, '46	3321	3055	3553
Cry Wolf	WB	....	Errol Flynn-Barbara Stanwyck	Aug. 15, '47	82m	July 5, '47	3713	3138	....
Cynthia	MGM	....	Elizabeth Taylor-George Murphy	July, '47	98m	May 17, '47	3629	3611	....
DANGEROUS Millions	20th-Fox	648	Kent Taylor-Dona Drake	Dec., '46	69m	Dec. 7, '46	3345	3336	....
Dangerous Money	Mono.	603	Sydney Toler-Gloria Warren	Oct. 12, '46	49m	Oct. 12, '46	3250	3186	....
Dangerous Venture	UA	....	William Boyd-Andy Clyde	May 23, '47	59m	Feb. 22, '47	3487	....	....
Danger Street	Para.	4623	Jane Withers-Robert Lowery	June 20, '47	66m	Mar. 15, '47	3526	2972	....
Danger Woman	Univ.	539	Brenda Joyce-Don Porter	July 12, '46	60m	July 13, '46	3089	3030	....
Dark Delusion	MGM	....	Lucille Bremer-James Craig	June, '47	90m	Apr. 12, '47	3573	3459	....
Dark Horse, The	Univ.	540	Phil Terry-Ann Savage	July 19, '46	59m	July 20, '46	3102	3030	....
† Dark Mirror, The	Univ.	601	Olivia de Havilland-Lew Ayres	Oct., '46	85m	Oct. 5, '46	3237	2883	3667
Dark Passage	WB	....	Humphrey Bogart-Lauren Bacall	Not Set	....	.....	....	3599	....
Deadlier Than the Male	RKO	....	Claire Trevor-Lawrence Tierney	Not Set	....	.....	....	3078	....
Deadline for Murder	20th-Fox	635	Paul Kelly-Kent Taylor	Aug., '46	65m	June 22, '46	3053	2963	....
Dead of Night (British)	Univ.	547	Mervyn Johns-Roland Carver	Aug. 23, '46	77m	July 6, '46	3077	....	....
Dead Reckoning	Col.	830	Humphrey Bogart-Lizabath Scott	Feb., '47	100m	Jan. 4, '47	3397	3387	3667
Dear Ruth	Para.	4616	Joan Caulfield-William Holden	July 18, '47	85m	May 31, '47	3653	....	3667
Death Valley (color)	Screen Guild	4604	Robert Lowery-Helen Gilbert	Aug. 15, '46	72m	.....	....	3090	....
Deception	WB	605	Bette Davis-Paul Henried	Oct. 26, '46	112m	Oct. 19, '46	3261	3238	3492
Decoy	Mono.	601	Jean Gillie-Edward Norris	Sept. 14, '46	76m	Sept. 14, '46	3198	3031	....
Deep Valley	WB	....	Ida Lupino-Dane Clark	(T) July 29, '47	....	.....	....	3717	....
Desert Fury	Para.	4617	John Hodiak-Lizabath Scott	Aug. 15, '47	....	.....	....	3611	....
Desert Horseman, The	Col.	7209	Charles Starrett-Smiley Burnette	July 11, '46	57m	July 27, '46	3124	3055	....
Desperate (Block 6)	RKO	728	Steve Brodie-Audrey Long	June, '47	73m	May 17, '47	3629	3599	....
Destry Rides Again (Reissue)	Univ.	2791	Marlene Dietrich-James Stewart	Mar., '47	94m	Feb. 22, '47	3487	....	....
Devil on Wheels	PRC	701	Damian O'Flynn-Lenita Lane	Mar. 2, '47	67m	Feb. 1, '47	3446	3410	....
Devil's Playground, The	UA	....	William Boyd-Andy Clyde	Nov. 15, '46	62m	Sept. 21, '46	3211	3078	....
Devil Thumbs a Ride, The (Bl. 4)	RKO	719	Lawrence Tierney-Nan Leslie	Feb. 20, '47	63m	Mar. 1, '47	3501	3410	3601
Dick Tracy's Dilemma (Block 6)	RKO	729	Ralph Byrd-Lyle Latell	July, '47	60m	May 17, '47	3630	3599	....
Dick Tracy Versus Cueball (Bl. 3)	RKO	714	Morgan Conway-Anne Jeffreys	Dec. 18, '46	62m	Nov. 16, '46	3310	3031	....
Dishonored Lady	UA	....	Hedy LaMarr-Dennis O'Keefe	May 16, '47	85m	Apr. 26, '47	3597	....	3703
Don Ricardo Returns	PRC	....	Fred Colby-Isabelita	Nov. 5, '46	63m	Dec. 7, '46	3347	3240	....
Down Missouri Way	PRC	....	Martha O'Driscoll-William Wright	Aug. 15, '46	75m	July 20, '46	3102	3007	3288
Down to Earth (color)	Col.	....	Rita Hayworth-Larry Parks	Not Set	....	.....	....	3126	....
Dragnet, The	Screen Guild	4703	Henry Wilcoxon-Mary Brian	Aug. 16, '47	....	.....	....	....	....
Driftin' River	PRC	741	Eddie Dean-Shirley Patterson	Oct. 1, '46	57m	Oct. 5, '46	3237	3187	....
† Duel in the Sun (color)	Selznick	....	Jennifer Jones-Joseph Cotten	Apr. 17, '47	135m	Jan. 11, '47	3409	3363	3703
EARL Carroll Sketchbook	Rep.	530	Constance Moore-William Marshall	Aug. 22, '46	90m	Aug. 24, '46	3162	2939	3228
Easy Come, Easy Go	Para.	4607	Sonny Tufts-Diana Lynn	Mar. 7, '47	77m	Feb. 8, '47	3458	2748	3667
† Easy to Wed (color) (Special)	MGM	624	Esther Williams-Van Johnson	July 25, '46	111m	Apr. 13, '46	2937	2366	3350
† Egg and I, The	Univ.	....	Claudette Colbert-Fred MacMurray	Not Set	108m	Mar. 29, '47	3549	3312	3703
Emperor Waltz (color)	Para.	Bing Crosby-Joan Fontaine	Not Set	3611
Escape Me Never	WB	Errol Flynn-Ida Lupino	Not Set	2861

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FABULOUS Dorseys, The	UA	Tommy Dorsey-Jimmy Dorsey	Feb. 21,'47	91m	Mar. 1,'47	3502	3475	3703
Fabulous Suzanne	Rep.	604	Barbara Britton-Rudy Vallee	Dec. 15,'46	71m	Dec. 21,'46	3374	2926	..
Faithful in My Fashion (Bl. 17)	MGM	627	Tom Drake-Donna Reed	Aug. 22,'46	81m	June 15,'46	3042	2951	..
Falcon's Adventure, The (Bl. 3)	RKO	715	Tom Conway-Madge Meredith	Dec. 13,'46	61m	Dec. 14,'46	3362	3348	..
Fall Guy	Mono.	613	Clifford Penn-Robert Armstrong	Mar. 15,'47	64m	Mar. 8,'47	3514	3410	..
Fantasia (R.) (Spl.) (color)	RKO	792	Disney Musical Feature	Sept. 28,'46	124m	Oct. 5,'46	3238	....	....
† Farmer's Daughter, The (Bl. 4)	RKO	716	Loretta Young-Joseph Cotten	Feb. 18,'47	97m	Mar. 1,'47	3502	3364	3667
Fear in the Night	Para.	4621	Paul Kelly-Kay Scott	Apr. 18,'47	72m	Feb. 22,'47	3486	3459	....
Fiesta (color)	MGM	....	Esther Williams-Ricardo Montalban	July,'47	104m	June 14,'47	3677	3611	....
Fighting Frontiersman, The	Col.	863	Charles Starrett-Smiley Burnette	Dec. 19,'46	61m	Nov. 16,'46	3309	....	....
Flame of Tripoli (color)	Univ.	....	Yvonne De Carlo-George Brent	Not Set	....	....	....	3631	....
Flight to Nowhere	Screen Guild	4605	Alan Curtis-Evelyn Ankers	Oct. 1,'46	74m	....	....	3078	....
Fool's Gold	UA	....	William Boyd-Andy Clyde	Jan. 31,'47	63m	Oct. 12,'46	3249	....	....
Forever Amber (color)	20th-Fox	....	Linda Darnell-Cornel Wilde	Not Set	....	....	....	3475	....
For the Love of Rusty	Col.	812	Ted Donaldson-Ann Doran	May 1,'47	69m	....	....	3587	....
Framed	Col.	834	Glenn Ford-Janis Carter	Apr.,'47	82m	Mar. 8,'47	3514	3503	3601
Fun and Fancy Free (color)	RKO	....	Disney Feature Cartoon	Not Set	....	....	....	3631	....
Fun on a Weekend	UA	....	Eddie Bracken-Priscilla Lane	May 15,'47	93m	Apr. 19,'47	3586	3503	3703
GALLANT Bess (color)	MGM	702	Marshall Thompson-George Tobias	Jan.,'47	98m	Sept. 7,'46	3185	2778	3492
Gallant Journey	Col.	7002	Glenn Ford-Janet Blair	Sept. 24,'46	86m	Sept. 14,'46	3198	2939	3412
Gangster, The (Allied Artists)	Mono.	....	Barry Sullivan-Belita	Sept. 1,'47	....	....	....	3666	....
Gas House Kids	PRC	....	Robert Lowery-Teala Loring	Oct. 28,'46	68m	Oct. 12,'46	3250	3238	....
Gas House Kids Go West	PRC	711	Chili Williams-John Shelton	July 12,'47	..	....	....	3702	....
Genius at Work (Block 2)	RKO	710	Alan Carney-Anne Jeffreys	Oct. 20,'46	61m	Aug. 10,'46	3138	3078	....
Gentleman Joe Palooka	Mono.	602	Leon Errol-Joe Kirkwood	Oct. 5,'46	72m	Sept. 28,'46	3221	3126	3492
Ghost Goes Wild, The	Rep.	605	James Ellison-Anne Gwynne	Mar. 8,'47	66m	Apr. 5,'47	3561	2972	....
Ghost and Mrs. Muir, The	20th-Fox	715	Gene Tierney-Rex Harrison	May,'47	104m	May 24,'47	3641	3563	....
Ghost Town Renegades	PRC	754	Al "Lash" LaRue-Al "Fuzzy" St. John	July 26,'47	....	....	....	3702	....
Ginger	Mono.	609	Frank Albertson-Barbara Reed	Jan. 4,'47	67m	Jan. 25,'47	3434	3312	....
Go Into Your Dance (Reissue)	WB	....	Al Jolson-Ruby Keeler	Not Set	100m	May 31,'47	3655	....	....
Gone With the Wind (R.)	MGM	....	Clark Gable-Vivien Leigh	(T) Apr. 28,'47	220m	Dec. 16,'39	....	....	....
Great Day (British) (Block 1)	RKO	703	Eric Portman-Flora Robson	Oct. 30,'46	69m	July 27,'46	3114	....	....
Great Expectations (Brit.)	Univ.	....	John Mills-Valerie Hobson	July,'47	115m	Mar. 29,'47	3549	....	3667
Great Waltz, The (R.)	MGM	723	Luise Rainer-Fernand Gravet	July,'47	106m	Sept. 21,'46	3212	....	....
Green for Danger (Eagle-Lion) (British)	PRC	....	Sally Gray-Trevor Howard	Not Set	....	....	....	3611	....
Green Dolphin Street	MGM	....	Lana Turner-Van Heflin	Not Set	....	....	....	3587	....
Guilt of Janet Ames, The	Col.	836	Rosalind Russell-Melvyn Douglas	Apr.,'47	83m	Mar. 8,'47	3513	3488	3553
Guilty, The	Mono.	614	Bonita Granville-Don Castle	Mar. 22,'47	71m	Mar. 22,'47	3537	3410	....
Gunfighters (color)	Col.	838	Randolph Scott-Barbara Hutton	July 15,'47	87m	June 14,'47	3677	3587	....
Gunman's Code	Univ.	1107	Kirby Grant-Fuzzy Knight	Aug. 30,'46	....	....	....	3187	....
HARD Boiled Mahoney	Mono.	616	Leo Gorcey-Huntz Hall	May 10,'47	....	....	....	3488	....
Hat Box Mystery, The	Screen Guild	4617	Tom Neal-Pamela Blake	July 12,'47	40m	....	....	3666	....
Heading West	Col.	7210	Charles Starrett-Smiley Burnette	Aug. 15,'46	56m	Aug. 24,'46	3161	3127	3188
Heartaches	PRC	704	Sheila Ryan-Chill Wills	June 28,'47	73m	July 5,'47	3714	3702	....
Heart of Arizona (R.)	Screen Guild	HC11	William Boyd-George Haynes	June 14,'47	68m	....	....	....	....
Heldorado	Rep.	543	Roy Rogers-George "Gabby" Hayes	Dec. 15,'46	70m	Jan. 4,'47	3397	3348	....
Here Comes Trouble	UA	....	William Tracy-Beverly Lloyd	Not Set	....	....	....	3363	....
Her Sister's Secret	PRC	SP71	Nancy Coleman-Philip Reed	Sept. 23,'46	85m	Sept. 21,'46	3210	3090	3492
High Barbaree	MGM	721	Van Johnson-June Allyson	May,'47	91m	Mar. 15,'47	3525	3238	3667
High Conquest	Mono.	620	Anna Lee-Warren Douglas	June 21,'47	79m	Mar. 15,'47	3525	3435	....
High School Hero	Mono.	517	Freddie Stewart-June Preisser	Sept. 7,'46	69m	Aug. 24,'46	3161	3126	....
Hit Parade of 1947	Rep.	610	Eddie Albert-Constance Moore	Mar. 22,'47	90m	May 3,'47	3609	3459	....
† Holiday in Mexico (color)	MGM	701	Walter Pidgeon-Ilona Massey	Sept.,'46	128m	July 27,'46	3113	2764	3288
Hollywood Barn Dance	Screen Guild	4701	Ernest Tubb-Lori Talbott	June 21,'47	72m	June 7,'47	3665	3655	....
Home in Oklahoma	Rep.	5542	Roy Rogers-Dale Evans	Nov. 8,'46	72m	Nov. 9,'46	3298	3163	....
Homesteaders of Paradise Valley	Rep.	664	Allan Lane-Bobby Blake	Apr. 1,'47	....	....	....	3475	....
Homestretch, The (color)	20th-Fox	713	Cornel Wilde-Maureen O'Hara	May,'47	96m	Apr. 26,'47	3597	3488	3703
Home Sweet Homicide	20th-Fox	640	Lynn Bari-Randolph Scott	Oct.,'46	90m	July 27,'46	3124	2939	3492
Honeymoon (Block 5)	RKO	721	Shirley Temple-Guy Madison	May 17,'47	74m	Apr. 19,'47	3585	3539	3667
Hoppy's Holiday	UA	....	William Boyd-Andy Clyde	July 18,'47	60m	May 17,'47	3630	....	....
How Green Was My Valley (Reissue)	20th-Fox	....	Walter Pidgeon-Maureen O'Hara	Not Set	118m	Jan. 4,'47	3398	....	....
Hucksters, The	MGM	....	Clark Gable-Deborah Kerr	July,'47	115m	June 28,'47	3701	3574	....
† Humoresque	WB	612	Joan Crawford-John Garfield	Jan. 25,'47	125m	Dec. 28,'46	3385	3363	3667
I COVER Big Town	Para.	4624	Philip Reed-Hillary Brooke	July 25,'47	63m	Mar. 1,'47	3502	3459	....
If I'm Lucky	20th-Fox	638	Vivian Blaine-Harry James	Sept.,'46	79m	Aug. 31,'46	3174	3066	3412
If You Knew Susie	RKO	....	Eddie Cantor-Joan Davis	Not Set	....	....	....	3475	....
I'll Be Yours	Univ.	607	Deanna Durbin-Tom Drake	Jan.,'47	93m	Jan. 25,'47	3433	3348	3703
Imperfect Lady	Para.	4610	Teresa Wright-Ray Milland	Apr. 25,'47	97m	Mar. 15,'47	3526	2870	3601
International Lady (Reissue)	PRC	734	George Brent-Ilona Massey	May 24,'47	102m	....	....	....	....
Invisible Informer, The	Rep.	529	Linda Stirling-William Henry	Aug. 19,'46	57m	Aug. 24,'46	3161	3127	....
I Stole a Million (Reissue)	Univ.	2794	George Raft-Claire Trevor	Apr.,'47	75m	Mar. 15,'47	3527	....	....
† It Happened in Brooklyn	MGM	718	Frank Sinatra-Kathryn Grayson	Apr.,'47	103m	Mar. 8,'47	3513	3238	3667
It Happened on Fifth Avenue (Allied Artists)	Mono.	1	Don DeFore-Ann Harding	Apr. 19,'47	115m	Feb. 8,'47	3457	....	3667
It's Great To Be Young	Col.	7038	Leslie Brooks-Jimmy Lloyd	Sept. 12,'46	68m	Sept. 21,'46	3210	3163	....
It's a Joke, Son (Eagle-Lion)	PRC	102	Kenny Delmar-Una Merkel	Jan. 15,'47	64m	Jan. 25,'47	3433	3387	3492
† It's a Wonderful Life (Special)	RKO	781	James Stewart-Donna Reed	Jan. 7,'47	130m	Dec. 21,'46	3373	3186	3601
† I've Always Loved You (color) (Special)	Rep.	601	Maria Ouspenskaya-Philip Dorn	Dec. 2,'46	117m	Sept. 7,'46	3185	2628	3464
Ivy	Univ.	616	Joan Fontaine-Patric Knowles	June,'47	99m	June 14,'47	3677	....	....
I Wonder Who's Kissing Her Now (color)	20th-Fox	June Haver-Mark Stevens	Not Set	104m	June 14,'47	3678	3563

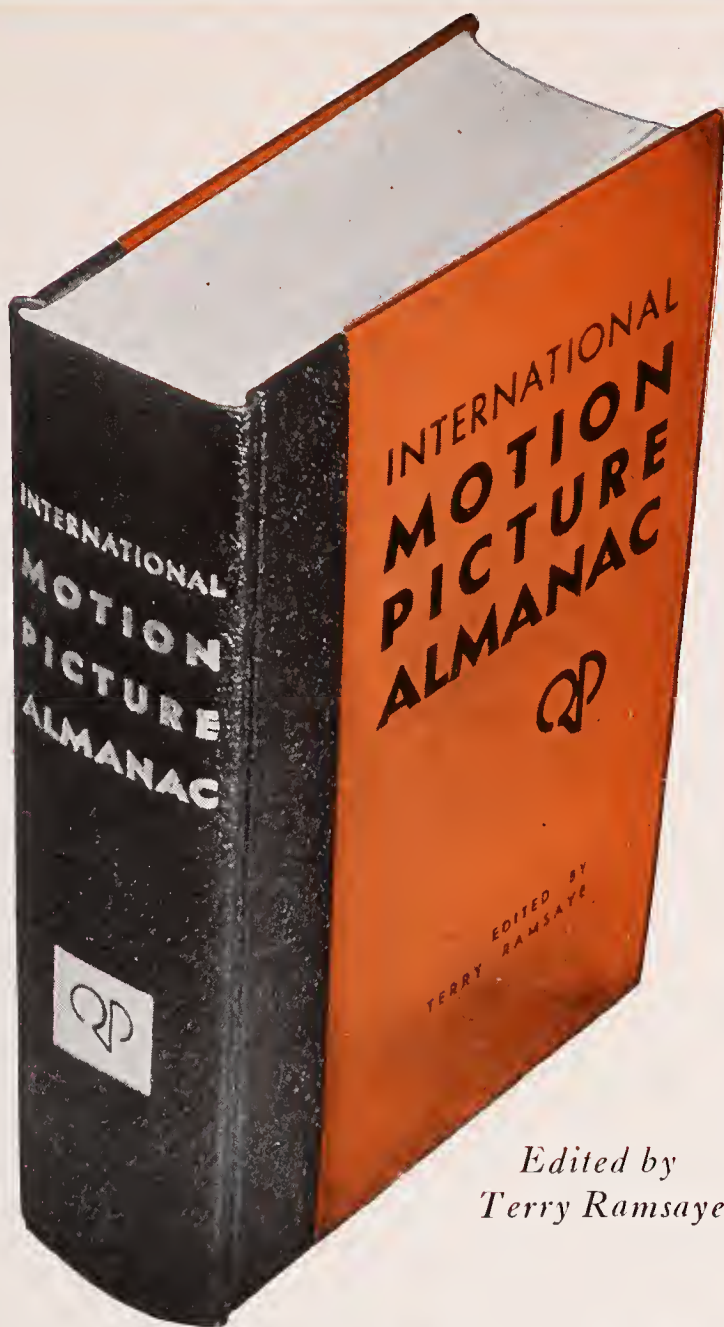
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JEWELS of Brandenburg	20th-Fox	716	Richard Travis-Micheline Cheirel	May, '47	64m	Apr. 12, '47	3573
Johnny Frenchman (British)	Univ.	....	Francoise Rosay-Tom Walls	Oct., '46	104m	Nov. 2, '46	3286	....	....
Johnny O'Clock	Col.	883	Dick Powell-Evelyn Keyes	Mar., '47	95m	Jan. 4, '47	3397	3388	3703
† Jolson Story, The (color) (Spcl.)	Col.	831	Larry Parks-William Demarest	Jan., '47	128m	Sept. 21, '46	3209	2883	3703
Jungle Flight	Para.	4625	Robert Lowery-Ann Savage	(T) Feb. 21, '47	67m	Mar. 1, '47	3502	3126	...
Jungle Princess (Reissue)	Para.	R5-3620	Dorothy Lamour-Ray Milland	Sept. 1, '46	84m	Sept. 21, '46	3212	....	...
KEEPER of the Bees	Col.	....	Harry Davenport-Michael Duane	July 10, '47	....	.....	....	3679	....
Killer at Large	PRC	717	Robert Lowery-Anabel Shaw	May 31, '47	63m	June 7, '47	3665	3655	....
Killer Dill	Screen Guild	4702	Stuart Erwin-Anne Gwynne	Aug. 2, '47	75m	June 14, '47	3678	3666	....
† Killers, The	Univ.	548	Burt Lancaster-Ava Gardner	Aug. 30, '46	102m	Aug. 17, '46	3150	3055	3464
Kilroy Was Here	Mono.	621	Jackie Cooper-Jackie Coogan	July 5, '47	68m	July 5, '47	3713	3611	....
King of the Wild Horses	Col.	809	Preston Foster-Gail Patrick	Mar. 27, '47	79m	Mar. 22, '47	3537	3527	....
Kings Row (Reissue)	WB	608	Ann Sheridan-Robert Cummings	Dec. 7, '46	127m	Nov. 2, '46	3286	....	....
Kit Carson (Reissue)	PRC	731	Dana Andrews-Lynn Bari	Mar. 22, '47	97m	Aug. 31, '40	....	....	....
LADIES' Man	Para.	4605	Eddie Bracken-Virginia Welles	Feb. 7, '47	90m	Jan. 11, '47	3409	2809	3577
Lady Chaser	PRC	....	Robert Lowery-Ann Savage	Nov. 25, '46	58m	Dec. 28, '46	3386	3312	....
Lady in the Lake	MGM	712	Robert Montgomery-Audrey Totter	Jan., '47	105m	Nov. 30, '46	3333	3312	3667
Lady Luck (Block 1)	RKO	702	Robert Young-Barbara Hale	Oct. 18, '46	97m	July 20, '46	3102	2756	3350
Lady Surrenders, A (Brit.)	Univ.	....	Margaret Lockwood-Stewart Granger (T)	Oct. 4, '46	103m	Oct. 12, '46	3249	....	....
Land of the Lawless	Mono.	671	Johnny Mack Brown-Raymond Hatton	Apr. 26, '47	59m	May 17, '47	3630	3539	....
Landrush	Col.	861	Charles Starrett-Smiley Burnette	Oct. 17, '46	54m	Sept. 21, '46	3211	2895	....
Last Crooked Mile, The	Rep.	527	Donald Barry-Ann Savage	Aug. 9, '46	67m	Aug. 17, '46	3150	....	....
Last Frontier Uprising	Rep.	5504	Monte Hale-Adrian Booth	Feb. 1, '47	....	.....	....	3187	....
Last of the Mohicans (Reissue)	PRC	732	Randolph Scott-Binnie Barnes	Mar. 22, '47	94m	Aug. 15, '36	54	....	....
Last of the Redmen, The (color)	Col.	837	Jon Hall-Evelyn Ankers	Not Set	....	.....	....	3574	....
Late George Apley, The	20th-Fox	712	Ronald Colman-Peggy Cummins	Apr., '47	98m	Feb. 8, '47	3457	3434	3667
Law Comes to Gunsight, The	Mono.	672	Johnny Mack Brown-Raymond Hatton	May 24, '47	56m	June 7, '47	3665	3587	....
Lawless Breed	Univ.	1106	Kirby Grant-Fuzzy Knight	Aug. 16, '46	58m	Dec. 14, '46	3362	3312	....
Law of the Canyon	Col.	867	Charles Starrett-Smiley Burnette	Apr. 24, '47	55m	.....	....	3539	....
Law of the Lash	PRC	751	Al LaRue-Mary Scott	Feb. 28, '47	54m	Mar. 1, '47	3502	3410	....
Les Miserables (Reissue)	20th-Fox	704	Fredric March-Charles Laughton	Jan., '47	105m	Jan. 4, '47	3398	....	....
Life with Father (color)	WB	....	Irene Dunne-William Powell	Not Set	....	.....	....	3475	....
Lighthouse	PRC	610	John Litel-June Lang	Jan. 10, '47	62m	Feb. 8, '47	3458	3312	....
Likely Story, A (Block 5)	RKO	724	Bill Williams-Barbara Hale	Apr. 19, '47	88m	Apr. 19, '47	3586	3574	....
Little Iodine	UA	....	Jo Ann Marlowe-Marc Cramer	Oct. 11, '46	94m	June 8, '46	3030	2926	3412
Little Miss Big	Univ.	549	Fay Holden-Beverly Simmons	Aug. 30, '46	57m	Sept. 14, '46	3198	3066	....
Little Miss Broadway	Col.	815	Jean Porter-John Shelton	June 19, '47	69m	.....	....	3666	....
Little Mister Jim	MGM	719	"Butch" Jenkins-Frances Gifford	Apr., '47	61m	Sept. 7, '46	3186	2963	....
Living in a Big Way	MGM	....	Gene Kelly-Marie McDonald	June, '47	103m	June 7, '47	3666	....	....
† Locket, The (Block 3)	RKO	711	Laraine Day-Brian Aherne	Dec. 20, '46	85m	Dec. 21, '46	3373	2939	3553
Lone Hand Texan	Col.	866	Charles Starrett-Smiley Burnette	Mar. 6, '47	54m	Mar. 15, '47	3526	3422	....
Lone Star Moonlight	Col.	854	Ken Curtis-Joan Barton	Dec. 12, '46	67m	Dec. 14, '46	3362	3274	....
Lone Wolf in Mexico, The	Col.	823	Gerald Mohr-Eric Blore	Jan. 16, '47	69m	Jan. 4, '47	3398	3348	....
Long Night, The (Special)	RKO	....	Henry Fonda-Barbara Bel Geddes	May 28, '47	101m	May 31, '47	3654	....	....
Lost Honeymoon (Eagle-Lion)	PRC	104	Franchot Tone-Ann Richards	Mar. 29, '47	69m	Mar. 15, '47	3526	3475	3703
Love and Learn	WB	620	Jack Carson-Martha Vickers	May 3, '47	83m	Mar. 29, '47	3550	....	....
Love Laughs at Andy Hardy	MGM	714	Mickey Rooney-Bonita Granville	Feb., '47	91m	Dec. 7, '46	3345	3127	3703
Lured	UA	....	George Sanders-Lucille Ball	July 25, '47	....	.....	....	3575	....
(formerly Personal Column)									
† MACOMBER Affair, The	UA	....	Gregory Peck-Joan Bennett	Mar. 21, '47	90m	Feb. 1, '47	3445	3076	3703
Mad Wednesday	UA	....	Harold Lloyd-Raymond Walburn	Apr. 4, '47	89m	Mar. 1, '47	3503	2870	3633
(formerly Sin of Harold Diddlebock)									
Magic Bow, The (British)	Univ.	....	Stewart Granger-Phyllis Calvert	Not Set	105m	July 5, '47	3713	....	....
Magic Town	RKO	....	James Stewart-Jane Wyman	Not Set	....	.....	....	3563	....
Magnificent Doll	Univ.	602	Ginger Rogers-Burgess Meredith	Nov., '46	95m	Nov. 23, '46	3321	3274	3577
Magnificent Obsession (Reissue)	Univ.	2795	Irene Dunne-Robert Taylor	May, '47	67m	May 3, '47	3610	....	....
Magnificent Rogue	Rep.	606	Lynn Roberts-Warren Douglas	Feb. 15, '47	74m	Nov. 16, '46	3309	....	....
Man I Love, The	WB	611	Ida Lupino-Robert Alda	Jan. 11, '47	96m	Dec. 28, '46	3385	2784	3464
† Margie (color)	20th-Fox	646	Jeanne Crain-Alan Young	Nov., '46	94m	Oct. 19, '46	3261	2884	3601
Meet Me at Dawn (British)	20th-Fox	721	William Eythe-Stanley Holloway	July, '47	99m	Jan. 25, '47	3434	....	....
Memory of Love	RKO	....	Dana Andrews-Merle Oberon	Not Set	....	.....	....	3717	....
Men of Two Worlds (Br.) (color)	Univ.	....	Eric Portman-Phyllis Cavert	Sept. 9, '46	109m	Sept. 28, '46	3224	....	....
Merton of the Movies	MGM	....	Red Skelton-Virginia O'Brien (T)	July 22, '47	....	.....	....	3655	....
Michigan Kid, The (color)	Univ.	610	Jon Hall-Rita Johnson	Mar., '47	69m	Feb. 22, '47	3486	3090	....
Mighty McGurk, The	MGM	711	Wallace Beery-Edward Arnold	Jan., '47	87m	Nov. 23, '46	3321	3066	3577
Millerson Case, The	Col.	817	Warner Baxter-Nancy Saunders	May 29, '47	72m	.....	....	3587	....
Millie's Daughter	Col.	814	Gladys George-Gay Nelson	Mar. 20, '47	70m	Feb. 22, '47	3487	3459	....
Miracle on 34th Street	20th-Fox	718	Maureen O'Hara-John Payne	June, '47	96m	May 10, '47	3621	....	....
Missing Lady, The	Mono.	525	Kane Richmond-Barbara Reed	Aug. 17, '46	60m	Sept. 21, '46	3211	3031	....
Mr. Ace	UA	....	George Raft-Sylvia Sydney	Aug. 2, '46	84m	Aug. 31, '46	3173	2926	3412
Mr. District Attorney	Col.	832	Dennis O'Keefe-Marg. Chapman	Feb., '47	82m	Jan. 4, '47	3398	....	3553
Mr. Hex	Mono.	608	Leo Gorcey-Huntz Hall	Dec. 7, '46	63m	Dec. 14, '46	3362	3240	....
† Monsieur Beaucaire (Special)	Para.	4532	Bob Hope-Joan Caulfield	Aug. 30, '46	93m	May 18, '46	2997	2883	3464
Monsieur Verdoux	UA	....	Charles Chaplin-Martha Raye	Not Set	123m	Apr. 19, '47	3585	....	....
Moss Rose	20th-Fox	....	Victor Mature-Peggy Cummins	June, '47	82m	May 24, '47	3641	3550	....
Mother Wore Tights (color)	20th-Fox	....	Betty Grable-Dan Dailey, Jr.	Not Set	....	.....	....	3563	....
My Brother Talks to Horses	MGM	715	Peter Lawford-"Butch" Jenkins	Feb., '47	94m	Nov. 23, '46	3322	3031	....
† My Darling Clementine	20th-Fox	645	Henry Fonda-Linda Darnell	Nov., '46	97m	Oct. 12, '46	3249	3078	3464
My Dog Shep	Screen Guild	4609	Tom Neal-Helen Chapman-"Flame"	Dec. 1, '46	60m	.....	....	3163	....
† My Favorite Brunette	Para.	4609	Bob Hope-Dorothy Lamour	Apr. 4, '47	87m	Feb. 22, '47	3485	3388	3703
My Heart Goes Crazy (Br.) (col.)	Univ.	....	Syd Field-Greta Gynt	Not Set	121m	Sept. 21, '46	3209	....	....
(formerly London Town)									
Mysterious Mr. Valentine	Rep.	531	William Henry-Linda Stirling	Sept. 3, '46	3312
My Wild Irish Rose (color)	WB	Dennis Morgan-Andrea King	Not Set	3599

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'NEATH Canadian Skies	Screen Guild	4606	Russell Hayden-Inez Cooper	Oct. 15, '46	41m	3127
Never Say Goodbye	WB	606	Errol Flynn-Eleanor Parker	Nov. 9, '46	97m	Oct. 12, '46	3249	3078	3464
New Orleans	UA	....	Arturo de Cordova-Dorothy Patrick	Apr. 18, '47	89m	May 3, '47	3609	3488	3633
News Hounds	Mono.	622	Leo Gorcey-Christine McIntyre	July 12, '47	68m	June 21, '47	3689	.....	.....
† Night and Day (color)	WB	523	Cary Grant-Alexis Smith	Aug. 3, '46	132m	July 13, '46	3089	2838	3229
Nobody Lives Forever	WB	604	John Garfield-Geraldine Fitzgerald	Oct. 12, '46	100m	Sept. 28, '46	3221	2830	3412
Nocturne (Block 2)	RKO	706	George Raft-Lynn Bari	Oct. 29, '46	87m	Oct. 19, '46	3261	3055	3667
No Leave, No Love	MGM	704	Van Johnson-Marie Wilson	Oct., '46	117m	Aug. 31, '46	3173	2818	3492
† Nora Prentiss	WB	614	Ann Sheridan-Kent Smith	Feb. 22, '47	111m	Feb. 8, '47	3457	2883	3553
North of the Border	Screen Guild	4610	Russell Hayden-Inez Cooper	Nov. 15, '46	42m	.....	.....	3090	....
Northwest Outpost	Rep.	615	Nelson Eddy-Illona Massey	June 25, '47	91m	May 17, '47	3629	.....	.....
† Notorious (Special)	RKO	761	Ingrid Bergman-Cary Grant	Sept. 6, '46	101m	July 27, '46	3113	2870	3464
Notorious Gentleman (British)	Univ.	603	Rex Harrison-Lilli Palmer	Nov. 1, '46	109m	Oct. 26, '46	3273	....	3412
ODD Man Out (British)	Univ.	617	James Mason-Robert Newton	June, '47	116m	Feb. 15, '47	3473	....	3703
One Hundred Men and a Girl (Reissue)	Univ.	2796	Deanna Durbin-Adolphe Menjou	May, '47	83m	May 3, '47	3610	.....	.....
Oregon Trail Scouts	Rep.	665	Allan Lake-Martha Wentworth	May 15, '47	58m	May 24, '47	3643	3599	.....
Other Love, The	UA	....	Barbara Stanwyck-David Niven	July 11, '47	96m	Apr. 5, '47	3561	3550	3667
Out California Way (color)	Rep.	5503	Monte Hale-Adrian Booth	Dec. 5, '46	67m	Dec. 14, '46	3362	3127	.....
Outlaw of the Plains	PRC	....	Buster Crabbe-Al St. John	Sept. 22, '46	56m	Sept. 28, '46	3225	3126	.....
Overlanders, The (British)	Univ.	....	"Chips" Rafferty-Daphne Campbell	Not Set	91m	Oct. 19, '46	3261	.....	.....
Overland Riders	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Aug. 21, '46	54m	Aug. 24, '46	3162	3126	.....
Over the Santa Fe Trail	Col.	852	Ken Curtis-Jennifer Holt	Feb. 13, '47	63m	Feb. 22, '47	3487	3422	.....
PACIFIC Adventure	Col.	....	Ron Randell-Muriel Steinbeck	July, '47	80m	.....	.....	3689	.....
Paradine Case, The	Selznick	....	Gregory Peck-Ann Todd	Not Set	....	.....	.....	3666	.....
Partners of the Plains (R.)	Screen Guild	HC09	William Boyd-Harvey Clark	Apr. 26, '47	71m	Dec. 11, '37	.....	.....	.....
Patient Vanishes, The (Br.)	Film Classics	....	James Mason-Mary Clare	May 22, '47	78m	May 31, '47	3654	.....	.....
Perfect Marriage, The	Para.	4604	Loretta Young-David Niven	Jan. 24, '47	87m	Nov. 23, '46	3321	2883	3667
Perils of Pauline (color)	Para.	4615	Betty Hutton-John Lund	July 4, '47	92m	May 31, '47	3653	3631	.....
Personality Kid	Col.	7039	Anita Louise-Michael Duane	Aug. 8, '46	68m	Aug. 24, '46	3161	3031	.....
Philadelphia Story, The (R.)	MGM	....	Cary Grant-James Stewart	(T) May 8, '47	112m	May 10, '47	3621	.....	.....
Philo Vance Returns	PRC	708	Alan Curtis-Terry Austin	June 14, '47	64m	Apr. 26, '47	3598	3422	.....
Philo Vance's Gamble	PRC	707	Alan Curtis-Tala Birell	Apr. 12, '47	62m	May 3, '47	3610	3434	.....
Philo Vance's Secret Mission	PRC	....	Alan Curtis-Sheila Ryan	Mar. 20, '47	....	.....	.....	3475	.....
Pilgrim Lady, The	Rep.	602	Adele Mara-Warren Douglas	Jan. 22, '47	67m	Jan. 25, '47	3433	3347	.....
Pinocchio (color) (Reissue)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3, '40	.....	.....	.....
Pioneer Justice	PRC	753	Al "Lash" LaRue-Al "Fuzzy" St. John	June 28, '47	56m	July 5, '47	3714	3631	.....
Pirates of Monterey (color)	Univ.	....	Maria Montez-Rod Cameron	Not Set	....	.....	.....	3127	.....
Plainsman, The (Reissue)	Para.	R5-3624	Gary Cooper-Jean Arthur	Sept. 1, '46	113m	Sept. 21, '46	3212	.....	.....
Plainsman and the Lady, The	Rep.	532	William Elliott-Vera Hruba Ralston	Nov. 15, '46	87m	Nov. 9, '46	3297	3127	3350
Possessed	WB	624	Joan Crawford-Van Heflin	July 26, '47	108m	May 31, '47	3653	3078	.....
Prairie Badmen	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	July 17, '46	55m	July 27, '46	3114	3055	.....
Prairie Raiders	Col.	868	Charles Starrett-Smiley Burnette	May 29, '47	54m	.....	.....	3587	.....
Private Affairs of Bel Ami	UA	....	George Sanders-Angela Lansbury	Mar. 7, '47	112m	Mar. 1, '47	3501	3311	3667
Pursued	WB	615	Teresa Wright-Robert Mitchum	Mar. 8, '47	101m	Feb. 22, '47	3485	3435	3667
QUEEN of Burlesque	PRC	....	Evelyn Ankers-Carleton Young	July 24, '46	70m	July 6, '46	3078	2987	.....
Queen of the Amazons	Screen Guild	4611	Robert Lowery-Patricia Morison	Jan. 15, '47	61m	Mar. 29, '47	3550	3311	.....
Queen of the Yukon (Reissue)	Mono.	617	Charles Bickford-Irene Rich	May 3, '47	70m	Sept. 21, '40	.....	.....	.....
RAGE in Heaven (R.)	MGM	705	Ingrid Bergman-Robert Montgomery	Oct., '46	85m	Aug. 24, '46	3162	.....	.....
Raiders of the South	Mono.	564	Johnny Mack Brown-Raymond Hatton	Jan. 18, '47	55m	Feb. 22, '47	3487	3348	.....
Rainbow Over the Rockies	Mono.	683	Jimmy Wakely-Lee "Lasses" White	Feb. 8, '47	54m	Mar. 22, '47	3538	3410	.....
Ramrod	UA	....	Joel McCrea-Veronica Lake	May 2, '47	95m	Mar. 1, '47	3503	3487	3633
Range Beyond the Blue	PRC	745	Eddie Dean-Roscoe Ates	Mar. 17, '47	55m	Mar. 15, '47	3526	3411	.....
† Razor's Edge, The	20th-Fox	701	Tyrone Power-Gene Tierney	Jan., '47	146m	Nov. 30, '46	3334	3127	3553
Red House, The	UA	....	Edw. G. Robinson-Lon McCalister	Feb. 7, '47	99m	Feb. 8, '47	3457	3090	3553
Red River	UA	....	John Wayne-Montgomery Clift	Not Set	....	.....	.....	3575	.....
Red River Renegades	Rep.	557	Sunset Carson-Peggy Stewart	July 25, '46	55m	Sept. 7, '46	3185	3066	.....
Red Stallion (Eagle-Lion)	PRC	....	Robert Paige-Ted Donaldson	Not Set	....	.....	.....	3475	.....
Rendezvous With Annie	Rep.	525	Eddie Albert-Faye Marlowe	July 22, '46	89m	Aug. 17, '46	3149	.....	.....
Renegade Girl	Screen Guild	4612	Alan Curtis-Ann Savage	Dec. 25, '46	65m	Feb. 22, '47	3486	3363	.....
Repeat Performance (Eagle-Lion)	PRC	105	Joan Leslie-Louis Hayward	May 22, '47	93m	May 31, '47	3655	3475	3667
Return of Monte Cristo, The	Col.	829	Louis Hayward-Barbara Britton	Dec., '46	91m	Dec. 7, '46	3345	3312	3412
Return of Rin Tin Tin, The	PRC	....	Donald Woods-Bobby Blake	Feb. 20, '47	....	.....	.....	3527	.....
Riding the California Trail	Mono.	610	Gilbert Roland-Martin Garralaga	Jan. 11, '47	59m	Feb. 8, '47	3459	3287	.....
Riff Raff	RKO	....	Pat O'Brien-Anne Jeffreys	Block 7	80m	June 14, '47	3678	3666	.....
Rio Grande Raiders	Rep.	558	Sunset Carson-Peggy Stewart	Sept. 9, '46	57m	Oct. 12, '46	3250	3163	3350
Rolling Home	Screen Guild	4607	Jean Parker-Russell Hayden	Nov. 1, '46	71m	Feb. 8, '47	3459	3163	.....
Roll On, Texas Moon	Rep.	542	Roy Rogers-Dale Evans	Sept. 12, '46	68m	Sept. 21, '46	3211	3030	.....
Romance of Rosy Ridge	MGM	....	Van Johnson-Thomas Mitchell	Aug., '47	105m	July 5, '47	3713	3611	.....
Rustlers of Devil's Canyon	Rep.	666	Allan Lane-Bobby Blake	July 1, '47	....	.....	.....	3679	.....
Rustler's Roundup	Univ.	1105	Kirby Grant-Fuzzy Knight	Aug. 9, '46	56m	Nov. 9, '46	3297	3138	.....
Rustler's Valley (R.)	Screen Guild	HC07	William Boyd-George Hayes	Mar. 15, '47	60m	.....	.....	.....	.....
SADDLE Pals	Rep.	684	Gene Autry-Lynn Roberts	June 15, '47	72m	June 21, '47	3689	3631	.....
Saigon	Para.	....	Alan Ladd-Veronica Lake	Not Set	....	.....	.....	3666	.....
San Demetrio, London (British)	20th-Fox	714	Walter Fitzgerald-Arthur Young	Apr., '47	76m	Apr. 5, '47	3561	.....	.....
San Quentin (Block 3)	RKO	712	Lawrence Tierney-Marion Carr	Dec. 17, '46	66m	Dec. 7, '46	3345	3336	3553
Santa Fe Uprising	Rep.	661	Allan Lane-Bobby Blake	Nov. 15, '46	55m	July 5, '47	3714	3322	.....
Sarge Goes to College	Mono.	618	Alan Hale, Jr.-June Preisser	May 17, '47	63m	May 17, '47	3630	3575

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Scared to Death (color)	Screen Guild	4608	Bela Lugosi-Douglas Fowley	May 3,'47	65m	June 21,'47	3689	3127
Sea of Grass	MGM	720	Spencer Tracy-Katharine Hepburn	Apr.,'47	131m	Feb. 15,'47	3473	3238	3553	....
Sea Hawk, The (Reissue)	WB	618	Errol Flynn-Brenda Marshall	Apr. 26,'47	109m	Mar. 29,'47	3550	....	....	....
Sea Wolf, The (Reissue)	WB	619	Edw. G. Robinson-Ida Lupino	Apr. 26,'47	87m	Mar. 29,'47	3550	....	....	....
Secret Heart, The	MGM	709	Claudette Colbert-Walter Pidgeon	Dec.,'46	97m	Nov. 30,'46	3334	3274	3553	....
Secret Life of Walter Mitty, The	RKO	....	Danny Kaye-Virginia Mayo	Not Set	....	....	....	3611	....	....
Secret of the Whistler	Col.	818	Richard Dix-Leslie Brooks	Nov. 7,'46	65m	Nov. 2,'46	3286	3274	....	....
Seven Keys to Baldpate	RKO	....	Phillip Terry-Jacqueline White	Block 7	68m	June 14,'47	3679	....	....	....
Seven Were Saved	Para.	4620	Richard Denning-Catherine Craig	Mar. 28,'47	73m	Feb. 22,'47	3486	2972	....	....
Shadowed	Col.	7042	Anita Louise-Robert Scott	Sept. 26,'46	70m	Nov. 30,'46	3334	3163	....	....
Shadow of a Woman	WB	602	Andrea King-Helmut Dantine	Sept. 14,'46	78m	Aug. 17,'46	3150	2543	3288	....
Shadows on the Range	Mono.	567	Johnny Mack Brown-R. Hatton	Aug. 10,'46	57m	Oct. 12,'46	3250	3066	....	....
Shocking Miss Pilgrim, The (color)	20th-Fox	703	Betty Grable-Dick Haymes	Jan.,'47	85m	Jan. 4,'47	3397	2884	3703	....
Shoot to Kill	Screen Guild	4615	Russell Wade-Susan Walters	May 17,'47	60m	Apr. 12,'47	3574	3488	....	....
Show-Off, The	MGM	708	Red Skelton-Marilyn Maxwell	Dec.,'46	83m	Aug. 17,'46	3149	2951	3601	....
Silver Range	Mono.	563	Johnny Mack Brown-Raymond Hatton	Nov. 16,'46	63m	Dec. 7,'46	3346	3240	....	....
Silver Stallion (Reissue)	Mono.	612	David Sharpe-Janet Waldo	Dec. 14,'46	57m	....	....	....	....	....
† Sinbad, The Sailor (color) (Bl. 2)	RKO	762	D. Fairbanks, Jr.-Maureen O'Hara	Jan. 13,'47	117m	Jan. 18,'47	3421	3031	3667	....
Singin' in the Corn	Col.	804	Judy Canova-Allen Jenkins	Dec. 26,'46	64m	Nov. 23,'46	3322	3312	3464	....
Singing on the Trail	Col.	7224	Ken Curtis-Jeff Donnell	Sept. 12,'46	....	....	....	3187	....	....
Sing Me a Love Song (Reissue)	WB	....	James Melton-Patricia Ellis	Not Set	75m	June 7,'47	3666	....	....	....
Sing While You Dance	Col.	7033	Ellen Drew-Robert Stanton	July 25,'46	....	....	....	3055	....	....
Sioux City Sue	Rep.	681	Gene Autry-Lynn Roberts	Nov. 21,'46	69m	Dec. 7,'46	3345	3322	....	....
Sister Kenny (Block 1)	RKO	701	Rosalind Russell-Alexander Knox	Oct. 10,'46	118m	July 20,'46	3101	2907	3601	....
Six Gun Serenade	Mono.	684	Jimmy Wakely-Kay Morley	Apr. 5,'47	54m	May 3,'47	3610	3459	....	....
Slightly Scandalous	Univ.	544	Sheila Ryan-Fred Brady	Aug. 2,'46	62m	Aug. 3,'46	3125	3031	....	....
† Smash-Up	Univ.	609	Susan Hayward-Lee Bowman	Mar.,'47	103m	Feb. 15,'47	3475	3421	3703	....
So Dark the Night	Col.	805	Micheline Cheirel-Steven Geray	Oct. 10,'46	71m	Sept. 21,'46	3211	2850	....	....
Song of Love	MGM	....	Katharine Hepburn-Robert Walker	(T) July 18,'47	....	....	....	3679	....	....
Song of My Heart	Mono.	....	Frank Sundstrom-Audrey Long	Not Set	....	....	....	3717	....	....
Song of Scheherazade (color)	Univ.	608	Brian Donlevy-Yvonne de Carlo	Mar.,'47	106m	Feb. 1,'47	3445	3312	3553	....
Song of the Sierras	Mono.	681	Jimmy Wakely-Lee "Lasses" White	Dec. 28,'46	58m	Jan. 18,'47	3421	3240	....	....
Song of the South (Spcl.) (col.)	RKO	791	Disney Feature Cartoon	Nov. 20,'46	95m	Nov. 2,'46	3285	....	3703	....
Song of the Thin Man	MGM	....	William Powell-Myrna Loy	(T) July 17,'47	....	....	....	....	....	....
Song of the Wasteland	Mono.	682	Jimmy Wakely-Lee "Lasses" White	May 31,'47	56m	July 5,'47	3714	3655	....	....
South of the Chisholm Trail	Col.	865	Charles Starrett-Smiley Burnette	Jan. 30,'47	58m	Feb. 1,'47	3446	3387	....	....
South of Pago Pago (R.)	PRC	736	Jon Hall-Victor McLaglen	June 21,'47	84m	July 20,'46	....	....	....	....
So Well Remembered (British)	RKO	....	John Mills-Martha Scott	Not Set	....	....	....	3631	....	....
Spoilers of the North	Rep.	612	Paul Kelly-Adrian Booth	Apr. 24,'47	66m	May 10,'47	3621	3488	....	....
Spook Busters	Mono.	512	Leo Gorcey-Huntz Hall	Aug. 24,'46	68m	Aug. 24,'46	3162	3138	....	....
Sport of Kings	Col.	811	Paul Campbell-Gloria Henry	June 26,'47	68m	....	....	3655	....	....
Springtime in the Sierras	Rep.	646	Roy Rogers-Jane Frazee	July 15,'47	....	....	....	3689	....	....
Stagecoach to Denver	Rep.	662	Allan Lane-Bobby Blake	Dec. 23,'46	56m	Jan. 4,'47	3398	3348	....	....
Stairway to Heaven (Brit.) (col.)	Univ.	611	David Niven-Kim Hunter	Mar.,'47	104m	Nov. 16,'46	3310	....	3703	....
Stallion Road	WB	617	Zachary Scott-Alexis Smith	Apr. 12,'47	97m	Mar. 22,'47	3537	2939	3667	....
Stanley and Livingstone (R.)	20th-Fox	705	Spencer Tracy-Nancy Kelly	Jan.,'47	101m	Jan. 4,'47	3398	....	....	....
Stars Over Texas	PRC	743	Eddie Dean-Shirley Patterson	Nov. 18,'46	59m	Dec. 28,'46	3386	3287	....	....
Step by Step (Block 1)	RKO	705	Lawrence Tierney-Anne Jeffreys	Aug. 30,'46	62m	July 20,'46	3101	3076	....	....
Stepchild	PRC	703	Brenda Joyce-Donald Woods	June 7,'47	70m	June 14,'47	3678	3631	....	....
Stork Bites Man	UA	....	Jackie Cooper-Gene Roberts	June 21,'47	....	....	....	3679	....	....
Strange Holiday	PRC	....	Claude Rains-Barbara Bate	Sept. 2,'46	56m	Nov. 2,'46	3286	....	....	....
Strange Journey	20th-Fox	708	Paul Kelly-Osa Massen	Feb.,'47	65m	Sept. 14,'46	3197	....	....	....
† Strange Love of Martha Ivers (Block 6)	Para.	4529	Barbara Stanwyck-Van Heflin	Sept. 13,'46	117m	Mar. 23,'46	2907	3870	3492	....
Stranger, The (Special)	RKO	683	Edw. G. Robinson-Loretta Young	(T) July 15,'46	95m	May 25,'46	3005	2756	3350	....
Stranger on Ponca City	Col.	....	Charles Starrett-Smiley Burnette	July 3,'47	56m	....	....	3679	....	....
Strange Woman, The	UA	....	Hedy Lamar-George Sanders	Oct. 25,'46	101m	Nov. 2,'46	3285	2884	3667	....
Suddenly It's Spring	Para.	4608	Fred MacMurray-Paulette Goddard	Mar. 21,'47	87m	Feb. 15,'47	3473	2987	3667	....
Summer Holiday	MGM	....	Mickey Rooney-Gloria DeHaven	Not Set	....	....	....	3599	....	....
Sunset Pass (Block 1)	RKO	704	James Warren-Nan Leslie	Oct. 1,'46	59m	July 20,'46	3102	3090	3553	....
Sun Valley Serenade (R.)	20th-Fox	641	Sonja Henie-John Payne	Sept.,'46	86m	Aug. 24,'46	3163	....	....	....
Susie Steps Out	UA	....	David Bruce-Cleatus Caldwell	Dec. 13,'46	65m	Nov. 23,'46	3322	3078	....	....
Swamp Fire (Block 6)	Para.	4528	Johnny Weissmuller-Virginia Grey	Sept. 6,'46	69m	May 11,'46	2986	2963	3228	....
Sweetheart of Sigma Chi	Mono.	606	Elyse Knox-Phil Regan	Dec. 21,'46	75m	Dec. 7,'46	3346	3240	....	....
Swell Guy	Univ.	606	Sonny Tufts-Ann Blyth	Jan.,'47	87m	Dec. 14,'46	3361	3274	3667	....
Swing the Western Way	Col.	853	Jack Leonard-Mary Doogan	June 26,'47	66m	....	....	3655	....	....
TARZAN and the Huntress (Bl. 5)	RKO	723	Johnny Weissmuller-Brenda Joyce	Apr. 5,'47	72m	Mar. 22,'47	3537	3503	3633	....
Temptation	Univ.	604	Merle Oberon-George Brent	Dec.,'46	98m	Dec. 21,'46	3374	3076	3553	....
Tenth Avenue Angel	MGM	....	Margaret O'Brien-George Murphy	Not Set	....	....	....	3031	....	....
Terrors on Horseback	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Aug. 14,'46	55m	Apr. 20,'46	2951	2884	....	....
Terror Trail	Col.	862	Charles Starrett-Smiley Burnette	Nov. 21,'46	55m	Nov. 2,'46	3286	3274	....	....
Texas Trail (R.)	Screen Guild	HC08	William Boyd-Russell Hayden	Apr. 12,'47	59m	....	....	....	....	....
That Brennan Girl	Rep.	533	James Dunn-Mona Freeman	Dec. 23,'46	95m	Nov. 16,'46	3310	3090	....	....
That's My Gal (color)	Rep.	609	Lynn Roberts-Donald Barry	May 15,'47	66m	May 31,'47	3655	3434	....	....
That's My Man	Rep.	613	Don Ameche-Catherine McLeod	June 1,'47	104m	Apr. 12,'47	3573	3563	....	....
That Way With Women	WB	616	Sydney Greenstreet-Martha Vickers	Mar. 29,'47	84m	Feb. 22,'47	3487	3031	3703	....
They Were Sisters (British)	Univ.	1065	James Mason-Phyllis Calvert	Sept. 20,'46	108m	Aug. 3,'46	3125	....	....	....
They Won't Believe Me (Bl. 6)	RKO	726	Robert Young-Susan Hayward	July,'47	95m	May 17,'47	3630	3599	....	....
† 13 Rue Madeleine	20th-Fox	702	James Cagney-Annabella	Jan.,'47	95m	Dec. 21,'46	3374	....	3667	....
Thirteenth Hour, The	Col.	819	Richard Dix-Karen Morley	Mar. 6,'47	65m	Feb. 15,'47	3474	3421	....	....
This Happy Breed (British) (col.)	Univ.	....	Robert Newton-Celia Johnson	Not Set	115m	Apr. 19,'47	3586	....	....	....
This Time for Keeps (color)	MGM	....	Esther Williams-Jimmy Durante	Not Set	....	....	....	3238	....	....
† Three Little Girls in Blue (color)	20th-Fox	639	Jane Haver-Vivian Blaine	Oct.,'46	90m	Sept. 14,'46	3198	2907	3464	....
Three on a Ticket	PRC	715	Hugh Beaumont-Cheryl Walker	Apr. 5,'47	64m	Apr. 12,'47	3573	3435

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Three Wise Fools (Block 17)	MGM	628	Margaret O'Brien-Lionel Barrymore	Aug. 29,'46	90m	June 22,'46	3054	2907	3350
Thrill of Brazil	Col.	7006	Evelyn Keyes-Keeenan Wynn	Sept. 30,'46	91m	Sept. 21,'46	3209	3090	3264
Thunder Mountain (Block 6)	RKO	730	Tim Holt-Richard Martin	June,'47	60m	May 7,'47	3630	3599	....
† Till the Clouds Roll By (color)	MGM	710	Robert Walker-Judy Garland	Jan.,'47	137m	Nov. 16,'46	3309	2963	3703
Till the End of Time (Block 6)	RKO	626	Dorothy McGuire-Guy Madison	Aug. 1,'46	105m	June 15,'46	3041	2784	3350
Time Out of Mind	Univ.	614	Phyllis Calvert-Robert Hutton	May,'47	88m	Mar. 22,'47	3537	3527	3577
Time of Their Lives	Univ.	546	Bud Abbott-Lou Costello	Aug. 16,'46	82m	Aug. 17,'46	3249	2939	3464
† Time, the Place, the Girl (color)	WB	610	Dennis Morgan-Jack Carson	Dec. 28,'46	108m	Dec. 14,'46	3361	2555	3703
Too Many Winners	PRC	716	Hugh Beaumont-Trudy Marshall	May 24,'47	60m	June 7,'47	3666	3587	....
Trailing Danger	Mono.	676	Johnny Mack Brown-Raymond Hatton	Mar. 29,'47	58m	Apr. 5,'47	3562	3435	....
Trail Street (Block 4)	RKO	717	Randolph Scott-Anne Jeffreys	Feb. 19,'47	84m	Feb. 22,'47	3486	3364	3703
Trail to San Antone	Rep.	682	Gene Autry-Peggy Stewart	Jan. 25,'47	67m	Feb. 1,'47	3446	3434	....
Trap, The	Mono.	607	Sidney Toler-Manton Moreland	Nov. 30,'46	62m	Jan. 18,'47	3421	3287	....
Trespasser, The	Rep.	619	Dale Evans-Warren Douglas	July 3,'47	....	....	....	3717	....
Trigger Fingers	Mono.	568	Johnny Mack Brown-Raymond Hatton	Sept. 21,'46	56m	Oct. 5,'46	3237	3126	....
Trouble with Women, The	Para.	4614	Ray Milland-Teresa Wright	June 27,'47	81m	May 17,'47	3629	3611	....
Tumbleweed Trails	PRC	742	Eddie Dean-Shirley Patterson	Oct. 28,'46	59m	Nov. 9,'46	3297	....	....
Twilight on the Rio Grande	Rep.	683	Gene Autry-Adele Mara	Apr. 1,'47	71m	Apr. 19,'47	3586	3488	....
† Two Guys from Milwaukee	WB	524	Dennis Morgan-Joan Leslie	Aug. 17,'46	90m	Aug. 3,'46	3126	2884	3350
Two Mrs. Carrolls, The	WB	621	Barbara Stanwyck-Humphrey Bogart	May 24,'47	99m	Apr. 5,'47	3561	3539	3667
Two Smart People	MGM	706	John Hodiak-Lucille Ball	Nov.,'46	93m	June 8,'46	3029	2748	3492
† Two Years Before the Mast	Para.	4601	Alan Ladd-Brian Donley	Nov. 22,'46	98m	Aug. 31,'46	3173	3055	3464
UNEXPECTED Guest									
Undercover Maisie	MGM	722	Ann Sothern-Barry Nelson	May,'47	90m	Mar. 8,'47	3514	3459	3667
† Undercurrent	MGM	707	Katharine Hepburn-Robert Taylor	Nov.,'46	116m	Oct. 5,'46	3237	3007	3412
Under Nevada Skies	Rep.	541	Roy Rogers-Dale Evans	Aug. 26,'46	69m	Aug. 31,'46	3174	3127	....
Under the Tonto Rim	RKO	....	Tim Holt-Nan Leslie	Block 7	61m	June 14,'47	3678	3666	....
Unfaithful, The	WB	623	Ann Sheridan-Zachary Scott	July 5,'47	109m	May 31,'47	3654	3574	....
Unfinished Dance (color)	MGM	....	Margaret O'Brien-Cyd Charisse	(T) Aug. 5,'47	....	....	....	3240	....
Untamed Fury	PRC	SP72	Mikel Conrad-Gaylord Pendleton	Mar. 22,'47	64m	Mar. 29,'47	3550	3435	....
VACATION Days									
Vacation in Reno (Block 3)	RKO	713	Jack Haley-Anne Jeffreys	Dec. 10,'46	60m	Oct. 12,'46	3249	3127	....
Valley of Fear	Mono.	675	Johnny Mack Brown-Raymond Hatton	Feb. 15,'47	54m	Mar. 8,'47	3514	3410	....
Variety Girl	Para.	4618	Mary Hatcher-DeForest Kelley	Aug. 29,'47	....	....	....	3599	....
Verdict, The	WB	607	Sydney Greenstreet-Peter Lorre	Nov. 23,'46	86m	Nov. 9,'46	3297	2764	3703
Vigilantes of Boomtown	Rep.	663	Allan Lane-Bobby Blake	Feb. 15,'47	56m	Feb. 15,'47	3474	3435	....
Vigilantes Return, The (color)	Univ.	618	Jon Hall-Margaret Lindsay	July,'47	67m	May 31,'47	3654	3611	....
Violence	Mono.	615	Nancy Coleman-Michael O'Shea	Apr. 12,'47	72m	Apr. 12,'47	3573	3459	....
WAKE Up and Dream (col.)									
Wanted for Murder (Brit.)	20th-Fox	644	Eric Portman-Dulcie Gray	Nov.,'46	91m	Nov. 9,'46	3298	....	....
Web, The	Univ.	615	Edmond O'Brien-Ella Raines	June,'47	91m	May 31,'47	3655	3611	....
Web of Danger	Rep.	616	Adele Mara-Bill Kennedy	June 10,'47	58m	June 7,'47	3665	3631	....
Welcome Stranger	Para.	4613	Bing Crosby-Barry Fitzgerald	(T) Apr. 25,'47	106m	May 3,'47	3609	3574	....
West of Dodge City	Col.	864	Charles Starrett-Smilely Burnette	Mar. 27,'47	57m	Mar. 22,'47	3538	3488	....
Western Union (Reissue)	20th-Fox	719	Robert Young-Randolph Scott	June,'47	95m	June 14,'47	3679	....	....
West to Glory	PRC	746	Eddie Dean-Roscoe Ates	Apr. 12,'47	61m	May 3,'47	3610	3422	....
When the Daltons Rode (R.)	Univ.	2792	Randolph Scott-Kay Francis	Mar.,'47	81m	Feb. 22,'47	3487	....	....
Where There's Life	Para.	....	Bob Hope-Signe Hasso	Not Set	....	....	....	3078	....
Whiplash	WB	....	Dane Clark-Alexis Smith	Not Set	....	....	....	3717	....
White Tie and Tails	Univ.	550	Dan Duryea-Ella Raines	Aug. 30,'46	74m	Sept. 14,'46	3197	....	....
Wicked Lady, The (British)	Univ.	605	Margaret Lockwood-James Mason	Jan.,'47	98m	Dec. 14,'46	3361	....	3412
Wife Wanted	Mono.	605	Kay Francis-Paul Cavanaugh	Nov. 2,'46	73m	Oct. 26,'46	3273	3138	....
Wild Bill Hickok Rides (R.)	WB	609	Bruce Cabot-Constance Bennett	Dec. 7,'46	72m	Nov. 2,'46	3286	....	....
Wild Beauty	Univ.	545	Don Porter-Lois Collier	Aug. 9,'46	61m	Aug. 17,'46	3150	3076	....
Wild Country	PRC	744	Eddie Dean-Al "Fuzzy" St. John	Jan. 17,'47	59m	Feb. 1,'47	3446	3411	....
Wild West (color)	PRC	706	Eddie Dean-Al LaRue	Dec. 1,'46	73m	Dec. 7,'46	3347	3138	....
Winter Wonderland	Rep.	614	Lynn Roberts-Charles Drake	May 17,'47	71m	May 31,'47	3654	3599	....
Wolf Call (Reissue)	Mono.	619	John Carroll-Movita	June 7,'47	61m	May 20,'39	....	....	....
Woman in White, The	WB	....	Alexis Smith-Sydney Greenstreet	Not Set	....	....	....	3575	....
Woman on the Beach (Bl. 6)	RKO	727	Joan Bennett-Robert Ryan	June,'47	71m	May 24,'47	3643	3599	....
YANKEE Fakir									
† Yearling, The (color)	MGM	717	Gregory Peck-Jane Wyman	May,'47	135m	Nov. 30,'46	3333	2883	3703
Years Between, The (British)	Univ.	....	Michael Redgrave-Valerie Hobson	Not Set	100m	Mar. 15,'47	3535	....	....
You Can't Cheat an Honest Man (Reissue)	Univ.	2793	W. C. Fields-Edgar Bergen	Apr.,'47	75m	Mar. 15,'47	3527

FEATURE PRODUCT, LISTED BY COMPANY IN ORDER OF RELEASE, PAGES 3716-3717



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Terry Ramsaye*

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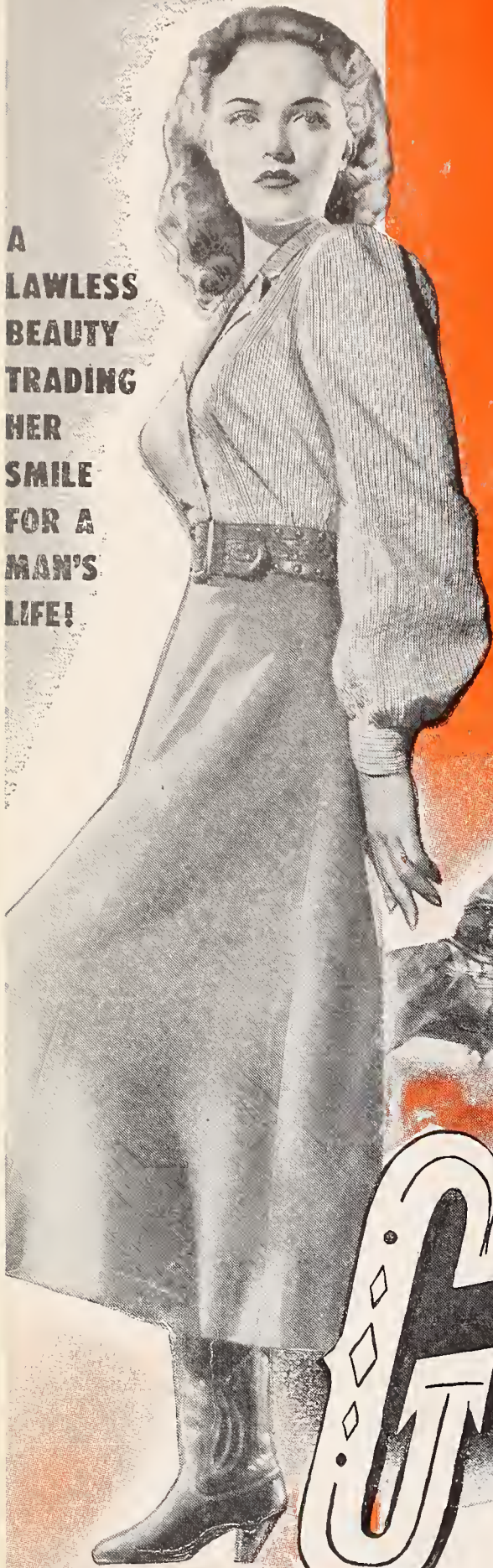
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and

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Adapted from Zane Grey's
novel, "Twin Sombreros"

Directed by GEORGE WAGGNER · Produced by HARRY JOE BROWN



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MOTION PICTURE HERALD

SALES & PRODUCT

***RKO announces "36 or more"
from inventory of 62, for
release in new season***

***Mulvey, for Goldwyn, demands
better selling and price
for "quality entertainment"***

REVIEWS

(In Product Digest)

Black Narcissus

Dragnet

The Roosevelt Story

***Twentieth Century-Fox and
United Artists call district
managers for sales sessions***



**ADMISSION TAX KILLS
PROFIT, EXHIBITORS TELL
CONGRESS COMMITTEE**

"THE HUCKSTERS"

"THE HUCKSTERS"



"THE HUCKSTERS"



"THE HUCKSTERS"



"THE HUCKSTERS"

"THE HUCKSTERS"

**CLARK GABLE'S NEW
STAR IS DEBORAH KERR!**
SYDNEY GREENSTREET (Rhymes with star)
ADOLPHE MENJOU • AVA GARDNER
KEENAN WYNN • EDWARD ARNOLD
M-G-M's
"THE HUCKSTERS"
Screen Play by Luther Davis • Adaptation by Edward Chodorov
and George Wells • Based on the Novel by Frederic Wokeman
Directed by JACK CONWAY • Produced by ARTHUR HORNBLow



**THE
HUCKSTERS**



**"THE
HUCKSTERS"**



**Dear Clark Gable and
Deborah Kerr:**

We're off to a flying start
in hundreds of theatres
simultaneously!

We're telling the nation about
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in one of the year's
biggest promotions!

Everybody's talking about it!
The reviews predict a golden
harvest! It's in the press! It's
in the air! Your wonderful
picture is destined to be the
hit of the year throughout
this happy land! Congratulations!

Leo of M-G-M



On everybody's
Lips!



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UNFAITHFUL

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Names Make News!

ALEXANDER KORDA



NEW YORK — British and American motion picture industries became more closely allied when a releasing arrangement was consummated between Sir Alexander Korda, eminent British producer, and Spyros P. Skouras, president of 20th Century-Fox.

RECORDS



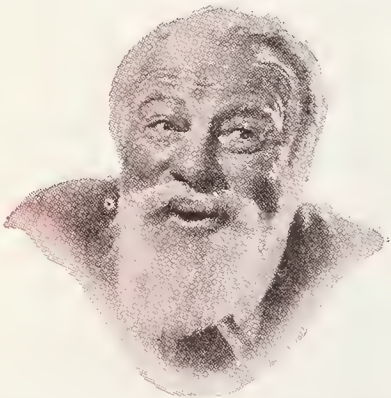
CHICAGO — Audiences acclaim performances of June Haver and Mark Stevens in the wonderful Technicolor musical production, "I Wonder Who's Kissing Her Now", which is breaking records at Oriental Theatre.

BOB, SON OF BATTLE



DENVER — Audiences and critics cheer 10-state day-and-date premiere. 20th's great outdoor adventure in Technicolor stars Lon McCallister, Edmund Gwenn and Peggy Ann Garner.

THE MAN BEHIND THE MIRACLE



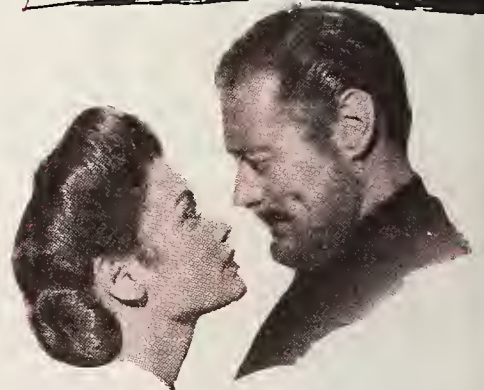
ALL-OVER — Edmund Gwenn winning critics' raves for truly outstanding performance in "Miracle On 34th Street", which stars Maureen O'Hara and John Payne. The picture that has become the boxoffice and holdover miracle of the industry!

FOREVER AMBER



CROSSROADS OF THE WORLD — Largest electric sign of all, on Broadway and 43rd Street, heralds coming of the eagerly awaited "Forever Amber", in Technicolor, to a million-and-a-half people a day.

THE BOXOFFICE AND MRS. MUIR



RADIO CITY MUSIC HALL — 2d week is topping unprecedented 1st — that sent records soaring to all-time 20th high. Excited crowds cheer Gene Tierney, Rex Harrison and George Sanders in "The Ghost and Mrs. Muir" . . . "the year's most engaging comedy romance."

The name that makes the

BIGGEST BOXOFFICE NEWS is

20th
CENTURY-FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*

TERRY RAMSAYE, *Editor*

Vol. 168, No. 2



July 12, 1947

THEATRE NAMES

THAT observation by Mr. Louis B. Mayer that "sixty-five cents out of every dollar taken in by a theatre" stays in the home town, spent for rent, advertising, salaries, taxes, etc., belongs in the notebook for every showman who expects to make a speech before the Chamber of Commerce or his Rotary Club. It needs to be said over and over.

This brings up again our frequent reflection that the very naming of theatres and their sometimes conspicuous identification thereby with national enterprises conduces to a widespread notion that the motion picture is an "outside" enterprise for taking money out of the community.

Once upon a time, big circuit identification, tied to trademark advertising, suggested program strength. The program system of production and distribution is no more, and trademark significance has gone with the wind. The pooling of talent and the trading of dramatic materials has done for that. Each motion picture is on its very own. Trademark names on theatres are anachronistic, probably mildly destructive.



IN THE HOME

THE television twitter of this week has been over the announcement from the always articulate Zenith Radio Corporation in Chicago of a device for transmitting entertainment to the home over telephone wires, with program selections and toll charges along with the 'phone bill at the end of the month.

The project, assuming all technological problems solved, is at best another home-movie gadget, of hardly more significance as competition for the theatre box office.

None of the many ornate speculations and forecasts about television entertainment piped into the home, whether by air or wire, takes cognizance that an important part of the motion picture theatre as entertainment is the audience and membership in the audience—also, as we have said so often before, because the theatre is "some place to go".

The experience of seeing a motion picture as a member of a large audience, assembled in the special environment of the theatre, has for the gregarious majority considerations and values not to be had in the home. The audience gives authority, acceptance, and intensifies individual reaction. The theatre is quite as much, or more, of the people than of the arts.



NO CHANGE

NOW, up out of some months of silence, that stormy petrel of publicity—"The Outlaw", King Carol and Yonkers—Mr. Russell Birdwell, emerges in the mail from Hollywood in behalf of "Monsieur Verdoux" and Mr. Charles Chaplin. The keynote is: "Chaplin changes. Can you?" That is because Mr. Chaplin has changed his pants to portray a dandy devoted to murder.

The principal victim of "Verdoux" is the belovedly, shrewdly

dumb little vagabond who made millions laugh. Apparently, now in his new pants he would try to make them think, without making clear what he thinks.

Mr. Chaplin perhaps is not entirely aware that while he gets more and more mature, year by year, the public is being born young every day.



NEEDED, A VOICE

A CONSTRUCTIVE opportunity exists for some militant effort addressed at the removal of Government restrictions on new theatre construction. While it is true that restrictions on general commercial construction have been considerably relaxed, there continues an official viewpoint which tends to class the theatre with dog tracks, bowling alleys, night clubs and roadhouses. And even some of those seem to get materials with notable, if not noted, facility.

The motion picture and its theatre will have to be established in a new state of official mind if it is to enjoy its proper rights as an institution of wide service to society and the commonwealth.

There is vastly too much acceptance of bureaucratic and political pushing around, in terms of taxation, restrictive controls and patterns of official procedure which have no bearing whatever upon the functioning of the industry as an institution of the people. The motion picture belongs to the people who pay for it. Too many other persons are ever trying to do things with it and to it. Every branch and sector of motion picture interest has a voice. But the whole picture has none.



SUMMER NOTE

THAT particular time between the daylight and the dark is when to cast the bait in the sleepy slow water for catfish.

They are morose, sullen fellows, given to deep, introversive considerations close to the bottom, in dark, still waters where lily pads float lazily. No catfish, despite his width of mouth, has ever been known to smile. And yet, when brought to the pan, none is so tenderly, juicily sweet and fine of grain and laden with the flavour of unhurried retrospection. Solid fellow that he is, the catfish accepts no challenges of the adroitly cast fly, pursues no frivolities of the synthetic minnow, nor does he concern himself with pearl or silver spoon or spinner. He goes only for something positively edible. Propaganda is nothing; substance is everything. In our effete Silvermine Valley he is known as the horn pout, a half-pounder at best. In our natal West, in the Will Hays country and beyond, the catfish may be had up to a hundredweight with a midriff slice big enough for a steak for four. The pursuit of the catfish is the perfect pastime of the philosopher. One drops the bait to the bottom and awaits results. They may be had immediately, or never. There is no hurry. Catfish and catfishermen take their time. Neither the fish nor the fishermen have social standing. Catfishing is strictly for loafing and eating. Bourbon, warm from the flask, with puddle water is indicated. Take your time.

—Terry Ramsaye

THIS WEEK IN THE NEWS

Sense of Humor

IMPOSSIBLE PICTURES—that's the title of a newly incorporated company—has been formed by Leonard L. Levinson, stage and radio producer, and David Flexer, owner of Flexer Theatres, Inc., to produce a series of cartoons in Ansco color. The title of the company evidently comes from the fact that Impossible will devote itself to a series of imaginary travelogues, the first one reportedly called "Romantic Rumbolia, the Sea of the Rumba."

Good Index

Kansas City Bureau

A TREMENDOUS wheat crop is now being harvested in Kansas under good conditions—an index of prosperity for that state. Although it is too early to estimate whether the recently flooded lands can be profitably replanted, the actual crop loss is relatively small for Missouri and Kansas. Flood waters are subsiding and film print delivery is returning to normal.

Third Act

BACK to court goes the Jackson Park anti-trust suit. The major distributors and the Balaban and Katz and Warner circuits Tuesday in Chicago asked the United States Circuit Court of Appeals for a rehearing. The defendants were beaten in court twice; and while the \$360,000 awarded the Jackson Park theatre remains unpaid, the theatre declares damages continue, and this week asked that \$600,000 be added.

If the appeals court refuses the rehearing, the defendants will take the case to the U. S. Supreme Court, Miles Seeley, their attorney, said in Chicago Tuesday.

While the wrangling continues, Chicago's clearance system continues. When the wrangling ends, that system may be changed drastically. The Federal Court verdict which awarded damages to the theatre also provided an injunction revolutionizing Chicago clearance.

Resignation

AT A MEETING at the RKO Pathe office in New York Wednesday Frederic Ullman, Jr., announced his resignation as president of the company to become a producer for Dore Schary on the coast. He will continue in his position at RKO-Pathe until a successor is elected, but his duties will temporarily be taken over by Walton Ament, the company's general manager.

Mr. Ullman, who leaves for the coast this weekend, has chosen as his first picture "The

SALES and Product—Major companies meet to set future plans Page 12

CHANGE distribution and exhibition policies, Mulvey warns Page 14

CUT or end admission tax; screen a necessity, exhibitors insist Page 19

PLANS are pushed in England for British-U. S. union exchange Page 22

BRITISH Chancellor gets right to impose tax from House of Commons Page 22

RANK sees "clean and fair" race in Anglo-American competition Page 26

SENATE group denies more money for Library of Congress films Page 26

LOUIS B. MAYER sees screen sharing in fight for freedom of speech Page 27

SEEK tax relief in compliance with Decree divorcement Page 30

NATIONAL SPOTLIGHT—Notes about industry personnel across country Page 36

SERVICE DEPARTMENTS

Hollywood Scene Page 32

In the Newsreels Page 45

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Picture Grosses Page 53

Short Product at First Runs Page 44

What the Picture Did for Me Page 42

IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 3725

The Release Chart Page 3726

Window," based on the story "The Boy Cried Murder." It may be shot at the RKO Pathe studios in New York.

Mr. Ullman is not new to the production field, having joined Lee Marcus as producer at the RKO studios in 1940. In 1941 he returned to Pathe and in 1942 he was elected president.

As Mr. Ullman announced his resignation, the industry speculated on rumors of negotiations between RKO and Warner Brothers. It is understood Warners has again approached RKO regarding the possibility of acquiring the RKO Pathe newsreel facilities. Such a purchase would greatly facilitate the launching of the new Warner newsreel scheduled for the autumn of this year. So far the only thing definitely known about the Warner venture is that it will be either partially or wholly in color.

Amateurs

IF ANYONE had ever told the staid Westchester Board of Supervisors that its members would turn out actors the suggestion would at least have been good for a laugh. Yet, last week, that's exactly what happened when the board got together for a "mock" meeting that was recorded by the State Department's motion picture cameras for a two-reel subject on "Democracy at Work at County Level."

Forty of the 45 supervisors braved the glare of 40,000 watts of light and accepted the advice of skilled film makers on how best to display their talents. The faces of the men and women on the board will be seen by audiences in 60 countries.

Good News

FLOODS, torrid weather, a street car strike and an earthquake didn't hurt the gross of Paramount's "Dear Ruth" one bit during its run at the St. Louis theatre, St. Louis. That's what Harry Arthur, manager of the St. Louis, telegraphed to George A. Smith, the company's western division sales manager, who quoted Mr. Arthur in a telegram to Charles M. Reagan, Paramount's distribution head, who quoted Mr. Arthur and Mr. Smith in telegrams to the trade press. The third week of "Dear Ruth" at the St. Louis closed Monday with a gross of \$10,598, compared to \$11,071 for the first week and \$8,407 for the second.

Foresight

TO SHOW PICTURES you have to have audiences and if there are not enough houses in town to house the people the thing to do is to build more houses, according to the Charles E. Myers, senior and junior. They're owners and operators of the Myers theatre at Rich Square, N. C., and they are subscribers to the \$100,000 fund for a residential development on the Plaza Road in Charlotte.

Dollars

SPEAKING of cutting imports from the United States—and that is what the British are speaking of nowadays—J. Arthur Rank's organization announced in London the other day that "Henry V" has so far gathered from these states \$650,000.

Still in Business

Washington Bureau

THE STATE DEPARTMENT'S International Motion Picture Division is "still in business, but at a very, very reduced scale," Herbert T. Edwards, acting chief of the department, told newsmen here Wednesday. State Department conferences, he said, cut the division's funds for domestic activities in the coming year to \$400,000. The department's overseas operations will also be cut, but these cuts will come in reductions in expenses for the over-all operations of the Office of Culture and Information. The current allocation will permit the division to complete approximately 100 reels of films now in process of adaptation and complete 60 new reels, Mr. Edward reported. It is doubtful, however, he said, if any new pictures can be made this year. The motion picture division will also cut the number of languages in which the pictures are dubbed from 20 to five or six, Mr. Edwards said.

He Remembered

WHEN K. T. HANCER long ago graduated from high school, it was a day unforgettable for dullness. And that is why, when the Rural High School, near Perry, Iowa, held its 1947 graduation exercises, they were featured, and enlivened, by a half hour of motion pictures starring graduating class members. Mr. Hancer is superintendent of the school.

Talk, but No Sale

THE SALE of Mary Pickford's 50 per cent of United Artists to S. H. Fabian is definitely off and it was reported Wednesday that George L. Bagnall and Arthur W. Kelly were to be appointed president and executive vice-president, respectively, of the company. Mr. Bagnall is vice-president and chairman of the finance board of UA, and Mr. Kelly, once long associated with the company, was recently appointed special representative for Charles Chaplin, who owns the other 50 per cent of the company.

Wednesday, Miss Pickford and Mr. Fabian jointly announced, "with mutual regret," that "all negotiations between them" had been discontinued because of "certain insurmountable legal difficulties." The termination of negotiations was "completely amicable among all parties" and was "concluded with mutual admiration and regard."

Earlier in the week "an authorized spokesman" kicked up a lot of fuss in the

negotiations. As reported by the New York Times, the spokesman quoted Mr. Chaplin as saying he had had no meetings with Miss Pickford and had no intention of selling his interest in UA.

When that got out into print, Miss Pickford had UA officials issue a statement to the effect that Mr. Chaplin knew all about her trying to sell her 50 per cent and that she would never sell her interest without first offering it to Mr. Chaplin.

As quoted by the Times, the "authorized spokesman" said that Mr. Chaplin said: "I have had no meetings with Miss Pickford and I have not been a party to any other meetings regarding this matter (of a sale of UA), nor do I plan to be. I have never received any kind of offer for my interest in UA and I have never put a price on it."

Miss Pickford's statement went like this: "The negotiations in which I and my counsel are involved concern my 50 per cent ownership of UA—and mine only—and were conducted with the knowledge and concurrence of Mr. Chaplin and his representatives.

"Before consummating any deal I have a legal obligation to offer my stock to Mr. Chaplin. Even more important to me, however, is the moral obligation to make this offer to a partner and associate of 28 years standing. It has always been my intention—and it is still my intention—to make this offer whenever my negotiations reach the final stage."

At mid-week, UA was still split 50-50 between Mr. Chaplin and Miss Pickford.

Culling?

AMATEUR GROUPS and college cinema study classes these days are grinding out many films. They spend a lot of money and effort, and talent. Perhaps Hollywood studio scouts should see the results, MGM director George Sidney feels. He suggested this week that the industry arrange some sort of viewing forum.

Worth Beans

Budapest Bureau

A BRITISH production company has made an offer to the Hunnia Film Manufacturing Company in Budapest for the use of that company's studio for the production of an English-speaking film with British actors and directors. The conditions of the offer are that half of the costs for the use of the studio will be paid in precious foreign currency, the other half in cocoa beans.

PEOPLE

DOUGLAS J. GRANVILLE, formerly manager for Warner Brothers in Chile, has been promoted to supervisor for India, Burma, Siam, French Indo-China, Malayan Straits and Singapore, it was announced in New York Monday.

ROBERT M. GILLHAM, eastern advertising and publicity director of Selznick Releasing Organization, and MANNY REINER, sales representative in Latin and South America, left for Mexico City Monday night.

HUGH M. SYKES, JR., has resigned as head salesman with Screen Guild Productions in Charlotte, N. C., and has opened a theatre booking office in that city.

G. H. SPRAGUE, independent business man of Toronto, has been appointed treasurer of the six film companies in that city which are associated with the J. Arthur Rank Organization. He succeeds GEORGE H. BEESTON of Toronto, who has resigned.

ANDREW KRAPPMAN has been named head of National Theatres' merchandising department in Los Angeles. Mr. Krappman was in charge of the department's expansion last year and succeeds the late WILLIAM G. LYRIS.

RALPH H. CLARK, general sales manager of Producers Releasing Corporation in New York, Monday announced his resignation from that post due to an illness which has kept him from his desk since May.

W. RAY JOHNSTON, chairman of the board of Monogram Pictures, has completed a three-months' business trip and was to leave England Thursday on the *Queen Elizabeth*. He is scheduled to arrive in New York Tuesday.

H. BENTLEY MACKENZIE, formerly manager of the Western Electric Company, Inc., of Argentina, has returned to New York to take up new duties as assistant to the regional manager of the Westrex Corporation.

J. ARTHUR RANK, British industry executive, was guest of honor at a luncheon in Hollywood Tuesday at the Friars Club given by the board of directors of the Academy of Motion Picture Arts and Sciences.

STANLEY BRACKEN, executive vice-president of the Western Electric Company, has been elected president of the company to succeed CLARENCE G. STOLL, who retires September 30. Mr. Stoll has been president of the company since 1940.

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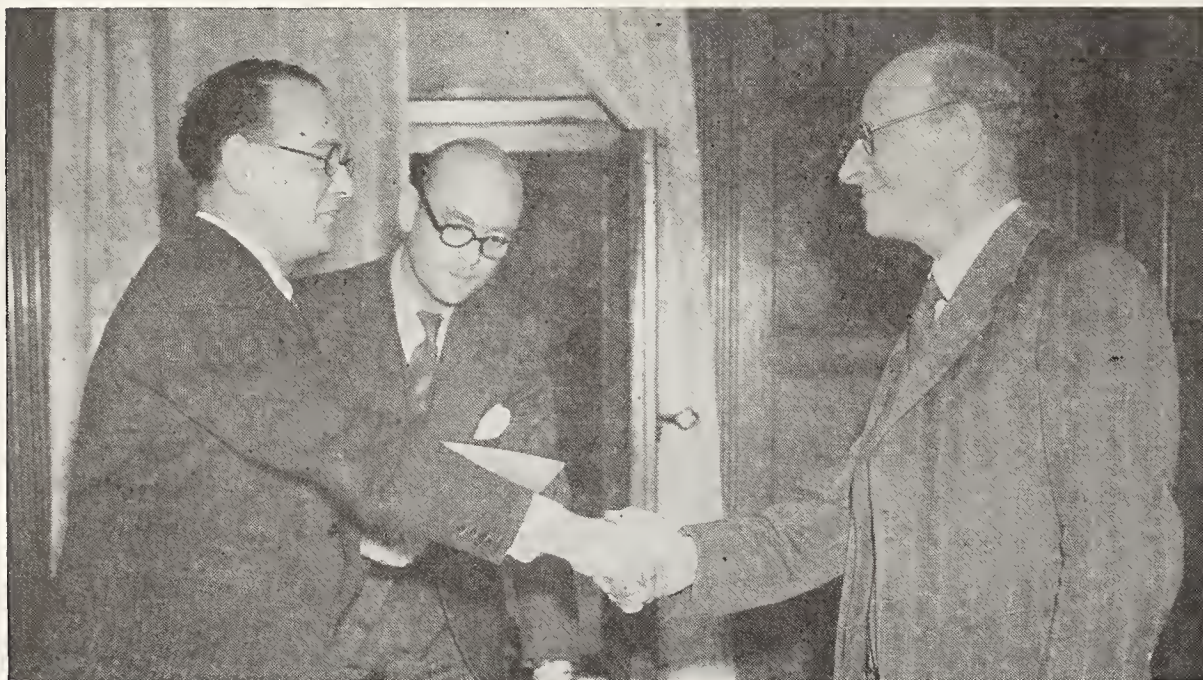
THIS WEEK the Camera reports:



By the Herald

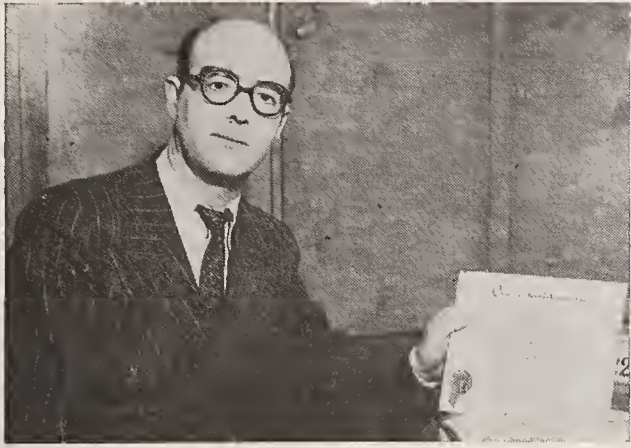
TOM WALLER, United Artists publicity manager, on August 4 will become Motion Picture Association information director in the New York office. See page 30.

FOR THE ARCHIVES of Georgia; befittingly, a print of the picture which made the state "even more famous"—that of "Gone With The Wind". At the State Capitol, Atlanta, Governor M. E. Thompson, left, accepts for the State Museum the four miles of Technicolor. Ray McKay, radio announcer, holds the microphone for Emery Austin, MGM southeastern publicity director. The ceremony was broadcast over 18 Georgia stations.



TESTIMONIAL, IN HOLLYWOOD to Pat Casey, center, retiring chairman of the producers' labor negotiations committee. The hosts were Joseph I. Breen, right, Production Code Administrator, and the staff of the Association of Motion Picture Producers. At the left, Charles S. Boren, AMPP labor relations manager. Mr. Casey has been suggested to arbitrate the coast jurisdictional controversy.

PRESENTATION IN LONDON, left, of service pins and rings to longtime MGM employees. Arthur Christiansen, left, editor of the *London Daily Express*, presents a ring to Edwin Freeman, chief cashier. Mr. Freeman has been with the company 40 years.



IN SCOTLAND, a Quigley Award winner. In his Elephant Cinema, Glasgow, office, Preston Swan, manager, holds the document attesting his leading showmanship in the first quarter of this year. Mr. Swan was one of 48 successful entrants from among exhibitors all over the world.



SONG OF LOVE. Katharine Hepburn, in a dramatic scene from the MGM picture of that name, in which she is starred with Robert Walker. It will be shown July 18.



OPENING IN OKLAHOMA, left. Some principals at the inauguration of the new Eagle-Lion exchange at Oklahoma City. In left to right order are Claude York, branch manager; L. G. Bumbers, Joy theatre, Vian, Okla.; Grover Parsons, PRC southern division manager, and J. H. Griffin, Coleman and Glory B theatres, Miami, Okla.



IN CANADA, at a 16mm convention. A scene at the western convention, in Regina, Sask., of General Films, Ltd., film and equipment producer-distributors. Left to right, S. C. Atkinson, president; Sam Rose, Victor Animatograph Corp.; William Redpath, Toronto, and O. M. Paulson, vice-president. The eastern convention was at Toronto.



DINING OUT in New York, part of the rounds of Latin-American visitors Jaime Menasce, president, and Luis Sanchez Amago, vice-president, of Orbe Films, of Cuba, and Distribuidora Ultramar, of Mexico, distributing companies. Around the table, Horatio Alban-Mestanza, Foreign Screen Corporation; Aurelio Pego, *Cine-Mundial*; Jose A. Cordero, Transcontinental Films; Mr. Menasce, Mr. Amago and Frank Ortega, *Cine-Mundial*. Mr. Menasce and Mr. Amago reported on production plans.

Sales and Product

PRODUCT, plans for merchandising it, and the prospects for profitable sales keynoted the week's news as the distribution executives and the field sales forces of four companies, RKO Radio, Twentieth Century-Fox, United Artists and Monogram, either were in convention or en route thereto.

Monday through Wednesday RKO held its sixteenth annual convention at the Waldorf Astoria and announced "36 or more" features for the new season.

During these meetings James A. Mulvey, president of Samuel Goldwyn Productions, Inc., called for greater effort in selling pictures to the public.

Also at the Waldorf Astoria United Artists executives met Tuesday, Wednesday and Thursday with producers' representatives and field staffs and discussed plans for the coming product year.

Monday Twentieth Century-Fox executives conducted a regional sales meeting in Milwaukee, then journeyed to New Orleans for a three-day session beginning Wednesday.

This weekend delegates from all parts of the country were preparing to meet in Oklahoma City at the Allied Artists and Monogram sales convention scheduled there July 17 through 19.

Mort Blumenstock, vice-president in charge of Warner advertising and publicity, Wednesday called a meeting in New York of all field and home office publicity, exploitation and advertising personnel for August 7 and 8, prior to the world premiere of "Life with Father" at Skowhegan, Me.

RKO RADIO

RKO Radio will release "36 or more" features, 85 short subjects and 104 issues of the RKO Pathe Newsreel during the 1947-48 product season, Ned E. Depinet, executive vice-president, announced at the company's three-day sixteenth annual convention in New York this week.

Attended by 450 executives and delegates from the company's home office, studio and branches throughout the country the convention opened Monday in the grand ballroom of the Waldorf-Astoria Hotel.

Robert Mochrie, vice-president in charge of domestic distribution, presided. At the opening session he introduced Mr. Depinet, N. Peter Rathvon, president of RKO and RKO Radio, and Dore Schary, vice-president in charge of production. Mr. Mochrie then reviewed past and present operating plans, discussed the financial status of the company and said gross for the first half of 1947 exceeded the same period last year. However, he cited the necessity of bettering this record due to greatly increased production costs.

In outlining the coming season's product at the Tuesday session, Mr. Depinet said that four films already have been completed at the RKO Churubusco Studios in Mexico City and one will be produced at the new RKO Pathe Studio in New York City.

Harry Michalson, short subject sales manager, said the company's short subjects program had been increased to meet the exhibitor's need for greater variety of one and two-reel subjects in greater quantity.

Heading the short subjects list will be a

series of 18 new Walt Disney cartoons in Technicolor and six revivals of former Walt Disney cartoons. The company also will offer a new series of four two-reel subjects to be called "My Pal," featuring the wonder dog, Flame.

Other two-reel subjects will be the Edgar Kennedy and Leon Errol series of six each, the "This Is America" series of 13, and the twice-weekly issue of RKO Pathe News, 13 "Sportsopes," seven "Flicker Flashbacks," and a two-reel special subject. To round out the shorts program the company will release 11 revivals in addition to the Disney cartoons. These will include four



DISTRIBUTION AND PRODUCTION were emphasized by Phil Reisman, Dore Schary and Robert Mochrie of RKO. Mr. Reisman is vice-president in charge of foreign distribution; Mr. Schary, vice-president in charge of production; Mr. Mochrie, vice-president in charge of domestic distribution.

two-reel Ray Whitley Westerns and seven "Jamboree" one-reel musical subjects.

At Tuesday afternoon's session James A. Mulvey, president of Samuel Goldwyn Productions, Inc., told the delegates that selling and exhibition had not kept pace with the advances made in the production and said that radical changes in the sales and exhibition of motion pictures would have to be instituted to permit continued profitable operation. See page 14.

At the Tuesday session, Mr. Depinet announced the company's Sioux Falls exchange won first prize in the Ned Depinet Drive. Minneapolis took second place, Denver third and Chicago fourth, comprising the Capital Prize Group. Winnipeg was first in the Canadian division, with Montreal second.

Wednesday Phil Reisman, vice-president in charge of foreign operations, outlined the company's 16mm foreign market potential for the coming season and cited the advances made in this field during its first year of operation.

S. Barret McCormick, director of advertising and publicity, discussed exploitation plans for forthcoming product.

Following is a list of 62 properties, arranged alphabetically in various categories, from which the company has produced or will presumably produce its 36 or more feature pictures for the 1947-48 season:

ORIGINALS

THE BACHELOR AND THE BOBBY-SOXER, romantic comedy starring Cary Grant, Myrna Loy, and Shirley Temple and directed by Irving Reis.

BERLIN EXPRESS, story of British and American secret agents, to be filmed in Berlin, and co-starring Merle Oberon and Robert Ryan.

THE DARK MEDALLION, romantic drama of a Southern town. Loretta Young has the lead.

EDUCATION OF THE HEART, concerned with professional football, to be produced by Robert Sparks.

FIGHTING FATHER DUNNE, a biography of the St. Louis priest who worked for underprivileged boys. Pat O'Brien has the title role.

FUN AND FANCY FREE, Walt Disney feature in Technicolor combining cartoon technique with live action, and starring all Disney characters, in addition to Edgar Bergen and Dinah Shore.

GOOD SAM, a Leo McCarey Production with Gary Cooper and Ann Sheridan in a story of a department store worker who becomes a good samaritan.

IF YOU KNEW SUSIE, musical comedy starring Eddie Cantor and Joan Davis. Mr. Cantor will produce, with Gordon M. Douglas directing.

INDIAN SUMMER, comedy drama of a judge who solves his family problems by running away from them; with Alexander Knox and Ann Sothorn.

LEWIS AND CLARK, biographical treatment of the adventurers and their trek into the American wilderness. Stephen Ames will produce.

THE LONG NIGHT, Anatole Litvak production of romance and melodrama, starring Henry Fonda and Barbara Bel Geddes.

MR. JOSEPH YOUNG OF AFRICA, an ARKO production dealing with Africa and the Belgian Congo.

MAGIC TOWN, Robert Riskin production star-

ring James Stewart, Jane Wyman and Kent Smith.

MAN ABOUT TOWN, starring Maurice Chevalier, and produced, directed and written by Rene Clair.

MEMORY OF LOVE, drama of a blind composer and the wealthy girl who inspires him. It will star Dana Andrews, Merle Oberon and Ethel Barrymore.

MORTGAGE ON LIFE, a Vicki Baum story on music and musicians. Herman J. Mankiewicz wrote the screenplay and will produce.

MYSTERY IN MEXICO, story of an American night club singer in a Mexican setting of music and mystery.

THE PITTSBURGH ESCAPE, romantic comedy of the turn of the century, with Melvyn Douglas and Barbara Bel Geddes.

RETURN OF THE BADMAN, a sequel to "Badman's Territory." Randolph Scott, Robert Ryan and Anne Jeffreys will again be co-starred.

RIFF-RAFF, a suspense melodrama of Panama, with Pat O'Brien and Walter Slezak.

ROUGHSHOD, drama of the High Sierras, starring Robert Sterling, Gloria Grahame and Claude Jarman, Jr.

SIMON BOLIVAR, biographical treatment of the statesman's struggle for democracy in South and Central America.

THEY WON'T BELIEVE ME, drama co-starring Robert Young, Susan Hayward and Jane Greer.

THE VELVET TOUCH, the first feature offered by Independent Artists, and starring Rosalind Russell.

THE WINDOW, a suspense story of a boy who witnesses a murder.

NOVELS

THE BEST YEARS OF OUR LIVES, the Samuel Goldwyn Production currently in release.

THE BISHOP'S WIFE, another Samuel Goldwyn Production, starring Cary Grant as an angel and David Niven as a bishop. Robert E. Sherwood wrote the screenplay from a novel by Robert Nathan.

CROSSFIRE, mystery drama starring Robert Young, Robert Mitchum and Gloria Grahame.

THE FUGITIVE, the story of a man hunted because of what he believed, starring Henry Fonda and Dolores Del Rio. Dudley Nichols did the screenplay from the novel "The Labyrinthine Way," by Grahame Greene.

IVANHOE, a film version of the Sir Walter Scott classic as the second cooperative venture of RKO and J. Arthur Rank, to be made in England in Technicolor.

MR. BLANDING BUILDS HIS DREAM HOUSE, starring Cary Grant and Myrna Loy.

THE HARDER THEY FALL, romantic drama starring Joseph Cotten and Robert Mitchum.

THE MIRACLE OF THE BELLS, based on Russell Janney's novel of a press agent. Fred MacMurray and Frank Sinatra are starred.

OUT OF THE PAST teams Robert Mitchum and Jane Greer in a story of a private detective who slips. It is based on the novel "Build My Gallows High," by Geoffrey Homes.

THE ROBE, Lloyd C. Douglas' novel, to be filmed in Technicolor.

TARZAN AND THE MERMAIDS, again starring Johnny Weissmuller with Brenda Joyce.

TYCOON, Technicolor drama of man against the forces of nature, starring John Wayne and Laraine Day.

UNDER THE TONTO RIM, Zane Grey Western starring Tim Holt.

THE WHITE TOWER, a drama of mountaineering in the Swiss Alps.

WILD HORSE MESA, another Zane Grey Western for Tim Holt.

THE WONDERFUL ADVENTURES OF BAMBI, Walt Disney's film based on the book by Felix Salten, and being reissued.

YOUR RED WAGON, drama of the psychology of hunted outlaws, starring Cathy O'Donnell and Farley Granger.

PLAYS

I REMEMBER MAMA, the story of a Norwegian mother and her turbulent family, co-starring Irene Dunne and Barbara Bel Geddes. It is a George Stevens production.



CLIMAX to a close and hectic Ned Depinet soles drive: the awarding of the first prize, Monday, of the RKO annual soles convention in New York, to Sherman Fitch, center, manager of the winning branch, Sioux Falls. Mr. Depinet, right, RKO executive vice-president, and Len S. Gruenberg, drive captain, join in congratulating Mr. Fitch.



By the Herald

AS THE MEETING BEGAN: an opening scene of the United Artists' district monogers' conference, which began Tuesday morning at the Waldorf-Astoria Hotel, New York, and ran through Thursday. Left to right, Mork Silver, in charge of Philadelphia and Washington; Poul Lozorus, Sr., contract monoger; Charles Chaplin, Conodion general manager, and Harry Buckley, supervisor of domestic operations.

MOURNING BECOMES ELECTRA, Eugene O'Neill's play of jealousy, hate and murder. It will star Rosalind Russell and Michael Redgrave.

SEVEN KEYS TO BALDPATE, modern mystery comedy based on Earl Derr Biggers' novel, co-starring Phillip Terry and Jacqueline White.

SO WELL REMEMBERED, James Hilton's novel, starring John Mills and Martha Scott.

SHORT STORIES

BEYOND ALL DOUBT, a *Collier's* magazine story by Billy Rose.

THE BOY WITH GREEN HAIR, to be filmed in Technicolor, and starring Albert Sharpe.

THE CAPTAIN WAS A LADY, the story of a young girl who becomes captain of a British clipper.

THE PEARL, John Steinbeck's magazine story of a Mexican fisherman who finds a pearl worth a fortune.

RACHEL, Howard Fast's short story, "Patrick Henry and the Frigate's Keel." It will star Loretta Young.

THE SECRET LIFE OF WALTER MITTY, by James Thurber, a Samuel Goldwyn production starring Danny Kaye and Virginia Mayo.

MAGAZINE SERIALS

RACE STREET, a story of race track handicappers, starring George Raft.

THE ROAD TO CARMICHAEL'S, a *Saturday Eve-*

ning Post serial, to be produced at the Churubusco Studios, in Mexico City.

STATIONS WEST, outdoor drama of the 1870's, starring Dick Powell and Jane Greer

MISCELLANEOUS

FOUR WESTERNS with historical backgrounds, starring Tim Holt, Richard Martin and Nan Leslie.

HIROHITO'S CHILDREN, revealing the propaganda that taught the Japanese to hate and kill.

THE SET-UP, a story of an honest prizefighter, starring Robert Ryan.

DICK TRACY MEETS KARLOFF; the comic strip detective pits his wits against the horror-man of films. Ralph Byrd and Boris Karloff head the cast.

U. A.

Tuesday United Artists opened its sales conferences of home office executives and district managers, also at the Waldorf-Astoria in New York.

The UA meetings were to continue through Thursday, presided over by J. J.

(Continued on following page)

SELLING PLANS

(Continued from preceding page)

Unger, general sales manager, assisted by Edward M. Schnitzer, eastern and Canadian sales manager, and Maury Orr, western sales manager.

The delegates were welcomed to the convention Tuesday by Gradwell L. Sears, vice-president in charge of distribution, who addressed the opening session Tuesday morning by radio-telephone hookup from London. Mr. Sears is currently on a business trip to Great Britain and Continental Europe.

Thursday's session was to be highlighted by a luncheon for the representatives of the company's producers.

Attending United Artists' three-day convention were: George J. Schaefer, representing Enterprise Studios; Sam Dembow, Jr., representing Federal Films; Budd Rogers, representing Seymour Nebenzal and Charles R. Rogers; Harold Auten, representing J. Arthur Rank; Harry L. Gold, representing Hughes Productions; David E. Weshner, representing Bing Crosby Producers and Sam Coslow; Arthur W. Kelly, representing Charles Chaplin; Grace Rosenfield, representing Hal Roach; Harry Kosiner, representing Comet Productions and Edward Small; Lowell Calvert, representing Hunt Stromberg, and Seymour Poe, representing Sol Lesser.

Executives and District Managers Also Attend

District managers attending were: Clayton Eastman, New England; Jack Ellis, New York; Mark N. Silver, Philadelphia-Washington; Fred M. Jack, southern; Moe Dudelson, central; Rud Lohrenz, midwestern; C. W. Allen, Prairie; W. E. Callaway, western, and Charles S. Chaplin, Canadian general manager. Also present were Walter Gould, manager of the foreign department; Harry D. Buckley, head of domestic operations; Paul N. Lazarus, Jr., advertising and publicity director; Paul N. Lazarus, Sr., contract manager; also, Harry Muller, Charles Steele, Abe Dickstein, Robert Goldfarb and Jack Wrege, all of the home office.

Mr. Unger told the delegates it was his belief that the recession that has manifested itself throughout the industry in the past months has reached its lowest point and that in August the box office barometer will begin to climb and "conditions will improve thereafter."

20TH-FOX

In Milwaukee Monday the first of a series of three Twentieth Century-Fox regional sales meetings got under way at the Schroeder Hotel.

This was followed by a meeting in New Orleans, which opened Wednesday and was to continue through Thursday and Friday at the Roosevelt Hotel, and by a third meet-

REVISE SALES, EXHIBITION POLICIES, MULVEY WARNS

A radical and revolutionary change in the selling and exhibition policies of the industry is necessary if the industry is to continue to operate at a profit, James A. Mulvey, president of Samuel Goldwyn Productions, Inc., told RKO convention delegates at the Waldorf Astoria Hotel in New York Tuesday afternoon.

The public has become educated to a higher level of entertainment, Mr. Mulvey said, and this, added to the reduced family budget, has resulted in the public "shopping" for its entertainment and demanding better pictures. "A duty rests on Hollywood to produce better . . . pictures than ever before," he continued, "but at the same time a duty is also imposed on you who are the selling arm of this business."

Mr. Mulvey went on to point out that distribution and exhibition have not kept pace with the advances made in production during the past 10 to 20 years and predicted that the "whole system of runs and clearances . . . will shortly be out the window and a new system of simultaneous release will take its place."

The Goldwyn executive said he was firmly convinced that the public would rather pay higher prices for several hours of fine entertainment than lower prices for an equal number of hours of boredom.

"It is an absolute necessity that quality differences be recognized in box office

price differentials if we are to continue to try to raise the standards of our pictures," Mr. Mulvey continued. "With production costs mounting to the skies, with \$3,000,000 budgets now the rule rather than the exception for a well-done picture, the producer who goes all-out for quality must have some incentive to keep spurring him on."

Discussing business at the box office, Mr. Mulvey said that exhibitors these days seem to think it more important to have the right kind of popcorn in their lobbies than the best kind of pictures on their screens. "Further," he said, "I think it a sad comment on the state of showmanship among exhibitors that many of them think the only way to meet a decline in patronage is to cut admission prices. That is the easy way out—that is the path of least resistance."

Emphasizing that exhibitors must realize that selling a picture is their job, too, and that they should not depend solely on the efforts of the producer and distributor, Mr. Mulvey concluded: "As a team, producer-exhibitor-salesman, we must not only meet the future boldly, but we must dedicate ourselves to new and greater goals for the industry as a whole. This calls for teamwork, for honest acceptance and sharing of responsibility, for equitable division of the fruits of our joint efforts."

ing at the Carlton Hotel in Washington July 17 and 18.

Home officials present at this week's meetings included: Andrew W. Smith, Jr., general sales manager; Spyros Skouras, president; William C. Gehring, assistant general sales manager; Martin Moskowitz, executive assistant to Mr. Smith; Peter Levathes, short subject sales manager, and Sam Shain, director of exhibitor and public relations.

Two previous regional sales meetings have been held, one in Los Angeles for the western division, including the mountain and Pacific districts, and the other in New York for the New York and Yankee districts.

MONOGRAM

Friday, Samuel Broidy, president of Allied Artists and Monogram, was to leave Hollywood for Oklahoma City for conferences preliminary to the companies' annual national convention scheduled for the Skirvin Towers Hotel, July 17 through 19. Following the convention Mr. Broidy will go to New York, and August 1 will sail for a month's European visit in connection with the foreign business of Monogram International Corporation.

WARNERS

Mort Blumenstock, vice-president in charge of advertising and publicity for Warner Bros., Wednesday called a special two-day meeting of all the company's field public relations and advertising representatives to be held at the home office in New York, August 7-8, prior to the world premiere of "Life with Father" in Skowhegan, Maine. The film version stars William Powell and Irene Dunne.

The session will be a combined conference embracing both distribution and theatre departments, and the main item on the agenda will be detailed outline and discussion of the elaborate plans for the handling of the "Father" premiere and the other early engagements to be played through August and September. Advertising, publicity, promotion, special events and other activities will be discussed.

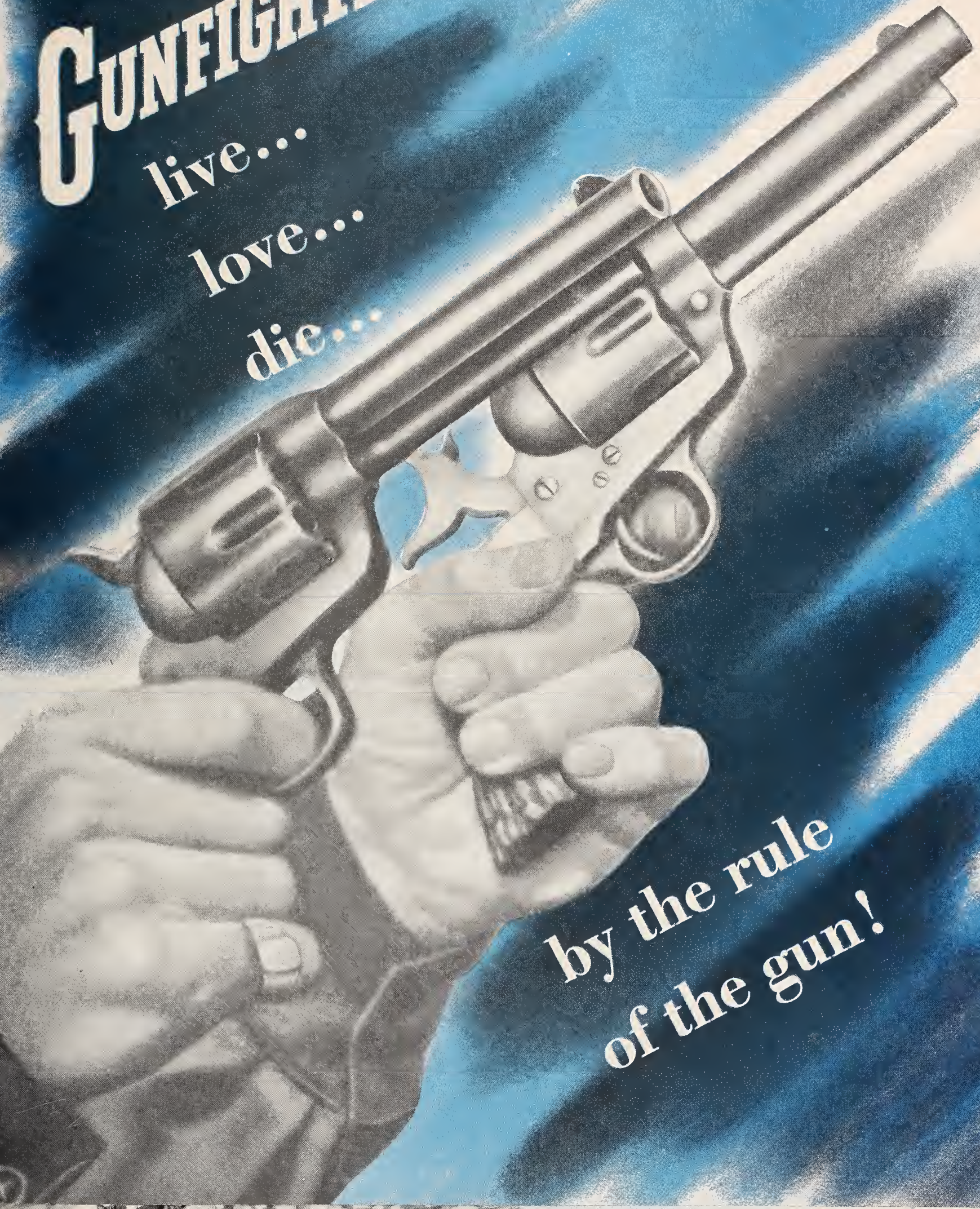
Among home office executives participating in the meeting will be Harry Goldberg, director of theatre advertising and publicity; Gil Golden, national advertising manager; Larry Golob, eastern publicity manager; William W. Brumberg, manager of the field staff, and others.

GUNFIGHTERS

live...

love...

die...



by the rule
of the gun!



ZANE GREY'S
THRILL-SWEPT
STORY OF
WESTERN
OUTLAWRY!

GLORIOUS
IN THE SPLENDOR
OF OUTDOOR
CINECOLOR!

COLUMBIA
PICTURES
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GUNFIGHTERS

starring

Randolph
SCOTT · BRITTON

Barbara

BRITTON

with BRUCE CABOT · CHARLEY GRAPEWIN · STEVEN GERAY
FORREST TUCKER · CHARLES KEMPER · GRANT WITHERS

and **DOROTHY HART**

screenplay by Alan LeMay · Adapted from Zane Grey's novel, "Twin Sombreros"
Directed by **GEORGE WAGGNER** · Produced by **HARRY JOE BROWN**



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The
**JOLSON
STORY**
IN TECHNICOLOR

with
**LARRY PARKS · EVELYN KEYES
WILLIAM DEMAREST · BILL GOODWIN**
Screenplay by Stephen Longstreet
Directed by **ALFRED E. GREEN**
Produced by **SIDNEY SKOLSKY**

**The Return of
Monte Cristo**

starring
LOUIS HAYWARD · BARBARA BRITTON
with **GEORGE MACREADY**
**UNA O'CONNOR · HENRY STEPHENSON · STEVEN GERAY
RAY COLLINS · LUDWIG DONATH**
Screenplay by George Bruce and Alfred Neumann
Directed by **HENRY LEVIN**
Produced by **GRANT WHYTOCK**
AN **EDWARD SMALL**
PRODUCTION

**HUMPHREY LIZABETH
BOGART · SCOTT**
in **JOHN CROMWELL'S**
**Dead
Reckoning**

with
**Morris Charles William Marvin Wallace
CARNOVSKY · CANE · PRINCE · MILLER · FORD**
Screenplay by Oliver H. P. Garrett, Steve Fisher
Directed by **JOHN CROMWELL**
Produced by **SIDNEY BIDEELL**

**MR. DISTRICT
ATTORNEY**

starring
**DENNIS O'KEEFE · ADOLPHE MENJOU
MARGUERITE CHAPMAN · MICHAEL O'SHEA**
with **George Jeff Steven Ralph John
COULOURIS · DONNELL · GERAY · MORGAN · KELLOGG**
Screenplay by Ian McLellan Hunter
Based on the radio program "Mr. District Attorney" created
by Phillips H. Lord · Directed by **ROBERT B. SINCLAIR**
Produced by **SAMUEL BISCHOFF**

**DICK EVELYN
POWELL · KEYES**

in
JOHNNY O'CLOCK
with
**LEE J. COBB · ELLEN DREW · NINA FOCH
S. THOMAS GOMEZ · JOHN KELLOGG**
Screenplay by Robert Rossen
Directed by **ROBERT ROSSEN**
Produced by **EDWARD G. NEALIS**
Associate Producer
MILTON HOLMES

**ROSALIND MELVYN
RUSSELL · DOUGLAS**
in
**The GUILT OF
JANET AMES**

with
SID CAESAR · BETSY BLAIR · NINA FOCH
Screenplay by Louella MacFarlane,
Allen Rivkin, Oevery Freeman
Directed by **HENRY LEVIN**

GLENN FORD
in
FRAMED

with
**JANIS BARRY
CARTER · SULLIVAN**
Edgar Buchanan · Karen Morley · Jim Bannon
Screenplay by Ben Maddow
Directed by **RICHARD WALLACE**
Produced by **JULES SCHERMER**

George Joan
BRENT · BLONDELL

in
**The CORPSE
CAME C.O.D.**

with
Adele Jergens · Jim Bannon · Leslie Brooks
Screenplay by George Bricker, Dwight Babcock
Based upon the novel by **JIMMY STARR**
Directed by **HENRY LEVIN**
Produced by **SAMUEL BISCHOFF**

in *CINECOLOR!*
GUNFIGHTERS
starring
**Randolph Barbara
SCOTT · BRITTON**

with
**Bruce Cabot · Charley Grapewin · Steven Geray
Forrest Tucker · Charles Kemper · Grant Withers**
and **DOROTHY HART**
Screenplay by **Alan LeMay**
Adapted from Zane Grey's novel, "Twin Sombrosos"
Directed by **GEORGE WAGNER**
Produced by **HARRY JOE BROWN**

CUT OR END TAX; SCREEN A NECESSITY, EXHIBITORS SAY

Three Groups Tell House Unit Present Admission Impost Discriminatory

Three plans for the abolition or modification of the current 20 per cent luxury tax on theatre admissions have been placed before the House Ways and Means Committee by the American Theatres Association, the Motion Picture Theatre Owners of America, and the Metropolitan Motion Picture Theatres Association of New York City.

Citing the tax as "discriminatory," since "motion pictures are a family and community institution and a necessity, not a luxury," the three exhibitor organizations have asked the House Committee to consider these three proposals:

1. That the entire Federal tax of 20 per cent be removed from all motion picture theatre admissions. (Suggested by the MMPTA.)
2. That the tax rate be revised downward to a rate of one cent for each 10 cents or major fraction thereof in all categories of admissions. (Suggested by the ATA and MPTOA.)
3. That there be no taxes on admission for children 12 years old and under and that adult admissions be scaled down to one cent for each 10 cents or major fraction thereof. (Suggested by all three organizations)

The ATA-MPTOA proposals were contained in a statement by Ted R. Gamble, chairman of the board of ATA, and A. Julian Brylawski, vice-president of the MPTOA, presented Monday to Congressman Harold Knutson, Chairman of the House Ways and Means Committee, supplementary to their testimony before the same committee in Washington May 29 on the subject of taxes on theatre admissions. The MMPTA proposals were sent to Mr. Knutson in a July 2 letter signed by Fred J. Schwartz, MMPTA president.

The 20 per cent tax, said Mr. Gamble and Mr. Brylawski, is "forcing the theatre business to compete on an unfair basis with other industries . . . a 20 per cent drop in gross business can result, not as in many other enterprises in a 20 per cent decrease in profits, but in the elimination of all profits."

Cite Low Income Groups As Audience Backbone

They bolstered their arguments for a decrease in taxes by pointing out that theatre audiences "are made up preponderantly of low income groups and children who, according to modern trends in taxation, should be sheltered from, rather than singled out for, special tax burdens" and by claiming

ESTIMATE 91,491,129 AS WEEKLY ATTENDANCE

The average weekly attendance at motion picture theatres for the 12-month period ended April 30, 1947, was 91,491,129, according to an estimate, based on theatre admission tax collections, made by the American Theatres Association and forwarded this week to the House Ways and Means Committee. Total attendance for the period was put at 4,757,538,708. ATA also estimated the following tax yields from motion picture theatres for four fiscal years: 1943, \$117,051,438; 1944, \$151,294,709; 1945, \$254,594,242, and 1946, \$290,275,281.

that decreased taxes, with a resultant lowering of admission prices, "would help build needed confidence at a time when high prices have been viewed as presaging accelerated inflation leading to a business recession."

In general, they contended, "the motion picture as a medium of mass communication should not be emasculated by discriminatory taxation but should be left unfettered to assume its responsibility, together with newspapers, radio and magazines, interpreting the moral and sociological imperatives for a lasting world peace."

Present Facts to Show Effect of Changes

In presenting their statement to the committee, Mr. Gamble and Mr. Brylawski did more than theorize on the probable effect of theatre tax reductions on Government revenue; they presented these facts and estimates:

Revenue accruing to the Government during the 12-month period ended April 30, 1947, from admission taxes, excluding cabaret taxes, but including motion pictures, legitimate theatres, sporting events, and the like, totaled \$391,797,300. Of this total, \$333,027,705, or an estimated 85 per cent of the total, is attributable to motion picture admissions.

If no taxes were placed on under-12 admissions and if all other admission taxes were scaled down to one cent on 10, the Government would receive an estimated \$203,210,905 in admission taxes during the next 12 months, if business continues at current levels, or \$162,568,724 if business recedes.

If taxes were merely scaled down to one cent on each 10 cents for all admissions, not excluding children's admissions, the Government would receive during the next 12 months an estimated \$216,468,008, with bus-

iness at current levels, or \$173,174,406 if there is a recession.

In presenting these figures to the House Committee, Mr. Gamble and Mr. Brylawski arbitrarily assumed that grosses for the next 12 months would decrease 20 per cent, which would mean a decrease in the anticipated tax yield of \$266,422,164.

Summing up, the ATA-MPTOA spokesman concluded: "The self-service to the industry reflected in the proposals (for tax reduction) is limited to that measure of relief deemed imperative if the industry is to survive."

See Reduction Aiding To Halt Recession

In its summation, the MMPTA stated: "We feel that prompt reduction of the tax would go far toward halting this recession (in the industry), would prevent the wiping out of all profit for many theatres and, in the final analysis, would save the Government large sums in corporate and other taxes which would be lost if the movie industry continues on the downgrade."

Just how many of these protests and statements will be given immediate consideration is open to question, for on Monday the House Ways and Means Committee voted to suspend the current hearings on general tax revision at the end of the third week in July and to resume them early in November.

This Wednesday, however, a meeting was held in Washington of a citizens' group formed to advise the committee on tax revision. J. Cheever Cowdin, chairman of the board of Universal Pictures, attended. The meeting was believed to be devoted to going over reports on specific tax changes preparing recommendations to eliminate double taxation on corporate dividends.

Problem Arises on Junior Minneapolis Admission

Meanwhile, Minneapolis was still concerned with a special kind of tax situation revolving around the amount of Federal tax to be paid on the so-called "junior" admissions instituted by some independent Minneapolis exhibitors. The law provides that the full 20 per cent tax be paid on the regularly established full admissions, regardless of what is collected, thus posing a considerable problem for exhibitors who wish to give students and 'teen-agers special prices.

Stanley Kane, executive director of North Carolina Central Allied, has polled Minnesota Congressmen and has found, he reports, that all of them favor either a Federal admission tax to apply only on the actual amount of the sale price of the ticket or they favor a thorough study of Treasury Department regulations. The NCA is in opposition to any Federal admission tax.

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COLUMBIA PICTURES presents

Keeper OF THE Bees

with
MICHAEL DUANE · GLORIA HENRY
HARRY DAVENPORT · JANE DARWELL
JO ANN MARLOWE

Play by Lawrence E. Watkin and Malcolm Stuart Boylan
Based upon the novel by
GENE STRATTON PORTER
by JOHN STURGES · Produced by JOHN HAGGOTT



BRITISH, U. S. UNION PLANS ARE PUSHED

Dalton Gets Right From Commons To Levy Impost

O'Brien and Walsh Seek Exchange Agreement as Elvin Opposes

by PETER BURNUP
in London

Back of the current parleys between Tom O'Brien, M.P., general secretary of the National Association of Theatrical and Kine Employees, and Richard F. Walsh, president of the International Alliance of Theatrical Stage Employees (U. S.), is a plan for the establishment of what would be an Anglo-American show-business trades union; with maybe Mexico coming in as a third party.

Say Mr. Walsh and Mr. O'Brien: Motion picture business on opposite banks of the Atlantic is becoming increasingly interlocked. No one—English or American—dreams of producing a top-ranking picture exclusively for his home market. Finance-capital is becoming more and more interwoven. It behooves the worker for his own protection, and for the good of the industry itself, to promote a little interlocking in his protective associations.

Plan Inter-Union Committee

Immediate intention of the two labor leaders is to establish an American-British inter-union committee which would meet three or four times annually—in New York and London alternately—for the ironing-out of any mutual difficulties and the more effective dealing with the already "interlocked" employers. Mr. O'Brien claims that this is only a "modest" start; that greater things are toward.

Disclosure of the ambitious plan may lead to apprehensions of potential despotism and the like, but the notion has the friendly blessing of Britain's Trades Union Congress, supreme boss of the country's labor organizations. Recent events here, moreover, point to the eminent desirability of some form of accord between labor's representatives in London and Hollywood.

Mr. O'Brien rules his union with an iron hand only thinly encased within a velvet glove. But that hasn't prevented a sporadic series of strikes over the importation here of American studio technicians.

Cracked Down with Force

Latest of the outbreaks arose over Paul-ette Goddard's hair-stylist. The outbreak had a slightly ridiculous air, but it might have developed serious proportions had not Mr. O'Brien—and the studio authorities—cracked down with some force.

Sections of craft workers here continue to regard with suspicion any attempt to bring over Hollywood workpeople. They affect to see therein just another sinister Ameri-

can attempt at infiltration. Mr. Walsh and Mr. O'Brien, on the other hand, envisage unhappy consequences if that agitation persists; including drastic reciprocal action in Hollywood. They visualize American unions even imposing a total ban on any Briton working in Hollywood.

To avert what they look upon as such a calamity the two labor leaders have now arrived at an agreement for the interchange of American and British technicians.

Elvin Throws a Wrench

Protocol of the agreement was in process of preparation when George Elvin's Association of Cine-Technicians proceeded, out of the blue, to throw a considerable spanner (monkey wrench) into the works. ACT is the craft union catering for the higher reaches of studio employees. Its relations with NATKE have long been characterized with asperity, to say the least.

Occasion of ACT's latest exhibition of what most industry persons regard as irresponsible spleen is a projected Twentieth Century-Fox production, "Escape," scheduled to start production here in September. Plans for the production had been completed. It had been well known the American company proposed bringing here three production executives—including William Perlberg and Joseph Mankiewicz—for the picture's purposes.

At a meeting of ACT's executive committee last Wednesday, it was decided that the union's members would not work on the film if the three Americans came over.

Deal with Paramount

However, the ACT has reached an agreement with Paramount for an exchange of technicians and the first three British technicians will leave here July 31.

The three trades unions catering for the production and distribution sides of the industry have come up with an agreement that affects by presumption more than 50,000 workers. It is not only a "straightening out" document as to which union shall cater for whom, but some hundreds of grades of employees are dealt with and instructed to move from this union into that.

On the surface, it seems that the Electrical Trades Union—Cinderella hitherto of the three—scores the heavier with 270 people transferred to its books from the other two organizations. But analysis reveals that Mr. Elvin's ACT loses 250 to ETU while the NATKE contributes a bare 20.

The agreement was hailed politely as a considerable advance in trades union representation and organization this side. In actual fact it is a facade only for polite—or otherwise—maneuvering which will persist until Mr. O'Brien or Mr. Elvin wins the day in studio labor control.

London Bureau

The House of Commons July 2 voted Hugh Dalton, Chancellor of the Exchequer, power to levy an ad valorem tax on all imported foreign films. Thus it approved a resolution which Mr. Dalton introduced into the House June 24 which would permit the Government to impose an import duty on features based on the estimated earnings of that picture—the duty to be collected when the picture first enters the country and to be adjusted later in the light of subsequent verified actual reports of earnings. Current duties are based on print value.

Chancellor Dalton now has in his hands powers the like of which have never previously been granted to, or sought by, any of his predecessors.

See Punishing Figure

What the rate of duty might be and the detailed manner of its application—if it is actually to be applied—may stand revealed when the consequential adjustment to the Finance Bill is further debated by Parliament. There is hardly a shadow of doubt that the figure the Treasury has in mind would impose brutal punishment; indeed, in the inner circles of Government they bluntly visualize an impost as high as 50 per cent on the gross earnings. In other words, of the \$72,000,000 roundly regarded as Hollywood's over-all annual withdrawal from the United Kingdom, a mere \$36,000,000 might henceforth find its way back to Hollywood.

Most general anticipation here is that the Autumn may be the testing time for providing an answer to speculations regarding the possibility of Chancellor Dalton exercising his newly-won power. He, himself, gave fullest affirmation to the belief that no immediate danger of levying the tax exists, and, in his Parliamentary statement, pledged there would be opportunity for industry and other interests to make representations or enter into discussion with him before he reaches any decision. It is expected here that J. Arthur Rank and Eric Johnston, president of the Motion Picture Association, will have much to say on the levy.

Much Speculation

A merry game goes on in the industry, meanwhile, speculating as to the effects such a levy might have. First is the fear that it might endanger the U. S. market.

In fact, this danger is a key criticism voiced by opponents of the move, typified by the voluble Tom O'Brien, Member of Parliament and general secretary of the National Association of Theatrical and Kine Employees, who, in House of Commons debate, cited the bitterness engendered by Mr. Dalton's act in both affected countries.

Hollywood Strike Goes to Court in Two Trust Suits

Hollywood's jurisdictional fight has reached the courts in two separate suits. One was filed Monday by the Conference of Studio Unions, AF of L, in Los Angeles Federal Court and, naming William Bioff, convicted extortionist, as a defendant, charged the major motion picture producers with violation of the Sherman anti-trust suit. Damages asked totaled \$43,000,000.

The other suit, filed last Thursday by 30 members of the striking studio Carpenters' union against the International Alliance of Theatrical Stage Employes, the major producers and the Motion Picture Producers Association, charged violations of the Taft-Hartley law, civil rights statutes and the Sherman anti-trust laws, and asked \$28,000,000 in damages.

CSU Charges Conspiracy

The first suit, filed against 10 producers, alleged the companies had conspired with the non-striking IATSE to crush the CSU. It also charged that Mr. Bioff, a former IATSE executive, was again active in formulating IATSE policies. The IATSE was named as a co-defendant in that suit and charged with conspiring with the major producers to help them to "eliminate" independent competition through discriminatory labor practices.

Also named as co-defendants were 40 executives of the major companies, the Motion Picture Association and its president, Eric Johnston, as well as his assistants, Edward Cheyfitz and Joyce O'Hara. The \$43,000,000 represents triple the amount lost in wages, and other expenses, by several thousand CSU workers who walked out of the studios September 26, 1946.

Bioff Affiliation Denied

On the coast, Roy Brewer, IATSE's international representative, who with Richard Walsh, IATSE president, was named a defendant, termed the CSU charge that Mr. Bioff dictates IATSE policy "absolutely and completely false." In an interview a few months ago, Mr. Walsh, also emphatically denied any Bioff connection with his union.

The second suit is a continuation of previous efforts when these same individuals launched a "right to work" suit against the producers, the IATSE and the CSU in December, 1946. However, the suit then was dismissed because of lack of jurisdiction. The complainants now claim that their conspiracy charges will stand up under the new Taft-Hartley law.

Gettinger Leases Theatre

Walter Gettinger has resigned as head booker and buyer of the Laffmovie circuit, New York, to take over the Casino theatre, Pittsburgh, which he has leased.

MGM to Release Goldwyn Pictures in South Africa

Samuel Goldwyn's RKO releases, "The Best Years of Our Lives," "The Kid from Brooklyn," "Wonder Man" and "The Princess and the Pirate" will play MGM's theatres in Johannesburg and Durban, South Africa, as the result of an agreement signed this week by executives of Samuel Goldwyn Productions, RKO Radio Pictures and Loew's International Corporation. Under the agreement, MGM will distribute the Goldwyn pictures throughout South Africa. RKO Radio remains Goldwyn distributor in the remainder of the world.

U.A. Circuit Will Expand on Coast

Hollywood Bureau

United Artists Theatres Corporation will spend \$14,000,000 to increase its California theatre holdings.

It will acquire 40 California sites, at an estimated cost of \$4,000,000, through negotiations with Fox West Coast Theatres, and will spend approximately \$10,000,000 for construction as soon as Government restrictions on building are removed.

The circuit already operates 40 theatres in California, 130 theatres in New York, Brooklyn and New Jersey; three in Baltimore, two in Columbus with Loew's; two in Pittsburgh with Loew's; one in Chicago; one in Detroit, and has a 50 per cent interest in the Robb and Rowley circuit of 80 theatres in Texas.

ATA Favors Single Federal Films Clearing Center

The American Theatres Association has advised the Senate Appropriations Committee it favors a single Federal clearing agency for handling all requests of industry cooperation in the screening of government films. A year ago, S. H. Fabian, president of ATA, made such a request of President Truman. As a consequence, the office of John R. Steelman, then director of War Mobilization and Reconversion, was named Government liaison with the industry. This function, now transferred to the Office of Government Reports, is currently being considered by Congress. Mr. Fabian, in his message to Senator Style Bridges, chairman of the Senate committee, emphasized that a single Government agency was needed to prevent exhibitors being asked to carry film messages that are "unnecessary, untimely or containing too much propaganda."

Signs with Paramount

Trans-Lux Theatres has completed a deal with Paramount Pictures of Mexico to play that company's pictures exclusively in the Trans-Lux Prado theatre in Mexico City for the remainder of 1947. The first picture under the new contract is "To Each His Own."

Berger's Group Attacks Major Sales Policies

North Central Allied in Minneapolis launched a two-front attack against the distributors and producers this week. Benjamin Berger, NCA president, asserted that his organization most certainly will go ahead with plans to ask for a Congressional investigation of the industry unless the distributors eliminate percentage pictures. Stanley Kane, NCA executive director, advised the membership to let distributors "hold the bag" on the backlog of pictures which, he insists, the majors are carrying on their inventories.

Mr. Berger's original idea for a Congressional investigation was brought forward by him June 25 at the New Jersey Allied convention in Atlantic City. At that time he planned paying for a full-page advertisement in the *Washington Post* asking President Truman for the investigation. Soon after he backed down on his original plan. Since his return to Minneapolis, he has talked to several distributors concerning the exhibitors' problems. If no distributor recognition is taken of these problems, then, Mr. Berger believes, NCA's board of directors will authorize him to proceed with his urging of an investigation.

Mr. Kane, in a recent bulletin to NCA members, says the major companies have a backlog of pictures made at high prices and that these pictures were deliberately withheld from release to create an artificial film shortage.

These pictures, Mr. Kane wrote to the membership, "were held off the market to create an artificial seller's market that forced you to accept the extortionate terms laid down for you."

Now, Mr. Kane says, "the song-and-dance is to get back those high production costs through high film rentals, to keep the seller's market going in the face of a combination that always makes a buyer's market—plenty of merchandise and declining demand."

Mr. Kane advises that NCA members let distributors "hold the bag," and concludes that "if they look funny doing it, it's a comic picture they produced themselves."

Monogram's "Louisiana" Opening at Shreveport

"Louisiana," Monogram biographical film starring the state's Governor, Jimmie Davis, will have its world premiere at Shreveport, the company announced this week. The premiere will be the week of October 6-13. The announcement followed conferences at the Monogram Hollywood studio between Samuel Broidy, president; Lindsley Parsons, producer; Ralph Leaderbrand, president of the Louisiana Junior Chamber of Commerce, and Albert Meek, its public relations director.

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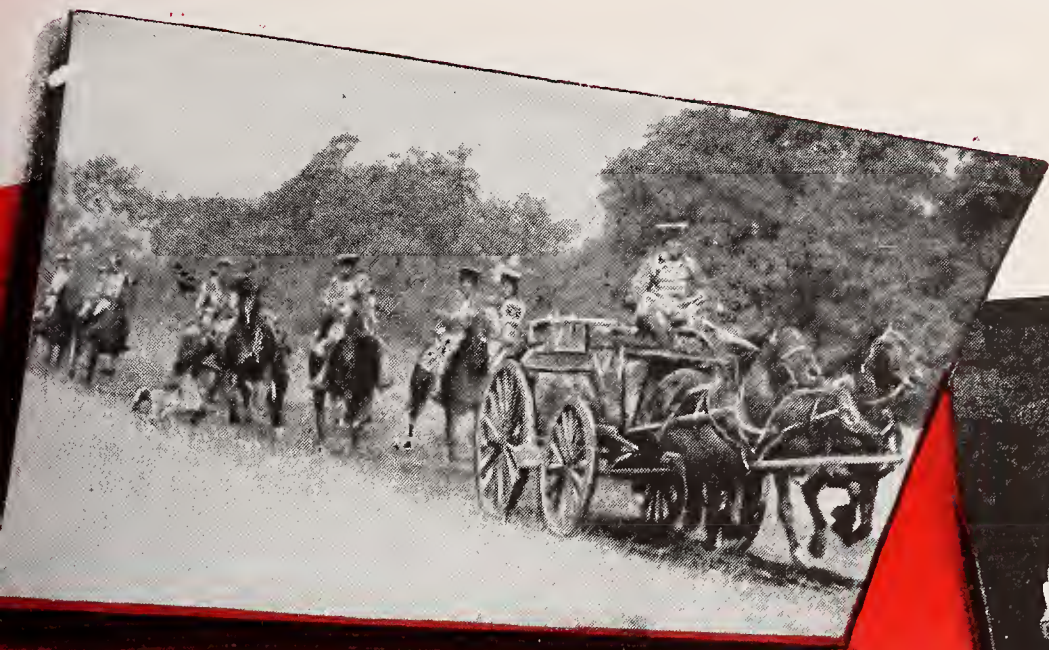
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RANK SEES "CLEAN AND FAIR" RACE

Senate Group Denies Fund for Library Films

Competition Increased But Cooperation Still Works, British Producer Says

Hollywood Bureau

"Clean and fair" competition is on the increase between England and America, J. Arthur Rank declared Tuesday in Hollywood in a radio interview which was part of the ceremonies attendant to the premiere of the Rank-made "Black Narcissus" at the Carthay Circle.

"I came to Hollywood for my first visit in 1945," Mr. Rank remarked, "and freely stated that my associates and I intended to go into competition with Hollywood—not fight, but competition—clean and hard sportsmanship in business. Now, two years after, our competition is keener than ever, all over the world. Yet, at all times, both from our English side and Hollywood's side, it has been clean and fair competition.

Says Relationship Good

"We in England and our colleagues in Hollywood have gotten along wonderfully together. . . . We are trying by deed, by doing business together, to prove that international relations are possible on the finest level of decency and fair play," he declared.

In a letter to Mr. Rank printed in the preview program, Charles Skouras, head of Fox West Coast Theatres, declared that his theatres "will insure your films . . . the same opportunity we offer American films. However, we can only offer opportunity. It is up to your producers to create entertainment which will justify this opportunity." Mr. Skouras was confident that Mr. Rank would produce such pictures.

J. Arthur Rank was to have taken the spotlight again this Friday when, at New Orleans, he was to have addressed a large gathering of Paramount theatre partners and industry executives from New York and Hollywood, at a meeting and dinner in New Orleans. The British industry leader was to have journeyed to the meeting from Hollywood on the invitation of E. V. Richards, head of the Paramount-Richards theatres.

Signs Three More Stars

Meanwhile, Mr. Rank announced last week he had signed three Hollywood stars, Joan Fontaine, Douglas Fairbanks, Jr., and Claudette Colbert, to work in his films in England. Previously he had announced the signing of Bing Crosby for one picture and the loan of Robert Siodmak, noted director.

Among those who were to have gone to New Orleans to hear Mr. Rank speak were Spyros P. Skouras, president of 20th-Fox; A. W. Smith, Jr., 20th-Fox general sales manager; Leonard Goldenson, Paramount

vice-president in charge of theatre operations; S. H. Fabian, president of the American Theatres Association, and W. J. Heine-man, sales head of the American Rank Organization. To have accompanied the British executive from Hollywood were Nate J. Blumberg, Universal-International president; Jock Lawrence of the Rank Organization in New York, and others.

Mr. Rank will be in New York from July 14 to July 17 when he returns to England on the *Queen Mary*.

Elect Connett President Of Mississippi TOA

Max A. Connett was elected president for the coming year at the annual convention of the Mississippi Theatre Owners Association, Sunday, Monday and Tuesday, at Biloxi, Miss. Other new officers are W. S. Taylor, J. E. Alford, Jr., and D. F. Blissard, vice-presidents, and E. W. Clinton, secretary-treasurer.

Some 70 exhibitors and distributor representatives attended from Mississippi, Louisiana, Florida and Tennessee, and heard as speakers R. X. Williams, retiring president; Mr. Connett; state Lieutenant Governor William Snyder, W. A. Rush, A. L. Royal, J. O. Bunch, Grady Cook, W. A. Prewitt, Maurice Artigues and Colonel H. A. Cole. The three last named represented the Allied Gulf States organization, and spoke for consolidation.

No action on that was taken by the group, but some members reportedly joined the Allied unit.

Republic Reports Quarter Net Profit of \$311,583

For the 13 weeks ended April 26, Republic Pictures Corporation and subsidiaries report a net profit of \$519,305, before Federal tax provision, estimated Federal normal and surtaxes of \$207,722, or a net profit after taxes of \$311,583.

German Newsreel Prints Now Total 250 Weekly

More than 250 prints are now being made of each weekly issue of Welt in Film, the joint Anglo-American weekly newsreel for German audiences, the War Department announced in Washington last weekend. The newsreel is now produced in two editions, one German, the other Austrian.

Joins Columbia

Maurice J. Verbin, who last managed the Pix theatre, Philadelphia, has become Philadelphia and suburban salesman for Columbia in Philadelphia, succeeding Stanley Kotsitsky, who went to PRC-Eagle-Lion in a similar capacity.

Washington Bureau

The Senate Appropriations Committee Wednesday voted to deny any funds whatever to the Library of Congress film division. The Committee's action must now be approved by the Senate and, if approved, goes to the House for conferences where some of all of the funds may be restored.

Representative Sol Blum had appealed to the Senate Appropriations Committee to increase the funds allotted to the Library of Congress unit.

The House granted only \$85,000 of the \$375,500 requested by the film section for operations during the coming fiscal year. Rep. Bloom asked the Senate to add \$180,500 to the appropriation, declaring that it was ridiculous to appropriate any money at all if they weren't appropriating enough to give the Library the space, equipment and people to handle the film. He warned the committee that priceless films were being lost through deterioration due to the inadequate funds granted the Library.

From a total of 1,298 feature pictures, short subjects, newsreels and non-theatrical films copyrighted during 1946 the Library of Congress in Washington, D. C., has selected 132 features, 176 short subjects and all the newsreels and non-theatrical films for its permanent collection.

In making the announcement July 5, the Library said that it is not its purpose "to select merely the 'best' films of the year, but to preserve those films which most faithfully record the contemporary life and tastes and preferences of the American people."

Of the total, 78 feature pictures and 46 short subjects were selected on the basis of the citations or evaluations they received from awards groups and film trade journals. The other 54 features and 130 short subjects selected represent those films needed to obtain a well-balanced cross-section of the industry's output and representation of most of the well known performers.

Companies represented in the selection were: Columbia, Walt Disney Productions, MGM, Paramount, PRC, RKO Radio, Republic, The March of Time, Twentieth Century-Fox, United Artists, Universal and Warner Brothers, in addition to independent producers of short subjects and producers of non-theatrical films.

Runyon Benefit Set

All receipts, without any deductions, of the New York City premiere of "That Hamilton Woman" will be donated to the Damon Runyon Cancer Memorial Fund. The picture, starring Laurence Olivier and Vivian Leigh, opens at the Ambassador theatre July 16. Film Classics is distributing. Leon Siritzky is the Ambassador owner.

FILMS FIGHT FOR FREEDOM: MAYER

RKO Drops Five Upper New York Units to Fabian

Executive Tells Newspaper Men Screen Shares in Battle with Press, Radio

"The screen, in common with the newspapers and radio, fights the battle for freedom of speech."

That statement was the keynote of the address by Louis B. Mayer delivered Monday to the Newspaper Advertising Executives Association meeting in convention at San Francisco.

Should Be Educational

The production chief for MGM declared that "a motion picture should not only afford entertainment, but be of educational value. . . . It can portray fairly and honestly the American way of life and can be a powerful influence in the lives of millions in other countries who are either denied access to our way of life, or who have never had the opportunity of experiencing it."

Such American-way pictures, he stated "are welcomed by all liberty-loving countries and frowned upon and denounced wherever liberty is suppressed."

Informing his audience that "we are earnestly striving to improve every picture that is exhibited—to uphold the high moral standards of America," Mr. Mayer pointed out that the motion picture reaches "into every community in the nation and becomes a part of the community."

As evidence for this community feeling, Mr. Mayer asserted that "out of every dollar that is taken in by the cashier of the local theatre, 65 per cent is paid out for rentals, local advertising, local employees, local taxes and other local expenses."

Screen Still in Infancy

MGM, he said, has some 14,000 theatre accounts which advertise in local newspapers.

"Although the motion picture industry has grown into a mighty institution, reckoned in billions of dollars," Mr. Mayer concluded, "it is still in its infancy. It has hardly begun to use its facilities to entertain, educate and to carry its message of good will and happiness to all the people of the world."

"In my opinion, its possibilities of power and influence are greater than any other single instrumentality."

Barry ABC Vice-President

The American Broadcasting Company directors last week in New York elected Charles C. Barry vice-president in charge of programs and television. Mr. Barry succeeds Adrian Samish, who resigned to become president of Show Productions, Inc.

Mayfair to Be First Run For 20th Century-Fox

New York City's Mayfair theatre, in the Times Square area, will show first run Twentieth Century-Fox product beginning the middle of August. According to R. E. Moon, eastern sales manager, the first picture under the new policy will possibly be "Kiss of Death." This will be followed by "Ideal Husband," one of the Sir Alexander Korda British pictures which the company recently signed to distribute, and then, around November, "Gentleman's Agreement." About the first of the year the theatre will show 20th-Fox's "Captain from Castile," at advanced prices. The agreement was made by Harry Brandt, owner of the Mairfair, and A. W. Smith, Jr., general sales manager for 20th Century-Fox.

National to Store Excess Prints of RKO Films

National Film Distributors will store RKO Radio Pictures prints in the San Francisco, Philadelphia, and Kansas City territories, under an agreement made last week. The prints are an overflow, the result of an advance delivery schedule by Technicolor. By putting excess prints in NFD vaults, RKO Radio will avoid violation of local fire laws.

Astral Films Will Handle Film Classics in Canada

Astral Films, Canadian independent distributing company, with six branches, will begin in September to release product of Film Classics. The announcement was made in Toronto by I. H. Allen, Astral president. His company will continue releasing its standard product, British and foreign pictures, he said.

Legion of Decency Reviews Eight New Productions

The National Legion of Decency reviewed eight new productions this week, approving all. In Class A-I, unobjectionable for general patronage, were "Pacific Adventure," "Seven Keys to Baldpate" and "Under the Tonto Rim." In Class A-II, unobjectionable for adults, were "Brute Force," "The Crimson Key," "The Hucksters," "The Millerson Case" and "Shop Girls of Paris" (French).

Tradeshow "Long Night"

"The Long Night," produced by the Hakim Brothers for RKO Radio release, was shown to the Oklahoma City trade July 8. RKO Radio will tradeshow the picture in other key cities July 21.

In compliance with the New York decree in the U. S. vs. Paramount, et al, anti-trust suit ordering dissolution of pools and partnerships, RKO Theatres has relinquished its interests in five upstate New York houses to Fabian Theatres; Warner Brothers has given up the management of two Mansfield, O., theatres to Skirball Brothers of Cleveland, and Fox West Coast Theatres has filed suit against the South Side Theatres, Los Angeles, to enforce dissolution of a pooling arrangement.

The RKO-Fabian deal involved in excess of \$2,000,000, that sum going to RKO, according to Malcom Kingsberg, president of RKO Theatres. Mr. Fabian had been the operator of all five theatres. The theatres involved were the Grand, Albany; Proctor's, Schenectady, and Proctor's, Troy, all of which RKO owned and leased, and the Palace, Albany, and the Plaza, Schenectady, owned by Mr. Fabian, but leased by RKO, and then sub-leased back to Mr. Fabian.

In the Skirball-Warner deal, Skirball Brothers took over direct management of the Madison and Ritz in Mansfield, which they had been operating in partnership with Warners—the Madison since 1931 and the Ritz since 1934. The Skirballs had financed the building of the Madison.

Last Wednesday Fox West Coast Theatres filed an action in Federal Court, Los Angeles, against South Side Theatres to enforce dissolution of a pooling arrangement entered into between Fox's Fifth Avenue and South Side's Alto theatres for 10 years from April, 1941. The complainant asserted that the defendant declined to dissolve the pool.

MGM Opens House in Bogota, Colombia

Bringing to three the number of MGM theatres in Colombia, South America, Loew's International Corporation on Friday, July 4, opened the Metro Teusaquillo, in Bogota, Colombia. The other two houses are also called Metro, and are in Medellin and Barranquilla. Loew's International plans a fourth, the Cine Metro, also in Bogota. "National Velvet," an MGM picture, opened the Metro Teusaquillo.

UA To Release Argentine Productions in Brazil

United Artists has signed an agreement with Angel Luis Mentasti, head of Argentina Sono Film, to release four of Mr. Mentasti's productions in Brazil. The features, all of which will be shown with superimposed Portuguese titles, are "La Maja de los Cantares," "Albeniz," "Adios, Pampa Mia" and "Celos." An option to distribute additional Sono features is part of the deal.



There
She
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Word-of-mouth makes "Dear Ruth" grow bigger every day she plays. And now word-of-print across the country is swelling into a nationwide ovation, and making each new opening bigger than the last!

DEAR RUTH rates a laurel wreath.—Louis Sobor

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ever had

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ational Columnist
y.—Bob Thomas, Associated Press Movie Editor

ehold. Look out for record business.—Detroit News
unny picture.—Philadelphia Enquirer

delightful experiences you've
olled into one!—Denver Post

most hilarious
he year.—St. Louis Post-Dispatch

funnier than the play.—Walter Winchell

wonderful. You'll love it!—Louella Parsons

Dear Ruth: Detroit, July 2
The way your popularity
is holding up here at the
U.A. Theatre is absolutely
phenomenal. The drop-off
from 1st to 7th day grosses
is actually less than any
picture in years!
Earl Hudson

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THE SHOW THAT GROWS

WILLIAM HOLDEN • JOAN CAULFIELD in "DEAR RUTH"
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William D. Russell • Screen Play by Arthur Sheekman • Based on a Play by Norman Krasna

SEEK TAX RELIEF FOR DIVORCEMENT

Paramount Counsel Asks Congress to Exempt It on Conversion Tax

Washington Bureau

Carrying out the partial divestiture provisions of the New York District Court's decree in the U. S. vs. Paramount, et al, anti-trust suit would entail such heavy payment of taxes to the Government that Paramount must have relief from the tax now in force on the disposition of property if it is to rid itself of its partnerships as required by the Decree.

This was testified to Wednesday by Leslie M. Rapp, a member of the New York law firm of Simpson, Thacher and Bartlett, Paramount counsel, who appeared before the House Ways and Means Committee, in session at the Capitol, which is currently studying proposals for a general revision of the Internal Revenue laws.

Divestiture Costly

Mr. Rapp's plea for tax relief brings to public attention for the first time since the Decree was issued last December 31 that it will cost the theatre-owning defendants in the suit cold, hard cash to carry out the terms of the decree requiring them to divest themselves, in two years' time, of theatres in which their interests are more than five per cent and less than 95 per cent.

Under existing laws there is a conversion tax imposed on sales or liquidations of properties.

This law is primarily of importance to Paramount, since the company has approximately 1,000 theatres affected by the decree, but it is also a new and basic development which affects all five of the theatre-owning defendants.

The simple fact of the matter is that the District Court's order for partial divestiture delivered the defendant companies into the hands of other Government authorities who will tax the defendants for carrying out the court order.

Asks Application of Law

In his testimony before the committee, Mr. Rapp pointed out that legislation is already in effect which grants tax relief in cases where there is involuntary disposal of property—such as when property is condemned for Government use. Mr. Rapp asked that the theory of such provisions "should be applied to any sale or liquidation necessary or appropriate to carry out the court's decree."

He described to the committee three alternative courses by which Paramount could carry out the divestiture terms of the decree and then said all of the transactions under

any of the alternatives would be subject to a conversion tax.

Indicating that Wednesday's testimony was only a little of what he had to say on the matter of taxes, Mr. Rapp asked permission to submit a more detailed memorandum to the Ways and Means Committee, to the Joint Committee on Taxation and to the Treasury. He also asked for a conference with the Joint Committee and Treasury staffs so that he could suggest some concrete legislation of aid to the industry.

Mexico City Now Enforcing Quota

by LUIS BECERRA CELIS
in Mexico City

Enforced exhibition of Mexican pictures is to be started here soon, for the Municipal Government has informed local exhibitors that they must arrange to screen Mexican pictures for at least one week each month. The city government's action is in line with the campaigning that some Mexican producers, Senators and Congressmen have been doing for a law which would make compulsory the showing of Mexican pictures in every Mexican theatre for at least 26 weeks a year. The local exhibitors report that adjusting themselves to the Municipal's Government's demand will seriously upset their exhibition plans. However, it seems, the Government means what it says.

American pictures were far out in front among the 181 pictures released in Mexico this year up to June 30, according to official figures. There were 108 American pictures released during the period, 31 Mexican, 25 Argentinian, 11 British, three Chilean, two Spanish and one French feature.

The picture which ran longest during the period was a Mexican feature, "I Killed Rosita Alvarez," in its twelfth week.

Producers have increased in number, and perhaps in strength, with the National Cinematographic Industry Workers Union, Mexico's original film labor union, entering production with the opening of studios in Cuernavaca. The union announces that it will produce documentaries and features.

Arturo Garcia Formenti, prominent local lawyer, plans to establish a circuit for 16mm pictures in communities which lack theatres.

A film and stage theatre buying and building company, Espectaculos Teatrales Cinematograficos, S. A., has been organized here by Fernando Huerta.

Waller Replaces Allvine at MPA

Glendon Allvine, New York public relations head and secretary of the Eastern Public Information Committee of the Motion Picture Association, has resigned to enter production in partnership with a Hollywood director. An MPA announcement this week said he would be succeeded by Tom Waller, whose resignation as publicity manager for United Artists has been accepted by Paul N. Lazarus, Jr., the company's advertising and publicity head.

Mr. Waller will take up his new duties starting August 4. Up to that time he will continue as UA's publicity manager. It is understood that when he takes over Mr. Allvine's position the scope of his activities will be extended to cover a wider field of public relations. In accepting Mr. Waller's resignation "with regret," Mr. Lazarus said he was supporting the former's step completely since he was accepting "a position where his background and ability can be utilized for the benefit of the film industry."

Mr. Allvine's production company is now awaiting certification in Sacramento, California, and a releasing contract is understood to have been signed. The MPA executive at one time produced for RKO and also was chairman of the editorial board and story editor at the Paramount studios.

"Red Stallion" Will Open in 100 Cities

Eagle-Lion's Cinecolor outdoor picture, "Red Stallion," will open simultaneously in at least 100 cities, A. W. Schwalberg, vice-president and general sales manager, announced in New Orleans this week. He was in the city conferring with E. V. Richards, Jr., president of the Paramount-Richards circuit, and with Robert J. O'Donnell, vice-president and general manager of the Interstate Circuit of Texas. The premiere probably will be in mid-August, Mr. Schwalberg intimated.

Columbia in Seven-Year Deal for Hayworth Films

Columbia Pictures has contracted with the Beckworth Corporation for the distribution of two features a year for seven years, starring Rita Hayworth. All of Miss Hayworth's pictures for that period will be produced by Beckworth Corporation, Miss Hayworth's own independent company.

Exchange Plan Completed

George Freedley, curator of the theatre section of the New York Public Library, has completed arrangements with Hetta George, head of the Warner studio research department, for continued exchange of photographs, documents and other research material. The move is the result of extensive cooperation during the preparation and filming of "Life With Father."

Now You Can See It...
Now You MUST See It!

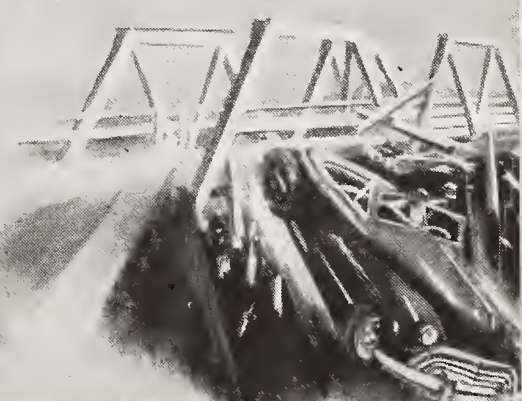


Paramount
TRADE SHOWS

July 21 and 28

HAL WALLIS'
**Desert
Fury**

In Technicolor



Starring
**LIZABETH
SCOTT**
JOHN
HODIAK
BURT
LANCASTER
with
Mary Astor
Wendell Corey

Directed by LEWIS ALLEN
Screenplay by Robert Rossen

CITY	PLACE	DATE	TIME
ALBANY.....	FOX PROJECTION ROOM, 1052 Broadway.....	MON. JULY 28..	2:30 P.M.
ATLANTA.....	PARAMOUNT PROJ. ROOM, 154 Walton St., N.W.....	MON. JULY 28..	2:30 P.M.
BOSTON.....	PARAMOUNT PROJ. ROOM, 58 Berkeley Street.....	MON. JULY 28..	10:30 A.M.
BUFFALO.....	PARAMOUNT PROJ. ROOM, 464 Franklin Street.....	MON. JULY 28..	11:30 A.M.
CHARLOTTE.....	PARAMOUNT PROJ. ROOM, 305 South Church St.....	MON. JULY 28....	10 A.M.
CHICAGO.....	PARAMOUNT PROJ. ROOM, 1306 So. Michigan Ave....	MON. JULY 28....	11 A.M.
CINCINNATI.....	PARAMOUNT PROJ. ROOM, 1214 Central Parkway....	MON. JULY 28..	2:30 P.M.
CLEVELAND.....	PARAMOUNT PROJ. ROOM, 1735 East 23rd Street....	MON. JULY 28....	11 A.M.
DALLAS.....	PARAMOUNT PROJ. ROOM, 412 So. Horwood St.....	MON. JULY 28..	10:30 A.M.
DENVER.....	PARAMOUNT PROJ. ROOM, 2100 Stout Street.....	MON. JULY 28....	4 P.M.
DES MOINES....	PARAMOUNT PROJ. ROOM, 1125 High Street.....	MON. JULY 28...	3:15 P.M.
DETROIT.....	PARAMOUNT PROJ. ROOM, 479 Ledyard Avenue.....	MON. JULY 28..	10:30 A.M.
INDIANAPOLIS...	PARAMOUNT PROJ. ROOM, 116 West Michigan St....	MON. JULY 28....	11 A.M.
JACKSONVILLE...	FLORIDA THEATRES' SCREENING ROOM, 128 Forsyth St..	MON. JULY 28....	3 P.M.
KANSAS CITY....	PARAMOUNT PROJ. ROOM, 1800 Wyondotte St.....	MON. JULY 28....	11 A.M.
LOS ANGELES....	BOULEVARD THEATRE, Washington and Vermont Sts....	MON. JULY 28..	10:30 A.M.
MEMPHIS.....	PARAMOUNT PROJ. ROOM, 362 South Second St.....	MON. JULY 28..	2:30 P.M.
MILWAUKEE....	PARAMOUNT PROJ. ROOM, 1121 North 8th Street....	MON. JULY 28....	11 A.M.
MINNEAPOLIS...	PARAMOUNT PROJ. ROOM, 1201 Currie Avenue.....	MON. JULY 28..	10:30 A.M.
NEW HAVEN....	PARAMOUNT PROJ. ROOM, 82 State Street.....	MON. JULY 28..	10:30 A.M.
NEW ORLEANS...	PARAMOUNT PROJ. ROOM, 215 South Liberty St.....	MON. JULY 28....	10 A.M.
NEW YORK CITY..	NORMANDIE THEATRE, 51 East 53rd Street.....	MON. JULY 28..	10:30 A.M.
OKLAHOMA CITY..	PARAMOUNT PROJ. ROOM, 701 West Grand Ave....	MON. JULY 28..	10:30 A.M.
OMAHA.....	PARAMOUNT PROJ. ROOM, 1704 Davenport St.....	MON. JULY 28..	3:30 P.M.
PHILADELPHIA...	PARAMOUNT PROJ. ROOM, 248 N. 12th Street.....	MON. JULY 28....	2 P.M.
PITTSBURGH....	PARAMOUNT PROJ. ROOM, 1727 Boulevard of Allies...	MON. JULY 28....	11 A.M.
PORTLAND.....	PARAMOUNT PROJ. ROOM, 909 No. West 19th Ave....	MON. JULY 28....	11 A.M.
ST. LOUIS.....	PARAMOUNT PROJ. ROOM, 2949 Olive Street.....	MON. JULY 28....	11 A.M.
SALT LAKE CITY..	PARAMOUNT PROJ. ROOM, 270 East 1st South St....	MON. JULY 21..	10:30 A.M.
SAN FRANCISCO ..	PARAMOUNT PROJ. ROOM, 205 Golden Gate Ave....	MON. JULY 28....	2 P.M.
SEATTLE.....	PARAMOUNT PROJ. ROOM, 2330 First Avenue.....	MON. JULY 28....	3 P.M.
WASHINGTON...	PARAMOUNT PROJ. ROOM, 306 H Street N.W.....	MON. JULY 28..	2:30 P.M.

THE HOLLYWOOD SCENE

Holiday Cuts Shooting; 44 Pictures in Work; Phyllis Calvert Starts

Hollywood Bureau

The four-day work week in the studios, as a result of the extended Fourth of July holiday, saw only two films started and five go to the cutting rooms, causing the production tally to ease off from the previous week's 47 to 44.

At Paramount, "My Own True Love" was one of those started, starring Phyllis Calvert in her initial film under her contract to make one picture a year in Hollywood, exclusively for Paramount. Co-starring with her is Melvyn Douglas, with John Lund, Wanda Hendryx and Philip Friend in support. Compton Bennett directs, with Robert Fellows producer.

Featuring Robert Sterling and Claude Jarman, Jr., "Roughshod," a drama with a western setting, started at RKO Radio, with Gloria Grahame, Myra Dell and Jeff Donnell among the support. Mark Robson is directing for producer Richard Berger.

Republic Prolific Producer During First Half of Year

Thirteen features and two serials were filmed by Republic during the January to June period this year, with the studio's production chief, Allen Wilson, announcing that 17 new features and one serial are on his agenda for the next six months. . . . Jeffery Bernerd, Allied Artists producer, has bought "There'll Come a Time," an original screen story, for release through Monogram. Bernerd is presently dickering with Anthony Quinn and Katherine DeMille, who starred in his recently completed "Black Gold," to play the leads in his latest story. . . . Jan Grippo, producer of the Bowery

Boys series for Monogram, announces purchase of "Crime Crushers" for the series.

Warner director Delmar Daves and the Burbank studio's new star, Viveca Lindfors, arrived in New York this week on their way to Paris for filming of "To the Victor" in the French capital and in Normandy. Jerry Wald is the producer.

"State of the Union," which Frank Capra will produce for MGM, has been given an August 15 starting date, with Spencer Tracy and Claudette Colbert sharing the starring roles. . . . MGM director Norman Taurog this week starts his thirtieth year in Hollywood. Starting as an actor in 1917, he has been producer and director during most of that span.

Temple, Gifford, Oberon In New Starring Roles

As a romantic actress, Shirley Temple will portray Juliet in a Shakespearean scene in "Mary Hagen," her current film at Warners, directed by Peter Godfrey. . . . One of the feminine lead parts in Metro's "Luxury Liner," co-starring Jane Powell and Lauritz Melchior, goes to Frances Gifford. It will be her first musical film role. . . . Merle Oberon has been signed for a stellar spot in RKO Radio's "Berlin Express," following her co-starring assignment with Dana Andrews and Ethel Barrymore in that studio's recently completed "Memory of Love." Her latest will be filmed in Europe this summer, with Jacques Tourneur as director and Bert Granet as producer. . . . After a two-year absence from the screen, Jack Oakie returns in Eagle-Lion's high budget film, "Stampede," which will be filmed on the Duke of Windsor's ranch in

Canada, with Al Rogell as director and producer.

Valli, star of several Italian pictures, has been loaned by David O. Selznick to RKO Radio for the role of Olga in "Miracle of the Bells," produced by Jesse L. Lasky and Walter MacEwen. She will appear opposite Fred MacMurray, who plays the press agent role in the story, and Frank Sinatra as Father Schultz. RKO's production head, Dore Schary, arranged the deal by exchanging the services of Jane Greer, new RKO star, with Selznick for the Italian actress. . . . Paramount has named Virginia Bruce for an important role in the current "The Night Has a Thousand Eyes," starring Edward G. Robinson. . . . Twentieth Century-Fox has signed juvenile actress Natalie Wood to a long term contract. No new assignment has been announced as yet.

RKO Gives Joseph Cotten Lead in Fight Story

For the screen version of Budd Schulberg's novel, "The Harder They Fall," RKO Radio has signed Joseph Cotten for the top role. An exposé of the crooked shenanigans in the prize fight racket, Cotten will play the sports editor who sacrifices his chances for literary fame by publicizing a questionable fight promoter. The story will be produced and directed by Edward Dmytryk. . . . Paramount's young acting discovery, Richard Webb, has been assigned roles in three pictures at that studio. . . . Marking his fortieth year on the stage and screen, Eric Blore has been engaged for a role in Warners' "Romance in High C," a Michael Curtiz production. . . . RKO has placed Jane Greer and Agnes Moorehead in "Stations West," which Robert Sparks will produce and Sidney Lanfield direct, with Powell as the star.

Heads Film Committee

Richard Spier, Fox West Coast division manager, will head the motion picture committee for the forthcoming Portola Festival in San Francisco, to be held in October 1948, according to Cyril Magnin, president of the celebration.

COMPLETED

COLUMBIA

Six-Gun Law

ENTERPRISE

They Passed This Way

PARAMOUNT

Dream Girl

20TH CENTURY-FOX

Off to Buffalo

UNIVERSAL-

INTERNATIONAL

Ride the Pink Horse

STARTED

PARAMOUNT

My Own True Love

RKO RADIO

Roughshod

SHOOTING

COLUMBIA

The Strawberry Roan
The Mating of Millie
It Had to Be You

EAGLE-LION

Adventures of Casanova

GOLDWYN

That's Life

MGM

Virtuous
The High Wall
Killer McCoy
On an Island With You

If Winter Comes

Cass Timberlane

The Kissing Bandit

PARAMOUNT

The Night Has a
Thousand Eyes

PRC

Blonde Savage

REPUBLIC

Macbeth (Feldman-
Welles)

Under Colorado

Skies

The Fabulous Texan

The Red Pony

RKO RADIO

I Remember Mama

Your Red Wagon

Return of the Bad

Men

SELZNICK

Portrait of Jenny

20TH CENTURY-FOX

Daisy Kenyon

Gentleman's Agree-
ment

Foxes of Harrow

Nightmare Alley

Green Grass of Wy-

oming

Roses Are Red

(Wurtzel)

UNITED ARTISTS

The Time of Your

Life

Sleep My Love

UNIVERSAL-

INTERNATIONAL

The Senator Was In-

discreet

The Naked City
(Hellinger)

Tap Roots (Wanger-
Marshall)

Imagination (Kanin)

Black Bart, High-

wayman

The Exile

WARNERS

Mary Hagen

Romance in High C

(Curtiz)

Need for Each Other

The Treasure of Sier-

ra Madre

Ever the Beginning

Silver River

Seek New Ways, Says Stevens

by WILLIAM R. WEAVER,
Hollywood Editor

Exhibitors who express themselves bluntly with respect to product in this publication's "What the Picture Did for Me" department have much in common with George Stevens, director, a blunt man. Caught up with for purposes of this report when four weeks into his first picture in nearly five years (he was away all that time directing the overseas film activities of his nation at war), he speaks from 26 years of production experience and long observation of production, exhibition and public reaction in most of Europe.

Box Office Conscious

Mr. Stevens explains that creative talent in Hollywood has become so box office-conscious—which he hastens to add is much more preferable to the contrary—that "it is feeding upon itself. Something sort of cannibalistic is taking place. Producers, writers and directors have got into the habit of screening over and over again the pictures that have been proved in the past to possess something that made them box office successes. I don't mean that they simply make them over. They break them down into their component elements, study these carefully, and then use them again in different arrangement, as parts of a new story, depending on them to exert the same appeal they did the first time.

"What usually happens is that they discover it wasn't any one or several of these elements that accounted for the success of the hit picture in which they were used, but some other factor entirely—perhaps some bit of inspiration that entered in somewhere in the original case, some freshness of treatment or idea—which quite escapes attention when the picture, already seen previously, is rescreened in a projection room."

Must Look Forward

A policy far more likely to succeed in making box office pictures, Mr. Stevens believes, consists of looking forward instead of backward, seeking new things to do, new ways to do them, fresh points of view and improved techniques for stating them. This leads into new territories of treatment and subject matter, often as not, and there can be no guarantee that many or even most of the new things undertaken will prove superior in the box office sense to the old things, but if only a few of them are superior, the few will be a good deal more likely to prove box office than films made in the old formulae.

Without citing European product as superior to American, and emphasizing the point that the foreign product we don't see



ILLUMINATING THE SCENE in RKO's "Seven Keys to Baldpate," produced by Herman Schlom and directed by Lew Landers. Phillip Terry and Jacqueline White star in this picture, to be seen by exhibitors July 16.



AN INVESTIGATION, by detective Robert Young, in RKO's "Crossfire," which exhibitors will see July 15. Mr. Young and Robert Mitchum are stars; Adrian Scott is the producer, Edward Dmytryk the director.

here is for the most part very inferior indeed, Mr. Stevens does point out that overseas production talent does not limit itself to the confines of what's been done before on the screen.

The prospects for American pictures in foreign countries are not encouraging, he says, for various reasons difficult to cope with. The totalitarian-type governments simply do not want them in number, he says, because they want to use the available screen time to promote their own interests. In France, on the other hand, there is sturdy determination to build up the French industry. In all countries abroad the population accords the motion picture a respect and nationalistic importance in sharp contrast to the light regard in which Americans hold it. In England, he says, a typical citizen is quite likely to choose a British film in preference to an obviously superior American for the reason that "it's ours."

Getting back into production for entertainment—he's directing "I Remember Mama" for RKO before moving to Para-

mount in sequel to that company's acquisition of Liberty Films, in which he is a partner—Mr. Stevens finds no important changes have taken place, save increase in costs. Nor, he says, does he bring back any new techniques or improvements acquired during his long period of producing military-purpose films and documentaries. These, he says, have nothing in common with entertainment pictures, and properly never shall, for he is a staunch advocate of the view that the entertainment film's exclusive function is to entertain.

Plan Extensive Ad Drive On Disney-RKO Film

RKO Radio Pictures has scheduled a comprehensive ad campaign on Walt Disney's "Fun and Fancy Free," next Disney musical in Technicolor. A highlight of the campaign will be full-color ads, one-half page tabloid size, in newspaper comic sections whose circulation blankets key areas in 122 leading cities.

WORLD PREMIERE RADIO



*The Trade Press Loves it
...and so will You!*

M. P. HERALD —

"A natural in the full meaning of the term . . . Scored unmistakable hit at the preview."

BOXOFFICE —

"One of the most joyful and refreshing comedies in many months . . . A theatre will have to post a smallpox sign to keep from doing capacity business."

THE EXHIBITOR —

"This will be the reason for happier days at the boxoffice."

VARIETY —

"Broad farce slated for strong reception . . . Will brighten boxoffices in all situations."

M. P. DAILY —

"Something special in the comedy line . . . A natural for all types of audiences and localities."

SHOWMEN'S TRADE REVIEW —

"Should turn out to be one of the top comedies of the season . . . A film that the entire family **MUST SEE.**"

THE INDEPENDENT —

"Big-time entertainment . . . Bound to evoke favorable reaction . . . Hefty boxoffice appeal."

FILM BULLETIN —

"A happy, giddy show destined for top grosses."

HOLLYWOOD REPORTER —

"A made-to-order money picture."

DAILY VARIETY —

"Will line funmakers up at the wickets for blocks."

CITY

MUSIC HALL!



RKO
PRESENTS

CARY MYRNA SHIRLEY
GRANT · LOY · TEMPLE

IN "The Bachelor and
the Bobby-Soxer"

with RUDY VALLEE · RAY COLLINS · HARRY DAVENPORT · JOHNNY SANDS

A DORE SCHARY

PRODUCTION · Directed by IRVING REIS ·

Original Story and Screenplay by
SIDNEY SHELDON



NATIONALLY ADVERTISED

to the 121,337,596 CIRCULATION of Life—Look—Saturday Evening Post—Collier's—Ladies' Home Journal—Cosmopolitan—American—Redbook—True Story—Seventeen and Fan List . . . Color Comic Sections of 107 important Sunday newspapers.

ALBANY

The Palace followed a double bill of "Angel and the Badman" and "Hit Parade of 1947" with another dual, "Fiesta" and "Dark Delusion." The Strand, which did good business with "Miracle on 34th Street," presented "The Unfaithful" and "Kilroy Was Here." The Ritz, after nine days of "Stairway to Heaven," had a Monday opening of "Scared to Death" and "Shoot to Kill." The Colonial brought in "Dawn Over Ireland," advertised as the "First 100 per cent Irish Picture" . . . 20th Century-Fox Family Club held a day's outing at the Crooked Lake Hotel last week. . . . Fred Sliter, 20th-Fox salesman, recently discharged from an Albany hospital, is in Hot Springs, Ark. He has been in the industry for more than 30 years. . . . Warner theatre managers* in Albany, Troy and Utica heard C. J. Latta, zone manager, at an all-day meeting here predict better business because of better pictures.

ATLANTA

L. T. Brinson, former owner of the Lakeshore theatre, Jacksonville, Fla., has sold his theatre to A. W. Spriggs and P. O. Mullen . . . C. N. Hall will soon open a new drive-in theatre six miles from West Palm Beach, Fla. . . . L. Wright has sold his theatre in Cave Springs, Ga., to Mrs. Kate Dykes. . . . Moultrie, Ga. will have a new theatre to be opened about September 1 by M. B. Mills. . . . The Amusement Enterprises, headed by Col. T. E. Orr, headquarters in Albertsville, Ala., will build a new theatre in Atalla, Ala. . . . The Bailey theatres, Atlanta, will start work on a new Negro theatre in Tallahassee, Fla., to cost around \$40,000. . . . The Talgar theatres, Lakeland, Fla., will build a new Negro theatre at a cost of \$40,000. . . . W. O. Moody, owner of the Roberta theatre, Roberta, Ga., has sold this theatre to Kyle Grace . . . Arab, Ala., will have another theatre to be built by H. P. Whatley to open about September 1. . . . W. L. Scott, Vincent theatre, Vincent, Ala., was in Atlanta booking. . . . Cliff Wilson, formerly in the booking department of Columbia, appointed as sales representative for Georgia.

BALTIMORE

Beautiful weather for the Fourth bit into box offices, but night business was pretty good and the weekend came back fairly well. "This Happy Breed" went into a fifth week at Little. Stanley held "Cheyenne" for second week. Eight new pictures were presented at seven first runs. Century fine with "Fiesta." Hippodrome good with "Woman on the Beach," plus vaudeville. Keith's nice with "Ivy." New theatre good with "The Ghost and Mrs. Muir." Mayfair good with "Northwest Outpost." Roslyn and Times fair with "Devil On Wheels," plus "Cowboy and the Lady." Town okay with "Repeat Performance" . . . "Oliver R. Nicklas has been appointed manager of headquarters of the Baltimore Variety Club, Tent No. 19. . . . At Baltimore massed band free concert, July 2, sound motion pictures shown as part of program. . . . Members of Police Boys' Clubs and Boy Scouts are enjoying vacations again this year at Camp Ritchie under sponsorship of Variety Club



of Baltimore. . . . Film men who entertained O. D. Weems at dinner at Variety Club presented him with a \$1,000 Government bond, a wrist watch and one friend gave him a golf bag. . . . City Council considering an ordinance by which permits would be issued by Police Commissioner instead of from Mayor's office.

BOSTON

In spite of the long weekend holiday, business held surprisingly firm at the first run houses. The biggest gross business was done by "The Perils of Pauline" at the Metropolitan with an estimated gross of \$32,000, or \$6,000 above average. Second top gross in the Hub was done by "Ivy" at the Memorial. Box office receipts here totalled \$28,000. "Fiesta" at Loew's Orpheum and State held to averages of \$23,000 and \$15,000 each. . . . Independent Exhibitors, Inc., moving from 20 Shawmut Avenue to 36 Melrose Avenue the first of August. . . . "Great Expectations" being brought back to Boston and into the Boston theatre by Ben Domingo following definite audience requests for added showing here.

CHICAGO

Chicago theatre business fell below average again this week as many people were away on vacation, while others wanted to enjoy good local weather by attending sporting events, beaches and swimming pools, rather than visit Chicago show houses. Four Loop films, however, did hold up fairly well in spite of the fact that they were playing their second week in first run theatres.

WHEN AND WHERE

July 13-16: Independent Theatre Owners of Ohio annual convention at the Breakers Hotel, Cedar Point, Ohio.

July 15: Independent Theatre Owners of Washington, North Idaho and Alaska annual summer meeting at the Washington Hotel, Seattle.

August 11-14: Southeastern Theatre Owners Association, Miami, at Variety Club headquarters.

They were "Cheyenne," at the Roosevelt; "Odd Man Out," at the Garrick; the State-Lake's "Possessed," and "Blaze of Noon" with Desi Arnaz and his orchestra on stage at the Chicago. The longest loop holdover is now "The Egg and I," running in its fifth week at the RKO Grand. "Living in a Big Way" and "Bells of San Angelo" both bowed in at the United Artists and Oriental theatres, respectively, this week, but neither did exceptional business. . . . The arrival of George Jessel, Joe Howard, June Haver, Martha Stewart, Mark Stevens and Richard Green July 1 highlighted the colorful world premiere of 20th Century-Fox's Technicolor production, "I Wonder Who's Kissing Her Now," which opened to capacity audiences at the Oriental July 3. . . . Balaban & Katz employees will hold a golf outing July 29.

CINCINNATI

Arthur Frudenberg, RKO divisional director, has announced transfer of Walter Ahrens from manager of the Grand here to the Uptown theatre, in Detroit. He will be succeeded at the Grand by Arthur Piccolo, who moves from the manager's chair at the Shubert, while James Geers, assistant manager at the Lyric, goes to the Shubert as manager. He will have as his assistant James Mitchussen, formerly assistant at the Family theatre. Edward J. White, Palace floor manager, has been moved to the Family as assistant manager, while Harold Pitcher, Shubert assistant manager, has been given a similar post at the Lyric. . . . The 3,300-seat RKO Albee, flagship of the local circuit, which has been playing straight films, switched to a stage show with Freddy Martin and his Coconut Grove Revue for one week, beginning July 3, following which the regular policy was resumed. . . . Fire, believed to have been caused by defective wiring, destroyed approximately 4,000 feet of film, together with the projection equipment, and considerably damaged the booth at Chakeres Majestic theatre, at London, Ohio. . . . Roy Rogers, together with Bob Steele and his "Sons of the Pioneers," after playing an engagement in Cincinnati, took the show to Hillsboro, Ohio, for the benefit of the Hillsboro Hospital, under the auspices of the Rotary Club. . . . The Dixie Gardens, open air theatre and picnic grounds, located in the vicinity of nearby Covington, Ky., was opened July 3 by Willis Vance, who operates the Twentieth Century, Ohio and Eden theatres in Cincinnati and another house in northern Kentucky, all neighborhood spots.

CLEVELAND

Sam P. Gorrel and Leonard Mishkind, owners of the Orr and Grand theatres, Orville, will appeal the decision of the arbitrator, Sidney Jackson, who upheld the current 14 day Wooster clearance over Orrville and established a seven day maximum Massilon clearance over Orrville. . . . Three new drive-ins open this month in the Cleveland exchange area. A. K. Veach's Twilite, between New Philadelphia and Uhrichsville, opened last Saturday. The Sunset, between Rittman and Uhrichsville was set to open Wednesday, and the Wadsworth drive-in, built by John Selby and Dale Morrison, has a mid-July opening date. . . . The 750-seat

(Continued on page 38)

IVY

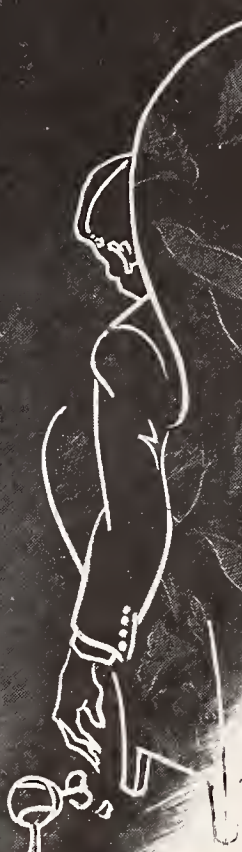
is beautiful

IVY

is lovely

IVY

is EVIL...



"IVY" IS BOX-OFFICE

Tested in a five theatre day-and-date engagement in Los Angeles and at Loew's Criterion on Broadway in New York, "IVY" has definitely proven top box-office power.

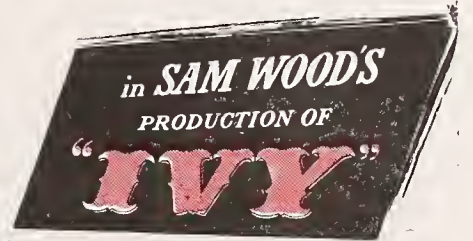
• The public is singing the title song written by Hoagy Carmichael. Hear it over the air as recorded by Dick Haymes, Vaughn Monroe, Woody Herman and Jo Stafford. Every time it is played, it sells "IVY." It's a hit song for a hit picture.

UNIVERSAL-INTERNATIONAL
presents

JOAN FONTAINE

PATRIC KNOWLES
HERBERT MARSHALL
RICHARD NEY

Directed by SAM WOOD, who gave you "Saratoga Trunk," "Kings Row"



with SIR CEDRIC HARDWICKE • LUCILE WATSON • ROSALIND IVAN • SARA ALLGOOD
Screenplay by CHARLES BENNETT • Based on the novel "The Story of Ivy" by Marie Belloc Lowndes
Produced by WILLIAM CAMERON MENZIES • A UNIVERSAL-INTERNATIONAL PICTURE

West theatre, Barberton, built by J. Gerbetz and Vincent Lauter, is due to open late this month. . . . Harry Schreiber was given a surprise breakfast party by the staffs of the Palace, Allen and Keith's East 105th St. theatres prior to leaving his post as RKO theatre city manager, to take over as Columbus city manager. . . . The Variety Club's golf tournament takes place July 21, at the Beechmont Country Club.

COLUMBUS

Holiday weekend grosses were generally higher than the average of the past several weeks, but much lower than similar holiday grosses in wartime and last year. "Fiesta" at the Ohio and "The Unfaithful" at the Palace were top grossers with "The Laté George Apley" at the Broad, and "The Web" at the Grand trailing. . . . M. A. Pixley, 68, co-owner of WCOL and one of the pioneers in Midwestern radio broadcasting, died of injuries suffered during a Michigan fishing trip. He founded WBAV, early commercial station here in 1922. . . . Kenneth Hill, who formerly operated the Twins theatre, Waynesville, has purchased the 134-seat Kingdom theatre, Grove City, and plans to institute seven nights a week operation. This little theatre had been on a two to four nights a week schedule under the management of the late Ben Almond. . . . Morris Rosenthal, manager of Loew's Poli, New Haven, and Mrs. Rosenthal were local visitors. . . . H. K. McGowan, manager of the Cincinnati area for Berlo Vending Co., brought his \$5,000 reconvered bus which he uses as a combination office, display room and rolling home, to town.

DALLAS

Guy Cameron has moved his family here from Hollywood to manage the Lucas theatre in Dallas. His father owns the Lucas and has purchased the interest of Lee Handley at the Arcadia here. . . . R. B. Dicus has bought out William Hurst's interest in the Plaza theatre in Denton. . . . New owners also include James Willingham at the Texan in Sanger and J. R. Shipp at the Ritz in Ladonia. . . . Charles Brent has remodeled the Sunset here and will institute a single bill policy. . . . Eagle-Lion is planning a world premiere of "Red Stallion" in Houston August 13. . . . Mrs. J. A. Lemke, owner of the Crystal, Elm Street, Rex and Fox theatres in Waco, died recently and a new company is being formed with Edward Newman as its head to manage the theatres. . . . The Esquire, new Interstate suburban house, will be opened the latter part of this month. The Garden Oaks was to open in Houston July 10.

DENVER

The new 750-car \$130,000 drive-in built by the Denver Drive-In Theatre Corp., has opened. The same company, headed by John Wolfberg, Broadway manager, intends building another on the west, or opposite side of Denver. . . . E. E. Jameson, Kansas City, of Exhibitors Film Delivery, has purchased lots for 12-vault \$80,000 central inspection and shipping center on Film Row. He has physical distribution for



SRO. . . . Rocky Mountain Screen Club annual picnic and golf tournament slated for August 14 at Park Hill Country Club. . . . Robert L. Bothwell, lately city manager, Helena, Mont., for Fox Intermountain Theatres, has been moved to Denver as Aladdin manager.

DES MOINES

A \$20,000 improvement program has been started at the Co-ed in Fairfield which will enlarge the building to about twice its present size and will make possible a seating capacity of more than 700. . . . Maurice N. Wolf of MGM in Boston, was a guest of the Standard Club here. . . . The Villa theatre at Lovilia has been closed by its owner, Harold Sieverding of Bellevue. The house is for sale. . . . In the interest of better pictures for children, a local organization has been formed in Iowa City to become affiliated with the National Board of Review. John Hedges, director of the bureau of visual instruction at the state university, was named chairman for July. . . . RKO's "Honeymoon" drew the largest crowds among downtown Des Moines theatres. The picture was at the Orpheum. . . . Floods in Des Moines caused cancellation of the all-industry picnic at Riverview Park last week. The outing is now scheduled for July 21.

HARTFORD

Ed O'Neil has rejoined Markoff theatres in Connecticut, as general manager over the the Moodus, Moodus; Colchester, Colchester; East Hampton, East Hampton; and and Strand, Willimantic. Tom Grasso of Windsor Locks, Connecticut, has reopened the New Colony theatre, summer film house, at Sound View, Connecticut. Grasso is managing. . . . Glackin & LeWitt Theatres have reopened the Strand, Sound View summer film location. Jane Glackin is manager. . . . Carl Griswold has resigned as manager of Strand theatre, Willimantic. . . . Albert W. Anders, for many years, owner of the Bijou theatre, Springfield, Mass., has temporarily relinquished his post as manager to the B & Q Associates of Boston. . . . Peter Perakos, of Perakos Theatres, has announced that as soon as building materials are released, construction will go ahead on the 1,000-seat theatre, in Elm-

wood. . . . Samuel Goldstein, Western Massachusetts, Theatres, Inc., president, has announced that the circuit's new building program calls for two new houses and extensive renovations in other situations, at a total cost of \$1,500,000. New theatres will be built in Springfield and Northampton, Mass. . . . In Hartford, Connecticut's Collector of Internal Revenue, Frank W. Kraemer, has announced an increase of 21 per cent in the miscellaneous tax group—including amusement, liquor, transportation—in the fiscal year ending last week. The group totaled \$85,500,000 against \$71,000,000 for previous fiscal year.

INDIANAPOLIS

Film business was nothing to write home about again last week. Highest gross was \$10,000, taken by "Framed" at Loew's. "Carnival in Costa Rica" took a fair \$9,500 at the Circle. "The Ghost and Mrs. Muir" drew \$8,000 at the Indiana. The weather isn't bad so "general conditions" get the blame. . . . Ernie Miller, owner of the Cinema, has taken over the Talbott on a long term lease from Harry Markun. Both are near-North Side neighborhoods. . . . The Variety Club staged a roast beef dinner and stag party for Col. William C. McCraw Monday night. . . . A court decision last week assigned a 15-year lease on the Indiana and Lyric theatres at Marion, Ind., to the Marion Theatre Corp. The Washington theatre Corp., owner of the houses, was enjoined by the court from preventing the Marion Theatre Corp. from taking immediate possession. . . . Lisle Kriehbaum has opened the Rex, dark for several years, at Rochester. . . . Visitors on Film Row this week: Robert E. Hudson, Richmond; Sam W. Neall, Kokomo; Tom Grady, Columbus; William Handley, Franklin; Harry Watts, Knightstown; I. R. Murphy, Huntingburg; Jane Crenshaw, Newburgh and Iva Moore, Mitchell.

KANSAS CITY

Independence Day was fair on the average, but extremely spotty in attendance. Many subsequent runs held matinees, but good weather drew people out of town and away from the theatres. . . . Linemen and other electrical service men of the municipally owned utilities plant here struck June 30 through July 3, but only one theatre experienced any inconvenience. . . . The Kimo has brought back "The Well-Digger's Daughter" for a return engagement. . . . The Drive-In theatre gave a fireworks program the evenings of July 3 and 4.

LOS ANGELES

Earle Strebe's new Village theatre, seating 500, in Crestline, will open July 15. . . . Bill Evidon, formerly of Minneapolis, has been made assistant manager at Columbia. . . . Mr. and Mrs. Martin Blac, Placentia theatre, Placentia, were on the Row booking. . . . Fred Howell, Altec Service inspector, is back on the job after an illness of four weeks. . . . Jeannette Banks is the new secretary to Sam Milner, PRC Eagle-Lion district manager. . . . Lee Naifev, San Francisco, owner of the new qounset theatre

(Continued on page 40)

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From a story by Robert Patterson • Associate Producer, JULES BUCK • A UNIVERSAL-INTERNATIONAL RELEASE

(Continued from page 38)

in Griffith Park, has named the house the Village. . . . George Diamos, of the Tucson Amusement Company was on the Row booking. . . . H. R. Martin, Hemet theatre, Hemet, was a recent visitor.

LOUISVILLE

Rounding out a \$1,500,000 deal here, I. Jerome Riker and associates of Brooklyn, N. Y., have purchased the National theatre, the Realty building and the Southland apartments from A. J. Hoffman, Evansville, Ind. . . . New sound equipment has been installed in the Arista, Lebanon. . . . The Lyric in Lawrenceburg is being remodeled. . . . Louis A. Arru's new Skyway drive-in was opened June 27. . . . Mr. and Mrs. H. Schumacher of the Princess theatre, Newburgh, Ind, were recent visitors. . . . Local theatres enjoyed a good holiday weekend. Two reissues were brought in, "One Million B. C.," at the Scoop, and "The Thief of Bagdad," at the Brown. "Fiesta," coupled with "Dark Delusion," opened at Loew's and "Miracle on 34th Street" opened at the Rialto while the Mary Anderson brought in "The Unfaithful." . . . M. H. Sparks' new Strand theatre, in construction for the last six months, opened July 1. The opening picture was "Dead Reckoning" . . . The new Bonn theatre, Bonnierville, was opened July 2 with "That's My Man."

MEMPHIS

Exceptionally good attendance for hot summer months is reported by all first runs. Loew's Palace was showing "Miracle on 34th Street." Loew's State had "Fiesta." Malco showed "The Perils of Pauline." Warner had "The Unfaithful." Ritz showed "My Brother who Talks to Horses" and the Strand showed a double bill. All reported lively business. . . . Ike and Harry Katz, Kay Film Exchange, Atlanta, were in Memphis on business. . . . Mid-south exhibitors visiting Memphis Film Row: Carl Bangert, Adkins, Ark.; Frank Fisher, Como, Miss.; Roy Dillard, Wardell, Mo.; H. G. Walden, Red Bay, Ala.; John Harper, White Oak, Mo.; Louise Mask, Bolivar, Tenn.; Wilfred Bonds, Dyer, Tenn.; T. T. Smith, Middleton, Tenn.; Owen Burgess, Brownsville, Tenn.; Horace Stanley, Bebee, Ark.; J. W. Shinn, Jasper, Ark.; Jesse Moore, Crenshaw, Miss.

MINNEAPOLIS

"The Egg and I" came close to a house record with a smashing \$26,000 in its first week at the RKO Orpheum. "Duel in the Sun" had a good second week, but the rest of the grosses in Loop houses ran below average. . . . North Central Allied is aligning Twin City theatres in opposition to a proposed five per cent local admission tax and a license boost from \$100 to a sliding scale up to \$300 annually. . . . Edward Benjamin, former WB exploiteer in Minneapolis, has been named secretary to Mayor Hubert Humphrey. . . . Ruth Evans, who for 13 years was secretary to the late W. A. Steffes and assistant manager and booker at the World, has resigned. . . . New owners in the territory include Kenneth Christianson at the Roxy, Washburn, N. D.; Terry Dickman at the May, Watkins, Minn., and Herman Stolzman at the Castle, Cassel,



THE NEWEST VARIETY CLUB OPENS. At the opening of Tent 33, the Variety Club at Greater Miami, at the Alcazar Hotel. MGM's Esther Williams is the first guest to sign the scroll. Smiling in approval are Mitchell Wolfsan, left, first assistant chief barker, and George Haaver, chief barker.

N. D. . . . The Bell at Belgrade, Minn., and the Rialto, New London, Minn., have been sold by Mrs. Catherine Johnson to a firm headed by Grant Rusted. . . . Byron Shapiro is back with the Minneapolis Columbia sales staff, covering southern Minnesota. . . . "The Jolson Story" broke house records at the Doric, Duluth.

MIAMI

The Miami branch of the Variety Club opened with a successful celebration last weekend. . . . Elayne White is the manager of Al Brandt's Flamingo theatre. . . . A Florida association of theatrical agents is being organized. They will hold a meeting in Jacksonville within the next two weeks. . . . "Miracle on 34th Street" is making a hit at the Miami and Lincoln theatres. . . . "Racing Sleuth," a short subject made at Hialeah, was shown this week at the Sheridan, Paramount and Beach theatres. "Mr. Hex" has opened at the State, "New Orleans" at the Capitol, and "Cheyenne" at the Paramount. . . . "Odd Man Out" and "Copacabana" have been successes even after their first runs in Miami. . . . The Rex theatre is being remodeled.

OMAHA

Three of four first runs did better than average with the top gross going to "Calcutta" with \$11,500 at the Paramount. . . . RKO-Brandeis manager Will Singer and Pinky McIlvaine, his assistant, were among those appearing before the City Council against a change from diagonal parking to parallel in downtown Omaha. . . . Presidents of Nebraska's four normal schools gathered in Lincoln to discuss wider use of motion pictures in high schools. They suggested the extension division of the University of Nebraska set up loan libraries at each normal school to supply high schools in their area. . . . Another \$3,500 was handed the Children's Memorial Hospital by drive chairman Meyer Stern at the Variety Club's annual dinner-dance. . . . The Community Club will open a 350-seat house at Elmwood, New., about August 1. . . . No bills affecting the film industry were passed during the Nebraska legislature.

PHILADELPHIA

While not reflecting the general drop in amusement activity since the beginning of the year, Receiver of Taxes W. Frank Marshall reported that while the amusement tax was only four per cent for the first six months of last year, compared to the present 10 per cent levy, amusement taxes for the first half of the current year increased over last year by \$1,680,528. . . . Success of the straight picture policy at Warners' Earle during the hot weeks, may result in a time-to-time stage policy for the house next season. . . . A brisk market for projection apparatus is reported from upstate areas by the local supply houses, indicating that many churches, particularly in the Reading territory, will take advantage of the new state law permitting free films to be shown on any day in churches and Sunday Schools. . . . Glenn Norris, formerly 20th Century-Fox branch manager in Washington, D. C., becomes the new district manager with headquarters at the exchange here. . . . Samuel Diamond, formerly Eagle-Lion-PRC branch head here, has rejoined 20th-Fox as branch manager with Herb Gillis promoted to assistant branch head. Eagle-Lion-PRC moved into its new exchange quarters Monday at 1225 Vine Street, formerly occupied by Warner Brothers, and at the same time, Mort Magill, former United Artists branch manager here, assumed charge of the local exchange. . . . Sammy Venus is now managing the York in place of Al Shender, who is hospitalized.

PITTSBURGH

Managers of the first run houses made a determined effort to get a major part of the holiday spendings by booking class attractions. The Penn had "Fiesta," and the Stanley "Unfaithful." The Fulton came up with the English importation "Great Expectations." The Warner screened "Woman on the Beach," and the J. P. Harris, "Bob, Son of Battle." The Ritz had "Duel in the Sun" for a third week and another holdover, "Miracle on 34th Street," moved from the Harris to the Senator. . . . RKO has made a switch in its exploitation staff. Allan

(Continued on opposite page)

(Continued from opposite page)

Weider has gone to Buffalo and Jack Tucker, from Cleveland, has taken over for the time being.

PORTLAND

"Bob, Son of Battle" slated for Pacific Northwest premiere, both Orpheum and Oriental theatres. . . . Springfield, Ore. Playmore theatre returned to courts when Albert and William Forman filed \$23,000 damage suit against Austin and Margaret Dodge and Roy and Gertrude Carpenter. . . . Ted Gamble again adds to theatre enterprises, bringing total number houses to 23, with acquisition this week of Liberty theatre, Spokane, Nick Pierong as manager, and the Avalon, in Bellingham, Wash. . . . In the trial of Amphitheatres, Inc., against Portland Meadows, asking that latter be restrained from using lights at night track meets, the case was decided against theatre company. . . . Lloyd Lamb and James Pike sold their Rex theatre in Spokane to A. P. and Louise Barstad. . . . Joe Kelly, manager for past two years for Warner theatres, Salem, resigned to enter private business.

SEATTLE

"The Egg and I" at the Orpheum and "Calcutta" at the Liberty led the holdovers, each completing its third week. "Fantasia" opened as a reissue at the Music Box, and the Russian film, "Ivan the Terrible," closed after a successful holdover run at the Metropolitan. . . . Arthur O'Connell, recently resigned as head of the Universal-International branch here, left for Los Angeles to join the U-I sales staff there. . . . Larry Haunritter succeeded Billy Stratton as head shipper at Paramount. . . . Tom Watters, Jr., has joined the shipping department at Paramount. . . . Out-of-towners on Film Row included: E. S. Olson, Port Blakely; Mickey De Leo, Port Townsend; Willard Andre, Tacoma; Don Olson, Anacortes; Billy Connors, Tacoma.

SAN FRANCISCO

Local Paramount and Golden Gate theatres are vying for top honors this session with counter stage attractions. "The Ink Spots," currently on the Paramount stage, mark the first stage presentation in that house for well over a decade. Other situations holding up satisfactorily. . . . An admission tax of three cents on each ticket has been upheld in Modesto, after a suit was brought by Modesto Theatres, Inc. The case, which attacked the constitutionality of the ordinance, was lost when the court sustained the city's demurrer. City Clerk Rex Gailfus predicted tax returns of \$60,000 per year. . . . Remodeling of the entire inside and lobby of the Golden Gate theatre was done by Dave Canavan, RKO maintenance department. . . . Cecil Curtis, head shipper at Republic, is in the hospital.

ST. LOUIS

Film men residents of this flood-ravaged valley are appreciative of the recent wire from W. F. Rodgers, MGM general sales manager, to Fred Wehrenberg, president of



the Motion Picture Theatres Owners of America: "We have advised our St. Louis office of our deep concern and have asked them to be of whatever assistance emergency justifies." . . . Flood damage along the Missouri and Mississippi Rivers is estimated at \$160,000,000, which may easily result in reduced family budgets for entertainment. . . . The contract for the Flexer drive-in theatre has been awarded to E. W. Clements, Cleveland. Capacity will be 700 automobiles.

TORONTO

Famous Players Canadian Corp. gave British pictures a real break by playing six of them at four of its Toronto first run theatres during the past week. "Great Expectations" lived up to its title to a considerable extent at the Eglinton and Tivoli theatres while a British double bill, headed by "Woman to Woman," was at the Capitol and Victoria theatres. . . . The week's heaviest grosser was "The Yearling" at Loew's. "The Home Stretch" managed quite well at the Imperial and "The Ghost and Mrs. Muir" did fair business at Shea's theatre. . . . In spite of summer lull, "Les Miserables" held at the International cinema for a third week and the subsequent run of "The Jolson Story" at the Circle and Midtown was good for a second. . . . A Skyway drive-in theatre, the third for Ontario, has opened in the London area and a fourth open-air theatre is on the way near St. Catharines. . . . "The Overlanders" had a very special opening at the Centre theatre, Ottawa. . . . Clare J. Appel, Odeon's division manager, is recovering from an operation in Toronto General Hospital.

VANCOUVER

British releases are taking plenty of important play dates out this way. No less than five downtown houses are featuring overseas film the current week. Plenty of Hollywood playing time is being lost to the imports in British Columbia. . . . William Brotherton, who operates the Palace at Birch Hills, Saskatchewan, has taken over the Ace theatre at Hedley, B. C., from Alex Gough, who is building a new theatre at Oliver, B. C., which will seat 350. . . . Business still on the light side here. The July 4 holiday was no help to the theatres. "The Egg and I" is

the only spot to beat the heat wave and holds for a second week at the Vogue. . . . The story of the Blue Cross Plan for hospital care, titled "Peace of Mind," has been produced by the Crawley Studios, for distribution across the Dominion. Morris Beatty, co-partner with Famous Players in two Red Deer, Alberta, theatres, was a recent visitor. . . . Isadore Reinhorn, who has been in ill health for some time, has resigned as treasurer of the Saskatchewan Exhibitors Association. He is the head of Regal Amusements of Regina.

WASHINGTON

Washington theatres looked hopefully toward the 4th of July weekend to raise box office receipts. New entries included "The Unfaithful," at Warners' Earle; "Living in a Big Way," at Loew's Capitol; "Ivy," at RKO Keith's; "Fiesta," at Loew's Palace, and carry-overs "Dear Ruth" at Warner's Metropolitan and "Sea of Grass" at Loew's Columbia. . . . Glenn Norris, 20th Century-Fox branch manager, was promoted to district manager, and Gordon Contee, former sales manager, went to Mr. Norris' post. . . . Colonel William McCraw, national executive director of Variety Clubs, will be in Washington July 23 to meet with the local board of governors of Tent No. 11 on the premiere of "Variety Girl." . . . Newest members of Variety Tent 11 are Carl Gebuhr, director of press information, WTOP; Ike Weiner, owner of the Plymouth theatre, and Seymour Hoffman, Virginia district manager for District Theatres Corp.

Variety Clubs Form New International Committee

To further the international expansion of the Variety Clubs an international committee has been formed to encourage and aid in such a program. The committee will include John H. Harris, big boss and founder of the clubs; R. J. O'Donnell, national chief barker; John J. Fitzgibbons, chief barker of the Canadian tent, and Luis Montes, chief barker of the Mexico Tent. Col. William McCraw will be an ex-officio member of the committee, which will help groups in foreign countries who desire to apply for charters. The international office in Dallas reports inquiries along these lines from Cuba, London, Australia, Paris and several South American countries.

Authors' League Assails Authors' Authority Plan

The Authors' League of America, through its licensing committee, last week found wanting in necessity and in details the proposal for establishment of an American Authors' Authority.

Some of the latter's announced objectives have been accomplished; others are functions of the league and of various film industry guilds, the league said. AAA control of author's material was also criticized.

According to the league, the AAA would allow film companies certain rights for unlimited duration, and would also allow the companies subsidiary rights outside the industry.

//WHAT THE PICTURE DID FOR ME//

Columbia

BLONDIE KNOWS BEST: Penny Singleton, Arthur Lake—These "Blondie" series with a Western, on a double bill, are very good. It is sure-fire for the weekend. Played Thursday-Saturday, June 26-28.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

CRIME DOCTOR'S WARNING, THE: Warner Baxter, Lynn Merrick—A below average murder mystery. I had the worst weekend gross that I have had in years. Business is on the downbeat here and I'm still forced to pay higher prices. Played Friday, Saturday, May 23, 24.—Ralph Raspa, State Theatre, Rivesville, W. Va.

JOHNNY O'CLOCK: Dick Powell, Evelyn Keyes—A good picture, but it failed to do the business. Played Monday, Tuesday, June 23, 24.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

JOLSON STORY, THE: Larry Parks, Evelyn Keyes—While this grossed very well it did not break any house records. However, the customers really raved about it. Played Sunday, Monday, May 18, 19.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

MR. DISTRICT ATTORNEY: Dennis O'Keefe, Margaret Chapman—No business. Didn't bring them in. Played Wednesday, Thursday, June 25, 26.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

PRISON SHIP: Nina Foch, Robert Lowery—Thought I would try a war feature just to see what would happen. Result: it pleased and brought in an average audience. Played Friday, Saturday, June 6, 7.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Metro-Goldwyn-Mayer

ABBOTT AND COSTELLO IN HOLLYWOOD: Abbott & Costello—This was old when I played it, but it did a good business as Abbott and Costello are favorites in the small town. Played Friday, Saturday, June 20, 21.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

LADY IN THE LAKE: Robert Montgomery, Audrey Totter—Average is the word for this unusual picture in describing both business and audience reception. A surprising lack of comment either for or against it in spite of its provocative method of story telling. Played Thursday, Friday, June 5, 6.—R. D. Fisher, Star Theatre, Willow Springs, Mo.

TILL THE CLOUDS ROLL BY: Robert Walker, Lucille Bremer—Excellent. This was a brilliantly done musical that seemed to please 100 per cent. The music and color were very good. This drew a large crowd and it was a pleasure to hear so many good comments. Well worth playing. Played Friday, Saturday, June 20, 21.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

Monogram

BRINGING UP FATHER: Joe Yule, Renie Riano—Did not get to see this one as I was in the booth helping keep the show going during the installation of the new equipment. Heard the audience roaring a couple of times and stepped out. However, the business was slightly above average so would assume it to be entirely satisfactory for any double bill. Played Tuesday, Wednesday, June 17, 18.—R. D. Fisher, Star Theatre, Willow Springs, Mo.

MR. HEX: Leo Gorcey, Huntz Hall—A very satisfactory little picture which, on the bottom side, outdrew the top feature, "Perfect Marriage." It also provided the entertainment there was to be had in the entire program. It accomplished this admirably. Played Tuesday, Wednesday, June 10, 11.—R. D. Fisher, Star Theatre, Willow Springs, Mo.

SIGN OF THE WOLF: Michael Whalen, Grace Bradley—Although this swell feature was double billed with "Man Who Dared," it failed to meet expenses. Swell action show, but people don't go to shows very much during the summer months. Played Tuesday, Wednesday, June 10, 11.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Paramount

JUNGLE PRINCESS: Dorothy Lamour, Ray Milland—Don't tell Paramount, but this outdrew Roy

... 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.

Rogers, Austry or any other top Western on Saturday night. They waited in line and then had that satisfied grin when they left the theatre. Played Saturday, June 7.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

PLAINSMAN, THE: Gary Cooper, Jean Arthur—If all reissues were as popular as this, an exhibitor would never hesitate to buy one. The children loved it and the parents were well satisfied. Had exceptionally large midweek crowd. Played Wednesday, Thursday, May 14, 15.—Louise Lindholm, Tower Theatre, Melba, Idaho.

TWO YEARS BEFORE THE MAST: Alan Ladd, Brian Donlevy—Much credit should be given to the producers and to the directors of this film. Because of the nature of the story it was necessarily brutal and would not please women as a rule. Business was just fair, but those who attended were well pleased. Played Sunday, Monday, June 15, 16.—A. C. Edwards, Winema Theatre, Scotia, Cal.

PRC

BLONDE FOR A DAY: Hugh Beaumont, Kathryn Adams—This is a beginner in a series of Mike Shayne pictures and it seemed to please. Played Tuesday, Wednesday, June 3, 4.—Ralph Raspa, State Theatre, Rivesville, W. Va.

DRIFTIN' RIVER: Eddie Dean, Shirley Patterson—Nice Western. Could use more of these, especially in Cinecolor. Played Friday, Saturday, May 30, 31.—Ralph Raspa, State Theatre, Rivesville, W. Va.

LADY CHASER: Robert Lowery, Ann Savage—The only feature I could get for the Memorial Day holiday and as a result, business was just average. It's a fair show. Played Friday, Saturday, May 30, 31.—Ralph Raspa, State Theatre, Rivesville, W. Va.

MASK OF DIJON: Erich Von Stroheim, Jeanne Bates—Average shows that failed to appeal although it was double billed. The public is growing tired of murder, murder and murder. Played Tuesday, Wednesday, June 3, 4.—Ralph Raspa, State Theatre, Rivesville, W. Va.

ROMANCE OF THE WEST: Eddie Dean, Joan Barton—This is the third of the series that we have played. Westerns usually do O.K. with us, but this was off considerably. Dean has a good voice, but in the fight scenes he is too amateurish with pulling punches that are entirely too noticeable to customers. Patrons who like Westerns prefer plenty of action and just accept the singing as part of the show. Color good. Played Thursday, Friday, June 26, 27.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

Republic

GLASS ALBI: Paul Kelly, Anne Gwynne—We doubled this with "Out California Way," but business was very light. Played Friday, Saturday, June 20, 21.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

HOME IN OKLAHOMA: Roy Rogers, Dale Evans—Although this was a special, I would classify it as considerably below average. The recent Rogers' have all been better than this one. Business dropped Saturday when word got around. Played Friday, Saturday, June 13, 14.—R. D. Fisher, Star Theatre, Willow Springs, Mo.

OUT CALIFORNIA WAY: Monte Hale, Adrian Booth—Used on double bill with "Glass Alibi." Business very disappointing. Played Friday, Saturday, June 20, 21.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

PLAINSMAN AND THE LADY, THE: William Elliott, Vera Ralston—Doubled this with "Return of Rusty" and would say the dog picture helped me get an average crowd. It is just a fair program picture.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

UNDER NEVADA SKIES: Roy Rogers, Dale Ev-

ans—A typical Rogers Western. Good entertainment for everyone. Songs weren't as good as usual. Drew appreciative comments. Played Monday, June 23.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

RKO Radio

FLYING DEUCES: Laurel & Hardy—This is one of the best Laurel and Hardy reissues. Plenty of laughs and it is worth repeating. Played Sunday, Monday, June 22, 23.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

NOTORIOUS: Ingrid Bergman, Cary Grant—I finally had to play it. Didn't meet expenses. It was liked by a very few and I received many harsh complaints. Played Friday, Saturday, May 25, 26.—Ralph Raspa, State Theatre, Rivesville, W. Va.

SINBAD THE SAILOR: Douglas Fairbanks, Jr. Maureen O'Hara—Swell show in Technicolor. Could use more of this type. Comments were all good. Played Sunday, Monday, June 15, 16.—Ralph Raspa, State Theatre, Rivesville, W. Va.

STRANGER, THE: Edward G. Robinson, Loretta Young—This picture had no appeal for our rural patrons. They aren't very interested in the cruelty of the Nazi. They have read and heard too much about it and especially want their children to forget it. Played Friday, Saturday, June 13, 14.—Louise Lindholm, Tower Theatre, Melba, Idaho.

Screen Guild

TRAIL DUST: William Boyd—A very good Hop-along with lots of Western action. Played Tuesday, Wednesday, June 24, 25.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

Twentieth Century-Fox

IF I'M LUCKY: Vivian Blaine, Harry James—Was disappointed in this as it did not draw. Should be in lower bracket. Pass it up, unless you can buy it right.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

JESSE JAMES: Tyrone Power, Henry Fonda—If you haven't bought this reissue and you run a small town theatre in a farming community, pick it up and make yourself some money. It will draw any time, and almost everywhere. Played Saturday, May 24.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

MARGIE: Jeanne Craine, Alan Young—Advertised this big. Had a big crowd. Everyone was pleased, including myself. Played Tuesday-Thursday, May 13-15.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

MARGIE: Jeanne Craine, Alan Young—An excellent all family show. Everyone enjoyed it and many came back to see it again. Had many patrons remark they wished more pictures of this type were shown. Did above average business. Played Sunday-Tuesday, June 22-24.—Louise Lindholm, Tower Theatre, Melba, Idaho.

RAZOR'S EDGE, THE: Tyrone Power, Gene Tierney—Played on percentage and checked to the poorest Sunday this year with one exception. No comments from patrons. Don't waste a Sunday on this. Played Sunday, Monday, May 11, 12.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

United Artists

ANGEL ON MY SHOULDER: Paul Muni, Anne Baxter—Business for the first night was fair, but the second night it fell off badly. Not quite suitable for a small town. Played Wednesday, Thursday, June 18, 19.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

(Continued on page 44)

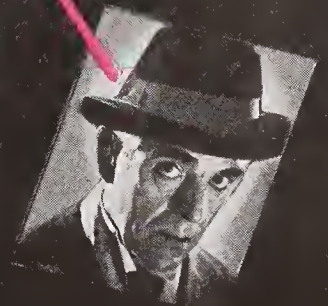
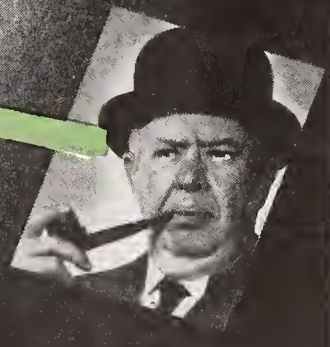
GEORGE SANDERS

LUCILLE BALL

CHARLES COBURN

BORIS KARLOFF

Marquee
might that's
dynamite!



HUNT STROMBERG presents

Lured

CASTING BY CEDRIC HARDWICKE · JOSEPH CALLEIA · ALAN MOWBRAY · GEORGE ZUCCO

Directed by Douglas Sirk · Screenplay by Leo Rosten · Produced by James Nasser
EXECUTIVE PRODUCER HUNT STROMBERG · Released thru UNITED ARTISTS

(Continued from page 42)

FUN ON A WEEKEND: Eddie Bracken, Priscilla Lane—A fair comedy which did average business. Had some walkouts. Played Sunday, Monday, June 15, 16.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Universal

BLUE MOUNTAIN SKIES: Gene Autry—Although a reissue, Gene always brings them in. Played Thursday-Saturday, June 26-28.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

LAWLESS BREED: Kirby Grant, Fuzzy Knight—This is the last of Universal for my weekend trade. They used to give me some swell Westerns and excellent features. Now they have gone highbrow and as yet have made nothing which appeals to my patrons. Played Friday, Saturday, May 23, 24.—Ralph Raspa, State Theatre, Rivesville, W. Va.

MAGNIFICENT DOLL: Ginger Rogers, Burgess Meredith—It's time the industry learned that preferred playing should be given only to the better picture, and not to pictures such as this one. Audience was small, and the complaints were many. Played Sunday, Monday, June 8, 9.—Ralph Raspa, State Theatre, Rivesville, W. Va.

NOTORIOUS GENTLEMAN: Rex Harrison, Lilli Palmer—Excellent entertainment. The majority of our crowd approved this feature. It seems to be a film you like or intensely dislike. All parts were excellently played. Well worth playing. Played Monday, June 16.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

ROLL ON TEXAS MOON: Roy Rogers, Dale Evans—Good old Roy. They love him and so do we at our box office. Played Friday, Saturday, June 27, 28.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

WHITE TIE AND TAILS: Dan Duryea, Ella Raines—Back in June, 1946, I made a report on this feature as being of the "B" type. Well, I made a mistake. It belongs in the class "Z" type. Lowest midweek gross in years. Played Tuesday, Wednesday, May 27, 28.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Warner Bros.

BEAST WITH FIVE FINGERS, THE: Robert Alda, Andrea King—Best horror show I have seen in years, but it failed to bring them in. It raised such a howl during its first run that most of them went to see it then. Rates good playing time and it builds up. It really scares. Played Tuesday, Wednesday, May 20, 21.—Ralph Raspa, State Theatre, Rivesville, W. Va.

HUMORESQUE: John Garfield, Joan Crawford—This is a good picture for a big town, but not suitable for a small town, where they don't like Miss Crawford and expect to see Garfield in an action picture instead of playing the fiddle. Business was light. Played Wednesday, Thursday, June 18, 19.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

NIGHT AND DAY: Cary Grant, Alexis Smith—Played this late at a high percentage and lost my shirt. Fair picture and beautiful color. Played Sunday, Monday, June 8, 9.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

SHADOW OF A WOMAN: Andrea King, Helmut Dantine—Just a fair picture that failed to bring in enough for expenses. Played Tuesday, Wednesday, June 17, 18.—Ralph Raspa, State Theatre, Rivesville, W. Va.

SHADOW OF A WOMAN: Andrea King, Helmut Dantine—Good. Makes excellent double bill material. Parts were well done and suspense was good. This was enjoyed. Played Monday, June 23.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

THAT WAY WITH WOMEN: Sydney Greenstreet, Martha Vickers—Even with a cartoon and a short, "Open the Door, Richard," this failed to appeal. There's hardly a laugh. There was a time when Dane Clark was tops and I thought he was going places, but Warner Bros. didn't give him the right roles. Played Sunday, Monday, June 1, 2.—Ralph Raspa, State Theatre, Rivesville, W. Va.

TIME, THE PLACE AND THE GIRL: Dennis Morgan, Jack Carson—A lovely musical. Didn't do the business we had hoped. The farmers were too busy, and told us so. Played Monday-Wednesday, June 23-25.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

Short Features

Columbia

OUT WEST: All Star Comedies—Lots of hokum from the Three Stooges, but I don't like it as much as previous Stooge films.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

Short Product in First Run Houses

NEW YORK—Week of July 7

CAPITOL: *Pet Peeves*.....MGM
Passport to Nowhere.....RKO Radio
Around the World in California.....MGM
Feature: Fiesta.....MGM
CRITERION: *Thrills of Music*.....Columbia
Leave Us Chase It.....Columbia
Feature: Ivy.....Universal
GLOBE: *Passport to Nowhere*.....RKO Radio
Rabbit Transit.....Warner Bros.
Feature: Ramrod.....United Artists
HOLLYWOOD: *The Flying Sportsman of Jamaica*.....Warner Bros.
Easter Yeggs.....Warner Bros.
Feature: Possessed.....Warner Bros.
MUSIC HALL: *Figaro & Frankie*...RKO Radio
Feature: The Ghost and Mrs. Muir...20th Cent.-Fox
PALACE: *Passport to Nowhere*.....RKO Radio
Rescue Dog.....RKO Radio
Feature: Riff-Raff.....RKO Radio
PARAMOUNT: *Brains Can Be Beautiful*
.....Paramount
Feature: Dear Ruth.....Paramount
RIALTO: *Under White Sails*.....Paramount
Love in Tune.....Paramount
They're Not So Dumb.....Paramount
Feature: The Vigilantes Return.....Universal

RIVOLI: *Madhattan Island*.....Paramount
Feature: Repeat Performance.....PRC
ROXY: *Tanbark Champion*.....20th Cent.-Fox
The Intruder.....20th Cent.-Fox
Feature: Moss Rose.....20th Cent.-Fox
STRAND: *Tennis Town*.....Warner Bros.
Crowing Pains.....Warner Bros.
Romance and Dance.....Warner Bros.
Feature: The Unfaithful.....Warner Bros.
WINTER GARDEN: *Bronco Babes*...Universal
Well Oiled.....Universal
Feature: New Orleans.....United Artists

CHICAGO—Week of July 7

APOLLO: *Crowing Pains*.....Warner Bros.
Feature: Stairway to Heaven.....U.-I.
GRAND: *Let's Make Music*.....RKO
Feature: The Egg and I.....U.-I.
ROOSEVELT: *So You're Going to Be a Father*
.....Warner Bros.
Feature: Cheyenne.....Warner Bros.
STATE LAKE: *Along Came Daffy*. Warner Bros.
Feature: Possessed.....Warner Bros.
UNITED ARTISTS: *Part-Time Pal*.....MGM
Feature: Living in a Big Way.....20th Cent.-Fox
WOODS: *Mexican Baseball*...20th Cent.-Fox

Paramount

SWEET AND LOW: Musical Parade—Average two-reel musical in color. Will serve as a filler.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

YOU HIT THE SPOT: Musical Parade—This two-reel subject is very good and worthy of playing any day of the week, and in the best theatres. All Paramount musical shorts have good stories and are in Technicolor.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

RKO Radio

DONALD'S DOUBLE TROUBLE: Walt Disney Cartoons—Pretty good. This had the usual quota of laughs and the crowd seemed to appreciate it.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

I'LL BUILD IT MYSELF: Edgar Kennedy—Another good Edgar Kennedy slapstick comedy that the patrons enjoyed.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

Universal

SMOKED HAM: Lantz Color Cartunes—Entertaining reel in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Warner-Vitaphone

MINSTREL DAYS: Featurettes—Here is one short that can back up any feature and it is sure to please. Book it.—Ralph Raspa, State Theatre, Rivesville, W. Va.

SENTIMENTAL OVER YOU: Merrie Melodies Cartons—Pleasing color cartoon. Play it.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MGM Giving "Hucksters" Big Promotion Campaign

MGM's "The Hucksters" will receive an advertising campaign ranking with its biggest. It will center in newspapers, radio and magazines. An advance newspaper campaign is on now, in 100 cities, the company has announced. It comprises a series of nine ads totaling 1,500 lines. The picture opens July 16 and 17. August issues of national and fan magazines will carry full page ads in two colors. Spot radio announcements have begun over 72 stations.

Says Reissue Business Finished in Europe

Terming the reissue business in Europe as "finished," Maurice Livingstone, vice-president of International Optima Corporation reissue distributors abroad, announced in New York this week that his company had launched its own production program in Czechoslovakia and Italy and hereafter will acquire only new U. S. productions for European distribution. Optima currently is distributing Film Classics and David O. Selznick reissues in Europe. Mr. Livingstone reported that "Europe is saturated with new American product with which it is impossible for reissues to compete." Joseph Auerback, Optima's president, is now in Europe making preparations for the foreign productions which will be made in English with American players. Optima, also, plans to invest money in productions scheduled to be made in the U. S. and Canada, according to Mr. Livingstone.

Nassour To Make Four For Allied Release

Edward Nassour, owner of Nassour Studios, will produce four pictures, with a \$5,000,000 budget, for release by Allied Artists and "several" productions for Monogram release during the next two years, Samuel Broidy, Monogram president, announced in Hollywood last Wednesday. The deal also gives both Allied and Monogram space at the Nassour studios and therefore Monogram has postponed building its new studios until building costs come down. Mr. Broidy also announced a multiple picture deal with Jack Wrather, who will produce "In His Steps" and "Turning Point," scheduled for \$1,000,000 budgets, for both Allied and Monogram release.

IN NEWSREELS *Report Regional*

Ads a Success

MOVIETONE NEWS—Vol. 29, No. 89—Airliner completes round-world flight. . . . Aviation: First jet bomber. . . . Argentina's first lady, Eva Peron, hailed in Europe. . . . First horseman to cross Royal Gorge Bridge, highest in the world. . . . Connie Mack returns to Meriden, Conn. . . . Motorcycle thrills at the Palisades. . . . Junior rodeo champs. . . . Boy billiard wizard.

MOVIETONE NEWS—Vol. 29, No. 90—President rebukes Russia. . . . Nation stirred by mystery of discs in the sky. . . . Film reports from the East: Jap war criminals, remnants of the Japanese fleet; you can put this cat out, but she won't stay out. . . . Wimbledon tennis. . . . Yachting race. . . . Diving from a blimp.

NEWS OF THE DAY—Vol. 18, No. 287—First films of Spain's ovation to wife of Peron. . . . Hunger stalks Germany. . . . Editors end world flight. . . . Latest flood disaster films. . . . Art inspires new hair-dos. . . . Boy billiard wizard. . . . Teen-age buckaroos.

NEWS OF THE DAY—Vol. 18, No. 288—Truman hits back at Soviets in plea for world peace. . . . Japs pay fat war crimes at Shanghai. . . . New air midget. . . . Carelessness perils 3,000 lives. . . . U. S. net stars win at Wimbledon. . . . Aerial divers race to Honolulu. . . . French grand pix.

PARAMOUNT NEWS—No. 90—Franco greets Mrs. Peron. . . . Sculptor uses forest for studio. . . . France: freed Germans recruited as labor force. . . . Tribute to Mr. Baseball (Connie Mack).

PARAMOUNT NEWS—No. 91—Denver welcomes home the "Babe." . . . Truman at Monticello. . . . The last mile for two Jap killers. . . . War allies draw for Jap fleet. . . . U. S. shines at Wimbledon. . . . World's biggest amateur rodeo.

RKO PATHE NEWS—Vol. 18, No. 92—Mississippi floods. . . . Students sail for Europe. . . . New jet-bomber. . . . Motorcyclists' mad whirl. . . . Dutch herring fleet. . . . Rocket mail. . . . Texas City restoration.

RKO PATHE NEWS—Vol. 18, No. 93—President honors Jefferson and Monroe. . . . Jap war criminals executed. . . . Geese help weed cotton crop. . . . Camera device gets closeups. . . . DC-6 new Presidential plane. . . . Kramer wins at Wimbledon. . . . Fashions and racing in Paris.

UNIVERSAL NEWSREEL—Vol. 20, No. 53—Europe greets wife of Argentina's president. . . . Six-engine jet bomber. . . . President Truman honors Dean Acheson. . . . Dutch herring fleet. . . . French bathing beauties. . . . Soap-box derby at Prospect Park. . . . Kids boxing.

UNIVERSAL NEWSREEL—Vol. 20, No. 54—President Truman calls for world cooperation. . . . Specially built plane for President's use takes off at Santa Monica, Calif. . . . Demonstration of world's smallest plane. . . . Jap war criminals executed at Shanghai for atrocities. . . . Dare-devil divers jump into ocean at Atlantic City. . . . Orphan kids enjoy police outing at Coney Island. . . . U. S. tennis stars win four titles at Wimbledon.

TELENEWS DIGEST—Vol. 1, No. 11—Ceremony in Germany, animal slaughter cleanses sins. . . . French navy hunts smugglers. . . . Sweden rebuilds French town. . . . Eifel Tower gets summer overhaul. . . . Circus time in Moscow. . . . Josephine Baker marries. . . . Ancient Maya ruins explored. . . . Cross-country bike race.

E. M. Loew Leases Louisville National

E. M. Loew, New England circuit owner, has leased the 2,500-seat National theatre, Louisville, for 21 years, at a minimum rental of \$700,000, I. Jerome Riker, of New York, said in Louisville last week. Mr. Riker and associates bought a large parcel of the city's real estate. The National has been operated independently as a first run. It will be remodeled.

Memorial to Gross, Peppiatt

The Philadelphia Variety Club will establish a fund in memory of Sam Gross and C. E. Peppiatt, 20th-Fox executives killed last month in an airplane crash. Ben Amsterdam and Earle Sweigert are fund chairmen. The fund will establish two scholarships each year for 10 years.

Increasing acceptance by distributors of its regional campaign plan by which newspaper advertisements are keyed to local release of a picture is reported by *Pictorial Review*, the Hearst Sunday supplement magazine. The *Review* is serviced to 10 newspapers in New York, Boston, San Francisco, Los Angeles, Seattle, Baltimore, Chicago, Detroit, Milwaukee and Pittsburgh.

The regional advertising plan of the *Review*, started last autumn under the supervision of Richard W. Cook, began operations in January and has carried campaigns for Universal, United Artists, Monogram, Selznick and MGM. In the plan a distributor contracts for a four-color page in all 10 regional editions but the date of each appearance may vary according to the release of the picture in each area. The plate for each ad carries a line designating the theatre at which the picture will play.

Only three pages in color are carried in each edition and the *Review* will, as a matter of general policy, carry only one motion picture ad.

Editorial content of the *Review* includes feature articles by a wide array of nationally known writers and the Sunday amusement section of each local paper. According to Mr. Cook the 10 cities covered represent 51 per cent of the national amusement business, 49 per cent of the effective buying income, 41 per cent of the families, and 39 per cent of the population.

Treasury Still Has "Diable"; Schedule Mexico Screening

As U. S. Treasury officials this week continued to refuse to state their reasons for withholding release of the French picture "Le Diable Au Corps" or to turn the film over to its owners, Universal-International, a second print was on its way from Paris to Mexico where it will be screened for U-I officials. The picture, one of the winners at the recent Brussels film festival, was produced by Paul Graetz and financed by U-I.

Following the customary screening of "Diable" for customs men, customs officials, in what was an unprecedented move, asked that the print be returned. They then sent it on to the Treasury Department in Washington where it was shown to officials at the National Gallery of Art by Huntington Cairns, general counsel, treasurer and secretary of the Gallery.

Kansas City, Kan.; Theatres Face Power Break

Kansas City, Kansas, theatres this week faced the possibility of a break in power and consequent closing. Striking utility linemen, helpers, and inside maintenance men had left only small crews for emergency service. Kansas City, Missouri, was not affected.

RKO RADIO PICTURES, INC. TRADE SCREENINGS

of ROBERT and RAYMOND HAKIM'S

presentation of

"THE LONG NIGHT"

ATLANTA
Rhodes Theatre, 62 S. Rhodes Center
Mon., July 21, 11:00 A.M.

CHARLOTTE
Plaza Theatre, 1610 Central Ave.
Mon., July 21, 10:30 A.M.

CHICAGO
Esquire Theatre, 58 E. Oak Street
Mon., July 21, 11:00 A.M.

CINCINNATI
Esquire Theatre, 320 Ludlow Ave.
Mon., July 21, 2:30 P.M.

CLEVELAND
Shaker Thea., Kinsman-Lee Rds. (Shaker Hts.)
Mon., July 21, 2:00 P.M.

DALLAS
Paramount Projection Room
412 Sa. Harwood St.
Mon., July 21, 2:30 P.M.

DENVER
Esquire Theatre, 6th & Dawning
Mon., July 21, 2:00 P.M.

DES MOINES
Uptown Theatre, 4115 University
Mon., July 21, 2:00 P.M.

DETROIT
Midtown Thea., 711 W. Canfield Ave.
Mon., July 21, 2:30 P.M.

INDIANAPOLIS
Cinema Theatre, 213 E. 16 Street
Mon., July 21, 1:30 P.M.

KANSAS CITY
Vogue Theatre, 3444 Broadway
Mon., July 21, 2:00 P.M.

LOS ANGELES
Ambassador Theatre, Ambassador Hotel
Mon., July 21, 1:30 P.M.

MEMPHIS
Linden Circle Thea., 311 S. Somerville
Mon., July 21, 2:30 P.M.

MILWAUKEE
Varsity Thea., 1326 W. Wisconsin
Mon., July 21, 2:00 P.M.

MINNEAPOLIS
Granada Thea., 3022 Hennepin Ave.
Mon., July 21, 2:30 P.M.

NEW ORLEANS
Circle Thea., St. Bernard & N. Galvez
Mon., July 21, 11:00 A.M.

NEW YORK
Normandie Thea., 53 St. & Park Ave.
Mon., July 21, 10:30 A.M.

OMAHA
Admiral Theatre, 40th & Farham St.
Mon., July 21, 2:00 P.M.

PITTSBURGH
RKO Proj. Rm., 1809-13 Blvd. of Allies
Mon., July 21, 2:00 P.M.

PORTLAND
Esquire Thea., 838 N.W. 23 Street
Mon., July 21, 2:30 P.M.

ST. LOUIS
West End Theatre, 4819 Delmar
Mon., July 21, 1:00 P.M.

SALT LAKE CITY
South East Thea., 2121 S. 11th St.
Mon., July 21, 2:15 P.M.

SAN FRANCISCO
Alhambra Theatre, 2330 Polk Street
Mon., July 21, 1:30 P.M.

SEATTLE
Egyptian Theatre, 4543 University Ave.
Mon., July 21, 2:30 P.M.

SIOUX FALLS
Hollywood Thea., 212 No. Phillips Ave.
Mon., July 21, 10:00 A.M.

WASHINGTON
Fox Proj. Rm., 932 New Jersey Ave.
Tues., July 22, 10:30 A.M.

Caesar Petrillo Raises His Baton With New Threat

Having won a temporary victory over James Caesar Petrillo, president of the American Federation of Musicians, when the Supreme Court recently upheld the constitutionality of the Lea Act, the radio networks and the recording companies this week were reminded that Mr. Petrillo still was a man to be reckoned with.

Testifying before a House Labor sub-committee, the musicians' head voiced what amounted to a triple threat. The union does not intend to sign a new contract with the recording companies when the present contract expires December 31, he said; the Federation may go into the recording business itself and, after February 1, 1948, he will not permit "live" musical programs to be relayed from one station to another.

The House group heard Mr. Petrillo as the first witness in its investigation of alleged unfair practices laid to the musicians' union. Among the charges leveled against the union are assertions that many of its members are not earning their living exclusively as musicians; that the Federation had forced the recording industry to pay "tribute"; that the union was holding back technical developments in radio and television; that it was an "autocratic" monopoly, and that it had forced the hiring of unnecessary workers by theatre operators and broadcasters.

According to Mr. Petrillo's testimony, the root of all evil is "canned music." If the radio stations and recording companies offer a solution to this problem, all his threats may not come to pass, he said. He admitted

that employment of musicians was at a high level right now, but said that unemployment was threatening and that, while he disliked the application of such drastic measures, this was being done to protect union members.

Mr. Petrillo gave several reasons for his actions. He said the union was "dissatisfied" with existing record royalty arrangements with the recording companies, now severely restricted under the new Taft-Hartley labor law. The A.F. of M. once before stopped recording activities, when it withdrew its members from the recording microphones from August 1, 1942, to October 28, 1943.

In addition to eliminating "live" network music broadcasts, Mr. Petrillo also is examining the anti-trust laws to see whether it could go into the record business itself. To support his contention that a change in the Federation's network policy was necessary, the musicians' head said that 603 out of the nation's 904 radio stations were not employing musicians despite the fact those 603 stations fill 90 per cent of their time with musical offerings.

Goldwyn Obtains Astor in New York Exclusively

The Astor theatre, New York, has been leased exclusively by Samuel Goldwyn Productions for the 18 months beginning August 12. The City Investing Corporation owns the theatre. Mr. Goldwyn will put into the theatre first the new Danny Kaye comedy, "The Secret Life of Walter Mitty." This will be followed by "The Bishop's Wife," probably in early 1948.

Arthur Weinberg Engaged

Arthur Weinberg, son of Louis Weinberg, Columbia circuit sales executive, was engaged this week to Eileen Kaplan, New Center, Mass. The announcement was made at a reception in the bride's home.

Fire Inspection Gives Branches A Clean Record

The highly effective cooperative safety measures used in the nation's 32 exchange centers were spotlighted last week as a new group of conservation directors took over fire-guard inspection duties in the branches. This change takes place semi-annually with the new personnel, mostly branch managers, appointed by John B. McCullough, director of the conservation department of the Motion Picture Association, in New York.

The result of these self-imposed measures has been most gratifying and it is looked upon with envy by other large industries, Mr. McCullough points out. Last year there was no fire loss in any of the inspected branches.

The system of intra-industry inspection has been in existence for 20 years. It concerns only the producers and distributors and covers in scope only exchange facilities. However, the branches of all distributors, including non-members of the MPA, are included in the regular inspection which must be carried out at least once a month.

Every half-year Mr. McCullough appoints the branch manager of one company in an exchange area to the job of director of conservation. These duties are taken up on a rotating basis and are entirely voluntary. Inspection reports are filed every month. In most cases the industry inspector is accompanied by uniformed fire department officials. Any deficiencies are reported to New York and to the exchange supervisors.

Besides inspection of the exchanges from cellar to roof there also are periodic fire drills to acquaint personnel with fire emergency operations. In addition, the MPA supplies the branches with informative material on fire-prevention and fire-fighting. Mr. McCullough, for instance, sent out a list of fire extinguishers and their special uses. In it he points out that of the four chemicals in use, Carbon-Tetrachloride, Foam, Soda Acid and CO₂ (gas type), only the latter is good for fighting film fires. Paper, wood and textile fires can be put out by the first three.

Those who last week finished their six-months term as conservation directors included the following:

M. Westebbe, RKO, Albany; Charles Lester, National Screen, Atlanta; E. Meyer Feltman, Universal, Boston; Howard Minsky, 20th-Fox, Buffalo; Henry Mascotte, Loew's, Butte; R. M. Simril, National Screen, Charlotte; Sid Rose, United Artists, Chicago; A. S. Moritz, Columbia, Cincinnati; J. M. Wechsler, Warner Bros., Cleveland; T. E. Laird, United Artists, Dallas; Duke Dunbar, Denver; Lou Levy, Universal, Des Moines; Robert H. Dunbar, Warner Bros., Detroit; Foster Gauker, Loew's, Indianapolis; Arthur H. Cole, Paramount, Kansas City; Alfred W. Taylor, Paramount, Los Angeles.
Ed Williamson, Warner Bros., Memphis; William Griffin, Columbia, Milwaukee; W. H. Workman, Loew's, Minneapolis; Jerome Lewis, Republic, New Haven; Gordon Bradley, Paramount, New Orleans; New York Film Board of Trade, New York City; David Hunt, Republic, Oklahoma; F. J. Hannon, Warner Bros., Omaha; Sam Gross (killed in plane crash), 20th-Fox, Philadelphia; Ira Cohn, United Artists, Pittsburgh; Henry Haustein, Paramount, Portland; T. B. Williamson, RKO, St. Louis; N. P. Jacobs, RKO, San Francisco; Fred Weimar, National Screen, Salt Lake City; E. A. Lamb, RKO, Seattle; J. Kronman, Loew's, Washington, D. C.

M-G-M TRADE SHOW "IT HAPPENED AT THE INN"

(French Version with English Subtitles)

SEATTLE TERRITORY ONLY

WEDNESDAY, JULY 30, 1 P.M.

JEWEL BOX PREVIEW THEATRE

2138 Second Ave., Seattle, Wash.



MANAGERS' ROUND TABLE

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

WALTER BROOKS, Director



Q We paused to consult Rand-McNally when Fred Perry's contribution arrived from the Liberty theatre, Cumberland, Md. We've given up what manner of man is this Perry, to wonder what kind of a town is Cumberland, Maryland, where so many things can happen, so frequently!

For Fred is up in the air, over Cumberland, tossing out 25,000 handbills from a plane at the local airshow, offering a grand drawing at Schine's Liberty theatre, with a \$15,000 house and furnishings as first prize, \$1,000 in cash as second prize and a good show for everybody. He writes, all round the margin of a handbill, to say that he used jeeps and bottle-tops and sundry devices to advertise, and that all costs were met by the Amvets, as part of the air show, sponsored by the Junior Chamber of Commerce.

Cumberland, Maryland, according to Rand-McNally, had 39,493 population, including Fred, and is pleasantly situated halfway between Washington and Pittsburgh. There must be something invigorating in that mountain air, to stimulate such showmanship, so much ingenuity and energy!

Q "Doc" Lowe, owner of theatres in the Kansas City area, was on the spot to quell an incipient panic at his Star theatre in Lebanon, Mo., recently. In this case, there had been a serious fire elsewhere in town, and at the matinee, a boy uttered a shout. In a moment, the audience was on its feet and ready to rush out. Mr. Lowe himself was in the theatre, he immediately turned on the lights, spoke to the people and assured them there was nothing wrong. The situation emphasizes the necessity for constant vigilance and that a manager should be prepared, with a definite plan in mind of what he expects to do, when the emergency arises.

CAMPAIGNS ON TOUR

The prize-winning campaigns in the 1947 Quigley Awards competition, for which Ivan Ackery of Vancouver won the Silver Plaque and Nathan Wise of Cincinnati the Bronze Plaque, have been on exhibition at various exhibitor conventions and continue on tour as this is written.

First, at the Little Rock meeting of the Independent Theatre Owners of Arkansas in June, when President Claude Mundo provided a special booth to display the books. Then, at the summer meeting of the Associated Theatre Owners of Indiana, where Executive Secretary William Carroll reported the books were prominently displayed and attracted much interest among exhibitors present.

Now the prize-winners are again on display at the Breakers Hotel, Cedar Point, Ohio, where the Independent Theatre Owners of Ohio are holding their annual convention, July 13-16. We extend to President Martin G. Smith and our many friends in Ohio our compliments and best wishes for a very successful and constructive session.

Q By-product of "The Miracle on 34th Street," which has the endorsement of 7,500 members of the Retail Dry Goods Association, is found in the example set by Macy's in New York, who are so pleased with the Edmund Gwynn character that they've advertised (in June already!) for a store Santa Claus, who must grow his own beard and get up in his lines to take care of Christmas shopping crowds in true "Miracle" fashion. It could make a lot of jobs, for home-grown "beards", along Main Street.

Q The Veterans Administration, through Geo. V. Brown, Jr., Director of Vocational Guidance, 52 South Starling Street, Columbus, Ohio, supplies a government form to describe opportunities for employment for motion picture theatre managers, as part of a service in counseling veterans in more than 100 different occupations. The bulletin includes a description of duties and employment outlook, which is termed "only fair," as movie attendance has fallen away from its wartime peak.

Under the G-I Bill of Rights, student managers may be given two years of employment, and a guaranteed income of \$50 per week, with properly identified theatres or circuits. Of this amount, the Government pays half, or \$25, at the outset, and the theatre pays half. Increases in salary by the theatre are intended to correspondingly decrease the Government's share, until at the end of the two-year period, the Government is no longer contributing to the student's income. The Government expects that a periodical check-up of the student's inclination and qualification for the job will show that the cooperative arrangement is justified.

The plan has merit, in that it permits a young veteran to step up in theatre practice and become an assistant manager with the benefit of service status. It can be abused, as a privilege and as opportunity for legitimate advancement. The Veteran's bulletin goes on to say "there are always openings for bright young men" and that "it is almost entirely a man's field, although there are some opportunities for women." Especially in small towns, this chance for Government cooperation should be appreciated by owners and managers, who may use the benefit without taking advantage of a veteran's privilege to obtain compensation.

—Walter Brooks

SELLING JOB at the front curb line



Sidewalk crowds gather outside the Capitole theatre, Lausanne, Switzerland, to see "Make Mine Music" under its foreign title. Mr. Glas is manager here.

Manager Jim Savage of the United Artists theatre, Chicago, was not annoyed when these attention-getting bobby-soxers paraded in front of his box office. "Unfair!" shouted Frankie's admirers. "He's chasin' Grayson, but Peter Lawford gets her!"

Typical English "news-boys", with their screaming placards, lined up on the sidewalk to sell "The Beginning or the End" at the Empire theatre, Leicester Square, London.



Expansive frontage and extensive box-office line, at the Regent theatre, Sydney, Australia, where manager Jack O'Callaghan hit an all-time high with this display for "Notorious"—making the one-day record for the house on Friday the 13th! Photograph taken at 10 a. m., starting a two-week run.



This attractive "farmerette" paraded the box-office front for the Orpheum and Palomar theatres, Seattle, with advertising matches, for potential patrons, at peak hours.

QUIGLEY AWARDS CONTENDERS

The men and women listed below have submitted evidence of showmanship within the past fortnight, which justifies their names being placed on the list of outstanding showmen.

ELMER ADAMS, JR. Bison, Shawnee, Okla.	W. T. HASTINGS Orpheum, Denver, Colo.	GENE PEFFLEY Ridge, Gary, Ind.
JOHN ARNOLD Yale, Houston, Tex.	L. STANLEY HODNETT Palace, Middlesborough, Yorkshire, England	FRED PERRY Liberty, Cumberland, Md.
JIM BARNES Midwest, Oklahoma City, Okla.	JOHN ISELY Jackson, Milwaukee, Wis.	RALPH PHILLIPS New Cross Kinema, New Cross, London, England
MIRIAM BELLICK Ritz, Brooklyn, N. Y.	WALLACE JAMES Capitol, Jackson, Mich.	LESTER POLLOCK Loew's, Rochester, N. Y.
LARRY BELTZ Grand, Milwaukee, Wis.	W. J. JOY Ritz, Holmeside, Sunder- land, England	BETTY JUNE POWELL Bison, Shawnee, Okla.
GEORGE BERNARD Odeon, Bury, Lancs., England	MRS. KALLARES State, Gary, Ind.	LEO RAELSON Showplace, St. Albans, L. I.
F. J. BICKLER Jeffris, Milwaukee, Wis.	ROBERT KLEIN Orpheum, Milwaukee, Wis.	G. RAY Regent, Bradford, Yorks., England
HELENE BOESEL Downer, Milwaukee, Wis.	SID KLEPER College, New Haven, Conn.	H. W. REISINGER Loew's, Dayton, Ohio
HUGH BORLAND Louis, Chicago, Ill.	RUDY KOUTNIK Wisconsin, Milwaukee, Wis.	REYNOLDS ROBERTS Ritz, Tunstall, Staffs., England
JOE BOYLE Broadway, Norwich, Conn.	WILLIAM P. LALOR Myers, Milwaukee, Wis.	HARRY ROSE Majestic, Bridgeport, Conn.
A. J. BROWN Empire, Cardiff, Wales	LARRY LEVY Colonial, Reading, Pa.	M. C. SANDVIG Midway, Milwaukee, Wis.
BILL BROWN Bijou, New Haven, Conn.	MILT LEWIS Fischer, Danville, Ill.	J. G. SAMARTANO State, Providence, R. I.
WALTER CHENOWETH Alexandria, San Fran- cisco, Calif.	J. LONGBOTTOM Odeon, Chorley, Lancs., England	WILLIS SHAFFER Fox Atchison, Atchison, Kans.
LOU COHEN Poli, Hartford, Conn.	ABE LUDACER Valentine, Toledo, Ohio	ROY T. SHIELD Royal, Enid, Okla.
TIFF COOK Capitol, Halifax, N. S.	P. E. McCOY Miller, Augusta, Ga.	BOYD SPARROW Loew's, Indianapolis, Ind.
THOMAS CORNFIELD Princess, Milwaukee, Wis.	D. MACKRELL Playhouse, Dewsbury, Yorks., England	D. I. STAKUP Martin, Opelika, Ala.
DEAN CORRADO Beverly, Milwaukee, Wis.	ED MAY Lincoln, Miami, Fla.	MOLLIE STICKLES Palace, Meriden, Conn.
GEORGE FORHAN Belle, Belleville, Ont., Can.	JOHN MISAVICE Ritz, Berwyn, Ill.	B. V. STILES Braumont, Milwaukee, Wis.
AL FRANK Fond Du Lac, Fond Du Lac, Wis.	BILL MORTON Albee, Providence, R. I.	REG STREETER Mission, Santa Barbara, Calif.
GENE FULTZ Eagle, Chicago, Ill.	MYRON MEUMAN Stevens Point, Stevens Point, Wis.	HELEN WABBE Golden Gate, San Fran- cisco, Calif.
ARNOLD GATES Stillman, Cleveland, Ohio	BILL NOVAK Capitol, Winnipeg, Can.	R. M. WHITE Orpheum, Elkhart, Ind.
ALICE GORHAM United, Detroit, Mich.	DAVID O'NEIL Uptown, Milwaukee, Wis.	ANSEL WINSTON Coliseum, New York City
C. R. HACKER Palace, Milwaukee, Wis.	PEARCE PARKHURST Capitol, Pawtucket, R. I.	NATE WISE Palace, Cincinnati, Ohio
JOHN HANEY Patio, Freeport, Ill.	DICK PEFFLEY Paramount, Fremont, Ohio	JAY WREN Paramount, Newark, N. J.
LEO HANEY Lido, Maywood, Ill.		
HANK HAROLD Palace, Cleveland, Ohio		

Around the Table

Q MURRAY MEINBERG, manager of Reade's Strand Theatre, Plainfield, N. J., promoted funds for the town's Fourth of July celebration with a dummy firecracker which "weighed" \$52 worth when the contents were spilled out. . . . MIRIAM BELLICK, manager of the Ritz theatre, Brooklyn, got the attention of neighborhood kids with a cut-out from a 24-sheet on "Sinbad the Sailor." . . . BOB GOLDSTEIN, manager of Century's Community theatre, Queens Village, N. Y., went rural to plug the showing of "The Farmer's Daughter." . . . HARRY ROSE, manager of the Loew-Poli Majestic, took advantage of JIMMY DORSEY's personal appearance in Bridgeport to promote "The Fabulous Dorseys." . . . WM. FARNSWORTH, manager of the Hollywood theatre, Ft. Worth, Tex., hustled for effective window displays when he played "Framed" recently. . . . GENE RACE and LEE SEPTEMBRE showed us their tieup with Miami Parcel Service trucks, to exploit "Born to Speed" at Wometco's State theatre. . . . GEO. J. FORHAN, manager of the Belle theatre, Belleville, Ont., Canada, secured seven window tieups for "Song of the South" for a straight two-weeks showing. . . . JOHN J. HANEY, manager of the Patio theatre, Freeport, Ill., used three "doodle-bug" motor scooters, with posters attached, to advertise "Duel in the Sun."

Q DENNIS BOWDEN, manager of the Regal Bridlington, Yorkshire, England, built a teaser campaign for "Night and Day" by displaying one line at a time from the well known lyrics of the song. . . . HERMAN BERLIN, of the Cambria theatre, St. Albans, L. I., dressed his ushers as "Show Offs" with 12-inch bow ties to advertise the coming attraction. . . . ROBERT REEVES sends in his application for membership in the Round Table from the Rialto theatre, Phoenix, Arizona. . . . LARRY CAPILLO, manager of the Star theatre, Westbrook, Maine, made his own standee out of three-sheet poster on "Love Laughs at Andy Hardy." . . . PRESTON SWAN, manager of the Elephant Cinema, Shawlands, Glasgow, gave prizes, donated by a local merchant, to lucky patrons of "If I'm Lucky," 20th Century-Fox attraction. . . . HARRY ROSE, of Loew's Majestic, Bridgeport, Conn., was "the personality of the week" in the current issue of "This Week in Bridgeport." . . . S. D. MITCHELL, manager of the Strand, Atmore, Ala., had Lassic donating her dog house to help the housing shortage and advertise "The Courage of Lassic." . . . "Chirps from Boyd Sparrow," Loew's Indianapolis, brings us evidence of a good co-op newspaper advertisement, arranged by Assistant ZEVA YOVAN. . . . HERB THATCHER, manager of Warner's Hamilton, Lancaster, Pa., a visitor at the Round Table office.

Q JOHN KOHLER, manager of Reade's Paramount theatre, Plainfield, N. J., had a window tieup for "Bedelia" that must have stopped 'em. . . . PHIL KATZ, of Warner's Kenyon theatre, Pittsburgh, gives a door prize, compliments of his good neighbor candy store, next door. . . . Letter addressed merely "Round Table, New York" came through promptly, so we know the Post Office appreciates the volume of our mail. . . . ROY T. SHIELD, manager of the Mecca theatre, Enid, Okla., made hay with a BOB WILLS short while Bob and his boys were playing in town for a dance. . . . LOU SINGER, manager of the Warfield theatre, San Francisco, used a walking book to advertise "The Yearling" on downtown streets. . . . NORMAN WILLIS, manager of the Corbett theatre, Wildwood, Fla., had one of his typical "no expense" campaigns to advertise "The Red House." . . . Assistant TILLIE PYSYK tied up the complete school system in Norwich, Conn., for announcement of Kartoon Karnivals at Loew's Poli-Broadway theatre. . . . SEYMOUR MORRIS, advertising and publicity head for the Schine circuit, got out an egg-citing herald for "The Egg and I" entitled "Fun's A-Hatchin!" . . . And "Miss Slick Chick," all dressed in feathers, visited four radio stations in Atlanta to plug "The Egg" on breakfast programs, with manager WILLIAM MURRAY of the Rialto theatre promoting.

Q JAY WREN, Paramount, Newark, shows professional use of press book advs for "Suddenly It's Spring." . . . LAWRENCE J. CAPILLO, manager of the Star theatre, Westbrook, Maine, used attractive red-and-silver frames around town, with stills from "Lady of the Lake." . . . Ralph K. Dillard, manager of the Avon theatre, Savannah, Ga., had an unexpected opportunity for fine publicity when a Judge of the Superior Court made a 15-minute talk on "Juvenile Delinquency" from his stage. . . . All the Carrolls in the Kansas City telephone book were the guests of manager LAWRENCE LEHMAN, of the Orpheum Theatre, to see "The Two Mrs. Carrolls." . . . IDAMAE METCALF, manager of the Rapids theatre, Rock Rapids, Iowa, has a useful calendar, mailed under postal permit to box-holders, which illustrates the program for the month with single-column mats. . . . ROBERT A. HYNES, manager of the Criterion, Oklahoma City, issued 30,000 "gag" summonses, inviting patrons to sit in judgment on "The Imperfect Lady." . . . MIKE STRANGER planted publicity in seven Westchester County newspapers for recent playdates at Loew's White Plains theatre. . . . Window tieups with five merchants helped manager LEO HANEY exploit "Till the Clouds Roll By" at the Lido theatre, Maywood, Ill. . . . Manager JOHN MISAVICE established goodwill for the Ritz theatre, Berwyn, Ill., with his "Clean-Up Week" campaign.

Shaffer's Stag Screening For "Lady In the Lake"

Willis Shaffer, last week's winner in the second quarter for the 1947 Quigley Awards, has a characteristic way of introducing his entries. When he writes to us, from the Fox Atchison theatre, Atchison, Kansas, he usually starts off by saying "this is the most interesting campaign I ever worked on." And that, to our way of thinking, is why his campaigns stand out, why they are so interesting, to himself and to others.

If Willis wasn't outdoing himself, with every effort, he would find his results less interesting. For "Lady in the Lake" he has provided something that isn't laid out in the usual manner and it doesn't shape up as ordinary planning in good will activity for the business men of Atchison. Nothing too complicated, it can be done across the board, with the benefit of Willis Shaffer's pattern for promotion.

Once a year, he throws a little party at the theatre, a token of appreciation to the merchants along Main Street for their cooperation and support. This party is known to business men as "Shaff's Stag Screening" and it is held around 10:30 in the evening, when the regular show is over, on a night during the week when business is not rushing. The screening starts off with a dutch lunch and a "bull session" strictly for men. After they have satisfied their appetites, and the blarney that makes any get-together a lot of fun, they settle down for the screen program.

The feature chosen on this important occasion was "The Lady in the Lake"—an unusual mystery that most men enjoy. And



Willis E. Shaffer, left, and Bernie Evens, right, listen in while Brownie McDonald, talks with Audrey Totter, in Hollywood.

Willis had a surprise for the visitors. In the film, if you recall, Audrey Totter has a line "If you want me call Drexel 33319." And, to climax the evening, Willis did just that, by pre-arrangement with Hollywood, so the winner in their little contest, Brownie McDonald of Atchison's Main Street, got to talk to Audrey, with plenty of listening-in. Next day, "Call Drexel 33319" was a by-word in Atchison and "Lady in the Lake" was off to a flying start.

Teaser "personal" ads and full-page cooperative ads in the newspapers, plus the usual routine of Shaffer treatment, made "Lady" important screen fare, and put "You" in the picture even beyond Metro's press book recommendation to showmen.

site the Governor Clinton Hotel. A sound truck was used two days prior to the opening of the picture. Three thousand cigar, 20 bowling, 20 billiard and 250 Chesterfield cigarette cards were distributed.

SHOWMEN IN NEW POSTS:

JERRY SHINBACK, Assistant Division Manager, RKO Theatres, Chicago, Ill. MAX MINK, City Manager, RKO Cleveland theatres. LOU LUTZ, City Manager, RKO Theatres, Grand Rapids, Mich. HARRY SCHREIBER, City Manager, RKO Theatres, Columbus, Ohio. WALTER AHRENS, manager, Uptown, Detroit, Mich.

ROY McLEOD, Manager, Vogue; AL JENKINS, Hastings; JAMES DAVIE, RKO; LENNY DALLEN, Varsity; all in Vancouver, B. C. RUBE ELLIOTT, manager, Odeon, Mission, B. C. ALBERT MOSS, Odeon, Haney, B. C. CHARLES RICHARDS, Cleve, Columbus, Ohio. JERRY LASSWELL, Roxy and Clinton, Frankfort, Indiana. JERRY WEISS, Paramount, Minneapolis.

JACK THOMAS, Beechwood; CHARLES COLEGROVE, Westmont; both in Columbus, O. JOHN SPENCER, Rivoli, Hastings, Neb. O. S. HAINES, LYRIC, Birmingham, Alabama; JOHN LACIA, Berkley, Berkley, Mich. DAVE MAGESON, Times Square, Detroit, Mich. DELBERT FARRELL, Howard and Iowa, Jefferson, Iowa.

Theatre Staff Costumed For "Sea of Grass"

Manager Robert A. Hynes had his ushers, usherettes, candy attendants, doormen and cashiers outfitted in cowboy and cowgirl costumes two weeks in advance of the opening of "Sea of Grass" at the Criterion theatre, Oklahoma City, Okla. Hynes also used a walking book in the downtown district for five days before opening and the first two days of the run of the picture. Two 24-sheets were posted atop the marquee. Book displays were arranged with the Book Center, Katz Drug store, Stevensons, Kress's and Woolworth's.

Kingston Parade Heralds Opening of "Duel"

A parade of 50 cowboys and cowgirls highlighted the campaign arranged by city manager Bob Case for "Duel in the Sun" at Reade's Broadway theatre, Kingston, N. Y. The parade also included chuck wagons, a sound truck and a police escort. A one-sheet board obtained from the U. S. Army was set up in the park, directly oppo-

The Quigley Awards Rules

Q A Silver Grand Awards Plaque and a Bronze Grand Awards Plaque are awarded annually to the two theatre managers or theatre publicity men whose exploitation and promotion campaigns are adjudged best throughout the year. Finalists for Grand Awards honors shall qualify by gaining special recognition in the Quarterly Competitions.

Every three months, a committee of judges will appraise the campaigns submitted by contestants during the preceding quarter period and select one showman to receive a Silver desk Plaque for outstanding achievement. The next seven best will receive a Scroll of Honor. Citations of Merit will be awarded to other theatremen whose work is outstanding.

Consistency of effort is of paramount importance. One-shot campaigns are not eligible for Awards, which are made on the premise of sustained effort.

Single ideas or promotions are acceptable only when the entrant has been a consistent contributor.

No fancy entries are necessary. Costly and time-wasting "gingerbread" decorations are not encouraged. Showmanship only counts.

In addition to exploitation on feature pictures, entries may be made on short subjects, serials, stage shows, or institutional and civic promotions.

Evidence proving authenticity of each entry should be submitted, such as photos, tear-sheets, programs, heralds, etc.

The Quigley Awards makes no distinction for size of theatre, community or the availability of pictures. The Judges make full allowance for individual showmanship displayed by comparing budgets, newspaper facilities and assistance from distributing companies. Everyone starts from scratch and has equal opportunity.

In addition to the Awards mentioned, special Certificates of Merit will be awarded quarterly and annually to showmen from outside the United States and Canada. The campaigns submitted by theatremen from abroad, however, shall not be excluded from consideration in the regular competitions.

Address all entries to:
QUIGLEY AWARDS COMMITTEE
MANAGERS' ROUND TABLE
1270 Sixth Avenue
New York 20, New York.

The Selling Approach

ON NEW PRODUCT

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

THE PERILS OF PAULINE (Paramount):

This is the story of Pearl White, great serial queen of the early screen. The picture stars Betty Hutton. Send out a call for old programs, ads, stills, newspaper clippings and other souvenirs of the Pearl White era. Give guest tickets to persons who bring them in. Then make up a display of the souvenirs for your lobby.

If you are situated in a town which has a volunteer fire department, you could suggest a cooperative arrangement with them whereby their trucks and other equipment would be bannered with this type of copy: "Blanktown's Fire Department, your Fire Department . . . join now and help guard your neighbors and yourself from the perils of fire. . . . For thrills, music, love and laughs, join the crowd at the Gem theatre . . . 'The Perils of Pauline'."

Where feasible, a balloon could be used for a crowd-stopping promotion. Use a surplus weather or target balloon. Attach a basket to it and a lady dummy hanging from the basket by a rope with tie-in copy. With a little ingenuity a toy locomotive and a doll could be used as a window display to put across one of the thrill scenes from the picture. Have wheels of the locomotive turning and the doll tied to the railroad track. Sign reads: "Will Pauline be saved? See . . .", etc.

GUNFIGHTERS (Columbia):

Randolph Scott is the star of this top-budget western in Cinecolor. The picture is based on Zane Grey's "Twin Sombreros". Use this fact as the peg for a contest in which entrants list Zane Grey's books or other Zane Grey novels turned into films. The 10 longest and most accurate lists are judged the winners.

Offer a series of western slang expressions and ask newspaper readers or radio listeners to define them correctly. To avoid ties, ask entrants to explain how the expression came into being. Slang expressions might include: pronto, hogtie, roped-in, tinhorn, earmark, gunfighter, tenderfoot, boot hill, etc.

The title is an excellent peg on which to hang a "turn in your weapons" campaign conducted by the local Police Department and directed towards veterans who brought home guns and other dangerous souvenirs. Offer guest tickets for all souvenir weapons turned in. Plant a news story on this tieup.

The setting of the picture is the old West, and there is nothing more symbolic of that period in American history than the cattle brands of the day. Copies of the brands can be located in the public library. Use them freely in your lobby and out front.

Special "Egg" Hat Draws Publicity for Picture

Manager Francis C. Gillon had a local millinery designer create an "Egg and I" hat to exploit the playdate of the picture at the Paramount theatre, Cedar Rapids, Ia. The Cedar Rapids *Gazette* used a photo of the hat and also sent it out over a wire service. Twenty plastic eggs were mailed out to various persons in the city, for word of mouth advertising. The eggs were lettered with the words "Which came first?" Inside the egg were two courtesy passes and the message: "We're not sure either whether it was the chicken or the egg, but we do know that 'The Egg and I' starts at the Paramount, etc."

Mollie Stickles Gets PTA Support for "Yearling"

Manager Mollie Stickles obtained the complete support of the Parent-Teachers Association for her playdate of "The Yearling" at the Palace theatre, Meriden, Conn. Association members boosted the playdate at meetings, schools, etc. A coloring contest was planted on page two of the Meriden *Journal* several days prior to

opening. 1,500 milk bottle collars were distributed by the Kaemmer dairies. 1,000 die-cut colored stickers were used on grocery bags (two sides) by Grower's Outlet, largest retailer handling this line in Meriden. Extensive library and book tieups also were promoted. Mollie is one who always does a thorough job, merchandising the picture.

Contest Tieup Aids "Carnival"

Ansel Winston, manager of the RKO Coliseum, New York, arranged a fine publicity tie-up with the Pepsi-Cola Company to exploit "Carnival in Costa Rica" on upper Broadway. A dance contest was staged, with 14 couples entering the finals for the rumba, conga and samba. Between four and five hundred looked on, while winners were given tickets for the theatre.

Starlet Helps Promote "Road"

Francis Barr, of Interstate Theatres, found himself in mighty attractive company promoting "Stallion Road" at the Dallas Charity Horse Show, with Dorothy Malone, Warner Bro. starlet visiting her parents in Dallas, to present blue ribbons, for the benefit of City-County hospitals.

Exhibitors

All

Are On
The Ball

booking



for General

Release

in August

Released thru UA

"Discovery" Tops Boston Records For Publicity

The promotional campaign staged by manager Nick Lavidor and publicity director Frank Cronin in behalf of Rear Admiral Richard E. Byrd's motion picture, "Discovery," at the Center theatre grabbed plenty of news space in three Boston daily newspapers in one week. A ten-day tie-up was effected with the *Record-American*, culminating with a special showing of the picture to 1,400 members of the Junior Volunteer Army, a *Record* promotion. The *Boston Globe* sponsored a naming contest for two penguins that Admiral Byrd presented to the local Franklin Park Zoo. A third tie-up with the *Boston Post* ran for five days and involved the appearance on Boston Common on a Sunday afternoon of four penguins, to which amateur photographers were invited. Five thousand camera bugs showed up. Filene's, large Hub specialty shop, built an 8-day window display of four penguins, with Antarctic fur suits, dog sleds, exploring paraphernalia and enlargements from the film providing the background. More than 95,000 tickets were distributed to school children in the parochial schools of greater Boston and to the sixth to eighth grades and high schools in 21 towns and cities around Boston.

More than 75 leading exhibitors attended a pre-venue evening banquet at the Boston Art Club restaurant, where carvings of ice and ice cream carried out the polar motif. A check of space received in the news columns of Hub papers reveals that "Discovery" topped the lineage total of "Fantasia" premiere in 1941.

Essay Contest Helps "Yearling"

An essay contest for children between the ages of 12 and 14 years on the subject "Why I Should Be Kind to Animals" helped to promote "The Yearling" at Loew's State and Orpheum theatres, Boston, Mass. The competition was arranged by publicist Joe Di Pesa. It was sponsored by the Animal League of Boston.

ANOTHER SOURCE OF SUPPLY

Learn All About
Filmack's Prevue
TRAILER SERVICE

Filmack **\$4.50**
1327 S. WABASH AVE. CHICAGO 5, ILL. week

Starts Show Business Career at Age of Twelve

John Longbottom, of Lancashire, England, has been in show business since the age of twelve, which is a record even for England.



John Longbottom

Since his beginning in the legitimate theatre as an usher, he has filled every conceivable position in the theatre, both back stage and in the front of the house. For six years he was in the head office of a famous North of England theatre owner, helping to produce Christmas shows, and managing four Yorkshire theatres. In 1936 he came to work with Odeon theatres, as an assistant, and by 1939 had opened and managed a good many Odeon houses. He was in the Gillingham Kent Cinema, when he joined the Royal Air Force, where he served for six years. After being "demobbed" in 1945, he became manager of the Odeon in Chorley, where he has been for just over a year now. Longbottom is married and has four children.

Arranges Tieup with Daily Broadcast for Playdates

Manager T. E. Delbridge has arranged a tieup with a new man-on-the-street broadcast over station WKDA to exploit his playdates at Loew's theatre, Nashville, Tenn. The tieup cost only four passes a day, for which Delbridge receives a plug for his current attraction before and after the broadcast and each time a contestant is awarded a guest ticket.


Ties Up with Shopper Guide For "Way with Women"

Through a tie-up with the "Hi Shopper" of Chicago's *Downtown Shopping News*, which has a circulation of 600,000, a "How to Get a Gal" contest was conducted in connection with the opening of "That Way with Women" at the Chicago theatre, Chicago, Ill. Raymond Thompson and Charles Nesbitt are co-managers of the theatre. Readers were asked to send in four suggestions on the most effective method of getting a girl. Guest tickets were awarded for the best ideas submitted.

HENRY R. ARIAS

PURCHASING AGENT
Foreign and Domestic
Film Distribution

729 7th Ave., N. Y. 19, N. Y., Circle 5-4574
Serving the Industry Since 1913. Negotiations In Any Language
CABLE: HENARIAS, N. Y.



Teaser Ads Aid Melbourne Date

Considerable free newspaper publicity, teaser ads and radio spot announcements heralded the playdate of "Lady in the Lake" at the Metro theatre, Melbourne, Australia. The campaign was arranged by acting manager Roger Kirby.

The teasers were used 10 days in advance and during the first week. Fifty-word announcements were used day and night on three radio stations for three days. The playdate was plugged on the weekly "Lion's Roar Session" for seven weeks.

Milk bottle tops (110,000) were used by Larcher's Milk Distributing Company, largest distributors of milk in Melbourne. Window displays were set with Robertson-Mullens and Collins, book stores. Myers' Book Department devoted a prominent showcase for a tieup with the picture. A good bit of showmanship from down under.

BIRTHDAYS OF THE WEEK:

HERMAN SHULGOLD	SAM SCHWARZCHILD
G. MORELOCK	F. M. SWIGER
J. P. AVILA, JR.	J. W. FENETY
JEROME ADELMAN	LILY WATT
FRANK CASE	B. F. ADCOCK
ALFRED SKIGEN	NAT BLANK
JIM SKRAKE	TY GRASIANO
HERMAN TOWNSEND	E. L. DILLY
JOHN G. NEWKIRK	ROBERT SCHMIT
HARRY CLIFFORD	H. A. PAPPAS
BERYL DAVIS	HERBERT MUELLER
GEORGE W. ECKERD	J. S. MAHONEY
HAROLD MURPHY	T. C. GRACE
JOHN MEDFORD	FELIS TISDALE
GEORGE BANNAN	E. W. HATFIELD
RALPH KETCHUM	G. O. ALLEN
FRANK BLOCKER	J. VIDUNSKY
CHARLES NYGAARD	JOHN REVELS
BEN ENGEL	ARNOLD RUBIN
BEN GOLDMAN	ROY LIEBMAN
E. S. ST. JOHN	BEN MINDLIN
ROBERT GIBBS	C. S. HOGE
M. GALLIART	E. M. BARRETT
C. E. PHELPS	RICHARD FELDMAN
F. G. DUDLEY	DE WITT HALEY

LIKE TO TRAVEL?

Motion Picture Herald can use a live wire showman with trade relations experience, to gather news items, interview exhibitors, secure new and renewal subscriptions.

Must have selling ability. Own late model car and be free to travel in Mid-Western territory. Good salary plus commission.

Circulation Director
MOTION PICTURE HERALD
1270 Sixth Avenue, New York 20, N. Y.

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Zenith Has New Home Television Phone Device

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending April 30, 1947.

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.

FIESTA (MGM)

First Report:

Total Gross Tabulated \$227,600
Comparative Average Gross 199,200
Over-all Performance 114.2%

BALTIMORE—Century	93.0%
BUFFALO—Great Lakes	90.0%
CINCINNATI—RKO Capitol	136.0%
LOS ANGELES—Egyptian	136.6%
LOS ANGELES—Fox-Wilshire	90.0%
LOS ANGELES—Los Angeles	175.1%
NEW YORK—Capitol	100.1%
(SA) George Paxton's Orchestra, Lena Horne, others	
TORONTO—Loew's, 1st week	104.9%
TORONTO—Loew's, 2nd week	93.6%

GREAT EXPECTATIONS (Brit.-Univ.)

First Report:

Total Gross Tabulated \$785,800
Comparative Average Gross 834,100
Over-all Performance 94.2%

KANSAS CITY—Orpheum	90.0%
(DB) Danger Street (Para.)	
LOS ANGELES—Carthay Circle, 1st week	90.0%
LOS ANGELES—Carthay Circle, 2nd week	68.1%
LOS ANGELES—Carthay Circle, 3rd week	63.6%
LOS ANGELES—Carthay Circle, 4th week	68.1%
LOS ANGELES—Guild, 1st week	69.7%
LOS ANGELES—Guild, 2nd week	63.9%
LOS ANGELES—Iris, 1st week	78.3%
LOS ANGELES—Iris, 2nd week	66.2%
LOS ANGELES—Ritz, 1st week	86.3%
LOS ANGELES—Ritz, 2nd week	63.6%
LOS ANGELES—Studio, 1st week	79.2%
LOS ANGELES—Studio, 2nd week	67.0%
LOS ANGELES—United Artists, 1st week	101.7%
LOS ANGELES—United Artists, 2nd week	58.1%
NEW YORK—Music Hall, 1st week	101.8%
(SA) Radio City Stage Presentation	
NEW YORK—Music Hall, 2nd week	104.9%
(SA) Radio City Stage Presentation	
NEW YORK—Music Hall, 3rd week	99.2%
(SA) Radio City Stage Presentation	
NEW YORK—Music Hall, 4th week	91.6%
(SA) Radio City Stage Presentation	
NEW YORK—Music Hall, 5th week	91.6%
(SA) Radio City Stage Presentation	
SAN FRANCISCO—United Artists	120.8%
TORONTO—Eglinton	160.0%

TRAIL STREET (RKO)

Final Report:

Total Gross Tabulated \$320,400
Comparative Average Gross 345,100
Over-all Performance 92.8%

ATLANTA—Paramount	98.7%
BOSTON—Boston	90.3%
(SA) Vaudeville	
BUFFALO—Twentieth Century	86.3%
(DB) Beat the Band (RKO)	
CHICAGO—Palace, 1st week	95.0%
(DB) Little Miss Big (Univ.)	
CHICAGO—Palace, 2nd week	80.0%
(DB) Little Miss Big (Univ.)	
CINCINNATI—RKO Palace	85.4%
CLEVELAND—RKO Allen	86.6%
DENVER—Orpheum	94.1%
(DB) Crime Doctor's Man Hunt (Col.)	
INDIANAPOLIS—Circle	75.0%
(DB) Blind Spot (Col.)	

KANSAS CITY—Esquire	118.1%
KANSAS CITY—Uptown	119.4%
LOS ANGELES—Hillstreet	93.7%
(DB) Beat the Band (RKO)	
LOS ANGELES—Pantages	87.4%
(DB) Beat the Band (RKO)	
MINNEAPOLIS—RKO Pan	80.3%
NEW YORK—Palace, 1st week	100.0%
NEW YORK—Palace, 2nd week	71.0%
OMAHA—RKO Brandeis	120.2%
(DB) Cigarette Girl (Col.)	
PITTSBURGH—Warner	138.2%
SALT LAKE CITY—Uptown	102.9%
SAN FRANCISCO, 1st week	117.6%
(SA) Vaudeville	

CHEYENNE (WB)

Final Report:

Total Gross Tabulated \$510,900
Comparative Average Gross 553,800
Over-all Performance 92.2%

BALTIMORE—Stanley	113.9%
BOSTON—Metropolitan	88.3%
(DB) I Cover Big Town (Para.)	
BUFFALO—Great Lakes	95.0%
BUFFALO—Teck, MO 1st week	78.2%
CHICAGO—Roosevelt, 1st week	86.5%
CHICAGO—Roosevelt, 2nd week	80.4%
CINCINNATI—RKO Shubert	76.4%
CLEVELAND—Warner's Hippodrome, 1st week	97.9%
CLEVELAND—Warner's Hippodrome, 2nd week	71.0%
DENVER—Denver	109.3%
(DB) Jewels of Brandenburg (20th-Fox)	
DENVER—Webber	94.5%
(DB) Jewels of Brandenburg (20th-Fox)	
KANSAS CITY—Newman, 1st week	122.1%
KANSAS CITY—Newman, 2nd week	76.3%
LOS ANGELES—Warner Downtown	130.8%
LOS ANGELES—Warner Hollywood	154.9%
LOS ANGELES—Warner Wiltern	153.2%
NEW YORK—Strand, 1st week	110.9%
(SA) Ted Lewis and Orchestra, others	
NEW YORK—Strand, 2nd week	80.0%
(SA) Ted Lewis and Orchestra, others	
NEW YORK—Strand, 3rd week	75.0%
(SA) Ted Lewis and Orchestra, others	
PHILADELPHIA—Mastbaum	96.6%
PITTSBURGH—Stanley	75.0%
SALT LAKE CITY—Centre	96.5%
SAN FRANCISCO—Paramount, 1st week	115.7%
(DB) I Cover Big Town (Para.)	
SAN FRANCISCO—Paramount, 2nd week	71.0%
(DB) I Cover Big Town (Para.)	
ST. LOUIS—Fox	73.5%
(DB) Web of Danger (Rep.)	
ST. LOUIS—Shubert, MO 1st week	92.8%
(DB) Web of Danger (Rep.)	

THE UNFAITHFUL (WB)

First Report:

Total Gross Tabulated \$196,000
Comparative Average Gross 183,700
Over-all Performance 106.7%

BOSTON—Metropolitan	80.0%
(DB) Blackmail (Rep.)	
LOS ANGELES—Warner Downtown	104.6%
LOS ANGELES—Warner Hollywood	116.1%
LOS ANGELES—Warner Wiltern	120.4%
NEW YORK—Strand	120.1%
(SA) Vaughn Monroe's Orchestra, others	
PHILADELPHIA—Mastbaum	101.0%
SAN FRANCISCO—Warfield	114.4%
(DB) Three on a Ticket (PRC)	

A new television development which, it was predicted, would put the medium on a sound economic, if sponsorless, basis, was announced by the Zenith Radio Corporation in Chicago last week.

As outlined by E. F. McDonald, Jr., Zenith president, the new technique, called "Phone Vision" involves the attachment of a \$5 gadget to any telephone which in turn is connected with the subscriber's television receiver. Whenever a program is being aired which attracts a set owner's fancy, all he has to do is to lift the receiver, tell the operator what programs he would like to see and the program is flashed onto his screen.

At the end of the month the phone company then bills the subscriber for the special television broadcasts that were fed to him. This method of financing television entertainment is said to overcome the medium's greatest difficulty to date, the cost of producing high-standard television shows, too high for commercial sponsors to meet.

Technically the device involves the feeding of a few key frequencies through telephone lines to complete the picture on the subscriber's receiver. According to Mr. McDonald the development would put the industry on a paying basis while at the same time bringing to the home-set screen first run pictures, newsreels, Broadway plays and other topflight shows. The device would not interfere with the reception of regular, free television broadcasts.

According to the Zenith announcement the system will be in operation in about six months. It would work in black and white or color and currently operating television broadcasting stations would continue to function, but receiving sets would become obsolete. Zenith officials said discussions would be started soon with picture producers and television broadcasters to put the system into operation.

Many details of the system still remain to be worked out such as, for instance, the rates subscribers would be charged. The officials said they believed that rates for a film would approximate admissions paid at the box office. Film industry observers were skeptical of Mr. McDonald's prediction that "Phone Vision" would bring first run pictures into the home.

Supports Award Plan

The board of directors of the Allied Non-Theatrical Film Association at their regular meeting in New York this week, went on record in favor of the program of Special Merit Awards for schools excelling in the use of audio-visual materials and methods. Support to the plan has also been given by the National Association of Visual Education Dealers and the Film Council of America.

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49 New Theatre Plans Approved By Government

The Office of the Housing Expediter in Washington, D. C., has approved 49 theatre construction or repair projects. They are:

Griffith Theatres, Kermit, Texas, new theatre; Joe Pharo, Wilmington, N. C., theatre completion; M. C. Bickel, Bemus Point, N. Y., drive-in; Louis K. Degman, Palm Springs Cal., drive-in; Lloyd A. Moore, Umatilla, Ore., theatre; H. M. Holland, Portland, Ore., theatre; United Theatres, Inc., New Orleans, La., repair and remodelling theatre; The Frankroy Company, Bedford, Ohio, theatre alterations; Sharon Village, Sharon, N. D., theatre; Paul D. Cooper and Ralph H. Allen, Baxter County, Ark., drive-in; RKO 105th Street theatre, Cleveland, remodelling marquee.

Also: Troy Civic Improvement Company, Troy, Ill., theatre; A. E. Garansson, Wamego, Kans., theatre; Peerless Corp., Camden County, N. J., repair theatre; Kansas Drive-In, Inc., Wyandotte County, Kans., drive-in; Keith R. Gomm and A. Gorin Steed, Weber County, Utah, theatre; Damon McCloud, Blythville, Ark., theatre; Leon Newman, Nueces County, Tex., drive-in; G. W. McCutcheon, Charleston, Mo., rebuild theatre; Carl Swedberg, Webster, S. D., theatre; Taft Thomas, Zion City, La., theatre; Tom C. Tobin, East St. Louis, Ill., remodel building for theatre.

Also: Wilton C. Jackson, Odessa, Texas, theatre; Willard H. Barlage, Farmington, Utah, theatre; R. H. Head, Blairsville, Ga., theatre completion; Port Drive-In Theatre, Corpus Christi, Texas, drive-in; Chalk Hill Theatres, Inc., Austin, Texas, drive-in; Chester Demarsh, Grove City, Pa., drive-in completion; Lucy K. Ragan and Vincent G. Melavick, Greenville, Mo., theatre.

Also: Henry and George Stein, Luling, Texas, theatre; James D. Berry, Snyrna, Tenn., theatre; A. J. Hansen, Johnson County, Inc., outdoor theatre; Community Theatres, Inc., Topeka, Kans., drive-in; Ernest L. Driggers, Lake City, S. C., theatre; Shannon Theatres, Inc., Portageville, Minn., theatre addition; Vera M. Graham, Chesaning, Mich., theatre; Carl Botkin, Harper, Kans., remodel theatre; Ruth D. Cook, Walterboro, S. C., theatre; Home Theatres Corp., Rockford, Ohio, theatre; Sterling Theatres, Inc., Seattle, Wash., theatre; Starlight Pictures Co., Summit County, Ohio, drive-in.

Also: J. C. West, Howard County, Tex., drive-in; Ashtabula Theatre Corp., Ashtabula, Ohio, theatre; Eddie Joseph, Travis County, Tex., open-air theatre; W. T. Coy, Seattle, Wash., theatre; Blumenfeld Theatres, San Rafael, Cal., drive-in; Superiour Amusement Company, Cincinnati, theatre; Eugene C. and Phillip B. Vincent, Dewitt, Mich., theatre, and Stewart L. Thompson, Hampstead, Md., theatre.

Two other theatre projects have also been announced. The Millwood Investment Company will build a theatre at Millwood, Wash., to cost \$150,000. It will seat 700. Clifford W. Morris will build a 600-seat theatre at La Loma, Cal., at a cost of \$8,250.

Walter Wessling Dies

Walter Wessling, 65, former manager of the Monogram exchange at Portland, Ore., died in that city July 7. Mr. Wessling opened the Pathe exchange there in 1905, and managed the Gaumont British exchange five years. His widow and a daughter survive.

J. Cole McElroy

J. Cole McElroy, 67, Portland, Ore., showman, a life member of Musicians' Local 99, and well known to many orchestra leaders, died there July 1.

SMPE Announces Three New Appointments

Three staff appointments were announced this week by the Society of Motion Picture Engineers. They are Tom LoGiudice, staff and Helen Stote, editor of the monthly engineer; Margaret Kelly, office manager, SMPE Journal. The three will work under Boyce Nemece, executive secretary. Mr. Nemece by their aid will be able to travel more and thus improve the SMPE's services to the industry, it is announced.

PRODUCT DIGEST

SHOWMEN'S REVIEWS

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.

Black Narcissus

U-I-Rank—Unusual Drama

The proved British production team of Michael Powell and Emeric Pressburger here has ventured onto ground not usually covered by the motion picture camera and has come up with the unusual and highly adult screen fare. "Black Narcissus," telling the story of a group of nuns sent up high into the Himalaya Mountains to set up a school and a hospital, treats its subject with a high degree of sensitivity. But it radically differs from the manner in which Hollywood pictures have treated stories having to do with religious orders.

There is little doubt that audiences, appreciative of the finer points of film making, will enjoy this Archers production adapted from the Rumer Godden novel. The photography is among the best Technicolor yet seen on American screens. Its actors, headed by the excellent and popular Deborah Kerr, all turn in remarkable performances. There is plenty of room left for doubt, however, whether Mr. and Mrs. Smith, USA, will be able quite to comprehend the motives behind the actions in this picture. In any case, its appeal will be greater for women than for men.

"Black Narcissus" is a typically British picture. Its action develops logically, but slowly. In some parts it is intensely dramatic. In others it drags. Then, also, some patrons may object to the treatment of the subject, which stresses the slow disintegration of discipline and the loss of faith within the group as a result of circumstances which finally result in the failure of the mission. The scene in which one of the nuns discards her habit, puts on a dress and goes to a man's house only to be rebuffed and later to die in an attempt to murder the Sister Superior leaves a strange after-taste despite the fact that the film quite clearly indicates that she has become mentally unbalanced.

The story tells how this cluster of nuns goes to work among the natives. They have several run-ins with the local ruler's English agent, whose cynicism and contempt contributes no little to their mounting feeling of loneliness and frustration. Just what causes their mental discomfort is never quite made clear except that the high altitude and the wide, clear view has something to do with it. Misfortune befalls the mission when a baby dies after having been treated secretly by one of the nuns. Another nun asks for a transfer, and yet another goes insane, and even the Mother Superior begins to think back over events of her youth.

To add to all these troubles, a young general, played by Sabu, comes to the school only to run away later with Jean Simmons, a native girl with obvious charms. David Farrar as the hard British agent gives a good performance, as do Flora Robson as Sister Philippa, Jenny Laird as Sister Honey and Kathleen Byron as the unstable Sister Ruth. The photography by Jack Cardiff is beyond reproach.

In his review in the MOTION PICTURE HERALD

May 10, 1947, Peter Burnup in London said the picture showed "cunning (oft-times sly) insight into human frailty which take it completely out of the common-rut category. It should earn ripe dividends among showmen with the wit to know what it's all about."

Seen at the Park Avenue theatre, New York, at a press screening. Reviewer's Rating: Very good.—FRED HIFT.

Release date, not set. Running time, 100 min. PCA No. 11874. Adult audience classification.
Sister Clodagh Deborah Kerr
Sister Philippa Flora Robson
Kanchi Jean Simmons
Mr. Dean David Farrar
Sabu, Esmond Knight, Kathleen Byron, Jenny Laird, Judith Purse, May Hallatt, Shaun Noble, Eddie Whaley, Jr.

Dragnet

Screen Guild—Dark o' the Moon Drama

The combined contribution of experienced hands, in the acting, production and direction departments, gives this detective mystery story of international jewel thieves a good rating. It overlooks not a single item in the bag of tricks for mystery melodramas, and adds some new and effective situations that bring the whole concoction to a satisfactory jell. The savvy of producer Maurice Conn, who also wrote the original story, writers Barbara Worth and Harry Essex, and the direction of Leslie Goodwins, assured much of the success of this effort.

The top roles, essayed by Henry Wilcoxon and Mary Brian, mark the return of these two former favorites to the films. Wilcoxon reveals himself here as good as he ever was, his acting talents even mellowed a bit for the better. Miss Brian's pert prettiness is undimmed.

Wilcoxon portrays a Scotland Yard inspector who comes to this country to put the nippers on a band of international gem thieves, who have smuggled a rich haul of jewels from England to the United States by plane. Miss Brian, as an airplane hostess, gives him valuable aid and stays right with him until he springs the trap on the thieves. Although he nearly pays with his life for his Scotland Yard persistence, Wilcoxon gets the jewels and Miss Brian.

Featured acting honors are shared by veteran Douglas Dumbrille as the ruthless heavy of the piece, and Douglas Brickley for a poised performance as the American detective lieutenant. Pretty blonde Virginia Dale, comedienne Maxine Semon, Ralph Dunn as the traditional dumb cop, Don Harvey, Bert Conway, Paul Newlan, Tom Fadden and Alan Nixon are commendable.

Previewed at Sound Service Studios, Hollywood. Reviewer's Rating: Good.—W. J. McG.

Release date, August 16, 1947. Running time, 71 min. PCA No. 12343. General audience classification.
Geoffrey James Henry Wilcoxon
Anne Hogan Mary Brian
Farrington Douglas Dumbrille
Irene Trilling Virginia Dale
Lieutenant Rico Douglas Blackley
Amos Wright Tom Fadden
Sergeant Blake Don Harvey
Molly Maxine Semon
Sergeant Martin Ralph Dunn
Bert Conway, Douglas Evans, Paul Newlan, Alan Nixon

The Roosevelt Story

Tola—Portrait of a Statesman

The producers of this film have endeavored to present a complete and impartial story of the private and public life of Franklin D. Roosevelt. The result is a documentary with a simple and straightforward commentary which highlights FDR'S public service. It is a compilation of various newsreel shots which the commentary gracefully links together.

Roosevelt is pictured as a generous, sincere man with an intense desire to serve his fellow men. His work during the depression years, when he created Federal agencies such as the A.A.A., W.P.A., P.W.A., C.C.C., T.W.A. and the N.R.A. is indicated. The film shows how this man, despite his physical handicap, was elected President of the United States for four terms.

A considerable portion of the film is devoted to Roosevelt as the wartime leader. Historical scenes of conferences with Allied leaders are shown and it is pointed out that this nation under the leadership of its President waged a successful war. Scenes which Roosevelt did not live to see, but for which he paved the way, are presented, including the signing of the unconditional surrender by the Germans and the Japanese.

This film, which was produced by Martin Levine and Oliver Unger in association with Harry Brandt, is important because of its historical significance. Lawrence Klee wrote the original script. Earl Robinson wrote a new symphony, "Toward the Sun," for the musical background.

Seen at a New York projection room. Reviewer's Rating: Good.—M. R. Y.

Release date, August 30, 1947. Running time, 80 min. General audience classification.

NEW TRAINS FOR OLD? (20th-Fox)

March of Time (Vol. 13-12)

The importance of the railroad industry, its old and new operating methods, are shown in the current March of Time. The problem of competition confronting the railroads of America today also is pointed out. It is indicated that the railroads are carrying more traffic now than ever before in peace time, but their future is not bright because they have to meet competition of planes, buses, trucks and private automobiles. A considerable portion of the film is devoted to the views of Robert R. Young, active in films, finance and railroads, who feels that the railroad system is near collapse and is endeavoring to modernize methods and equipment. The Association of American Railroads differs with Mr. Young's position. However, the film indicates that the controversy will result in progress for the railroad industry. Again the producers of this series have made an interesting short subject based on a problem of vital importance.

Release date, July 11, 1947

18 minutes

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

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.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3704-3705, issue of June 28, 1947.

Feature product listed by Company on pages 3716-3717, issue of July 5, 1947. For listing of 1945-46 Features by Company, see Product Digest, pages 3151-3152, issue of August 17, 1946.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a Box Office Champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	— REVIEWED —			
						M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
ABIE'S Irish Rose	UA	....	Michael Chekhov-Joanna Dru	Dec. 27,'46	96m	Nov. 30,'46	3334	3066	3492
Accomplice	PRC	....	Richard Arlen-Veda Ann Borg	Sept. 29,'46	68m	Sept. 28,'46	3224	3187	3464
Adventures of Don Coyote (color)	UA	....	Richard Martin-Frances Rafferty	May 9,'47	65m	May 3,'47	3610	3599	....
Adventuress (Br.) (Eagle-Lion)	PRC	103	Deborah Kerr-Trevor Howard	Mar. 14,'47	98m	Mar. 8,'47	3513	....	....
Affairs of Geraldine, The	Rep.	603	Jane Withers-James Lydon	Nov. 18,'46	68m	Nov. 30,'46	3334	2951	....
Alexander's Ragtime Band (R.)	20th-Fox	709	Tyrone Power-Alice Faye	Mar., '47	106m	Jan. 4,'47	3398	....	....
Alias a Gentleman	MGM	....	Wallace Beery-Tom Drake	Not Set	....	....	....	3717	....
Alias Mr. Twilight	Col.	828	Michael Duane-Trudy Marshall	Dec. 24,'46	69m	Dec. 28,'46	3386	3312	3412
Angel and the Badman, The	Rep.	608	John Wayne-Irene Rich	Feb. 15,'47	100m	Feb. 15,'47	3474	3336	3553
† Angel on My Shoulder	UA	....	Paul Muni-Anne Baxter	Sept. 20,'46	101m	Sept. 21,'46	3210	2859	3464
† Anna and the King of Siam	20th-Fox	634	Irene Dunne-Rex Harrison	Aug., '46	128m	June 8,'46	3029	2907	3288
Apache Rose (color)	Rep.	641	Roy Rogers-Dale Evans	Feb. 15,'47	75m	Mar. 29,'47	3549	3434	....
Arch of Triumph	UA	....	Ingrid Bergman-Charles Boyer	Not Set	....	....	....	3487	....
Arnelo Affair, The	MGM	....	John Hodiak-George Murphy	(T) Feb. 13,'47	87m	Feb. 15,'47	3473	3459	3633
As You Desire Me (formerly A Woman of My Own)	MGM	....	Greer Garson-Richard Hart	Not Set	....	....	....	3287	....
BACHELOR and the Bobby Soxer, The (Block 7)	RKO	....	Cary Grant-Myrna Loy-Shirley Temple	(T) July 14,'47	95m	June 7,'47	3665	3363	....
Bachelor's Daughters, The	UA	....	Gail Russell-Claire Trevor	Sept. 6,'46	88m	Sept. 14,'46	3197	3007	3350
Backlash	20th-Fox	711	Richard Travis-Jean Rogers	Mar., '47	66m	Mar. 29,'47	3550	3503	....
Banjo (Block 5)	RKO	725	Sharyn Moffett-Jacqueline White	May 15,'47	68m	Apr. 19,'47	3586	3539	....
Bar 20 Justice (R.)	Screen Guild	HC12	William Boyd-Russell Hayden	July 19,'47	65m	Apr. 23,'38	....	....	....
Beast with Five Fingers, The	WB	613	Robert Alda-Andrea King	Feb. 8,'47	88m	Dec. 21,'46	3374	2786	3703
Beat the Band (Block 4)	RKO	718	Frances Langford-Gene Krupa	Feb. 19,'47	67m	Mar. 1,'47	3501	3126	....
Beauty and the Bandit	Mono.	531	Gilbert Roland-Ramsay Ames	Nov. 9,'46	77m	Dec. 7,'46	3347	3312	....
Bedelia (British) (Eagle-Lion)	PRC	101	Margaret Lockwood-Ian Hunter	Feb. 7,'47	81m	Feb. 1,'47	3445	....	3492
Beginning or the End, The	MGM	716	Brian Donlevy-Robert Walker	Mar., '47	110m	Feb. 22,'47	3485	3076	3667
Bells of San Angelo (color)	Rep.	642	Roy Rogers-Dale Evans	Not Set	71m	May 31,'47	3654	3488	....
Bells of San Fernando	Screen Guild	4614	Donald Woods-Gloria Warren	Apr. 5,'47	69m	Apr. 5,'47	3562	3422	....
Below the Deadline	Mono.	520	Warren Douglas-Ramsay Ames	Aug. 3,'46	65m	Sept. 28,'46	3224	3127	....
† Best Years of Our Lives (Spcl.)	RKO	751	Myrna Loy-Fredric March	Nov. 20,'46	172m	Nov. 30,'46	3335	3312	3703
Betty Co-Ed	Col.	824	Jean Porter-William Mason	Nov. 28,'46	71m	Dec. 7,'46	3346	3274	3553
Big Fix, The	PRC	702	James Brown-Sheila Ryan	Apr. 19,'47	63m	May 10,'47	3621	3574	....
† Big Sleep, The	WB	601	Humphrey Bogart-Lauren Bacall	Aug. 31,'46	114m	Aug. 17,'46	3249	3126	3577
Big Town	Para.	4622	Philip Reed-Hillary Brooke	May 23,'47	60m	Feb. 22,'47	3486	3776	....
Birds and the Bees, The (color)	MGM	....	Jeannette MacDonald-Jose Iturbi	Not Set	....	....	....	3599	....
Bishop's Wife, The	RKO	....	Cary Grant-Loretta Young	Not Set	....	....	....	3702	....
Black Beauty	20th-Fox	636	Mona Freeman-Richard Denning	Sept., '46	76m	July 20,'46	3102	2778	3492
Black Gold (Allied Artists)	Mono.	2	Anthony Quinn-Katherine DeMille	Aug. 1,'47	92m	June 28,'47	3701	3631	....
Blackmail	Rep.	617	William Marshall-Adele Mara	July 24,'47	....	....	....	....	....
Black Narcissus (Brit.) (color)	Univ.	....	Deborah Kerr-Sabu-David Farrar	Not Set	100m	July 12,'47	3725	....	....
Blaze of Noon	Para.	4611	Anne Baxter-Sterling Hayden	May 2,'47	90m	Mar. 8,'47	3513	3503	3633
Blind Spot	Col.	825	Chester Morris-Constance Dowling	Feb. 6,'47	73m	Feb. 1,'47	3445	3388	....
Blonde for a Day	PRC	....	Hugh Beaumont-Katheryn Adams	Aug. 29,'46	68m	Aug. 10,'46	3137	3030	....
Blondie Knows Best	Col.	806	Penny Singleton-Arthur Lake	Oct. 17,'46	69m	Sept. 21,'46	3211	3031	3350
Blondie's Big Moment	Col.	807	Penny Singleton-Arthur Lake	Jan. 9,'47	69m	Dec. 14,'46	3361	3347	....
Blondie's Holiday	Col.	808	Penny Singleton-Arthur Lake	Apr. 10,'47	67m	Mar. 8,'47	3514	3488	....
† Blue Skies (color)	Para.	4602	Bing Crosby-Fred Astaire	Dec. 27,'46	104m	Sept. 28,'46	3221	2884	3492
Bob, Son of Battle (color)	20th-Fox	720	Peggy Ann Garner-Lon McCallister	July,'47	103m	June 14,'47	3677	3539	....
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	....	....	2230	....
Boomerang	20th-Fox	706	Dana Andrews-Jane Wyatt	Feb., '47	88m	Feb. 1,'47	3446	3434	3553
Boom Town (R.)	MGM	713	Clark Gable-Claudette Colbert	Feb., '47	119m	Sept. 28,'46	3225	....	....
Border Feud	PRC	752	Al "Lash" LaRue-Al "Fuzzy" St. John	May 10,'47	55m	May 24,'47	3643	....	....
Born to Kill (Block 5)	RKO	722	Claire Trevor-Lawrence Tierney	May 3,'47	92m	Apr. 19,'47	3585	3078	3633
Born to Speed	PRC	705	Johnny Sands-Terry Austin	Jan. 12,'47	61m	Jan. 25,'47	3434	3410	....
Boston Blackie and the Law	Col.	822	Chester Morris-Trudy Marshall	Dec. 12,'46	69m	Nov. 23,'46	3322	3312	....
Bowery, The (Reissue)	20th-Fox	642	George Raft-Wallace Beery	Oct., '46	84m	Aug. 24,'46	3162	....	....
Brasher Doubloon, The	20th-Fox	707	George Montgomery-Nancy Guild	Feb., '47	72m	Feb. 8,'47	3458	3238	3667
Brief Encounter (Brit.)	Univ.	....	Celia Johnson-Trevor Howard	(T) Aug. 24,'46	86m	Aug. 31,'46	3174	....	3228
Bringing Up Father	Mono.	604	Joe Yule-Renie Riano	Nov. 23,'46	68m	Oct. 19,'46	3262	3186	3553
Brute Force	Univ.	620	Burt Lancaster-Hume Cronyn	Aug., '47	98m	June 28,'47	3702	3611

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Brute Man, The	PRC	714	Rondo Hatton-Jane Adams	Oct. 1, '46	60m	Oct. 26, '46	3273	2764
Buck Privates Come Home	Univ.	612	Bud Abbott-Lou Costello	Apr. '47	77m	Mar. 15, '47	3525	....	....
Buffalo Bill Rides Again	Screen Guild	4613	Richard Arlen-Jennifer Holt	Apr. 19, '47	66m	Apr. 5, '47	3562	3410	....
Bulldog Drummond at Bay	Col.	820	Ron Randell-Anita Louise	May 15, '47	70m	.....	....	3587	....
Bush Pilot	Screen Guild	4616	Rochelle Hudson-Jack LaRue	June 7, '47	60m	.....	....	3539	....
† CAESAR and Cleopatra (color) (British)	UA	....	Claude Rains-Vivian Leigh	Aug. 16, '46	126m	Aug. 10, '46	3137	....	3288
Calcutta	Para.	4612	Alan Ladd-William Bendix	May 30, '47	83m	Apr. 26, '47	3598	2884	3633
Calendar Girl	Rep.	607	Jane Frazee-William Marshall	Jan. 31, '47	88m	Feb. 15, '47	3475	3335	3601
† California (color)	Para.	4606	Ray Milland-Barbara Stanwyck	Feb. 21, '47	98m	Dec. 21, '46	3373	2784	3667
Captains Courageous (Reissue)	MGM	....	Freddie Bartholomew-Spencer Tracy (T)	Aug. 21, '46	117m	Aug. 24, '46	3162	....	....
Captain from Castile (color)	20th-Fox	....	Tyrone Power-Jean Peters	Not Set	....	.....	....	3562	....
Captive Heart, The (British)	Univ.	....	Michael Redgrave-Rachel Kempson	Not Set	86m	Apr. 26, '47	3597	....	....
Caravan (Brit.) (Eagle-Lion)	PRC	....	Stewart Granger-Jean Kent	July 26, '47	....	.....	....	....	....
Carnegie Hall	UA	....	Marsha Hunt-William Prince	Not Set	134m	Mar. 1, '47	3501	....	....
Carnival in Costa Rica (col.)	20th-Fox	710	Dick Haymes-Celeste Holme	Apr. '47	95m	Mar. 29, '47	3549	3090	3633
Case of the Baby Sitter, The	Screen Guild	4618	Tom Neal-Pamela Blake	July 26, '47	40m	.....	....	3689	....
Cassidy of Bar 20 (R.)	Screen Guild	HC10	William Boyd-Russell Hayden	May 10, '47	59m	Feb. 12, '38	....	....	....
† Centennial Summer (color)	20th-Fox	633	Jeanne Craine-Cornel Wilde	Aug. '46	102m	June 8, '46	3030	2884	3492
Chase, The	UA	....	Robert Cummings-Michele Morgan	Nov. 22, '46	86m	Oct. 19, '46	3263	....	3577
Cheyenne	WB	622	Dennis Morgan-Jane Wyman	June 14, '47	100m	Apr. 26, '47	3597	2939	3667
Child of Divorce (Block 2)	RKO	708	Sharyn Moffett-Regis Toomey	Oct. 15, '46	62m	Oct. 19, '46	3262	2972	....
Cigarette Girl	Col.	826	Leslie Brooks-Jimmy Lloyd	Feb. 13, '47	67m	Feb. 15, '47	3475	3411	....
Claudia and David	20th-Fox	637	Dorothy McGuire-Robert Young	Sept. '46	78m	July 27, '46	3113	2939	3350
† Cloak and Dagger	WB	603	Gary Cooper-Lilli Palmer	Sept. 28, '46	106m	Sept. 14, '46	3197	2939	3288
Cockeyed Miracle, The	MGM	703	Frank Morgan-Keenan Wynn	Oct. '46	81m	July 20, '46	3102	2883	3412
Code of the Saddle	Mono.	677	Johnny Mack Brown-Raymond Hatton	June 28, '47	53m	.....	....	3689	....
Code of the West (Block 4)	RKO	720	James Warren-Debra Alden	Feb. 20, '47	53m	Mar. 1, '47	3502	3410	....
Copacabana	UA	....	Groucho Marx-Carmen Miranda	May 30, '47	92m	May 24, '47	3641	....	....
Corpse Came C.O.D., The	Col.	....	George Brent-Joan Blondell	May 31, '47	87m	.....	....	3562	3703
Corsican Brothers (Reissue)	PRC	733	Douglas Fairbanks, Jr.-Ruth Warrick	June 21, '47	111m	.....	....	....	....
Courage of Lassie (color) (Bl. 17)	MGM	626	Elizabeth Taylor-"Lassie"-Frank Morgan	Aug. 8, '46	93m	May 11, '46	2985	2926	3412
Crack-Up (Block 6)	RKO	627	Pat O'Brien-Claire Trevor	Sept. 6, '46	93m	June 22, '46	3054	2951	3228
Crime Doctor's Man Hunt, The	Col.	816	Warner Baxter-Ellen Drew	Oct. 24, '46	61m	Sept. 21, '46	3210	3187	....
Criminal Court (Block 2)	RKO	709	Tom Conway-Martha O'Driscoll	Nov. 20, '46	59m	Aug. 10, '46	3137	2963	....
Crimson Key, The	20th-Fox	722	Kent Taylor-Doris Dowling	July, '47	75m	July 5, '47	3714	3679	....
Crossfire (Block 7)	RKO	....	Robert Young-Robert Mitchum (T)	July 15, '47	86m	June 28, '47	3701	....	....
Cross My Heart	Para.	4603	Betty Hutton-Sonny Tufts	Jan. 10, '47	83m	Nov. 23, '46	3321	3055	3553
Cry Wolf	WB	625	Errol Flynn-Barbara Stanwyck	Aug. 16, '47	82m	July 5, '47	3713	3138	....
Cynthia	MGM	....	Elizabeth Taylor-George Murphy	July, '47	98m	May 17, '47	3629	3611	....
DANGEROUS Millions	20th-Fox	648	Kent Taylor-Dona Drake	Dec. '46	69m	Dec. 7, '46	3345	3336	....
Dangerous Money	Mono.	603	Sydney Toler-Gloria Warren	Oct. 12, '46	49m	Oct. 12, '46	3250	3186	....
Dangerous Venture	UA	....	William Boyd-Andy Clyde	May 23, '47	59m	Feb. 22, '47	3487	....	....
Danger Street	Para.	4623	Jane Withers-Robert Lowery	June 20, '47	66m	Mar. 15, '47	3526	2972	....
Dark Delusion	MGM	....	Lucille Bremer-James Craig	June, '47	90m	Apr. 12, '47	3573	3459	....
† Dark Mirror, The	Univ.	601	Olivia de Havilland-Lew Ayres	Oct. '46	85m	Oct. 5, '46	3237	2883	3667
Dark Passage	WB	....	Humphrey Bogart-Lauren Bacall	Not Set	....	.....	....	3599	....
Deadlier Than the Male	RKO	....	Claire Trevor-Lawrence Tierney	Not Set	....	.....	....	3078	....
Deadline for Murder	20th-Fox	635	Paul Kelly-Kent Taylor	Aug. '46	65m	June 22, '46	3053	2963	....
Dead of Night (British)	Univ.	547	Mervyn Johns-Roland Carver	Aug. 23, '46	77m	July 6, '46	3077	....	....
Dead Reckoning	Col.	830	Humphrey Bogart-Lizabeth Scott	Feb. '47	100m	Jan. 4, '47	3397	3387	3667
Dear Ruth	Para.	4616	Joan Caulfield-William Holden	July 18, '47	85m	May 31, '47	3653	....	3667
Death Valley (color)	Screen Guild	4604	Robert Lowery-Helen Gilbert	Aug. 15, '46	72m	.....	....	3090	....
Deception	WB	605	Bette Davis-Paul Henreid	Oct. 26, '46	112m	Oct. 19, '46	3261	3238	3492
Decoy	Mono.	601	Jean Gillie-Edward Norris	Sept. 14, '46	76m	Sept. 14, '46	3198	3031	....
Deep Valley	WB	....	Ida Lupino-Dane Clark (T)	July 29, '47	....	.....	....	3717	....
Desert Fury (color)	Para.	4617	John Hodiak-Lizabeth Scott	Aug. 15, '47	....	.....	....	3611	....
Desperate (Block 6)	RKO	728	Steve Brodie-Audrey Long	June, '47	73m	May 17, '47	3629	3599	....
Destry Rides Again (Reissue)	Univ.	2791	Marlene Dietrich-James Stewart	Mar. '47	94m	Feb. 22, '47	3487	....	....
Devil on Wheels	PRC	701	Damian O'Flynn-Lenita Lane	Mar. 2, '47	67m	Feb. 1, '47	3446	3410	....
Devil's Playground, The	UA	....	William Boyd-Andy Clyde	Nov. 15, '46	62m	Sept. 21, '46	3211	3078	....
Devil Thumbs a Ride, The (Bl. 4)	RKO	719	Lawrence Tierney-Nan Leslie	Feb. 20, '47	63m	Mar. 1, '47	3501	3410	3601
Dick Tracy's Dilemma (Block 6)	RKO	729	Ralph Byrd-Lyle Latell	July, '47	60m	May 17, '47	3630	3599	....
Dick Tracy Versus Cueball (Bl. 3)	RKO	714	Morgan Conway-Anne Jeffreys	Dec. 18, '46	62m	Nov. 16, '46	3310	3031	....
Dillinger (Reissue)	Mono.	....	Lawrence Tierney-Edmund Lowe	July 5, '47	72m	Mar. 17, '45	2361	....	....
Dishonored Lady	UA	....	Hedy LaMarr-Dennis O'Keefe	May 16, '47	85m	Apr. 26, '47	3597	....	3703
Don Ricardo Returns	PRC	....	Fred Colby-Isabelita	Nov. 5, '46	63m	Dec. 7, '46	3347	3240	....
Down Missouri Way	PRC	....	Martha O'Driscoll-William Wright	Aug. 15, '46	75m	July 20, '46	3102	3007	3288
Down to Earth (color)	Col.	....	Rita Hayworth-Larry Parks	Not Set	....	.....	....	3126	....
Dragnet, The	Screen Guild	4703	Henry Wilcoxon-Mary Brian	Aug. 16, '47	71m	July 12, '47	3725	....	....
Driffin' River	PRC	741	Eddie Dean-Shirley Patterson	Oct. 1, '46	57m	Oct. 5, '46	3237	3187	....
† Duel in the Sun (color)	Selznick	....	Jennifer Jones-Joseph Cotten	Apr. 17, '47	135m	Jan. 11, '47	3409	3363	3703
EARL Carroll Sketchbook	Rep.	530	Constance Moore-William Marshall	Aug. 22, '46	90m	Aug. 24, '46	3162	2939	3228
Easy Come, Easy Go	Para.	4607	Sonny Tufts-Diana Lynn	Mar. 7, '47	77m	Feb. 8, '47	3458	2748	3667
† Egg and I, The	Univ.	....	Claudette Colbert-Fred MacMurray	Not Set	108m	Mar. 29, '47	3549	3312	3703
Emperor Waltz (color)	Para.	....	Bing Crosby-Joan Fontaine	Not Set	....	.....	....	3611	....
Escape Me Never	WB	....	Errol Flynn-Ida Lupino	Not Set	....	.....	....	2861	....
FABULOUS Dorseys, The	UA	....	Tommy Dorsey-Jimmy Dorsey	Feb. 21, '47	91m	Mar. 1, '47	3502	3475	3703
Fabulous Suzanne	Rep.	604	Barbara Britton-Rudy Vallee	Dec. 15, '46	71m	Dec. 21, '46	3374	2926	..
Faithful in My Fashion (Bl. 17)	MGM	627	Tom Drake-Donna Reed	Aug. 22, '46	81m	June 15, '46	3042	2951	..
Falcon's Adventure, The (Bl. 3)	RKO	715	Tom Conway-Madge Meredith	Dec. 13, '46	61m	Dec. 14, '46	3362	3348	..

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Fall Guy	Mono.	613	Clifford Penn-Robert Armstrong	Mar. 15, '47	64m	Mar. 8, '47	3514	3410	
Fantasia (R.) (Spl.) (color)	RKO	792	Disney Musical Feature	Sept. 28, '46	124m	Oct. 5, '46	3238	....	....
Farmer's Daughter, The (Bl. 4)	RKO	716	Loretta Young-Joseph Cotten	Feb. 18, '47	97m	Mar. 1, '47	3502	3364	3667	
Fear in the Night	Para.	4621	Paul Kelly-Kay Scott	Apr. 18, '47	72m	Feb. 22, '47	3486	3459	....
Fiesta (color)	MGM	....	Esther Williams-Ricardo Montalban	July, '47	104m	June 14, '47	3677	3611	....
Fighting Frontiersman, The	Col.	863	Charles Starrett-Smiley Burnette	Dec. 19, '46	61m	Nov. 16, '46	3309	....	....
Flashing Guns	Mono.	....	Johnny Mack Brown-Raymond Hatton	Aug. 16, '47	....	....	....	....	....
Flight to Nowhere	Screen Guild	4605	Alan Curtis-Evelyn Ankers	Oct. 1, '46	74m	....	....	3078	....
Gold's Gold	UA	....	William Boyd-Andy Clyde	Jan. 31, '47	63m	Oct. 12, '46	3249	....	....
Forever Amber (color)	20th-Fox	....	Linda Darnell-Cornel Wilde	Not Set	....	....	....	....	....
For the Love of Rusty	Col.	812	Ted Donaldson-Ann Doran	May 1, '47	69m	....	....	3587	....
Framed	Col.	834	Glenn Ford-Janis Carter	Apr., '47	82m	Mar. 8, '47	3514	3503	3601	
Fun and Fancy Free (color)	RKO	....	Disney Feature Cartoon	Not Set	....	....	....	3631	....
Fun on a Weekend	UA	....	Eddie Bracken-Priscilla Lane	May 15, '47	93m	Apr. 19, '47	3586	3503	3703
GALLANT Bess (color)	MGM	702	Marshall Thompson-George Tobias	Jan., '47	98m	Sept. 7, '46	3185	2778	3492	
Gallant Journey	Col.	7002	Glenn Ford-Janet Blair	Sept. 24, '46	86m	Sept. 14, '46	3198	2939	3412	
Gangster, The (Allied Artists)	Mono.	....	Barry Sullivan-Belita	Sept. 1, '47	....	....	....	3666	....
Gas House Kids	PRC	....	Robert Lowery-Teala Loring	Oct. 28, '46	68m	Oct. 12, '46	3250	3238	....
Gas House Kids Go West	PRC	711	Chili Williams-John Shelton	July 12, '47	..	....	....	3702	....
Genius at Work (Block 2)	RKO	710	Alan Carney-Anne Jeffreys	Oct. 20, '46	61m	Aug. 10, '46	3138	3078	....
Gentleman Joe Palooka	Mono.	602	Leon Errol-Joe Kirkwood	Oct. 5, '46	72m	Sept. 28, '46	3221	3126	3492	
Ghost Goes Wild, The	Rep.	605	James Ellison-Anne Gwynne	Mar. 8, '47	66m	Apr. 5, '47	3561	2972	....
Ghost and Mrs. Muir, The	20th-Fox	715	Gene Tierney-Rex Harrison	May, '47	104m	May 24, '47	3641	3563	....
Ghost Town Renegades	PRC	754	Al "Lash" LaRue-Al "Fuzzy" St. John	July 26, '47	....	....	....	3702	....
Ginger	Mono.	609	Frank Albertson-Barbara Reed	Jan. 4, '47	67m	Jan. 25, '47	3434	3312	....
Go Into Your Dance (Reissue)	WB	....	Al Jolson-Ruby Keeler	Not Set	100m	May 31, '47	3655	....	....
Gone With the Wind (R.)	MGM	....	Clark Gable-Vivien Leigh	(T) Apr. 28, '47	220m	Dec. 16, '39	....	....	....
Great Day (British) (Block 1)	RKO	703	Eric Portman-Flora Robson	Oct. 30, '46	69m	July 27, '46	3114	....	....
Great Expectations (Brit.)	Univ.	....	John Mills-Valerie Hobson	July, '47	115m	Mar. 29, '47	3549	....	3667
Great Waltz, The (R.)	MGM	723	Luisse Rainer-Fernand Gravet	July, '47	106m	Sept. 21, '46	3212	....	....
Green for Danger (Eagle-Lion) (British)	PRC	....	Sally Gray-Trevor Howard	Not Set	....	....	....	3611	....
Green Dolphin Street	MGM	....	Lana Turner-Van Heflin	Not Set	....	....	....	3587	....
Guilt of Janet Ames, The	Col.	836	Rosalind Russell-Melvyn Douglas	Apr., '47	83m	Mar. 8, '47	3513	3488	3553	
Guilty, The	Mono.	614	Bonita Granville-Don Castle	Mar. 22, '47	71m	Mar. 22, '47	3537	3410	....
Gunfighters (color)	Col.	838	Randolph Scott-Barbara Hutton	July 15, '47	87m	June 14, '47	3677	3587	....
Gunman's Code	Univ.	1107	Kirby Grant-Fuzzy Knight	Aug. 30, '46	....	....	....	3187	....
HARD Boiled Mahoney	Mono.	616	Leo Gorcey-Huntz Hall	May 10, '47	....	....	....	3488	....
Hat Box Mystery, The	Screen Guild	4617	Tom Neal-Pamela Blake	July 12, '47	40m	....	....	3666	....
Heading West	Col.	7210	Charles Starrett-Smiley Burnette	Aug. 15, '46	56m	Aug. 24, '46	3161	3127	3188	
Heartaches	PRC	704	Sheila Ryan-Chill Wills	June 28, '47	73m	July 5, '47	3714	3702	....
Heart of Arizona (R.)	Screen Guild	HC11	William Boyd-George Haymes	June 14, '47	68m	....	....	....	....
Heldorado	Rep.	543	Roy Rogers-George "Gabby" Hayes	Dec. 15, '46	70m	Jan. 4, '47	3397	3348	....
Here Comes Trouble	UA	....	William Tracy-Beverly Lloyd	Not Set	....	....	....	3363	....
Her Sister's Secret	PRC	SP71	Nancy Coleman-Philip Reed	Sept. 23, '46	85m	Sept. 21, '46	3210	3090	3492	
High Barbaree	MGM	721	Van Johnson-June Allyson	May, '47	91m	Mar. 15, '47	3525	3238	3667	
High Conquest	Mono.	620	Anna Lee-Warren Douglas	June 21, '47	79m	Mar. 15, '47	3525	3435	....
High School Hero	Mono.	517	Freddie Stewart-June Preisser	Sept. 7, '46	69m	Aug. 24, '46	3161	3126	....
Hit Parade of 1947	Rep.	610	Eddie Albert-Constance Moore	Mar. 22, '47	90m	May 3, '47	3609	3459	....
† Holiday in Mexico (color)	MGM	701	Walter Pidgeon-Ilona Massey	Sept., '46	128m	July 27, '46	3113	2764	3288	
Hollywood Barn Dance	Screen Guild	4701	Ernest Tubb-Lori Talbott	June 21, '47	72m	June 7, '47	3665	3655	....
Home in Oklahoma	Rep.	5542	Roy Rogers-Dale Evans	Nov. 8, '46	72m	Nov. 9, '46	3298	3163	....
Homesteaders of Paradise Valley	Rep.	664	Allan Lane-Bobby Blake	Apr. 1, '47	....	....	....	3475	....
Homestretch, The (color)	20th-Fox	713	Cornel Wilde-Maureen O'Hara	May, '47	96m	Apr. 26, '47	3597	3488	3703	
Home Sweet Homicide	20th-Fox	640	Lynn Bari-Randolph Scott	Oct., '46	90m	July 27, '46	3124	2939	3492	
Honeymoon (Block 5)	RKO	721	Shirley Temple-Guy Madison	May 17, '47	74m	Apr. 19, '47	3585	3539	3667	
Hoppy's Holiday	UA	....	William Boyd-Andy Clyde	July 18, '47	60m	May 17, '47	3630	....	....
How Green Was My Valley (Reissue)	20th-Fox	....	Walter Pidgeon-Maureen O'Hara	Not Set	118m	Jan. 4, '47	3398	....	....
Hucksters, The	MGM	....	Clark Gable-Deborah Kerr	July, '47	115m	June 28, '47	3701	3574	....
† Humoresque	WB	612	Joan Crawford-John Garfield	Jan. 25, '47	125m	Dec. 28, '46	3385	3363	3667	
I COVER Big Town	Para.	4624	Philip Reed-Hillary Brooke	July 25, '47	63m	Mar. 1, '47	3502	3459	....
If I'm Lucky	20th-Fox	638	Vivian Blaine-Harry James	Sept., '46	79m	Aug. 31, '46	3174	3066	3412	
If You Knew Susie	RKO	....	Eddie Cantor-Joan Davis	Not Set	....	....	....	3475	....
I'll Be Yours	Univ.	607	Deanna Durbin-Tom Drake	Jan., '47	93m	Jan. 25, '47	3433	3348	3703	
Imperfect Lady	Para.	4610	Teresa Wright-Ray Milland	Apr. 25, '47	97m	Mar. 15, '47	3526	2870	3601	
International Lady (Reissue)	PRC	734	George Brent-Ilona Massey	May 24, '47	102m	....	....	....	....
I Stole a Million (Reissue)	Univ.	2794	George Raft-Claire Trevor	Apr., '47	75m	Mar. 15, '47	3527	....	....
† It Happened in Brooklyn	MGM	718	Frank Sinatra-Kathryn Grayson	Apr., '47	103m	Mar. 8, '47	3513	3238	3667	
It Happened on Fifth Avenue (Allied Artists)	Mono.	1	Don DeFore-Ann Harding	Apr. 19, '47	115m	Feb. 8, '47	3457	....	3667
It's Great To Be Young	Col.	7038	Leslie Brooks-Jimmy Lloyd	Sept. 12, '46	68m	Sept. 21, '46	3210	3163	....
It's a Joke, Son (Eagle-Lion)	PRC	102	Kenny Delmar-Una Merkel	Jan. 15, '47	64m	Jan. 25, '47	3433	3387	3492	
† It's a Wonderful Life (Special)	RKO	781	James Stewart-Donna Reed	Jan. 7, '47	130m	Dec. 21, '46	3373	3186	3601	
† I've Always Loved You (color) (Special)	Rep.	601	Maria Ouspenskaya-Philip Dorn	Dec. 2, '46	117m	Sept. 7, '46	3185	2628	3464	
Ivy	Univ.	616	Joan Fontaine-Patric Knowles	June, '47	99m	June 14, '47	3677	....	....
I Wonder Who's Kissing Her Now (color)	20th-Fox	....	June Haver-Mark Stevens	Not Set	104m	June 14, '47	3678	3563	....
JEWELS of Brandenburg	20th-Fox	716	Richard Travis-Micheline Cheirel	May, '47	64m	Apr. 12, '47	3573	....	....
Johnny Frenchman (British)	Univ.	Francoise Rosay-Tom Walls	Oct., '46	104m	Nov. 2, '46	3286	

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Johnny O'Clock	Col.	883	Dick Powell-Evelyn Keyes	Mar., '47	95m	Jan. 4, '47	3397	3388	3703	
† Jolson Story, The (color) (Spcl.)	Col.	831	Larry Parks-William Demarest	Jan., '47	128m	Sept. 21, '46	3209	2883	3703	
Jungle Flight	Para.	4625	Robert Lowery-Ann Savage	(T) Feb. 21, '47	67m	Mar. 1, '47	3502	3126	....
Jungle Princess (Reissue)	Para.	R5-3620	Dorothy Lamour-Ray Milland	Sept. 1, '46	84m	Sept. 21, '46	3212	....	....
KEEPER of the Bees	Col.	....	Harry Davenport-Michael Duane	July 10, '47	....	....	....	3679	....
Killer at Large	PRC	717	Robert Lowery-Anabel Shaw	May 31, '47	63m	June 7, '47	3665	3655	....
Killer Dill	Screen Guild	4702	Stuart Erwin-Anne Gwynne	Aug. 2, '47	75m	June 14, '47	3678	3666	....
† Killers, The	Univ.	548	Burt Lancaster-Ava Gardner	Aug. 30, '46	102m	Aug. 17, '46	3150	3055	3464	
Kilroy Was Here	Mono.	621	Jackie Cooper-Jackie Coogan	July 5, '47	68m	July 5, '47	3713	3611	....
King of the Wild Horses	Col.	809	Preston Foster-Gail Patrick	Mar. 27, '47	79m	Mar. 22, '47	3537	3527	....
Kings Row (Reissue)	WB	608	Ann Sheridan-Robert Cummings	Dec. 7, '46	127m	Nov. 2, '46	3286	....	....
Kit Carson (Reissue)	PRC	731	Dana Andrews-Lynn Bari	Mar. 22, '47	97m	Aug. 31, '40	....	....	....
LADIES' Man	Para.	4605	Eddie Bracken-Virginia Welles	Feb. 7, '47	90m	Jan. 11, '47	3409	2809	3577	
Lady Chaser	PRC	....	Robert Lowery-Ann Savage	Nov. 25, '46	58m	Dec. 28, '46	3386	3312	....
Lady in the Lake	MGM	712	Robert Montgomery-Audrey Totter	Jan., '47	105m	Nov. 30, '46	3333	3312	3667	
Lady Luck (Block 1)	RKO	702	Robert Young-Barbara Hale	Oct. 18, '46	97m	July 20, '46	3102	2756	3350	
Lady Surrenders, A (Brit.)	Univ.	....	Margaret Lockwood-Stewart Granger (T)	Oct. 4, '46	103m	Oct. 12, '46	3249	....	....
Land of the Lawless	Mono.	671	Johnny Mack Brown-Raymond Hatton	Apr. 26, '47	59m	May 17, '47	3630	3539	....
Landrush	Col.	861	Charles Starrett-Smiley Burnette	Oct. 17, '46	54m	Sept. 21, '46	3211	2895	....
Last Crooked Mile, The	Rep.	527	Donald Barry-Ann Savage	Aug. 9, '46	67m	Aug. 17, '46	3150	....	....
Last Frontier Uprising	Rep.	5504	Monte Hale-Adrian Booth	Feb. 1, '47	....	....	....	3187	....
Last of the Mohicans (Reissue)	PRC	732	Randolph Scott-Binnie Barnes	Mar. 22, '47	94m	Aug. 15, '36	54	....	....
Last of the Redmen, The (color)	Col.	837	Jon Hall-Evelyn Ankers	Aug., '47	....	....	....	3574	....
Late George Apley, The	20th-Fox	712	Ronald Colman-Peggy Cummins	Apr., '47	98m	Feb. 8, '47	3457	3434	3667	
Law Comes to Gunsight, The	Mono.	672	Johnny Mack Brown-Raymond Hatton	May 24, '47	56m	June 7, '47	3665	3587	....
Lawless Breed	Univ.	1106	Kirby Grant-Fuzzy Knight	Aug. 16, '46	58m	Dec. 14, '46	3362	3312	....
Law of the Canyon	Col.	867	Charles Starrett-Smiley Burnette	Apr. 24, '47	55m	....	....	3539	....
Law of the Lash	PRC	751	Al LaRue-Mary Scott	Feb. 28, '47	54m	Mar. 1, '47	3502	3410	....
Les Miserables (Reissue)	20th-Fox	704	Fredric March-Charles Laughton	Jan., '47	105m	Jan. 4, '47	3398	....	....
Life with Father (color)	WB	....	Irene Dunne-William Powell	Not Set	....	....	....	3475	....
Lighthouse	PRC	610	John Litel-June Lang	Jan. 10, '47	62m	Feb. 8, '47	3458	3312	....
Likely Story, A (Block 5)	RKO	724	Bill Williams-Barbara Hale	Apr. 19, '47	88m	Apr. 19, '47	3586	3574	....
Little Iodine	UA	....	Jo Ann Marlowe-Marc Cramer	Oct. 11, '46	94m	June 8, '46	3030	2926	3412
Little Miss Big	Univ.	549	Fay Holden-Beverly Simmons	Aug. 30, '46	57m	Sept. 14, '46	3198	3066	....
Little Miss Broadway	Col.	815	Jean Porter-John Shelton	June 19, '47	69m	....	....	3666	....
Little Mister Jim	MGM	719	"Butch" Jenkins-Frances Gifford	Apr., '47	61m	Sept. 7, '46	3186	2963	....
Living in a Big Way	MGM	....	Gene Kelly-Marie McDonald	June, '47	103m	June 7, '47	3666	....	....
† Locket, The (Block 3)	RKO	711	Laraine Day-Brian Aherne	Dec. 20, '46	85m	Dec. 21, '46	3373	2939	3553	
Lone Hand Texan	Col.	866	Charles Starrett-Smiley Burnette	Mar. 6, '47	54m	Mar. 15, '47	3526	3422	....
Lone Star Moonlight	Col.	854	Ken Curtis-Joan Barton	Dec. 12, '46	67m	Dec. 14, '46	3362	3274	....
Lone Wolf in Mexico, The	Col.	823	Gerald Mohr-Eric Blore	Jan. 16, '47	69m	Jan. 4, '47	3398	3348	....
Long Night, The (Special)	RKO	....	Henry Fonda-Barbara Bel Geddes	May 28, '47	101m	May 31, '47	3654	....	....
Lost Honeymoon (Eagle-Lion)	PRC	104	Franchot Tone-Ann Richards	Mar. 29, '47	69m	Mar. 15, '47	3526	3475	3703	
Love and Learn	WB	620	Jack Carson-Martha Vickers	May 3, '47	83m	Mar. 29, '47	3550	....	....
Love Laughs at Andy Hardy	MGM	714	Mickey Rooney-Bonita Granville	Feb., '47	91m	Dec. 7, '46	3345	3127	3703	
Lured	UA	....	George Sanders-Lucille Ball	July 25, '47	....	....	....	3575	....
(formerly Personal Column)										
† MACOMBER Affair, The	UA	....	Gregory Peck-Joan Bennett	Mar. 21, '47	90m	Feb. 1, '47	3445	3076	3703
Mad Wednesday	UA	....	Harold Lloyd-Raymond Walburn	Apr. 4, '47	89m	Mar. 1, '47	3503	2870	3633
(formerly Sin of Harold Diddlebock)										
Magic Bow, The (British)	Univ.	....	Stewart Granger-Phyllis Calvert	Not Set	105m	July 5, '47	3713	....	....
Magic Town	RKO	....	James Stewart-Jane Wyman	Not Set	....	....	....	3563	....
Magnificent Doll	Univ.	602	Ginger Rogers-Burgess Meredith	Nov., '46	95m	Nov. 23, '46	3321	3274	3577	
Magnificent Obsession (Reissue)	Univ.	2795	Irene Dunne-Robert Taylor	May, '47	67m	May 3, '47	3610	....	....
Magnificent Robue	Rep.	606	Lynn Roberts-Warren Douglas	Feb. 15, '47	74m	Nov. 16, '46	3309	....	....
Man I Love, The	WB	611	Ida Lupino-Robert Alda	Jan. 11, '47	96m	Dec. 28, '46	3385	2784	3464	
† Margie (color)	20th-Fox	646	Jeanne Crain-Alan Young	Nov., '46	94m	Oct. 19, '46	3261	2884	3601	
Meet Me at Dawn (British)	20th-Fox	721	William Eythe-Stanley Holloway	July, '47	99m	Jan. 25, '47	3434	....	....
Memory of Love	RKO	....	Dana Andrews-Merle Oberon	Not Set	....	....	....	3717	....
Men of Two Worlds (Br.) (color)	Univ.	....	Eric Portman-Phyllis Cavert	Sept. 9, '46	109m	Sept. 28, '46	3224	....	....
Merton of the Movies	MGM	....	Red Skelton-Virginia O'Brien	(T) July 17, '47	....	....	....	3655	....
Michigan Kid, The (color)	Univ.	610	Jon Hall-Rita Johnson	Mar., '47	69m	Feb. 22, '47	3486	3090	....
Mighty McGurk, The	MGM	711	Wallace Beery-Edward Arnold	Jan., '47	87m	Nov. 23, '46	3321	3066	3577	
Millerson Case, The	Col.	817	Warner Baxter-Nancy Saunders	May 29, '47	72m	....	....	3587	....
Millie's Daughter	Col.	814	Gladys George-Gay Nelson	Mar. 20, '47	70m	Feb. 22, '47	3487	3459	....
Miracle on 34th Street	20th-Fox	718	Maureen O'Hara-John Payne	June, '47	96m	May 10, '47	3621	....	....
Missing Lady, The	Mono.	525	Kane Richmond-Barbara Reed	Aug. 17, '46	60m	Sept. 21, '46	3211	3031	....
Mr. Ace	UA	....	George Raft-Sylvia Sydney	Aug. 2, '46	84m	Aug. 31, '46	3173	2926	3412
Mr. District Attorney	Col.	832	Dennis O'Keefe-Marg. Chapman	Feb., '47	82m	Jan. 4, '47	3398	....	3553
Mr. Hex	Mono.	608	Leo Gorcey-Huntz Hall	Dec. 7, '46	63m	Dec. 14, '46	3362	3240	....
† Monsieur Beaucaire (Special)	Para.	4532	Bob Hope-Joan Caulfield	Aug. 30, '46	93m	May 18, '46	2997	2883	3464	
Monsieur Verdoux	UA	....	Charles Chaplin-Martha Raye	Not Set	123m	Apr. 19, '47	3585	....	....
Moss Rose	20th-Fox	....	Victor Mature-Peggy Cummins	June, '47	82m	May 24, '47	3641	3550	....
Mother Wore Tights (color)	20th-Fox	....	Betty Grable-Dan Dailey, Jr.	Not Set	....	....	....	3563	....
Mutiny in the Big House (R.)	Mono.	....	Charles Bickford-Barton MacLane	July 5, '47	83m	Oct. 14, '39	....	....	....
My Brother Talks to Horses	MGM	715	Peter Lawford-"Butch" Jenkins	Feb., '47	94m	Nov. 23, '46	3322	3031	....
† My Darling Clementine	20th-Fox	645	Henry Fonda-Linda Darnell	Nov., '46	97m	Oct. 12, '46	3249	3078	3464	
My Dog Shep	Screen Guild	4609	Tom Neal-Helen Chapman-"Flame"	Dec. 1, '46	60m	....	....	3163	....
† My Favorite Brunette	Para.	4609	Bob Hope-Dorothy Lamour	Apr. 4, '47	87m	Feb. 22, '47	3485	3388	3703	
My Heart Goes Crazy (Br.) (col.)	Univ.	....	Syd Field-Greta Gynt	Not Set	121m	Sept. 21, '46	3209	....	....
(formerly London Town)										
Mysterious Mr. Valentine	Rep.	531	William Henry-Linda Stirling	Sept. 3, '46	3312	
My Wild Irish Rose (color)	WB	Dennis Morgan-Andrea King	Not Set	3599	

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'NEATH Canadian Skies	Screen Guild	4606	Russell Hayden-Inez Cooper	Oct. 15,'46	41m	3127
Never Say Goodbye	WB	606	Errol Flynn-Eleanor Parker	Nov. 9,'46	97m	Oct. 12,'46	.....	3249	3078
New Orleans	UA	....	Arturo de Cordova-Dorothy Patrick	Apr. 18,'47	89m	May 3,'47	.....	3609	3488
News Hounds	Mono.	622	Leo Gorcey-Christine McIntyre	Aug. 9,'47	68m	June 21,'47	.....	3689	.....
† Night and Day (color)	WB	523	Cary Grant-Alexis Smith	Aug. 3,'46	132m	July 13,'46	.....	3089	2838
Nobody Lives Forever	WB	604	John Garfield-Geraldine Fitzgerald	Oct. 12,'46	100m	Sept. 28,'46	.....	3221	2830
Nocturne (Block 2)	RKO	706	George Raft-Lynn Bari	Oct. 29,'46	87m	Oct. 19,'46	.....	3261	3055
No Leave, No Love	MGM	704	Van Johnson-Marie Wilson	Oct., '46	117m	Aug. 31,'46	.....	3173	2818
† Nora Prentiss	WB	614	Ann Sheridan-Kent Smith	Feb. 22,'47	111m	Feb. 8,'47	.....	3457	2883
North of the Border	Screen Guild	4610	Russell Hayden-Inez Cooper	Nov. 15,'46	42m	.....	.....	.....	3090
Northwest Outpost	Rep.	615	Nelson Eddy-Illona Massey	June 25,'47	91m	May 17,'47	.....	3629	.....
† Notorious (Special)	RKO	761	Ingrid Bergman-Cary Grant	Sept. 6,'46	101m	July 27,'46	.....	3113	2870
Notorious Gentleman (British)	Univ.	603	Rex Harrison-Lilli Palmer	Nov. 1,'46	109m	Oct. 26,'46	.....	3273	.....
ODD Man Out (British)	Univ.	617	James Mason-Robert Newton	June,'47	116m	Feb. 15,'47	.....	3473	.....
One Hundred Men and a Girl (Reissue)	Univ.	2796	Deanna Durbin-Adolphe Menjou	May,'47	83m	May 3,'47	.....	3610	.....
Oregon Trail Scouts	Rep.	665	Allan Lake-Martha Wentworth	May 15,'47	58m	May 24,'47	.....	3643	3599
Other Love, The	UA	....	Barbara Stanwyck-David Niven	July 11,'47	96m	Apr. 5,'47	.....	3561	3550
Out California Way (color)	Rep.	5503	Monte Hale-Adrian Booth	Dec. 5,'46	67m	Dec. 14,'46	.....	3362	3127
Outlaw of the Plains	PRC	....	Buster Crabbe-Al St. John	Sept. 22,'46	56m	Sept. 28,'46	.....	3225	3126
Overlanders, The (British)	Univ.	....	"Chips" Rafferty-Daphne Campbell	Not Set	91m	Oct. 19,'46	.....	3261	.....
Overland Riders	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Aug. 21,'46	54m	Aug. 24,'46	.....	3162	3126
Over the Santa Fe Trail	Col.	852	Ken Curtis-Jennifer Holt	Feb. 13,'47	63m	Feb. 22,'47	.....	3487	3422
PACIFIC Adventure	Col.	....	Ron Randell-Muriel Steinbeck	July,'47	80m	.....	.....	.....	3689
Paradine Case, The	Selznick	....	Gregory Peck-Ann Todd	Not Set	.....	.....	.....	.....	3666
Partners of the Plains (R.)	Screen Guild	HC09	William Boyd-Harvey Clark	Apr. 26,'47	71m	Dec. 11,'37	.....	.....	.....
Patient Vanishes, The (Br.)	Film Classics	....	James Mason-Mary Clare	May 22,'47	78m	May 31,'47	.....	3654	.....
Perfect Marriage, The	Para.	4604	Loretta Young-David Niven	Jan. 24,'47	87m	Nov. 23,'46	.....	3321	2883
Perils of Pauline (color)	Para.	4615	Betty Hutton-John Lund	July 4,'47	92m	May 31,'47	.....	3653	3631
Philadelphia Story, The (R.)	MGM	....	Cary Grant-James Stewart	(T) May 8,'47	112m	May 10,'47	.....	3621	.....
Philo Vance Returns	PRC	708	Alan Curtis-Terry Austin	June 14,'47	64m	Apr. 26,'47	.....	3598	3422
Philo Vance's Gamble	PRC	707	Alan Curtis-Tala Birell	Apr. 12,'47	62m	May 3,'47	.....	3610	3434
Philo Vance's Secret Mission	PRC	....	Alan Curtis-Sheila Ryan	Mar. 20,'47	.....	.....	.....	.....	3475
Pilgrim Lady, The	Rep.	602	Adele Mara-Warren Douglas	Jan. 22,'47	67m	Jan. 25,'47	.....	3433	3347
Pinocchio (color) (Reissue)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	.....	.....	.....
Pioneer Justice	PRC	753	Al "Lash" LaRue-Al "Fuzzy" St. John	June 28,'47	56m	July 5,'47	.....	3714	3631
Pirates of Monterey (color)	Univ.	....	Maria Montez-Rod Cameron	Not Set	.....	.....	.....	.....	3127
Plainsman, The (Reissue)	Para.	R5-3624	Gary Cooper-Jean Arthur	Sept. 1,'46	113m	Sept. 21,'46	.....	3212	.....
Plainsman and the Lady, The	Rep.	532	William Elliott-Vera Hrubal Ralston	Nov. 15,'46	87m	Nov. 9,'46	.....	3297	3127
Possessed	WB	624	Joan Crawford-Van Heflin	July 26,'47	108m	May 31,'47	.....	3653	3078
Prairie Raiders	Col.	868	Charles Starrett-Smilely Burnette	May 29,'47	54m	.....	.....	.....	3587
Private Affairs of Bel Ami	UA	....	George Sanders-Angela Lansbury	Mar. 7,'47	112m	Mar. 1,'47	.....	3501	3311
Pursued	WB	615	Teresa Wright-Robert Mitchum	Mar. 8,'47	101m	Feb. 22,'47	.....	3485	3435
QUEEN of the Amazons	Screen Guild	4611	Robert Lowery-Patricia Morison	Jan. 15,'47	61m	Mar. 29,'47	.....	3550	3311
Queen of the Yukon (Reissue)	Mono.	617	Charles Bickford-Irene Rich	May 3,'47	70m	Sept. 21,'40	.....	.....	.....
RAGE in Heaven (R.)	MGM	705	Ingrid Bergman-Robert Montgomery	Oct., '46	85m	Aug. 24,'46	.....	3162	.....
Raiders of the South	Mono.	564	Johnny Mack Brown-Raymond Hatton	Jan. 18,'47	55m	Feb. 22,'47	.....	3487	3348
Rainbow Over the Rockies	Mono.	683	Jimmy Wakely-Lee "Lasses" White	Feb. 8,'47	54m	Mar. 22,'47	.....	3538	3410
Ramrod	UA	....	Joel McCrea-Veronica Lake	May 2,'47	95m	Mar. 1,'47	.....	3503	3487
Range Beyond the Blue	PRC	745	Eddie Dean-Roscoe Ates	Mar. 17,'47	55m	Mar. 15,'47	.....	3526	3411
† Razor's Edge, The	20th-Fox	701	Tyrone Power-Gene Tierney	Jan., '47	146m	Nov. 30,'46	.....	3334	3127
Red House, The	UA	....	Edw. G. Robinson-Lon McCalister	Feb. 7,'47	99m	Feb. 8,'47	.....	3457	3090
Red River	UA	....	John Wayne-Montgomery Clift	Not Set	.....	.....	.....	.....	3575
Red Stallion (Eagle-Lion) (color)	PRC	....	Robert Paige-Ted Donaldson	Aug. 16,'47	107m	.....	.....	.....	3475
Renegade Girl	Screen Guild	4612	Alan Curtis-Ann Savage	Dec. 25,'46	65m	Feb. 22,'47	.....	3486	3363
Repeat Performance (Eagle-Lion)	PRC	105	Joan Leslie-Louis Hayward	May 30,'47	93m	May 31,'47	.....	3655	3475
Return of Monte Cristo, The	Col.	829	Louis Hayward-Barbara Britton	Dec., '46	91m	Dec. 7,'46	.....	3345	3312
Return of Rin Tin Tin, The	PRC	....	Donald Woods-Bobby Blake	Feb. 20,'47	.....	.....	.....	.....	3527
Riders of the Lone Star	Col.	....	Charles Starrett-Smilely Burnette	Aug. 14,'47	.....	.....	.....	.....	.....
Riding the California Trail	Mono.	610	Gilbert Roland-Martin Garralaga	Jan. 11,'47	59m	Feb. 8,'47	.....	3459	3287
Riff Raff (Block 7)	RKO	....	Pat O'Brien-Anne Jeffreys	(T) July 16,'47	80m	June 14,'47	.....	3678	3666
Rio Grande Raiders	Rep.	558	Sunset Carson-Peggy Stewart	Sept. 9,'46	57m	Oct. 12,'46	.....	3250	3163
Robinhood of Monterey	Mono.	623	Gilbert Roland-Evelyn Brent	Aug. 2,'47	.....	.....	.....	.....	.....
Robinhood of Texas	Rep.	685	Gene Autry-Lynn Roberts	July 15,'47	.....	.....	.....	.....	.....
Rolling Home	Screen Guild	4607	Jean Parker-Russell Hayden	Nov. 1,'46	71m	Feb. 8,'47	.....	3459	3163
Roll On, Texas Moon	Rep.	542	Roy Rogers-Dale Evans	Sept. 12,'46	68m	Sept. 21,'46	.....	3211	3030
Romance of Rosy Ridge	MGM	....	Van Johnson-Thomas Mitchell	Aug., '47	105m	July 5,'47	.....	3713	3611
Rustlers of Devil's Canyon	Rep.	666	Allan Lane-Bobby Blake	July 1,'47	.....	.....	.....	.....	3679
Rustler's Valley (R.)	Screen Guild	HC07	William Boyd-George Hayes	Mar. 15,'47	60m	.....	.....	.....	.....
SADDLE Pals	Rep.	684	Gene Autry-Lynn Roberts	June 15,'47	72m	June 21,'47	.....	3689	3631
Saigon	Para.	....	Alan Ladd-Veronica Lake	Not Set	.....	.....	.....	.....	3666
San Demetrio, London (British)	20th-Fox	714	Walter Fitzgerald-Arthur Young	Apr., '47	76m	Apr. 5,'47	.....	3561	.....
San Quentin (Block 3)	RKO	712	Lawrence Tierney-Marion Carr	Dec. 17,'46	66m	Dec. 7,'46	.....	3345	3336
Santa Fe Uprising	Rep.	661	Allan Lane-Bobby Blake	Nov. 15,'46	55m	July 5,'47	.....	3714	3322
Sarge Goes to College	Mono.	618	Alan Hale, Jr.-June Preisser	May 17,'47	63m	May 17,'47	.....	3630	3575
Scared to Death (color)	Screen Guild	4608	Bela Lugosi-Douglas Fowley	May 3,'47	65m	June 21,'47	.....	3689	3127
Sea of Grass	MGM	720	Spencer Tracy-Katharine Hepburn	Apr., '47	131m	Feb. 15,'47	3473	3238

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Sea Hawk, The (Reissue)	WB	618	Errol Flynn-Brenda Marshall	Apr. 26,'47	109m	Mar. 29,'47	3550
Sea Wolf, The (Reissue)	WB	619	Edw. G. Robinson-Ida Lupino	Apr. 26,'47	87m	Mar. 29,'47	3550	....	....
Secret Heart, The	MGM	709	Claudette Colbert-Walter Pidgeon	Dec.,'46	97m	Nov. 30,'46	3334	3274	3553
Secret Life of Walter Mitty, The	RKO	....	Danny Kaye-Virginia Mayo	Not Set	....	....	....	3611	....
Secret of the Whistler	Col.	818	Richard Dix-Leslie Brooks	Nov. 7,'46	65m	Nov. 2,'46	3286	3274	....
Seven Keys to Baldpate (Bl. 7)	RKO	....	Phillip Terry-Jacqueline White	(T) July 16,'47	68m	June 14,'47	3679	....	....
Seven Were Saved	Para.	4620	Richard Denning-Catherine Craig	Mar. 28,'47	73m	Feb. 22,'47	3486	2972	....
Shadowed	Col.	7042	Anita Louise-Robert Scott	Sept. 26,'46	70m	Nov. 30,'46	3334	3163	....
Shadow of a Woman	WB	602	Andrea King-Helmut Dantine	Sept. 14,'46	78m	Aug. 17,'46	3150	2543	3288
Shocking Miss Pilgrim, The (color)	20th-Fox	703	Betty Grable-Dick Haymes	Jan.,'47	85m	Jan. 4,'47	3397	2884	3703
Shoot to Kill	Screen Guild	4615	Russell Wade-Susan Walters	May 17,'47	60m	Apr. 12,'47	3574	3488	....
Show-Off, The	MGM	708	Red Skelton-Marilyn Maxwell	Dec.,'46	83m	Aug. 17,'46	3149	2951	3601
Silver Range	Mono.	563	Johnny Mack Brown-Raymond Hatton	Nov. 16,'46	63m	Dec. 7,'46	3346	3240	....
Silver Stallion (Reissue)	Mono.	612	David Sharpe-Janet Waldo	Dec. 14,'46	57m	....	....	....	....
† Sinbad, The Sailor (color) (Bl. 2)	RKO	762	D. Fairbanks, Jr.-Maureen O'Hara	Jan. 13,'47	117m	Jan. 18,'47	3421	3031	3667
Singin' in the Corn	Col.	804	Judy Canova-Allen Jenkins	Dec. 26,'46	64m	Nov. 23,'46	3322	3312	3464
Singing on the Trail	Col.	7224	Ken Curtis-Jeff Donnell	Sept. 12,'46	....	....	....	3187	....
Sing Me a Love Song (Reissue)	WB	....	James Melton-Patricia Ellis	Not Set	75m	June 7,'47	3666	....	....
Sioux City Sue	Rep.	681	Gene Autry-Lynn Roberts	Nov. 21,'46	69m	Dec. 7,'46	3345	3322	....
Sister Kenny (Block I)	RKO	701	Rosalind Russell-Alexander Knox	Oct. 10,'46	118m	July 20,'46	3101	2907	3601
Six Gun Serenade	Mono.	684	Jimmy Wakely-Kay Morley	Apr. 5,'47	54m	May 3,'47	3610	3459	....
Slave Girl (color) (formerly Flame of Tripoli)	Univ.	....	Yvonne DeCarlo-George Brent	Not Set	....	....	....	3631	....
† Smash-Up	Univ.	609	Susan Hayward-Lee Bowman	Mar.,'47	103m	Feb. 15,'47	3475	3421	3703
Smoky River Serenade	Col.	....	Ken Curtis-Adele Roberts	Aug. 21,'47	....	....	....	....	....
So Dark the Night	Col.	805	Micheline Cheirel-Sтивен Geray	Oct. 10,'46	71m	Sept. 21,'46	3211	2850	....
Something in the Wind	Univ.	....	Deanna Durbin-John Dall	Aug.,'47	....	....	....	....	....
Song of Love	MGM	....	Katharine Hepburn-Robert Walker	(T) July 18,'47	....	....	....	3679	....
Song of My Heart	Mono.	....	Frank Sundstrom-Audrey Long	Not Set	....	....	....	3717	....
Song of Scheherazade (color)	Univ.	608	Brian Donlevy-Yvonne de Carlo	Mar.,'47	106m	Feb. 1,'47	3445	3312	3553
Song of the Sierras	Mono.	681	Jimmy Wakely-Lee "Lasses" White	Dec. 28,'46	58m	Jan. 18,'47	3421	3240	....
Song of the South (Spcl.) (col.)	RKO	791	Disney Feature Cartoon	Nov. 20,'46	95m	Nov. 2,'46	3285	....	3703
Song of the Thin Man	MGM	....	William Powell-Myrna Loy	(T) July 22,'47	....	....	....	....	....
Song of the Wasteland	Mono.	682	Jimmy Wakely-Lee "Lasses" White	May 31,'47	56m	July 5,'47	3714	3655	....
Song of the Winchester	Mono.	....	Jimmy Wakely-Beverly John	Aug. 23,'47	....	....	....	....	....
Son of Rusty, The	Col.	....	Ted Donaldson-Tom Powers	Aug. 7,'47	....	....	....	....	....
South of the Chisholm Trail	Col.	865	Charles Starrett-Smiley Burnette	Jan. 30,'47	58m	Feb. 1,'47	3446	3387	....
South of Pago Pago (R.)	PRC	736	Jon Hall-Victor McLaglen	June 21,'47	84m	July 20,'40	....	....	....
So Well Remembered (British)	RKO	....	John Mills-Martha Scott	Not Set	....	....	....	3631	....
Spoilers of the North	Rep.	612	Paul Kelly-Adrian Booth	Apr. 24,'47	66m	May 10,'47	3621	3488	....
Sport of Kings	Col.	811	Paul Campbell-Gloria Henry	June 26,'47	68m	....	....	3655	....
Springtime in the Sierras	Rep.	646	Roy Rogers-Jane Frazee	July 15,'47	....	....	....	3689	....
Stagecoach to Denver	Rep.	662	Allan Lane-Bobby Blake	Dec. 23,'46	56m	Jan. 4,'47	3398	3348	....
Stairway to Heaven (Brit.) (col.)	Univ.	611	David Niven-Kim Hunter	Mar.,'47	104m	Nov. 16,'46	3310	....	3703
Stallion Road	WB	617	Zachary Scott-Alexis Smith	Apr. 12,'47	97m	Mar. 22,'47	3537	2939	3667
Stanley and Livingstone (R.)	20th-Fox	705	Spencer Tracy-Nancy Kelly	Jan.,'47	101m	Jan. 4,'47	3398	....	....
Stars Over Texas	PRC	743	Eddie Dean-Shirley Patterson	Nov. 18,'46	59m	Dec. 28,'46	3386	3287	....
Stepchild	PRC	703	Brenda Joyce-Donald Woods	June 7,'47	70m	June 14,'47	3678	3631	....
Stork Bites Man	UA	....	Jackie Cooper-Gene Roberts	June 21,'47	....	....	....	3679	....
Strange Holiday	PRC	....	Claude Rains-Barbara Bate	Sept. 2,'46	56m	Nov. 2,'46	3286	....	....
Strange Journey	20th-Fox	708	Paul Kelly-Osa Massen	Feb.,'47	65m	Sept. 14,'46	3197	....	....
† Strange Love of Martha Ivers (Block 6)	Para.	4529	Barbara Stanwyck-Van Heflin	Sept. 13,'46	117m	Mar. 23,'46	2907	3870	3492
Stranger from Ponca City	Col.	....	Charles Starrett-Smiley Burnette	July 3,'47	56m	....	....	3679	....
Strange Woman, The	UA	....	Hedy Lamar-George Sanders	Oct. 25,'46	101m	Nov. 2,'46	3285	2884	3667
Suddenly It's Spring	Para.	4608	Fred MacMurray-Paulette Goddard	Mar. 21,'47	87m	Feb. 15,'47	3473	2987	3667
Summer Holiday (color)	MGM	....	Mickey Rooney-Gloria DeHaven	Not Set	....	....	....	3599	....
Sunset Pass (Block 1)	RKO	704	James Warren-Nan Leslie	Oct. 1,'46	59m	July 20,'46	3102	3090	3553
Sun Valley Serenade (R.)	20th-Fox	641	Sonja Henie-John Payne	Sept.,'46	86m	Aug. 24,'46	3163	....	....
Susie Steps Out	UA	....	David Bruce-Cleatus Caldwell	Dec. 13,'46	65m	Nov. 23,'46	3322	3078	....
Swamp Fire (Block 6)	Para.	4528	Johnny Weissmuller-Virginia Grey	Sept. 6,'46	69m	May 11,'46	2986	2963	3228
Sweetheart of Sigma Chi	Mono.	606	Elyse Knox-Phil Regan	Dec. 21,'46	75m	Dec. 7,'46	3346	3240	....
Swell Guy	Univ.	606	Sonny Tufts-Ann Blyth	Jan.,'47	87m	Dec. 14,'46	3361	3274	3667
Swing the Western Way	Col.	853	Jack Leonard-Mary Doogan	June 26,'47	66m	....	....	3655	....
TARZAN and the Huntress (Bl. 5)	RKO	723	Johnny Weissmuller-Brenda Joyce	Apr. 5,'47	72m	Mar. 22,'47	3537	3503	3633
Temptation	Univ.	604	Merle Oberon-George Brent	Dec.,'46	98m	Dec. 21,'46	3374	3076	3553
Tenth Avenue Angel	MGM	....	Margaret O'Brien-George Murphy	Not Set	....	....	....	3031	....
Terror Trail	Col.	862	Charles Starrett-Smiley Burnette	Nov. 21,'46	55m	Nov. 2,'46	3286	3274	....
Texas Trail (R.)	Screen Guild	HC08	William Boyd-Russell Hayden	Apr. 12,'47	59m	....	....	....	....
That Brennan Girl	Rep.	533	James Dunn-Mona Freeman	Dec. 23,'46	95m	Nov. 16,'46	3310	3090	....
That's My Gal (color)	Rep.	609	Lynn Roberts-Donald Barry	May 15,'47	66m	May 31,'47	3655	3434	....
That's My Man	Rep.	613	Don Ameche-Catherine McLeod	June 1,'47	104m	Apr. 12,'47	3573	3563	....
That Way With Women	WB	616	Sydney Greenstreet-Martha Vickers	Mar. 29,'47	84m	Feb. 22,'47	3487	3031	3703
They Were Sisters (British)	Univ.	1065	James Mason-Phyllis Calvert	Sept. 20,'46	108m	Aug. 3,'46	3125	....	....
They Won't Believe Me (Bl. 6)	RKO	726	Robert Young-Susan Hayward	July,'47	95m	May 17,'47	3630	3599	....
† 13 Rue Madeleine	20th-Fox	702	James Cagney-Annabella	Jan.,'47	95m	Dec. 21,'46	3374	....	3667
Thirteenth Hour, The	Col.	819	Richard Dix-Karen Morley	Mar. 6,'47	65m	Feb. 15,'47	3474	3421	....
This Happy Breed (British) (col.)	Univ.	....	Robert Newton-Celia Johnson	Not Set	115m	Apr. 19,'47	3586	....	....
This Time for Keeps (color)	MGM	....	Esther Williams-Jimmy Durante	Not Set	....	....	....	3238	....
† Three Little Girls in Blue (color)	20th-Fox	639	June Haver-Vivian Blaine	Oct.,'46	90m	Sept. 14,'46	3198	2907	3464
Three on a Ticket	PRC	715	Hugh Beaumont-Cheryl Walker	Apr. 5,'47	64m	Apr. 12,'47	3573	3435	....
Three Wise Fools (Block 17)	MGM	628	Margaret O'Brien-Lionel Barrymore	Aug. 29,'46	90m	June 22,'46	3054	2907	3350
Thrill of Brazil	Col.	7006	Evelyn Keyes-Keenan Wynn	Sept. 30,'46	91m	Sept. 21,'46	3209	3090	3264

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	— REVIEWED —			
						M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Thunder Mountain (Block 6)	RKO	730	Tim Holt-Richard Martin	June, '47	60m	May 7, '47	3630	3599	....
† Till the Clouds Roll By (color)	MGM	710	Robert Walker-Judy Garland	Jan., '47	137m	Nov. 16, '46	3309	2963	3703
Till the End of Time (Block 6)	RKO	626	Dorothy McGuire-Guy Madison	Aug. 1, '46	105m	June 15, '46	3041	2784	3350
Time Out of Mind	Univ.	614	Phyllis Calvert-Robert Hutton	May, '47	88m	Mar. 22, '47	3537	3527	3577
Time of Their Lives	Univ.	546	Bud Abbott-Lou Costello	Aug. 16, '46	82m	Aug. 17, '46	3249	2939	3464
† Time, the Place, the Girl (color)	WB	610	Dennis Morgan-Jack Carson	Dec. 28, '46	108m	Dec. 14, '46	3361	2555	3703
Too Many Winsers	PRC	716	Hugh Beaumont-Trudy Marshall	May 24, '47	60m	June 7, '47	3666	3587	....
Trailing Danger	Mono.	676	Johnny Mack Brown-Raymond Hatton	Mar. 29, '47	58m	Apr. 5, '47	3562	3435	....
Trail Street (Block 4)	RKO	717	Randolph Scott-Anne Jeffreys	Feb. 19, '47	84m	Feb. 22, '47	3486	3364	3703
Trail to San Antone	Rep.	682	Gene Autry-Peggy Stewart	Jan. 25, '47	67m	Feb. 1, '47	3446	3434	....
Trap, The	Mono.	607	Sidney Toler-Manton Moreland	Nov. 30, '46	62m	Jan. 18, '47	3421	3287	....
Trespasser, The	Rep.	619	Dale Evans-Warren Douglas	July 3, '47	....	....	....	3717	....
Trigger Fingers	Mono.	568	Johnny Mack Brown-Raymond Hatton	Sept. 21, '46	56m	Oct. 5, '46	3237	3126	....
Trouble with Women, The	Para.	4614	Ray Milland-Teresa Wright	June 27, '47	81m	May 17, '47	3629	3611	....
Tumbleweed Trails	PRC	742	Eddie Dean-Shirley Patterson	Oct. 28, '46	59m	Nov. 9, '46	3297	....	....
Twilight on the Rio Grande	Rep.	683	Gene Autry-Adele Mara	Apr. 1, '47	71m	Apr. 19, '47	3586	3488	....
† Two Guys from Milwaukee	WB	524	Dennis Morgan-Joan Leslie	Aug. 17, '46	90m	Aug. 3, '46	3126	2884	3350
Two Mrs. Carrolls, The	WB	621	Barbara Stanwyck-Humphrey Bogart	May 24, '47	99m	Apr. 5, '47	3561	3539	3667
Two Smart People	MGM	706	John Hodiak-Lucille Ball	Nov., '46	93m	June 8, '46	3029	2748	3492
† Two Years Before the Mast	Para.	4601	Alan Ladd-Brian Donlevy	Nov. 22, '46	98m	Aug. 31, '46	3173	3055	3464
UNEXPECTED Guest	UA	....	Bill Boyd-Rand Brooks	Mar. 28, '47	61m	Dec. 14, '46	3362	....	....
Undercover Maisie	MGM	722	Ann Sothern-Barry Nelson	May, '47	90m	Mar. 8, '47	3514	3459	3667
† Undercurrent	MGM	707	Katharine Hepburn-Robert Taylor	Nov., '46	116m	Oct. 5, '46	3237	3007	3412
Under Nevada Skies	Rep.	541	Roy Rogers-Dale Evans	Aug. 26, '46	69m	Aug. 31, '46	3174	3127	....
Under the Tonto Rim (Block 7)	RKO	....	Tim Holt-Nan Leslie	(T) July 15, '47	61m	June 14, '47	3678	3666	....
Unfaithful, The	WB	623	Ann Sheridan-Zachary Scott	July 5, '47	109m	May 31, '47	3654	3574	....
Unfinished Dance (color)	MGM	....	Margaret O'Brien-Cyd Charisse	(T) Aug. 5, '47	....	....	....	3240	....
Untamed Fury	PRC	SP72	Mikel Conrad-Gaylord Pendleton	Mar. 22, '47	64m	Mar. 29, '47	3550	3435	....
VACATION Days	Mono.	611	Freddie Stewart-June Preisser	Jan. 25, '47	66m	Apr. 5, '47	3562	3363	....
Vacation in Reno (Block 3)	RKO	713	Jack Haley-Anne Jeffreys	Dec. 10, '46	60m	Oct. 12, '46	3249	3127	....
Valley of Fear	Mono.	675	Johnny Mack Brown-Raymond Hatton	Feb. 15, '47	54m	Mar. 8, '47	3514	3410	....
Variety Girl	Para.	4618	Mary Hatcher-DeForest Kelley	Aug. 29, '47	....	....	....	3599	....
Verdict, The	WB	607	Sydney Greenstreet-Peter Lorre	Nov. 23, '46	86m	Nov. 9, '46	3297	2764	3703
Vigilantes of Boomtown	Rep.	663	Allan Lane-Bobby Blake	Feb. 15, '47	56m	Feb. 15, '47	3474	3435	....
Vigilantes Return, The (color)	Univ.	618	Jon Hall-Margaret Lindsay	July, '47	67m	May 31, '47	3654	3611	....
Violence	Mono.	615	Nancy Coleman-Michael O'Shea	Apr. 12, '47	72m	Apr. 12, '47	3573	3459	....
WAKE Up and Dream (col.)	20th-Fox	649	John Payne-June Haver	Dec., '46	92m	Nov. 30, '46	3333	2499	3577
Wanted for Murder (Brit.)	20th-Fox	644	Eric Portman-Dulcie Gray	Nov., '46	91m	Nov. 9, '46	3298	....	....
Web, The	Univ.	615	Edmond O'Brien-Ella Raines	June, '47	91m	May 31, '47	3655	3611	....
Web of Danger	Rep.	616	Adele Mara-Bill Kennedy	June 10, '47	58m	June 7, '47	3665	3631	....
Welcome Stranger	Para.	4613	Bing Crosby-Barry Fitzgerald	(T) Apr. 25, '47	106m	May 3, '47	3609	3574	....
West of Dodge City	Col.	864	Charles Starrett-Smiley Burnette	Mar. 27, '47	57m	Mar. 22, '47	3538	3488	....
Western Union (Reissue)	20th-Fox	719	Robert Young-Randolph Scott	June, '47	95m	June 14, '47	3679	....	....
West to Glory	PRC	746	Eddie Dean-Roscoe Ates	Apr. 12, '47	61m	May 3, '47	3610	3422	....
When the Daltons Rode (R.)	Univ.	2792	Randolph Scott-Kay Francis	Mar., '47	81m	Feb. 22, '47	3487	....	....
Where There's Life	Para.	....	Bob Hope-Signe Hasso	Not Set	....	....	....	3078	....
Whiplash	WB	....	Dane Clark-Alexis Smith	Not Set	....	....	....	3717	....
White Tie and Tails	Univ.	550	Dan Duryea-Ella Raines	Aug. 30, '46	74m	Sept. 14, '46	3197	....	....
Wicked Lady, The (British)	Univ.	605	Margaret Lockwood-James Mason	Jan., '47	98m	Dec. 14, '46	3361	....	3412
Wife Wanted	Mono.	605	Kay Francis-Paul Cavanaugh	Nov. 2, '46	73m	Oct. 26, '46	3273	3138	....
Wild Bill Hickok Rides (R.)	WB	609	Bruce Cabot-Constance Bennett	Dec. 7, '46	72m	Nov. 2, '46	3286	....	....
Wild Beauty	Univ.	545	Don Porter-Lois Collier	Aug. 9, '46	61m	Aug. 17, '46	3150	3076	....
Wild Country	PRC	744	Eddie Deas-Al "Fuzzy" St. John	Jan. 17, '47	59m	Feb. 1, '47	3446	3411	....
Wild West (color)	PRC	706	Eddie Dean-Al LaRue	Dec. 1, '46	73m	Dec. 7, '46	3347	3138	....
Winter Wonderland	Rep.	614	Lynn Roberts-Charles Drake	May 17, '47	71m	May 31, '47	3654	3599	....
Wolf Call (Reissue)	Mono.	619	John Carroll-Movita	June 7, '47	61m	May 20, '39	....	....	....
Woman in White, The	WB	....	Alexis Smith-Sydney Greenstreet	Not Set	....	....	....	3575	....
Woman on the Beach (Bl. 6)	RKO	727	Joan Bennett-Robert Ryan	June, '47	71m	May 24, '47	3643	3599	....
Wyoming	Rep.	618	William Elliott-Vera Ralston	Aug. 1, '47	....	....	....	....	....
YANKEE Fakir	Rep.	611	Douglas Fowley-Joan Woodbury	Apr. 1, '47	71m	Apr. 12, '47	3574	3459	....
† Yearling, The (color)	MGM	717	Gregory Peck-Jane Wyman	May, '47	135m	Nov. 30, '46	3333	2883	3703
Years Between, The (British)	Univ.	....	Michael Redgrave-Valerie Hobson	Not Set	100m	Mar. 15, '47	3535	....	....
You Can't Cheat an Honest Man (Reissue)	Univ.	2793	W. C. Fields-Edgar Bergen	Apr., '47	75m	Mar. 15, '47	3527

FEATURE PRODUCT, LISTED BY COMPANY IN ORDER OF RELEASE, PAGES 3716-3717

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CHARLES H. RYAN

June 2, 1947

Mr. George Schutz,
Editor of Better Theatres,
Rockefeller Center,
New York, N.Y.

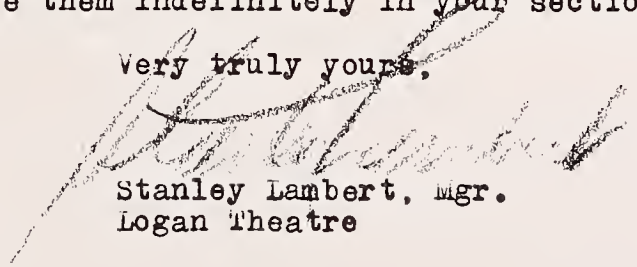
Dear Mr. Schutz:

Congratulations on your Method in Management department written by Charles H. Ryan. Every theatre manager and theatre supervisor should clip these items and keep them on file for ready reference. They are loaded with factual information for the operation of any type house in the industry.

Mr Ryan knows his stuff and while there are thousands of very capable managers in the business, certain articles by Mr. Ryan tend to alert them to the fact that they may have neglected to check some of the physical assets of their theatres.

I'm sure these articles are appreciated by every Showman who reads them and I hope Mr. Ryan continues to write them indefinitely in your section.

Very truly yours,


Stanley Lambert, Mgr.
Logan Theatre

CHARLES H. RYAN'S articles appear in each issue of

Better Theatres
next issue—JULY 26th

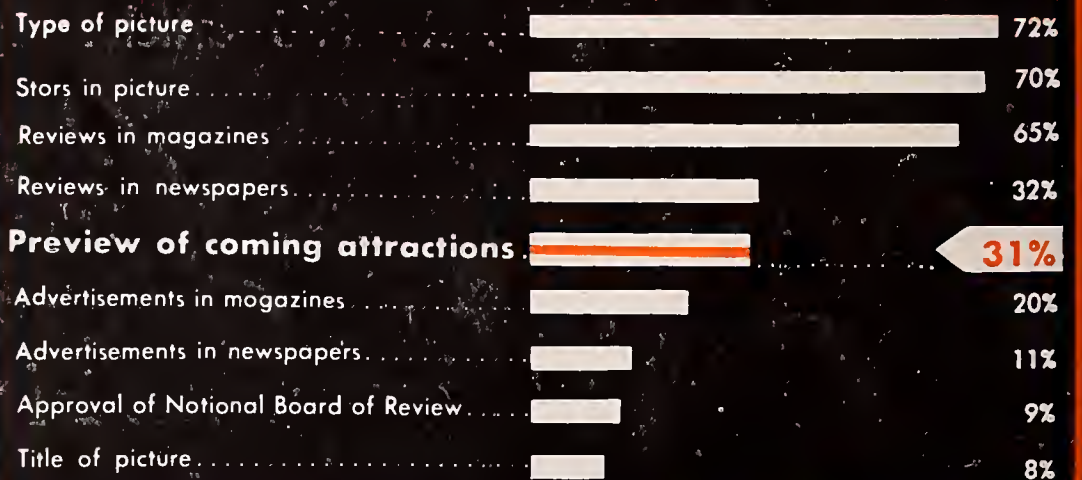
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Slave Girl

The Marauders

The Green Cockatoo

The Trespasser

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Rustlers of Devil's Canyon

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**UNITED ARTISTS PLANS 36
FOR 1947-48 SEASON**

THE BOX OFFICE CHAMPIONS



VOL. 168, NO. 3; JULY 19, 1947

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**1,000
THEATRES
WILL HAVE
NEW RECORDS
THIS MONTH!**

M-G-M's "THE HUCKSTERS" NOW PLAYING!

A Duty

A Tremendous Pleasure

A STATEMENT BY JACK L. WARNER

Just about three years ago Warner Bros. acquired the most sought-after play in the entertainment world, "Life with Father".

It's been in the making as a motion picture practically ever since—a whale of a job of work as we well knew it would be.

It was a big job not because it was a most important property—important pictures have long been our stock in trade. The 'thing' about "Life with Father" is that it is a big, warm, funny portion of American life; this is the reason we produced it. And in filming it we realized there was an obligation to the millions upon millions who had never seen the play, as well as to the millions who had. It was our duty to get over to them every →

wonderful moment that made its stage engagement the longest ever known.

Now "Life with Father" begins as a Technicolor motion picture. We of Warner Bros. are glad for the happiness it will bring the world over; and I personally am grateful to those who made this job and this duty such a tremendous pleasure to me.

I am anxious to thank publicly its stars, William Powell and Irene Dunne; Elizabeth Taylor, Edmund Gwenn, ZaSu Pitts and all the players; its guiding genius, director Michael Curtiz; its producer, Robert Buckner; the screenplay writer, Donald

ON AUGUST 14th WARNER BRO

LIFE WITH

COLOR BY

Directors of Photography..PEVERELL MARLEY, A.S.C.
WILLIAM V. SKALL, A.S.C.
Technicolor Color Director.....NATALIE KALMUS
Associate.....MONROE W. BURBANK

Film Editor.....GEORGE AMY
Art Director.....ROBERT HAAS
Sound by.....C. A. RIGGS
Dialogue Director..HERSCHEL DAUGHERTY

Montages by...
Special Effects

Ogden Stewart; Max Steiner for the musical score; and the thousands at the Studio who helped shoulder this responsibility.

Also my particular thanks to those without whose stage play Warner Bros. would have no Technicolor "Life with Father" on the screen:—playwrights Howard Lindsay and Russel Crouse; play producer Oscar Serlin and the gracious Mrs. Clarence Day.



Jack L. Warner

EXECUTIVE PRODUCER FOR WARNER BROS.

WILL PRESENT CLARENCE DAY'S

LIFE WITH FATHER

TECHNICOLOR

JAMES LEICESTER
IAM McGANN, Dir.
AY FOSTER, A.S.C.

Technical Adviser.....MRS. CLARENCE DAY
Set Decorations.....JAMES HOPKINS
Wardrobe by.....MILO ANDERSON

Makeup Artist.....PERC WESTMORE
Orchestral Arrangements...MURRAY CUTTER
Musical Director.....LEO F. FORBSTEIN



IT'S A BOXOFFICE WONDER!

I wonder who's kissing her now

Color by Technicolor!

"I WONDER WHO'S KISSING HER NOW"

TECHNICOLOR

starring JUNE HAYER

MARK STEVENS with

MARTHA STEWART • REGINALD

GARDINER • Lenore Aubert

William Frawley • Gene

Nelson • Trumon Brodley

George Cleveland • Directed by

LLOYD BACON • Produced by

GEORGE JESSEL • Original

Screen Play by Lewis R. Foster

Additional Dialogue by

Morion Turk • Dances Staged

by Hermes Pon



A NEW ALL-TIME 20TH CENTURY- FOX RECORD FOR ANY THEATRE, ANY WEEK IN THE SHOW- BUSINESS HISTORY OF CHICAGO!

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20
CENTURY-FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

TERRY RAMSAYE, Editor

Vol. 168, No. 3



July 19, 1947

CODE FOR ADVERTISERS

ABUSES and license in the advertising offered for burlesque, bootleg pictures, night-spots and the like have moved the Los Angeles Newspaper Publishers Association to the adoption of an official "Code of Decency for Amusement Advertisers". They have issued the document and served notice that it becomes effective August 1. Offending copy is to be rejected.

It is pleasantly interesting to observe that the Los Angeles publishers' code for all amusement advertising is closely patterned after, and substantially paraphrases, the motion picture industry's advertising code with respect to considerations of decency.

Additionally, there are aesthetic requirements which should contribute considerably to the appearance of the often hectic Los Angeles papers. Available type faces are defined. A minimum ratio of white space is prescribed. No solid rule heavier than three-point may be used. All reverse plates will be bendayed to a maximum of fifty per cent of solid black.

The removal of the offending advertising may be expected not only directly to improve the appearance of the pages but also to remove a constant source of destructive inspiration across the whole field. It is most appropriate that the newspapers of Los Angeles should bring their practices into line with the code of the motion picture industry.

THE Congressional decision ending the Library of Congress Motion Picture Project is a discouraging manifestation for the position of the screen. The motion picture is an indigenous American art and a medium of expression of deep importance the world around. Its record of service is imposing. It has had many official recognitions in Washington and in that same Congress. Whether the reasons for the present decision are political or for sheer economy, they are not adequate. The motion picture serves many of the functions of the printed word. Libraries do not consist of paper alone.

EASTERN PRODUCTION

OUR esteemed contemporary, the *New York Herald Tribune*, opens an editorial discussing New York as a production center, with the observation that: "Not too long ago Mary Pickford exuded sweetness and light in a loft off Union Square and Pearl White hung from whatever cliffs were convenient to Bound Brook, N. J." For the record: Miss Pickford appeared at the Biograph studio at 11 East 14th Street, a classic brownstone with great spiral staircase and carved rail, the old Van Beuren mansion. Miss White's studio stage was on top of the Pathe plant in Jersey City, and the cliffs were the Palisades, up the river. Let us not have the traditions garbled.

All this pertains to another ripple of attention to that occasionally recurrent discussion about making New York City once again the motion picture production center. It is periodically good for an outgiving from the City Hall, or promotional committees.

The motion picture is about as definitely attached to

Southern California and Hollywood as the motor car is to Michigan and Detroit, or steel to Gary where convenient coal and water-borne ore meet.

Hardly a week passes the year around that Hollywood does not send into New York and adjacent regions camera expeditions and location parties to record material for major production. New techniques are encouraging such undertakings. That is as far as the movement is going for awhile.

CONSIDERING COLOUR

THE announced reductions in the cost of prints in Technicolor and Cinecolor are to be considered a constructive phase of the continuing progress of the use of colour on the amusement screen. A sufficient experience has now been had to indicate that the use of colour in film drama is permanently a part of the medium. It may be expected that its use will be extended ultimately to most of the more pretentious productions. That is to be considered both natural and inevitable in the service of popular taste in all kinds of expression and merchandise. As has been set forth here before, colour is becoming more and more in evidence among aggressive daily newspapers, taking its encouragement there initially from advertisers. Also, colour for the last three decades has been seeping across the whole scene in decorative applications, sometimes alarmingly, on everything from motor cars to bungalows in Latin tints to bathing suits, which become louder as they become lesser. We perhaps shall come to a development in which only persons with consummate good taste will dress in monotonies, and that only the highest of highbrow expressions on the printed page and screen will dare the purity of black and white. Even stumbling television, not yet articulate in monotone, is having colour spasms, hoping to get popular.

Q The reported, and sometimes disputed, trend toward restoration of flat rentals for many of the lesser situations can be attributed by whim or fancy to any number of forces. It is, however, probable that the most important fact is that percentage selling, with its attendant abundance of statistics and assorted figures, tended to become a fever and to outrun practicality, considering the cost of negotiation, checking and bookkeeping. Many and many a year ago, in the "program" days, one of the biggest of the companies found that there was a direct loss in serving two thousand of its lesser accounts. It is not uncommon for systems to get too big and complex for little business.

Q Governor Thomas E. Dewey of New York has been around the country on a tour and officially announced as a vacation. He talked a lot of politics. A press story at hand says Mr. Rank has been on "a Hollywood vacation". He seems to have talked a lot of pictures. If that is what becomes of our treasured word "vacation", perhaps we shall have to take over the British term "holiday."

—Terry Ramsaye

THIS WEEK IN THE NEWS

Race for Berlin

LAST WEEK two releases reached the HERALD which promise a race to Berlin. The first read: "Marking the first time that scenes for an American produced feature picture will be shot in post-war Germany, etc." That concerned RKO. The second one read: "The first American motion picture company to gain permission to shoot background shots in occupied Germany, etc." That was from Paramount. RKO has the head start. An advance crew for that company's "Berlin Express" has left for the Reich, the War Department's pictorial section announced in Washington last week. The group includes Bert Granet, producer, Jacques Tuorneur, director, technicians and players. Paramount's picture is "A Foreign Affair." Billy Wilder, director, and a camera crew will sail from New York July 29 to shoot backgrounds in Berlin and rural Germany.

Shorts Show

THE INTERSTATE Circuit has prepared an all-short show consisting of 11 subjects which it will show in all its theatres throughout the southwest. The show contains six cartoon comedies and five other shorts—adventure and the like—all strung together by the voice of Mel Blanc, who is the screen voice for Warners' Bugs Bunny. Mr. Blanc, off stage, will act as a sort of master of ceremonies for the show which is called "The New Mirth of a Nation of 1947." Included in the package are three subjects which won Academy Awards, "A Boy and His Dog," "Facing Your Danger" and "Cat Concerto."

UA, Cont'd.

WITH MARY PICKFORD'S choice of George Bagnall for president of United Artists vetoed, at least temporarily, by Charles Chaplin, Miss Pickford has told Mr. Chaplin, in effect, "All right, you can name him."

The plan to up Mr. Bagnall from vice-president to president and to put Arthur W. Kelly, Mr. Chaplin's business representative, in as vice-president, was broached by Miss Pickford last Wednesday in New York at UA's sales meeting in the Waldorf-Astoria. Her nominations came after the collapse of her negotiations to sell her 50 per cent interest in UA to S. H. Fabian.

Thursday Miss Pickford issued a statement that "no decision (on the president) will be made or announced until after my arrival on the west coast and I have an opportunity of discussing the matter with Charles Chaplin," owner of the other 50

MUST readjust costs to prices, says Cowdin; sees prosperity Page 13

RANK ends latest tour; his message is "help" to exhibitors Page 14

ON THE MARCH—Red Kann in comment on industry affairs Page 16

NAME committees of advisors on United Nations film program Page 16

WARNER-RCA deal unlocks theatre television gate Page 17

EASTMAN KODAK testing new type of safety motion picture film Page 20

UNITED ARTISTS plans to offer 36 features for 1947-48 season Page 21

BRITISH theatres demand admission tax cut from Government Page 24

BOX OFFICE Champions for the month of June Page 25

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 34

SERVICE DEPARTMENTS

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per cent. That done, she left that day for Hollywood.

In Hollywood at the weekend Miss Pickford told reporters that she would leave the selection of a president up to Mr. Chaplin as senior partner. She concluded by saying she would make no more announcements.

But Mr. Chaplin had something to say. Through his publicity office he announced that he had plans for two productions to go into work immediately after the release of "Monsieur Verdoux" in October.

Said he: "My picture plans are greater now than they have ever been before in my entire career. I have never offered my shares in UA to any person or firm or banking organization. . . . I have no intention of selling my studio. . . . I have no intention of retiring."

No Crowding, Please

Mexico City Bureau

LOCAL EXHIBITORS, encouraged by official figures showing that the local theatre-going public has increased by 40 per cent since 1942, plan to raise their admissions on Sundays and holidays and thus induce patrons to attend the theatres on weekdays. Exhibitors are prevented by law from admitting any patrons when all seats are taken. This, together with the fact that the theatres are abnormally congested on Sundays and holidays, persuaded the exhibitors that they should boost prices to keep people out of their houses on those days.

Father Changes

FATHER, in the flesh, left Broadway last Saturday, but is expected back on that street, in the film, the middle of August.

On July 12, "Life With Father" played its 3,213th and final performance, thus cinching its record as the longest-run play in history. It opened during the week of August 14, 1939, in a tryout performance at the Lakewood theatre in Skowhegan, Maine. On August 14, 1947, and at Skowhegan, the Warner film version, starring William Powell and Irene Dunne, will have a special press premiere.

For the statistically inclined, father in the flesh grossed \$5,055,000 during its Broadway run, begun November 8, 1939, and an additional \$5,048,000 during its 2,898 performances on the road. The play is still running in London and in Australia, has been played in Denmark and Sweden, Italy, Spain and South America, and will open in France later this year. More than 200 actors, 121 of them children, have appeared in the various "Father" casts.

Suit

A SUIT for \$5,550,000 charging violation of the Sherman anti-trust act was filed Wednesday in the Federal Court in Greenville, S. C., against several defendants including the Wilby-Kincey Service Corp., by Fred S., Edward C. and James W. Curdts, operators of a Greenville theatre. The suit alleges discrimination in the booking of films.

Russian Mistake

ERIC JOHNSTON, president of the Motion Picture Association, arrived in Paris Tuesday and there spoke again on what has been one of the major themes of his public utterances during his tour of Europe: Russia vs. the U. S.

Russia has made a great mistake in banking upon a major economic upset in the U. S. in the near future, he told a press conference.

"The nearer we got to Russia," he stated, "the more noticeable this fear of an American economic collapse became. It was a more intense version of the same sort of talk that was being circulated during my trip last November."

Mr. Johnston stated flatly that he saw no possibility of a major decline in the U. S. "in the foreseeable future."

Having already visited Norway, Poland, Czechoslovakia, Belgium, the Netherlands, Denmark and Germany, Mr. Johnston plans to visit Switzerland and England after his Paris visit.

Favorites

HUNGARIAN film preferences, established through a recent poll conducted by the Hungarian Institute of Public Opinion, showed Magyar fans liking American pictures better than their own native product. Charles Boyer and Rita Hayworth were named best of all Hollywood stars. The survey disclosed 36 per cent of all those polled in favor of American product; 24 per cent cast their ballots for home-made pictures; 16 per cent liked British films best while the French got 15 per cent. The Russians ran a poor last.

Advice

"THE RIGHT picture, properly exploited and merchandised, will do business under any condition even if it lacks star names which the industry itself has come to demand and which insure good openings." This was the opinion expressed Tuesday by Charles M. Reagan, vice-president of Paramount Pictures in charge of distribution, at a New York press conference.

He also sounded an optimistic note on business which, he said, would be "terrific" in the autumn, returning to the high level attained before the mid-year. He laid the blame for the partial recession in the industry on "listlessness as a result of the plush war years and a getting away from show-

manship." To prove his point, Mr. Reagan cited the example of "Dear Ruth" which, he said would be among the company's top-grossers for this year because of a concerted exploitation and publicity drive.

Radio figured large in Paramount's promotional plans for "Dear Ruth." The company spent more than \$200,000 on recorded spots and chainbreaks and special screenings were held for certain groups. As a result, Mr. Reagan estimated the picture will mean an added \$6,000,000 to \$8,000,000 for exhibitors at the box office. This week it opened in Baltimore, Milwaukee and Memphis.

Warner-Pathe

AS OF press time Wednesday no official confirmation was forthcoming from either side of the deal known to be in negotiation for the acquisition by Warner Brothers of the RKO-Pathe newsreel. Lawyers for both parties had been sitting up late of recent nights over it, and the RKO board of directors met in regular session Wednesday afternoon, with the deal presumably a topic of discussion. The Warner-Pathe Newsreel was discussed as a possible name. It was understood the negotiations might take the form initially of a preliminary agreement, indicating intent to conclude a formal contract later. Also it was believed that the Pathe studios at 106th Street and Park Avenue in New York would remain under the control of Pathe Industries, Inc., and that there would be little or no change of personnel in the operation of the present RKO-Pathe newsreel in the event of a change of ownership.

Reissues

COLUMBIA announced Wednesday it would reissue 10 features shortly, with new advertising and promotional material. They are: ARIZONA, TEXAS, GOLDEN BOY, GOOD GIRLS GO TO PARIS, MORE THAN A SECRETARY, THE DOCTOR TAKES A WIFE, LET US LIVE, SHE COULDN'T TAKE IT, THE DARING YOUNG MAN, SHUT MY BIG MOUTH.

Reciprocity

THE Gallup poll has taken its toll of the British at last; and on the subject of Walt Disney. Well, it seems that of 100 persons queried, 98 had heard of him, 96 were familiar with his pictures. On the other hand, 91 persons had heard of Noel Coward.

PEOPLE

HAROLD DUNN, formerly chief sales assistant to RALPH H. CLARK, is now acting general sales manager of PRC, following Mr. Clark's resignation last week because of illness.

ROBERT T. KENWORTHY, exhibit specialist for various technical, professional and industrial organizations, has been engaged by the Society of Motion Picture Engineers for the scientific and educational exhibit to be featured at the SMPE's 62nd semi-annual convention in New York October 20 through 24.

CHARLES WEINER, Selznick Releasing Organization branch manager in Minneapolis, Monday was promoted to division manager for the company in Canada.

HAL ROACH, head of the Hal Roach Studios in Hollywood, has been elected a director of the Investors' Syndicate of America, Inc., by the board of directors.

P. E. MCCOY, city manager in Augusta, Ga., for Georgia Theatres, Inc., Monday was elected president of the Augusta Advertising Club.

ARTHUR H. SCHWARTZ, a partner in the New York law firm of Schwartz and Frohlich, representing numerous theatre interests, has been named chairman of the executive committee of the Bar Association of the City of New York.

HARRY BERMAN, PRC salesman in Philadelphia, has been promoted to branch manager, and STANLEY KOSITSKY, PRC manager there, has been named sales manager.

ORRIN E. DUNLAP, JR., was elected vice-president in charge of advertising and publicity of the Radio Corporation of America Monday in New York. He became department head in 1944.

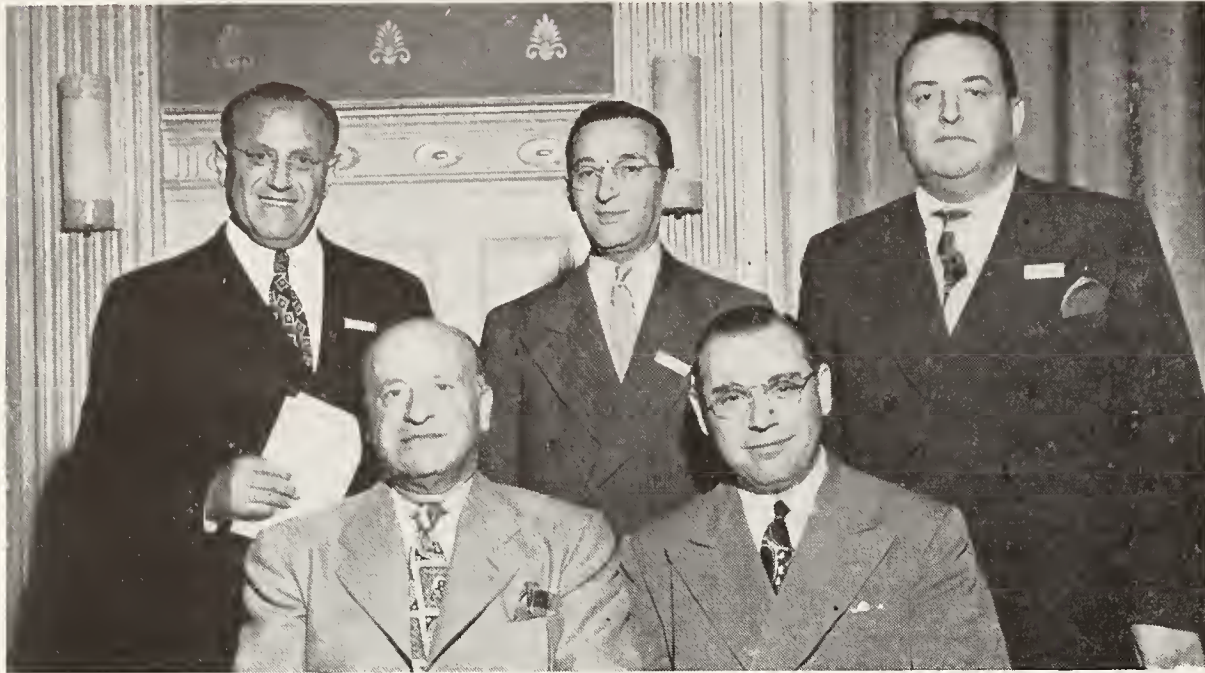
MARY PICKFORD, co-owner of United Artists, has been named recipient of the first "Humanitarian Award" ever presented by the Epsilon Iota Chapter of the national Delta Theta Tau philanthropic sorority.

RUDY BERGER, southern sales manager for MGM, arrived in New York Monday from New Orleans to spend a month in the home office in an advisory and executive capacity and to sit in on sales cabinet meetings.

RUD LOHRENTZ, United Artists midwest district manager, with UA since 1941, resigned Wednesday to enter exhibition. His successor will be named shortly.

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THIS WEEK the Camera reports:



Photos by the Herald



By the Herald

FROM ARGENTINA, an industry leader, Joaquin Alberto Lautaret, visiting New York this week and last, and next week visiting Hollywood. On his first visit, for pleasure only, he will nevertheless observe theatres and studios, he said. Argentine theatre grosses are 30 per cent over last year's, but wages rose 100 per cent, he reported. Much money is circulating, and the Government, attempting to reduce living costs, ordered Buenos Aires admissions cut 20 per cent.



FIRST CONVENTION of the expanding Fabian circuit. From four states, Tuesday and Wednesday, in New York's Hotel Astor, its theatre and district managers met with home office executives on matters of service, legislation, public relations, maintenance and the like, and on Thursday they relaxed at the annual golf tournament at Wayne Township, N. J. Left, S. H. Fabian, president, opens the convention; next to him, Sam Rosen, vice-president. The district managers, above, are: seated, Lou Goldberg and Harold Fisher; standing, Lou Golding, Harold Blumenthal and Saul Ullman. See page 17.



By the Herald

INTERVIEW, of Dore Schar, left, RKO production vice-president. It occurred, for CBS transcription, at the New York reception tendered last week by the One World Committee, recognizing the moral worth of "Crossfire" and "The Farmer's Daughter".



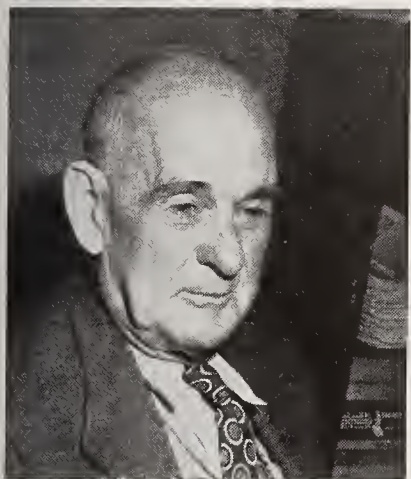
By the Herald

UNITED JEWISH APPEAL: the dais scene as the United Jewish Appeal went to the amusement industry Tuesday at luncheon in the Hotel Astor, New York, for a needed \$2,100,000. See page 57. Above, in order, are Nate Blumberg, Universal-International president; Matthew W. Fox, executive vice-president; Al Jolson, guest of honor and chief speaker, and Barney Balaban, president of Paramount and national UJA film division chairman.



By the Herald

CESAREO GONZALEZ, right, president of Suevia Films, one of Spain's largest producers, and also a distributor, winds up his North American tour conferring in New York with Antonio Mendez, who will represent him here. See page 48.

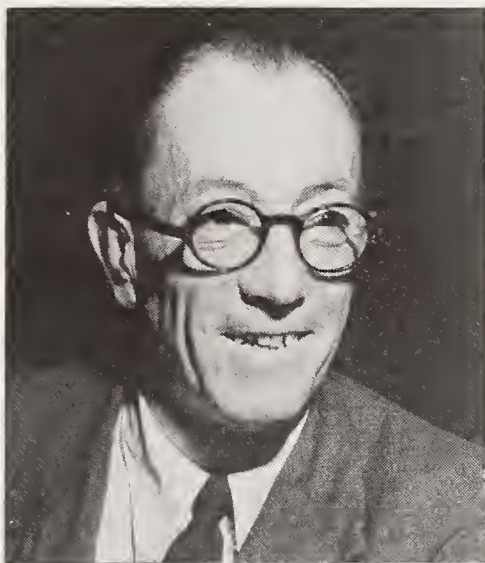
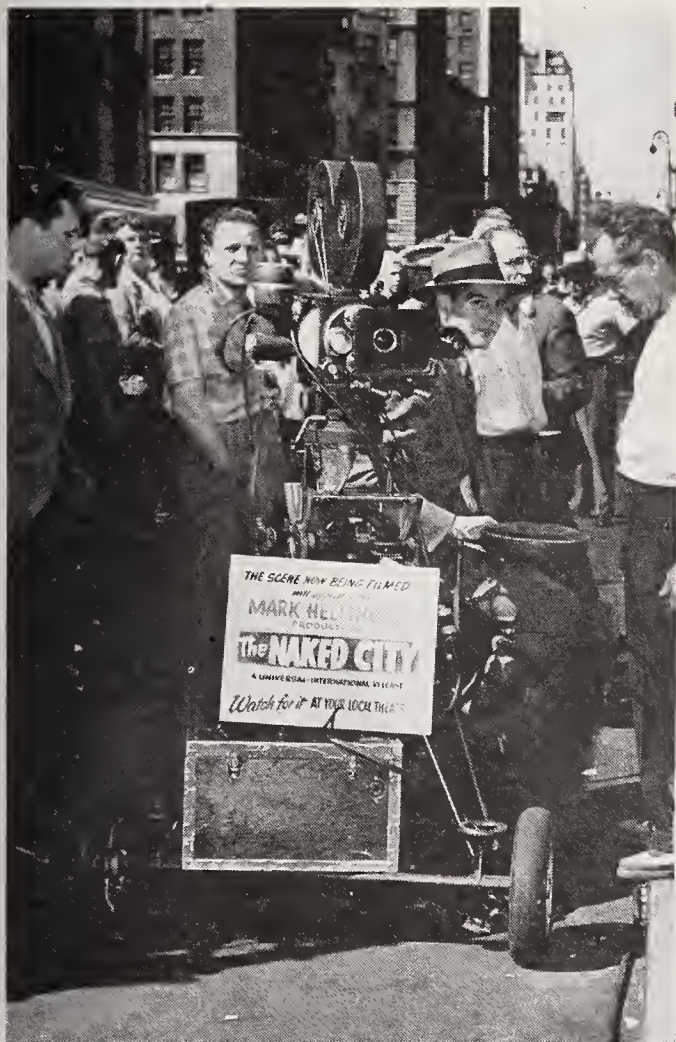


By the Herald

TOM EDWARD ANDREW, left, Alaskan exhibitor and radio station owner, was in New York this week on one of his occasional visits.



J. ARTHUR RANK'S Hollywood visit was climaxed at the Carthay Circle theatre premiere of his "Black Narcissus". He and his wife, seated, chat with William Goetz, Universal-International production chief, at the premiere party tendered by Mr. Goetz and Leo Spitz. Mr. Rank sailed for England this week. See page 14.



By the Herald

HUGH FINDLAY, MGM British studio publicity director, returned to Great Britain this week after a month visiting the coast studio and New York home office.

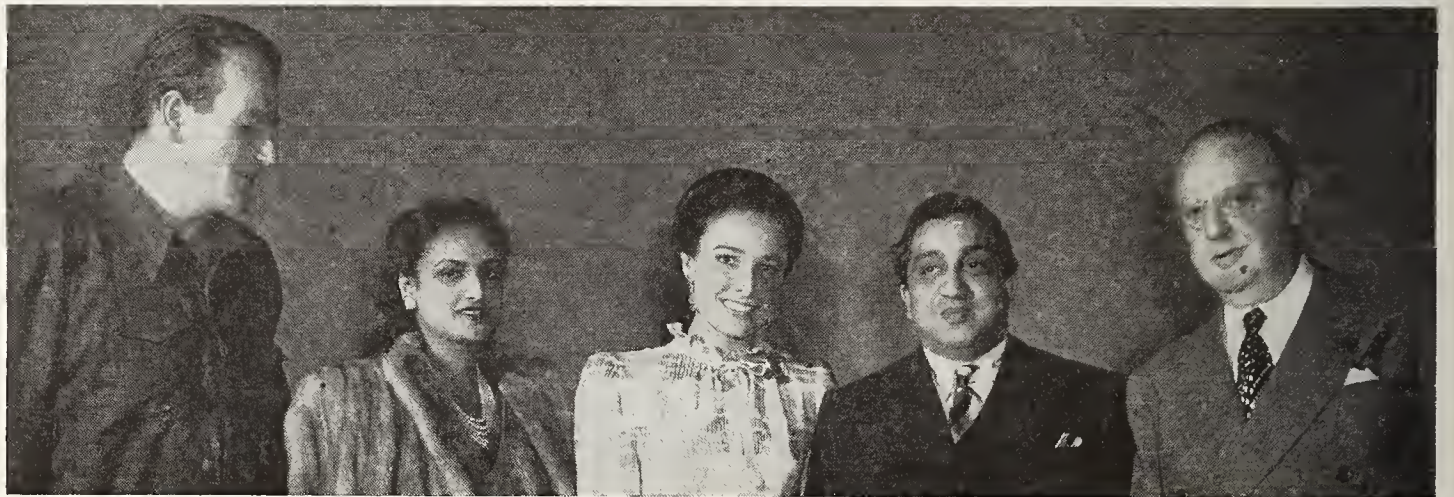
PRE-SELLING during the shooting: the camera truck of Mark Hellinger's "The Naked City" New York location unit advertises the production and that it is a Universal-International picture which will be released to local theatres upon its completion.



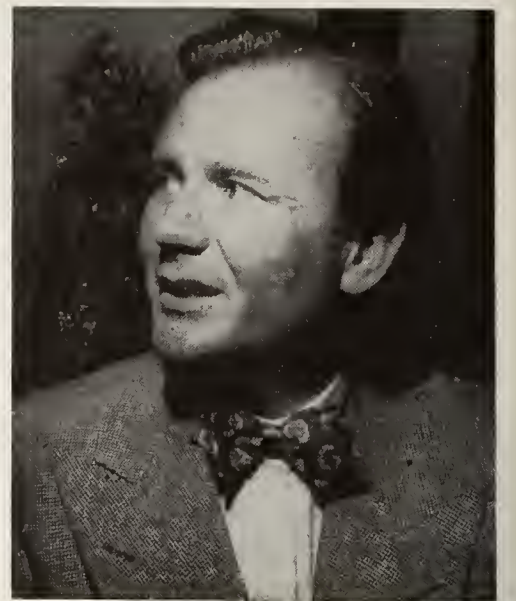
THE NEW PRESIDENT of Western Electric: Stanley Bracken.



FINAL PLANS for the Shreveport, La., autumn premiere of Monogram's "Louisiana" are discussed in Hollywood with Samuel Broidy, president, seated. Standing: Ralph Leaderbrand, Louisiana Junior Chambers of Commerce; Lindsley Parsons, producer, and Albert J. Meek, of the state unit.



DISCUSSION OF A ROLE in "Luxury Liner", which MGM may produce. The principals are Thomas E. Breen, left, recently signed by the company to an acting contract, and Joseph Pasternak, MGM producer. Mr. Breen is the son of Joseph I. Breen, Production Code Administrator.



by The Herald

JOHN MILLS, British star of J. Arthur Rank's "Great Expectations" and RKO's "So Well Remembered", met the New York press last week at a Hampshire House reception sponsored by RKO and Universal-International.



by The Herald

JOSEPH COTTEN holds the spotlight at the press reception, last week, on the set of David O. Selznick's "Portrait of Jennie" at the RKO Pathe Studio, New York. The set was a replica of an old-time New York bar.

A MAHARAJAH visits Hollywood. H. M. the Gaekwar of Baroda, world-famous potentate, on the set of RKO's "Tycoon", along with his host, Jesse Lasky, his wife and two stars. Left to right: John Wayne, the Maharani, Laraine Day, the Gaekwar, and Mr. Lasky. Mr. Lasky is producing "The Miracle of the Bells", the sets of which he also showed the Royal Indians.

INDUSTRY MUST READJUST PRICE AND COST: COWDIN

Universal Chairman Sees Substantial Prosperity; Cites Film Stability

A "very substantial prosperity for a considerable length of time" is forecast for the U. S. by Cheever Cowdin, chairman of the board of Universal, if readjustments can be made in the distorted relationship between prices, costs and income which now constitutes "a serious threat to our present high level of business activity." Because of the "fortunately great and basic stability" of the motion picture industry, this industry need not be



J. Cheever Cowdin

"seriously affected" even if a depression does come, he informed stockholders and employees of the company in a statement issued Tuesday.

"The motion picture production industry," he pointed out, "is among the last industries to be seriously affected by a depression. In the face of adverse economic conditions, it tends to hold up relatively better than most other major industries. And then, when our economic system makes the necessary adjustments and the business tide turns, the motion picture industry is among the first industries to reflect the uptrend."

However, Mr. Cowdin believes that the industry today faces several "serious problems." He lists them as:

1. Production and distribution costs are too high.
2. Although pictures of "outstanding entertainment" continue to draw "peak patronage," attendance at the "average run-of-the-mill picture" has declined "somewhat."
3. "Signs of resistance in some areas to current admission prices."

On this last point, Mr. Cowdin points out that admissions, "including increased Federal taxes on admissions, are about 50 per cent above their 1941 level. The sum that the average family must lay out to go to the movies has become a significant item in their budget and there are signs of resistance."

"The theatre-going public," he concluded, "is now definitely shopping for its picture entertainment."

The theatres' prices-and-costs problems are only particular examples of general problems facing all of industry, Mr. Cowdin believes, for he said in his message that

SEES AUCTION SELLING ULTIMATELY FAVORABLE

J. Cheever Cowdin, chairman of the board of Universal, is "inclined" to believe that the end result of the competitive bidding selling order of the New York District Court "will be favorable to the company". In a statement issued Tuesday to stockholders and employees, Mr. Cowdin said: "We have now about completed the changeover in our selling methods to meet the situation as it stands today." The court's decree, however, did delay distribution of some of the company's pictures, Mr. Cowdin said, and also brought about a substantial increase in the cost of distribution.

unless "distorted price relationships are leveled off and stabilized at a new level, some hesitancy or recession in general business activity looms as a possibility sooner or later."

Although he believes that "we can avoid an important recession if all management and labor do their part and cooperate fully," Mr. Cowdin pointed to such "clouds in the business sky" as increased retail sales resistance, sales declines in some lines, sharp inventory increases, mounting installment purchase debt, lower security prices, some local drops in employment and living costs at an all-time high.

Taking one aspect of our economy, he protested that "our export boom rests on an insecure foundation." He maintains that our export program cannot be maintained at the present \$20,000,000,000 annual rate, four times the normal pre-war level, "unless our imports are substantially increased and we assume that the country is able and willing to make huge additional loans and grants abroad."

Says British Pictures Must Have Opportunity Here

Particularizing these views to the motion picture industry, Mr. Cowdin stated: "It is unreasonable to expect that the American motion picture industry can expect to take receipts averaging \$68,000,000 a year from the showing of America-made picture in Britain, in view of that country's stringent dollar shortage, unless British pictures are in turn given an opportunity to earn money in this country."

Preservation of the British market for American films, he declared, "is essential to the prosperity of every American film company and every worker in the film industry."

Mr. Cowdin put a part of the blame for high prices on "the enormous tax burden that the American economy is called upon to bear" and then went on to state that price reductions which might be made by cutting corporate profits would be found, "in most cases," to be "disappointingly small."

Sees 6% Over-All Net for All Business for 1946

The net profit of all corporations after taxes averaged only 3.6 per cent of sales in 1937, 5.2 per cent in 1941, 4.2 per cent in 1943, and 3.8 per cent in 1945, he declared. For 1946, he reported, preliminary estimates of leading manufacturing corporations indicate a net profit of about six per cent.

Furthermore, he stated, "it should be observed that only half of all corporations on the average operated at a profit in the 28-year period from 1916 to 1943.

Admitting that the current profits of some industries are high, Mr. Cowdin offered his opinion that "any industry that seeks to maintain high profit margins makes itself extremely vulnerable."

"It is my firm opinion," he said, "that American business is heading for a period of extraordinarily keen competition."

Discussing the problem of whether price distortions could be solved through wage increases, Mr. Cowdin pointed out that "wage increases generally mean higher production costs and consequently higher prices to the consumer, who also turns out to be a worker"; the recognizable vicious circle.

If present high levels of wages are to be maintained, then the only basic solution for bringing about price reduction in order to make for a better balance among prices, costs and income is "higher production per man-hour and resulting lower unit costs," he said.

Says Hollywood Must End Extravagant Practices

"To bring this about," he asserted, "management must meet its responsibility by improving methods and processes and by so planning operations as to eliminate waste. Labor must meet its responsibilities by making full and productive use of the tools management provides."

Hollywood, Mr. Cowdin said, must "eliminate any extravagant or wasteful practices that may have crept in during the war days—and there have been some—and it is up to the workers to do their part by making the most productive use of their equipment and time."

Universal's own changeover to a new production policy—the dropping of "B" pictures and the merger of Universal and International—cost the company its cash reserves and \$11,000,000 from the banks, but the installation of the new policy is "virtually completed," Mr. Cowdin concluded.

RANK ENDS TOUR; MESSAGE IS "HELP"

Says at New Orleans Vital for World America and Britain Work Together

"It is important, not only for films, but for the world, that we of Britain and you of America work together. The United States and Britain can do more together than if they go their separate ways. It works the same for the American and British film industries."

The speaker was J. Arthur Rank. The time, last Friday night. The place, New Orleans. The occasion, the British film leader's first visit to the American south, and this at the invitation of E. V. Richards, Paramount's Louisiana partner.

Climax to Six-Weeks Tour On Behalf of Product

The New Orleans speeches and pleas for help were a climax to a six-week, cross-country tour made by Mr. Rank in behalf of his product. Monday he was back in New York for last minute conferences with heads of American companies. Thursday he sailed for England on the *Queen Elizabeth*, his second U. S. tour having assured him of \$12,000,000 worth of playing time in U. S. circuit and independent theatres.

During his round of goodbys, Mr. Rank met Monday with Spyros Skouras, president of Twentieth Century-Fox, and members of the 20th-Fox board; with E. A. Williford, of General Aniline & Film, Rome E. Betts of the Protestant Film Commission, and Samuel Schneider and Harry Kalmine of Warners. Universal officials were hosts at dinner, following which Mr. Rank saw "The Hucksters," an MGM film.

Tuesday he talked with J. Cheever Cowdin, chairman of the board of Universal-International; Nicholas M. Schenck, president of Loew's, Inc.; Barney Balaban, president of Paramount, and the Schlessinger Brothers, with whom Mr. Rank is associated in South African theatres.

Seeks "Real Opportunity" For His British Films

Wednesday he met with Ned W. Depinet, RKO vice-president, and Phil Reisman, RKO vice-president in charge of foreign operations, and with David Sarnoff, president and board chairman of the Radio Corporation of America, to discuss television. Mr. Rank visited RCA's Camden, N. J., plant to view large-screen color television for theatres. He has plans for television in his own theatres.

At the New Orleans dinner in Mr. Rank's honor, at the Roosevelt Hotel, he told a large gathering of southern circuit and independent exhibitors that he wanted a "break, a real opportunity," for his British

FILM QUERY ANSWERED IN TERMS OF FLOUR

If you can do it with flour, you might do it with films. To the editor's desk this week came a press clipping which related that when J. Arthur Rank was asked by a reporter if he thought Britain would ever be able to balance the hold that Hollywood has on English screens, Mr. Rank replied:

"When my father started milling flour in England, only 10 per cent of the flour used in England was British-milled; the other 90 per cent came from the U. S. Before he died, 90 per cent of all flour used in England was milled by him; the other 10 per cent came from America. Does that answer your question?"

pictures. "Then," he said, "we are willing to have the pictures earn what they deserve strictly on their merits."

Referring to recent contracts signed with four American stars and one American director, Mr. Rank said he was using this American talent "only to help the American exhibitor in his fight on our behalf, believing that these American personalities will help you put over British pictures and British stars in your theatres at this stage of the game."

"We believe that we are attracting an entirely new type of audience to your theatres with our pictures," he continued. "One American exhibitor told me that no more than 20,000,000* Americans out of your entire population are regular picture-goers. That is merely scratching the surface. We of British films feel that we are really helping you to pioneer in new fields of untouched audiences through our pictures, if you give them the helping hand they deserve."

Mr. Rank's trip from Hollywood, where he has been "vacationing," to New Orleans was in the manner of a Royal Progress. He made the trip in a private railroad car owned by one of his American associates, Robert R. Young, chairman of the board of the Chesapeake and Ohio Railroad and owner of the American Eagle-Lion Film Company. His entourage included his wife and Nate J. Blumberg, president of Universal-International.

On hand to welcome Mr. Rank to New

*The Motion Picture Association estimates that 98,000,000 people attend the theatres each week. If Mr. Rank's authority is correct, then almost all of those 20,000,000 people must go to the theatres four and a fraction days per week.

Orleans was Mayor Delesseps Morrison, who gave Mr. Rank another of those keys to the wide open city; Mr. Skouras; Mr. Balaban; Leonard Goldenson, vice-president of Paramount in charge of theatres; William Heineman and Frank McCarthy, vice-presidents of Universal, and A. W. Schwalberg, vice-president of Eagle-Lion of America.

Host at Friday night's dinner was Mr. Richards, while such industry leaders as M. A. Lightman, president and general manager of Malco Theatres; Robert O'Donnell, vice-president and general manager of the Interstate Circuit, and Robert B. Wilby, president of the Wilby-Kincey Theatres, were in attendance.

Speakers, in addition to Mr. Rank and Mr. Richards, were Mr. Blumberg, Mr. Skouras, Mr. Goldenson, Mr. Schwalberg, Mr. McCarthy, Mr. Wilby, Mr. O'Donnell and Edward Riley.

American Executives Urge Cooperation with Rank

Mr. Balaban, keynoting the New Orleans conclave and functions, was certain, he said, that "we can have a greater motion picture industry both in America and in Britain if we take advantage of our opportunity today. . . . We must do all we can to help Mr. Rank attain his goals."

Mr. Skouras said: "There is a \$600,000,000 adverse balance of trade from England of which \$78,000,000 or so is for films. We must do our part to level this off."

Mr. Goldenson: "More than 2,500 leading American theatres are represented here tonight. . . . We have acknowledged the need for full cooperation. This is pioneering and we must help Britain and Rank to pioneer."

Mr. Wilby was of a different opinion: He agreed that English pictures must be given every opportunity, but called Mr. Rank "impatient" about attaining his results.

Mr. Rank said he was deeply appreciative of the work already done by American exhibitors, both affiliated and independent, on behalf of British films, but said that much more work was needed.

Saturday Mr. Rank spent sightseeing in New Orleans and then, that evening, was guest of honor at another exhibitors' dinner sponsored by Mr. Richards.

Rank Expands to Malaya And Dutch Circuits

London Bureau

The J. Arthur Rank Organization announced here Thursday a partnership deal with Associated Theatres and Cathay Theatres of Malaya, which gives Mr. Rank interests in the Cathay in Singapore, and the Cathay and Pavilion in Kuala Lumpur. He will also have an interest in the 1,500-seat theatre which the circuits are building in Singapore and others to be built in Malaya. The Rank company also has acquired an interest in two Dutch circuits, now amalgamated, which control 12 theatres and has plans for five additional houses. The two circuits are both major ones, Tuschinski and Royal.

WARNER BROS.  TRADE SHOWINGS OF
IDA DANE WAYNE
LUPINO · CLARK · MORRIS

in
“DEEP VALLEY”

with
FAY BANTER · HENRY HULL

Directed by
JEAN NEGULESCO

Screen Play by Salka Viertel and Stephen Morehouse Avery
 From the Novel by Dan Tothoroh

Produced by
HENRY BLANKE

TUESDAY, JULY 29th, 1947

CITY	PLACE OF SHOWING	ADDRESS	TIME
Albany	Warner Screening Room	79 N. Pearl St.	12:30 P.M.
Atlanta	20th Century-Fox Sc. Rm.	197 Walton St. N.W.	2:30 P.M.
Boston	RKO Screening Room	122 Arlington St.	2:30 P.M.
Buffalo	Paramount Exchange	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.	2:30 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	20th Century-Fox Sc. Rm.	151 Vance Ave.	10:00 A.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.	1:30 P.M.
New York	Home Office	321 W. 44th St.	2:30 P.M.
Oklahoma	20th Century-Fox Sc. Rm.	10 North Lee St.	11:00 A.M.
Omaha	20th Century-Fox Sc. Rm.	1502 Davenport St.	1:00 P.M.
Philadelphia	Warner Screening Room	230 No. 13th St.	2:30 P.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.	10:30 A.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.

ON THE MARCH

Set Committees To Advise on UN Screen Program

by RED KANN

VIA the bulletin route, Sidney Samuelson, general manager of the Independent Theatre Owners of Eastern Pennsylvania, arrives at the embarrassing position of confusing his membership with diametrically opposed advice. *Extract*: "Independent exhibitors should turn deaf ears to the plea to buy British pictures regardless of merit and box office appeal."

He offers this because "for more years than we care to remember the American independent exhibitor has been strictly in the middle of the foreign market argument." Thereby he overrides a sizeable array of facts and conditions.

One fact is this business of motion pictures never could have reached its current estate if it had been shortsighted enough to attempt confinement within domestic borders. By now, this is self-evident.

American films have done a job morally, politically and economically for their country and for themselves clear around the world. Not without responsibility, however. If we want to maintain our British market, for example, we must recognize—as we are, finally—that the road leads out as well as in. There is no complete defense for the argument the American industry can continue to do a \$68,000,000 business annually in Britain without doing something in return for a rising English industry.

The extent to which reciprocity is to apply is subject to all sorts of approaches, and we would do well as an industry if we are not driven toward the panic fringe in meeting the issue, but recognition of the principle ought to be immediately apparent.

It is not easy, of course, for an exhibitor concerned with his very immediate problems to understand why events so far removed from his native scene have to concern him. He is more apt to be interested in dissatisfaction over run, the price of Hollywood-made product and a myriad of other matters.

Nevertheless, he is also and always part of an industry which functions on a far-flung scale. When London talks about legislation which would reduce remittances to New York on their ultimate way to Hollywood, this exhibitor has a stake no matter what kind of ivory tower he fancies for himself. When Barney Balaban or Spyros Skouras warn their theatre associates the quality of films made on the West Coast hinges upon maintaining the level of current income from England, they are talking facts.

Thus, when Samuelson talks about the American independent exhibitors in the middle of the foreign market argument, he talks loosely if not for effect. There is a foreign market argument and there is a foreign market problem, it is true, but it is the *whole* industry which has to meet it.

Having reached this conclusion, Samuelson then proceeds further. *Extract*: "It is high time for independent exhibitors in this

country to take care of themselves." Here is where his diametrically opposed advice comes in.

In the first instance, it is strange counsel to urge a showman on the prowl for a profit to turn down product "of merit and box office appeal" regardless of where made or by whom. One generally accepted method of taking care of himself is for the independent exhibitor to run film which has merit and box office appeal, not throw it aside because of any geographical handle. If an exhibitor cannot fortify his position by running product of established value bought at prices which leave him his eye teeth, perhaps someone will volunteer another way.

For a refreshing note, there is that telegram sent to the ITO of Ohio convention at Cedar Point by Eddie Grainger, president of the Shea Circuit. Here is a case of an exhibitor unburdening to a group of exhibitors, an essential point to bear in mind: "Recently, we passed through four cities where Warner and independents operated. In three, Warner had the best managed, best staffed and best equipped, best publicized and cleanest houses and, as a result, did most business. The independents bordered on the disgraceful, and they had 'A' product. In one, the independent outstripped Warner from an operation standpoint and he did the most business.

"Tell delegates they will outstrip their opposition if they attend to business and stop worrying about the money the distributors are making. Our industry faces a serious problem with demands for increased prices, but we don't solve by mere criticism. We are opposed to price increases, think they are a mistake, and that they are out of line with movies.

"However, the convention should consider the problem of the distributor with a \$3,000,000 or \$4,000,000 negative and constructively recommend a minimum of those pictures but assure the distributor with such a problem of exhibitor cooperation providing the picture, in fact, proves its value. The convention should constructively admit the distributor taking such a large gamble should be entitled to a larger share of box office money at larger admissions providing, however, theatres are not used as a convenience for distributor greed and the exhibitor, too, gets his just share of the gamble he takes.

"I urge the convention pass a resolution pledging exhibitors to the same degree of honesty in handling the distributor's share of receipts as they expect from their employes handling their money. Eleven years ago I became an exhibitor and left distribution. I am not committing treason against the exhibitor. I merely urge that we grow up and be safe and sound businessmen."

The American National Film Committee of industry executives who will work with the United Nations Department of Public Information for Films and Visual Education, and a group of 12 honorary film advisors who will provide individual advice and guidance, were announced Wednesday in New York by Jean Benoit-Levy, director of the UN film division, at a luncheon at the Hotel Astor.

Introduced by Francis S. Harmon, vice-president of the Motion Picture Association, Mr. Benoit-Levy said the French and British committees already are functioning.

"We have at present on our program 12 documentary films, each to be made by a producer in a different country. We are asking the advice of the (American) committee in the choice of an American producer who will make the film selected for this country." The producer will receive the full cooperation of the UN film section and will have the use of the film section's staffs and services, including the library of 1,000,000 feet of film.

He also ordered the committee to gather information on 35 and 16mm production and distribution, and to provide guidance on educational films. He also suggested the eventual creation of a permanent secretariat to carry out committee recommendations.

The 12 honorary advisors announced are: Eric Johnston, Richard de Rochemont, C. R. Reagan, Miss Iris Barry, Bosley Crowther, Dr. Eta Riss, S. H. Fabian, Arthur Mayer, Richard Bach, McKnight Kauffer and Edgar Dale.

The American Committee members who attended the luncheon were: N. Peter Rathvon, George Schaefer, Nicholas M. Schenck, Spyros Skouras, Fred Wehrenberg, Theodore Smith, Mr. Harmon, Jack Cohn, Ted Gamble, Clarence Hill, Russell Holman, Don Hyndman, John Jenkins, W. F. Kruse, W. C. Michel, J. G. McCarthy, Carl E. Milliken, Donald Nelson, John J. O'Connor, Roger Albright, Melville Baker, J. R. Bingham, Mrs. Patricia Blair, Dr. A. J. Brumbaugh, Maurice Chaffee, John P. Curtain and others.

Individuals who have accepted membership on the committee but were unable to attend the luncheon were: Mr. Johnston, Samuel Brody, Jean Hersholt, Arthur Krim, Emmet Lavery, Carl H. Milam and Dr. George F. Zook.

Walter Donaldson Dies

Walter Donaldson, 54, song writer, composer of such tunes as "My Blue Heaven," "Mammy" and "After I Say I'm Sorry," died at his home in San Monica Tuesday. Mr. Donaldson went to Hollywood with the advent of sound and his first scores were for "Whoopee," "Kid Millions," "The Great Ziegfeld" and "Suzy."

WARNER-RCA DEAL UNLOCKS THEATRE TELEVISION GATE

Non-Exclusive Study Pact Seen First Industry Step to Absorb Technique

The road to theatre television was thrown open this week as the Radio Corporation of America and Warner Brothers announced an agreement for a joint research program to explore the field.

It is understood that RCA, which so far has borne the brunt of large-screen television research cost, is willing to enter into similar arrangements with any other film company and that discussions looking towards that end actually are going on with other companies. The Warner contract is not exclusive.

Equipment To Be Shipped To Warner Studio

The Warner Bros. deal was signed two weeks ago at the RCA headquarters in Camden, New Jersey, by Barton Kreuzer, manager of RCA's film recording section, and Colonel Nathan Levinson, head of the Warner Studios' sound department. It provides first for the shipment of some newly developed black-and-white, large-screen television equipment to the Burbank studio. RCA also will supply technical and research data as well as engineering personnel.

One purpose of the experiments is said to be the study for possible application of the new medium in studio operation. Much time and money could be saved, for instance, it is pointed out, if executives could view rushes via television. However, the RCA-Warner Bros. research program obviously has been set up with a much wider scope in mind. Harry M. Warner, president of Warner Bros.; Jack L. Warner, vice-president in charge of production, and Frank M. Folsom, executive vice-president of RCA in charge of the Victor Division, in their joint announcement, called the cooperative arrangement "an historic step toward the development of large-screen television in the motion picture industry."

Compared with Warner Effort on Sound Film

Recalling the pioneering spirit of Warner Bros. in connection with the advent of talking pictures, the statement predicted that the research program would be "as important as the first tentative efforts to put sound on film more than twenty years ago." Drawing a parallel between Warner Bros.' foresight in undertaking this pioneering work and its early achievements with sound films, Mr. Folsom said that, just as Warners last year celebrated the twentieth anniversary of the birth of sound pictures he was confident that "in 1967 this company will be observing the twentieth anniversary of large-

screen television in the motion picture industry."

Col. Levinson has been assigned to direct the experimental program for Warners. A pioneer in talking pictures, Col. Levinson has made many important contributions to the development of sound on film.

RCA first demonstrated large-screen television equipment in 1941 when scenes from Madison Square Garden and Ebbett's Field were televised onto the screen of the New Yorker theatre on Broadway. Since then the company's research activities in behalf of the U. S. Army and Navy have resulted in vast improvements in tubes, electronic circuits and components. Picture clarity now achieved is said to surpass anything previously demonstrated.

Concern over theatre television has, in the past, been expressed by several quarters within the film industry, especially the Society of Motion Picture Engineers. Loren L. Ryder, president, several times this year predicted the coming of large-screen telecasts during 1947. And in May he urged the industry to "make up its mind regarding the future of television." There also was a plan for the SMPE and the Motion Picture Association to survey television possibilities, but that program later was dropped.

Several Theatre Television Systems Are Known

Several systems of theatre television, conceived both here and abroad, have stirred public interest, but there have been no high-caliber demonstrations. One of them is the Scophony carbon light projection based on British patents. Paramount has an apparatus which makes a film of what appears on a negative cathode tube of a receiver. The film then is developed in about 90 seconds and projected on the screen.

The Rauland Corporation of Chicago is manufacturing equipment based on a system developed in England by John L. Baird, television pioneer, and using a cathode ray tube and lens system. RCA last was known to have the Schmidt system, consisting of a cathode ray tube, an unusual lens and a parabolic mirror array, for projecting television images on to large screens. That company as well as General Electric were also reported to have investigated a new system involving a liquid. And Scophony is said to have great hopes for applying its "Skiatron" tube to theatre television.

To Release Wells Pictures

Film Classics will release "The Shape of Things to Come" and "The Man Who Could Work Miracles" as a "miracle show" package. Both features are based on novels by H. G. Wells and were produced by Sir Alexander Korda.

Sees 250,000 Television Sets Made During 1947

The year 1947 will see production of more than 250,000 television receivers, while in 1948 some 1,500,000 television sets will roll off the assembly lines, Dorman Israel, vice-president of engineering and production of the Emerson Radio & Phonograph Corporation, predicted last week in New York. He said that no immediate price reductions were in sight. He also said that the company was experimenting with a receiver with an 18 x 24 inch screen that should be ready for marketing in from six to eight months.

Fabian Warns Against Stale Showmanship

Standardization of the show business has deprived newcomers of the richness of experience which earlier showmen had and which aided their operations, S. H. Fabian, president of the Fabian Theatres circuit, told the company's first convention on Tuesday, opening a two-day session at the Hotel Astor, New York. "The pattern of our business has changed, but now as never before it demands discrimination and imagination," he said.

Among other speakers were Sam Rosen, executive vice-president; Edward Fabian, executive; Harold Fisher, district manager; Joseph Vogel, Loew's, Inc., vice-president; Ted R. Gamble and Robert Coyne of the American Theatres Association; Mary Becker and Joseph Eagan.

The Fabian staff and guests attended the annual golf tournament Thursday, at Preakness Hills Country Club, Wayne Township, N. J.

Two Evergreen Houses Taken Out of Pools

In compliance with the New York District Court's decree ordering the dissolution of theatre pools, Evergreen State Theatres has sold its Avalon theatre in Bellingham, Wash., to Mike Barovic and Associates, while in Spokane, Wash., Ted Gamble has taken over operation of the Liberty theatre, which was also in the Evergreen circuit.

NBC Shows Zoomar Lens

The Zoomar lens was demonstrated last week when WNBT, New York NBC television station, transmitted a game from the Polo Grounds and fights from Madison Square Garden. The lens enables the cameraman to make extraordinary enlargements of small objects on one hand and permits him to decrease objects and increase the field on the other. Jerry Fairbanks, Hollywood producer, controls distribution.

• "Has pulled no punches . . . a hard-hitting film . . .
One Hollywood entry which is certainly unusual."

—Variety

• "The size of the boxoffice reception to this
daring attraction can be spelled 'smash'."

—Hollywood Reporter

• "Packs a wallop from start to
finish . . . An important film . . . should
weigh in heavily at the boxoffice."

—The Exhibitor

• "Sets the standard for frankness,
sincerity and thoughtfulness
. . . exceptionally
well acted."

—M. P. Herald

They all say...

• "Potent . . . ably played
finely directed . . . Should receive
widespread playing time."

—Film Daily

• "Here's dynamite!! . . . A picture with a big heart
and a strong fist . . . Should make the industry and
audiences stand up and cheer."

—Independent Film Journal

**WORLD PREMIERE AT B'WAY'S LONG
—WATCH ITS DRAMA BLISTER TH**

"Exceptionally good entertainment . . . certain to be one of the most talked about pictures yet produced."

—Showmen's Trade Review

"A forceful film that should set an audience back on its heels . . . Suspense and action maintained at high pitch from opening to smash finish."

—Boxoffice

"Sensational!"

"A very important film . . . hard-hitting and direct . . . No punches pulled . . . An essentially new experience."

—M. P. Daily

"One of the most important and exciting films to come out of Hollywood in its entire history."

—Film Bulletin

Wise!!!

"RKO can really do some whooping and hollering about 'Crossfire' . . . It travels a straight line to a climax that will set audiences cheering."

—Daily Variety

**UN RIVOLI...
SCREEN!**



EASTMAN TESTING NEW SAFETY FILM

Circuit Experiments Said to Prove Stock on Par with Present Types

Eastman Kodak has completed an advanced series of tests with prints made of improved, completely non-inflammable raw stock. Experiments, so far concerned with the wearing quality and shrinkage tendencies of the acetate product, are said to have established it on a par with the nitrate stock used at present.

Tests so far were conducted with the cooperation of one of the major domestic circuits. Prints utilizing the new safety stock were run off in houses located in hot and cold, dry and damp areas to chart reactions. According to one executive close to the operations, shrinkage remained constant under all conditions.

Film Stood Up Well

The acetate stock also proved to be successful in other respects, it was said. Exhibitors, without knowing it, had been playing prints made partly of nitrate and partly of acetate for several months. No one was able to spot the difference and the safety film stood up very well under the wear and tear it was subjected to in playing the 45 dates considered the average lifetime of a print, it was said.

Next on the schedule is a series of tests in smaller houses. While 35mm safety film is nothing new, it did, up to now, lack the mechanical quality necessary to make comparison with commercial nitrate product possible. During 1946, however, Eastman safety film was radically improved through the application of a film support chemically different from the one heretofore used, according to R. M. Corbin, of the company's motion picture film department at Rochester, N. Y.

He defined the physical properties of the new film as being "considerably superior to those of the previous, often brittle, product, resulting in higher strength and greater rigidity as well as greater resistance to the effect of moisture and humidity, and much higher wearing quality."

Conversion May Be Slow

General conversion to the new product may be slow, it is understood, because of the great number of problems involved in switching over from nitrate to acetate product, but the new safety film may be on the market within three years. The question of cost looms large in any of these considerations. Up to now safety film has been in use mostly for 16mm, with resulting cost increases said to be no higher than about one quarter of a cent per foot.

Mr. Corbin warned that the cost of manu-

facturing this type of material would have to be reduced considerably, or the trade would be obliged to pay substantial increases in the cost of prints. "Even with safety film established for release printing, there would be no immediate prospect of supplying it at anything like the present price of nitrate positive," he said. Other sources close to the project seem to feel, however, that once the acetate stock is produced on a larger scale, its cost would not be much higher than nitrate film.

Among the characteristics of the new safety film is said to be its greatly decreased range of solubility in organic solvents. The importance of this fact becomes apparent when it is understood that only a limited number of film cements available today are sufficiently active to give proper splices with the old safety film base. With solubility decreased, however, proper cementing can be accomplished if recommended cements are used. These should give no more trouble than standard cements with films previously manufactured, it is understood.

Sarnoff Succeeds Harbord As RCA Board Chairman

David Sarnoff, president of the Radio Corporation of America, was elected chairman of the RCA board of directors at a meeting in New York last Friday, succeeding Lieutenant General James G. Harbord, resigned. Upon his resignation General Harbord was named honorary chairman and will continue as a member of the board. General Harbord joined RCA in 1923 and was president until 1930. Since that time he has been board chairman. Major General Harry C. Ingles, president of RCA Institutes, was elected a director to succeed Edward W. Harden, retired.

Petersen to Resign from War Department July 31

The resignation of Howard C. Petersen, Assistant Secretary of War for Occupied Areas, was announced in Washington Monday by President Truman, effective July 31. Mr. Petersen has been determining War Department policy on the German film program, and recently held a conference on the problem with industry executives. His office indicated he would probably clear up remaining details of the German film situation before returning to his private law practice.

Saigon Office for Loew's

Loew's International has set up a new MGM office in Saigon, French Indo-China. Al Kahans, formerly MGM manager in Chungking, China, and later in Shanghai, has been appointed territorial manager.

Allvine, Atkins Form Company

T. C. Atkins has been elected president, and Glendon Allvine vice-president of Medallion Pictures Corporation, a new produc-



Glendon Allvine

tion unit formed in California. The company has established offices at the Highland Studios in Hollywood, and at 17 East 48th Street in New York, and will produce features.

Medallion now has two stories in work, one an action original to be filmed in California and the other a maga-

zine story with a Manhattan locale, which will be produced in New York.

Mr. Allvine will remain in New York for the present, working on distribution, promotion and tieups, while Mr. Atkins will prepare the first script for shooting in Hollywood. A releasing deal for the first picture has been agreed upon, but no commitment has been made for later releases.

Before the war, Mr. Allvine was producer and Mr. Atkins director of a series of pictures for RKO. Mr. Atkins, a colonel, was in charge of motion pictures for the U. S. Army Air Transport Command.

Other officers of the Medallion are: James J. Petsch, treasurer; Dorothy H. Hughes, secretary, and Hallam Cooley, a director.

Canadian Firms Sue Rank For \$1,000,000 Damages

The J. Arthur Rank Organization, Rank interests and personnel, and Mr. Rank himself were named in a \$1,000,000 breach-of-contract suit filed Monday in New York Federal District Court by Empire-Universal Films, Ltd., and its affiliate, United World Pictures of Canada, Ltd., both of Toronto. They charge breach of a distribution contract covering features made by General Cinema Finance Corporation, and its subsidiaries, which were to be released in the U. S. by the Rank-backed World Pictures, a company dissolved shortly after it was formed. The suit charges that certain of the pictures which were to have been distributed in Canada by United World of Canada have been delivered to Eagle-Lion of Canada in violation of the 1946 agreement.

UA Named in Suit

An infringement suit against United Artists was filed in the New York District Court July 9 by Robert Freund, doing business as Twin Editions. He claimed exclusive ownership of the right to reproduce a work of art called "Portrait of a Youth" and that UA infringed this right when it used the portrait in the picture, "Mr. Ace."

UNITED ARTISTS TO OFFER 36 PICTURES FOR SEASON

Titles of 13 Announced for Release to December; "Arch" To Be Special

United Artists will release 36 pictures during the 1947-48 product season of which 13 top-budget productions have already been set for release until the end of the year, it was announced last Thursday by J. J. Unger, general sales manager, at the final session of the company's three-day sales conference at the Waldorf-Astoria Hotel in New York. In addition, "Arch of Triumph" will be distributed during this period as a special release.

Mr. Unger also announced the starting date of July 14 for the second annual \$100,000 Grad Sears Gold Cup Drive, which will be concluded January 3, 1948.

District and Branch Heads To Compete for Prizes

District and branch managers will compete for cash prizes in addition to the honor of winning a year's possession of the Gold Cup, now in Chicago. The Chicago branch, under Sid Rose, took top honors in the 1946 contest.

At the final session the United Artists Golden Circle Salesmen for 1947-48 were announced. The Circle, inaugurated by Mr. Unger last year, is designed to encourage private initiative and to create a pool of future executives from within the company's ranks.

The 10 Golden Circle salesmen, judged on best performance for the season, are: Harold C. Rose, Washington; Forest F. Nine, Dallas; Edward J. Stoller, Minneapolis; Carl F. Reese, Omaha; Sidney Cooper, Detroit; Leonard Mintz, Philadelphia; Sam Rifkin, New York; William C. Hames, Atlanta; Al Iscove, Toronto, and W. W. McKendrick, Salt Lake City.

The 13 pictures set for release from now through December with the month of release follows:

JULY

THE OTHER LOVE, an Enterprise production starring Barbara Stanwyck and David Niven.

AUGUST

CARNEGIE HALL, a Federal Films production featuring top concert artists.

BODY AND SOUL, an Enterprise production starring John Garfield and Lilli Palmer.

THE HAL ROACH COMEDY FESTIVAL, a Hal Roach production featuring comedy players.

SEPTEMBER

LURED, a Hunt Stromberg production with George Sanders, Lucille Ball and Charles Coburn.

HEAVEN ONLY KNOWS, a Seymour Nebenzal production starring Robert Cummings and Brian Donlevy.

CHRISTMAS EVE, a Benedict Bogeaus production with George Raft and Joan Blondell.

OCTOBER

MAD WEDNESDAY, a Howard Hughes production starring Harold Lloyd.

MONSIEUR VERDOUX, a Charles Chaplin production starring the comedian and Martha Raye.

NOVEMBER

A MIRACLE CAN HAPPEN, a Benedict Bogeaus production with an all-star cast headed by James Stewart, Henry Fonda and Paulette Goddard.

SLEEP MY LOVE, a Triangle production with Claudette Colbert and Robert Cummings.

DECEMBER

ATLANTIS, a Seymour Nebenzal production with Maria Montez and Jean Pierre Aumont.

INTRIGUE, a Sam Bischoff production starring George Raft and June Havoc.

"Arch of Triumph" To Be On Roadshow Basis

"Arch of Triumph" will be released on a roadshow basis in October, Mr. Unger announced. The \$4,000,000 Enterprise production, which co-stars Ingrid Bergman and Charles Boyer, adapted from the novel by Erich Maria Remarque, probably will have its world premiere about October 15 in New York and/or Los Angeles.

Aside from the feature production, United Artists will release three Hopalong Cassidy productions and an undesignated number of Walter Lantz color cartoons and David L. Loew Musicolor short subjects.

Meanwhile, Paul N. Lazarus, Jr., advertising and publicity director, left New York last Friday for Hollywood for a series of discussions with United Artists producers. While in Hollywood he will discuss advertising and publicity budgets and campaigns for the company's forthcoming product.

Lazarus To Confer with Company's Producers

Mr. Lazarus will confer with executives of Enterprise and with Buddy Rogers, Ralph Cohn, Seymour Nebenzahl, Samuel Bischoff, Sam Coslow, Benedict Bogeaus, Hunt Stromberg, William Cagney, Boris Morros and others. He will also make a report to the producers on matters discussed at the advertising session of the company's sales meeting.

Edward M. Schnitzer, eastern and Canadian sales manager, has set three meetings for the Philadelphia-Washington, New England and central districts to take place

this week and next. This Thursday a meeting was to be held in Philadelphia, while next Tuesday and Thursday meetings were to be held in Boston and Cleveland, respectively.

The meetings are in line with Mr. Schnitzer's policy of conveying to all sales personnel under his supervision information concerning the discussions held at the company annual conferences.

Congress Ends Library Film Unit

The functions of the Library of Congress' motion picture section were terminated suddenly Tuesday when both the House and Senate approved the House and Senate Appropriations Committee's recommendation that the unit's activities be ended. The section was awarded \$12,000 for liquidation expenses.

This Congressional action ends all plans for the film section to serve as a central distributing point for Government films, as an information center and as a depository for representative Government and commercial pictures.

Library officials, taken by surprise by the Congressional action, said it was too early to determine just what would happen to its large film collection. Indications were that it would just deteriorate. The only other Government agency that could handle the project is the National Archives section, but it does not have the necessary funds to take over, it was reported.

UA Claims "Colonel Blimp" Cuts Did Not Change Story

United Artists has filed a statement with the Federal Trade Commission in Washington, denying misrepresentation in the advertising of the British film, "The Life and Death of Colonel Blimp," the FTC announced last Thursday. At the same time the commission announced it had denied David O. Selznick's separate petition asking that his name be removed from the complaint on the ground that he has never been a stockholder of UA.

Famous Players To Handle Korda Films in Canada

Famous Players Canadian Corporation will distribute the British product of Sir Alexander Korda throughout Canada, it was announced last week in Toronto by J. J. Fitzgibbons, president of Famous Players. Rights to the product were obtained through Twentieth Century-Fox, distributing Sir Alexander's product in America.

Everybody says

RKO
PRESENTS

ROBERT YOUNG ★ SUSAN HAYWARD

JANE GREER

in

They Won't Believe Me!

with

RITA JOHNSON • TOM POWERS

Directed by IRVING PICHEL • Produced by JOAN HARRISON

Screen Play by JONATHAN LATIMER • Based on the Story by GORDON McDONELL



NATIONALLY ADVERTISED TO MORE THAN SIXTY MILLION CIRCULATION!

... including Life, Look, Saturday Evening Post, Collier's, American, True Confessions, True Story, Fan List and the 44 important Sunday newspaper supplements of American Weekly and This Week.



It's a **TOP-MONEY** show!



Hollywood Reporter Says It!

"Pulls no punches . . . very ably directed and stalwartly performed."

Daily Variety Says It!

"Rates as moneymaker . . . Smash finish will leave audiences talking."

Boxoffice Says It!

"Slick and brittle, with an emotional wallop that will have the customers tense with interest and suspense . . . Rates high . . . Gold-assurance of plenty of business."

M. P. Herald Says It!

"Tense and exciting . . . climaxed by a spectacular conclusion . . . Many dramatic moments, well presented by able performers."

M. P. Daily Says It!

"Suspense thriller in the Hitchcock tradition . . . Highly polished, well-stacked with names . . . aimed at sizable grosses."

Film Daily Says It!

"Has names and performances to lift it well over mark . . . Unfolds in solid, engrossing style that mounts to sharp, exciting conclusion."

The Exhibitor Says It!

"Absorbing drama . . . holds interest all the way . . . rates with the better entries of its kind."

The Independent Says It!

"Good performances, high production values and a strong, surprise finale."

Film Bulletin Says It!

"Exploitable and suspenseful . . . engrossing character study."

Showmen's Trade Review Says It!

"One of the most suspenseful and thrilling dramas ever to come out of Hollywood . . . Should be a humdinger at ticket windows, coast to coast, large houses or small."

BRITISH THEATRES DEMAND TAX CUT

British Renters Seen Moving to Policy Change

Cite Drop in Business and Rise in Operating Costs as Reasons for Plea

London Bureau

Box office recession is here, whether to stay for good or just as a fleeting consequence of one of those rare English summers is not yet clear. Although the degree of decline is difficult to compute, there is no doubt that since January there has been what B. T. Davis, president of the Cinematograph Exhibitors' Association, characterizes as a "steady, persistent, continuing fall in receipts."

As further evidence, Sir Philip Warter, chairman of the Associated British Pictures Corporation, had this to say in his annual report:

"The peak in theatre attendances has passed and we must anticipate a lower level of receipts. One factor influencing this trend has been the falling off in matinee attendances, resulting from demobilization and the return to industry of more normal working hours. . . ."

10 to 25 Per Cent Off

This box office drop has coincided with what many industry people call a "catastrophic rise in the operational costs graphs. The combination of this rise and fall has brought increased and often vehement debates for a reduction in admission taxes.

Taking a line through circuit takings and other ascertainable factors, it is estimated that receipts for the first five months of 1947 are down from by 10 to 25 per cent on the comparable 1946 period.

Sharpest decline occurred during that tragic time of freeze-up and nationwide stoppage of industry during the early months of the year. There are North-country exhibitors who already declare that come what may their books will be in the red at year's end.

It is noteworthy, however, that first rate pictures, wherever shown, continue to produce satisfactory returns. It is the inferior product that causes exhibitor headaches.

Even more headaches are occasioned by the increased operating costs, coming as they have with this decline in attendance. These increases affect every ingredient in the exhibitors' budgets.

Labor Costs Are High

Tom O'Brien's National Association of Theatrical and Kine Employees, after many months wrangling, wrung from the CEA a nationwide agreement regulating cinema employees' wages and working conditions. No one in equity denied the right of theatre

people to improved conditions, but it cost the theatres a powerful lot of money.

Repairs to equipment and renewals are treble their pre-war costs. Local authorities are increasing the rating assessments imposed on theatres. Even the Performing Rights Society—a body which looks over the copyright fees payable to composers and the like—have attacked the theatre milch cow. All in all, running the average theatre costs about 80 per cent more than it did in pre-war days.

Entertainment Tax a Burden

This drives the exhibitor inexorably to the demand for entertainment tax remission. The tremendous burden of entertainment tax, increased during the war, could be borne lightly in boom time. Recession produces an altogether different kettle of fish.

Exhibitors in the local CEA branches unanimously and vehemently demand action in the tax matter from their national executive committee. Strength of the whirlwind of protest which suddenly hit them has startled the CEA's officers.

The short fact of the matter is that unpropitious though the time be—what with the suggested restriction of American imports and the ever-growing need of national revenue—it has become inevitable that the CEA should make a realistic demand for tax amelioration. If that demand is not met, many exhibitors flatly declare they will be driven out of business.

Back stage discussions concerning the tactical form the demand shall take are currently in progress. It is conceded that no Chancellor of the Exchequer could agree to a reduction—still less the abolition—of the tax. With falling receipts, the annual aggregate of the tax's yield will correspondingly decline. But the principle of the tax will be retained. Accordingly, CEA strategists will propose to the Chancellor that there shall be a shift in the emphasis of the tax. That is to say, that exhibitors shall be permitted to charge their customers a few pence more per seat with no increase in the relative amount of tax paid in that seat category.

Warn of Public Campaign

There's no kind of doubt of the intransigent mood which has developed among the independent theatre men. The violence of the attacks levelled at their association's executive committee has surprised everyone. They threaten to take the battle to their own screens and tell the customers just why they can not carry on with the present scale of entertainment. They demand that it is high time the CEA had its own propagandist department and that everything should not be left to the hard-working, nevertheless occasionally dictatorial general secretary, W. R. Fuller.

London Bureau

With indications here that Britain's Labour Government would not oppose the formation of a booking and buying combine by the Cinematograph Exhibitors' Organization, the Kinematograph Renters Society has discussed making a change in its present distribution-exhibition policy.

A council meeting of the KRS was held here last Thursday and the general impression of members showed that they appreciated the necessity of a policy change in preference to Government legislation. There is a feeling, too, that a booking combine could force rentals down.

A special meeting was decided upon for July 31 for a full membership discussion of exhibitor-distributor relations before any formal meetings are held between the KRS and CEO.

F. W. Baker was reelected treasurer of the KRS at the Thursday meeting, but a decision on a new president was postponed until the July 31 meeting, at which time a proposal to appoint a permanent paid president will be discussed.

Twentieth Century-Fox Holds Third Sales Meeting

The last of three regional sales meetings scheduled by Twentieth Century-Fox was to have been held at the Carlton Hotel, Washington, Thursday and Friday. Andrew W. Smith, Jr., general sales manager, was to have flown to the capital from Cedar Point, Ohio, where he addressed the Independent Theatre Owners of Ohio convention Tuesday. Among home office executives to have attended the meeting were Spyros P. Skouras, president; William C. Gehring, assistant general sales manager; Martin Moskowitz, executive assistant to Mr. Smith; Peter Levathes, short subject sales manager; Sam Shain, director of exhibitor and public relations; Charles Schlaifer, head of advertising and publicity, and Rodney Bush, exploitation manager. Branch and field personnel from Philadelphia, Pittsburgh, Washington, Cincinnati, Cleveland and Indianapolis were to have attended.

Four Percentage Suits Filed in Portland

Charging that statements of gross admission receipts furnished by P. W. Struppler, operator of the Cordova at Pullman, Wash., were "incorrect," four distributors have filed suits against him in Portland Federal Court. Paramount, Columbia, Twentieth Century-Fox and Loew's filed separate actions each asking damages of more than \$3,000 and asked that the court ascertain exact damages sustained since August, 1941, when Mr. Struppler first began to operate the theatre.

Union in England Approves Duty On Film Imports

London Bureau

Terming the need for levying ad valorem duties on imports of foreign films as "imperative," the Association of Cine Technicians has officially approved the threatened duty in a letter from George Elvin, general secretary of the ACT, to Hugh Dalton, Chancellor of the Exchequer.

"I would like to make it very clear," Mr. Elvin wrote, "that this union welcomes very much the steps you have taken. . . . We think it iniquitous that at the present time such substantial sums should be flowing from this country to America in respect of film exhibition and so little flowing back the other way and we feel the powers you are arming yourself with will contribute greatly towards redressing the position."

Criticizes Some U. S. Films

Mr. Elvin concluded with this criticism of American features: "Not only do we feel such a step is imperative in the economic interests of the country, but we also welcome it for cultural reasons as tending to restrict the entry into this country of some of the more inferior product of other film producing countries, mainly U. S. A."

Comments from the Cinemograph Exhibitors Association were of a much milder tone. Official spokesmen for the organization are of the opinion there is "no use squealing until you're hurt. It is unlikely that any further action will be taken on the tax until the next review of the dollar situation in October." The CEA assumes that if the tax is levied, film hire would be fixed not to exceed that of the previous 12 months and the tax would be a fixed figure which would permit continued importation, a very large proportion of which would be American films.

Explains Power on Duties

Meanwhile, in recent House of Commons debates, Mr. Dalton has reiterated for the ninth time that his new power to impose a duty based on the earnings of features is purely an enabling measure.

During the same debate, Jack Belcher, Parliamentary Secretary, made the blunt announcement that, in the event of a levy being imposed, the Board of Trade would not permit the levy to be passed either to exhibitors or to the public. Mr. Belcher indicated the industry would be called on voluntarily to fix a price freezing agreement. Failing that, should the duty be put on, BOT. would invoke the power it possesses to freeze rentals compulsorily. Whole object of the projected tax, he said, was to save dollars; any attempt to transfer it to the public would nullify that object and consequently would not be tolerated.

Box Office Champions for The Month of June

THE BEST YEARS OF OUR LIVES (RKO Radio-Goldwyn)

Produced by Samuel Goldwyn. Directed by William Wyler. Screenplay by Robert E. Sherwood from the novel, "Glory for Me", by MacKinlay Kantor. Music direction, Emil Newman. Photography, Gregg Toland. Cast: Fredric March, Myrna Loy, Teresa Wright, Dana Andrews, Virginia Mayo, Hoagy Carmichael, Harold Russell, Cathy O'Donnell. Release date, November 20, 1946. [*Champion for the fourth month.*]

CALCUTTA (Paramount)

Produced and written for the screen by Seton I. Miller. Directed by John Farrow. Photography, John F. Seitz. Musical score by Victor Young. Special photographic effects, Gordon Jennings. Cast: Alan Ladd, Gail Russell, William Bendix, June Duprez, Lowell Gilmore, Edith King. Release date, May 30, 1947.

DUEL IN THE SUN (Selznick Releasing Organization)

Produced by David O. Selznick. Directed by King Vidor. Screenplay by Mr. Selznick. Suggested by a novel by Niven Busch. Technicolor director, Natalie Kalmus. Music written and conducted by Dimitri Tiomkin. Cast: Jennifer Jones, Joseph Cotten, Gregory Peck, Lionel Barrymore, Lillian Gish, Walter Huston, Herbert Marshall, Charles Bickford. Release date, April 17, 1947. [*Champion for the second month.*]

HIGH BARBAREE (Metro-Goldwyn-Mayer)

Produced by Everett Riskin. Directed by Jack Conway. Screenplay by Anne Morrison Chapin, Whitfield Cook and Cyril Hume. Based on the novel by Charles Nordhoff and James Norman Hall. Photography by Sidney Wagner. Cast: Van Johnson, June Allyson, Thomas Mitchell, Marilyn Maxwell, Cameron Mitchell, Claude Jarman, Jr. Release date, May, 1947.

MIRACLE ON 34TH STREET (Twentieth Century-Fox)

Produced by William Perlberg. Written for the screen and directed by George Seaton. Story by Valentine Davies. Photography, Charles Clark and Lloyd Alhern. Musical director, Alfred Newman. Cast: Maureen O'Hara, John Payne, Edmund Gwenn, Gene Lockart, Natalie Wood. Release date, June, 1947.

THE TWO MRS. CARROLLS (Warner Brothers)

Produced by Mark Hellinger. Directed by Peter Godfrey. Screenplay by Thomas Job. From a stage play by Martin Vale. Music by Franz Waxman. Photography, Peverell Marley. Cast: Humphrey Bogart, Barbara Stanwyck, Alexis Smith, Nigel Bruce, Isobel Elsom, Pat O'Moore. Release date, May 24, 1947.

Gov. Dewey Urges Federal Taxing Powers for States

Withdrawal by the Federal Government from the taxing of amusement and luxuries in addition to alcoholic beverages, inheritances and gasoline so that states could tap these sources was urged by Governor Thomas E. Dewey of New York at the 39th annual Governors conference at Salt Lake City Monday. In return it was suggested that the states abandon the personal and corporate income tax field to the Federal Government.

Governor Dewey described the present system of state and national taxes as "nearly chaotic" and said: "The Federal Government derives most of its revenue from income taxes and this appears to be a taxing field for the national government. On the other hand, nuisance taxes, such as those on theatre admissions, prizefights and similar levies are purely local."

In a letter to his constituents, John S.

Thompson of Orleans County, N. Y., and chairman of the State Assembly committee on taxation, has attacked Governor Thomas E. Dewey's permissive tax law, which includes a five per cent tax on amusement by counties and cities with a 100,000 population.

Capital Sub-Committee Studying Censorship

A report on the censorship of motion pictures in the District of Columbia was given the House Committee for Washington, D. C., last Friday by Chairman Everett Dirksen. The matter arose over protests by Representative John E. Rankin of Mississippi against "Duel in the Sun," and his proposal that the film be banned in Washington. Rep. Dirksen's report was followed by a move to have a sub-committee study the possibility of keeping children away from "undesirable" films. However, committee members indicated that the proposal probably would be buried in sub-committee.

Monogram Sales Quota in 1947-48 Is \$25,000,000

The sales quota for Allied Artists and Monogram for the 1947-48 season was set at \$25,000,000 Wednesday by Samuel Broidy, president, on the eve of the joint annual convention of the two companies. The convention was to open Thursday morning and continue through Saturday at the Skirvin Towers Hotel in Oklahoma City.

"The formation of Allied Artists Productions during the past year," said Mr. Broidy, "has assured a vastly wider field for our distribution. Established as a subsidiary to Monogram for the making of films with high production value, the new company gives us entry into many important situations in which our product has never before appeared." He pointed to the success of Roy Del Ruth's "It Happened on 5th Avenue," and said that Allied Artists next big picture, "Black Gold," a Cinecolor production, would be given the same treatment. The picture had its premiere in Oklahoma City Wednesday night.

"B" Product Assured

At the opening session Thursday morning, attended by more than 100 executives, franchise holders and branch managers, Mr. Broidy revealed that as a result of a series of conferences with labor representatives in Hollywood, the continued production of "B" product seems assured, and then praised labor's cooperation.

In line with its policy of diversifying and enlarging their product output for the coming season Monogram and Allied Artists have placed more producers under contract than at any time in the studio's history.

It was also announced that Mr. Del Ruth has completed negotiations to bring to the screen the baseball biography of Babe Ruth. Under the terms of the contract the baseball star will receive \$150,000 for permission to screen his story, plus a percentage of the profits derived from the film. Bob Considine will do the screenplay.

Executives Attending

Scheduled to attend the three-day convention from the Hollywood studio, in addition to Mr. Broidy, were: George D. Burrows, Harold Mirisch, Scott R. Dunlap, Jeffrey Bernerd, Howard Stubbins and Mel Hulling, while the New York delegation included: Edward Morey, Norton V. Ritchey, Morey Goldstein, L. J. Schlaifer, Arthur Greenblatt, Nat Furst, Sal Francis, John S. Harrington and Seymour Borus.

Franchise holders and branch managers scheduled to attend included: Nate Dickman, Arthur C. Bromberg, Harry Berkson, Herman Rifkin, Harold Cohen, Harold Jordan, Irving Mandel, William Onio, Milt Curran, Nate Schultz, Sam Schultz, Ed Blumenthal, Lloyd Rust, Ben Graham, Lon T. Fidler, William Hurlbut, Harlan Starr, J. M. Beatty, Carl Harthill, Harry Gaffney, M. J. McCarthy, Bailey Pritchard, Charles Trampe, Ray Trampe, Oliver Trampe, Morris Steinman, John Pavono, Henry Glover, George Taii, A. J. Davis, Ben Williams, Sam Fineberg, Moz Burles, Ben Tibbs, James Meyers, Ralph Abbett, Barney Rosenthal and Jack Safer.

Government Lifts Controls On Studio Construction

The repair, maintenance and construction of motion picture sets, studios and other facilities used in film production are no longer subject to Government regulation, according to a clarification of the new rent act issued by the Office of the Housing Expediter in Washington last week. Meanwhile it was disclosed that the Government will resume processing applications for theatre construction this week. Processing had been suspended since July 1 while officials studied the new law.

State Department Film Funds Cut

Washington Bureau

The State Department's motion picture division probably will have to operate on a budget of approximately \$500,000 or \$600,000 during the coming fiscal year, it has been indicated.

The film section, which asked \$3,000,000, was voted \$800,000 in the bill which passed the Senate originally. This provided \$13,400,000 for the entire overseas information program.

The House-Senate conference committee cut this to \$12,400,000, specifying only that \$700,000 was to be cut from the foreign service and \$300,000 from the domestic program. It said the broadcast program would not be touched. State Department officials have decided that \$100,000 of the \$300,000 to be cut from the domestic operations will come from the film section, while they have not yet decided how much of the \$700,000 cut in the foreign service is to be taken off film activities. However, it will probably be enough to drop the film section funds below the \$600,000 mark.

Dr. Goldsmith Receives Two Television Patents

Dr. Alfred N. Goldsmith, New York, consulting engineer, was granted patents last week in Washington on two color television transmission systems which have been assigned by him to the Radio Corporation of America.

The first comprises the steps of producing an independent series of signals representing each of the primary colors of an object then producing a further series of signals representative only of the visual brightness of the object and sequentially transmitting all of the produced series of signals.

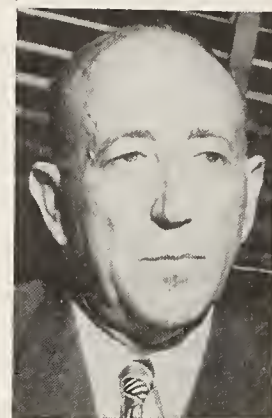
The second system is so devised as to produce an independent series of signals representative of each of the primary colors of an object.

Columbia Sets Dividend

Columbia Pictures Corporation has announced a quarterly dividend of \$1.06¼ per share on the \$4.25 cumulative preferred stock of the company, payable August 15, 1947, to stockholders of record August 1.

Cites Unstable China Situation, Remittance Ban

The political and economic situation in China today is so unstable that American distributors cannot count on any remittances



Constantin Goldin

from that country for an indefinite period, Constantin Goldin, United Artists representative in China, said in New York this week. A former Hong Kong theatre operator, Mr. Goldin, who smuggled UA prints out of Japanese-occupied territory into Free China to set the company up in business there, will stay

in this country for a month. It is his first visit to the U. S.

There was great interest in American films in China, Mr. Goldin said, but Chinese language productions still outdid foreign product. Because of the country's many dialects it was difficult to find the right translation medium, he declared. There have been some experiments with the running commentary and the narration technique, but films with superimposed titles were the best bet, he thought. This was true primarily because written Chinese is the same for the whole country.

China does not represent as important a market for 16mm product as is generally assumed, Mr. Goldin said.

Dutch May Raise Quota For American Films

Playing time for American films in Holland may be increased from 28 to 32 weeks a year under an offer made by the Dutch Ministry of Education, Arnold Childhouse, vice-president of the Motion Picture Export Association's Netherlands organization, said in New York this week.

While he called the proposed increase "a gratifying improvement," Mr. Childhouse stressed that it would not mean a corresponding boost in the remittance total to be taken out of Holland by the MPEA member companies and independent distributors. The U. S. industry now is getting \$1,830,000 from that country and the Dutch "just don't have more dollars to spare," he said.

The distributor element in the Dutch Bioscoopbond, of which MPEA is a member, is not in favor of granting increased playing time to U. S. product, the MPEA executive reported, but the overwhelming majority of exhibitors favor a free film market.

Open New Headquarters

Reeves Sound Studios opened their new headquarters at 304 East 44th Street, New York City, Tuesday.

*With pride in mutual
association and all honor for
superb accomplishment...*



United Artists salutes

The Enterprise [★] Studios

Excellence in Entertainment

THE ENTERPRISE STUDIOS

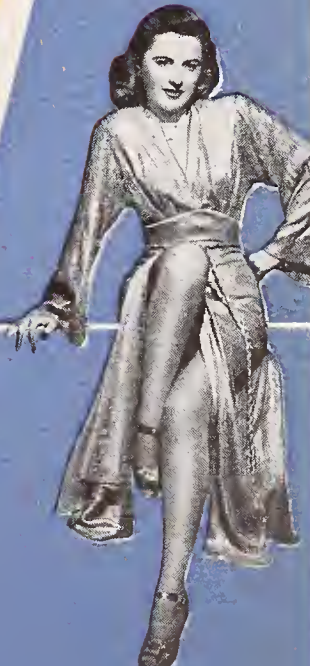
from its inception has been
dedicated to the production of the
most distinguished film entertainment. In its
unprecedented first year of operation,
Enterprise has gained more than its share of
acclaim, from both the industry
and the ticket-buying public. In release
or awaiting release are these
pictures that will make the
name of Enterprise

AS GREAT AS THE STAR



THEY PRESENT

**JOEL McCREA • VERONICA LAKE • DONALD
CRISP • DON DeFORE in "RAMROD" ★ BARBARA
STANWYCK • DAVID NIVEN • RICHARD
CONTE in "THE OTHER LOVE" ★ JOHN
GARFIELD • LILLI PALMER • HAZEL
BROOKS in "BODY AND SOUL" ★ INGRID
BERGMAN • CHARLES BOYER • CHARLES
LAUGHTON in "ARCH OF TRIUMPH".**



The Enterprise Studios

Excellence in Entertainment

*and
the
names
that
make
it
great!*



STARS IN ENTERPRISE PICTURES

INGRID BERGMAN • CHARLES BOYER • HAZEL BROOKS
RICHARD CONTE • JOHN GARFIELD • VERONICA LAKE
CHARLES LAUGHTON • JOEL McCREA • DAVID NIVEN
LILLI PALMER • GINGER ROGERS • NORMA SHEARER
BARBARA STANWYCK

PRODUCERS

JACK BRIGGS • DAVID LEWIS • LEWIS MILESTONE
WOLFGANG REINHARDT • BOB ROBERTS • HARRY SHERMAN

DIRECTORS AND WRITERS

BERTOLD BRECHT • HARRY BROWN • ANDRE de TOTH
LADISLAS FODOR • ALFRED GREEN • MICHAEL JORY
LEWIS MILESTONE • ABRAHAM POLONSKY
ROBERT ROSSEN • PHILIP AND JANET STEVENSON



The Enterprise Studios

THE PRIZE OF THE INDUSTRY ★ THE PRIDE OF UNITED ARTISTS

Berger Reports Majors to Study Theatre Problem

Benjamin Berger, president of North Central Allied, returned to Minneapolis from New York Monday with good news. He announced to reporters that the "policy makers" of several distributors had agreed to his request for study of the complaints of small independent exhibitors.

"A number of things are cooking," Mr. Berger reported, "indicating that the policy makers seem to be more receptive than heretofore to consideration of the small exhibitor's problems. I feel certain we are now getting somewhere."

In return of "an honest and sincere" study of NCA's complaints, Mr. Berger said he had agreed to hold up action on taking a full page advertisement in Washington newspapers asking President Truman and Congress to investigate the entire motion picture industry.

While neither he nor the NCA board of directors wants Government control, Mr. Berger said, it is preferable "to the present trampling under of the independent exhibitor by the industry's policy makers."

Although he believes that local distributor representatives "are well aware of the precarious position of the small exhibitor," he does not believe that top executives are as aware of the exhibitors' problems.

"If they knew these problems," he said, "I believe they would change them. We can prove that the small towns can't make money under present high film rentals, and we insist that 40 per cent and 50 per cent for rentals is plain extortion."

Mr. Berger will call the NCA board together within three or four weeks to discuss the progress of distributors in adjusting the NCA complaints.

Kansas-Missouri Unit Sets Convention Committees

Following a board of directors meeting last Tuesday at Kansas City, the following committees were appointed for the Kansas-Missouri Theatre Association convention to be held September 30-October 1 at the Philip Hotel. Program Committee, Homer Strowig, C. E. Cook, Elmer Bills, Senn Lawler; registration, Fred Meyn, Virgil Harbison; tickets, Sam Abend, George Baker; welcoming, Ralph Larned, chairman; Harry Till, Mrs. T. H. Slothowez, R. R. Biechele; favors, Herman Illmer. Frank Plumlee and Earl Jameson are co-chairmen of general arrangements.

Postpone Petrillo Hearings

Public hearings in the House Labor subcommittee's investigation of James Petrillo, head of the American Federation of Musicians, have been postponed until September 15, it was announced from Washington Saturday.

FROM READER

EXHIBITOR PRAISES 20TH-FOX SALES POLICY CHANGE

The new sales policy designed to aid small town exhibitors and sub-subsequent runs, announced recently by Andrew W. Smith, Jr., general sales manager for Twentieth Century-Fox, has drawn favorable and pertinent comment from J. C. Shanklin, Ronceverte, W. Va., a small town and subsequent run exhibitor. In a letter to Mr. Smith, Mr. Shanklin says in part:

"I have been a small town and subsequent run exhibitor for more than 20 years and speaking as such I want to congratulate you and your company's new sales plans to be inaugurated soon. I am very happy some one has come along in all these years that will recognize the importance of the small town, one-theatre exhibitor as they are the grass roots of the exhibition field.

"As you know there are approximately 6,000 one-theatre towns in the U. S., and they have been ignored and kicked around. . . . I realize the small one theatre towns do not produce big profitable film rental income, but 6,000 exhibitors are very important, in a remote way, in this great motion picture industry. Most of us are the central figures in community life in our towns, and in my judgment they can do more to keep down adverse legislation, both Federal and state, which now threatens to overwhelm us, than any other class of exhibitors. So keep us in business by selling your product on a live and let live basis and we will keep you in business.

"I may be old fashioned, but I still think that sound, reasonable argument and a few bouquets thrown to the distributors, when earned, will go further to get us together than throwing brickbats."

Kentucky Exhibitors Reelect Crowe and Other Officers

Guthrie F. Crowe, president of the Kentucky Association of Theatre Owners, and all other officers of the association, were reelected at the annual election of officers last Friday in Louisville. The annual KATO convention, Mr. Crowe announced, will be held at the Brown Hotel in Louisville October 22. Willard Gabhart was reelected vice-president and the following directors were reelected: Jack Keiler, W. E. Horsefield, Fred J. Dolle, C. S. Caldwell, Tom Hill, Mr. Gabhart, Joseph Isaacs, A. J. Sexton and Charles R. Mitchell. The following new directors were elected: Mrs. Gratia Locke, Gene Lutes, Leon Pickle and Mrs. O. J. Minnex.

Allied Meeting Postponed

The annual convention dates of Allied States Association at Milwaukee, originally scheduled for November 10, 11 and 12, have been postponed to December 1 through 3, Jack Kirsch, president, has announced. The postponement was made because of a hotel room shortage during the proposed November dates.

Ohio ITO Urged To Showmanship By Executives

Governmental regulation of the industry and high production costs make it imperative that the exhibitor sell his pictures with all the showmanship and ingenuity at his command, top home office officials told delegates to the Monday through Wednesday convention of the Independent Theatre Owners of Ohio at Cedar Point, Ohio.

Delegates heard a forecast Tuesday from Abram Myers, general counsel of National Allied, that the Federal admission tax, as it applies to the motion picture industry, stands a "good chance" of being repealed on the basis of having the industry classified as one involved in communications, thus being entitled to the same consideration as newspapers, he said.

Henderson M. Richey, director of public relations for MGM, told the delegates Monday that he believed "some type of regulation" of the industry is inevitable and the result will be, he believe, "a freeing of competition, perhaps through competitive bidding."

"The only protection a theatre owner will have is that of showmanship," he stated.

Concerned with the "incredible increases" in production costs, Andrew W. Smith, Jr., general sales manager for Twentieth Century-Fox, Tuesday detailed increased costs that have boosted negative costs. He urged more emphasis on showmanship.

"It is obvious," he pointed out, "that if film companies are to stay in business they must recoup their negative cost and the only source of that revenue is at the box office."

Mr. Smith also concerned himself with explaining to the convention the details of 20th-Fox's new sales plan to aid the small town exhibitor and the subsequent runs, first announced at the recent New Jersey Allied convention.

Martin Smith, Toledo, was reelected president for the eighteenth term Tuesday. F. W. Buss, Jr., Cincinnati, was elected first vice-president; Henry Greenberger, Cleveland, second vice-president, and Leo Kessel, Lancaster, treasurer. All directors were reelected with the addition of Roy Russell, Millersburg, and Roy Wells, Dayton.

ATA-MPTOA Directors Meetings on Merger

Directors of the American Theatres Association and the Motion Picture Theatre Owners of America were to have met in New York Friday and Saturday to discuss a merger of the two organizations. If the merger proposal were approved, then the directors were to confer on the structure of the organization, its name, its scope of activity and its general policy. If the merger is completed, a joint convention of the ATA-MPTOA will be set for autumn.

THE HOLLYWOOD SCENE

Production Holds Pace With 44 in Work; Three Pictures Are Started

Hollywood Bureau

The production graph moved neither up nor down this week, remaining at the same level as the previous week, with 44 pictures shooting when three new films got started and the same number were dispatched to the cutting rooms.

Columbia, Eagle-Lion and Producers Releasing Corporation each put a new picture into work.

At Columbia, "The Devil Ship" got under way with Richard Lane, Damian Q. Flynn, Tony Caruso and Louise Campbell in the leads. Martin Mooney is the producer, with Lew Landers directing. The Eagle-Lion starter was "Wild Conquest," previously announced under the working title of "Stampede." Joan Leslie and James Craig are being starred, with Al Rogell directing for producer David Hersh.

Producers Releasing Corporation gave "Gun Law," a "Lash" Larue Western the "go" signal. Jennifer Holt is featured opposite Larue. Jerry Thomas produces and Ray Taylor directs.

Nine Are Ready to Roll At MGM; Five in Color

Nine of the most important pictures on MGM's production agenda are scheduled to go to the cameras during the next two months. Five of them will be in Technicolor. The color film will include two musicals, one a Joe Pasternak production. "Luxury Liner," with Frances Gifford, Jane Powell, Lauritz Melchior and Marine Koshetz, and "Easter Parade," to be produced by Arthur Freed and an all-star cast which

includes Judy Garland, Gene Kelly, Frank Sinatra and Red Skelton.

The three other color pictures are "Joan of Lorraine," with Ingrid Bergman, to be produced by Walter Wanger and directed by Victor Fleming; "Hills of Home," starring Lassic, which Robert Sisk will produce, and "Upward to the Stars," a George Haight production.

The others among the nine are a new Clark Gable picture, "Homecoming"; Greer Garson and Walter Pidgeon teamed again in "Speak to Me of My Love"; Frank Capra's screen version of the stage hit, "State of the Union," starring Spencer Tracy and Claudette Colbert, and another Pasternak production, "The Big City," starring Margaret O'Brien.

Warners Set Story for Bette Davis Return

Ready to return to the cameras, following the birth of her daughter, Bette Davis will star in Warners' "Winter Meeting." An adaptation of a popular Ethel Vance novel, Henry Blanke will produce. . . . Warners, simultaneous with this announcement, deny previously published reports that they have relinquished their rights to "Silver Lining," an original screen story based on the life and career of Marilyn Miller. It will be filmed with Jerry Wald as producer.

Next production for Ernst Lubitsch at 20th-Fox will be "Lady in Ermine." He will also direct. . . . The same studio has just signed George Jessel to a five-year contract as a producer. Under the new deal, "Waltz Into the Darkness" will be Jessel's first production chore. . . . Al Lewis, for the

past six months a producer at Universal-International, has obtained release from his contract there to become an independent producer.

RKO Radio will probably be the first major studio to dramatize professional football playing on the screen, having purchased the Irwin Shaw story, "The Education of the Heart." Robert Sparks will produce. . . . The historic Texas Rangers of the early west will be glorified by Republic with their recent acquiring of "The Saga of the Rangers," an original story by John K. Butler and Gerald Geraghty. Producer and director will be Joe Kane, with William Elliott and John Carroll set for the starring roles.

Curtiz Buys Wald Musical For Release by Warner

The busy Warner producer, Jerry Wald, has somehow found time to write a musical which Michael Curtiz has purchased to follow the currently filming "Romance in High C." It will mark Curtiz' third independent production for Warner release. . . . A Ben Hecht story, "Miracle in the Rain," has been bought by Benedict Bogeaus, as a starring vehicle for Ida Lupino. It will be the first production of Arcadia Productions, which is headed by Bogeaus and Miss Lupino.

"Spoonhandle" will be the next 20th-Fox picture to be directed by Henry King. The veteran director's last assignment was "Captain from Castile." Sam Engel will produce, with Dana Andrews and Anne Baxter heading an all-star cast. . . . Irving Rapper, who recently finished directing "Voice of the Turtle" for Warners, has been handed "Christopher Blake" as his next directorial chore, with Randal MacDougall as producer. . . . Columbia has set Will Jason to direct "Silverado," and Frank McDonald to direct the next Gene Antry Western, "In a Little Spanish Town."

Universal-International has signed Vincent Price to play the role of Boss Tweed in the Sigmund Romberg musical, "Up in Central Park." To be filmed in Technicolor, it will be produced by Karl Tunberg, with

COMPLETED

MGM

Cass Timberlane

UNIVERSAL-INTERNATIONAL

The Exile

WARNERS

Ever the Beginning

STARTED

COLUMBIA

The Devil Ship

ENTERPRISE

The Wild Conquest

PRC

Gun Law

SHOOTING

COLUMBIA

The Strawberry Roan
The Mating of Millie
It Had to Be You

EAGLE-LION

The Adventures of
Casanova
Wild Conquest

GOLDWYN

That's Life

MGM

Killer McCoy
Virtuous
If Winter Comes
The High Wall
On an Island
With You
The Kissing Bandit

PARAMOUNT

Night Has a
Thousand Eyes
My Own True Love

PRC

The Blonde Savage

REPUBLIC

Macbeth
(Feldman-Welles)
The Fabulous Texan
Under Colorado Skies
The Red Pony

RKO RADIO

Roughshod
Your Red Wagon
I Remember Mama
Return of the
Bad Men

SELZNICK

Portrait of Jennie

20TH CENTURY-FOX

Daisy Kenyon

Gentleman's

Agreement
Foxes of Harrow
Nightmare Alley
Green Grass of
Wyoming
Roses Are Red
(Wurtzel)

UNITED ARTISTS

The Time of
Your Life
Sleep My Love

UNIVERSAL-INTERNATIONAL

The Senator Was
Indiscreet

The Naked City

(Hellinger)
Tap Roots (Wanger
Marshall)
Imagination (Kanin)
Black Bart,
Highwayman

WARNERS

Mary Hagen
Romance in High C
(Curtiz)
Need for Each Other
Treasure of
Sierra Madre
Silver River

William Seiter directing. . . . The next starring vehicle for Donald O'Connor will be another U-I musical, "Are You With It?" a story of the carnival world. Robert Arthur will produce. . . . William Holden has been named as Loretta Young's co-star in RKO Radio's "Rachel." . . . British stage and screen star Leo Genn gets one of the two top male roles in "The Snake Pit," which Robert Bassler will produce and Anatole Litvak direct for 20th-Fox. Robert Cunningham was chosen recently for the other male role in the film, opposite Olivia De Havilland. . . . Another new 20th-Fox casting was Kathleen Lockhart in "Gentleman's Agreement."

Alice White, who vied with Clara Bow as one of the screen's most popular "flaming youth" stars during the early 20's, leaves her long retirement for a role with James Cagney in "The Time of Your Life." . . . Preston Foster returns to Columbia as star in another outdoor picture, "Prince of Stallions." John Haggot will produce.

Coast Guilds to Study Reissues

Hollywood Bureau

The unanimous approval of a plan for an immediate economic survey of the motion picture reissue problem was voiced by representatives of 18 guilds, including the directors' and actors' guilds, at a meeting in the board room at the Screen Writers' Guild headquarters here last Thursday evening.

It was pointed out that of approximately 400 films released for exhibition in the last year, more than 100, or upwards of 25 per cent, were old films made in previous years. Lester Cole, chairman of the Screen Writers' Guild economic program committee, said that these 100 reissued films displaced from employment at least 200 or 300 writers, a couple of hundred directors and producers, and thousands of actors and skilled studio workers.

"Our industry is one of the few in the world where talents and skills of its workers, preserved on strips of celluloid, can be used repeatedly without any remuneration to the possessors of these talents and skills," Mr. Cole told the representatives. He called for the establishment of some plan whereby compensation would be paid for the repeated use of the creative and technical work of those who make motion pictures.

The plan as outlined, and subject to the ratification of the guilds and unions involved, would employ a board of impartial economists from fields outside the industry to make the survey.

The meeting also appointed a temporary steering committee to deal with the reissue question. Members of this committee are Mr. Cole and Hugo Butler of the SWG; Herb Drake of the Screen Publicists' Guild; W. R. Higbie of the Carpenters Union;



THE PENALTIES OF HIS PROFESSION are suffered by Pat O'Brien, an American private detective in RKO's "Riff Raff", a story of oil and deviltry in Panama. After his terrible beating, he is comforted, above, by co-star Anne Jeffreys. Nat Holt produced and Ted Tetzlaff directed the picture, which exhibitors were to see Wednesday, July 16.



IT'S MERTON OF THE MOVIES—Red Skelton—in the MGM picture of that name. Virginia O'Brien is his co-star. The producer was Al Lewis; the director, Robert Alton. Showmen were to see the picture July 17.

Norman Loewenstein of the Society of Motion Picture Art Directors, and Bernard Vorhaus of the Screen Directors' Guild.

Papers on Coast Devise Ad Code

Hollywood Bureau

A 10-point code of decency for amusement advertisers has been adopted by the Los Angeles Newspaper Publishers Association and will go into effect August 1. The code has as its purpose the protection of good taste in the text and illustrations in amusement advertising.

The provisions of the code are:

1. Good taste shall be the guiding rule of all amusement advertising.
2. Illustrations and text in advertising shall faithfully represent productions.
3. No false or misleading statements shall

be used directly, or implied by type arrangements or by distorted quotations.

4. No text or illustration shall ridicule or tend to ridicule any religion or religious faith; no illustration of a character in clerical garb shall be shown in any but a respectful manner.

5. The history, institutions and nationals of all countries shall be represented with fairness.

6. Profanity and vulgarity shall be avoided.

7. Pictorial and copy treatment of officers of the law shall not be of such a nature as to undermine their authority.

8. Specific details of crime, inciting imitation, shall not be used.

9. Advertising copy with salacious or suggestive text or illustrations shall not be used.

10. Court actions relating to censoring of motion pictures or stage performances or other censorship disputes are not to be capitalized in advertising.

ALBANY

Herman L. Ripps, assistant division manager for MGM, is recovering in Albany Hospital from an operation. . . . The Palace booked 20th Century-Fox's "The Ghost and Mrs. Muir." "Banjo" was dualed with it. Larry Cowen played "The Ghost and Mrs. Muir" at a special midnight show at Proctor's Troy, in a tieup with Troy Post of the American Legion. The Strand booked "Cheyenne" and "Heartaches." The Ritz, after a week with "Scared to Death" and "Shoot to Kill" took "Unfaithful" on a hold-over from the Strand—at Strand prices. "Unexpected Guest" was booked with it. The Grand had "Lost Honeymoon" and "So Dark the Night." . . . Extra newspaper space was taken by MGM to announce the coming of "The Hucksters" to the Palace. . . . A meeting was held in the Paramount exchange to go over plans for the coming "35 Years of Leadership Drive." . . . "Dawn Over Ireland" did fair business at the Colonial for three days at 60 cents admission. The Colonial recently reverted to its old rate for the full week, after experimenting with a cut the first half. Jack Delehanty, former serviceman, has been appointed Colonial acting manager. Horace Robinson resigned to go with a circuit out of town. . . . With the buying and booking assignment for the Round Lake Auditorium, Upstate Theatres, Inc., is serving 20 houses.

ATLANTA

"Gone With the Wind," after breaking records at Loew's Grand for two weeks, has started on its third week. . . . Frances S. Falkenburg, Alabama theatre manager, has left for a vacation in Miami. . . . The Time theatre at Decaturville, Tenn., has opened. . . . Visitors in Atlanta: O. G. Gryder, of the Florida State Theatres, Jacksonville, Fla.; Cecil Cohen, Pix theatre, and M. C. Moore, Riverside theatre, Jacksonville, Fla. . . . Buddy Chalmers, formerly sales representative for Paramount, has resigned to go with Screen Guild of Georgia in the same capacity. . . . Oscar Howell, Capital City Supply Company vice-president, is spending a vacation in Daytona Beach, Fla. . . . Ralph G. Finch, 52, well known projectionist, died at his home July 6. . . . Claude West, head of the shipping department of Republic, is confined to the hospital. . . . "The Variety Girl" will have its Atlanta premiere at the Fox theatre August 15. John R. Moffitt owner of the Moffitt circuit of Negro theatres in Alabama, has taken over the Vance theatre, Chipley, Fla.

BALTIMORE

Attendance is off but some spots are doing very well for week beginning July 10. Six new pictures at five first runs. New held "Ghost and Mrs. Muir" an extra two days, then began with "Bob, Son of Battle," to good business. Century began time with "Great Expectations." Hippodrome did all right with "Time Out of Mind," plus Mildred Bailey and other acts on stage. Stanley did nicely with "The Unfaithful." Town fairly well with "A Yank in London." Roslyn and Times okay with "Hard Boiled Mahoney," plus "My Dog Shep." Mayfair held "Northwest Outpost" for second week. Keith held "Ivy" for second week. "This Happy Breed" went right along into



its sixth week at the Little. . . . An automatic fire extinguisher for projection machines has been invented by Charles R. Brown, operator at Lord Calvert theatre, member of Local 181, AFL, Baltimore, and George W. Berndt, who once was an operator in New York state. . . . Work started on foundations and steel work of new theatre at Eden and Biddle Streets. . . . Baltimore *News-Post* had editorial telling of good work of Baltimore Variety Club, Tent No. 19, F. C. Schanberger, chief barker, in running Camp Ritchie for underprivileged children.

BOSTON

The heat wave continued to smother business in the Hub. One of the strange developments in ad promotion of first run films here has been the lack of advertising for air-conditioning systems in the houses. . . . Best business holdup has been "Great Expectations" which returned to the Keith-Boston theatre after a week's vacation from the Memorial where it did big business in the last three days of one of the worst summer weeks at all houses. Estimated gross will be approximately \$22,000 for the week ending July 16. "Perils of Pauline" at the Metropolitan held up well in a second week, with an estimated gross of \$21,000. . . . Independent Exhibitors have tentatively scheduled a meeting and forum plus an open-house for their new offices at 36 Melrose Street. Date set has been August 12, the first summer meeting held by Independent in years.

WHEN AND WHERE

August 12-14: Southeastern Theatre Owners Association convention at the Alcazar Hotel in Miami, Fla.

September 24-29: Theatre Equipment and Supply Manufacturers and Theatre Equipment Dealers Protective Association joint convention at the Shoreham Hotel in Washington, D. C.

September 30-October 1: Kansas-Missouri Theatres Association for Kansas and Western Missouri annual convention at the Phillips Hotel, Kansas City.

CHARLOTTE

"Homestretch" played at the Carolina one week to above average business, but was not held over. . . . "Cheyenne" played a week at the Imperial to average business. . . . A construction permit has been issued by the Federal Communications Commission to Publix Broadcasting Service of Charlotte for a new radio station to operate in daytime only on 1,600 kilocycles, one kilowatt. Francis Fitzgerald is president of the new company. J. Law Epps, who has been program manager of station WSPA at Spartanburg, S. C., is the program manager for Publix, which will cost \$20,000 to get into operation. . . . Walter Herd, cashier for Warner Brothers' Charlotte branch, is no longer with the company. . . . Harry Pickett's son, Mac, is recuperating from an eye operation.

CHICAGO

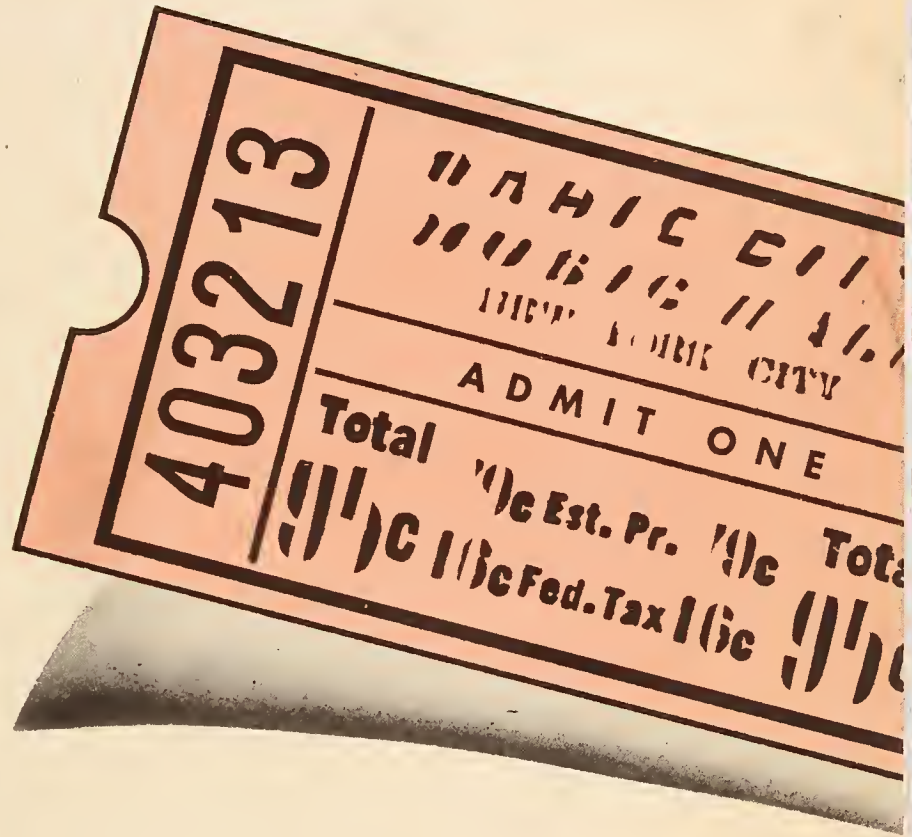
Throngs of visitors flocked into the Chicago loop over the Independence Day weekend to boost box office receipts to an amazing mid-summer high. Two theatres, in particular, the Chicago and the Oriental, did remarkably well. The latter held a world premiere on July 3 of "I Wonder Who's Kissing her Now." Nearly \$12,000 was grossed during the first six performances, to set a new house record for the Oriental. The Chicago theatre featured "Imperfect Lady," with Hildegard, Basil Rathbone and Henny Youngman on stage. This terrific combination played to capacity audiences, also. . . . Elsewhere in the loop, business bloomed nicely, too. The Garrick's new twin bill, "Gunfighters" and "The Corpse Came C.O.D.," pulled fine attendance, while the RKO Palace presented a new show consisting of "Woman on the Beach" and "Singin' in the Corn." "The Egg and I," running in its sixth week at the RKO Grand, did only average business, however. . . . Thomas Kolar, 52, was accidentally drowned at Winegar Lake, Wisconsin. Services were held Saturday, July 12. . . . "The Best Years of Our Lives," which played a record-smashing 25-week run at the Essaness loop Woods theatre, moved into five northside and suburban Essaness neighborhood theatres and two Warner Brothers southside houses over the weekend. . . . Aaron Feinberg, 44, employed for the past five years in the maintenance department of Balaban & Katz, passed away July 9, following a short illness.

CINCINNATI

Universal-International, which late last November took over Keith's theatre from the City Investing Co., of New York, and remodeled the 1,500-seat theatre into a "showcase" house, has relinquished title to the property, which again is being operated by the New York interests. Eddie Riesenbeck remains as manager. Almost concurrently with the announcement, it was stated by Ed Salzberg, special representative here for Selznick Releasing Corporation, that "Duel in the Sun" had been booked into Keith's for an extended run beginning July 25. . . . William McGraw, national representative of Variety International, met with the board of directors of Cincinnati Variety Club, Tent No. 3, and members of the local

(Continued on page 39)

the **12** th **MILLION TICKET...**



By the time
you read this, more than

TWELVE MILLION PEOPLE*

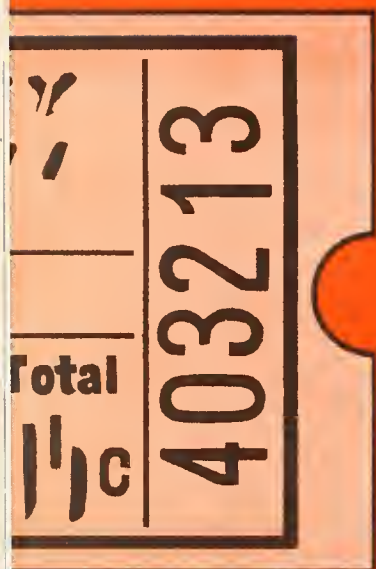
will have purchased
tickets at
advanced prices to
David O. Selznick's

DUEL in the **SUN**

We of the Selznick Releasing Organization are proud of the boxoffice achievements of "Duel in the Sun" and believe that in this picture we have the top money getter of this or any year, with the exception of David O. Selznick's "Gone With The Wind."

However, we don't ask you to take our word for this. Check with any of the well-known exhibitors listed on the page opposite. All of them have most profitably played "Duel in the Sun."

**In the space of Twelve Weeks.*



There's no Business in Show Business like Duel in the Sun Business.

ASK THESE SHOWMEN WHO HAVE PLAYED DUEL IN THE SUN

ADAM ADAMS.....	U. S. THEATRES
JOHN BALABAN.....	BALABAN & KATZ, GREAT STATES THEATRES
WILLIAM BENTON.....	BENTON THEATRES
MYRON BLANK.....	CENTRAL STATES THEATRES
HARRY BRANDT.....	BRANDT THEATRES
RALPH BRANTON.....	TRI-STATES THEATRES
GLEN DICKINSON.....	DICKINSON THEATRES
FRED DOLLE.....	FOURTH AVE. AMUSEMENT CO.
ED DURWOOD.....	DUBINSKY DURWOOD THEATRES
SI FABIAN.....	FABIAN THEATRES
HARRY FRENCH.....	MINNESOTA AMUSEMENT CO.
MORTON GERBER.....	LICHTMAN CIRCUIT
H. J. GRIFFITH.....	GRIFFITH THEATRES
HELEN HILDINGER.....	HILDINGER THEATRES
SID KALLET.....	KALLET THEATRES
BILL JENKINS.....	LUCAS & JENKINS THEATRES
M. A. LIGHTMAN.....	MALCO THEATRES
JULES E. LIGGETT.....	ISLAND THEATRES
GEORGE LYNCH.....	SCHINE THEATRES
R. E. MARTIN.....	MARTIN THEATRES
BOB O'DONNELL.....	INTERSTATE THEATRES
HUNTER PERRY.....	DOMINION THEATRES
WALTER READE, JR.....	WALTER READE THEATRES
FRANK ROGERS.....	FLORIDA STATES
ED ROWLEY.....	ROBB & ROWLEY THEATRES
SOL SCHWARTZ.....	RKO THEATRES
CHAS. P. SKOURAS.....	NATIONAL THEATRES
CLIFF SMITH.....	SMITH & SLOAN THEATRES
CASEY STENGEL.....	CRESCENT AMUSEMENT CO.
JOE VOGEL.....	LOEW'S, INC.
BOB WILBY.....	WILBY-KINSEY THEATRES



BUSINESS REPLY CARD
First Class Mail Permit 50,050 - Sec. 510, P. L. & R. NEW YORK, N. Y.

M. S. Kusell, Gen. Sales Mgr.
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New York City



If you wish
to play the

TOP MONEY ATTRACTION

in your theatre,
tear out the
card below and
mail it in.

I am interested in running DUEL IN THE SUN
..... days about July or August
or September at advanced admission prices.



..... Exhibitor

..... Theatre Town

(Continued from page 34)

press and radio, on July 8, to spearhead a gala local premiere of "Variety Girl," which will be given in connection with an elaborate stage show at an advanced admission scale. Proceeds will go toward establishment of a permanent Variety Club foundling home here. The local tent currently is sponsoring the welfare of four foundlings under supervision of a child specialist. . . . The annual picnic of the Cincinnati Variety Club, scheduled for July 25, at the Summit Hills Country Club, has been postponed until August 25, it was announced by Irving Sochin, chief barker. . . . Daniel Spiegel, of Cincinnati, is constructing a drive-in theatre in the vicinity of Middletown, Ohio, which is scheduled for opening next month. It will have capacity for approximately 500 cars. . . . The Paramount theatre, flagship of the three-unit Northio circuit in Hamilton, Ohio, is playing a stage show in addition to pictures on Wednesdays of each week.

CLEVELAND

First stage show at the RKO Palace in three months, with the added 4th of July holiday, boosted the downtown grosses to last year's levels. Palace has three stage shows in a row and then reverts to straight pictures. . . . Milton A. Mooney, head of Cooperative Theatres of Ohio, succeeds Harold Raives, resigned, on the Variety board of directors. . . . Mrs. Edna B. Russell died last week at her home in Millersburg, where she owned and operated the Russell theatre. . . . Matt Goodman celebrated his 20th anniversary with United Artists July 11. He was appointed Cleveland manager in 1932. . . . Col. Bill McGraw of International Variety was guest of honor at a luncheon Thursday in the Variety Club house. . . . Herbert Horstemeier has joined PRC as office manager and head booker. . . . Rudy Norton resigned from the Paramount sales force to operate his Ohio theatre, Kenton, and the Princess and Chief in Wauseon. George Devine, formerly of Universal, succeeds him at Paramount. . . . William S. Shartin, E-L district manager, closed deals on "Bedelia," "It's a Joke, Son," and "Lost Honeymoon" with the Associated, Community Skirball and Co-op circuits.

COLUMBUS

"The Perils of Pauline" at Loew's Ohio was the top box office attraction of the past week, with "The Woman on the Beach" at the Palace, "Blaze of Noon" at the Broad, and "Tarzan and the Huntress" at the Grand following. The latter, which opened three days earlier, and the others listed, have been drawing excellently, with a high proportion of juveniles. "The Years Between," British picture, played to two good weeks at the World. . . . Employment of 7,000 men and women here within a year is forecast by officials of the Lustron Corp., makers of prefabricated housing, which will take over two buildings of the Curtiss-Wright Corp. at Fort Columbus, August 1. Theatre seating 1,200 is planned as part of the \$1,000,000 regional shopping center to be constructed on E. Broad St., just outside the city limits. However, present government restrictions will delay construction of the theatre. . . . Loot valued at \$48 was stolen from the Ideal theatre, manager George Rappold told police. . . . Col. William McGraw, national executive director of Variety Clubs Interna-



AN OKLAHOMA exhibitor buys "Perls of Pauline" again—33 years after he first played it as his first picture in a new business. Only, this time, W. O. Kemp, owner of the Kemp and Ritz theatres, Poteau, Okla., has his granddaughter sign the contract, at the Paramount Oklahoma City exchange. Left to right are Tom McKean, Paramount salesman; O. K. Kemp, manager of the Kemp houses; Miss Kay Kemp and W. O. Kemp.

tional, was guest speaker at a buffet dinner held for members of the local tent at which plans for the Heart Fund premiere of "Variety Girl" were discussed. . . . Lloyd Goad, former local theatre manager, is now exhibitor relations representative for Screen Guild in the Southern California and Arizona territory.

DALLAS

Mr. and Mrs. L. R. Robenson have bought out the interest of Roy Roberts in the Ervay theatre here. . . . Local visitors: Raymond Cornes, Farmersville; Kenneth Arnold, Bowie; Don Donaldson, Ft. Worth; Charles Cooper, Mart; W. E. Guest, Grapevine, and L. E. Loftice, Gunter. . . . Hans Smith, who has theatres in Irving, Texas, is spending his vacation in Michigan. . . . Harry Fletcher, former booker for Forest White Booking Service, is now with Astor Pictures. Bob Hartgrove, formerly with White's, is now handling several independent pictures. . . . Starlight operettas have had their adverse effect on business in and around Dallas. . . . Louis Charnisky has been appointed manager of the Esquire here. He will soon be moved to the Circle in Dallas. Both theatres are new Interstate theatres that are to open the latter part of this month.

DENVER

L. R. Semon, in theatre business in Cimarron, Kans., will build a \$100,000 drive-in theatre in Pueblo, Colo. . . . Reported \$60,000 was offered for Denver and Salt Lake City franchises by Film Classics. . . . Dr. IQ broadcasting from Denver theatre seven weeks. . . . Ralph Frame, formerly theatre manager in Scottsbluff, Neb., new manager at Pace, Chadron, Neb. . . . Elks, Rapid City, completed redecorating, and Hart Theatre Decorating move on to Pace, Chadron, Neb. Both Black Hills Amusement houses. . . . Denver Drive-In Corporation plans to have new West Cofax drive-in ready for spring opening. . . . Howard

Campbell, Warner Brothers booker, to western Colorado fishing, vacationing. . . . Charles Klein, general manager Black Hills Amusement Co., to Mayo hospital for check-up. . . . A. N. Beezley, Midway, Burlington, Colo., owner, out of hospital after operation. . . . Jim Mooney, U-I office manager, to 20th-Fox as salesman. Herb Cohen doubling as U-I office manager-booker. . . . C. J. Bell, Paramount branch manager, confined to home by illness. . . . Mr. and Mrs. J. J. Morgan of National Theatre Supply to Pacific Northwest for vacation. . . . Herb Gumper wants permit for second theatre in Center, Colo.

DES MOINES

Raymond C. Langfitt has been named manager of the RKO-Orpheum at Dubuque. Langfitt comes from St. Paul, where he was for 20 years in the motion picture business. . . . A. E. Pertl has been named manager of the West Bend, West Bend. He replaces Vernon Mathews, who has accepted a teaching position at the Ida Grove High School. . . . The Coggon theatre, at Coggon, has been purchased by V. H. Williams of Anamosa. Williams has been a field man with the soil conservation service for the last two years. . . . Fred Thacker plans to open his new house at Grand Junction before the end of the month. . . . Patrons of the Osage, Osage, are being polled by manager J. H. Watts as to whether they wish to pay road show prices to see "Duel in the Sun." Along with "Duel," Watts is asking for opinions on "Best Years," another road show. . . . The Thornton, Thornton, is seeking a manager. . . . Rollie Jacobsen is planning to construct an \$18,000 theatre at Inwood. He hopes to be ready for business September 1.

HARTFORD

George Smith, purchasing agent-maintenance manager, Hartford Theatres Circuit, has returned to his duties, after recuperating from hip injuries. . . . E. M. Loew circuit has opened its newest drive-in, the

(Continued on following page)

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Hartford Drive-In, Newington, Conn. . . . "Variety Girl" will have its Connecticut premiere August 28 at Paramount theatre, New Haven, under sponsorship of Variety Club of Connecticut. Proceeds will go to club's charity fund. . . . Hold-overs: "The Outlaw," third week, E. M. Loew's, Hartford; "The Perils of Pauline," second week, Allyn, Hartford; Broadway, Springfield, Mass.; "The Unfaithful," second week, Strand, Hartford; Capitol, Springfield.

INDIANAPOLIS

First run situations here enjoyed a spurt in the stand that began with the three-day July 4 weekend—nothing sensational, but good. Three attractions, "Fiesta," at Loew's, "Cheyenne" at the Indiana, and "Honeymoon" at the Circle made \$12,000 or slightly better. . . . A new competitive factor entered the situation here with the opening of a production of "The New Moon" for a nine-day run as the first attraction of the Indianapolis Centennial program. . . . Sidney Sayette, manager of the Drive-In, which boasts that it is "the only theatre in the world with a playground," has added a pony track. . . . Visitors on Film Row: S. W. Goodman, Poseyville; George Heliot, Fort Wayne; Kenneth Law, Argus; Kate Anspacher, Huntingburg; Don Hammer, Muncie, and Abe Kaufman, Terre Haute.

KANSAS CITY

The summer outdoor concerts part of Kansas City's municipally handled recreational program, are in full swing, with attendance of 2,000 to 5,000. . . . Managers of Fox Midwest theatres extended themselves to devise attendance-promoters and public relations projects during Rhoden Weeks, the final period of the Charles Skouras drive. . . . As "normality" advances, the Better Business Bureau of Kansas City is watchful for "trade deals" that transgress laws or ordinances—for example, attendance boosting devices that involve lotteries. There have recently been several theatres investigated on this score. . . . "Dear Ruth" is playing to top attendance at the Paramount. . . . The Commonwealth-Evans Theatre Corporation is building a theatre at Mountain Home, Ark., to be known as the New Baxter, seating 600. . . . The Tri-States Drive-In Theatre Corp. has begun work on a new drive-in at Joplin, Mo.

LOS ANGELES

Nat Sanders, president of English Films, Inc., has returned to New York after supervising the opening of the local branch. . . . Irving Rosenblum has sold his interest in the Alvarado theatre to Richard F. Hamilton. Harold Smith continues as manager. . . . Kenneth Gallion and Billy Wise, of The San Diego Theatre Supply Co., were visitors on Film Row. . . . Frank Milan has been appointed receiver for the Alto theatre for Fox West Coast, and Milt Arthur, pending outcome of litigation. . . . Frank Schiendler, SGP branch manager, has returned from a business trip to Arizona. . . . Jim Finkler has been appointed assistant to Roy Dickson, manager of Co-operative Theatres. . . . Boris Posner, former owner of the Pico theatre, and Libby Kay Boone, former ad sales manager of Paramount,

have opened a war surplus wholesale and retail store. . . . Vern Berg, PRC-EL exploiter, has been transferred from the San Francisco territory to the local branch. . . . Seen on Film Row: Marino Pierucci, Button Willow; J. Blum, Mojave; Tommy Huntington, San Diego; Mr. and Mrs. John Peters, San Francisco.

LOUISVILLE

The Red Cross has awarded certificates of honor to the Kentucky Association of Theatre Owners, the MPTO of Kentucky and Guthrie W. Crowe, president of KATO, for their assistance in the recent Red Cross drive. . . . C. H. Badger, manager of the Stebbins Theatre Equipment and Supply Co., was a recent visitor. . . . George Lindsay has announced plans for the construction of a new theatre in Brownsville, Ky. . . . Tim Sparks will manage the recently opened Strand theatre at Edmonton, Ky. . . . Roy Rodgers two-day stand in Louisville with his Thrill Circus drew \$40,000. . . . Motion picture equipment will be installed in the ballroom of the French Lick Spring Hotel, French Lick, Ind. . . . Children under 12 years of age are admitted free at all times to the newly opened Skyway theatre in Louisville. . . . The local National wound up a six weeks' run of "The Egg and I" and brought in this double feature: "New Orleans" and "Brute Man." "Miracle on 34th Street" has moved from the Rialto to the Brown. New programs: "Gunfighters" and "The Corpse Came C.O.D." on a double bill at Loew's, with "They Won't Believe Me" and "Thunder Mountain" at the Rialto. . . . Recent visitors: Oscar Hopper, Lebanon; Ralph Cundiff, Liberty; Lewis Baker, West Point; A. N. Miles, Eminence; Russell Phillips, Greensburg; M. H. Sparks, Edmonton; Foster Lane, Williamsburg; C. R. Mitchell, Barbourville; Tom Hill, Covington, and J. E. Isaacs, Cumberland.

MEMPHIS

Pretty good to very good was the report of first run managers this week on attendance. Warners held "The Unfaithful" over for a second week. "Great Expectations" opened at Malco with a bang. Loew's Palace opened well with "The Woman on the Beach." Loew's State had "Honeymoon." Strand showed "Rebecca," and Ritz had a double bill. . . . Malco had a crew of painters repainting the front of the building. . . . A. J. Tilghman, Louisville, Miss., exhibitor, told of plans to build a new theatre there while in Memphis booking. . . . Robert McClain, assistant manager, Loew's State, is vacationing in Ohio. . . . Exhibitors visiting Film Row included: W. R. Tutt, Tunica; Lyle Richmond, Senath; H. G. Walden, Red Bay; Carl Dozier, Charleston; Burriss Smith, Pocahuntas; Louise Mask, Bolivar; J. J. Rhodes, West Memphis; Cliff Peck, Covington; John Harper, White Oak; Alvin Tipton, Monette and Caraway, Ark.

MIAMI

On one of the first runs in the country, "The Hucksters" opened at the Paramount and Beach theatres Thursday. . . . "Moss Rose" bowed in at the Capitol's midnight show, and "The Trouble with Women" did the same at the Paramount. "A Likely Story" will be due for a midnight preview at the Royal theatre after the run of "Come

and Get It" and "Bachelor's Daughters." . . . "The Trap" is playing at the State, while "Miracle on 34th Street" still draws big crowds at the Surf. "Cheyenne" has played the Sheridan, Paramount and Beach theatres. . . . Variety Club, Tent No. 33, has set up an entertainment program for every day in the week except Sunday.

MINNEAPOLIS

"The Egg and I" did very well in its second week, still holding above average, while "Duel in the Sun" kept pace with a fine third week. Other loop films failed to equal averages, however, as hot weather drew crowds from the city. . . . E. R. Ruben's Welworth circuit, which includes 13 houses, has rejoined North Central Allied. . . . The Northwest Variety Club will stage its "Variety Girl" fund-raising show at the 4,000-seat Radio City on August 28. . . . Mrs. Betty Curtis succeeded Harriet Cohen as secretary to Stanley Kane, North Central Allied's executive director. . . . Gordon Greene, who will erect a theatre in suburban Golden Valley, has filed incorporation papers for the Valley Corp., capitalized at \$100,000.

OKLAHOMA CITY

National Screen here will start work soon on a one-story film service building to include two film vaults. . . . Griffith Consolidated Theatres, Inc., has announced it will build a drive-in theatre near Enid, Okla. . . . The new Griffith Hornbeck theatre at Shawnee, Okla., opened July 10. The house is named after Adam F. Hornbeck, first partner with Griffith. Elmer Adams, Jr., is the manager. . . . Vincent Guarino and Asa Bookish have been appointed manager of RKO's Liberty and Orpheum theatres, respectively, in New Orleans. . . . Commonwealth Theatres, Inc., has plans in final stages for a new \$40,000 theatre to be built at Mountain Home, Ark. . . . The Garland Amusement Corporation, which filed articles of incorporation with the Secretary of State July 9, has announced plans to build a theatre with a seating capacity of 678 at Little Rock, Inc. The incorporators of the new company are Floyd B. Peek, Pattie Peek, Harry G. Galloway, Louis Galloway, John Collins, Mary G. Collins and W. Herbert Collins.

OMAHA

Omaha theatres suffered their poorest Fourth of July week since pre-war days. Even "The Yearling" at the Paramount had to stretch to beat \$13,000. Other first-runs fell below par. Ideal outdoor weather, heavy competition and the general recession were blamed. . . . Variety Club will sponsor a special premiere showing of "Variety Girl" August 27 at the Tri-States' Paramount theatre. All proceeds go to the Children's Memorial Hospital. . . . Some Nebraska spots are bringing back bank night. . . . A. H. Cummings reopened his Cozy, Cambridge, Neb., July 14, and George Baughman his Ritz July 21. Both were damaged and forced to close because of the floods. . . . Hal Burright, Orleans, Neb., exhibitor, is a new director of the Harlan County Fair Board. . . . The Ballantyne Company, theatre equipment manufacturers, closed shop for

(Continued on page 42)



RUSH!

As soon as we reviewed it we set the Trade Show dates immediately! We don't want to delay a minute giving you the opportunity to see the most magnificent Technicolor Drama ever made! Come! We suggest you bring your wife to this one!

TRADE SHOWS

CITY	PLACE AND ADDRESS	THE UNFINISHED DANCE	
ALBANY	20th-Fox Screen Room, 1052 Broadway	MON. 7/28	8 P.M.
ATLANTA	20th-Fox Screen Room, 197 Walton St., N. W.	MON. 7/28	10 A.M.
BOSTON	M-G-M Screen Room, 46 Church Street	MON. 7/28	2:15 P.M.
BUFFALO	20th-Fox Screen Room, 290 Franklin Street	MON. 7/28	2:30 P.M.
CHARLOTTE	20th-Fox Screen Room, 308 South Church Street	MON. 7/28	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room, 1301 South Wobosh Ave.	MON. 7/28	2 P.M.
CINCINNATI	RKO Screen Room, 16 East Sixth Street	MON. 7/28	8 P.M.
CLEVELAND	20th-Fox Screen Room, 2219 Payne Avenue	MON. 7/28	1 P.M.
DALLAS	20th-Fox Screen Room, 1803 Wood Street	MON. 7/28	2:30 P.M.
DENVER	Paramount Screen Room, 2100 Stout Street	MON. 7/28	2 P.M.
DES MOINES	20th-Fox Screen Room, 1300 High Street	MON. 7/28	1 P.M.
DETROIT	Mox Blumenthol's Screen Room, 2310 Coss Ave.	MON. 7/28	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room, 326 North Illinois Street	MON. 7/28	2 P.M.
KANSAS CITY	20th-Fox Screen Room, 1720 Wyondotte St.	MON. 7/28	1:30 P.M.
LOS ANGELES	20th-Fox Screen Room, 2019 So. Vermont Ave.	MON. 7/28	2 P.M.
MEMPHIS	20th-Fox Screen Room, 151 Vonce Avenue	MON. 7/28	10 A.M.
MILWAUKEE	Worner Screen Room, 212 W. Wisconsin Ave.	MON. 7/28	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room, 1015 Currie Avenue	MON. 7/28	2 P.M.
NEW HAVEN	20th-Fox Screen Room, 40 Whiting Street	MON. 7/28	2 P.M.
NEW ORLEANS	20th-Fox Screen Room, 200 South Liberty St.	MON. 7/28	1:30 P.M.
NEW YORK } NEW JERSEY }	M-G-M Screen Room, 630 Ninth Avenue	MON. 7/28	10:30 A.M. and 2:30 P.M.
OKLAHOMA CITY	20th-Fox Screen Room, 10 North Lee Street	MON. 7/28	1 P.M.
OMAHA	20th-Fox Screen Room, 1502 Davenport St.	MON. 7/28	1:30 P.M.
PHILADELPHIA	M-G-M Screen Room, 1233 Summer Street	MON. 7/28	11 A.M.
PITTSBURGH	M-G-M Screen Room, 1623 Blvd. of Allies	MON. 7/28	2 P.M.
PORTLAND	B. F. Sheorer Screen Room, 1947 N.W. Keorney St.	MON. 7/28	2 P.M.
ST. LOUIS	S'Renco Screen Room, 3143 Olive Street	MON. 7/28	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room, 216 East First Street, So.	MON. 7/28	1 P.M.
S. FRANCISCO	20th-Fox Screen Room, 245 Hyde Street	MON. 7/28	1:30 P.M.
SEATTLE	Jewel Box Preview Theatre, 2318 Second Avenue	MON. 7/28	1 P.M.
WASHINGTON	20th-Fox Screen Room, 932 New Jersey, N.W.	TUES. 7/29	1 P.M.

M.G.M. presents "THE UNFINISHED DANCE"

A Gorgeous Spectacle! Technicolor's Towering Triumph! Margaret O'Brien's Masterpiece!



M-G-M presents "The Unfinished Dance" Margaret O'Brien • Cyd Charisse • Karin Booth and introducing Danny Thomas • A Henry Koster Production • Photographed in Technicolor • Screen Play by Myles Connolly • Based on "La Mort Du Cyne" Directed by Henry Koster Produced by Joe Pasternak An M-G-M Picture

10 days to give employes a vacation. . . . Mayor Charles Leeman is looking toward inspection of popcorn machines here following an explosion in a park that injured 16.

PHILADELPHIA

Business continues at the downtown theatres at moderate levels with a decided drop in weekend business, although week day business is holding up to summer standards, indicating that the nearby seashore resorts and mountain places are getting largely a weekend play. . . . "The Best Years of Our Lives," which had a dual premiere at two of the smaller downtown houses, will get another first run stand when it opens later in the month at Warners' large Earle theatre. . . . William Goldman, independent circuit head, has filed a new application to secure an FM adjunct to his recently-acquired WDAS, and plans to file soon for increased power for his independent radio station. In taking over active operation of the station, installing Leslie W. Joy as general manager, Goldman announced that the radio station will make full use of his theatre circuit facilities for publicity, exploitation and prestige activities.

PITTSBURGH

There will be two road shows in downtown first run houses later in the year. They are "Forever Amber" and "Life with Father." . . . "The Miracle on 34th Street" is in its fifth week here and still doing better than average. . . . Harry Toffer, of New York, is filling in while Fred La Belle, Warners personnel manager is on vacation. . . . RKO's exchange here recently unveiled a brand new screening room for a showing of "The Bachelor and the Bobby Soxer." . . . Vince Aldert, Ritz manager, has pulled out for a few weeks as relief manager on the Loew circuit. . . . "The Hucksters" will follow "Fiesta" in the Penn and then "The Only Love" will be seen. . . . Al Brevak, publicity man for the Harris circuit, is serving as relief manager for a couple of months. . . . Harry Harris, of the theatre clan, is ailing in the Mercy Hospital.

PORTLAND

During the balance of 1947 there promises to be a greatly increased impetus in construction and finishing of new theatres in the Pacific Northwest, especially in the area near Spokane, where several suburban and drive-in theatres have been announced. . . . Universal Film Exchange, Portland, reports the purchase of a 100 by 100 property at NW 18th and Johnson Street. Building is "contemplated in the near future," according to Ray O. Wilson, the firm's branch manager. . . . J. W. Moore makes announcement that a new theatre will shortly be under construction at Umatilla, Ore.

SAN FRANCISCO

Local theatres chalked up very solid business last week, especially the Paramount, which presented its first stage show in 16 years. The house did a record-breaking business of \$44,000. Next in line was the RKO Golden Gate, which grossed an impressive



\$35,000. . . . Robert A. McNeil of Golden State plans extensive remodeling job of the former Fox West Coast Rialto theatre, newly acquired by McNeil. Golden State will rename the house the Crest, and Don Deddes, currently manager of the Verdi, will take over as manager. . . . Motor Movies, Gordon Allen's new drive-in, opened in Hayward July 2. . . . Ralph Brambles moves into the post of office manager for UA. He was formerly booker. . . . Alex Corley leaves PRC-Eagle-Lion to become booker at UA. . . . Barney Levy, formerly with PRC-Eagle-Lion, is now associated with Harry Price at Favorite Films. . . . Howard Williams of the Kroehler seating company here from Los Angeles on business; also in town were Mr. and Mrs. Henry Goldenberg, former exhibitors here. . . . The annual meeting of the Board of Directors of the California Theatres Association with the general membership will be held next week at a luncheon at the St. Francis Hotel. George Nasser, president, will preside.

SEATTLE

Frank L. Newman, Sr., president of Evergreen Theatres, announced the booking of "The Hucksters" for the Music Hall on July 16. A heavy newspaper advertising campaign is preceding "The Hucksters"; a similar large-scale campaign is underway for "Miracle on 34th Street," also scheduled to open on the 16th at the Fifth Avenue. "Ramrod," in its second week at the Palomar, was the city's only holdover. . . . Ray Ackles, Eastern Washington salesman for 20th Century-Fox, is seriously ill in Doctor's Hospital. . . . Seattle's two motor-in theatres, the Aurora and the Midway, announced a new service for its patrons—they will now warm the baby's bottle. . . . Out-of-towners on Film Row included: Clarence Baur, Bremerton; Keith Beckwith, North Bend; Jimmy Ewing, Auburn; Ed Zabel, Olympia; Joe Rosenfield, Spokane; Eldon Pollock and Eddie Snow, Mount Vernon; Gene Groesbeck, Enumclaw; Les Theuerkauf, Tacoma.

TORONTO

Theatre activity in Toronto, generally, during the week was on the siesta side, all shows being off-shade in the matter of patronage, although there were holdovers at

three places. "Great Expectations" continued for a third week at the Eglinton and Tivoli, both Famous Players' units, and "The Yearling" was worth a second week at Loew's. The big Imperial had "Framed," and Shea's offered "The Imperfect Lady." . . . The International Cinema, foreign-film centre, wound up with "Les Miserables" at four weeks and went into "A Yank in Rome." . . . No less than seven Famous Players' district theatres around town played "The Beginning or the End" for second-run dates in a splash booking arrangement. . . . Once more Mayor Robert H. Saunders of Toronto came out publicly against the theatres by saying he was "fed up with seeing theatres being built at the expense of vitally-needed housing accommodation" after previously demanding a municipal amusement tax. . . . The Ontario censor board has been kept busy with the re-examination of reissued features, approved in years gone by, to classify them for "Adult Entertainment" or otherwise under the new film-grading law.

VANCOUVER

Expansion and modernization plans for many Famous Players Canadian Corporation theatres in British Columbia were announced by Larry Bearg, western division manager of the circuit, who is here from Toronto on an inspection trip. FPCC is planning first to modernize the Stanley and Broadway theatres, Vancouver; work is also being done on theatres in the Fraser Valley, the Interior and Kelowna. . . . Application for certification as bargaining agent for 130 film exchange employes in the Calgary film exchange building has been made by Projectionists IATSE local of Calgary, Alberta. . . . A new theatre is being built in the Alberta town of Leduc. . . . Business still spotty here; most downtowners being below average, "The Egg and I," on its third week at the Vogue, and "Great Expectations," at Plaza, the leaders. . . . The Odeon-Marpole theatre here is being enlarged and the front modernized. When finished the house will seat 800. . . . The Women's Committee of the Vancouver Symphony Orchestra will sponsor a showing of "The Whispering City," the first all-Canadian picture made in Quebec. . . . A new theatre to seat 355 is being erected at McGrath, Alberta, by local interests and is expected to be operating in October.

WASHINGTON

Washington theatre business was still only fair, with the only holdover being "Ivy" at RKO Keith's for a second week. New openings were: "Great Expectations," at Warner's Earle; "Odd Man Out," at Warner's Metropolitan; "The Macomber Affair," at Loew's Palace; "Cynthia," at Loew's Capitol. Carryover for the week was "Miracle on 34th Street" at Loew's Columbia. . . . Bernard Lust was host to the local trade press at a dinner in the Variety Club rooms on the night of the opening of Sidney Lust's drive-in theatre, at Beltsville, Md., after which the party went to the opening, to inspect the theatre. . . . Once again Sam Galanty and Carter T. Barron are making arrangements for Variety's Annual Golf Tournament and Dinner Dance, which will be held this year on September 5 at the Manor Club.

**ANOTHER GREAT
DOUBLE-ACTION PACKAGE
JOLTING THE NATION'S
BOX OFFICES!**



**B'WAY BOOMED
TO THIS BIG DOUBLE-BILL!**

Right on the heels of "Kit Carson" and
"Last of the Mohicans"—that exhibitor-
exhilarating power package—comes...

Alexandre Dumas' Amazing Adventure

"THE CORSICAN BROTHERS"

starring DOUGLAS FAIRBANKS, JR.

and

"SOUTH OF PAGO PAGO"

with JON HALL and VICTOR McLAGLEN

Edward Small
"Screen Masterpieces"
re-released by
Producers Releasing
Corporation

"WHAT THE PICTURE DID FOR ME"

Columbia

BETTY CO-ED: Jean Porter, William Mason—Certainly not a cheerful picture. It worried some of the kiddies into sitting in the lounge until it was over. Most of the teen-agers, especially the girls, seemed to enjoy it, but all in all it didn't have much appeal. Played Friday, Saturday, June 13, 14.—George E. Janes, Ojai Theatre, Ojai, Cal.

BLONDIE'S HOLIDAY: Penny Singleton, Arthur Lake—The Blondie series doesn't do well here. The show itself was good. Played Sunday, June 8.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

BLONDIE'S HOLIDAY: Penny Singleton, Arthur Lake—This series just doesn't do business any more. Always the same old story and Dagwood's silliness is carried too far. Played Thursday, Friday, June 25, 26.—A. E. Sullivan, Roxy Theatre, Cascade, Idaho. Small town and rural patronage.

JOLSON STORY, THE: Larry Parks, Evelyn Keyes—This is the best picture to ever bear the Columbia label with the possible exception of some of Capra's achievements. I have discovered the reason why people come back to see it again and again. It is because it gets better every time you see it. It didn't break any box office records, probably because it is pretty old in this territory, but it's still not old enough to quit rakin' in the jack. Played Sunday, Tuesday, June 27, July 1.—George E. Janes, Ojai Theatre, Ojai, Cal.

KING OF THE WILD HORSES: Preston Foster, Gail Patrick—Pleased grownups and kids. Give us more like it, Columbia. Played Friday, Saturday, June 20, 21.—A. E. Sullivan, Roxy Theatre, Cascade, Idaho. Small town and rural patronage.

RETURN OF RUSTY, THE: Ted Donaldson, Barbara Woodell—An animal picture that pleased all, and when the kids are interested the older ones have to keep peace in the family. Played Wednesday, June 25.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

THIRTEENTH HOUR, THE: Richard Dix, Karen Morley—A good mystery that holds interest throughout. One of the best of the Whistler series. Double billed with "Lone Hand Texan." Played Friday, Saturday, June 27, 28.—A. E. Sullivan, Roxy Theatre, Cascade, Idaho. Small town and rural patronage.

Metro-Goldwyn-Mayer

BEGINNING OR THE END, THE: Brian Donlevy, Robert Walker—One of the best single day run pictures we ever had. It proved satisfactory, but when we booked it, we wondered if the Mexican population would go for such a show. Played Sunday, June 22.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

IT HAPPENED IN BROOKLYN: Frank Sinatra, Kathryn Grayson—I guess that the people here weren't as crazy about Jimmy as Metro was. Played Monday, Tuesday, June 23, 24.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

LADY IN THE LAKE: Robert Montgomery, Audrey Totter—Here is a pretty good murder mystery drama. Business was average. Played Wednesday, Thursday, June 25, 26.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SEA OF GRASS: Spencer Tracy, Katharine Hepburn—A truly marvelous picture with brilliant acting and exceptional photography in a lavish outdoor setting. This played to three nights of capacity audiences, outgrossing "The Best Years of Our Lives." I put Leo on the back for another job well done. Played Tuesday-Thursday, June 17-19.—George E. Janes, Ojai Theatre, Ojai, Cal.

UNDERCURRENT: Robert Taylor, Katharine Hepburn—A good picture which did not draw. Played Tuesday, Wednesday, June 17, 18.—J. H. Bizzel, Jr., Rex Theatre, Dongola, Ill.

Monogram

BRINGING UP FATHER: Joe Yule, Renic Riano—Nice weekend picture. Double billed. Business good. Played Friday, Saturday, July 4, 5.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

LAND OF THE LAWLESS: Johnny Mack Brown—Just another Western up to standard. Played Thursday-Saturday, June 12-14.—Terry Axley, New Theatre, England, Ark.

... 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.

RIDING THE CALIFORNIA TRAIL: Gilbert Roland, Martin Garralaga—Cisco Kid does well here, but this one was exceptional. Played Wednesday, June 11.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

SARGE GOES TO COLLEGE: June Preisser, Fredric Stewart—Another good teen-age from Monogram. The newcomer who does the goofus dance is very good, and so is the little girl who did the jitterbug dance. Candy Cando always makes a hit here. Hot music was furnished by Jack MeVe and band. Played Monday, Tuesday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

SWEETHEART OF SIGMA CHI: Elyse Knox, Ross Hunter—The print was not so hot and the same goes for the picture. With the exception of the music and the boat racing sequences, this bored my patrons. Double billed with "Vigilantes of Boomtown." and business was slightly above average. Played Friday, Saturday, June 27, 28.—George E. Janes, Ojai Theatre, Ojai, Cal.

Paramount

BIG TOWN: Philip Reed, Hillary Brooke—These Pine-Thomas program pictures from Paramount have been all right so far. They are much better in my situation than some of the higher allocations. Played Thursday-Saturday, June 12-14.—Terry Axley, New Theatre, England, Ark.

BLUE SKIES: Bing Crosby, Fred Astaire—A very fine musical and I'm happy to say it played to the best Sunday and Monday business we have ever had. The Technicolor job was swell and the patrons loved it. Played Sunday, Monday, June 29, 30.—Bob and Keith Gordon, Rio Theatre, Myrtle Creek, Ore.

CALIFORNIA: Ray Milland, Barbara Stanwyck—A percentage picture that did fair at the box office. The color and the scenery were beautiful as the background scenery was taken in Oak Creek Canyon only about 20 miles from Jerome. Played Friday, Saturday, June 20, 21.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

LADIES' MAN: Eddie Bracken, Virginia Welles—Another fair program picture. Business only fair. Played Sunday, Monday, June 1, 2.—Terry Axley, New Theatre, England, Ark.

MY FAVORITE BRUNETTE: Bob Hope, Dorothy Lamour—Hope is all right in this one, but I guess we hit the 4th of July slump on it. Played Friday, Saturday, June 27, 28.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

SUDDENLY IT'S SPRING: Paulette Goddard, Ray Milland—Another of Paramount's in the second bracket that failed at the box office. It seems as though all of Paramount's that aren't in the percentage class barely return the film rental. Played Monday, Tuesday, June 16, 17.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

TO EACH HIS OWN: Olivia de Havilland—This was a well acted feature that held the attention of the audience throughout each reel. Business very disappointing. Played Sunday, Monday, June 22, 23.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

PRC

ROMANCE OF THE WEST: Eddie Dean, Joan Barton—Pleased the Friday and Saturday crowd. The Cinecolor helped. Played Friday, Saturday, June 27, 28.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Republic

ANGEL AND THE BADMAN: John Wayne, Gail Russell—I advertised this as one of the top pictures of the year and my patrons were not let down. I would class this picture as excellent and good for any day in the week. Played Saturday, Sunday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

ANGEL AND THE BADMAN: John Wayne, Gail Russell—Every once in a while Republic comes up with a picture that could pass under any company's banner and this is one of them. Our patrons found it very refreshing and yet it contained that vital Western element—action. It was good to show them something besides a hackneyed Western with a rubber stamp plot and zombie-like actors. Played Sunday, Monday, June 20, 21.—George E. Janes, Ojai Theatre, Ojai, Cal.

APACHE ROSE: Roy Rogers, Dale Evans—This was our first Roy Rogers, and although business wasn't disappointing, they still like Hopalong Cassidy better. The Trucolor was nice, and we thank Republic for sending us a new print that was nicely waxed. But our patrons wonder if Rogers makes a habit of chasing cars with his horse. Played Friday, Saturday, June 20, 21.—George E. Janes, Ojai Theatre, Ojai, Cal.

GUY COULD CHANGE, A: Allan Lane, Jane Frazee—Used on weekend double bill. Very light business. Played Friday, Saturday, June 27, 28.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

OREGON TRAIL: Sunset Carson, Peggy Stewart—Just like they said it was in "What the Picture Did for Me" department of MOTION PICTURE HERALD. A real good Western. Played Monday, Tuesday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

VIGILANTES OF BOOMTOWN: Allan Lane, Bobby Blake—This was our second Red Ryder, and business was slightly above average. Double billed with "Sweetheart of Sigma Chi" and it turned out that they both needed each other in order to get by. Played Friday, Saturday, June 27, 28.—George E. Janes, Ojai Theatre, Ojai, Cal.

RKO Radio

BEAT THE BAND: Frances Langford, Gene Krupa—Good program musical which seemed to please my patrons. Played Thursday-Saturday, June 5-7.—Terry Axley, New Theatre, England, Ark.

BEST YEARS OF OUR LIVES: Myrna Loy, Fredric March—I guess the critics have said everything already. This film is guaranteed to give your customers the best three hours of their lives, so if you are in a situation where people won't squawk too loud about advanced admissions, by all means play it. If you have a small house do all you can to promote this or you might take a beating. Played Sunday, Monday, June 22, 23.—George E. Janes, Ojai Theatre, Ojai, Cal.

FARMER'S DAUGHTER, THE: Loretta Young, Joseph Cotten—You can still make money with percenters when the pictures are like this one. Business was well above average and the patrons enjoyed themselves immensely. The carriage trade really turns out when you give them something worth seeing. Played Tuesday-Thursday, June 24-26.—George E. Janes, Ojai Theatre, Ojai, Cal.

SAN QUENTIN: Lawrence Tierney, Marion Carr—Played this on Silver Dollar Night and got by with it. Played Sunday, June 15.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

SONG OF THE SOUTH: Disney Feature Cartoon—When a picture holds up for a few days in this town it has to be good. This one did and it is the best from Disney, in my opinion. Good business. Played Sunday-Wednesday, June 8-11.—Terry Axley, New Theatre, England, Ark.

Screen Guild

NEATH CANADIAN SKIES: Russell Hayden, Inez Cooper—The main advantage of this picture is the running time, 41 minutes, which makes it ideal for double billing with a long picture. The action moves right along and it seemed to be enjoyed by the average attendance who saw it. Doubled with "Betty Co-Ed." Played Friday, Saturday, June 13, 14.—George E. Janes, Ojai Theatre, Ojai, Cal.

(Continued on page 46)



VARIETY



CHAPLIN PIC STIRS STORM

'VERDOUX' ON NEWS PAGES OF COUNTRY

True to the Charles Chaplin tradition that each production is a news event, "Monsieur Verdoux" has leaped from drama pages to front pages.

Tabulated clipping returns disclose that "Verdoux" has been accorded more critical acclaim and controversial discussion than any other picture.

Key exhibitors point out that this natural news reception of "Monsieur Verdoux" indicates that Chaplin has his biggest grosser on hand.

Led by the mighty and influential Christian Science Monitor, editorials on "Verdoux" have flooded thousands of newspapers.

The Monitor concluded its editorial with:

"What democracy needs is more education of the public to a higher level of judgment, taste and patriotism."

Top Champion For 'Monsieur Verdoux'

In raging controversy over "Verdoux," famed N. Y. critic, Archer Winsten, of the N. Y. Post, lined up on Chaplin side, wrote in part:

"'Verdoux' will inspire strong champions throughout the country. Most emphatically not a picture to be shunted off among the common run of American pictures, serious or comic . . . it is great in intention, big in theme and thoroughly original.

"An enjoyment of Chaplin's genius of gesture and movement . . . a respect for his courage and conviction."

'Verdoux' Must Be Seen Many Times Says Sage

Harold Clurman, noted author, in July issue of Tomorrow Magazine, writes in part:

"Charles Chaplin's 'Monsieur Verdoux' is one of the most fascinating documents of our day. The picture is great! Chaplin does not escape the world through his comic disguise; he faces it. That is why he is an artist of singular force. Those who do not quite decipher his meaning or who do not wish to fathom it because it disturbs them, would do well to listen and attend again and again. Here is a picture that will not be dismissed!"

TIME, WINCHELL TELL OF 'VERDOUX' SUCCESS

New York.—Walter Winchell today told his twenty-five million readers, and Time Magazine tipped off its five million, that the most extravagant words of praise are being written and said of Charles Chaplin's "Monsieur Verdoux."

Winchell wrote: "James Agee has written a monumental piece for The Nation in praise of Chaplin's 'Monsieur Verdoux.' Agee thinks the film 'is one of the great works of our time'."

Time Magazine devoted three columns to "Verdoux," hailed it "as the most notable film in years—the most fascinating—" and described Chaplin's portrayal of Verdoux as "one of the most beautiful single performances ever put on film."

Time Magazine summarized:

"The film is a daring individual gesture, dared in an era when such acts are rare. He has replaced his beloved sure-fire tramp with an equally original character. The set pieces of pure slapstick are as skilled and delightful and as psychologically penetrating as any Chaplin has ever contrived."

'Verdoux' Greatest Classic Ever Made

Hailing "Verdoux" as the greatest classic ever made, Federated Press told its hundreds of thousands of readers, in part:

"A film which will stir up controversy, Chaplin's past films are considered the greatest classics yet produced for the screen. All of them are only warm-ups for this new tragi-comedy. 'Monsieur Verdoux' is the finest piece of social satire that has ever been filmed."

Marilyn Nash Returns

Marilyn Nash returned this week from New York and Detroit.

'Verdoux' Gets Great Rave

In a 5000 word review, requiring three installments in The Nation, James Agee, famed critic and magazine author, wrote in part of "Monsieur Verdoux:"

"A magnificent and terrifying song . . . the richness and quality of the film is a work of art, in fact, of genius. I wish I might use the many thousands of words I would require to do it adequate honor purely as fun.

"The anarchic and immortal lily of the field, the tramp, the most humane and most nearly complete among the religious figures our time has evolved has been set aside by Chaplin to give his century its truest portrait of the upright citizen.

"I wish I may faintly express the frame-by-frame appreciation, the gratitude and tribute which we owe this great poet and great poem. Chaplin's performance as Verdoux is the best piece of playing I have ever seen. Verdoux embodies much of the best that can be said of modern civilization."

Critics Applaud 'Verdoux' As Daring Chaplin Winner

With critical acclaim and violent controversy, "Monsieur Verdoux," prepares to meet the public.

Famed critics have written:

National Board of Review: "Exceptional rating. Completely new and fascinating. Greatest of all Chaplin films."

Bosley Crowther, New York Times: "Chaplin believes in using his talent for socking hard . . . screamingly funny . . . He is both satan and faun . . . his performance is remarkably adroit . . . a lot of controversy will be created by 'Monsieur Verdoux'."

Robert Coleman, New York Mirror: "It runs gamut of satire, slapstick, drama and problem drama . . . had first-nighters roaring with laughter . . . it comes from a higher perch than most of the pictures you will enjoy."

Richard L. Coe, Washington Post: "Daringly different . . . a wise and witty picture . . . very funny in its horseplay. It is far more stimulating than any current film."

TOP GROSSES FOR 'VERDOUX' SAY EXHIBS

New York — Precipitating the greatest storm of controversy ever attendant upon the showing of a film, Charles Chaplin's "Monsieur Verdoux," in a pre-release debut here, conclusively proved that it will be the star's greatest money-making film.

Top exhibitors have applauded the world-wide exploitation plan "to condition" the public to the "most unusual entertainment ever put on the screen."

One of the master advertisements, spearheading the candid campaign, will read:

A WARNING!

Before you see Charles Chaplin in "Monsieur Verdoux" you must know some facts about the most controversial motion picture of all time.

Charles Chaplin, deserting his beloved little tramp character, enacts the role of the slick, sinister and charming French Bluebeard. His business: murder.

Charles Chaplin introduces a revolutionary pattern of screen story-telling, confident the public will welcome the most original humor and the most original drama ever filmed.

There is a peculiar intensity of story and an even more peculiar hysteria of laughter in "Monsieur Verdoux."

We must warn you — and YOU must warn your friends — that you must come prepared to behold something never before shown on the screen.

Please remember, this is not "just another motion picture!"

Charles Chaplin has dared to create for your unforgettable entertainment the diabolical but amusing story once told only in whispers.

But with all its strangeness, there is a pathos and beauty and richness devoted to a love story that will haunt you until pictures are no longer made.

The genius of Chaplin holds a copyright on his type of love story—a love story that hurts, that frightens, that stays with you as a lingering memory.

But remember — a warning — come prepared for the most startling experience you have ever undergone in a motion picture theatre.

Come prepared for the strangest and the most entertaining shock of your life.

—Adv.

(Advertisement)

WILDFIRE: Bob Steele, Sterling Holloway—Used on double bill. Color very bad and the picture was even worse. Played Friday, Saturday, June 27, 28.—A. C. Edwards, Winema Thetare, Scotia, Cal. Small lumber town patronage.

Twentieth Century-Fox

ALEXANDER'S RAGTIME BAND: Alice Faye, Tyrone Power—Another reissue, but this one failed to do business. Print was very good despite the age. Played Friday, Saturday, June 13, 14.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

BRASHER DOUBLOON, THE: George Montgomery, Nancy Guild—Another mystery that failed at the box office. The show was interesting throughout, but it failed to draw them in. Played Monday, Tuesday, June 9, 10.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

MY DARLING CLEMENTINE: Henry Fonda, Linda Darnel—Picture very good for small town patronage. Played Sunday and Monday to a fair crowd. Would have done better if played on Friday and Saturday. Played Sunday, Monday, June 29, 30.—J. H. Bizzel, Jr., Rex Theatre, Dongola, Ill.

RAZOR'S EDGE: Tyrone Power, Gene Tierney—A few understood it, but most didn't. Some accused the operator of switching the reels around, which he didn't. Just a little too deep for most people here. Business was way down. Played Sunday, Monday, June 15, 16.—Bob and Keith Gordon, Rio Theatre, Myrtle Creek, Ore.

RAZOR'S EDGE, THE: Tyrone Power, Gene Tierney—A mighty fine picture on which I am sorry to report no business. Technically perfect and seemingly enjoyed by all who saw it; there were no walkouts, which is unusual here. Only sour note about the engagement is that it just didn't draw. Played Sunday, Monday, June 8, 9.—R. D. Fisher, Star Theatre, Willow Springs, Mo.

SHOCKING MISS PILGRIM, THE: Betty Grable, Dick Haymes—The late George Gershwin would turn over in his grave if he knew about this one. It drew a good crowd, but before the picture was over a good number of patrons has left the theatre. 20th-Fox can do better than they did on this one. Played Sunday, Monday, June 22, 23.—Bob and Keith Gordon, Rio Theatre, Myrtle Creek, Ore.

STANLEY AND LIVINGSTON: Spencer Tracy, Nancy Kelly—The show was O.K., but business was off. Played Sunday, June 29.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

United Artists

DEVIL'S PLAYGROUND, THE: William Boyd, Andy Clyde—Double billed this one with "Little Iodine" and did good business. Showgoers were glad to see "Hoppy" back in the saddle again. Both pictures pleased every one. Played Friday, Saturday, June 27, 28.—Bob and Keith Gordon, Rio Theatre, Myrtle Creek, Ore.

FOGL'S GOLD: William Boyd, Andy Clyde—Didn't do business. Not up to the usual Cassidy's. Played Thursday-Saturday, July 3-5.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

LITTLE IODINE: Jo Anne Marlowe, Marc Cramer—Pass this one up. It is not worth playing. Played Thursday-Saturday, July 3-5.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

NIGHT IN CASABLANCA, A: Marx Brothers, Lois Collier—Good entertainment. Bothwell people enjoyed this. Played Monday-Wednesday, June 30-July 2.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

SCANDAL IN PARIS, A: George Sanders, Signe Hasso—Our midweek business has always been slow but this one slowed it down even more. Those who saw it, liked it, but it didn't have the D-power, D for draw, in this small town. Played Wednesday, Thursday, June 25, 26.—Bob and Keith Gordan, Rio Theatre, Myrtle Creek, Ore.

SUSIE STEPS OUT: David Bruce, Cleatus Caldwell—A good little musical show, but it lacked star power and was not strong enough to stand alone. Business was poor. Played Tuesday, June 24.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Universal

DANGER WOMAN: Brenda Joyce, Don Porter—This failed to get by on Bank Night, so you can imagine what the feature was like. Played Wednesday, June 18.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

MAGNIFICENT DOLL, THE: Ginger Rogers, Burgess Meredith—This is a pretty good show, but it is a costume picture of the Civil War period, and business was just fair. Played Sunday, Monday, June 22, 23.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

STRANGE CONQUEST: Jane Wyatt, Lowell Gil-

Short Product in First Run Houses

NEW YORK—Week of July 14

CRITERION: Brooklyn, U.S.A.Universal
Feature: Brute ForceUniversal

GLOBE: Hollywood Wonderland. Warner Bros.
Pigs Is PlgsWarner Bros.
Feature: The Trouble with WomenParamount

HOLLYWOOD: The Flying Sportsmon of JamaicaWarner Bros.
Easter YeggsWarner Bros.
Feature: PossessedWarner Bros.

MUSIC HALL: Figoro & FrankieRKO Radio
Feature: The Ghost and Mrs. Muir20th Cent.-Fox

PALACE: Sleepy Time DonaldRKO Radio
A Summer's TaleRKO Radio
Feature: They Won't Believe MeRKO Radio

PARAMOUNT: Making the Varsity. Paramount
I'll Be Ski-ing YaParamount
Unusual Occupotions, No. 5Paramount
Feature: Perils of PaulineParamount

RIALTO: The Fistic MysticParamount
Dumbell of the YukonRKO Radio
Feature: Dick Tracy's DilemmaRKO Radio

RIVOLI: Madhotton IslandParamount
Ski BellesRKO Radio
Feature: Repeat PerformancePRC

more—Very poor. Played to a fair crowd. I would trade this one if possible. Played Saturday midnight, June 14.—J. H. Bizzel, Jr., Rex Theatre, Dongola, Ill.

Warner Bros.

BIG SLEEP, THE: Humphrey Bogart, Lauren Bacall—Very well named as most of the customers went to sleep. So many murders and so mixed up that everyone wondered who killed whom and why. Bogart and Miss Bacall will be all washed up if they make many more like this one. Played Sunday, Monday, June 29, 30.—A. E. Sullivan, Roxy Theatre, Cascade, Idaho. Small town and rural patronage.

PURSUED: Robert Mitchum, Teresa Wright—A glorified Western with a different plot. Drew well and pleased most. Played Sunday, Monday, June 22, 23.—A. E. Sullivan, Roxy Theatre, Cascade, Idaho. Small town and rural patronage.

TIME, THE PLACE AND THE GIRL, THE: Dennis Morgan, Jack Carson—A lovely picture. We starved at Bothwell and packed them in in Tilbury. Still a good bet. Played Monday, Tuesday, June 30, July 1.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

VERDICT, THE: Sydney Greenstreet, Peter Lorre—They didn't like this. Adult entertainment picture. Business below par. Played Wednesday, Thursday, July 2, 3.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

VERDICT, THE: Sydney Greenstreet, Peter Lorre—On Wednesday our business was just fair, but Thursday was very poor. Too much English accent and locale. It is more difficult now than at any time in the past 20 years to use a picture of this kind. Played Wednesday, Thursday, June 25, 26.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Short Features

Columbia

BIG HOUSE BLUES: Color Rhapsodies—Up to the usual standard of this canary bird series, but not exceeding it. Fairly entertaining.—George E. Janes, Ojai Theatre, Ojai, Cal.

THE UNCULTURED VULTURE: Color Phantasies—This is a mediocre cartoon which fails at being entertaining. This should be used only when the rest of the show is tip-top.—George E. Janes, Ojai Theatre, Ojai, Cal.

Metro-Goldwyn-Mayer

HENPECKED HOBOES: Technicolor Cartoons—Another rib-tickler from Leo which proves that anybody can do anything in a cartoon. Amusing.—George E. Janes, Ojai Theatre, Ojai, Cal.

ROXY: Tonbork Champion20th Cent.-Fox
The Intruder20th Cent.-Fox
Feature: Moss Rose20th Cent.-Fox
STRAND: Tennis TownWarner Bros.
Crowing PainsWarner Bros.
Romance and DonceWarner Bros.
Feature: The UnfaithfulWarner Bros.
WINTER GARDEN: Bronco BobesUniversal
Well OiledUniversal
Feature: New OrleansUnited Artists

CHICAGO—Week of July 14

APOLLO: Inki at the CircusParamount
Feature: Dear RuthParamount

GRAND: Let's Make MusicRKO
Feature: The Egg and IU.-I.

ROOSEVELT: So You're Going on Your VacationWarner Bros.
Feature: CheyenneWarner Bros.

STATE LAKE: Along Come Doffy. Warner Bros.
Feature: PossessedWarner Bros.

UNITED ARTISTS: Loose in the CoboosParamount
Feature: Great ExpectationsU.-I.

WOODS: Mexican Baseball20th Cent.-Fox
Feature: Miracle on 34th Street20th Cent.-Fox

UNEXPECTED PESTS: Pete Smith Specialties—Another good Pete Smith Specialties.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Paramount

THE ENCHANTED SQUARE: Noveltoon—Taking a turn for the sentimental, this pleased our patrons because of its pretty music and color. And it's a full reel, so you get your money's worth.—George E. Janes, Ojai Theatre, Ojai, Cal.

OLD MacDONALD HAD A FARM: Noveltoons—Very clever and enjoyed by both children and adults.—Terry Axley, New Theatre, Bearden, Ark.

JASPER IN A JAM: George Pal Puppets—Silly, but it is the kind of silliness that makes you laugh. Therefore it ranks as entertainment. It also contains some good music by well known artists. A very pleasing cartoon.—George E. Janes, Ojai Theatre, Ojai, Cal.

JOHN HENRY AND THE INKY POO: George Pal Puppets—This is quite dramatic, but it will be well received if your program isn't too heavy. Many of Paramount's cartoons seem to be telling pleasant little stories, and it is a welcome change from some of the silly and pointless cartoons being made these days.—George E. Janes, Ojai Theatre, Ojai, Cal.

TALE OF TWO CITIES: Musical Parade—An excellent two-reel Technicolor musical.—L. Brazil, Jr., New Theatre, Bearden, Ark.

TWO DECADES OF HISTORY: Two-Reel Special—A two-reeler from Paramount giving a resume of big news events of the past two decades. Worth playing.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

WILBUR THE LION: George Pal Puppets—Just another cartoon.—Terry Axley, New Theatre, England, Ark.

RKO Radio

FLICKER FLASHBACKS: No. 3—The crowd seemed to get quite a kick out of this one.—Terry Axley, New Theatre, England, Ark.

Universal

FRONTIER FROLIC: Name-Band Musicals—A good two-reel musical short of the Western and hillbilly type. Entertaining.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Warner-Vitaphone

ALONG CAME DAFFY: Merrie Melodies Cartoons—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

ARROW MAGIC: Sports Parade—Entertaining snort reel in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Taft-Hartley Act Causes Revision Of Labor Tactics

The Taft-Hartley Act continued to dominate industry labor news this week. In New York, the United Office and Professional Workers of America, CIO, with locals in the industry, has sent out a 12-point program to its units, urging them not to utilize the procedures of the National Labor Relations Board as set up under the act. The union also urged immediate review of all existing contracts with a view to strengthening them and extending them during the 60-day period before certain features of the new law take effect. The union said the board had been converted into "a union-busting agency" and that its use could lead only "to interminable and fruitless tangles."

Industry observers this week saw the first effect of the act on industry-management relations as Universal, four weeks after receiving a wage increase request from the Motion Picture Home Office Employees, Local H-63, IATSE, still had not answered the union's demand. The local asked for increases amounting to about 14 per cent for 250 employees. The union's previous agreement with Warner Brothers for 750 home office employees did not enter into the picture because that accord was agreed on prior to the passage of the new legislation.

The Taft-Hartley law influence also was seen in Hollywood last week when it was reported that the present contract between the producers and the Screen Actors Guild would again be extended. The negotiators also were understood to be near an agreement whereby discussions regarding a new contract would be carried on for another year. In that case the present contract would be extended to August 1, 1948. A group of smaller, independent producers is continuing to press for special consideration in any new deal that may be made in regard to wages, hours and working conditions.

In this connection Roy Brewer, international representative of the IATSE, said this week that a committee would be appointed to study the possibilities of a plan devised by I. E. Chadwick, president of the Independent Motion Picture Producers Association, under which union labor and guild talent would work under special wage scales when engaged in making low-budget productions.

IATSE Unit Elects Murtha

Thomas Murtha, Brooklyn, N. Y., was reelected president of the Tenth District, covering New York State, of the International Alliance of Theatrical and Stage Employees at the district convention in Utica last Sunday. He is a member of IATSE Local No. 4. L. Paul Shay, Local No. 289, Elmira, was reelected secretary-treasurer.

IN NEWSREELS

MOVIETONE NEWS—Vol. 29, No. 91—Lewis and coal operators sign agreement. . . . Britain hails betrothal of Princess Elizabeth. . . . Logging in Austrian Tyrol. . . . King of Greece tours border areas of guerilla strife. . . . Sports: baseball, golf.

MOVIETONE NEWS—Vol. 29, No. 92—Princess Elizabeth and future husband cheered. . . . Whaling in Japan. . . . Oil boom in Canada. . . . Announce winner of Cancer slogan. . . . The champion water-skier for the Pacific Coast. . . . Skiless water skiing in Florida.

NEWS OF THE DAY—Vol. 18, No. 289—A bomb security ring threatened. . . . Britain's future queen betrothed. . . . Congress hears Petrillo. . . . Lewis ends coal tieup. . . . Flying-disc mystery deepens. . . . All-star baseball highlights.

NEWS OF THE DAY—Vol. 18, No. 290—McArthur revives Jap whaling. . . . Britain's royal romance. . . . Announce Cancer contest winner. . . . Political baseball epic. . . . Barefoot skiing. . . . Water ski champs.

PARAMOUNT NEWS—No. 92—All-star baseball game. . . . Lewis signs mine contract. . . . Petrillo union investigated. . . . Bobby Locke wins \$7,000 golf playoff.

PARAMOUNT NEWS—No. 93—Water sports. . . . Cancer Fund—the winning slogan announced. . . . U. S. Army revives Jap whaling fleet. . . . Royal betrothal. . . . Republicans and Democrats in bitter clash.

RKO PATHE NEWS—Vol. 18, No. 94—Petrillo at Congress hearing. . . . Lewis signs coal pact. . . . American leaguers win all-star game. . . . A-bomb secrets.

RKO PATHE NEWS—Vol. 18, No. 95—Griswold flies to Greece. . . . New atom smasher. . . . Jap whalers. . . . Elizabeth's engagement hailed. . . . Australian whip champ. . . . Congress baseball.

UNIVERSAL NEWSREEL—Vol. 20, No. 55—Princess Elizabeth's engagement. . . . Lewis and coal operators sign new contract. . . . Logging operations in Austrian Tyrol. . . . Bobby Locke of South Africa wins golf championship. . . . Racing.

UNIVERSAL NEWSREEL—Vol. 20, No. 56—Cancer Drive winning slogan. . . . Jap whalers use modern methods of harpooning and cutting in iceberg infested waters. . . . GOP tops Democrats in Congressional baseball. . . . Bull-whip artistry in Australia. . . . Barefoot water-skiing at Cypress Garden, and nautical festival at Seattle.

TELENEWS DIGEST—Vol. 1, No. 12—War criminal sentenced to death in Poland. . . . France speeds Saar recovery. . . . First showing of "television telephone" in Russia. . . . Uruguay—mercy mission to war torn Paraguay. . . . Axe and saw champs compete in Sydney. . . . U. S. amateur roller skating meet in California.

Four Coast Unions Name Eagle-Lion in Complaint

Charging violation of the Wagner and Taft-Hartley Acts, four Hollywood unions, including the Painters, Carpenters, Machinists and Set Decorators, have filed charges of unfair labor practices with the National Labor Relations Board against Eagle-Lion.

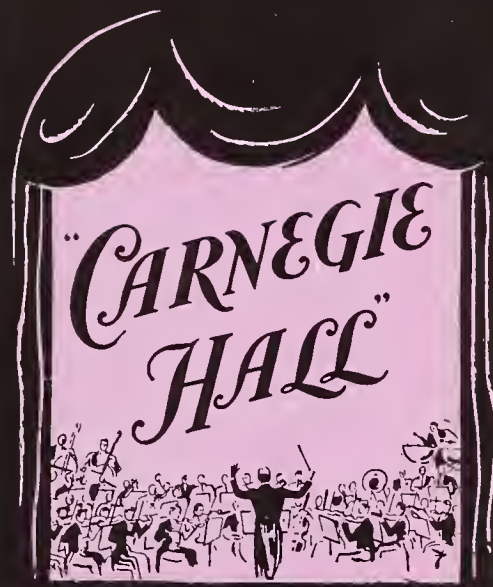
The unions contend that the studio, by agreement with the IATSE, "coerced and intimidated" 80 members of the crafts organized by the complainants, by threatening termination of employment unless they joined IATSE locals or obtained IATSE work permits.

Meanwhile Richard F. Walsh, president of the IATSE, currently in London, termed the \$43,000,000 anti-trust suit filed in California by the Conference of Studio Unions against major studios, the IATSE, executives of film companies and the Motion Picture Association, an example of "the fantastic ways that the Conference does things."

20th-Fox Withdraws "Bob"

Twentieth Century-Fox has withdrawn "Bob, Son of Battle" from release, pending selection of a new title for the picture, following a circuit audience survey.

WATCH
RECORDS
FALL
when



is in
general
release
in
August!

Released thru **UA**

Technicolor Net Up, Price Down

A decrease of one-half cent per linear foot on all Technicolor 35mm film delivered was announced by Dr. Herbert T. Kalmus, president and general manager of Technicolor, Inc., in Hollywood Monday. The decrease does not include three-strip and successive exposure negative.

According to the announcement, the reduction will appear in all bills rendered on and after July 1, and also will be retroactive to April 1, 1947. Dr. Kalmus estimated that the retroactive provision means a return to the industry of one-half cent a

foot on approximately 57,000,000 feet, or about \$285,000 for the quarter ended June 30. With the price reduction, the base price of Technicolor 35mm theatrical release prints becomes 6.22 cents per foot.

The decrease is predicated upon the profits for the second quarter of this year. The net consolidated profit before taxes on income of Technicolor, Inc., for the quarter ended June 30, 1947, is estimated at \$800,000, equivalent to 88 cents a share. This compares with \$483,200, or 53 cents a share for the corresponding quarter of 1946.

The net consolidated profit before taxes for the first quarter ended March 31 is estimated at \$430,700, equivalent to 47 cents a share, compared with \$149,700, or 17 cents a share for the corresponding quarter in 1946.

Says U.S. Films Dominate Spain

With 123 American pictures as against 30 Spanish-made films shown in Spain last year, the future of U. S. product in that country is good and the supremacy of Hollywood features is assured for at least several more years, Cesareo Gonzalez, head of Suevia Films and prominent Spanish producer, said in New York last week.

Mr. Gonzalez, who arrived April 30 and who since has visited Hollywood, Mexico and Cuba, is due to return home within the next two weeks. He has with him 10 of the top productions put out by his company and he is now negotiating with Clasa Mohme for their American distribution as well as the release of future product.

The Spanish producer, who also imports American films into Spain, said he was negotiating with two major U. S. companies for the purchase of films produced between 1944 and 1947. While he will not buy any equipment, he will ship back quantities of raw stock. During his Mexican visit, Mr. Gonzalez signed several Mexican stars, including Cantinflas, the famous comedian, Maria Felix and Sofia Alvarez, for films to be produced in Spain.

Mr. Gonzalez, whose studios will put out from seven to 10 films during the coming season, said production costs in Spain were only one-quarter those prevailing in Hollywood and that this was due mainly to lower labor costs. Spain now has some 4,100 theatres operating, he estimated. Most of them are in private hands. Antonio Mendez, a former Spanish diplomat in the U. S., will represent Mr. Gonzalez's interests here.

"Red Stallion" Premiere In Houston August 13

The world premiere of Eagle-Lion's Cinecolor picture, "Red Stallion," has been set for August 13 at Interstate Circuit's Majestic theatre in Houston, Tex., it was announced Tuesday by A. W. Schwalberg, vice-president and general sales manager of Eagle-Lion, and R. J. O'Donnell, vice-president and general manager of Interstate. The world premiere will be followed by key city openings throughout the country. The picture stars Robert Paige and Ted Donaldson.

Ship Showing To Coincide With "Wyoming" Premiere

A special shipboard world premiere of Republic's "Wyoming," arranged at the request of Governor Lester C. Hunt of Wyoming, will be held aboard the battleship *Iowa*, en route to Honolulu, Wednesday, July 23. The premiere will be held simultaneously with the premiere of the film at the Lincoln and Paramount theatres in Cheyenne. The shipboard showing was arranged at the request of Governor Hunt, who will be a member of a party of 20 governors embarking from San Francisco this Saturday. The film stars William Elliott and Vera Ralston.

REVISED
TRADE
SHOWS

M-G-M's

"SONG OF LOVE"

JULY 25th

(Formerly advertised for July 18th)

CITY	PLACE AND ADDRESS	SONG OF LOVE
ALBANY	20th-Fox Screen Room, 1052 Broadway	FRI. 7/25 8 P.M.
ATLANTA	20th-Fox Screen Room, 197 Walton St., N. W.	FRI. 7/25 10 A.M.
BOSTON	Universal Screen Room, 60 Church Street	FRI. 7/25 2:15 P.M.
BUFFALO	20th-Fox Screen Room, 290 Franklin Street	FRI. 7/25 2:30 P.M.
CHARLOTTE	20th-Fox Screen Room, 308 South Church Street	FRI. 7/25 1:30 P.M.
CHICAGO	H. C. Igel's Screen Room, 1301 South Wobosh Ave.	FRI. 7/25 2 P.M.
CINCINNATI	RKO Screen Room, 16 East Sixth Street	FRI. 7/25 8 P.M.
CLEVELAND	20th-Fox Screen Room, 2219 Payne Avenue	FRI. 7/25 4 P.M.
DALLAS	20th-Fox Screen Room, 1803 Wood Street	FRI. 7/25 2:30 P.M.
DENVER	Paramount Screen Room, 2100 Stout Street	FRI. 7/25 2 P.M.
DES MOINES	20th-Fox Screen Room, 1300 High Street	FRI. 7/25 1 P.M.
DETROIT	Mox Blumenthol's Sc. Rm., 2310 Cass Avenue	FRI. 7/25 1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room, 326 North Illinois Street	FRI. 7/25 2 P.M.
KANSAS CITY	20th-Fox Screen Room, 1720 Wyondotte Street	FRI. 7/25 1:30 P.M.
LOS ANGELES	----->	PREVIOUSLY TRADESHOWN
MEMPHIS	20th-Fox Screen Room, 151 Vance Avenue	FRI. 7/25 10 A.M.
MILWAUKEE	Worner Screen Room, 212 W. Wisconsin Ave.	FRI. 7/25 1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room, 1015 Currie Avenue	FRI. 7/25 2 P.M.
NEW HAVEN	20th-Fox Screen Room, 40 Whiting Street	FRI. 7/25 2 P.M.
NEW ORLEANS	20th-Fox Screen Room, 200 South Liberty Street	FRI. 7/25 1:30 P.M.
NEW YORK NEW JERSEY }	----->	PREVIOUSLY TRADESHOWN
OKLA'MA CITY	20th-Fox Screen Room, 10 North Lee Street	FRI. 7/25 1 P.M.
OMAHA	20th-Fox Screen Room, 1502 Davenport Street	FRI. 7/25 1:30 P.M.
PHILADELPHIA	M-G-M Screen Room, 1233 Summer Street	FRI. 7/25 11 A.M.
PITTSBURGH	M-G-M Screen Room, 1623 Blvd. of Allies	FRI. 7/25 2 P.M.
PORTLAND	B. F. Shearer Screen Room, 1947 N.W. Keorney St.	FRI. 7/25 2 P.M.
ST. LOUIS	S'Renco Screen Room, 3143 Olive Street	FRI. 7/25 1 P.M.
SALT LAKE CITY	20th-Fox Screen Room, 216 East First Street, So.	FRI. 7/25 1 P.M.
S. FRANCISCO	20th-Fox Screen Room, 245 Hyde Street	FRI. 7/25 1:30 P.M.
SEATTLE	Jewel Box Preview Theatre, 2318 Second Avenue	FRI. 7/25 1 P.M.
WASHINGTON	20th-Fox Screen Room, 932 New Jersey, N.W.	FRI. 7/25 1 P.M.

New Orleans Unit Of Foundation Is Organized

The New Orleans unit of the Motion Picture Foundation was organized last week, with E. V. Richards elected national trustee, and Norman Carter local unit chairman.

Others elected were: Lew Connors, Warner branch manager, vice-chairman; Page Baker, Theatres Service, secretary-treasurer. Committeemen selected for the first year were: W. S. Taylor, Laurel, Miss.; Arthur Lehman, Jackson, Miss.; A. Higginbotham, Dixie Theatres, New Orleans; Joy Houck, Joy Circuit, New Orleans; A. S. Johnson, Local No. 293, IATSE; George Biallo, Southern Amusement, Lake Charles; Houston Duval, Columbia branch manager; Louis Boyer, National Screen Service; Leo Seichnaydre, Republic branch manager, and W. A. Prewitt, Associated Theatres.

The organizational meeting was addressed by Leonard Goldenson, Paramount vice-president, and others, who outlined Foundation objectives. Four exchange areas remain to be organized, Mr. Goldenson said, and added that the national structure probably would be completed in New York in August.

Reade Appeals Dismissal Of Suit Against RKO

Walter Reade, circuit operator, has filed an appeal with the New York Court of Appeals, Albany, in his suit against RKO Theatres. The suit involves the Trenton-New Brunswick Theatres, Inc., comprising 13 houses in New Jersey, owned 50 per cent by RKO, 25 per cent by Mr. Reade, and 25 per cent by the estate of the late Frank V. Storrs. Mr. Reade charges the contract governing the operation of this circuit is "illegal as a matter of law." The Appellate Division of the New York Supreme Court has sustained the New York Supreme Court's dismissal of the original Reade complaint.

May Hear Momand Appeal In Boston in Autumn

A. B. Momand's appeal in his 15-year-old anti-trust suit against the eight distributors may be heard this autumn by the Circuit Court of Appeals in Boston. The printing of the record on the appeal is currently under way. Mr. Momand, a former independent Oklahoma exhibitor, last January 22 won in excess of \$300,000 damages, which would be tripled under anti-trust laws, in a jury trial in the Federal District Court, Boston. Late in February, Judge Charles Wyzanski reversed that decision, saying the jury had been confused by the evidence and that the jury did not comply with the court's instruction. It is this reversal which Mr. Momand is appealing.

MPA to Release Warners' "Power Behind Nation"

As the first in a series of industry subjects depicting the natural and industrial resources of America, the Motion Picture Association will release "The Power Behind the Nation," a two-reel Technicolor documentary produced by Warner Brothers. Arrangements for the release of the subject were made by Jack L. Warner, vice-president and executive producer of Warner Brothers and Eric Johnston, president of the MPA, who made a special prologue for the film. The subject will be distributed through existing exchanges, probably Warners, and nationwide showings are scheduled to begin September 15.

Tamarin Heads U.A. Publicity

Alfred H. Tamarin, former publicity director of the Theatre Guild, last Friday was named publicity manager of United Artists by Paul N. Lazarus, Jr., director of advertising and publicity. Mr. Tamarin will assume his duties in New York August 4, succeeding Tom Waller, who then will join the Motion Picture Association of America.

Mr. Tamarin is a member of the United Artists publicity department, and for the last two years has worked on special assignments, on loan from the Theatre Guild. He handled promotional campaigns for "Henry V" and "Carnegie Hall."

Mr. Tamarin managed an independent theatre in Washington and in 1936 joined the publicity staff of Max Reinhardt's "The Eternal Road" in New York. Through 1941 he did publicity for such stage producers as Vinton Freedley, George Abbott and Cheryl Crawford as well as a number of others.

Schine Sees Film Boom in a Year

An increase in the motion picture business in a year's time has been forecast by J. Myer Schine, president of the Schine Circuit. At his headquarters in Gloversville, N. Y., Mr. Schine told reporters last week that although the country is now in a recession which will run for about a year, he sees a "zoom" in theatre business at the end of that period.

While he does not see patronage returning to wartime peaks at year's end, he did forecast that business would at that time be about the 1943-44 level, which, he said, "was very prosperous for our industry."

Mr. Schine said he thought the present recession was due to the fact that since earnings of workers have been reduced there is less money to be spent on amusements and consequently more shopping for the "best" pictures.

Moments of *Fury*

— from — "Desert Fury"

3. THE PAY-OFF



What was he
hiding? What was
the sinister
secret he'll
kill a man for
telling?

HAL WALLIS' Production
In Technicolor... From Paramount

Ascap Upheld in Berger Case on Exhibitor Rights

The music synchronization rights obtained by a film producer do not grant exhibitors the public performance rights to such music in their theatres, Judge Gunnar Nordbye held in the United States District Court in Minneapolis last Thursday, July 10.

The finding, reported to be the first ever made by an American court on the point, came in a decision denying a motion for summary judgment made last December by Benjamin Berger, independent circuit operator in Minneapolis and president of North Central Allied Theatre Owners Association, in an action filed against him and Mrs. Jessie Jensen, Avalon theatre, White Bean, Minn., by the American Society of Composers, Authors and Publishers.

Mr. Berger had alleged that the method by which ASCAP licensed theatres was a violation of the Sherman Act in restraint of trade. The court rejected the claim and upheld ASCAP in most of its contentions. The case against Mr. Berger was set down for trial in the autumn, with both sides heading the litigation for final judgment in the U. S. Supreme Court.

Louis D. Frohlich of the New York law firm of Schwartz and Frohlich, ASCAP counsel, represented the Society at the original hearing in Minneapolis last December.

Chapman in Atlanta

Jules Chapman has taken over for Film Classics the Atlanta office formerly owned by John Mangham. He has appointed Ralph Peckham branch manager.

19 Airlines File for 25% Freight Rate Reduction

Air Cargo, Inc., on behalf of 19 airlines, filed with the Civil Aeronautics Board in Washington Tuesday for new freight rates calling for a 25 per cent reduction from present rates, beginning August 1. The proposed rates, which are subject to CAB approval, will reduce the average charge from 26.5 cents a ton-mile to 20 cents. The spread will be from 33 cents a ton-mile for small packages moving short distances to 14 cents for plane-load shipments of 16,000 pounds or more. Pickup and delivery service will be provided in 2,150 cities in 45 states.

Partmar Corp. Asks Treble Damages from Paramount

The Partmar Corporation has filed a counter action in Federal Court, Los Angeles, against Paramount for treble damages totaling \$4,500,000, alleging that Paramount forced Partmar to make overpayments on film rentals and profits. Paramount originally filed a suit to regain possession of the Los Angeles Paramount theatre, which it owns, on the ground that the New York court trust suit decision abrogates the lease under which Partmar operates the property.

Paramount Bought 44,300 Common Shares in June

During the month of June Paramount purchased 44,300 additional shares of its common securities in the open market, to bring its holdings to 379,600 since its stock-buying program was announced last November by Barney Balaban, president. Previous monthly purchase totals were: November, 23,000; December, 35,000; January, 38,408; February, 23,792; March, 72,500; April, 72,300, and May, 70,300.

MGM to Release 48 Shorts During 1947-48 Season

MGM will release 48 short subjects during the 1947-48 season, 65 per cent of them in color, Fred Quimby, head of the short subjects department, announced last week.

There will be 10 Pete Smith Specialties, 16 cartoons, six FitzPatrick Traveltalks, six Gold Medal Reprint Cartoons, four two-reel MGM Specials, and six John Nesbitt Passing Parades. The 10 subjects in the last two series are untitled as yet.

Following are the titles for the other series:

Pete Smith Specialties: "Football Thrills Number 10," "What D'Ya Know?" "Those Good Old Days," "I Love My Mother-in-Law, But—," "Scientifquiz," "Have You Ever Wondered," "Surfboard Rhythm," "Bowling Tricks," "You Can't Win," and another as yet untitled.

Cartoons: "Slap Happy Lion," "The Invisible Mouse," "King Size Canary," "The Bear and the Bean," "What Price Fleadom," "Kitty Foiled," "Little 'Tinker," "The Bear and the Hare," "The Truce Hurts," "Half Pint Pigmy," "Old Rockin' Chair Tom," "The Cat That Hated People," "The Goggle Fishing Bear," "Bad Luck Blackie," "Professor Tom" and "Lucky Ducky."

FitzPatrick Traveltalks: "Visiting Virginia," "Cradle of a Nation," "Cape Breton Island," "Wandering Through Wales," "Scholastic England" and "Roaming Through Northern Island."

Gold Medal Reprints: "Goldilocks and the Three Bears," "The Fishing Bear," "The Milky Way," "The Midnight Snack," "Puss 'n Toots" and "Bowling Alley Cat."

Legion of Decency Reviews Six New Productions

The National Legion of Decency reviewed six new productions this week, approving all but one. In Class A-I, unobjectionable for general patronage, were: "Heartaches," "Nicholas Nickleby," "Pioneer Justice" and "The Romance of Rosy Ridge." "Dark Passage" was placed in Class A-II, unobjectionable for adults. "The Bellman" (French) was placed in Class B, objectionable in part, because it "tends to justify revenge and unlawful retribution" and because of "suggestive lines."

Kandel Will Construct Two Film Buildings in New York

Plans for a new 12-story film exchange building and an adjoining three-story film vault containing 180 vaults were announced in New York Monday by M. J. Kandel, president of Bonded Film Storage Co. Tenants in the larger building will have access to the vaults in the vault building, while the vaults in the 12-story structure will be limited to the actual needs for work to be done on the premises.

M-G-M TRADE SHOW "IT HAPPENED AT THE INN"

(French Version with English Subtitles)

DES MOINES TERRITORY ONLY

TUESDAY, JULY 29, 3 P.M.

20th-FOX SCREEN ROOM

1300 High Street, Des Moines, Iowa



MANAGERS' ROUND TABLE

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

WALTER BROOKS, Director



Q "Film business needs more Harry Rickenbackers, more ideas-men, more showmanship," says *The Film Weekly*, from way down under in Sydney, Australia. Thinks we have gone pin-stripe and bowler hat, a too dignified garb for showmen.

"If showmanship is the spark of show business, then ballyhoo is the lifeblood of showmanship. Film industry has become too dignified, it tends to forget the colorful past of its early vigor, for a conservative business career. It was refreshing to read of a screwball who sat on an egg, trying to hatch an ostrich, a silly-season item that rated inclusion in cable news from the U. S. A., but it proves that they will still fall for a typical Rickenbacker stunt."

Elsewhere in the same issue, *The Film Weekly* laments a lack of showmanship as it is found in small towns, indifferent billing, displays that were not impressive nor calculated to sell the picture. We've heard that complaint, closer at home, of situations where both quantity and quality of showmanship would be improved with more accessories, more use of material provided, more of that "early vigor" that has made this a great business.

Q Fred Perry, manager of the Liberty, Cumberland, Md., believes that some young man from his section should have a chance at all the prizes and fame that goes with the title "Mr. America." Six will appear each Wednesday as part of Fred's "Crazy Auctioneer" program and a trio of women judges will select three for the finals at the Liberty on July 9th. The winner gets a trip to New York and a chance at the national title. (Editorial Note: Larry Woodin has more fun in Pennsylvania with the "Miss America" franchise.)

A NEW IDEA

Charles P. Skouras, president of Fox West Coast theatres, has set a pattern for future important historic dates with his special Independence Day entertainment for young America. The Fourth of July throughout Southern California was marked by All-American Jubilee Morning Shows, in cooperation with business groups and veterans organizations.

Spark-plugged by Joe Kennedy, energetic manager of the El Portal theatre in North Hollywood, the Jubilee shows were planned as a definite service to American youth. As he puts it: "Many youngsters thought the Fourth of July was merely a day for firecrackers. Our program brought them the meaning of Independence Day."

Admission to the special morning shows was free, tickets being obtained by the youngsters from patriotic-minded firms and service groups sponsoring the event. The program included selected screen features, colorful stage numbers and exercises. Mr. Skouras announces similar events to follow for future important dates.

Q R. H. Macy & Co. have launched a country-wide campaign to tie in with the showings of "The Miracle on 34th Street." Advertisements have appeared in about 30 cities of more than 100,000 population and are scheduled for 50 smaller cities in the immediate future. The headline provides home-town appeal, reading "The Miracle could have happened on . . ." with a space left for inserting the name of the community's local shopping artery.

Q Every day we get long lists of promotions by city slickers showing 60 or 90 things they do to exploit the first run downtown of a picture in their bailiwick.

So, we want to acknowledge a similarly good list of promotions, submitted by Norman Willis, manager of the Corbett theatre, Wildwood, Florida. But with this very important distinction, and difference of method. Norman hasn't 60 of 90 ways to turn nor any budget with which to underwrite cooperation.

But he covered Wildwood, brother! And that's all that counts, for he had complete cooperation, with every merchant along Main Street plugging for him. It's a long list; we wish we could reproduce it. You can visualize the result when you add up the cost account: "A little paint for display cards; a little printing, and a few free passes." It's wonderful—to go out after a result with this kind of a balance sheet.

Q Small towns can make good use of a special mat service found in M-G-M press-books, sold in two sizes and probably the best mat buy of the year. One set, selling for 75c, gives the manager of a small theatre the chance to use 37 three-inch slugs, in combination with other advertising for 75c, gives the manager of a small equipment, where strong date-lines and connecting lines must usually be set in type.

"Coming" — "Opening" — "Starting" — "Last Day" slugs, supplied in striking typography and art designs, can be used again and again, complete the package of press-book mats and make all newspaper mats more serviceable. Another set, selling at 45c, is half-size, includes the same number of advertising slugs.

—Walter Brooks



AMERICAN SHOWMEN IN JAPAN

To say that our Tokyo promotional experts have brought the technique of showmanship in Japan to full flower is no mere figure of speech. Pre-release campaigns of a magnitude never before seen in the Orient have become standard and are now established trade practice.

Dozens of first-run houses in Japan have been sold on the prestige value of setting up permanent display fronts with identification proclaiming that theirs is "The Home of American Movies". The gala premiere for "Rhapsody in Blue", which opened at the Umeda Cinema in Osaka for a six-weeks run, is a combination of American and Japanese methods, with showmanship predominating.

In no other country in the world are more efforts being made to heighten the appreciation of native fans for American product. In few other countries have such pains been taken to train native exhibitors in the ways of good showmanship and sound theatre operation. Before the war, Japan had a little Hollywood of its own, with a schedule of production running into hundreds of feature films, all for their own

Frontal decorations of the Umeda Cinema, Osaka, for the Gala Premiere of "Rhapsody In Blue" which opened for a six weeks run, are in Japanese style, plus American exploitation treatment. Street ballyhoo, below, for "Hold That Ghost" at the Nikkatsu theatre, Tokyo, consists of auto wheels, wagon wheels, donkey heels, old planks and posters, put together to spell showmanship, will pile up extra "yen" at the box-office.



consumption. Now every movie theatre proudly displays the trademarks of the major American film companies.

For this achievement, in the face of every handicap that can be imagined, we credit the ingenuity of Managing Director

Charles Mayer, of the Motion Picture Export Association, and his advertising and publicity chief, Andy Albeck, for arousing an entire nation to the merits of American motion pictures through the medium of showmanship and salesmanship.

Campaign to Sell Japanese People On Our Films

Imagine Macy's turning over an entire floor to display 24-sheet posters of American films! That's what happened in Tokyo, when the Ueno Matsuzakaya department store exhibited our largest posters to admiring throngs. It seems that before the War, no American company had ever brought in 24-sheets and the Japanese public were enthralled with our art work. Over 120,000 persons visited the exhibit and the store put up no less than 27,230 yen as their part of this excellent cooperative advertising.

Wakayama is one of the smaller cities in Japan, and the manager of the Peace theatre there built himself a ballyhoo locomotive, apparently out of spit and cardboard, to advertise "Union Pacific," a contraption that required plenty of doing. And you should see the street float for "Hunchback of Notre Dame" complete with cathedral! Metro's "Boys Town" broke two records, and was built up to tremendous success with a series of radio broadcasts, American style. Screenings of the picture were arranged for police, church and school authorities, following the pattern of exploitation here.

Managing director Charles Mayer, of the Motion Picture Export Association, writing from Tokyo, says every time he sees these results he wonders where they find the materials and the will to carry through their plans, for everything is "down to the ground." Theatres are now starting a definite campaign to reduce admission taxes, which, right now, are 100%, in an attempt to reach more of the common people.

Lake Arranges Visit of Film Star to Luton

Manager John E. Lake, Savoy Cinema, Luton, Beds., England, garnered considerable newspaper and word of mouth publicity through arranging for the personal appearance of Helen Shingler, Associated British Picture star. Miss Shingler made an appearance on the Savoy stage and visited the Vauxhall Motor Works, where she was photographed working alongside Vauxhall employees. The plant employs 15,000 persons.

Burns Promotes Contest For "Duel" in Yonkers

A star guessing contest with sponsorship by the Yonkers *Daily Times* was the piece de resistance arranged by manager Charles F. Burns to exploit "Duel in the Sun" at Loew's theatre, Yonkers, N. Y. The competition ran for seven days. Readers were asked to identify seven stars of the picture from half-portraits printed in the newspaper and send in their answers to the contest editor of the *Daily Times*.

SHOWMEN IN ACTION

Murray Meinberg is a mighty popular guy with the kids in Plainfield, N. J., where he persuaded the nearby soda fountain to give away 400 free sodas to children who attended the Wednesday Matinee Fun Show at the Paramount theatre. The store liked it so much they'll do it all summer.

Gene Peffley, one of the enterprising Peffleys, is giving away a bicycle every Friday night at the Ridge theatre, Gary, Indiana. Underwritten for six weeks by eight merchants who pay all costs, including the advertising and printing.

Milt Lewis, manager of the Fischer theatre, Danville, Illinois, located an aunt of Claude Jarman, Jr., invited her to the opening of "The Yearling" and got a fine two-column newspaper story with a photograph of his guest.

Bill Novak, manager of the Capitol, Winnipeg, had orphans and under-privileged children as guests of Dorothy Patrick, former Winnipeg girl now starring in the picture, to see "Till the Clouds Roll By" as a local newspaper tie-up.

George Page, manager of the Seco theatre, Silver Springs, Md., cashed in when the General Motors "Train of Tomorrow" was parked nearby, attracting 35,000 visitors from Washington. As train officials closed the exhibit at 8:30 p. m. each day, Page promoted the overflow into his theatre and profited accordingly.

Ben Taylor, manager of the Broadway, Lawrence, Mass., put a coffin-box on a railway express truck, placarded "The Corpse Came C. O. D." and used a ballyhoo outside the theatre with a provocative invitation to "look at the body" of Adele Jergens featured in the picture. Railway Express printed up gag labels affixed to packages and a radio store distributed 3,000 handout copies of "I Ain't Got Nobody."

George Kraska, manager of the Kenmore theatre, Boston, placed an overseas telephone call to Sergei Eisenstein, director of the picture "Ivan the Terrible," in Moscow, and invited 50 persons at the Hotel Kenmore to listen-in on the long distance conversation over a loudspeaker installed by the telephone company for publicity purposes.

Manager Marvin Graybeal, of the Capitol theatre, Sioux City, Iowa, made a good book tie-up with two local stores for "The Sea of Grass." This was also available in a 25c Pocketbook edition which followed production faithfully.

Clyde Strout, manager of the Music Hall, Seattle, had a fine book window on "The Yearling" and a live fawn on display in the same department store, to capture both children and grown-ups as potential patrons for the picture.

Manager James G. Bell, of the Penn theatre, New Castle, Pa., held contests on each of fourteen playgrounds as part of his comprehensive campaign to advertise "The Yearling."

Harry Potter, manager of the State Lake, Chicago, used subway, elevated and commuting train platform posters to put over the engagement of "Possessed" at his theatre.

Fox Midwest offered its Uptown theatre in Kansas City to the Veterans of Foreign Wars for a midnight benefit in behalf of their Memorial Fund, with manager Nick Sondag in charge of the program.

Bill Reisinger, manager of Loew's Dayton, sends in tear-sheets of his repeat co-op ads on "Fiesta." (Bill Ferguson is telling 'em "not to siesta with 'Fiesta'" for it's loaded with exploitation possibilities.)

Gil Green, manager of the Michigan theatre, Detroit, asked his audience to bring in authentic "souvenirs" of the original "Perils of Pauline" and had a fine lobby display of historical items, ranging from stereopticon slides to snapshots of Pearl White herself, to advertise the new Paramount picture.

"Look!" says Lester Pollock, at the sidewalk sign of his special midnight show of eighteen all-color cartoons, for adults! He can run continuous, from Friday midnight right into a Saturday morning kid show.

Tiff Cook, assistant manager of the Capitol theatre, Halifax, N. S., had fun with a gag summons he used around town to advertise "The Lady in the Lake."

Mollie Stickle put an advertising band around every copy of the July "Cosmopolitan" magazine distributed in Meriden, Conn., and surrounding towns, to call attention to the novelization of "The Macomber Affair," currently playing at Loew's Poli-Palace theatre.

Ansel Winston promoted \$350 in cash prizes, put up by local merchants, in a series of bathing beauty contests on six Tuesday evenings, at the RKO Coliseum theatre, New York, thus creating a stage attraction at no cost to the theatre, other than trailers and lobby display.

J. G. Samartano, manager of Loew's State theatre, Providence, has newsboys wearing advertising aprons, with the message "It's Cool at Loew's" prominently displayed on important street corners.

Bill Brown, manager of Loew's Poli-Bijou, New Haven, Conn., is thrilled to be one of the winners of the "Scroll of Honor" in the second quarter Quigley Awards competition. It pays to keep on trying!

The Selling Approach

ON NEW PRODUCT

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

IVY (Universal-International): Joan Fontaine, Patric Knowles, Herbert Marshall and Richard Ney star in this story of suspense and intrigue.

Hire a well-dressed young woman to work your downtown areas and department stores. Have her carry a large purse on which is lettered "Ivy". From the purse trail two long vines of real ivy. The girl could hand out cards with picture credits or heralds.

Your Homes and Gardens editor is a good bet for a contest based on the most attractive and unusual uses of ivy for home decorations. This may range from a simple plant to the climbing ivy on the outside of homes. Have readers send in photos or descriptions of unusual ivy uses for prizes.

Another contest for movie-minded readers is one based on the fact that "Ivy" is among the shortest titles ever used for a motion picture. Ask readers to compile a list of titles containing three or less letters for prizes and guest tickets.

A natural for this picture is a tieup with your local florists association, a nursery or an important retail florist. Have them create a floral display for your lobby built around "Ivy". Arrange to have them use window displays on this angle.

THE UNFAITHFUL (Warner Bros.): This picture, concerning the romantic and economic problems faced by a returning veteran, stars Ann Sheridan, Lew Ayres and Zachary Scott.

Using the question: "Can a man forgive a woman for being unfaithful", set up a round table discussion over a local radio station. Contact prominent citizens in various walks of life for participation.

Screen the picture in advance for judges, clergymen, lawyers, social workers, police officials, woman's page editors and editorial writers. Comment cards, based on the line: "If she were yours, could you forgive?", can be used for lobby display and for a newspaper story.

Sunday editors are always looking for good feature stories. The chances are the town's district attorney has a number of things to say about present-day divorces, what causes them, when people should or should not get divorced; all of which ties in with the problems faced by the picture's stars.

Use a ballot box in your lobby with placards reading: "If she were yours, would you forgive?" Cast a vote on: "Can a man forgive a woman for being unfaithful?" Keep a day-by-day score chart, and use the results for a newspaper story.

Promotes Dairy Tieup to Aid "Daughter"



A tieup with a dairy gave considerable impetus to the campaign for "The Farmer's Daughter" at the Florida theatre, Jacksonville, Fla. The promotional venture was arranged by manager Robert Heekin.

The cooperating concern, Foremost Dairies, arranged for special daily ads in the morning *Florida Times Union* and the evening *Jacksonville Journal*. The ads ran a week in advance and during playdate. They carried information about the picture, playdate, etc., as well as Foremost's own advertising on a "Farmer's Daughter" sundae.

The dairy also made arrangements for daily radio spot announcements about the picture, the sundae and a milking contest. This contest was held on the opening day of the picture in Hemming Park, which is in the center of town. Mayor Frank Whitehead of Jacksonville and Mrs. Margaret Butterfield, home economics supervisor of Duval County Schools, were judges.

Heekin arranged for a large tractor to travel throughout town during the playdate. It was adorned with banners carrying information about the picture and was driven by an usher dressed as a "Farmer's Daughter" with blonde wig, etc.

Ties Up with Boy Scouts To Promote "Yearling"

A tieup with the Boy Scouts and a coloring contest drew considerable attention to manager Larry Levy's playdate of "The Yearling" at the Colonial theatre, Reading, Pa. The scout tieup was formulated when it was discovered that Claude Jarman, Jr., is a registered Boy Scout. A knot-tying competition for the scouts and an animal identification contest for cub scouts resulted in a wealth of publicity, a good deal of which was due to notices sent out by the local scout organization. The coloring contest, sponsored by Merritt Paint Store, was conducted both in the local newspapers and by means of 5,000 heralds.

Morton Arranges "Odd" Contests

Bill Morton, publicity director for the RKO Albee theatre, Providence, worked a couple of good contests as exploitation of "Odd Man Out" in addition to his other advertising for this attraction.

He flooded downtown Providence with "Lucky Penny" cards, each bearing an actual Lincoln penny, glued tightly to the card, and each promising free passes to the theatre, if the number on the card was displayed in the lobby. People were coming all through the week to see if their number was up and the display was continually surrounded by crowds.

Also, Bill created a contest for amateur photographers, and their number is legion, who were given a chance to win passes to see "Odd Man Out" for photos of "the oddest man you know" in a tie-up with a downtown photo supply store.

He reports that the Pocketbook edition of "Odd Man Out" was a natural. The state distributor for these 25c pocket-size books cooperated to place advertising and develop co-op window displays throughout the State of Rhode Island.

Cohen Uses News Bulletin Sheets for "Hucksters"

"The Hartford Times" is one American newspaper that gets out a typically British poster describing its headline features, and it remains for Lou Cohen, manager of Loew's Poli-Hartford theatre, to come heir to the first example of a picture plug to be displayed in this English-style one-sheet. For seven days prior to the opening of "The Hucksters" these headline news bulletin sheets, posted in over 200 conspicuous spots around Hartford, carry the line: "Widely publicized picture, 'The Hucksters', starts Wednesday at Loew's Poli." Lou says plenty more coming on "The Hucksters."

Arranges Merchant Tieup

Sheldon Mandell, manager of the St. Johns theatre, Jacksonville, Fla., arranged a valuable and effective tie-up with a local dealer who supplied a deep-freeze box, worth \$250 at retail, as first prize in a cooperative "jingle" contest to advertise "Cheyenne." Contest was set to run throughout the run of the picture, with judging taking place from the stage and winners determined by audience applause. A stagecoach street ballyhoo was among novel exploitation activities in the campaign.

“Passport” Tieup Promotes Unusual Window

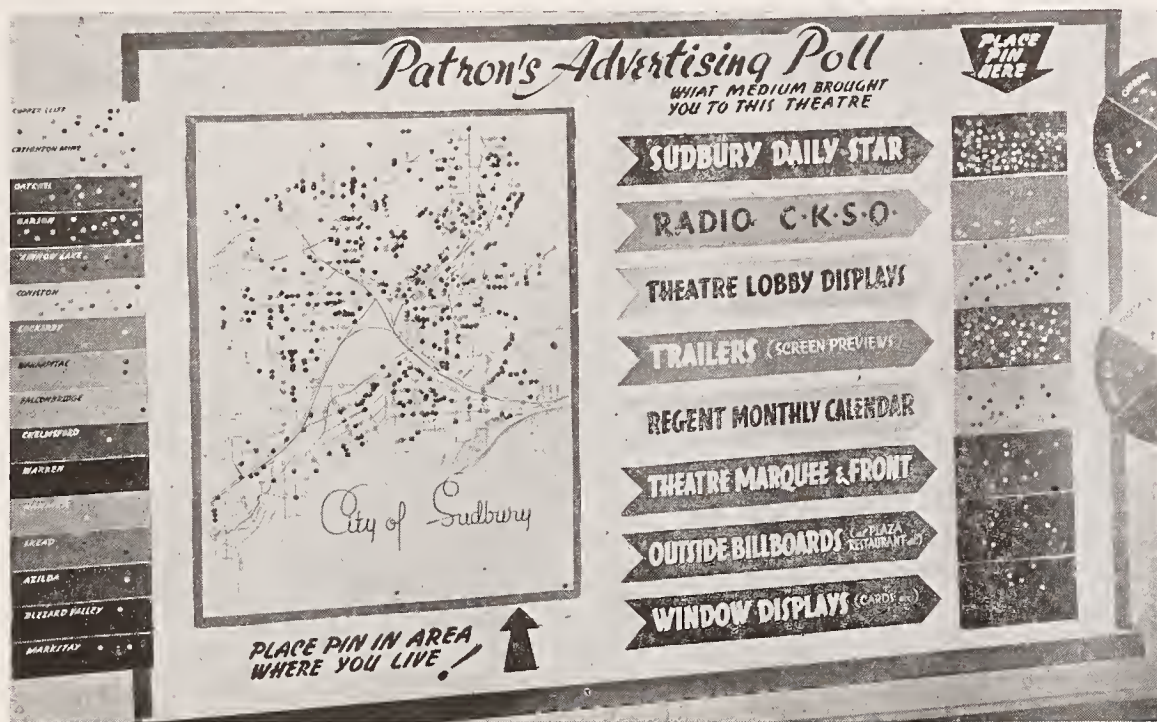
Sol Sorkin turned in a fine result with his handling of “Passport to Nowhere,” which was current at RKO Keith’s theatre, Washington. Representatives of UNRRA cooperated to prepare a special window display at the Hecht Company’s store, articles made by displaced persons in Europe from remnants of war goods, things picked up on battlefield, etc., whatever these people could find to use and in which they ingeniously applied their skills. The display was very effective, since it made full mention of the picture.

In addition, the Citizens Committee and members of CARE (Cooperative for American Remittances to Europe) furnished excellent cooperation, and the Community Council Bulletin was supplemented by letters to all fraternal, benevolent, union, protective and associated organizations.

Series of Teaser Ads Draw Attention to “Carrolls”

Ralph Lanterman, city manager of Reade’s Long Branch theatre, developed a campaign on “The Two Mrs. Carrolls” involving a series of teaser ads, placed on the society and classified pages of the local papers. One addressed to “Girls!” said we are all meeting Monday and promised to reveal everything that happened. Others were “Notice” ads seeking information about “the first Mrs. Carroll,” and another “Wanted” ad, with her husband’s description, all keyed into regular newspaper advertising. A special telephone campaign, worked simultaneously, stimulated interest in the teaser advertising for the picture.

Sudbury Survey Shows Patron Response to Advertising Plan



Max Phillips, of the Regent theatre, Sudbury, Ontario, discovered that his patrons were interested and would cooperate when he conducted an audience survey in the lobby of the theatre, to determine what advertising medium brought them to the Regent and from what part of the city. Results obtained were so intriguing that the daily newspapers offered a full-page complimentary advertisement.

The “patron’s advertising poll” was displayed in the lobby, complete with pins, to be stuck in, registering on the map where the patron lived, and in the chart, what type of advertising influenced him in making up his mind. An attendant stood by to explain

and assist in the handling of the pins, and frequent counts were made to avoid having confusion at any particular rush hour.

As the illustration shows, newspaper, radio, lobby display, trailers, monthly calendar, outside billboards and window displays were indicated in the advertising check-up, while a map of the city and various residential areas were placed so pins could be put in. Distribution of the audience, over the entire city, was one point worth clearing up; while response to advertising methods was another. Newspaper advertising led with 35% and film trailers were second on the list, with 28% of the total indicating this preference.

This striking theatre ad was the work of Jay Wren, advertising head for the Paramount-Adams theatres in Newark, N. J.

Contacts Women's Club Members for "Breed"

Ross McCausland, manager of the Tele-news theatre, Dallas, says he was able to reach approximately 3,500 women’s club members through letters mailed to exploit “This Happy Breed,” and with a special screening for club officers and the press. He also obtained a fine music tie-up for “The Magic Bow” by the loan of a combination radio-phonograph from the local RCA distributor, which played recordings of Yehudi Menuhin in the lobby of the theatre for a week in advance of playdate, with special music from the picture. Window and counter displays in music stores tied in with this special music setting.

Gets Break in Newspaper

Preview of “The Unfaithful” for Members of the Bar, Judges and Clergymen, arranged by manager Ken Grimes, of the Warner theatre, Erie, Pa., landed on the front page of the Erie Dispatch as a three-column news story.

Planck Arranges Baking Contest

Either “The Egg and I” or “The Farmer’s Daughter” will take a prize for having promoted more eating as part of exploitation than any pictures in recent years.

So, we extend greetings and compliments to manager George Planck of the Palace theatre, Marion, Ohio, for promoting a contest, “Who can bake the best pie, city girl, or “The Farmer’s Daughter?”, which grew into a radio tie-up for the girl pie-baking champ of Marion County.

Nor was that all there was to it. The pies were taken to the local Lion’s Club luncheon to be judged; a wedge cut from each pie, for judging purposes, with hungry Lions eager to decide the momentous question, and reporters lurking to obtain late bulletins. The 7/8ths remaining of each pie entered in the contest was auctioned off, with proceeds for the Cancer Fund.

Manager's Son Best of the Lot



Everybody and his brother have been encouraged to do stunts with boys and fawns to advertise "The Yearling", but it remained for city manager Harold Sliter of Schine's Avon theatre, Watertown, N. Y., to come up with the best promotion along these particular lines.

In the first place, this is Harold's own boy, a nice lad with a nice smile, and we think he looks a lot like "Jody" in "The Yearling". And the fawn is equally authentic, found by State game protectors in the nearby Adirondacks and brought into the city during the engagement of the picture. It was not just the usual publicity stunt and, so, resulted in record-breaking opening-day business. The story was picked up by radio and newspaper sources and was used to excellent advantage. Because it was so genuine, because it rang true, it made friends and influenced people to appreciate this good attraction at the box-office.

Ties-up With Visit of Star to Indianapolis

Quick on the trigger, this Frank Paul, manager of the Lyric theatre, Indianapolis. (The Variety Club, next door, is our permanent address in Indianapolis).

But when Roy Rogers was playing his city, and he was playing Roy Rogers in "The Bells of San Angelo," our friend Frank lost not a moment. He knew that Gene Autry was playing only half a block away, and he had to buckle down.

He beat the competition to a strategic window location; finished up by entertaining the entire Roy Rogers Company, including Dale Evans, Jane Frazee, the Sons of the Pioneers (see the morning papers), in front of his theatre. All it cost was a special post-card to his mailing list.

Hynes Issues Gag Summonses

Robert A. Hynes, manager of the Criterion, Oklahoma City, issued 30,000 gag summonses, inviting patrons to sit in judgment on "The Imperfect Lady."

**ANOTHER
SOURCE
OF SUPPLY**

Learn All About
Filmack's Prevue
**TRAILER
SERVICE**

Filmack
1327 S. WABASH AVE. CHICAGO 5, ILL.

\$4⁵⁰
w^{ck}

Peffleys Pep Up Promotion Pace

It would be no surprise at all to find that the promotional Peffleys had put their collective talents behind one promising prospect, simultaneously, which could produce such spectacular results that film industry would be paralyzed with the impact.

Gene Peffley says he has been kept busy in his new job as manager of the suburban Ridge theatre, Gary, Indiana, with plenty of downtown competition. He tied in with a local "Miss Gary" contest, building a runway off the stage, and had six of the finalists modeling beach-wear, in a promotion that cost nothing.

Roy Peffley, manager of the Voge theatre, East Chicago, Ill., is our favorite stunt man, always up to good tricks of showmanship. He had good sidewalk and street displays for "It's a Wonderful Life" and "Till the Clouds Roll By" and we like his "Come On, It's Spring" campaign for the annual "Clean Up" Week in his community.

Dick Peffley, reporting from the Paramount theatre, Fremont, Ohio, used column ads and teaser heralds—"Have You Heard the One About 'The Farmer's Daughter?'" and gave full-page ads to "Boomtown" and "Sea of Grass" in his "no cost movie news" in addition to regular advertising. The Peffleys are always on the job, with vigor; and maybe to concentrate 'em would result in atomic power.

Ties Up with Civic Promotion

Manager John Misavice tied up with a civic "Clean-Up Week" campaign to establish goodwill at the Ritz theatre, Berwyn, Ill. Prize-winning posters in a contest sponsored by the local Lions Club.

Cart and Mirror Do Bombay Job For "Lake"



Micky D-Souza, manager of the Metro theatre, in far away Bombay, India, does it with mirrors, and a bullock-cart, but he advertised "Lady In the Lake" as cleverly as it's been done on this side of the globe.

Two weeks before play-date, D-Souza rigged up a display with curtains around it, and a sign which read: "Part these curtains and see Robert Montgomery's partner in "The Lady In the Lake". That's where the mirror came in, to prove that YOU were in that murder story.

The typical bullock-cart of India was used on the streets of Bombay, with a phony camera set-up, to make people believe scenes were being shot from within the high postered sides. Getting the idea that they were being photographed they crowded around to receive heralds reading: "YOU and the man behind the camera star in "The Lady In the Lake" with Robert Montgomery, at the Metro."

Posters were displayed in both English and native script, and apparently just as intriguing to customers in either language.

BIRTHDAYS OF THE WEEK:

MORRIE NIMMER	JOHN NAHALKA
LAWRENCE CLEARY	HARRY F. KARASIK
SID SHANE	ABE WASSERMAN
C. G. RANDOLPH	ANDY SAMUELS
T. W. HAGAN	J. H. ROSS
H. E. KELLY	E. D. ARDAVANY
J. D. JOHNSTONE	BERT RONHEIMER
HARRY GRAY	G. O. LEA
R. HAMER	FRANK LEWIS
L. W. PENDLETON	HAROLL
JOHN LEVERETTE	C. J. REMINGTON
BYRON McELLIOTT	WALLACE BUTLER
HARVEY KUHN	JOSEPH FORESTER
A. E. POST	HAMILTON KUPPER
ED CHURCH	MARTY FINGER
JOHN R. SCOTT	E. F. HARRIS
LOUIS SCHAEFER	R. W. BARRETT
L. H. BRIDGHAM	W. A. JOHANNSEN
E. A. ZETZSCHE	K. K. KING
E. J. HAAS	WILLIAM GOODMAN
LESTER BOOTH	ALBERT COLAGIOVANNI
F. P. COLLINS	CONRAD SHUNWAY
CHARLES LONG	E. E. JOHNSON
JOSEPH MCGONAGLE	NAT ROTHSTEIN
RICHARD MILLS	J. J. MCCARTHY

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

LOS ANGELES—Loew's State, 1st week . . . 112.0%
 (DB) Little Mr. Jim (MGM)
 LOS ANGELES—Loew's State, 2nd week . . . 66.3%
 (DB) Little Mr. Jim (MGM)
 LOS ANGELES—Loyola, 1st week . . . 115.7%
 LOS ANGELES—Loyola, 2nd week . . . 50.9%
 LOS ANGELES—Uptown, 1st week . . . 117.0%
 LOS ANGELES—Uptown, 2nd week . . . 52.4%
 NEW YORK—Roxy . . . 95.8%
 (SA) Olsen and Johnson, others

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending April 30, 1947.

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.

JOHNNY O'CLOCK (Col.)

Final Report:

Total Gross Tabulated **\$589,500**
 Comparative Average Gross **565,700**
 Over-all Performance **104.2%**

BALTIMORE—Hippodrome	95.3%
BUFFALO—Lafayette, 1st week	126.3%
(DB) Cigarette Girl (Col.)	
BUFFALO—Lafayette, 2nd week	90.2%
(DB) Cigarette Girl (Col.)	
CHICAGO—Chicago, 1st week	110.4%
(SA) Vaudeville	
CHICAGO—Chicago, 2nd week	86.7%
(SA) Vaudeville	
CINCINNATI—RKO Palace	103.6%
CINCINNATI—RKO Shubert, MO 1st week	61.5%
CLEVELAND—RKO Palace	59.7%
CLEVELAND—Warner's Lake, MO 1st week	136.1%
DENVER—Denver	93.7%
(DB) The Ghost Goes Wild (Rep.)	
DENVER—Webber	108.1%
(DB) The Ghost Goes Wild (Rep.)	
DENVER—Rialto, MO 1st week	81.6%
(DB) The Ghost Goes Wild (Rep.)	
KANSAS CITY—Midland	104.0%
(DB) For the Love of Rusty (Col.)	
LOS ANGELES—Belmont, 1st week	137.5%
(DB) Bulldog Drummond at Bay (Col.)	
LOS ANGELES—Belmont, 2nd week	81.2%
(DB) Bulldog Drummond at Bay (Col.)	
LOS ANGELES—El Rey, 1st week	143.8%
(DB) Bulldog Drummond at Bay (Col.)	
LOS ANGELES—El Rey, 2nd week	109.5%
(DB) Bulldog Drummond at Bay (Col.)	
LOS ANGELES—Orpheum, 1st week	122.0%
(DB) Bulldog Drummond at Bay (Col.)	
LOS ANGELES—Orpheum, 2nd week	63.9%
(DB) Bulldog Drummond at Bay (Col.)	
MINNEAPOLIS—RKO Orpheum	82.7%
NEW YORK—Criterion, 1st week	183.6%
NEW YORK—Criterion, 2nd week	126.5%
NEW YORK—Criterion, 3rd week	93.8%
NEW YORK—Criterion, 4th week	73.4%
OMAHA—RKO Brandeis	93.5%
(DB) Child of Divorce (Mono.)	
PHILADELPHIA—Karlton, 1st week	230.6%
PHILADELPHIA—Karlton, 2nd week	175.8%
PHILADELPHIA—Karlton, 3rd week	107.9%
PITTSBURGH—J. P. Harris	107.3%
PTTSBURGH—Senator, MO 1st week	113.5%
SAN FRANCISCO—Orpheum, 1st week	128.6%
SAN FRANCISCO—Orpheum, 2nd week	84.7%
SAN FRANCISCO—Orpheum, 3rd week	67.2%
TORONTO—Imperial	91.0%

SAN QUENTIN (RKO)

Final Report:

Total Gross Tabulated **\$319,300**
 Comparative Average Gross **310,400**
 Over-all Performance **102.8%**

BALTIMORE—Hippodrome	92.7%
(SA) Vaudeville	
CHICAGO—Palace	91.2%
(DB) Genius at Work (RKO)	
CINCINNATI—RKO Grand	153.0%
(SA) Vaudeville	
CINCINNATI—RKO Lyric, MO 1st week	75.0%
CLEVELAND—RKO Palace	167.3%
(SA) Vaudeville	
DENVER—Paramount	106.3%
(DB) The Fabulous Suzanne (Rep.)	
INDIANAPOLIS—Circle	76.9%
(DB) Dick Tracy Versus Cueball (RKO)	

KANSAS CITY—Orpheum	76.5%
(DB) Ladies' Man (Para.)	
LOS ANGELES—Belmont, 1st week	112.3%
(DB) Dick Tracy versus Cueball (RKO)	
LOS ANGELES—Belmont, 2nd week	58.4%
(DB) Dick Tracy versus Cueball (RKO)	
LOS ANGELES—El Rey, 1st week	144.9%
(DB) Dick Tracy versus Cueball (RKO)	
LOS ANGELES—El Rey, 2nd week	81.1%
(DB) Dick Tracy versus Cueball (RKO)	
LOS ANGELES—Orpheum, 1st week	159.0%
(DB) Dick Tracy versus Cueball (RKO)	
LOS ANGELES—El Rey, 2nd week	81.1%
(DB) Dick Tracy versus Cueball (RKO)	
LOS ANGELES—Orpheum, 1st week	159.0%
(DB) Dick Tracy versus Cueball (RKO)	
LOS ANGELES—Orpheum, 2nd week	79.5%
(DB) Dick Tracy versus Cueball (RKO)	
MINNEAPOLIS—Gopher	71.4%
OMAHA—RKO Brandeis	88.6%
(DB) Singing in the Corn (Col.)	
PHILADELPHIA—Earle	83.9%
(SA) Vaudeville	
PITTSBURGH—Warner	122.3%
SALT LAKE CITY—Lyric	104.6%
SAN FRANCISCO—Paramount 1st week	121.7%
(DB) Code of the West (RKO)	
SAN FRANCISCO—Paramount, 2nd week	60.9%
(DB) Code of the West (RKO)	
ST. LOUIS—Fox	103.2%
(DB) Vacation in Reno (RKO)	

PERILS OF PAULINE (Para.)

First Report:

Total Gross Tabulated **\$196,700**
 Comparative Average Gross **191,700**
 Over-all Performance **102.6%**

BOSTON—Metropolitan	130.0%
(DB) Fear in the Night (Para.)	
BUFFALO—Buffalo	88.7%
INDIANAPOLIS—Indiana	84.5%
(DB) Spoilers of the North (Rep.)	
INDIANAPOLIS—Keith's, MO 1st week	64.9%
(DB) Spoilers of the North (Rep.)	
KANSAS CITY—Paramount, 1st week	122.1%
KANSAS CITY—Paramount, 2nd week	83.9%
MINNEAPOLIS—Radio City	86.1%
PHILADELPHIA—Goldman, 1st week	132.7%
PHILADELPHIA—Goldman, 2nd week	106.1%
SAN FRANCISCO—Paramount	118.0%
(DB) Winter Wonderland (Rep.)	
SAN FRANCISCO—State, MO 1st week	75.0%
(DB) Winter Wonderland (Rep.)	
SAN FRANCISCO—State, MO 2nd week	100.0%
(DB) Winter Wonderland (Rep.)	

MOSS ROSE (20th-Fox)

First Report:

Total Gross Tabulated **\$248,500**
 Comparative Average Gross **272,900**
 Over-all Performance **91.0%**

BALTIMORE—New	114.0%
BOSTON—Fenway	75.7%
(DB) Sport of Kings (Col.)	
BOSTON—Paramount	84.5%
(DB) Sport of Kings (Col.)	
DENVER—Esquire	65.2%
(DB) Winter Wonderland (Rep.)	
DENVER—Paramount	107.1%
(DB) Winter Wonderland (Rep.)	
LOS ANGELES—Chinese, 1st week	110.1%
LOS ANGELES—Chinese, 2nd week	50.0%

Jolson Supports Jewish Appeal

"The United Jewish Appeal offers to European Jews their only hope of building a decent life," Al Jolson, film star, told more than 300 industry executives and representatives attending a UJA appeals luncheon at the Hotel Astor in New York Wednesday.

Barney Balaban, president of Paramount and national chairman of the film division for the UJA, said the actual estimated relief need is for \$215,000,000 although the goal which it is hoped to reach is \$170,000,000; which he said is not enough. To date \$115,000,000 has been pledged nationally, compared with \$70,000,000 raised last year.

New York City is lagging, the Paramount executive said, with \$33,000,000 of its \$65,000,000 quota pledged to date. The amusement industry division, he reported, has an unofficial goal of \$2,100,000, an actual quota of \$1,750,000. Including Wednesday's pledges at the luncheon, there has been raised \$1,100,000, although corporate contributions and pledges to the non-sectarian division of the campaign, of which Spyros Skouras, Twentieth Century-Fox president, is chairman, have not yet been counted.

Seated on the dais in addition to those named were: Robert Weitman, Matthew Fox, Max Cohen, Albert Warner, Jack Cohn, Mr. Skouras, Ned Depinet, Malcolm Kingsberg, Nate J. Blumberg, Sam Rinzler, Fred Schwartz, William Kline, Manny Sachs, Emil Friedlander and David Weinstein.


New York City Surveying Film Industry Needs

Mayor William O'Dwyer of New York announced to the press last Wednesday that the city would make every effort to bring a "substantial part" of the film industry to the city. He said that the director of the city's division of labor relations, Edward C. Maguire, would survey the needs of the industry in New York and would submit a report and recommendations in about three weeks.

Noting a "definite inclination by the motion picture industry to increase its production activities in New York City," Mayor O'Dwyer declared, "We want to encourage such a trend and are prepared to extend every reasonable cooperation to this great industry. . . ."

New York City has long been after the industry to move to New York. Only recently, however, has the city been used as a locale for any considerable number of pictures.

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) 

USED EQUIPMENT

BUY USED CHAIRS FROM RELIABLE SOURCE—We're in business 21 years. 200 Veneer chairs, rebuilt, \$3.95; 1050 Heywood Wakefield full upholstered back, boxspring cushion chairs, excellent, \$4.95; (rebuilt \$5.95); 400 General full upholstered back, boxspring cushion, rebuilt, \$7.95. Wire for list. Heavy green plastic leatherette, 50" wide (60 yd. rolls), special \$1.35 yd. S. O. S. CINEMA SUPPLY CORPORATION, 449 W. 42nd Street, New York 18.

GOLD SEAL 2 UNIT TICKET MACHINES. REbuilt, \$157.50; Hand operated, \$79.50; Brenkert Enarc lamphouses, rebuilt, \$535; Pair Simplex-Acme projectors, 2000' magazines, complete, rebuilt, \$1,150; Catalog available. STAR CINEMA SUPPLY, 459 W. 46th Street, New York 19.

THEATRE CHAIRS — 3,000 USED SPRING cushioned, part full upholstered back and part insert panel back, with spring edge and box-spring cushions; 1,000 veneer chairs; 800 good backs, 500 spring cushions, and hinges. Immediate delivery. Advise how many you need. Write for prices and photographs. Phone Valley 2-3445. JESSE COLE, 2565 McClellan Avenue, Detroit, Michigan.

16MM & 35MM WAR SURPLUS SOUND OUT-fits—New Low Prices—16mm RCA \$149.50; Bellowell, Ampro, Victor, DeVry from \$195; Amproarc HI \$1295.; 35 mm Holmes LI Arc equipments, \$1295.; DeVry HI theatre equipments, \$2495.; rebuilt Super Simplex RCA sound, \$3850. S. O. S. CINEMA SUPPLY CORPORATION, 449 W. 42nd Street, New York 18.

PROJECTION EQUIPMENT FOR 4 THEATRES. Latest type. Including Simplex E-7 projectors, RCA and Simplex sound, complete with baffles, speakers, amplifiers, etc., Super Simplex Bases, Peerless Magnarc Lamps, rectifiers, screens, houselite dimmers, switch boxes, changeover pedals, cable, wiring, Automatticket 2 unit electric registers, ticket boxes, metal rewind tables, Seatite film cabinets, 2000-ft. aluminum reels. Sacrifice \$4,795. per theater. Will sell one or all. Write or wire: WHITE BROS. COMPANY, 6153 Santa Monica Blvd., Hollywood 38, Calif. Phone HI-9201.

GRISWOLD SPLICERS, \$17.95; NEUMADE RE-wind tables, 30" high, \$19.95; RCA Brenkert Projector Mechanisms, \$495; RCA metal horn speakers, \$29.95; theatre amplifiers, \$19.50 up; Two Unit Manual Ticket Machines, \$99.50; Three Unit \$135.; PA Systems, \$44.50 up. Summer Catalog ready. S. O. S. CINEMA SUPPLY CORPORATION, 449 W. 42nd Street, New York 18.

BARGAIN IF YOU CAN USE IT. PROSCENIUM draw stage curtain, heavy gold velvet, double-size—12 ft. x 24 ft. Complete with pulleys, original cost over \$500. Priced at \$100. for quick sale. C. HAYS FOSTER, Stanford, Ky.

POWERS INTERMITTENT \$12. SERVICING Bulletins RCA PG-105, \$1.50. WESLEY TROUT, Engineer, Box 575, Enid, Okla.

AIR WASHER, BLOWER WITH MOTOR. GOOD condition, very reasonable. One No. 108 Sirrocco blower 40,000 CFM capacity; one No. 108 Sirrocco Air Washer with pump; one 20-horsepower motor. VALOS THEATRES, 220 S. State St., Chicago, Ill. Phone: Wabash 7391.

THEATRES

NEW THEATRE IN PROGRESSIVE CALIFOR-nia Country Community. No competition. Ultra Modern equipment. Capacity 405. Priced to sell \$58,000. \$25,000 down. "MORT" PECKINPAH, 1319 Broadway, Fresno, Calif.

A. B. C. BROKERAGE COMPANY. 392-SEAT theatre. Washington industrial city. 10-year lease, low rent. J. C. BUTLER, 304 SW 4th Avenue, Portland, Oregon.

A. B. C. BROKERAGE COMPANY. 750-SEAT suburban theatre, \$66,000, 29% down, balance payable on 7-year contract. 4 rentals. J. C. BUTLER, 304 SW 4th Avenue, Portland, Oregon.

A. B. C. BROKERAGE COMPANY. 500-SEAT theatre. Large city in western Texas. New equipment. Strictly an action house. \$27,500 cash. J. C. BUTLER, 304 SW 4th Avenue, Portland, Oregon.

WRITE FOR LIST OF 25 THEATRES FOR SALE. THEATRE EXCHANGE, Fine Arts Bldg., Portland, Ore.

WANT TO LEASE OR BUY SMALL THEATRE in neighborhood community within sixty miles of New York City. Will consider partnership. JOHN BATTISON, 407 Central Park West, New York City.

POSITIONS WANTED

FIRST RATE PROJECTIONIST TRAINED AND experienced in showmanship, mechanics, light, and sound. Licensed Pennsylvania. Married, sober, dependable, seeking permanent position with top organization. BOX 31, Reiffon, Pa.

ATTORNEY, ANTI-TRUST EXPERIENCE, seeks connection with exhibitor, circuit. BOX 2135, MOTION PICTURE HERALD.

HELP WANTED

WANTED, EXPERIENCED THEATRE MAN-ager. Send full details and photo in first letter. BOX 538, Franklin, Virginia.

STUDIO EQUIPMENT

16MM-35MM USED AND NEW SOUND AND silent production equipment. Cameras. Film Recorders, Disc Recorders, Projectors, Moviolas, Tripods, Dollies, Lights, Booms, Reeves Sensitester for Cinex tests. Sales and Service to Laboratories and Studios. We have in stock Arriflex, Cinephon as well as American made Cameras. Write for equipment catalog. THE CAMERA MART, 70 West 45th St., New York.

FOX MOVIE TONE WALL SINGLE SYSTEM outfit, 7 lenses; 2-1000' magazines; motor; galvanometer; tripod; etc., \$5475.; Camera Lenses, \$29.50 up; 5000w Studio Spots, \$89.50; Bardwell Floodlights, \$57.50; Berndt 16mm Single System outfit complete, \$995.; Moviolas, Sound, \$795.; Silent, \$225.; Ace Film Viewers, \$119.50; Hollywood Variable Area Recording System, \$3750.; Eyemo Turret, 3 lenses; rackover; magazine; freehead tripod; motor, etc., \$1395.; New Mitchel 24v Motors, \$295. Send for latest stocklist. S. O. S. CINEMA SUPPLY CORPORATION, 449 W. 42nd Street, New York 18.

NEW EQUIPMENT

BLOWERS: BEST MATERIALS AND FINEST workmanship insure absolute quiet and years of care-free operation in this outstanding blower. 5,000 cfm \$76; 7,500 cfm \$90; 10,000 cfm \$140; 20,000 cfm \$175; 30,000 cfm \$265; Prices include belts and pulleys. ZIP-AIRE MFG. CO., 638 Sinclair Ave., Grand Rapids 5, Michigan.

NEW 1947 16MM SOUND PROJECTORS. LEAD-ing makes \$298 up, complete! POORMAN MOVIE EQUIPMENT, Schuylkill Haven, Penna.

IMMEDIATE DELIVERY NEW AIRWASHERS with Roto atomizer spray units. 5,000 cfm \$138.; 7,000 cfm \$168.; 10,000 cfm \$204.; 15,000 cfm \$240.; 20,000 cfm \$276.; 40,000 cfm \$310.; Blowers with motors, 8,500 cfm \$172.50; 11,000 cfm \$229.90; 13,500 cfm \$276. Wire orders now. S. O. S. CINEMA SUPPLY CORPORATION, 449 W. 42nd Street, New York 18.

BUSINESS BOOSTERS

BINGO CARD, DIE CUTS, 1 TO 100 OR 1 TO 75. \$2.75 per thousand. \$25.00 per 10,000. S. KLOUS, Care of MOTION PICTURE HERALD.

SERVICES

USHERETTE AND CASHIER UNIFORMS—1947 catalog now ready. Send for your copy, HOLLYWOOD ADVERTISING CO., Uniform Dept., 1914 So. Vermont Ave., Los Angeles, Calif.; 600 West 45th Street, New York City, N. Y.

TRAINING SCHOOLS

THEATRE EMPLOYEES, TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, N. Y.

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.

OBITUARIES

Marcel Varnel, Producer, Killed in London Crash

Marcel Varnel, 52, French-born British subject, who was a stage and motion picture producer in Paris, New York, Hollywood and London, was killed July 14 in an automobile accident south of London. He was working on his first production assignment for Columbia there. Mr. Varnel first came to the United States in 1925 as director for the Shuberts and that same year was signed as a film director by Fox. He returned to England in 1935 and produced many motion pictures, of which his most recent were: "He Snoops to Conquer," "Remember the Unicorn" and "Christmas Weekend."

Eugene De Costa

Eugene De Costa, 71, one of the early motion picture projectionists, died July 8 at his summer home at Washingtonville, N. Y. He was a charter member and a former president of Local 306, Motion Picture Operators of New York.

William Citron

William Citron, 71, pioneer theatre man of the west, died July 7 in Redwood City, Cal. Starting with General Film Company, he was a Fox branch manager, then circuit manager in San Francisco and later Hawaii. He is survived by his widow.

George Fischer

Services for George Fischer, 65, one of Milwaukee's first motion picture theatre operators, were held July 5 in Milwaukee. Mr. Fischer served as a member of the Milwaukee Motion Picture Commission from 1935 to 1938.

Joseph Fitterman

Joseph Fitterman, 59, Paramount home office projectionist, died July 9 at Israel Zion Hospital, Brooklyn, N. Y. Services were held the following day at Park West Memorial Chapel in Manhattan.

Ralph G. Finch

Ralph G. Finch, 52, for many years a projectionist in many theatres in Atlanta, Ga., died there July 13 after a year-long illness. He is survived by his widow and one son.

Harry G. Brewer

Harry G. Brewer, 61, co-owner of the Princess theatre in Farmington, Mo., died of a cerebral hemorrhage July 9.

Loew's and RKO File Percentage Suits

RKO and Loew's last Wednesday each filed a percentage suit in New York Federal District Court against the Parkway Theatre Corporation, owner of the Parkway theatre at Mt. Vernon, New York, and Nathan Steinberg and Leonard Finkelstein, officers and directors of the corporation. Louis Nizer is representing the film companies.

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.

The Secret Life of Walter Mitty

RKO-Goldwyn—One-Man Show

In "The Secret Life" Danny Kaye cinches his position as the screen's top clown and in the process of doing so gives audiences what must surely prove to be the season's top comedy treat. If there were ever any question of Mr. Kaye's versatility, there's none now, for in this show the nimble, whimsical zany gyrates and prances through a dozen or so character studies — from hat designer to sea captain — and succeeds in most in pushing his audience into hysterical laughter.

An absent minded proofreader for a publishing house grinding out pulp magazines, Danny is browbeaten at the office by his boss and henpecked at home by his mother and fiancée.

An inveterate daydreamer, he escapes from reading "Lurid Love" for the publisher and exchanging delphinium seed for his mother by imagining he is the world's greatest and most steel-nerved surgeon, the biggest and coolest gambler on the river boats, the most British member of the Royal Air Force, with the largest number of Nazi planes to his credit, the cleverest and most adorable of hat designers.

These dreams, and lots more, are all put on the screen and in them Kaye displays enough comic inventiveness to stock a five-foot shelf in a gag writer's library.

Samuel Goldwyn has seen to it in this picture — as he has in this star's previous pictures — that Kaye has a beautiful Technicolor background and is surrounded by top players, including his favorite vis-a-vis, Virginia Mayo.

This Kaye-color-Goldwyn combination should be a gold mine for the exhibitor, as easy to sell as candy cotton at a circus.

Taken from James Thurber's famous short story of the same name, "The Secret Life of Walter Mitty" is more Kaye than Thurber, but that should displease no one but the cultists.

Thread plot of the story has Kaye actually involved in a spies-missing jewels-and-murder story. But since his actual experiences are as fantastic and impossible as his dream world, no one will believe Kaye when he swears that Boris Karloff tried to push him out a window.

Writers Ken Englund and Everett Freeman have done a good job with expanding the original Thurber material, and Norman Z. McLeod, in the director's chair has put a pace and crispness into the show that point up the Kaye antics exactly right. Mr. Goldwyn produced.

Performances all down the line are excellent, with Fay Bainter, Florence Bates, Ann Rutherford and Mr. Karloff to be singled out. Sylvia Fine prepared Mr. Kaye's special material.

Seen at a sneak preview at Proctor's 58th Street theatre, New York, where a large audience noisily demonstrated its approval. Reviewer's Rating: Excellent.—RAY LANNING.

Release date, September 1, 1947. Running time, 105 min. PCA No. 12017. General audience classification. Walter Mitty Danny Kaye Rosalind van Hoorn Virginia Mayo Dr. Hollingshead Boris Karloff Fay Bainter, Ann Rutherford, Thurston Hall, Gordon Jones, Florence Bates, Reginald Denny

Variety Girl

Paramount—The Works

Paramount throws the book at you in this one. It has gathered together practically every star and feature player on its lot, crowded them into one show, and then topped this offering by showing off a couple of its newcomers to good advantage.

Dedicated to, and to be sponsored by, Variety Clubs International, "Variety Girl" is an imaginative biography of the baby girl which was found abandoned in a theatre and adopted by a group of theatre men—this group later spreading across the U. S. in Variety Tents.

Because of its Variety Clubs angle and because the picture has Crosby, Hope, Cooper, Milland, Ladd, Stanwyck, etc., etc., "Variety Girl" is practically pre-sold. Regional Variety groups will publicize the picture and an audience hasn't been found yet that can resist an all-star omnibus production.

The plot of the picture is a rather slapstick affair with a very hammy Amber La Vonne (Olga San Juan) being mistaken for Katherine Brown (Mary Hatcher), the Variety Girl, when both come to Hollywood to carve out careers. Katherine would have gone ahead fast because of her powerful friends, but with Amber, a pushy, self-centered snob, posing as the Variety Girl, Katherine's chances are nil.

Late in the show the identities are straightened out and, when she gets a chance to play straight, Mary Hatcher shows genuine talent.

The appearances of the stars are necessarily brief. But Hope and Crosby are around for a good deal of footage, contributing a song and dance, and Alan Ladd and Dorothy Lamour are in for a song sequence, Paulette Goddard takes a bubble bath, William Bendix provides some comedy relief, and there are glimpses of Diana Lynn, Sonny Tufts, Elizabeth Scott, Burt Lancaster, Cass Daley, Howard Da Silva and others, and a good drunk scene by Billy De Wolfe. On the production side, Cecil B. De Mille, Mitchell Leisen, Frank Butler and George Marshall appear.

A special preview audience gave the biggest hand in the show to Pearl Bailey, a young Negro singer with a lazy, comic style of singing. Other applause went to Spike Jones and his orchestra.

Written and directed for comedy, "Variety Girl" isn't afraid to plunge in up to its elbows in farce, and some of the slapstick makes up

the best part of the show—as, for instance, when Miss Hatcher participates in scoring a George Pal Puppetoon, seen on the screen in Technicolor. The picture is, however, weak in musical and production number.

Produced by Daniel Dare, directed by George Marshall, the original screenplay was written by Edmund Hartmann, Frank Tashlin, Robert Welch and Monte Brice.

Seen at the Normandie theatre, New York, where a specially invited audience gave the picture a good reception. Reviewer's Rating: Good.—R. L.

Release date, August 29, 1947. Running time, 93 min. PCA No. 12065. General audience classification. Catherine Brown Mary Hatcher Amber La Vonne Olga San Juan Bob Kirby DeForest Kelly Plus an all-star cast, plus numerous feature and bit players and in-person appearances of some of Paramount's executives

Lured

UA-Stromberg—Melodrama

So many inferior melodramas have latched onto the prestige of Scotland Yard in futile effort to lift a cheap script by its loose ends to a level of acceptability that it is a rare pleasure to report now the availability of a finely wrought and superbly played story in which that venerated institution of crime detection, and indeed the instrumentalities of justice in general, are depicted in proper light. Here is a fine picture, a melodrama of the highest type, produced with fine perception by James Nasser for executive producer Hunt Stromberg and played with skill approaching perfection by Lucille Ball, George Sanders, Charles Coburn, Sir-Cedric Hardwicke and an admirably matched cast. It can be exploited with vigor and confidence, and counted upon to produce both profits and satisfaction.

Director Douglas Sirk, using a screenplay by Leo Rosten which contains nary a boggle nor unfair device of audience deception, sends his players firmly and forthrightly through a story which concerns the mysterious disappearance in London of beautiful young girls who answer attractively phrased advertisements in the personal column of a principal newspaper.

Prior to each such disappearance, Scotland Yard receives a poem, typed on a blank sheet of paper, foretelling in rhymed ambiguity the disappearance of an intended but unnamed victim, the poems indicating plainly that each disappearance represents a murder. When the number of these has mounted to eight, an American girl working in a cheap dance emporium is persuaded by Scotland Yard to answer suspicious advertisements in the personal column by way of luring the obviously intellectual but demented killer into the open.

Miss Ball is superb as the American girl employed as lure, displaying a rare variety of characterization, and Charles Coburn portrays a Scotland Yard detective convincingly free of traditional mannerism. The others in the cast measure up smartly to these compelling per-

formances, without exception, their aggregate execution of diversified and difficult roles endowing the production with a rare degree of realism.

Suspense, leavened with humor, is built up steadily and without resort to hackneyed methods. Settings, brilliantly photographed, are eminently appropriate to story purposes, and an inconspicuous music score achieves its ends soundly.

It's a fine picture, for anywhere and everywhere.

Previewed at the Hawaii theatre, Hollywood, where public, press and profession manifested complete satisfaction. Reviewer's Rating: Excellent.—WILLIAM R. WEAVER.

Release date, not set. Running time, 102 min. PCA No. 12267. General audience classification.

Sandra Carpenter Lucille Ball
Inspector Temple Charles Coburn
Robert Fleming George Sanders
Julian Wilde Sir Cedric Hardwicke
Boris Karloff, Alan Mowbray, Joseph Calleia, Alan Mowbray, Tanis Chandler, George Zucco

Slave Girl

Universal-International—Comedy Adventure

"Slave Girl" appears to be a serious adventure melodrama which has had the addition of several scenes reminiscent of the slapstick era and off-screen snide remarks on the part of a camel with a Brooklynese accent who "prefers doctors two to one." With these additions, "Slave Girl" has emerged as an elaborately and expensively produced burlesque of a film of high adventure.

As such it has the added benefit of Technicolor, which emphasizes the elaborate costuming and the expensive sets which give a touch of realism to a picture concerned with a Tripolitanian legend of the 1800's.

It has a cast filled with such exploitable names as Yvonne De Carlo, George Brent, Broderick Crawford, Albert Dekker, Andy Devine, Arthur Treacher, and others. And, finally, it has an element of suspense, scenes of dancing girls (which the camel says he doesn't mind a bit), and a hint of romance which, for the most part, is a one-sided affair on the part of Mr. Brent.

Directed by Charles Lamont from an original screenplay written and produced by Michael Fessier and Ernest Pagano, the story concerns Brent as a government agent sent to Tripoli with a treasure to pay ransom for 10 American sailors held by a tribal potentate. There he is hoodwinked by the seductive Miss De Carlo and loses the treasure. From there the story tells of their adventures as they try to escape from the tribal chief and their final success as they lead his tribe into a desert battle with a warring tribe—a battle which is disastrous to both sides.

As an adventure picture it is never quite believable, as a comedy it never quite gets out of the slapstick stage, but as a combination of both it has its amusing moments and should provide most audiences with a few chuckles.

Previewed at the Universal projection room in New York. Reviewer's Rating: Fair.—GEORGE H. SPIRES.

Release date, July, 1947. Running time, 80 min. PCA No. 12100. General audience classification.

Francesca Yvonne De Carlo
Matt Claibourne George Brent
Chips Jackson Broderick Crawford
Pasha Albert Dekker
Lois Collier, Andy Devine, Carl Esmond, Arthur Treacher, Philip Van Zandt, Dan Seymour, Trevor Bardette, Eddie Dunn

Merton of the Movies

MGM—Skelton Comedy

The name of Red Skelton is a boon to almost any exhibitor's marquee and to the average patron it spells "f-u-n." In his latest picture this popular comedian has the good fortune to be starred in a vehicle which permits him to turn in an hilarious performance that was thoroughly and audibly enjoyed by the preview audience.

Since "Merton of the Movies" unravels

against a background depicting the film industry in its hectic early days, the older folks probably will be found chuckling over this humorous behind-the-scenes look during the silent flicker days when shooting schedules depended on the number of clouds in the sky and villains with handle-bar mustaches chased coy ladies into the arms of visor-capped heroes. For the younger crowd Red Skelton's antics make this film a natural laugh-getter.

The story, in many spots outright slapstick, is well known to many Americans through the Harry Leon Wilson book and the George S. Kaufman-Marc Connelly play of the same title. Albert Lewis produced, and Robert Alton directed with a fine sense for the necessary balance between humor and action. George Wells and Lou Breslow wrote the screenplay.

Merton, played by Skelton, is an enthusiastic movie-fan working as an usher in a theatre. When he unwittingly traps two bandits by copying the methods of famous screen-detective Leon Ames, he becomes a hero and gets a free trip to Hollywood. Merton wants to become a film actor, but once he gets to the coast he finds the going tough. He meets Virginia O'Brien, a rising young actress, who falls in love with the shy and awkward boy.

When detective Ames goes on a binge, Virginia suggests Skelton for the part. He is such a hammy actor that the producer makes a comedy out of the detective drama, but without telling Red about it. The picture is a success, and Virginia soothes Merton's hurt pride by telling him that he's still a great actor. Alan Mowbray as the director and Gloria Grahame as the spoiled star turn in excellent performances. Scenes such as the one when Red is called upon to play his first real acting bit or his pompous portrayal as the detective should cause audiences to roar with delight.

Previewed at Loew's 72nd Street theatre, in New York. The audience loved it. Reviewer's Rating: Very good.—FRED HIFT.

Release date, not set. Running time, 82 min. PCA No. 12021. General audience classification.

Merton Gill Red Skelton
Phyllis Montague Virginia O'Brien
Beulah Baxter Gloria Grahame
Leon Ames, Alan Mowbray, Charles D. Brown, Hugo Haas, Harry Hayden, Tom Trout, Douglas Fowley

The Marauders

United Artists—High Calibre Hopalong

A gallop and gunplay Western, with a well woven story that is embroidered with some mystery and suspense material not often found in cowboy screen adventures, this newest in the Hopalong Cassidy series for United Artists has what it takes at the box office.

An original screen story by Charles Belden, it was obviously written with a sincere striving to keep it from being a rubber stamp Western. Producer Lewis J. Rachmil and director George Archainbaud followed through nicely on this, giving it a new zip and zest.

William Boyd continues as a calmly heroic, likeable Hopalong, finding trouble when not seeking it, but always coming out on top. Andy Clyde and Rand Brooks are again his right and left bower in providing the comedy and six shooting action. In this one Brooks, as Lucky, takes care of the lovelorn department when he falls for Dorinda Clifton, a new and pretty heroine in the Hopalong series.

Others of chief support turning in high quality acting chores are Ian Wolfe, as a poisonously pious deacon, the hidden heavy; Mary Newton, in a sympathetic and mysterious mother role; Harry Cording, Earle Hodgins and Dick Bailey.

The reason for it all is a secretly discovered oil deposit under a ramshackle church in a ghost town. When marauders start to tear down the church, the widow and daughter of its murdered pastor, who feel it to be a sort of shrine, appeal to Hopalong, who is just riding through.

Hoppy and his pals go into action, height of which is barricading themselves in the old church and fighting off the murderous vandals until a posse, summoned by Hopalong in a dramatic escape from the besieged building,

puts an end to the battle and the illegal attempt to get possession of the oil strike.

Previewed at General Service Studios, Hollywood. Reviewer's Rating: Good.—W. J. McG.

Release date, not set. Running time, 63 min. PCA No. 12448. General audience classification.
Hopalong Cassidy William Boyd
California Carlson Andy Clyde
Lucky Jenkins Rand Brooks
Black Ian Wolfe
Susan Dorinda Clifton
Mrs. Crowell Mary Newton
Riker Harry Cording
Earle Hodgins and Dick Bailey

The Green Cockatoo

Devonshire—Mystery Thriller

This English-made detective story based on a Graham Greene murder mystery has its quota of exciting moments, especially when the killers attack their victims with knives. However, at times the pace is slow. The star of this film, made several years ago, is John Mills, who is receiving acclaim for his performance in "Great Expectations." The setting is London with the usual amount of dark, menacing scenes and men from Scotland Yard in the process of solving a murder.

The story opens as a young girl, played by Rene Ray, is journeying to London to find work. When she arrives at the station she meets a man who has been stabbed by a member of a gang of crooks. She becomes a suspect and then flees the scene in order to deliver a message to the dead man's brother. John Mills, a night club entertainer, protects her from the police. She finally discovers that he is the dead man's brother whom she is seeking. In the final scene, Mills subdues the leader of the gang and two of his accomplices as the girl goes for the police.

William Cameron Menzies directed from an original story by Graham Greene and screenplay by E. O. Berkman. There are several suggestive lines in this film, which was produced by William K. Howard.

Seen at a New York projection room. Reviewer's Rating: Average.—M. R. Y.

Release date, July 18, 1947. Running time, 63 min. Adult audience classification.

Jim Connor John Mills
Eileen Rene Ray
Dave Connor Robert Newton
Charles Oliver, Bruce Seton, Julian Vedey, Allan Jeayes, Frank Atkinson

The Trespasser

Republic—Dale Evans Goes East

Dale Evans, whose popularity with the followers of Western pictures is easily the greatest ever built up by a feminine star in that entertainment category, is to be seen here in a distinct change of character and setting—as a night club singer in a murder melodrama. Miss Evans' change of role and her performance in the picture are easily the attraction's most exploitable assets.

At the bottom of the complex narrative—written by Jerry Gruskin from an adaptation by Dorrell and Stuart E. McGowan of a story by Jerry Sackheim and Erwin Gelsey—is a prosperous racket in phony editions of literary collectors' items. Discovery of the racket, conducted by a newspaper book critic who is Miss Evans' brother, leads to the murder from which the mystery develops. Everybody incriminated seeks to incriminate everybody who is not incriminated, and it's a long time before the knock-down-and-drag-out fight in which all the loose ends are tied together.

William J. O'Sullivan produced the picture, and George Blair directed.

An item for use in connection with the billing of Miss Evans to her vast public, which should welcome the opportunity to see her in a change of style, is her singing of "It's Not the First Love," a good number.

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

Release date, July 3, 1947. Running time, 72 min. PCA No. 12234. General audience classification.
Dale Evans, Warren Douglas, Janet Martin, Douglas Fowley, Adele Mara, Gregory Gay, Grant Withers, William Bakewell, Vince Barnett

Gas House Kids Go West

PRC—Rough Gang

Kids and some of the adult patrons will like this latest in the "Gas House Kids" series. It has some good funny spots, especially in the beginning, and the Western adventures of these rough New York youngsters probably will thrill the younger set.

For the marquee there are the Gas House Kids and Chili Williams of polka-dot fame. Sam Baerwitz produced and also wrote the original story. William Beaudine is responsible for the direction. The screenplay was done by Robert E. Kent, Robert A. MacGowan and Eugene Conrad.

When the Gas House Kids win a basketball tournament their reward is a vacation on a Western ranch. On this trip they are accompanied by Emory Parnell, their police-sergeant friend. In driving out there they unwittingly use a stolen car, which they deliver to Vince Barnett, a used-car dealer on the coast. The ranch is owned by Lela Bliss. Her daughter, Chili Williams, is engaged to ranch foreman William Wright.

As the kids get used to Western life, they realize that Barnett is a crook working with Wright. Stealing a car themselves and selling it to Barnett, they trap the villains through this trick and subdue them in an action-filled climax.

Seen at a New York projection room. Reviewer's Rating: Fair.—F. H.

Release date, July 12, 1947. Running time, 61 min. PCA No. 12186. General audience classification. Sgt. Casey Emory Parnell
Nan Crowley Chili Williams
Steve Vince Barnett
Jim Kingsley William Wright
Lela Bliss, Ronn Marvin, Ray Dolciane, Carl Switzer, Bennie Bartlett, Rudy Wissler, Tommy Bond

Rustlers of Devil's Canyon

Republic—Red Ryder Western

The latest in the Red Ryder series, starring Allan Lane, is a slightly better than average Western with all the action needed to keep the fans happy. There is plenty of excitement as bullets whine in usual profusion and horses go thundering through the hills.

R. G. Springsteen was the director, and Sidney Picker the associate producer. Earle Snell wrote the screenplay. The story unfolds at a fast pace as Red tracks down the villains.

Lane returns to Wyoming from the Spanish-American war to find his home country overrun with cattle rustlers. He goes back to the ranch of his aunt, Martha Wentworth, and renew acquaintances with old friends.

When post-war homesteaders arrive to settle in a wild part of the country, Red warns them, but they think he is on the side of the cattlemen who want to keep them out. As the nester-cattlemen feud develops, Lane is involved and accused of beating Harry Carr, one of the ranchers. Sheriff Tom London stages a fake arrest. Red escapes and sets a trap.

Seen at the home office projection room. Reviewer's Rating: Average.—F. H.

Release date, July 1, 1947. Running time, 58 min. PCA No. 12071. General audience classification. Red Ryder Allan Lane
Little Beaver Bobby Blake
The Duchess Martha Wentworth
Peggy Stewart, Arthur Space, Emmett Lynn, Roy Barcroft, Tom London, Harry Carr

DIVORCE—U.S.A.

Telenews

The divorce rate in the United States, according to this 14-minute subject, which is based on a *Newsweek* magazine report, is one divorce in every three marriages. It is pointed out that in some localities the rate is even higher and at the current rate of increase in 20 years there will be one divorce for every two marriages. Actual courtroom scenes are shown and several persons caught in the divorce epidemic tell their pathetic stories. Reno, Las Vegas and Mexico are not the divorce centers, but every town in the U.S.A. is a grinding mill of divorce.

Release date, July 10, 1947

14 minutes

ADVANCE SYNOPSIS and information

THE SON OF RUSTY

(Columbia)

PRODUCER: Wallace MacDonald. **DIRECTOR:** Lew Landers. **PLAYERS:** Ted Donaldson, Tom Powers, Ann Doran, Stephen Dunne, Thurston Hall, Rudy Robes, Matt Willis.

SMALL-TOWN DRAMA. A lawyer rents a bit of land to a group of boys so they can train one of their dogs, Rusty, to be a dog-detective. When a newcomer arrives in town, the boys spread some idle gossip about him which almost ruins his life. The lawyer defends the man and reveals his true story. The boys learn their lesson and the newcomer is cleared of all charges against him.

SMOKY RIVER SERENADE

(Columbia)

PRODUCER: Colbert Clark. **DIRECTOR:** Ray Nazzaro. **PLAYERS:** Ken Curtis, Adele Roberts, Jeff Donnell, Hoosier Hot Shots, Big Boy Williams.

WESTERN. A rodeo champion meets a girl who is a member of traveling players, and falls in love with her. She tries to persuade him to give up his rodeo work and take up singing instead. His father is bitterly opposed to such a plan. Eventually all parties are reconciled, and the young man wins the Smoky River rodeo contest, and a prize of \$10,000.

SOMETHING IN THE WIND

(Universal-International)

PRODUCER: Joseph Sistrom. **DIRECTOR:** Irving Pichel. **PLAYERS:** Deanna Durbin, John Dall, Donald O'Connor, Charles Winninger, Margaret Wycherly, Helene Carter.

ROMANTIC DRAMA. Urged by his grandmother, a young man kidnaps a radio singer, mistaking her for her aunt, who had previously been friendly with the young man's grandfather. The grandmother and the young man urge the girl to relinquish all claim to the grandfather's estate. When these methods fail, the young man makes love to the girl, hoping thereby to persuade her to remain silent. Presently the two find themselves falling truly in love, and all ends well.

SECOND CHANCE

(20th-Fox - Wurtzel)

PRODUCER: Sol M. Wurtzel. **DIRECTOR:** James S. Tinling. **PLAYERS:** Kent Taylor, Louise Currie, Dennie Hoey, Larry Blake, Ann Doran.

MELODRAMA: A jewel thief joins forces with a young woman who, he believes, is similarly engaged. They fall in love but eventually begin to distrust one another. When a planned jewel robbery is consummated, the girl is revealed as an insurance investigator. As the police close in, a gang-member attempts to shoot her. Finding his love too strong, the thief throws his body in front of the bullet. He recovers and the girl promises to wait for him until he is free.

KISS OF DEATH

(20th Century-Fox)

PRODUCER: Fred Kohlmar. **DIRECTOR:** Henry Hathaway. **PLAYERS:** Victor Mature, Brian Donlevy, Patricia Morison, Coleen Gray, Wendell Phillips, Anthony Ross.

MELODRAMA. Four gangsters take part in a robbery. Three of the men escape but the fourth is caught and sentenced to twenty years imprisonment. When his wife commits suicide

after being friendly with one of the other three, he consents to inform on them. He is given his freedom in exchange for information regarding a former cell-mate suspected of murder. However, the cell-mate is acquitted, and attempts to kill the informer. Anticipating this move, a trap is laid, and the cell-mate is killed instead.

NIGHT UNTO NIGHT

(Warner Bros.)

PRODUCER: Owen Crump. **DIRECTOR:** Don Siegel. **PLAYERS:** Viveca Lindfors, Ronald Reagan, Osa Massen, Broderick Crawford, Rosemary De Camp, Bruce Bennett, Almira Sessions.

MELODRAMA. An epileptic who is allergic to the only medication that might cure him, finds refuge in an old mansion on the Florida coast. It is owned by a war-widow, who believes it haunted by her husband's spirit. She falls in love with her tenant and, when she learns of his condition, pleads with him to give her the little of life and love left to him. He overcomes a strong suicidal impulse, and is happily united with the widow at the picture's end.

RIDERS OF THE LONE STAR

(Columbia)

PRODUCER: Colbert Clark. **DIRECTOR:** Derwin Abrahams. **PLAYERS:** Charles Starrett, Virginia Hunter, Smiley Burnette, Steve Darrell, Edmund Cobb, Mark Dennis, Lane Bradford, Ted Mapes, George Chesbro, Peter Perkins.

WESTERN. A Texas Ranger is sent to investigate the supposed reappearance of an outlaw believed to be the leader of a band of holdup men which is terrorizing employes of a gold mine. After many complications, he discovers the true identity of the outlaw leader, and shoots him in a gun battle.

B

HER HUSBAND'S AFFAIRS

(Columbia)

PRODUCERS: S. Sylvan Simon, Raphael Hakim. **DIRECTOR:** S. Sylvan Simon. **PLAYERS:** Franchot Tone, Lucille Ball, Edward Everett Horton, Mikhail Rasumny, Gene Lockhart.

COMEDY DRAMA: An advertising account executive and his wife plan a delayed honeymoon. When a "professor" invents a miracle shaving cream, the trip is postponed in order to publicize this new discovery. Humorous complications ensue when the cream proves a fiasco. When an explosion occurs in the "professor's" shed, the executive is put on trial for the inventor's murder. At the last moment the inventor is found and the couple finally sail away on their long-delayed honeymoon.

ROBIN HOOD OF TEXAS

(Republic)

ASSOCIATE PRODUCER: Sidney Picker. **DIRECTOR:** Lesley Selander. **PLAYERS:** Gene Autry, Lynne Roberts, Sterling Holloway, Adele Mara, James Cardwell, John Kellogg, Ray Walker, Cass County Boys.

MUSICAL WESTERN. Gene Autry and the Cass County Boys are unjustly arrested for being involved in a \$100,000 bank robbery. Released by the police so they can be used as decoys to lead the police to the gangsters who actually did break into the bank, Gene and the boys go to a dude ranch which soon becomes the scene for gun battles and similar excitement. By using his head, his guns, his horse and his guitar, Autry clears himself and his boys and captures the bandits.

SHORT SUBJECTS CHART

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8502	Cockatoos for Two (6)	2-13-47	3551
8503	Big House Blues (7)	3-6-47	3598
8504	Mother Hubba-Hubba-Hubbard (6)	5-29-47	3715
8505	Up'n Atom (6)	7-10-47	3715

COLOR PHANTASIES

8701	Fowl Brawl (6)	1-9-47	3551
8702	The Uncultured Vulture (9½)	2-6-47	3538
8703	Wacky Quacky (6)	3-20-47	3598
8704	Leave Us Chase It (6½)	5-15-47	3669
8705	Tooth or Consequences (6½)	6-5-47	3714

THRILLS OF MUSIC

8951	Jerry Wald & Orchestra (10)	8-12-46	3349
8952	Machito & Orchestra (10½)	10-17-46	3349
8953	Les Elgart & Orchestra (10)	11-28-46	3348
8954	Ray McKinley & Orchestra (9½)	12-19-46	3410
8955	Shorty Sherock & Orch. (8½)	1-23-47	3551
8956	Buddy Morrow & Orch. (9½)	2-27-47	3563
8957	George Towne & Orch. (10)	3-27-47	3598
8958	Ray Anthony & Orch. (10½)	5-22-47	3715

COMMUNITY SING

8651	No. 1 The Gypsy (9½)	9-12-46	3349
8652	No. 2 It's a Pity (10)	10-10-46	3349

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. Numerals in parentheses next to titles represent running time as supplied by the distributor.

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8653	No. 3 Surrender (9½)	11-14-46	3364
8654	No. 4 Pretending (9½)	12-19-46	3436
8655	No. 5 Rumors Are Flying (10)	1-23-47	3563
8656	No. 6 Ole Buttermilk Sky (10)	2-27-47	3551
8657	No. 7 The Coffee Song & Open the Door, Richard (9½)	3-13-47	3551
8658	No. 8 I'll Close My Eyes (10)	4-17-47	3598
8659	No. 9 For Sentimental Reasons (10½)	5-22-47	3715
8660	No. 10 Managua, Nicaragua (9½)	7-19-47	3715

SCREEN SNAPSHOTS

8851	No. 1 (Radio Characters) (10)	9-5-46	3349
8852	No. 2 (Looking Down on Hollywood) (10)	10-3-46	3349
8853	No. 3 (Rodeo) (10)	11-7-46	3422
8854	No. 4 (Skolsky Party) (9½)	12-26-46	3446
8855	No. 5 (Movie Columnists) (9)	1-23-47	3538
8856	No. 6 (Behind the Mike) (9)	2-6-47	3538
8857	No. 7 (Holiday in Las Vegas) (10)	3-13-47	3563
8858	No. 8 (My Pal Ringey) (10)	4-10-47	3611
8859	No. 9 (Famous Hollywood Mothers) (10)	5-1-47	3669
8860	No. 10 (So This 'Oollywood) (10)	6-12-47	....

WORLD OF SPORTS

8801	Army Football Champions (11)	9-19-46	3298
8802	Ten Pin Magic (10)	10-24-46	3348
8803	Hi-Li (9½)	11-21-46	3363
8804	Best in Show (Dogs) (9)	12-12-46	3436
8805	Polo (9)	1-30-47	3538
8806	Cue Tricks (9)	2-20-47	3563
8807	Tennis Wizards (9)	3-20-47	3598
8808	Goofy Golf (8)	4-24-47	3669
8809	Grappling Groaners (9)	5-29-47	3715
8810	Volley-Oop! (Badminton) (8)	7-26-47

FLIPPY (Color)

7603	Silent Tweetment (6½)	9-19-46	3239
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M-G-M

TWO REEL SPECIALS

A-801	The Luckiest Guy in the World (21)	1-25-47	3460
A-802	Give Us the Earth	6-21-47	3715

FITZPATRICK TRAVELTALKS (Color)

T-811	Glimpses of California (9)	10-26-46	3363
T-812	Calling on Costa Rica (10)	3-15-47	3551
T-813	Around the World in California (9)	5-17-47	3702
T-814	On the Shores of Nova Scotia (8)	6-28-47	3715

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S-852	Sure Cures (19)	11-2-46	3239
S-853	I Love My Husband, But (9)	12-7-46	3460
S-854	Playing by Ear (9)	12-28-46	3460
S-855	Athletiquiz (9)	1-11-47	3460
S-856	Diamond Demon (9)	2-1-47	3551
S-857	Early Sports Quiz (9)	3-1-47	3551
S-858	I Love My Wife But (9)	4-5-47	3691
S-859	Neighbor Pests (9)	5-3-47	3575
S-860	Pet Peeves (9)	7-5-47	3714

M-G-M TECHNICOLOR CARTOONS

W-831	Henpecked Hoboes (7)	10-26-46	3363
W-834	Hound Hunters (7)	4-12-47	3702
W-839	Uncle Tom's Cabana (8)	7-19-47	....

TOM AND JERRY CARTOONS

W-382	Cat Fishin' (8)	3-15-47	3551
W-833	Part Time Pal (8)	3-15-47	3351
W-835	The Cat Concerto (7)	4-26-47	3610
W-836	Red Hot Rangers (8)	5-31-47	3715
W-837	Dr. Jekyll and Mr. Mouse (8)	6-14-47	3715
W-838	Salt Water Tabby (7)	7-12-47	....

PARAMOUNT

UNUSUAL OCCUPATIONS (Color)

L6-1	No. 1 (10)	12-13-46	3298
L6-2	Swedish Glass Makers (10)	2-14-47	3460
L6-3	G.I. Hobbies (11)	3-14-47	3551
L6-4	The Stunt Girl (11)	5-2-47	....
L6-5	Arctic Artisan (11)	7-4-47	....

GEORGE PAL PUPPETOONS (Color)

U5-5	Jasper's Derby (8)	9-20-46	3055
U5-6	John Henry and the Inky Poo (7)	9-6-46	3349
U5-7	Jasper in a Jam (7)	10-8-46	3239
U5-8	Shoe Shine Jasper (7)	2-28-47	3460
U6-1	Wilbur the Lion (10)	4-18-47	3587
U6-2	Tubby the Tuba (10)	7-11-47	3715

POPEYE THE SAILOR (Color)

E5-7	The Fistic Mystic (6)	2-7-47	3348
E5-8	The Island Fling (7)	3-14-47	3435
E6-1	Abusement Park (7)	4-25-47	3563
E6-2	I'll Be Ski-ing Ya (8)	6-13-47	3715
E6-3	Popeye and the Pirates	9-12-47	....
E6-4	Royal Four Flusher	9-12-47	....

POPULAR SCIENCE (Color)

J6-1	No. 1 (11)	11-1-46	3349
J6-2	The Sponge Divers (11)	1-17-47	3435
J6-3	Air-Borne Pastures (11)	2-28-47	3539
J6-4	Marine Miracles (10)	4-4-47	3587
J6-5	Moon Rockets (10)	6-6-47	3691
J6-6	Twentieth Century Vikings (11)	7-25-47	....

SPEAKING OF ANIMALS

Y6-1	Stork Crazy (10)	10-18-46	3348
Y6-2	Pooch Parade (10)	12-27-46	3435
Y6-3	Country Life (9)	2-21-47	3551
Y6-4	They're Not So Dumb (8)	3-28-47	3551
Y6-5	In Love (10)	5-30-47	3679
Y6-6	As Our Friends (10)	6-27-47

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TWO REEL SPECIAL

37	Two Decades of History (22½)	1-4-47	3539
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SPORTLIGHTS

R6-1	Race Horses Are Born (9)	10-4-46	3239
R6-2	Dive Hi Champs (10)	10-11-46	3349
R6-3	Queens of the Court (10)	11-15-46	3422
R6-4	Like Father—Like Son (10)	12-13-46	3435
R6-5	Jumping Jacks (9½)	1-10-47	3539
R6-6	Selling the Sun (10)	1-31-47	3539
R6-7	Under White Sails (9)	2-28-47	3563
R6-8	Iced Lightning (10)	4-18-47	3587
R6-9	Making the Varsity (10)	6-13-47	3691
R6-10	Diamond Gals (10)	7-18-47	....

MUSICAL PARADE (Color)

FF5-6	Golden Slippers (17)	12-13-46	3239
FF6-1	Sweet and Low (19)	3-28-47	3563
FF6-2	Champagne for Two (20)	6-13-47	3694
FF6-3	Smooth Sailing (20)	8-8-47	....
FF6-4	Paris in the Spring	9-26-47	....

LITTLE LULU (Color)

D5-5	Musica-Lulu (7)	1-24-47	3239
D5-6	A Scout with the Gout (7)	3-7-47	3435
D6-1	Loose in the Caboose (8)	5-23-47	3587
D6-2	Cad and Caddie (8)	7-18-47	....
D6-3	A Bout with a Trout	10-10-47	....

NOVELTOONS (Color)

P5-5	Goal Rush (6)	9-27-46	3262
P5-6	Sudden Fried Chicken (7)	10-18-46	3239
P6-1	Spree for All (7)	10-18-46	3225
P6-2	Stupidstidious Cat (7)	4-25-47	3587
P6-3	The Enchanted Square (10)	5-9-47	3587
P6-4	Manhattan Island (9)	6-27-47	....
P6-5	Much Ado About Mutton (8)	7-25-47	....
P6-6	The Wee Men	8-8-47	....
P6-7	The Mild West	8-22-47	....
P6-8	Naughty But Nice	10-10-47	....

PACEMAKERS

K6-1	Brooklyn, I Love You (10)	10-4-46	3274
K6-2	Love in Tune (9½)	10-25-46	3349
K6-3	Radio, Take It Away! (11)	1-31-47	3460
K6-4	Try and Catch Me (9)	2-14-47	3575
K6-5	Brains Can Be Beautiful (10)	5-30-47	3691
K6-6	Everybody Talks About It	8-1-47	....

WALT DISNEY CARTOONS (Color)

64,111	Lighthouse Keeping (7)	9-20-46	3289
64,112	Bath Day (7)	10-11-46	3349
64,113	Frank Duck Brings 'Em Back Alive (7)	11-1-46	3387
64,114	Double Dribble (7)	11-29-46	3348
64,115	Pluto's Housewarming (7)	12-20-46	3435
64,116	Rescue Dog (7)	3-21-47	3563
64,117	Straight Shooters (6)	4-18-47	3598
64,118	Sleepy Time Donald (7)	5-9-47	3631
74,101	Figaro and Frankie (7)	5-30-47	3575
74,102	Clown of the Jungle (7)	6-20-47
74,103	Donald's Dilemma (7)	7-11-47

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74-104	Crazy with the Heat (7)	8-1-47	SPORTS REVIEW (Color)				NAME-BAND MUSICALS				3508	Doggone Modern (7)	6-14-47
74-105	Bottle Beetle (7)	8-22-47	....	7351	Winter Holiday (8)	9-27-46	3239	2301	Frontier Frolic (15)	10-9-46	3387	3309	The Sneezing Weazel (7)	7-26-47	....
SPORTSCOPE				7352	Summer Trails (8)	11-8-46	3563	2302	Champagne Music (15)	11-20-46	3387	3310	Rhapsody in Rivets (7)	8-16-47	....
74-302	Hail Notre Dame (9)	10-18-46	3322	7353	Playtime's Journey (8)	12-13-46	3539	2303	Tumbleweed Tempos (15)	12-4-46	3410	MERRIE MELODIES CARTOONS (Color)			
74-304	Kentucky Basketeers (9)	12-13-46	3435	(Black and White)				2305	Tex Beneke and The Glenn Miller Orchestra (15)	3-26-47	3538	2709	Mousemerized Cat (7)	10-19-46	3250
74-305	College Climbers (8)	1-10-47	3460	7302	Style of the Stars (10)	2-7-47	3539	2306	Melody Maestro (15)	4-2-47	3575	2710	Mouse Menace (7)	11-2-46	3348
74-306	Ski Champion (8)	2-10-47	3539	7303	Tanbark Champions (8)	5-23-47	3631	2307	Tommy Tucker & Orch. (14)	4-9-47	3702	2711	Roughly Squeaking (7)	11-23-46	3363
74-307	Ice Skippers (8)	3-7-47	3563	7304	Wings of the Wind (8)	7-18-47	3715	2308	Charlie Barnet & Orch. (15)	4-16-47	....	2712	One Meat Brawl (7)	1-18-47	3436
74-308	Wild Turkey (8)	4-4-47	3610	TERRYTOONS (Color)				2309	Charlie Spltak & Orch. (15)	5-14-47	....	2713	Goofy Gophers (7)	1-25-47	3551
74-309	Racing Sleuth (8)	5-2-47	3669	7504	The Jail Break (7)	9-20-46	3225	2310	Jitterumba (16)	6-25-47	....	2714	Gay Anties (7)	2-15-47	3551
74-310	A Summer's Tale (8)	5-30-47	3715	7505	The Snow Man (7)	10-11-46	3363	2311	Record Party (15)	7-2-47	3715	2715	Sentimental Over You (7)	3-8-47	3575
EDGAR KENNEDY				7506	The Housing Problem (7)	10-25-46	3363	SING AND BE HAPPY SERIES				2716	Birth of a Notion (7)	4-12-47	3598
63,406	Noisy Neighbors (17)	9-20-46	3225	7507	The Crackpot King (7)	11-15-46	3387	2382	The Singing Barbers (9)	2-17-47	3460	2717	Tweetie Pie (7)	5-3-47	3679
73-401	I'll Build It Myself (15)	10-18-46	3367	7508	The Uninvited Pests (7)	11-29-46	3387	2383	Let's Sing a College Song (10)	4-14-47	3669	2718	Rabbit Transit (7)	5-10-47	3691
73,402	Social Terrors (18)	12-18-46	3587	7509	Mighty Mouse and the Hep Cat (7)	12-6-46	3387	2384	Let's Sing a Western Song	5-19-47	....	2719	Hobo Bobo (7)	5-17-47	3679
73,403	Do or Diet (18)	2-10-47	3539	7510	Beanstalk Jack (7)	12-20-46	3422	THE ANSWER MAN				2720	Along Came Daffy	6-14-47	....
73,404	Heading for Trouble (18)	6-20-47	3702	7511	Crying Wolf (7)	1-10-47	3538	2391	No. 1 (10)	10-2-46	3387	3701	Inkl at the Circus (7)	6-21-47	....
73,405	Host to a Ghost (18)	7-18-47	....	7512	McDougal's Rest Farm (7)	1-31-47	3537	2392	No. 2 Nature's Atom Bomb (10)	12-30-46	3422	3702	Crowling Pains (7)	7-12-47	....
LEON ERROL				7513	Dead End Cats (7)	2-14-47	3611	2393	No. 3 The Jungle Gangster (9)	3-3-47	3575	3703	Pest in the House (7)	8-2-47	....
63,706	Follow That Blonde (18)	9-27-46	3225	7514	Happy Go Lucky (7)	2-28-47	3631	2394	No. 4 Red Fury (8)	3-24-47	3575	3704	Foxy Duckling (7)	8-23-47	....
73,701	Borrowed Blonde (17)	3-7-47	3539	7515	Mexican Baseball (7)	3-14-47	3611	2395	No. 5 Storm Warning (9)	6-9-47	3715	"BUGS BUNNY" SPECIALS (Color)			
73,702	Wife Tames Wolf (17)	4-25-47	3575	7516	Aladdin's Lamp (7)	3-28-47	3611	TWO-REEL SPECIALS				2723	Racketeer Rabbit (7)	9-14-46	3239
73,703	In Room 303 (17)	4-25-47	3631	7517	Cat Trouble (7)	4-11-47	3611	....	Harnessed Lightning	....	....	2724	The Big Snooze (7)	10-5-46	3250
73,704	Hired Husband (19)	5-9-47	3631	7518	The Sky Is Falling (7)	4-25-47	3714	....	Fight of the Wild Stallions	....	....	2725	Rhapsody Rabbit (7)	11-9-46	3348
73,705	Blonde's Away (18)	7-11-47	....	7519	The Intruders (7)	5-9-47	3715	WARNER—VITAPHONE				2726	Hare Grows in Manhattan (7)	3-22-47	3575
FLICKER FLASHBACKS				7520	Mighty Mouse Meets Deedee Dick (7)	5-30-47	3715	TECHNICOLOR ADVENTURES				2719	Easter Yeggs (7)	6-28-47	....
74,201	No. 1 (9)	9-13-46	3250	MARCH OF TIME				TECHNICOLOR SPECIALS				MISCELLANEOUS			
74,202	No. 2 (9)	10-25-46	3349	V13-1	Is Everybody Happy? (17)	9-6-46	3186	3801	Star Spangled City (10)	10-19-46	3250	VITAPHONE VARIETIES			
74,203	No. 3 (8)	12-6-46	3435	V13-2	World Food Problem (17)	10-4-48	3239	3802	Rubber River (10)	11-16-46	3348	3401	So You Want to Keep Your Hair (10)	12-7-46	3348
74,204	No. 4 (10)	1-17-47	3460	V13-3	The Soviets' Neighbor (18)	11-1-46	3286	3803	Kingdom of the Wild (10)	3-15-47	3575	3402	So You Want to Play the Horses (10)	10-5-46	3250
74,205	No. 5 (8)	2-28-47	3563	V13-4	The American Cop (18)	11-29-46	3335	3804	Circus Horse (10)	6-28-47	....	3403	So You Think You're a Nervous Wreck (10)	12-28-46	3436
74,206	No. 6 (9)	4-11-47	3598	V13-5	Nobody's Children (17)	12-27-46	3387	3805	Glamour Town (10)	8-2-47	....	3404	So You're Going to Be a Father (10)	5-10-47	3679
74,207	No. 7 (9)	5-23-47	3891	V13-6	Germany—Handle with Care! (19)	1-24-47	3435	3806	Branding Irons (10)	8-16-47	....	3405	So You Want to Be in Pictures (10)	6-7-47	....
THIS IS AMERICA				V13-7	Fashion Means Business (17)	2-21-47	3488	TECHNICOLOR SPECIALS				3406	So You're Going on a Vacation	7-5-47	....
63,112	White House (19)	9-20-46	3274	V13-8	The Teacher's Crisis (16)	3-21-47	3538	3002	The Last Bomb (20½)	11-2-48	3286	MOSCOW MUSIC HALL (Artkino)			
63,113	Northern Rampart (18)	10-18-46	3286	V13-9	Storm Over Britain (18)	4-18-47	3587	3003	A Boy and His Dog (20)	4-26-47	3611	(31)			
73,101	Beauty for Sale (17)	11-15-46	3312	V13-10	The Russians Nobody Knows (19)	5-18-47	3830	3004	Saddle Up (20)	3-1-47	3575	Rebirth of Stalingrad (Artkino)			
73,103	A Nation Is Born (20)	1-10-47	3435	V13-11	Your Doctors—1947 (18½)	8-13-47	3679	3005	Song of a Nation (R) (20)	5-31-47	3702	(10)			
73,104	Campus Boom (18)	2-10-47	3488	V13-12	New Trains for Old? (18)	7-11-47	3725	3006	Hollywood Wonderland (20)	8-9-47	....	Operation Underground (Telenews)			
73,105	San Francisco (14)	3-10-47	3527	DRIBBLE PUSS PARADE				FEATURETTES				(18)			
73,106	Forgotten Island (18)	4-4-47	3508	7901	Monkey-Tone News (9)	1-17-47	3551	3102	Minstrel Days (20)	11-30-46	3422	Divorce—USA (Telenews)			
73,107	The Big Party (17)	5-2-47	3621	7951	Fisherman's Nightmare (8)	5-2-47	3679	3103	Allice in Movieland (20)	12-21-46	3460	(14)			
73,108	I Am an Alcoholic (17)	6-4-47	3679	UNITED ARTISTS				LOEW MUSICOLOR				Music Through the Ages (Superfilm)			
73,109	Passport to Nowhere (17)	7-3-47	3714	LOEW MUSICOLOR				WORLD TODAY, INC.				(16)			
MUSICAL FEATURETTES				LOEW MUSICOLOR				WORLD TODAY, INC.				Verona (Superfilm) (12)			
73,201	No. 1 Melody Time (18)	11-29-46	3422	....	Tocatta and Fugue (10)	10-15-46	3274	SPORTS PARADE (Color)				Via Margutta (Superfilm) (12)			
73,202	Follow That Music (18)	1-31-47	3460	....	Wonder Eye (10)	5-16-47	3631	3503	Battle of Champs (10)	1-18-47	3435	The Etruscan Civilization (Superfilm)			
73,203	Let's Ma' s Rhythm (20)	5-23-47	3702	UNIVERSAL				SPORTS PARADE (Color)				(9)			
RAY WHITLEY WESTERN MUSICALS				UNIVERSAL				SPORTS PARADE (Color)				Woman Speaks (Film Studios of Chl.)			
73,501	Bar Buckaroos (10)	9-6-46	3363	LANTZ COLOR CARTUNES				SPORTS PARADE (Color)				Vol. 1, Release 2 (10)			
73,502	Cupid Rides the Range (18)	10-11-46	3348	2321	Fair Weather Fiends (7)	11-18-46	3422	3504	American Sports Album (10)	3-8-47	3538	Vol. 1, Release 3 (10)			
73,503	Bandits and Ballads (17)	11-15-46	3363	2322	Wacky Weed (7)	12-16-46	3422	3505	Let's Go Swimming (10)	1-4-47	3460	Vol. 1, Release 4 (10)			
73,504	A Buckaroo Broadcast (18)	12-20-46	3587	2323	Musical Moments (8)	2-24-47	3551	3506	Arrow Maglo (10)	3-22-47	3575	Vol. 1, Release 5 (10)			
SPECIAL				2324	Smoked Hams (7)	4-28-47	3575	3507	Harness Racing (10)	5-3-47	3702	Vol. 1, Release 6 (10)			
73,901	Football Highlights (19)	....	....	2325	Coo-Coo Birds (7)	6-9-47	....	3508	Flying Sportsman in Jamaica (10)	5-24-47	3702	The New North (NFB) (10)			
20TH CENTURY-FOX				2326	Overture to William Tell (7)	6-16-47	3669	3509	A Day at Hollywood Park (10)	6-7-47	3691	Ski Skill (NFB) (10)			
MOVIETONE ADVENTURES (Color)				2327	Well Oiled (7)	6-30-47	2327	3510	Tennis Town	6-21-47	....	When a Man's a Prince (Grant Intl.) (13)			
7252	Jamaica (8)	9-13-46	3225	JUVENILE JURY SERIES				MELODY MASTER BANDS				2719			
7253	Historic Capetown (8)	10-18-46	3225	2361	No. 1 (11)	12-16-48	3460	3601	Desi Arnaz and Band (19)	10-12-46	3263	Son of the Guardsman (15 episodes)			
7254	Girls and Gags (8)	11-22-46	3587	2362	No. 2 (10)	3-31-47	3575	3602	Melody of Youth (10)	12-14-46	3435	Jack Armstrong (15 episodes)			
7201	Fantasy of Siam (8)	1-3-47	3488	2363	No. 3 (11)	5-26-47	....	3603	Big Time Revue (10)	1-25-47	3539	The Vigilante (15 episodes)			
7202	Royalty of the Range (9)	3-7-47	3538	2364	No. 4 (11)	6-24-47	3715	3604	Stan Kenton and Orchestra (10)	2-22-47	3538	REPUBLIC			
7203	Harvest of the Sea (9)	7-4-47	3563	VARIETY VIEWS				BLUE RIBBON CARTOONS (Color)				584			
7255	The Cape of Good Hope (8)	4-4-47	3538	2341	Bear Facts (10)	2-24-47	3460	3605	Vaudeville Revue (10)	4-12-47	3598	The Crimson Ghost (15 episodes)			
7256	Zululand (8)	6-6-47	3563	2342	Pelican Pranks (9)	2-24-47	3460	3606	Zero Girl (10)	7-19-47	....	691			
7257	Gardens of the Sea (8)	6-20-47	3715	2343	Wild West Chimp (9)	3-17-47	3575	SON OF ZORRO (13 episodes)				693			
7258	Romance of the Fjords (8)	6-27-47	3715	2344	Rhumba Holiday (9)	4-21-47	3575	3302	Wacky Worm (7)	10-12-46	3263	Jesse James Rides Again (13 episodes)			

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

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.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3736-3737, issue of July 19, 1947.

Feature product listed by Company on pages 3716-3717, issue of July 5, 1947. For listing of 1945-46 Features by Company, see Product Digest, pages 3151-3152, issue of August 17, 1946.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a Box Office Champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	— REVIEWED —		Advance Synopsis Page	Service Data Page
						M. P. Herald Issue	Product Digest Page		
ABIE'S Irish Rose	UA	....	Michael Chekhov-Joanna Dru	Dec. 27,'46	96m	Nov. 30,'46	3334	3066	3492
Accomplice	PRC	....	Richard Arlen-Veda Ann Borg	Sept. 29,'46	68m	Sept. 28,'46	3224	3187	3464
Adventures of Don Coyote (color)	UA	....	Richard Martin-Frances Rafferty	May 9,'47	65m	May 3,'47	3610	3599	....
Adventuress (Br.) (Eagle-Lion)	PRC	103	Deborah Kerr-Trevor Howard	Mar. 14,'47	98m	Mar. 8,'47	3513	....	....
Affairs of Geraldine, The	Rep.	603	Jane Withers-James Lydon	Nov. 18,'46	68m	Nov. 30,'46	3334	2951	....
Alexander's Ragtime Band (R.)	20th-Fox	709	Tyrone Power-Alice Faye	Mar., '47	106m	Jan. 4,'47	3398	....	....
Alias a Gentleman	MGM	....	Wallace Beery-Tom Drake	Not Set	....	....	....	3717	....
Alias Mr. Twilight	Col.	828	Michael Duane-Trudy Marshall	Dec. 24,'46	69m	Dec. 28,'46	3386	3312	3412
Angel and the Badman, The	Rep.	608	John Wayne-Irene Rich	Feb. 15,'47	100m	Feb. 15,'47	3474	3336	3553
† Angel on My Shoulder	UA	....	Paul Muni-Anne Baxter	Sept. 20,'46	101m	Sept. 21,'46	3210	2859	3464
† Anna and the King of Siam	20th-Fox	634	Irene Dunne-Rex Harrison	Aug., '46	128m	June 8,'46	3029	2907	3288
Apache Rose (color)	Rep.	641	Roy Rogers-Dale Evans	Feb. 15,'47	75m	Mar. 29,'47	3549	3434	....
Arch of Triumph	UA	....	Ingrid Bergman-Charles Boyer	Not Set	....	....	....	3487	....
Arnelo Affair, The	MGM	....	John Hodiak-George Murphy	(T) Feb. 13,'47	87m	Feb. 15,'47	3473	3459	3633
As You Desire Me	MGM	....	Greer Garson-Richard Hart	Not Set	....	....	....	3287	....
(formerly A Woman of My Own)									
BACHELOR and the Bobby Soxer, The (Block 1)	RKO	801	Cary Grant-Myrna Loy-Shirley Temple	(T) July 14,'47	95m	June 7,'47	3665	3363	....
Bachelor's Daughters, The	UA	....	Gail Russell-Claire Trevor	Sept. 6,'46	88m	Sept. 14,'46	3197	3007	3350
Backlash (Wurtzel)	20th-Fox	711	Richard Travis-Jean Rogers	Mar., '47	66m	Mar. 29,'47	3550	3503	....
Banjo (Block 5)	RKO	725	Sharyn Moffett-Jacqueline White	May 15,'47	68m	Apr. 19,'47	3586	3539	....
Bar 20 Justice (R.)	Screen Guild	HC12	William Boyd-Russell Hayden	July 19,'47	65m	Apr. 23,'38	....	....	....
Beast with Five Fingers, The	WB	613	Robert Alda-Andrea King	Feb. 8,'47	88m	Dec. 21,'46	3374	2786	3703
Beat the Band (Block 4)	RKO	718	Frances Langford-Gene Krupa	Feb. 19,'47	67m	Mar. 1,'47	3501	3126	....
Beauty and the Bandit	Mono.	531	Gilbert Roland-Ramsay Ames	Nov. 9,'46	77m	Dec. 7,'46	3347	3312	....
Bedelia (British) (Eagle-Lion)	PRC	101	Margaret Lockwood-Ian Hunter	Feb. 1,'47	81m	Feb. 1,'47	3445	....	3492
Beginning or the End, The	MGM	716	Brian Donlevy-Robert Walker	Mar., '47	110m	Feb. 22,'47	3485	3076	3667
Bells of San Angelo (color)	Rep.	642	Roy Rogers-Dale Evans	Not Set	71m	May 31,'47	3654	3488	....
Bells of San Fernando	Screen Guild	4614	Donald Woods-Gloria Warren	Apr. 5,'47	69m	Apr. 5,'47	3562	3422	....
Below the Deadline	Mono.	520	Warren Douglas-Ramsay Ames	Aug. 3,'46	65m	Sept. 28,'46	3224	3127	....
† Best Years of Our Lives (Spcl.)	RKO	751	Myrna Loy-Fredric March	Nov. 20,'46	172m	Nov. 30,'46	3335	3312	3703
Betty Co-Ed	Col.	824	Jean Porter-William Mason	Nov. 28,'46	71m	Dec. 7,'46	3346	3274	3553
Big Fix, The	PRC	702	James Brown-Sheila Ryan	Apr. 19,'47	63m	May 10,'47	3621	3574	....
† Big Sleep, The	WB	601	Humphrey Bogart-Lauren Bacall	Aug. 31,'46	114m	Aug. 17,'46	3249	3126	3577
Big Town	Para.	4622	Philip Reed-Hillary Brooke	May 23,'47	60m	Feb. 22,'47	3486	3776	....
Birds and the Bees, The (color)	MGM	....	Jeannette MacDonald-Jose Iturbi	Not Set	....	....	....	3599	....
Bishop's Wife, The	RKO	....	Cary Grant-Loretta Young	Not Set	....	....	....	3702	....
Black Beauty	20th-Fox	636	Mona Freeman-Richard Denning	Sept., '46	76m	July 20,'46	3102	2778	3492
Black Gold (Allied Artists)	Mono.	2	Anthony Quinn-Katherine DeMille	Aug. 1,'47	92m	June 28,'47	3701	3631	....
Blackmail	Rep.	617	William Marshall-Adele Mara	July 24,'47	....	....	....	....	....
Black Narcissus (Brit.) (color)	Univ.	....	Deborah Kerr-Sabu-David Farrar	Not Set	100m	July 12,'47	3725	....	....
Blaze of Noon	Para.	4611	Anne Baxter-Sterling Hayden	May 2,'47	90m	Mar. 8,'47	3513	3503	3633
Blind Spot	Col.	825	Chester Morris-Constance Dowling	Feb. 6,'47	73m	Feb. 1,'47	3445	3388	....
Blonde for a Day	PRC	....	Hugh Beaumont-Katheryn Adams	Aug. 29,'46	68m	Aug. 10,'46	3137	3030	....
Blondie Knows Best	Col.	806	Penny Singleton-Arthur Lake	Oct. 17,'46	69m	Sept. 21,'46	3211	3031	3350
Blondie's Big Moment	Col.	807	Penny Singleton-Arthur Lake	Jan. 9,'47	69m	Dec. 14,'46	3361	3347	....
Blondie's Holiday	Col.	808	Penny Singleton-Arthur Lake	Apr. 10,'47	67m	Mar. 8,'47	3514	3488	....
† Blue Skies (color)	Para.	4602	Bing Crosby-Fred Astaire	Dec. 27,'46	104m	Sept. 28,'46	3221	2884	3492
Bob, Son of Battle (color)	20th-Fox	720	Peggy Ann Garner-Lon McCallister	July,'47	103m	June 14,'47	3677	3539	....
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	....	....	2230	....
Boomerang	20th-Fox	706	Dana Andrews-Jane Wyatt	Feb., '47	88m	Feb. 1,'47	3446	3434	3553
Boom Town (R.)	MGM	713	Clark Gable-Claudette Colbert	Feb., '47	119m	Sept. 28,'46	3225	....	....
Border Feud	PRC	752	Al "Lash" LaRue-Al "Fuzzy" St. John	May 10,'47	55m	May 24,'47	3643	....	....
Born to Kill (Block 5)	RKO	722	Claire Trevor-Lawrence Tierney	May 3,'47	92m	Apr. 19,'47	3585	3078	3633
Born to Speed	PRC	705	Johnny Sands-Terry Austin	Jan. 12,'47	61m	Jan. 25,'47	3434	3410	....
Boston Blackie and the Law	Col.	822	Chester Morris-Trudy Marshall	Dec. 12,'46	69m	Nov. 23,'46	3322	3312	....
Bowery, The (Reissue)	20th-Fox	642	George Raft-Wallace Beery	Oct., '46	84m	Aug. 24,'46	3162	....	....
Brasher Doubloon, The	20th-Fox	707	George Montgomery-Nancy Guild	Feb., '47	72m	Feb. 8,'47	3458	3238	3667
Brief Encounter (Brit.)	Univ.	....	Celia Johnson-Trevor Howard	(T) Aug. 24,'46	86m	Aug. 31,'46	3174	....	3228
Bringing Up Father	Mono.	604	Joe Yule-Renie Riano	Nov. 23,'46	68m	Oct. 19,'46	3262	3186	3553
Brute Force	Univ.	620	Burt Lancaster-Hume Cronyn	Aug., '47	98m	June 28,'47	3702	3611	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED		Advance Synopsis Page	Service Data Page	
						M. P. Herald Issue	Product Digest Page			
Brute Man, The	PRC	714	Rondo Hatton-Jane Adams	Oct. 1, '46	60m	Oct. 26, '46	3273	2764	....
Buck Privates Come Home	Univ.	612	Bud Abbott-Lou Costello	Apr., '47	77m	Mar. 15, '47	3525	....	....
Buffalo Bill Rides Again	Screen Guild	4613	Richard Arlen-Jennifer Holt	Apr. 19, '47	66m	Apr. 5, '47	3562	3410	....
Bulldog Drummond at Bay	Col.	820	Ron Randell-Anita Louise	May 15, '47	70m	.....	....	3587	....
Burning Cross, The	Screen Guild	4704	Hank Daniels-Virginia Patton	Sept. 1, '47	....	.....	....	....	....
Bush Pilot	Screen Guild	4616	Rochelle Hudson-Jack LaRue	June 7, '47	60m	.....	....	3539	....
ALCUTTA										
Calendar Girl	Para.	4612	Alan Ladd-William Bendix	May 30, '47	83m	Apr. 26, '47	3598	2884	3633	
California (color)	Rep.	607	Jane Frazee-William Marshall	Jan. 31, '47	88m	Feb. 15, '47	3475	3335	3601	
† Captains Courageous (Reissue)	Para.	4606	Ray Milland-Barbara Stanwyck	Feb. 21, '47	98m	Dec. 21, '46	3373	2784	3667	
Captain from Castile (color)	MGM	....	Freddie Bartholomew-Spencer Tracy (T)	Aug. 21, '46	117m	Aug. 24, '46	3162	....	....
Captive Heart, The (British)	20th-Fox	....	Tyrone Power-Jean Peters	Not Set	....	.....	....	3562	....
Caravan (Brit.) (Eagle-Lion)	Univ.	....	Michael Redgrave-Rachel Kempson	Not Set	86m	Apr. 26, '47	3597	....	....
Carnegie Hall	PRC	....	Stewart Granger-Jean Kent	July 20, '47	....	.....	....	....	....
Carnival in Costa Rica (col.)	UA	....	Marsha Hunt-William Prince	Not Set	134m	Mar. 1, '47	3501	....	....
Case of the Baby Sitter, The	20th-Fox	710	Dick Haymes-Celeste Holme	Apr., '47	95m	Mar. 29, '47	3549	3090	3633	
Cassidy of Bar 20 (R.)	Screen Guild	4618	Tom Neal-Pamela Blake	July 26, '47	40m	.....	....	3689	....
† Centennial Summer (color)	Screen Guild	HC10	William Boyd-Russell Hayden	May 10, '47	59m	Feb. 12, '38	....	....	....
Chase, The	20th-Fox	633	Jeanne Craine-Cornel Wilde	Aug., '46	102m	June 8, '46	3030	2884	3492	
Cheyenne	UA	....	Robert Cummings-Michele Morgan	Nov. 22, '46	86m	Oct. 19, '46	3263	....	3577
Child of Divorce (Block 2)	WB	622	Dennis Morgan-Jane Wyman	June 14, '47	100m	Apr. 26, '47	3597	2939	3667	
Cigarette Girl	RKO	708	Sharyn Moffett-Regis Toomey	Oct. 15, '46	62m	Oct. 19, '46	3262	2972	....
Claudia and David	Col.	826	Leslie Brooks-Jimmy Lloyd	Feb. 13, '47	67m	Feb. 15, '47	3475	3411	....
† Cloak and Dagger	20th-Fox	637	Dorothy McGuire-Robert Young	Sept., '46	78m	July 27, '46	3113	2939	3350	
Cockeyed Miracle, The	WB	603	Gary Cooper-Lilli Palmer	Sept. 28, '46	106m	Sept. 14, '46	3197	2939	3208	
Code of the Saddle	MGM	703	Frank Morgan-Keenan Wynn	Oct., '46	81m	July 20, '46	3102	2883	3412	
Code of the West (Block 4)	Mono.	677	Johnny Mack Brown-Raymond Hatton	June 28, '47	53m	.....	....	3689	....
Copacabana	RKO	720	James Warren-Debra Alden	Feb. 20, '47	53m	Mar. 1, '47	3502	3410	....
Corpse Came C.O.D., The	UA	....	Groucho Marx-Carmen Miranda	May 30, '47	92m	May 24, '47	3641	....	....
Corsican Brothers (Reissue)	Col.	....	George Brent-Joan Blondell	June, '47	87m	.....	....	3562	3703
Crack-Up (Block 6)	PRC	733	Douglas Fairbanks, Jr.-Ruth Warrick	June 21, '47	111m	.....	....	....	....
Crime Doctor's Man Hunt, The	RKO	627	Pat O'Brien-Claire Trevor	Sept. 6, '46	93m	June 22, '46	3054	2951	3228	
Criminal Court (Block 2)	Col.	816	Warner Baxter-Ellen Drew	Oct. 24, '46	61m	Sept. 21, '46	3210	3187	....
Crimson Key, The (Wurtzel)	RKO	709	Tom Conway-Martha O'Driscoll	Nov. 20, '46	59m	Aug. 10, '46	3137	2963	....
Crossfire (Block 1)	20th-Fox	722	Kent Taylor-Doris Dowling	July, '47	75m	July 5, '47	3714	3679	....
Cross My Heart	RKO	804	Robert Young-Robert Mitchum (T)	July 15, '47	86m	June 28, '47	3701	....	....
Cry Wolf	Para.	4603	Betty Hutton-Sonny Tufts	Jan. 10, '47	83m	Nov. 23, '46	3321	3055	3553	
Cynthia	WB	625	Errol Flynn-Barbara Stanwyck	Aug. 16, '47	82m	July 5, '47	3713	3138	....
	MGM	....	Elizabeth Taylor-George Murphy	July, '47	98m	May 17, '47	3629	3611	....
DANGEROUS: Millions (Wurtzel)										
Dangerous Money	20th-Fox	648	Kent Taylor-Dona Drake	Dec., '46	69m	Dec. 7, '46	3345	3336	....
Dangerous Venture	Mono.	603	Sydney Toler-Gloria Warren	Oct. 12, '46	49m	Oct. 12, '46	3250	3186	....
Danger Street	UA	....	William Boyd-Andy Clyde	May 23, '47	59m	Feb. 22, '47	3487	....	....
Dark Delusion	Para.	4623	Jane Withers-Robert Lowery	June 20, '47	66m	Mar. 15, '47	3526	2972	....
† Dark Mirror, The	MGM	....	Lucille Bremer-James Craig	June, '47	90m	Apr. 12, '47	3573	3459	....
Dark Passage	Univ.	601	Olivia de Havilland-Lew Ayres	Oct., '46	85m	Oct. 5, '46	3237	2883	3667	
Deadlier Than the Male	WB	....	Humphrey Bogart-Lauren Bacall	Not Set	....	.....	....	3599	....
Dead of Night (British)	RKO	....	Claire Trevor-Lawrence Tierney	Not Set	....	.....	....	3078	....
Dead Reckoning	Univ.	547	Mervyn Johns-Roland Carver	Aug. 23, '46	77m	July 6, '46	3077	....	....
Dear Ruth	Col.	830	Humphrey Bogart-Lizabith Scott	Feb., '47	100m	Jan. 4, '47	3397	3387	3667	
Death Valley (color)	Para.	4616	Joan Caulfield-William Holden	July 18, '47	85m	May 31, '47	3653	....	3667
Deception	Screen Guild	4604	Robert Lowery-Helen Gilbert	Aug. 15, '46	72m	.....	....	3090	....
Decoy	WB	605	Bette Davis-Paul Henried	Oct. 26, '46	112m	Oct. 19, '46	3261	3238	3492	
Deep Valley	Mono.	601	Jean Gillie-Edward Norris	Sept. 14, '46	76m	Sept. 14, '46	3198	3031	....
Desert Fury (color)	WB	....	Ida Lupino-Dane Clark (T)	July 29, '47	....	.....	....	3717	....
Desperate (Block 6)	Para.	4617	John Hodiak-Lizabith Scott	Aug. 15, '47	....	.....	....	3611	....
Destry Rides Again (Reissue)	RKO	728	Steve Brodie-Audrey Long	June, '47	73m	May 17, '47	3629	3599	....
Devil on Wheels	Univ.	2791	Marlene Dietrich-James Stewart	Mar., '47	94m	Feb. 22, '47	3487	....	....
Devil's Playground, The	PRC	701	Damian O'Flynn-Lenita Lane	Mar. 2, '47	67m	Feb. 1, '47	3446	3410	....
Devil Thumbs a Ride, The (Bl. 4)	UA	....	William Boyd-Andy Clyde	Nov. 15, '46	62m	Sept. 21, '46	3211	3078	....
Dick Tracy's Dilemma (Block 6)	RKO	719	Lawrence Tierney-Nan Leslie	Feb. 20, '47	63m	Mar. 1, '47	3501	3410	3601	
Dick Tracy Versus Cueball (Bl. 3)	RKO	729	Ralph Byrd-Lyle Latell	July, '47	60m	May 17, '47	3630	3599	....
Dillingér (Reissue)	RKO	714	Morgan Conway-Anne Jeffreys	Dec. 18, '46	62m	Nov. 16, '46	3310	3031	....
Dishonored Lady	Mono.	....	Lawrence Tierney-Edmunde Lowe	July 5, '47	72m	Mar. 17, '45	2361	....	....
Don Ricardo Returns	UA	....	Hedy LaMarr-Dennis O'Keefe	May 16, '47	85m	Apr. 26, '47	3597	....	3703
Down Missouri Way	PRC	....	Fred Colby-Isabelita	Nov. 5, '46	63m	Dec. 7, '46	3347	3240	....
Down to Earth (color)	PRC	....	Martha O'Driscoll-William Wright	Aug. 15, '46	75m	July 20, '46	3102	3007	3288
Dragnet, The	Col.	....	Rita Hayworth-Larry Parks	Not Set	....	.....	....	3126	....
Driffin' River	Screen Guild	4703	Henry Wilcoxson-Mary Brian	Aug. 16, '47	71m	July 12, '47	3725	....	....
† Duel in the Sun (color)	PRC	741	Eddie Dean-Shirley Patterson	Oct. 1, '46	57m	Oct. 5, '46	3237	3187	....
	Selznick	....	Jennifer Jones-Joseph Cotten	Apr. 17, '47	135m	Jan. 11, '47	3409	3363	3703
EARL Carroll Sketchbook										
Easy Come, Easy Go	Rep.	530	Constance Moore-William Marshall	Aug. 22, '46	90m	Aug. 24, '46	3162	2939	3228	
† Egg and I, The	Para.	4607	Sonny Tufts-Diana Lynn	Mar. 7, '47	77m	Feb. 8, '47	3458	2748	3667	
Emperor Waltz (color)	Univ.	....	Claudette Colbert-Fred MacMurray	Not Set	108m	Mar. 29, '47	3549	3312	3703
Escape Me Never	Para.	....	Bing Crosby-Joan Fontaine	Not Set	....	.....	....	3611	....
	WB	....	Errol Flynn-Ida Lupino	Not Set	....	.....	....	2861	....
FABULOUS Dorseys, The										
Fabulous Suzanne, The	UA	....	Tommy Dorsey-Jimmy Dorsey	Feb. 21, '47	91m	Mar. 1, '47	3502	3475	3703
Faithful in My Fashion (Bl. 17)	Rep.	604	Barbara Britton-Rudy Vallee	Dec. 15, '46	71m	Dec. 21, '46	3374	2926	....
Falcon's Adventure, The (Bl. 3)	MGM	627	Tom Drake-Donna Reed	Aug. 22, '46	81m	June 15, '46	3042	2951	....
Fall Guy	RKO	715	Tom Conway-Madge Meredith	Dec. 13, '46	61m	Dec. 14, '46	3362	3348	
	Mono.	613	Clifford Penn-Robert Armstrong	Mar. 15, '47	64m	Mar. 8, '47	3514	3410	

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Fantasia (R.) (Spl.) (color)	RKO	792	Disney Musical Feature	Sept. 28,'46	124m	Oct. 5,'46	3238
Farmer's Daughter, The (Bl. 4)	RKO	716	Loretta Young-Joseph Cotten	Feb. 18,'47	97m	Mar. 1,'47	3502	3364	3667
Fear in the Night	Para.	4621	Paul Kelly-Kay Scott	Apr. 18,'47	72m	Feb. 22,'47	3486	3459	....
Fiesta (color)	MGM	....	Esther Williams-Ricardo Montalban	July,'47	104m	June 14,'47	3677	3611	....
Fighting Frontiersman, The	Col.	863	Charles Starrett-Smilely Burnette	Dec. 19,'46	61m	Nov. 16,'46	3309	....	....
Flashing Guns	Mono.	....	Johnny Mack Brown-Raymond Hatton	Aug. 16,'47	....	....	....	....	....
Flight to Nowhere	Screen Guild	4605	Alan Curtis-Evelyn Ankers	Oct. 1,'46	74m	....	....	3078	....
Fool's Gold	UA	....	William Boyd-Andy Clyde	Jan. 31,'47	63m	Oct. 12,'46	3249	....	....
Forever Amber (color)	20th-Fox	....	Linda Darnell-Cornel Wilde	Not Set	....	....	....	3475	....
For the Love of Rusty	Col.	812	Ted Donaldson-Ann Doran	May 1,'47	69m	....	....	3587	....
Framed	Col.	834	Glenn Ford-Janis Carter	Apr.,'47	82m	Mar. 8,'47	3514	3503	3601
Fun and Fancy Free (color)	RKO	....	Disney Feature Cartoon	Not Set	....	....	....	3631	....
Fun on a Weekend	UA	....	Eddie Bracken-Priscilla Lane	May 15,'47	93m	Apr. 19,'47	3586	3503	3703
GALLANT Bess (color)	MGM	702	Marshall Thompson-George Tobias	Jan.,'47	98m	Sept. 7,'46	3185	2778	3492
Gallant Journey	Col.	7002	Glenn Ford-Janet Blair	Sept. 24,'46	86m	Sept. 14,'46	3198	2939	3412
Gangster, The (Allied Artists)	Mono.	....	Barry Sullivan-Belita	Sept. 1,'47	....	....	....	3666	....
Gas House Kids	PRC	....	Robert Lowery-Teala Loring	Oct. 28,'46	68m	Oct. 12,'46	3250	3238	....
Gas House Kids Go West	PRC	711	Chili Williams-John Shelton	July 12,'47	61m	July 19,'47	3735	....	....
Genius at Work (Block 2)	RKO	710	Alan Carney-Anne Jeffreys	Oct. 20,'46	61m	Aug. 10,'46	3138	3078	....
Gentleman Joe Palooka	Mono.	602	Leon Errol-Joe Kirkwood	Oct. 5,'46	72m	Sept. 28,'46	3221	3126	3492
Ghost Goes Wild, The	Rep.	605	James Ellison-Anne Gwynne	Mar. 8,'47	66m	Apr. 5,'47	3561	2972	....
Ghost and Mrs. Muir, The	20th-Fox	715	Gene Tierney-Rex Harrison	May,'47	104m	May 24,'47	3641	3563	....
Ghost Town Renegades	PRC	754	Al "Lash" LaRue-Al "Fuzzy" St. John	July 26,'47	....	....	....	3702	....
Ginger	Mono.	609	Frank Albertson-Barbara Reed	Jan. 4,'47	67m	Jan. 25,'47	3434	3312	....
Go Into Your Dance (Reissue)	WB	....	Al Jolson-Ruby Keeler	Not Set	100m	May 31,'47	3655	....	....
Gone With the Wind (R.)	MGM	....	Clark Gable-Vivien Leigh	(T) Apr. 28,'47	220m	Dec. 16,'39	....	....	....
Great Day (British) (Block 1)	RKO	703	Eric Portman-Flora Robson	Oct. 30,'46	69m	July 27,'46	3114	....	....
Great Expectations (Brit.)	Univ.	....	John Mills-Valerie Hobson	July,'47	115m	Mar. 29,'47	3549	....	3667
Great Waltz, The (R.)	MGM	723	Lise Rainer-Fernand Gravet	July,'47	106m	Sept. 21,'46	3212	....	....
Green Cockatoo	Univ.	....	John Mills-Rene Ray	July 18,'47	63m	July 19,'47	3734	....	....
Green for Danger (Eagle-Lion) (British)	PRC	....	Sally Gray-Trevor Howard	Not Set	....	....	....	3611	....
Green Dolphin Street	MGM	....	Lana Turner-Van Heflin	Not Set	....	....	....	3587	....
Guilt of Janet Ames, The	Col.	836	Rosalind Russell-Melvyn Douglas	Apr.,'47	83m	Mar. 8,'47	3513	3488	3553
Guilty, The	Mono.	614	Bonita Granville-Don Castle	Mar. 22,'47	71m	Mar. 22,'47	3537	3410	....
Gunfighters (color)	Col.	838	Randolph Scott-Barbara Hutton	July 15,'47	87m	June 14,'47	3677	3587	....
Gunman's Code	Univ.	1107	Kirby Grant-Fuzzy Knight	Aug. 30,'46	....	....	....	3187	....
HARD Boiled Mahoney	Mono.	616	Leo Gorcey-Huntz Hall	May 10,'47	....	....	....	3488	....
Hat Box Mystery, The	Screen Guild	4617	Tom Neal-Pamela Blake	July 12,'47	40m	....	....	3666	....
Heading West	Col.	7210	Charles Starrett-Smilely Burnette	Aug. 15,'46	56m	Aug. 24,'46	3161	3127	3188
Heartaches	PRC	704	Sheila Ryan-Chill Wills	June 28,'47	73m	July 5,'47	3714	3702	....
Heart of Arizona (R.)	Screen Guild	HC11	William Boyd-George Haymes	June 14,'47	68m	....	....	....	....
Heldorado	Rep.	543	Roy Rogers-George "Gabby" Hayes	Dec. 15,'46	70m	Jan. 4,'47	3397	3348	....
Here Comes Trouble	UA	....	William Tracy-Beverly Lloyd	Not Set	....	....	....	3363	....
Her Husband's Affairs	Col.	....	Franchot Tone-Lucille Ball	Not Set	....	....	....	3735	....
Her Sister's Secret	PRC	SP71	Nancy Coleman-Philip Reed	Sept. 23,'46	85m	Sept. 21,'46	3210	3090	3492
High Barbaree	MGM	721	Van Johnson-June Allyson	May,'47	91m	Mar. 15,'47	3525	3238	3667
High Conquest	Mono.	620	Anna Lee-Warren Douglas	June 21,'47	79m	Mar. 15,'47	3525	3435	....
High School Hero	Mono.	517	Freddie Stewart-June Preisser	Sept. 7,'46	69m	Aug. 24,'46	3161	3126	....
Hit Parade of 1947	Rep.	610	Eddie Albert-Constance Moore	Mar. 22,'47	90m	May 3,'47	3609	3459	....
Holiday in Mexico (color)	MGM	701	Walter Pidgeon-Ilona Massey	Sept.,'46	128m	July 27,'46	3113	2764	3288
Hollywood Barn Dance	Screen Guild	4701	Ernest Tubb-Lori Talbott	June 21,'47	72m	June 7,'47	3665	3655	....
Home in Oklahoma	Rep.	5542	Roy Rogers-Dale Evans	Nov. 8,'46	72m	Nov. 9,'46	3298	3163	....
Homesteaders of Paradise Valley	Rep.	664	Allan Lane-Bobby Blake	Apr. 1,'47	....	....	....	3475	....
Homestretch, The (color)	20th-Fox	713	Cornel Wilde-Maureen O'Hara	May,'47	96m	Apr. 26,'47	3597	3488	3703
Home Sweet Homicide	20th-Fox	640	Lynn Bari-Randolph Scott	Oct.,'46	90m	July 27,'46	3124	2939	3492
Honeymoon (Block 5)	RKO	721	Shirley Temple-Guy Madison	May 17,'47	74m	Apr. 19,'47	3585	3539	3667
Hoppy's Holiday	UA	....	William Boyd-Andy Clyde	July 18,'47	60m	May 17,'47	3630	....	....
How Green Was My Valley (Reissue)	20th-Fox	....	Walter Pidgeon-Maureen O'Hara	Not Set	118m	Jan. 4,'47	3398	....	....
Hucksters, The	MGM	....	Clark Gable-Deborah Kerr	July,'47	115m	June 28,'47	3701	3574	....
Humoresque	WB	612	Joan Crawford-John Garfield	Jan. 25,'47	125m	Dec. 28,'46	3385	3363	3667
I COVER Big Town	Para.	4624	Philip Reed-Hillary Brooke	July 25,'47	63m	Mar. 1,'47	3502	3459	....
If I'm Lucky	20th-Fox	638	Vivian Blaine-Harry James	Sept.,'46	79m	Aug. 31,'46	3174	3066	3412
If You Knew Susie	RKO	....	Eddie Cantor-Joan Davis	Not Set	....	....	....	3475	....
I'll Be Yours	Univ.	607	Deanna Durbin-Tom Drake	Jan.,'47	93m	Jan. 25,'47	3433	3348	3703
Imperfect Lady	Para.	4610	Teresa Wright-Ray Milland	Apr. 25,'47	97m	Mar. 15,'47	3526	2870	3601
International Lady (Reissue)	PRC	734	George Brent-Ilona Massey	May 24,'47	102m	....	....	....	....
I Stole a Million (Reissue)	Univ.	2794	George Raft-Claire Trevor	Apr.,'47	75m	Mar. 15,'47	3527	....	....
† It Happened in Brooklyn	MGM	718	Frank Sinatra-Kathryn Grayson	Apr.,'47	103m	Mar. 8,'47	3513	3238	3667
It Happened on Fifth Avenue (Allied Artists)	Mono.	1	Don DeFore-Ann Harding	Apr. 19,'47	115m	Feb. 8,'47	3457	....	3667
It's Great To Be Young	Col.	7038	Leslie Brooks-Jimmy Lloyd	Sept. 12,'46	68m	Sept. 21,'46	3210	3163	....
It's a Joke, Son (Eagle-Lion)	PRC	102	Kenny Delmar-Una Merkel	Jan. 15,'47	64m	Jan. 25,'47	3433	3387	3492
† It's a Wonderful Life (Special)	RKO	781	James Stewart-Donna Reed	Jan. 7,'47	130m	Dec. 21,'46	3373	3186	3601
† I've Always Loved You (color) (Special)	Rep.	601	Maria Ouspenskaya-Philip Dorn	Dec. 2,'46	117m	Sept. 7,'46	3185	2628	3464
Ivy	Univ.	616	Joan Fontaine-Patric Knowles	June,'47	99m	June 14,'47	3677	....	....
I Wonder Who's Kissing Her Now? (color)	20th-Fox	723	June Haver-Mark Stevens	Aug.,'47	104m	June 14,'47	3678	3563	....
JEWELS of Brandenburg (Wurtzel)	20th-Fox	716	Richard Travis-Micheline Cheirel	May,'47	64m	Apr. 12,'47	3573	....	....
Johnny Frenchman (British)	Univ.	Francoise Rosay-Tom Walls	Oct.,'46	104m	Nov. 2,'46	3286

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Johnny O'Clock	Col.	883	Dick Powell-Evelyn Keyes	Mar., '47	95m	Jan. 4, '47	3397	3388	3703
† Jolson Story, The (color) (Spcl.)	Col.	831	Larry Parks-William Demarest	Jan., '47	128m	Sept. 21, '46	3209	2883	3703
Jungle Flight	Para.	4625	Robert Lowery-Ann Savage	(T) Feb. 21, '47	67m	Mar. 1, '47	3502	3126	....
Jungle Princess (Reissue)	Para.	R5-3620	Dorothy Lamour-Ray Milland	Sept. 1, '46	84m	Sept. 21, '46	3212	....	....
KEEPER of the Bees	Col.	....	Harry Davenport-Michael Duane	July 10, '47	....	....	....	3679	....
Killer at Large	PRC	717	Robert Lowery-Anabel Shaw	May 31, '47	63m	June 7, '47	3665	3655	....
Killer Dill	Screen Guild	4702	Stuart Erwin-Anne Gwynne	Aug. 2, '47	75m	June 14, '47	3678	3666	....
† Killers, The	Univ.	548	Burt Lancaster-Ava Gardner	Aug. 30, '46	102m	Aug. 17, '46	3150	3055	3464
Kilroy Was Here	Mono.	621	Jackie Cooper-Jackie Coogan	July 19, '47	68m	July 5, '47	3713	3611	....
King of the Wild Horses	Col.	809	Preston Foster-Gail Patrick	Mar. 27, '47	79m	Mar. 22, '47	3537	3527	....
Kings Row (Reissue)	WB	608	Ann Sheridan-Robert Cummings	Dec. 7, '46	127m	Nov. 2, '46	3286	....	....
Kiss of Death	20th-Fox	725	Victor Mature-Brian Donlevy	Sept., '47	....	....	....	3735	....
Kit Carson (Reissue)	PRC	731	Dana Andrews-Lynn Bari	Mar. 22, '47	97m	Aug. 31, '40	....	....	....
LADIES' Man	Para.	4605	Eddie Bracken-Virginia Welles	Feb. 7, '47	90m	Jan. 11, '47	3409	2809	3577
Lady Chaser	PRC	....	Robert Lowery-Ann Savage	Nov. 25, '46	58m	Dec. 28, '46	3386	3312	....
Lady in the Lake	MGM	712	Robert Montgomery-Audrey Totter	Jan., '47	105m	Nov. 30, '46	3333	3312	3667
Lady Luck (Block 1)	RKO	702	Robert Young-Barbara Hale	Oct. 18, '46	97m	July 20, '46	3102	2756	3350
Lady Surrenders, A (Brit.)	Univ.	....	Margaret Lockwood-Stewart Granger (T)	Oct. 4, '46	103m	Oct. 12, '46	3249	....	....
Land of the Lawless	Mono.	671	Johnny Mack Brown-Raymond Hatton	Apr. 26, '47	59m	May 17, '47	3630	3539	....
Landrush	Col.	861	Charles Starrett-Smilely Burnette	Oct. 17, '46	54m	Sept. 21, '46	3211	2895	....
Last Frontier Uprising	Rep.	5504	Monte Hale-Adrian Booth	Feb. 1, '47	....	....	....	3187	....
Last of the Mohicans (Reissue)	PRC	732	Randolph Scott-Binnie Barnes	Mar. 22, '47	94m	Aug. 15, '36	54	....	....
Last of the Redmen, The (color)	Col.	837	Jon Hall-Evelyn Ankers	Aug., '47	....	....	....	3574	....
Late George Apley, The	20th-Fox	712	Ronald Colman-Peggy Cummins	Apr., '47	98m	Feb. 8, '47	3457	3434	3667
Law Comes to Gunsight, The	Mono.	672	Johnny Mack Brown-Raymond Hatton	May 24, '47	56m	June 7, '47	3665	3587	....
Lawless Breed	Univ.	1106	Kirby Grant-Fuzzy Knight	Aug. 16, '46	58m	Dec. 14, '46	3362	3312	....
Law of the Canyon	Col.	867	Charles Starrett-Smilely Burnette	Apr. 24, '47	55m	....	....	3539	....
Law of the Lash	PRC	751	Al LaRue-Mary Scott	Feb. 28, '47	54m	Mar. 1, '47	3502	3410	....
Les Miserables (Reissue)	20th-Fox	704	Fredric March-Charles Laughton	Jan., '47	105m	Jan. 4, '47	3398	....	....
Life with Father (color)	WB	....	Irene Dunne-William Powell	Not Set	....	....	....	3475	....
Lighthouse	PRC	610	John Litel-June Lang	Jan. 10, '47	62m	Feb. 8, '47	3458	3312	....
Likely Story, A (Block 5)	RKO	724	Bill Williams-Barbara Hale	Apr. 19, '47	88m	Apr. 19, '47	3586	3574	....
Little Iodine	UA	....	Jo Ann Marlowe-Marc Cramer	Oct. 11, '46	57m	Sept. 14, '46	3198	3066	....
Little Miss Big	Univ.	549	Fay Holden-Beverly Simmons	Aug. 30, '46	61m	Sept. 7, '46	3186	2963	....
Little Miss Broadway	Col.	815	Jean Porter-John Shelton	June 19, '47	69m	....	....	3666	....
Little Mister Jim	MGM	719	"Butch" Jenkins-Frances Gifford	Apr., '47	94m	June 8, '46	3030	2926	....
Living in a Big Way	MGM	....	Gene Kelly-Marie McDonald	June, '47	103m	June 7, '47	3666	....	....
† Locket, The (Block 3)	RKO	711	Laraine Day-Brian Aherne	Dec. 20, '46	85m	Dec. 21, '46	3373	2939	3553
Lone Hand Texan	Col.	866	Charles Starrett-Smilely Burnette	Mar. 6, '47	54m	Mar. 15, '47	3526	3422	....
Lone Star Moonlight	Col.	854	Ken Curtis-Joan Barton	Dec. 12, '46	67m	Dec. 14, '46	3362	3274	....
Lone Wolf in Mexico, The	Col.	823	Gerald Mohr-Eric Blore	Jan. 16, '47	69m	Jan. 4, '47	3398	3348	....
Long Night, The (Special)	RKO	861	Henry Fonda-Barbara Bel Geddes	May 28, '47	101m	May 31, '47	3654	....	....
Lost Honeymoon (Eagle-Lion)	PRC	104	Franchot Tone-Ann Richards	Mar. 29, '47	69m	Mar. 15, '47	3526	3475	3703
Love and Learn	WB	620	Jack Carson-Martha Vickers	May 3, '47	83m	Mar. 29, '47	3550	....	....
Love Laughs at Andy Hardy	MGM	714	Mickey Rooney-Bonita Granville	Feb., '47	91m	Dec. 7, '46	3345	3127	3703
Lured	UA	....	George Sanders-Lucille Ball	Not Set	102m	July 19, '47	3733	3575	....
(formerly Personal Column)									
† MACOMBER Affair, The	UA	....	Gregory Peck-Joan Bennett	Mar. 21, '47	90m	Feb. 1, '47	3445	3076	3703
Mad Wednesday	UA	....	Harold Lloyd-Raymond Walburn	Apr. 4, '47	89m	Mar. 1, '47	3503	2870	3633
(formerly Sin of Harold Diddlebock)									
Magic Bow, The (British)	Univ.	....	Stewart Granger-Phyllis Calvert	Not Set	105m	July 5, '47	3713	....	....
Magic Town	RKO	....	James Stewart-Jane Wyman	Not Set	....	....	....	3563	....
Magnificent Doll	Univ.	602	Ginger Rogers-Burgess Meredith	Nov., '46	95m	Nov. 23, '46	3321	3274	3577
Magnificent Obsession (Reissue)	Univ.	2795	Irene Dunne-Robert Taylor	May, '47	67m	May 3, '47	3610	....	....
Magnificent Rogue	Rep.	606	Lynn Roberts-Warren Douglas	Feb. 15, '47	74m	Nov. 16, '46	3309	....	....
Man I Love, The	WB	611	Ida Lupino-Robert Alda	Jan. 11, '47	96m	Dec. 28, '46	3385	2784	3464
Marauders, The	UA	....	William Boyd-Andy Clyde	Not Set	63m	July 19, '47	3734	....	....
† Margie (color)	20th-Fox	646	Jeanne Crain-Alan Young	Nov., '46	94m	Oct. 19, '46	3261	2884	3601
Meet Me at Dawn (British)	20th-Fox	721	William Eythe-Stanley Holloway	July, '47	99m	Jan. 25, '47	3434	....	....
Memory of Love	RKO	....	Dana Andrews-Merle Oberon	Not Set	....	....	....	3717	....
Men of Two Worlds (Br.) (color)	Univ.	....	Eric Portman-Phyllis Cavert	Sept. 9, '46	109m	Sept. 28, '46	3224	....	....
Merton of the Movies	MGM	....	Red Skelton-Virginia O'Brien	(T) July 17, '47	82m	July 19, '47	3734	3655	....
Michigan Kid, The (color)	Univ.	610	Jon Hall-Rita Johnson	Mar., '47	69m	Feb. 22, '47	3486	3090	....
Mighty McGurk, The	MGM	711	Wallace Beery-Edward Arnold	Jan., '47	87m	Nov. 23, '46	3321	3066	3577
Millerson Case, The	Col.	817	Warner Baxter-Nancy Saunders	May 29, '47	72m	....	....	3587	....
Millie's Daughter	Col.	814	Gladys George-Gay Nelson	Mar. 20, '47	70m	Feb. 22, '47	3487	3459	....
Miracle on 34th Street	20th-Fox	718	Maureen O'Hara-John Payne	June, '47	96m	May 10, '47	3621	....	....
Mr. Ace	UA	....	George Raft-Sylvia Sydney	Aug. 2, '46	84m	Aug. 31, '46	3173	2926	3412
Mr. District Attorney	Col.	832	Dennis O'Keefe-Marg. Chapman	Feb., '47	82m	Jan. 4, '47	3398	....	3553
Mr. Hex	Mono.	608	Leo Gorcey-Huntz Hall	Dec. 7, '46	63m	Dec. 14, '46	3362	3240	....
† Monsieur Beaucaire (Special)	Para.	4532	Bob Hope-Joan Caulfield	Aug. 30, '46	93m	May 18, '46	2997	2883	3464
Monsieur Verdoux	UA	....	Charles Chaplin-Martha Raye	Not Set	123m	Apr. 19, '47	3585	....	....
Moss Rose	20th-Fox	....	Victor Mature-Peggy Cummins	June, '47	82m	May 24, '47	3641	3550	....
Mother Wore Tights (color)	20th-Fox	724	Betty Grable-Dan Dailey, Jr.	Sept., '47	104m	....	....	3563	....
Mutiny in the Big House (R.)	Mono.	....	Charles Bickford-Barton MacLane	July 5, '47	83m	Oct. 14, '39	....	....	....
My Brother Talks to Horses	MGM	715	Peter Lawford-"Butch" Jenkins	Feb., '47	94m	Nov. 23, '46	3322	3031	....
† My Darling Clementine	20th-Fox	645	Henry Fonda-Linda Darnell	Nov., '46	97m	Oct. 12, '46	3249	3078	3464
My Dog Shep	Screen Guild	4609	Tom Neal-Helen Chapman-"Flame"	Dec. 1, '46	60m	....	....	3163	....
† My Favorite Brunette	Para.	4609	Bob Hope-Dorothy Lamour	Apr. 4, '47	87m	Feb. 22, '47	3485	3388	3703
My Heart Goes Crazy (Br.) (col.)	Univ.	....	Syd Field-Greta Gynt	Not Set	121m	Sept. 21, '46	3209	....	....
(formerly London Town)									
Mysterious Mr. Valentine	Rep.	531	William Henry-Linda Stirling	Sept. 3, '46	3312
My Wild Irish Rose (color)	WB	Dennis Morgan-Andrea King	Not Set	3599

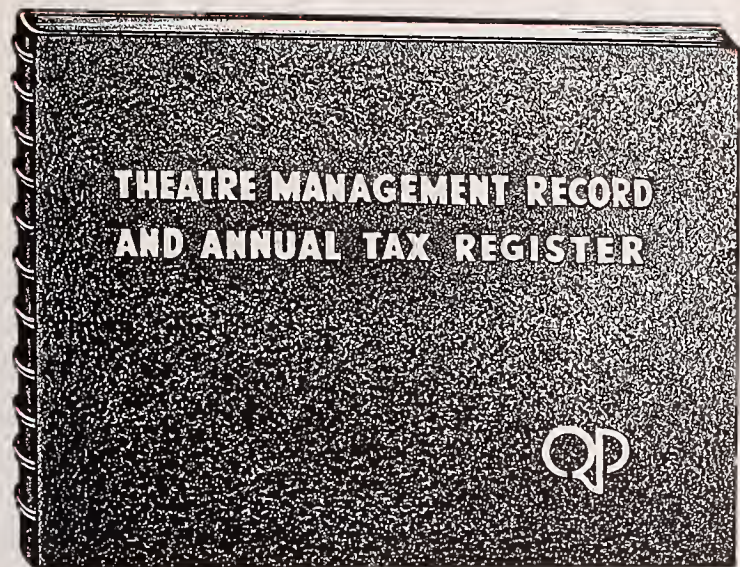
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'NEATH Canadian Skies	Screen Guild	4606	Russell Hayden-Inez Cooper	Oct. 15, '46	41m	3127
Never Say Goodbye	WB	606	Errol Flynn-Eleanor Parker	Nov. 9, '46	97m	Oct. 12, '46	3249	3078	3464
New Orleans	UA	....	Arturo de Cordova-Dorothy Patrick	Apr. 18, '47	89m	May 3, '47	3609	3488	3633
News Hounds	Mono.	622	Leo Gorcey-Christine McIntyre	Aug. 9, '47	68m	June 21, '47	3689	....	....
† Night and Day (color)	WB	523	Cary Grant-Alexis Smith	Aug. 3, '46	132m	July 13, '46	3089	2838	3229
Night Unto Night	WB	....	Viveca Lindfors-Ronald Reagan	Not Set	....	.....	....	3735	....
Nobody Lives Forever	WB	604	John Garfield-Geraldine Fitzgerald	Oct. 12, '46	100m	Sept. 28, '46	3221	2830	3412
Nocturne (Block 2)	RKO	706	George Raft-Lynn Bari	Oct. 29, '46	87m	Oct. 19, '46	3261	3055	3667
No Leave, No Love	MGM	704	Van Johnson-Marie Wilson	Oct., '46	117m	Aug. 31, '46	3173	2818	3492
† Nora Prentiss	WB	614	Ann Sheridan-Kent Smith	Feb. 22, '47	111m	Feb. 8, '47	3457	2883	3553
North of the Border	Screen Guild	4610	Russell Hayden-Inez Cooper	Nov. 15, '46	42m	.....	....	3090	....
Northwest Outpost	Rep.	615	Nelson Eddy-Illona Massey	June 25, '47	91m	May 17, '47	3629	....	....
† Notorious (Special)	RKO	761	Ingrid Bergman-Cary Grant	Sept. 6, '46	101m	July 27, '46	3113	2870	3464
Notorious Gentleman (British)	Univ.	603	Rex Harrison-Lilli Palmer	Nov. 1, '46	109m	Oct. 26, '46	3273	....	3412
ODD Man Out (British)	Univ.	617	James Mason-Robert Newton	June, '47	116m	Feb. 15, '47	3473	....	3703
One Hundred Men and a Girl (Reissue)	Univ.	2796	Deanna Durbin-Adolphe Menjou	May, '47	83m	May 3, '47	3610	....	....
Oregon Trail Scouts	Rep.	665	Allan Lake-Martha Wentworth	May 15, '47	58m	May 24, '47	3643	3599	....
Other Love, The	UA	....	Barbara Stanwyck-David Niven	July 11, '47	96m	Apr. 5, '47	3561	3550	3667
Out California Way (color)	Rep.	5503	Monte Hale-Adrian Booth	Dec. 5, '46	67m	Dec. 14, '46	3362	3127	....
Outlaw of the Plains	PRC	....	Buster Crabbe-Al St. John	Sept. 22, '46	56m	Sept. 28, '46	3225	3126	....
Overlanders, The (British)	Univ.	....	"Chips" Rafferty-Daphne Campbell	Not Set	91m	Oct. 19, '46	3261	....	....
Overland Riders	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Aug. 21, '46	54m	Aug. 24, '46	3162	3126	....
Over the Santa Fe Trail	Col.	852	Ken Curtis-Jennifer Holt	Feb. 13, '47	63m	Feb. 22, '47	3487	3422	....
PACIFIC Adventure	Col.	....	Ron Randell-Muriel Steinbeck	July, '47	80m	.....	....	3689	....
Paradise Case, The	Selznick	....	Gregory Peck-Ann Todd	Not Set	....	.....	....	3666	....
Partners of the Plains (R.)	Screen Guild	HC09	William Boyd-Harvey Clark	Apr. 26, '47	71m	Dec. 11, '37	....	....	....
Patient Vanishes, The (Br.)	Film Classics	....	James Mason-Mary Clare	May 22, '47	78m	May 31, '47	3654	....	....
Perfect Marriage, The	Para.	4604	Loretta Young-David Niven	Jan. 24, '47	87m	Nov. 23, '46	3321	2883	3667
Perils of Pauline (color)	Para.	4615	Betty Hutton-John Lund	July 4, '47	92m	May 31, '47	3653	3631	....
Philadelphia Story, The (R.)	MGM	....	Cary Grant-James Stewart	(T) May 8, '47	112m	May 10, '47	3621	....	....
Philo Vance Returns	PRC	708	Alan Curtis-Terry Austin	June 14, '47	64m	Apr. 26, '47	3598	3422	....
Philo Vance's Gamble	PRC	707	Alan Curtis Tala Birell	Apr. 12, '47	62m	May 3, '47	3610	3434	....
Philo Vance's Secret Mission	PRC	....	Alan Curtis-Sheila Ryan	Mar. 20, '47	....	.....	....	3475	....
Pilgrim Lady, The	Rep.	602	Adele Mara-Warren Douglas	Jan. 22, '47	67m	Jan. 25, '47	3433	3347	....
Pinocchio (color) (Reissue)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3, '40	....	....	....
Pioneer Justice	PRC	753	Al "Lash" LaRue-Al "Fuzzy" St. John	June 28, '47	56m	July 5, '47	3714	3631	....
Pirates of Monterey (color)	Univ.	....	Maria Montez-Rod Cameron	Not Set	....	.....	....	3127	....
Plainsman, The (Reissue)	Para.	R5-3624	Gary Cooper-Jean Arthur	Sept. 1, '46	113m	Sept. 21, '46	3212	....	....
Plainsman and the Lady, The	Rep.	532	William Elliott-Vera Hruba Ralston	Nov. 15, '46	87m	Nov. 9, '46	3297	3127	3350
Possessed	WB	624	Joan Crawford-Van Heflin	July 26, '47	108m	May 31, '47	3653	3078	....
Prairie Raiders	Col.	868	Charles Starrett-Smiley Burnette	May 29, '47	54m	.....	....	3587	....
Private Affairs of Bel Ami	UA	....	George Sanders-Angela Lansbury	Mar. 7, '47	112m	Mar. 1, '47	3501	3311	3667
Pursued	WB	615	Teresa Wright-Robert Mitchum	Mar. 8, '47	101m	Feb. 22, '47	3485	3435	3667
QUEEN of the Amazons	Screen Guild	4611	Robert Lowery-Patricia Morison	Jan. 15, '47	61m	Mar. 29, '47	3550	3311	....
Queen of the Yukon (Reissue)	Mono.	617	Charles Bickford-Irene Rich	May 3, '47	70m	Sept. 21, '40	....	....	....
RAGE in Heaven (R.)	MGM	705	Ingrid Bergman-Robert Montgomery	Oct., '46	85m	Aug. 24, '46	3162	....	....
Raiders of the South	Mono.	564	Johnny Mack Brown-Raymond Hatton	Jan. 18, '47	55m	Feb. 22, '47	3487	3348	....
Rainbow Over the Rockies	Mono.	683	Jimmy Wakely-Lee "Lasses" White	Feb. 8, '47	54m	Mar. 22, '47	3538	3410	....
Ramrod	UA	....	Joel McCrea-Veronica Lake	May 2, '47	95m	Mar. 1, '47	3503	3487	3633
Range Beyond the Blue	PRC	745	Eddie Dean-Roscoe Ates	Mar. 17, '47	55m	Mar. 15, '47	3526	3411	....
† Razor's Edge, The	20th-Fox	701	Tyrone Power-Gene Tierney	Jan., '47	146m	Nov. 30, '46	3334	3127	3553
Red House, The	UA	....	Edw. G. Robinson-Lon McCalister	Feb. 7, '47	99m	Feb. 8, '47	3457	3090	3553
Red River	UA	....	John Wayne-Montgomery Clift	Not Set	....	.....	....	3575	....
Red Stallion (Eagle-Lion) (color)	PRC	....	Robert Paige-Ted Donaldson	Aug. 16, '47	107m	.....	....	3475	....
Renegade Girl	Screen Guild	4612	Alan Curtis-Ann Savage	Dec. 25, '46	65m	Feb. 22, '47	3486	3363	....
Repeat Performance (Eagle-Lion)	PRC	105	Joan Leslie-Louis Hayward	May 30, '47	93m	May 31, '47	3655	3475	3667
Return of Monte Cristo, The	Col.	829	Louis Hayward-Barbara Britton	Dec., '46	91m	Dec. 7, '46	3345	3312	3412
Return of Rin Tin Tin, The	PRC	....	Donald Woods-Bobby Blake	Feb. 20, '47	....	.....	....	3527	....
Riders of the Lone Star	Col.	....	Charles Starrett-Smiley Burnette	Aug. 14, '47	....	.....	....	3735	....
Riding the California Trail	Mono.	610	Gilbert Roland-Martin Garralaga	Jan. 11, '47	59m	Feb. 8, '47	3459	3287	....
Riff Raff (Block 1)	RKO	803	Pat O'Brien-Anne Jeffreys	(T) July 16, '47	80m	June 14, '47	3678	3666	....
Rio Grande Raiders	Rep.	558	Sunset Carson-Peggy Stewart	Sept. 9, '46	57m	Oct. 12, '46	3250	3163	3350
Robin Hood of Monterey	Mono.	623	Gilbert Roland-Evelyn Brent	Aug. 2, '47	....	.....	....	....	....
Robin Hood of Texas	Rep.	685	Gene Autry-Lynn Roberts	July 15, '47	....	.....	....	3735	....
Rolling Home	Screen Guild	4607	Jean Parker-Russell Hayden	Nov. 1, '46	71m	Feb. 8, '47	3459	3163	....
Roll On, Texas Moon	Rep.	542	Roy Rogers-Dale Evans	Sept. 12, '46	68m	Sept. 21, '46	3211	3030	....
Romance of Rosy Ridge	MGM	....	Van Johnson-Thomas Mitchell	Aug., '47	105m	July 5, '47	3713	3611	....
Rustlers of Devil's Canyon	Rep.	666	Allan Lane-Bobby Blake	July 1, '47	58m	July 19, '47	3735	3679	....
Rustler's Valley (R.)	Screen Guild	HC07	William Boyd-George Hayes	Mar. 15, '47	60m	.....	....	....	....
SADDLE Pals	Rep.	684	Gene Autry-Lynn Roberts	June 15, '47	72m	June 21, '47	3689	3631	....
Saigon	Para.	....	Alan Ladd-Veronica Lake	Not Set	....	.....	....	3666	....
San Demetrio, London (British)	20th-Fox	714	Walter Fitzgerald-Arthur Young	Apr., '47	76m	Apr. 5, '47	3561	....	....
San Quentin (Block 3)	RKO	712	Lawrence Tierney-Marion Carr	Dec. 17, '46	66m	Dec. 7, '46	3345	3336	3553
Santa Fe Uprising	Rep.	661	Allan Lane-Bobby Blake	Nov. 15, '46	55m	July 5, '47	3714	3322	....
Sarge Goes to College	Mono.	618	Alan Hale, Jr.-June Preisser	May 17, '47	63m	May 17, '47	3630	3575	....
Scared to Death (color)	Screen Guild	4608	Bela Lugosi-Douglas Fowley	May 3, '47	65m	June 21, '47	3689	3127	....
Sea of Grass	MGM	720	Spencer Tracy-Katharine Hepburn	Apr., '47	131m	Feb. 15, '47	3473	3238	3553

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	M. P.		Advance Synopsis Page	Service Data Page
						Herald Issue	Product Digest Page		
Sea Hawk, The (Reissue)	WB	618	Errol Flynn-Brenda Marshall	Apr. 26,'47	109m	Mar. 29,'47	3550	.....	.....
Sea Wolf, The (Reissue)	WB	619	Edw. G. Robinson-Ida Lupino	Apr. 26,'47	87m	Mar. 29,'47	3550	.....	.....
Second Chance (Wurtzel)	20th-Fox	726	Kent Taylor-Louise Currie	Sept.,'47	.....	.....	.....	3735	.....
Secret Heart, The	MGM	709	Claudette Colbert-Walter Pidgeon	Dec.,'46	97m	Nov. 30,'46	3334	3274	3553
Secret Life of Walter Mitty, The	RKO	.....	Danny Kaye-Virginia Mayo	Sept. 1,'47	105m	July 19,'47	3733	3611	.....
Secret of the Whistler	Col.	818	Richard Dix-Leslie Brooks	Nov. 7,'46	65m	Nov. 2,'46	3286	3274	.....
Seven Keys to Baldpate (Bl. 1)	RKO	804	Phillip Terry-Jacqueline White	(T) July 16,'47	68m	June 14,'47	3679	.....	.....
Seven Were Saved	Para.	4620	Richard Denning-Catherine Craig	Mar. 28,'47	73m	Feb. 22,'47	3486	2972	.....
Shadowed	Col.	7042	Anita Louise-Robert Scott	Sept. 26,'46	70m	Nov. 30,'46	3334	3163	.....
Shadow of a Woman	WB	602	Andrea King-Helmut Dantine	Sept. 14,'46	78m	Aug. 17,'46	3150	2543	3288
Shocking Miss Pilgrim, The (color)	20th-Fox	703	Betty Grable-Dick Haymes	Jan.,'47	85m	Jan. 4,'47	3397	2884	3703
Shoot to Kill	Screen Guild	4615	Russell Wade-Susan Walters	May 17,'47	60m	Apr. 12,'47	3574	3488	.....
Show-Off, The	MGM	708	Red Skelton-Marilyn Maxwell	Dec.,'46	83m	Aug. 17,'46	3149	2951	3601
Silver Range	Mono.	563	Johnny Mack Brown-Raymond Hatton	Nov. 16,'46	63m	Dec. 7,'46	3346	3240	.....
Silver Stallion (Reissue)	Mono.	612	David Sharpe-Janet Waldo	Dec. 14,'46	57m	.....	.....	.....	.....
† Sinbad, The Sailor (color) (Bl. 2)	RKO	762	D. Fairbanks, Jr.-Maureen O'Hara	Jan. 13,'47	117m	Jan. 18,'47	3421	3031	3667
Singin' in the Corn	Col.	804	Judy Canova-Allen Jenkins	Dec. 26,'46	64m	Nov. 23,'46	3322	3312	3464
Singing on the Trail	Col.	7224	Ken Curtis-Jeff Donnell	Sept. 12,'46	.....	.....	.....	3187	.....
Sing Me a Love Song (Reissue)	WB	.....	James Melton-Patricia Ellis	Not Set	75m	June 7,'47	3666	.....	.....
Sioux City Sue	Rep.	681	Gene Autry-Lynn Roberts	Nov. 21,'46	69m	Dec. 7,'46	3345	3322	.....
Sister Kenny (Block 1)	RKO	701	Rosalind Russell-Alexander Knox	Oct. 10,'46	118m	July 20,'46	3101	2907	3601
Six Gun Serenade	Mono.	684	Jimmy Wakely-Kay Morley	Apr. 5,'47	54m	May 3,'47	3610	3459	.....
Slave Girl (color) (formerly Flame of Tripoli)	Univ.	.....	Yvonne DeCarlo-George Brent	July,'47	80m	July 19,'47	3734	3631	.....
† Smash-Up	Univ.	609	Susan Hayward-Lee Bowman	Mar.,'47	103m	Feb. 15,'47	3475	3421	3703
Smoky River Serenade	Col.	.....	Ken Curtis-Adele Roberts	Aug. 21,'47	.....	.....	.....	3735	.....
So Dark the Night	Col.	805	Micheline Cheirel-Sтивен Geray	Oct. 10,'46	71m	Sept. 21,'46	3211	2850	.....
Something in the Wind	Univ.	.....	Deanna Durbin-John Dall	Aug.,'47	.....	.....	.....	3735	.....
Song of Love	MGM	.....	Katharine Hepburn-Robert Walker	(T) July 18,'47	.....	.....	.....	3679	.....
Song of My Heart	Mono.	.....	Frank Sundstrom-Audrey Long	Not Set	.....	.....	.....	3717	.....
Song of Scheherazade (color)	Univ.	608	Brian Donlevy-Yvonne de Carlo	Mar.,'47	106m	Feb. 1,'47	3445	3312	3553
Song of the Sierras	Mono.	681	Jimmy Wakely-Lee "Lasses" White	Dec. 28,'46	58m	Jan. 18,'47	3421	3240	.....
Song of the South (Spl.) (col.)	RKO	791	Disney Feature Cartoon	Nov. 20,'46	95m	Nov. 2,'46	3285	.....	3703
Song of the Thin Man	MGM	.....	William Powell-Myrna Loy	(T) July 22,'47	.....	.....	.....	.....	.....
Song of the Wasteland	Mono.	682	Jimmy Wakely-Lee "Lasses" White	May 31,'47	56m	July 5,'47	3714	3655	.....
Song of the Winchester	Mono.	.....	Jimmy Wakely-Beverly John	Aug. 23,'47	.....	.....	.....	.....	.....
Son of Rusty, The	Col.	.....	Ted Donaldson-Tom Powers	Aug. 7,'47	.....	.....	.....	3735	.....
South of the Chisholm Trail	Col.	865	Charles Starrett-Smiley Burnette	Jan. 30,'47	58m	Feb. 1,'47	3446	3387	.....
South of Pago Pago (R.)	PRC	736	Jon Hall-Victor McLaglen	June 21,'47	84m	July 20,'40	.....	.....	.....
So Well Remembered (British)	RKO	.....	John Mills-Martha Scott	Not Set	.....	.....	.....	3631	.....
Spoilers of the North	Rep.	612	Paul Kelly-Adrian Booth	Apr. 24,'47	66m	May 10,'47	3621	3488	.....
Sport of Kings	Col.	811	Paul Campbell-Gloria Henry	June 26,'47	68m	.....	.....	3655	.....
Springtime in the Sierras	Rep.	646	Roy Rogers-Jane Frazee	July 15,'47	.....	.....	.....	3689	.....
Stagecoach to Denver	Rep.	662	Allan Lane-Bobby Blake	Dec. 23,'46	56m	Jan. 4,'47	3398	3348	.....
Stairway to Heaven (Brit.) (col.)	Univ.	611	David Niven-Kim Hunter	Mar.,'47	104m	Nov. 16,'46	3310	.....	3703
Stallion Road	WB	617	Zachary Scott-Alexis Smith	Apr. 12,'47	97m	Mar. 22,'47	3537	2939	3667
Stanley and Livingstone (R.)	20th-Fox	705	Spencer Tracy-Nancy Kelly	Jan.,'47	101m	Jan. 4,'47	3398	.....	.....
Stars Over Texas	PRC	743	Eddie Dean-Shirley Patterson	Nov. 18,'46	59m	Dec. 28,'46	3386	3287	.....
Stepchild	PRC	703	Brenda Joyce-Donald Woods	June 7,'47	70m	June 14,'47	3678	3631	.....
Stork Bites Man	UA	.....	Jackie Cooper-Gene Roberts	June 21,'47	.....	.....	.....	3679	.....
Strange Holiday	PRC	.....	Claude Rains-Barbara Bate	Sept. 2,'46	56m	Nov. 2,'46	3286	.....	.....
Strange Journey (Wurtzel)	20th-Fox	708	Paul Kelly-Osa Massen	Feb.,'47	65m	Sept. 14,'46	3197	.....	.....
† Strange Love of Martha Ivers (Block 6)	Para.	4529	Barbara Stanwyck-Van Heflin	Sept. 13,'46	117m	Mar. 23,'46	2907	3870	3492
Stranger from Ponca City	Col.	.....	Charles Starrett-Smiley Burnette	July 3,'47	56m	.....	.....	3679	.....
Strange Woman, The	UA	.....	Hedy Lamar-George Sanders	Oct. 25,'46	101m	Nov. 2,'46	3285	2884	3667
Suddenly It's Spring	Para.	4608	Fred MacMurray-Paulette Goddard	Mar. 21,'47	87m	Feb. 15,'47	3473	2987	3667
Summer Holiday (color)	MGM	.....	Mickey Rooney-Gloria DeHaven	Not Set	.....	.....	.....	3599	.....
Sunset Pass (Block 1)	RKO	704	James Warren-Nan Leslie	Oct. 1,'46	59m	July 20,'46	3102	3090	3553
Sun Valley Serenade (R.)	20th-Fox	641	Sonja Henie-John Payne	Sept.,'46	86m	Aug. 24,'46	3163	.....	.....
Susie Steps Out	UA	.....	David Bruce-Cleatus Caldwell	Dec. 13,'46	65m	Nov. 23,'46	3322	3078	.....
Swamp Fire (Block 6)	Para.	4528	Johnny Weissmuller-Virginia Grey	Sept. 6,'46	69m	May 11,'46	2986	2963	3228
Sweetheart of Sigma Chi	Mono.	606	Elyse Knox-Phil Regan	Dec. 21,'46	75m	Dec. 7,'46	3346	3240	.....
Swell Guy	Univ.	606	Sonny Tufts-Ann Blyth	Jan.,'47	87m	Dec. 14,'46	3361	3274	3667
Swing the Western Way	Col.	853	Jack Leonard-Mary Doogan	June 26,'47	66m	.....	.....	3655	.....
TARZAN and the Huntress (Bl. 5)	RKO	723	Johnny Weissmuller-Brenda Joyce	Apr. 5,'47	72m	Mar. 22,'47	3537	3503	3633
Temptation	Univ.	604	Merle Oberon-George Brent	Dec.,'46	98m	Dec. 21,'46	3374	3076	3553
Tenth Avenue Angel	MGM	.....	Margaret O'Brien-George Murphy	Not Set	.....	.....	.....	3031	.....
Terror Trail	Col.	862	Charles Starrett-Smiley Burnette	Nov. 21,'46	55m	Nov. 2,'46	3286	3274	.....
Texas Trail (R.)	Screen Guild	HC08	William Boyd-Russell Hayden	Apr. 12,'47	59m	.....	.....	.....	.....
That Brennan Girl	Rep.	533	James Dunn-Mona Freeman	Dec. 23,'46	95m	Nov. 16,'46	3310	3090	.....
That's My Gal (color)	Rep.	609	Lynn Roberts-Donald Barry	May 15,'47	66m	May 31,'47	3655	3434	.....
That's My Man	Rep.	613	Don Ameche-Catherine McLeod	June 1,'47	104m	Apr. 12,'47	3573	3563	.....
That Way With Women	WB	616	Sydney Greenstreet-Martha Vickers	Mar. 29,'47	84m	Feb. 22,'47	3487	3031	3703
They Were Sisters (British)	Univ.	1065	James Mason-Phyllis Calvert	Sept. 20,'46	108m	Aug. 3,'46	3125	.....	.....
They Won't Believe Me (Bl. 6)	RKO	726	Robert Young-Susan Hayward	July,'47	95m	May 17,'47	3630	3599	.....
† 13 Rue Madeleine	20th-Fox	702	James Cagney-Annabella	Jan.,'47	95m	Dec. 21,'46	3374	.....	3667
Thirteenth Hour, The	Col.	819	Richard Dix-Karen Morley	Mar. 6,'47	65m	Feb. 15,'47	3474	3421	.....
This Happy Breed (British) (col.)	Univ.	.....	Robert Newton-Celia Johnson	Not Set	115m	Apr. 19,'47	3586	.....	.....
This Time for Keeps (color)	MGM	.....	Esther Williams-Jimmy Durante	Not Set	.....	.....	.....	3238	.....
† Three Little Girls in Blue (color)	20th-Fox	639	June Haver-Vivian Blaine	Oct.,'46	90m	Sept. 14,'46	3198	2907	3464
Three on a Ticket	PRC	715	Hugh Beaumont-Cheryl Walker	Apr. 5,'47	64m	Apr. 12,'47	3573	3435	.....
Three Wise Fools (Block 17)	MGM	628	Margaret O'Brien-Lionel Barrymore	Aug. 29,'46	90m	June 22,'46	3054	2907	3350
Thrill of Brazil	Col.	7006	Evelyn Keyes-Keenan Wynn	Sept. 30,'46	91m	Sept. 21,'46	3209	3090	3264

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Thunderbolt	Mono.	666	Documentary	July 26, '47
Thunder Mountain (Block 6)	RKO	730	Tim Holt-Richard Martin	June, '47	60m	May 7, '47	3630	3599
† Till the Clouds Roll By (color)	MGM	710	Robert Walker-Judy Garland	Jan., '47	137m	Nov. 16, '46	3309	2963	3703
Till the End of Time (Block 6)	RKO	626	Dorothy McGuire-Guy Madison	Aug. 1, '46	105m	June 15, '46	3041	2784	3350
Time Out of Mind	Univ.	614	Phyllis Calvert-Robert Hutton	May, '47	88m	Mar. 22, '47	3537	3527	3577
Time of Their Lives	Univ.	546	Bud Abbott-Lou Costello	Aug. 16, '46	82m	Aug. 17, '46	3249	2939	3464
† Time, the Place, the Girl (color)	WB	610	Dennis Morgan-Jack Carson	Dec. 28, '46	108m	Dec. 14, '46	3361	2555	3703
Too Many Winners	PRC	716	Hugh Beaumont-Trudy Marshall	May 24, '47	60m	June 7, '47	3666	3587	.....
Trailing Danger	Mono.	676	Johnny Mack Brown-Raymond Hatton	Mar. 29, '47	58m	Apr. 5, '47	3562	3435	.....
Trail Street (Block 4)	RKO	717	Randolph Scott-Anne Jeffreys	Feb. 19, '47	84m	Feb. 22, '47	3486	3364	3703
Trail to San Antone	Rep.	682	Gene Autry-Peggy Stewart	Jan. 25, '47	67m	Feb. 1, '47	3446	3434	.....
Trap, The	Mono.	607	Sidney Toler-Manton Moreland	Nov. 30, '46	62m	Jan. 18, '47	3421	3287	.....
Trespasser, The	Rep.	619	Dale Evans-Warren Douglas	July 3, '47	72m	July 19, '47	3734	3717	.....
Trigger Fingers	Mono.	568	Johnny Mack Brown-Raymond Hatton	Sept. 21, '46	56m	Oct. 5, '46	3237	3126	.....
Trouble with Women, The	Para.	4614	Ray Milland-Teresa Wright	June 27, '47	81m	May 17, '47	3629	3611	.....
Tumbleweed Trails	PRC	742	Eddie Dean-Shirley Patterson	Oct. 28, '46	59m	Nov. 9, '46	3297	.....	.....
Twilight on the Rio Grande	Rep.	683	Gene Autry-Adele Mara	Apr. 1, '47	71m	Apr. 19, '47	3586	3488	.....
† Two Guys from Milwaukee	WB	524	Dennis Morgan-Joan Leslie	Aug. 17, '46	90m	Aug. 3, '46	3126	2884	3350
Two Mrs. Carrolls, The	WB	621	Barbara Stanwyck-Humphrey Bogart	May 24, '47	99m	Apr. 5, '47	3561	3539	3667
Two Smart People	MGM	706	John Hodiak-Lucille Ball	Nov., '46	93m	June 8, '46	3029	2748	3492
† Two Years Before the Mast	Para.	4601	Alan Ladd-Brian Donlevy	Nov. 22, '46	98m	Aug. 31, '46	3173	3055	3464
UNEXPECTED Guest *									
Undercover Maisie	MGM	722	Ann Sothorn-Barry Nelson	May, '47	90m	Mar. 8, '47	3514	3459	3667
† Undercurrent	MGM	707	Katharine Hepburn-Robert Taylor	Nov., '46	116m	Oct. 5, '46	3237	3007	3412
Under Nevada Skies	Rep.	541	Roy Rogers-Dale Evans	Aug. 26, '46	69m	Aug. 31, '46	3174	3127	.....
Under the Tonto Rim (Block 1)	RKO	805	Tim Holt-Nan Leslie	(T) July 15, '47	61m	June 14, '47	3678	3666	.....
Unfaithful, The	WB	623	Ann Sheridan-Zachary Scott	July 5, '47	109m	May 31, '47	3654	3574	.....
Unfinished Dance (color)	MGM	.....	Margaret O'Brien-Cyd Charisse	(T) Aug. 5, '47	.....	.....	.....	3240	.....
Untamed Fury	PRC	SP72	Mikel Conrad-Gaylord Pendleton	Mar. 22, '47	64m	Mar. 29, '47	3550	3435	.....
VACATION Days									
Vacation in Reno (Block 3)	RKO	713	Jack Haley-Anne Jeffreys	Dec. 10, '46	60m	Oct. 12, '46	3249	3127	.....
Valley of Fear	Mono.	675	Johnny Mack Brown-Raymond Hatton	Feb. 15, '47	54m	Mar. 8, '47	3514	3410	.....
Variety Girl	Para.	4618	Mary Hatcher-DeForest Kelley	Aug. 29, '47	93m	July 19, '47	3733	3599	.....
Verdict, The	WB	607	Sydney Greenstreet-Peter Lorre	Nov. 23, '46	86m	Nov. 9, '46	3297	2764	3703
Vigilantes of Boomtown	Rep.	663	Allan Lane-Bobby Blake	Feb. 15, '47	56m	Feb. 15, '47	3474	3435	.....
Vigilantes Return, The (color)	Univ.	618	Jon Hall-Margaret Lindsay	July, '47	67m	May 31, '47	3654	3611	.....
Violence	Mono.	615	Nancy Coleman-Michael O'Shea	Apr. 12, '47	72m	Apr. 12, '47	3573	3459	.....
WAKE Up and Dream									
Wanted for Murder (Brit.)	20th-Fox	644	Eric Portman-Dulcie Gray	Nov., '46	91m	Nov. 9, '46	3298	.....	.....
Web, The	Univ.	615	Edmond O'Brien-Ella Raines	June, '47	91m	May 31, '47	3655	3611	.....
Web of Danger	Rep.	616	Adele Mara-Bill Kennedy	June 10, '47	58m	June 7, '47	3665	3631	.....
Welcome Stranger	Para.	4613	Bing Crosby-Barry Fitzgerald	(T) Apr. 25, '47	106m	May 3, '47	3609	3574	.....
West of Dodge City	Col.	864	Charles Starrett-Smiley Burnette	Mar. 27, '47	57m	Mar. 22, '47	3538	3488	.....
Western Union (Reissue)	20th-Fox	719	Robert Young-Randolph Scott	June, '47	95m	June 14, '47	3679	.....	.....
West to Glory	PRC	746	Eddie Dean-Roscoe Ates	Apr. 12, '47	61m	May 3, '47	3610	3422	.....
When the Daltons Rode (R.)	Univ.	2792	Randolph Scott-Kay Francis	Mar., '47	81m	Feb. 22, '47	3487	.....	.....
Where There's Life	Para.	.....	Bob Hope-Signe Hasso	Not Set	.....	.....	.....	3078	.....
Whiplash	WB	.....	Dane Clark-Alexis Smith	Not Set	.....	.....	.....	3717	.....
White Tie and Tails	Univ.	550	Dan Duryea-Ella Raines	Aug. 30, '46	74m	Sept. 14, '46	3197	.....	.....
Wicked Lady, The (British)	Univ.	605	Margaret Lockwood-James Mason	Jan., '47	98m	Dec. 14, '46	3361	.....	3412
Wife Wanted	Mono.	605	Kay Francis-Paul Cavanaugh	Nov. 2, '46	73m	Oct. 26, '46	3273	3138	.....
Wild Bill Hickok Rides (R.)	WB	609	Bruce Cabot-Constance Bennett	Dec. 7, '46	72m	Nov. 2, '46	3286	.....	.....
Wild Beauty	Univ.	545	Don Porter-Lois Collier	Aug. 9, '46	61m	Aug. 17, '46	3150	3076	.....
Wild Country	PRC	744	Eddie Deas-Al "Fuzzy" St. John	Jan. 17, '47	59m	Feb. 1, '47	3446	3411	.....
Wild West (color)	PRC	706	Eddie Dean-Al LaRue	Dec. 1, '46	73m	Dec. 7, '46	3347	3138	.....
Winter Wonderland	Rep.	614	Lynn Roberts-Charles Drake	May 17, '47	71m	May 31, '47	3654	3599	.....
Wolf Call (Reissue)	Mono.	619	John Carroll-Movita	June 7, '47	61m	May 20, '39	.....	.....	.....
Woman in White, The	WB	.....	Alexis Smith-Sydney Greenstreet	Not Set	.....	.....	.....	3575	.....
Woman on the Beach (Bl. 6)	RKO	727	Joan Bennett-Robert Ryan	June, '47	71m	May 24, '47	3643	3599	.....
Wyoming	Rep.	618	William Elliott-Vera Ralston	Aug. 1, '47	.....	.....	.....	.....	.....
YANKEE Fakir									
† Yearling, The (color)	MGM	717	Gregory Peck-Jane Wyman	May, '47	135m	Nov. 30, '46	3333	2883	3703
Years Between, The (British)	Univ.	.....	Michael Redgrave-Valerie Hobson	Not Set	100m	Mar. 15, '47	3535	.....	.....
You Can't Cheat an Honest Man (Reissue)	Univ.	2793	W. C. Fields-Edgar Bergen	Apr., '47	75m	Mar. 15, '47	3527

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MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

Song of Love

Her Husband's Affair

Song of the Thin Man

Something in the Wind

Second Chance

Green for Danger

Red Stallion

Code of the Saddle

Springtime in the Sierras

Burning Cross

(In News Section)

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VOL. 168, NO. 4; JULY 26, 1947

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MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

TERRY RAMSAYE, Editor

Vol. 168, No. 4



July 26, 1947

FILM and NEWSPRINT

AS our news columns attest the furore about motion picture imports by dollar hungry Britain continues in full heat. For a while the cry was "food before films" but now Lord Beaverbrook, publisher, enters with his *Evening Standard* in London with a barrage led off with a leader entitled "Films or Newspapers?" With British papers sharply curtailed by the newsprint shortage, he may be finding extensive support. The *Standard*, discussing "cut-throating the press," says:

"... Mr. Rank's domestic film industry has been presented the keys to the Treasury. Exchange facilities are granted to him to buy theatres, exploit his pictures and advance his interests all over the world. Yet the reward which these activities reap in dollars is a secret.* ... All that is certain is that, even if the fondest estimates are true ... Britain loses £14,000,000 of dollar exchange a year on the Anglo-American film trade. ... Contrast the situation which has been created for British newspapers. To save £1,000,000 of dollars over the next six months, or one seventeenth of the annual value of imported American celluloid, papers have been further reduced in size where it is next to impossible to safeguard the rights of free speech.

"... The choice is ... between films and newsprint. The Press is being deliberately gagged. The real scheme of Socialist priorities is working out."

* * * *

Monday in London a gathering of newspaper editors was addressed by Mr. Emanuel Shinwell, Minister of Fuel and Power, with the observation that reading newspapers was a habit like the first cigarette or the early cup of tea. "One is as poisonous as the other," in medical opinion, he said. The correspondent of the *New York Times* says Mr. Shinwell "is one of a group in the Government that is convinced that newspapers are unfair, misleading and hostile."

* * * *

The findings of the British courts, as exemplified in the suit of Mrs. Arnot Robertson against MGM, reported in this issue, indicate that over there critics of the screen sit in an extraordinarily favoured position, in that they may not be criticized, with impunity. It is certainly different over here.

■ ■ ■

ADVENTURE CLASSIC

THAT project of United Artists to bring back, only for export, "Nanook of the North" with commentary and music, after its twenty-five years of repose as a classic documentary picture of the silent era, reminds one of the long absence of adventure and expeditionary productions from the screen.

It has long been observable, incidentally, that there have been audiences in Europe, of appreciable importance, interested in pictures of non-fiction interest, especially with wild life and geographic content. Perhaps the European has always

been more interested than we have been in the rest of the world. We have a big and varied world of our own at home, even if it is getting crowded at the edges.

With a characteristic concentration on the majority interest in the artful synthetics of the drama, the American picture makers have substantially swept non-fiction from the screen, save in negligible footage in casual shorts.

"Nanook" is in essence the story of an Eskimo family's fight for life through a hard winter in the Belcher Islands up in Hudson Bay. Mr. Robert J. Flaherty, one time prospector, set out "to do in the North what Martin Johnson had done in the tropics." Fortunately he got frozen in with the Eskimos and had an uncalculated continuity of recording and narrative forced upon him. The result became a somewhat accidental landmark in documentary treatment. It made name and fame and was moderately successful with a gross, through Pathe distribution, of about \$350,000. It was a terrific publicity success. It is of interest to compare the also famed documentary "Grass," with which Paramount got a world gross of \$150,000, and "Moana of the South Seas," which Mr. Flaherty made in sequel to "Nanook," doing \$250,000, also through Paramount. Consider the comparative appeal of the skilfully concocted picaresque adventure drama of current modern production, "Reap the Wild Wind," with \$6,000,000 to its credit, and still working.

The place of the non-fiction picture is relatively small, just as the place of books of fact is small in comparison with the fiction market, but it is nonetheless important. "Nanook" refurbished and reissued can be sound entertainment. Many an American would like to see it again.

■ ■ ■

LOTTERY WARNINGS

BOX office lottery devices begin to appear sporadically and marginally. There are of course certain regions, few and far between, where they have been continued ever since the big depression and straight through the war years. Currently there appears to be little aggressive interest in this dubious order of promotion among exhibitors, but there is an increasing aggression among the vendors of the lottery schemes. Presumably it would take another important recession to bring any important number of theatres back to the gambling lure.

There has been however in other directions a heavy increase in lottery promotions since the war, with all manner of prize "contests," raffles, varieties of bingo and the like, many involving tickets of admission to various entertainments.

Those considering the temptation may be warned that there appears to be a new order of Federal diligence and a new program of enforcement of the penalties for the promotion of lotteries and promulgation of lottery news in the mails. Newspapers have been again in more than probable violation of the law in recent tidings about sweepstakes winners. Such material is illegal in any edition of a paper using the mails, while quite contrarily a strictly local newsstand edition leaves the Government without jurisdiction. Any use of the mails in lottery operations is unlawful. The Post Office Department is out with warnings.

—Terry Ramsaye

[*See story on Hugh Dalton and Commons, page 29.]

THIS WEEK IN THE NEWS

"Ruinous" Tax

London Bureau

ERIC A. JOHNSTON, president of the Motion Picture Association of America, here Wednesday sharply attacked England's threats of placing a "ruinous" ad valorem tax, based on earnings, on imported films. He told reporters he planned to return to England to re-discuss the matter with Hugh Dalton, Chancellor of the Exchequer, to whom Mr. Johnston already has spoken. He appreciated, he said, England's dollar situation, but felt that there must be another way out than the duty.

Saying he was not worried about the effect of the tax on American producers as on the non-American producers, Mr. Johnston saw these results should the tax be levied:

1. European countries might follow England's lead and order restrictive duties, thereby hindering world trade.
2. If import restrictions are levied, export restrictions will automatically follow.
3. If a world trade war develops America will inevitably join in the fight.
4. The success of modern industry depends on a world market, which the ad valorem tax plan will kill.

Mr. Johnston said he was not sure what advice he would give his American associates, but reiterated that England's dollar shortage would last for a short term only and he felt that Secretary of State George Marshall's plan for economic rehabilitation "will go a long way in getting you over the hump."

MEANWHILE, back home last week, Mr. Johnston's hat fell—or was pushed—into the U. S. political ring.

As Governor Thomas E. Dewey of New York was preparing to leave Salt Lake City July 17, the New York *Herald Tribune* reported last week, Mr. Johnston's name was brought forward as a 1948 Republican vice-presidential possibility. But in London Wednesday, queried on politics, he replied, "I'm a business man, not a politician."

Zane Grey, Inc.

THE FAMILY of the late Zane Grey has looked over the 47 or more novels which the prolific writer of western stories left unpublished and has decided on no more of this outright leasing of Mr. Grey's stories to the film companies. Mr. Grey's "Riders of the Purple Sage," and like novels have long been the standard works of reference for producers of the cowboy shows. Now Mrs. Grey and her son, Romer, have formed Zane Grey, Inc., and have authorized Stephen Slesinger, a vice-president of the or-

MERGED exhibitor units to represent 9,000 U. S. theatres Page 13

CHURCH group protests to J. Arthur Rank over "Black Narcissus" Page 16

ON THE MARCH—Red Kann in comment on industry affairs Page 18

RATHVON working on syndicate negotiations in deal for RKO control Page 18

CANADA produces two pictures and sets plans for more production Page 20

MORE musical features—and in color, to brighten the new season Page 21

ART vs. Business in Britain; jury finds in favor of the critic Page 25

MAGAZINE checkup finds more folks interested in films than before Page 28

INDUSTRY profits in 1946 at \$190,000,000, Commerce Department reports Page 29

MONOGRAM plans to release between 59 and 63 features for 1947-48 Page 32

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 38

ADMISSION tax is increased for film theatres by Italian Government Page 48

SERVICE DEPARTMENTS

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ganization, to announce that when the two or three leases still in effect expire, all rights to all the works revert to the family to be handled by the corporation. Hereafter, interests will be disposed only on a percentage basis. Mr. Slesinger, who is head of a New York publishing house, has also announced that Harper's Publishing Company will publish one new Zane Grey book a year for the next 47 years. There is, in the new approach to the market, special consideration of the values of the late Mr. Grey to the television of tomorrow, if any.

First Dividend

SEVERAL MONTHS AGO Howard Dietz, MGM vice-president in charge of advertising and publicity, set himself up as the head of the "Sea of Grass Land Company" and sent around to newspaper and trade paper editors deeds to one acre of land off somewhere in Texas. Monday, Mr. Dietz's real estate company declared its first dividend and landowners were presented with \$20 in Confederate money, which, said Mr. Dietz, was still legal tender in a small town called Rosy Ridge, Mo., a town once visited by Van Johnson. Since the editors mentioned something about MGM's picture called "Sea of Grass" when they received their deeds to the land, it is only fair to mention something about MGM's "Romance of Rosy Ridge" upon receipt of the dividend.

Investigation

ENGLAND is going to see what the kids are up to. Chuter Ede, Secretary of State, backed by the Minister of Education and the Scottish Under Secretary, will investigate the attendance of children at motion picture theatres. They will do this by means of a specially appointed panel which will also review the censorship question. The decision to investigate came after the Secretary had talked with representatives of county and city councils and educators, all of whom had something to say concerning the effects of the motion picture on children. These representatives urged that children not be permitted to see those films carrying the British Board of Film Censors' category "A" certificate (suitable for adults), that the children's Saturday morning shows be investigated (these are for the most part sponsored by J. Arthur Rank), and that censorship be taken away from the trade.

Allied Brief

ALLIED STATES will file a brief to appear as *amicus curiae* in the U. S. vs. Paramount anti-trust suit on the side of the Justice Department, Abram Myers, general counsel, announced in Washington Wednesday. Preliminary plans will be discussed at an executive committee meeting in the capital July 29 and 30. Mr. Myers reiterated Allied's traditional stand for divorcement.

Evicted

Washington Bureau

WHEN THE War Assets Administration rented sections of its basic magnesium plant at Henderson, Nev., to Allied Productions of New York it wrote into the 25-year lease that Allied didn't have to pay any rent until it actually started production. That was a mistake, Congress decided last week, and Allied has been evicted. Trouble was that Allied hadn't paid any rent, but then neither had it started production. Congress was in no mood for hair-splitting, however. July 16 it cancelled Allied's lease. The eviction proceedings began when a Senator started out to investigate why the Government was not receiving rent from the plant. He found that not only were the Government's hands bound by that trick clause in the lease but that Allied's film-making capacity consisted of little more than a few costumes stored at the plant. The contract was subsequently criticized during a recent Senate investigation of WAA's policies in disposing of the plant with the result that Allied is looking for a new landlord.

On the Shelf

CHARLIE CHAPLIN has put his tramp characterization on the shelf until "the golden days come back." This week he announced that immediately following the world release in October of "Monsieur Verdoux" he would go to work on two features, to cost \$5,000,000, neither of which will feature the little tramp. Both pictures are based on original stories by Mr. Chaplin, they will be directed by Mr. Chaplin, shot at the Chaplin studios, they will star Mr. Chaplin and they will be released by United Artists, owned 50 per cent by Mr. Chaplin. The new productions "will have neither social nor political significance," he announced. "They will be—as I contend in the case of 'Monsieur Verdoux'—pure entertainment."

Long Climb

AMERICAN FEATURES shown in Hiroshima are exhibited in a department store and stored in a bank. The Hiroshima theatre is on the top floor of the only department store standing in the city. You climb seven flights of stairs to reach it. But the climb is made interesting for the customers since the entire stair well is papered with

photographs of Hollywood stars and posters on current and coming attraction. William Aurich, Motion Picture Export Association branch manager at Osaka, has reported to the the home office that the day he climbed the 210 steps and sat down on one of the unpadded benches in the theatre, he found the place crowded to capacity. MPEA films are stored in the vaults of the Bank of Tokyo branch located on the fifth floor of the department store, one of only six concrete structures in Hiroshima which withstood the atom bomb blast.

"British" Pictures

HERE'S one British producer who supports the much disputed thesis that the American masses find the British language, as professed in pictures, hard to handle. He's Louis H. Jackson, who said the other day in London that his way of making American audiences like British pictures would be to make them in Canada with either Canadian or American stars. As executive producer for British National, he is discussing such a project with Lady Yule, the company's owner. Said Mr. Jackson, after a visit to Canada: "Middle-west audiences would then at least understand the language."

Eureka

A NOTED alumnus of Eureka College, Eureka, Ill., returns in affluence and gratitude to the extent of a \$150,000 "Wyman-Reagan School of Speech and Dramatic Art." The alumnus is Ronald Reagan, who with his wife, Jane Wyman, also a Warner star, will contribute half that amount. The building will also serve as a chapel, a theatre and a radio and television studio.

Installation

TWO PROMINENT personalities recently succumbed to the lure of television and had sets installed in their official residences. One was President Truman, who got a receiver from the Allan B. DuMont Laboratories, Inc., of Passaic, N. J., for use in the White House. The company said the instrument was a gift to the President. The other was Pope Pius XII, who viewed television on a set presented to him by the Radio Corporation of America. The Pope watched a telecast-demonstration put on by the RCA crew.

PEOPLE

WILLIAM J. KUPPER, new managing director for Twentieth Century-Fox in Great Britain, will absorb the duties of Arthur Silverstone, joint assistant managing director there, when the latter returns to this country shortly.

PHIL REISMAN, RKO Radio vice-president in charge of foreign operations, has accepted the invitation of REGINALD C. BROMHEAD, president and chairman of the Cinematographic Trade Benevolent Fund, to serve on the general committee for the second royal command performance in London November 25.

CHARLES S. BOREN, in charge of the Association of Motion Picture Producers' labor relations since March, last Wednesday in Hollywood was appointed vice-president in charge of industrial relations.

THEODORE R. KUPFERMAN of the Warner Brothers legal department in New York, Tuesday was appointed a member of the Copyright Committee of the New York Bar Association.

DORE SCHARY, RKO vice-president in charge of production, has been selected by the American Nobel Anniversary Committee to speak at this year's Nobel dinner at the Hotel Astor in New York December 10.

HIRAM S. BROWN, serial and feature film producer, has joined Vanguard Films, Inc., in Hollywood as business assistant to DAVID O. SELZNICK, president, it was announced Tuesday.

W. H. ERBB, managing director of the Selznick Releasing Organization in London, has announced his resignation from the company and plans to return to New York in September. DANIEL H. SANGSTER, SRO British publicity chief, resigned July 1.

EDWARD SNIDERMAN, division manager of the RKO Manhattan theatres, has been named division manager of the RKO theatres in Trenton and New Brunswick, N. J.

MICHAEL CURTIZ, director; GORDON HOLLINGSHEAD, short subjects producer, and WILLIAM L. GUTHRIE, studio location chief, all of Warners, will receive civilian awards from the War Department at a Hollywood luncheon within two weeks.

MICHAEL HOFFAY, former foreign publicity manager for RKO, has been appointed foreign advertising and publicity manager for Eagle-Lion.

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THIS WEEK the Camera reports:



WELCOMED TO ENGLAND. Executives of 20th-Fox's British organization boarded the *Queen Elizabeth* at Southampton to greet Murray Silverstone, 20th Century-Fox International president, and William Kupper, their new managing director. In the group above are Sir Gordon Craig, Mr. Silverstone, Charles Pyne, Mr. Kupper, James Pattinson, Ken Hargreaves, and Arthur Silverstone.



AS OHIO exhibitors met last week at Cedar Point, at the Ohio Independent Theatre Owners convention, left. Left to right: Sam Shain, 20th-Fox exhibitor relations director; Howard Minsky, mid-eastern division manager; Moe Horowitz, Cleveland circuit owner; Leo Jones, Upper Sandusky exhibitor; A. W. Smith, Jr., 20th-Fox general sales manager; P. J. Wood, ITO secretary; William Carroll; Trueman Rembusch, president of the ATO of Indiana; John Heubner, Marion exhibitor; J. J. Grady, 20th-Fox district manager, and I. J. Schmertz, branch manager.



RALPH CRAMBLET, appointed midwestern district manager for United Artists. He succeeds Rud Lohrenz at the Chicago office. Mr. Lohrenz resigned to enter exhibition.



IN CAIRO, E. S. Gregg, Westrex Corporation vice-president, on world tour, meets with Egyptian producers. Left to right, in front, Tewfick Bahri, Al-Ahram Studios director; R. E. Gowar, WE manager; Mr. Gregg; P. D. Amourgis, WE engineer. Rear, Dr. Laffer Mboria, managing director, and Jean Maggiore, studio manager, of Al-Ahram.



IN LONDON, at the premiere, in the Leicester Square theatre, of RKO's "So Well Remembered"; Ernest Bevin, left, British Foreign Secretary, and Mrs. Bevin, accompanied by J. A. Beasley, who is Britain's High Chief Commissioner for Australia, and Mrs. Beasley.



PLANNERS, in Hollywood. George Schaefer, Enterprise Productions distribution chief; David Loew, board chairman, and Charles Einfeld, president—examine the figures on the first production year. Release of "Arch of Triumph" was among the matters probably discussed by the company executives.



By the Herald

AS THE AMERICAN NATIONAL FILM COMMITTEE of the United Nations was established at a luncheon meeting of industry representatives in the Hotel Astor, New York, July 16. Above, Donald Nelson, SIMPP president; Benjamin Cohen, UN assistant secretary-general; Francis Harmon, MPA vice-president; Jean Benoit-Levy, UN film chief, and C. R. Reagan, Film Council of America.



THE TEXANS go into action, in the Universal-International "Nate J. Blumberg-J. Arthur Rank Good Business Drive." The Dallas forces are led by Jim Pritchard, left. The boys, in left to right order, are: Roy Smith, Burl Lovelace, Hank Miller, Leonard Andrews, Stanley Wilbur, Johnny Fagan, Walter Armbruster and Edwin Olsmith.



OPENING PARTY, at the new PRC exchange in Philadelphia. District managers Fred Rohrs and Joseph Minsky, behind the desk, meet the customers, I. Epstein, left, of Atlantic Theatres, and Jack Greenberg, of the Greenberg circuit. They were among many theatre men who dropped in for the opening.



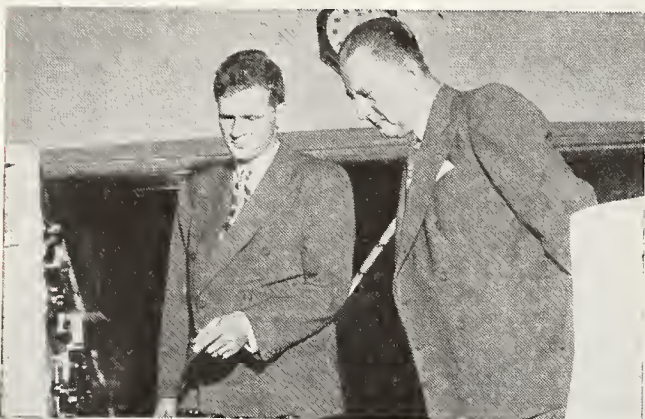
DISCUSSION of final arrangements for the Paramount "35 Years of Leadership" sales drive. It was led by drive captain Harold Wirthwein, seated, center, in the New York exchange. With him are, left, Hugh Owen, eastern and southern division manager; seated, Kitty Flynn, booker, and Rose McConnell, shipper, and, rear, Henry Randel, New York district manager, and Myron Sattler, branch manager. The sales drive is moving along on all fronts, the company reports.



A MOMENT of fury and frustration, in 20th Century-Fox's "Bob, Son of Battle," starring Lon McAllister, and featuring Edmund Gwenn, right, Peggy Ann Garner, Reginald Owen, and Charles Irwin. The picture was directed by Louis King, and produced by Robert Bassler.



IN LOCARNO, Switzerland, at the Film Festival, *Motion Picture Herald* correspondents meet. At the left Philip de Schaap, Holland representative, and his wife; at the right, Carlo Fedier, Switzerland. Although no awards were made at the Festival for "bests," the consensus was that an American submission, "Lady in the Lake," was one of the best. "Cluny Brown" was liked; so was "13, Rue Madeleine." The Swiss trade weeklies, *Cinesuisse* and *Cinema* polled journalists attending the Festival and found they preferred France's "Le Silence est D'or" and Italy's "Sciuscia," and that they thought Jennifer Jones the best feminine performer, for her work in "Cluny Brown."



By the Herald

HAZARD REEVES, left, shows to *New York Times* representative William Riley some of the mechanisms in the new Reeves Sound Studio, opened in New York last week.



IN WASHINGTON, D. C., as Commissioner J. Russell Young, right, returned to Nate Golden, center, Variety Club chief barker, \$224, the remainder of \$1,800 advanced in May to keep open the Veterans' Housing Center. Commissioner Guy Mason is at the left.



TOM LOGIUDICE, appointed Society of Motion Picture Engineers staff engineer, in its expanding organization.



ON THE SET of RKO Radio's "I Remember Mama," J. Schad, Reading, Pa., exhibitor, and his wife meet one of the company's newest stars, Barbara Bel Geddes, left. Mr. Schad is a factor in the operation of the Park and Astor theatres in his home town.

MERGED EXHIBITOR UNITS TO REPRESENT 9,000 HOUSES

MPTOA, ATA Heads Back Plan; Members to Vote at September Meeting

A new exhibitors' organization is in the making, one that will represent between 8,000 and 9,000 theatres, about half of all those in the U. S.

July 18 in New York, at the Waldorf-Astoria, officers and directors of the American Theatres Association, claiming 6,300 membership, and the Motion Picture Theatre Owners of America, claiming 6,000 membership, unanimously approved a resolution for merging the two organizations into a joint organization to be known as Theatre Owners of America.

The resolution is subject to ratification at a joint meeting of the ATA and MPTOA memberships to be held in Washington at the Shoreham Hotel, September 19-20.

Separate Entities Until Trust Suit Is Ended

The question of intervention in the U. S. vs. Paramount, et al, anti-trust suit, however, will keep both the ATA and MPTOA going as separate entities, but on a limited basis, for as long as the suit is in court. ATA could not be swayed from its determination to intervene directly in the suit; MPTOA insisted it was still only interested in the suit as amicus curiae.

ATA and MPTOA long have had many similar objectives, have had overlapping memberships of about 4,000 theatres, and have shared a number of the same directors.

The ATA and MPTOA officers and directors were named at the Astor meeting to act as an interim board of directors for Theater Owners of America to draft a proposed constitution and by-laws for the new organization and to work out the mechanics of representation for the September meeting.

Managing Committee to Assist Interim Board

The interim board is to have the assistance of a managing committee composed of S. H. Fabian, president of ATA; Fred Wehrenberg, president of MPTOA; Ted Gamble, executive chairman of ATA; Lewen Pizor, chairman of MPTOA; E. V. Richards, ATA director; Harry Lowenstein, MPTOA secretary; Robert W. Coyne, ATA executive director, and Herman Levy, MPTOA general counsel. They held their first meeting Wednesday.

The constitution of the new organization, it is planned, will embody portions of the existing constitutions of both ATA and MPTOA.

The question of whether the new organization will concern itself with trade practices will be answered at the September



By the Herald

meeting. ATA does not favor concerning itself with trade practices, despite its plea for intervention; MPTOA definitely does, despite its amicus curiae position in the suit.

The September meeting, although specifically designed to ratify the merger, will be open to exhibitors outside the ATA-MPTOA membership. Said Mr. Wehrenberg, following the New York meeting: "All exhibitors, no matter what class, are welcomed."

Following the ratification of the merger

MERGER MEETING: some of the principals in the talks July 18 and 19 at the Hotel Astor, New York. Seated, Herman Levy, MPTOA general counsel, and Fred Wehrenberg, MPTOA president; standing, Morris Lowenstein, president of the MPTO of Oklahoma, and Robert Coyne, executive director of the ATA.

ATA will go out of existence except for the limited purpose of pursuing its procedure of intervention in the anti-trust suit and MPTOA will go out of existence except for the limited purpose of following up its amicus curiae attentions to the suit and thereafter the combined groups shall be known as Theatre Owners of America.

Loew's and RKO to Study Legal Aspects of Program

Loew's and RKO theatres, which withdrew from ATA when it decided to intervene in the anti-trust suit, will study the legal aspects of membership in TOA before either make a decision on joining, company officials said Tuesday.

Those attending Friday's meeting at the Astor included: Dan Michalove, Mr. Gamble, Ben Strozier, Martin Mullin, Mr. Coyne, Henry Ferber, Mr. Wehrenberg, A. Julian Brylawski, James Jackson, Morris Lowenstein, Mr. Levy, Edward Fay, Mr. Lowenstein, J. J. O'Leary, Leonard Goldenson, Arthur Mayer, Malcolm Kinsberg, Robert J. O'Donnell, William Crockett, Sidney Lust, Major Leslie Thompson, Mr. Richards, Mr. Fabian, Joseph R. Vogel, Herman Hunt, Mr. Pizor, Oscar Doob, Henry Reeve and R. R. Biechele.

Meanwhile, the MPTOA board of directors has gone on record as being "unalterably opposed" to any increase by the American Society of Composers, Authors and Publishers in the theatre music tax rates and sought E. C. Mills, former ASCAP general manager, as advisor for protesting exhibitors.

CAREER OF ATA

The American Theatres Association began 16 months ago. On April 1-2, 1946, exhibitors representing 4,000 theatres met in St. Louis and founded the ATA. It was not to concern itself with trade practices, but was to labor for the freedom of the screen, promote the theatre in community life, handle Government requests and fight taxation.

Significant dates:

April 16, 1946: Robert W. Coyne named executive director; S. H. Fabian, president.

May 1, 1946: First budget of \$200,000 set; offers services to 50 Government department heads.

June 18, 1946: Following decision in the U. S. vs. Paramount, et al, anti-trust suit directors resolve on no action on decision.

August 16, 1946: Directors reverse themselves, resolve to intervene in suit in opposition to competitive bidding, with Thurman Arnold as representative.

September 21, 1946: Files intervention petition which is later denied.

March 25, 1947: Appeal to Supreme Court on intervention issue.

July 7, 1947: ATA and MPTOA offer tax reduction plan to Ways and Means Committee

July 18, 1947: ATA and MPTOA officials approve merger plans.

PARAMOUNT'S GOT ME DIZZY

THE WAY THEY'RE WHIPPING ACROSS

HIT AFTER HIT! —

NOW IT'S

40-Star



"PURE GOLD GROSSES IN ANY AND EVERY THEATRE. A smash bound for top money. Excellent entertainment of which its makers and all Variety Club members may be justly proud." — *Boxoffice*



"A MULTI-MILLION DOLLAR BUDGET AND NOT A DIME MISSPENT. A mammoth musical destined to stir up boxoffice commotion aplenty. Crosby and Hope together in skits that are gems. A tribute to the Variety Clubs and a grand, joyful tribute it is."

— *M. P. Daily*



"STRONGEST NAME MARQUEE VALUE OF THE SEASON. A natural which can't help doing boffo business. A smash hit—and entertainment spelled in capital letters." — *Daily Variety*

"A MUSICAL ITEM THE SHOWMAN CAN ENTHUSIASTICALLY SINK HIS TEETH INTO. This is boxoffice—entertainment plus—surprises galore." — *Film Daily*

GIRL

that's getting as many raves as it's got stars — right on top of the furore over DEAR RUTH and PERILS OF PAULINE — and the very same day that WELCOME STRANGER sets all-time Paramount highs in its first two dates!



“THERE HASN'T BEEN A STAR-STUDED ATTRACTION OF THIS KIND IN YEARS. Paramount tossed almost the whole strength of its roster into it. Mary Hatcher plays the title role with verve and charm.” — *Hollywood Reporter*

“EYE-BLINDING LUSTRE OF MARQUEE NAMES. Sure-fire entry headed for top dough. Truly an exhibitors' picture and it will stand plenty of ballyhoo.”
— *The Exhibitor*

“SOCKO ENTERTAINMENT THAT'S SURE-FIRE. How can it miss with Crosby, Hope, Cooper, Milland, Ladd, Stanwyck, Goddard, Lamour and the rest of the glittering Paramount personalities?” — *Variety*

IF ANY COMPANY EVER
MATCHED THOSE 5 TERRIFIC
PARAMOUNT JULY AND AUGUST
HITS, MY NAME ISN'T
GUS H. EXHIBITOR



starring
BING CROSBY
BOB HOPE
GARY COOPER
RAY MILLAND
ALAN LADD
BARBARA STANWYCK
PAULETTE GODDARD
DOROTHY LAMOUR
SONNY TUFTS
JOAN CAULFIELD
WILLIAM HOLDEN
LIZABETH SCOTT
BURT LANCASTER
GAIL RUSSELL
DIANA LYNN
STERLING HAYDEN
ROBERT PRESTON
VERONICA LAKE
JOHN LUND
WILLIAM BENDIX
BARRY FITZGERALD
CASS DALEY
HOWARD DA SILVA
MACDONALD CAREY
with
OLGA SAN JUAN
BILLY DE WOLFE
PATRIC KNOWLES
WILLIAM DEMAREST
MONA FREEMAN
CECIL KELLAWAY
VIRGINIA FIELD
RICHARD WEBB
FRANK FAYLEN
DE FOREST KELLEY
and
CECIL B. DeMILLE
MITCHELL LEISEN
FRANK BUTLER
GEORGE MARSHALL
Specialty number by
PEARL BAILEY and
SPIKE JONES
and his City Slickers
and introducing
MARY HATCHER
Produced by
DANIEL DARE
Directed by
GEORGE MARSHALL
Original Screen Play by
Edmund Hartmann, Frank Tashlin,
Robert Welch and Monte Brice

20th-Fox to Heed Expenses in New Plan Scale Deals

Further clarification of the recently announced 20th Century-Fox small town and sub-subsequent run sales plan came this week when Andrew W. Smith Jr., general sales manager of the company, told the Associated Theatre Owners of Indiana that under the new policy, 20th-Fox would "recognize the legitimate expense of any theatre in setting up scale deals." At the same time he disclosed that, following tests of the plan in the New Haven territory, it would be applied nationally "very soon."

Could Apply to 6,000

He estimated that the rental plan could apply to some 6,000 small accounts. All parties involved in the New Haven tests "like" the new policy, he stated. The New Haven experiments were supervised by Ray Moon and Edward Callahan, sales executives, with the cooperation of Benjamin A. Simon, New Haven branch manager.

Details of the small-town sales policy to be adopted by 20th-Fox were first disclosed by Mr. Smith at the New Jersey Allied convention late in June. He said at the time that it could send percentage rentals as low as 15 per cent and not beyond 40 per cent for problem theatres and sub-subsequent runs. The plan, when first announced, provided that exhibitors in these small runs would play a minimum of two and a maximum of five pictures on a percentage basis with the rest available on flat rental.

The plan did not, however, include road-show films like "Forever Amber" and "Captain from Castile."

Mr. Smith's clarification of his plan to the ATO of Indiana was contained in an answer to a letter written by Trueman T. Rembusch, president of the Indiana Allied affiliate, to Mr. Smith and published in the unit's bulletin. It posed two questions. First, will 20th-Fox recognize legitimate expenses of theatres and refrain from setting percentage of the gross ceilings upon items as rent, home office expense, managerial salaries, executive salaries, etc. or will the company follow its former sliding scale policy of placing percentage of gross ceilings on legitimate theatre expenses?

Sees No Formulas Needed

To this Mr. Smith replied that 20th-Fox would recognize the legitimate expense of any theatre with no formula required which establishes the percentage of the gross for items such as rental and salaries.

To the second question—"Does your proposed plan at the 40 per cent figure convert the deal to a straight 50-50 deal?"—the 20th-Fox sales head said that this was not so. "After we hit the 40 per cent figure, the plan states that we ought to have 40 per cent of the gross up to that point and 50 per cent of the gross over that point."

Exchange Employees Ask Earlier Wage Talks

With Loew's, 20th-Fox, United Artists and Columbia having set July 25 as the starting date of negotiations for wage increases and improved working conditions with Local 109, Screen Office and Professional Employees Guild, a "serious situation" exists since the present two-year contract expires August 1, a union spokesman said this week.

The union presented its demands for a 30 per cent or \$10 weekly increase, a 35-hour week, and improved seniority and grievance machinery to the companies in mid-June. More than 100 exchange employees are involved.

Loew's 40-Week Net \$10,904,821

A net profit of \$10,904,821 after taxes and minority interests' share was reported last week by Loew's, Inc., for the 40-week period ended June 5, 1947.

This is equivalent to \$2.12 a share and is comparable to the \$12,579,245 net profits, or \$2.47 a share, for the corresponding 40 weeks of the previous year.

Following is the comparative earnings statement for 40 weeks, subject to year-end audit:

	40 Weeks Ended June 5, 1947	40 Weeks Ended June 6, 1946
Operating Profit including wholly and partly owned Subsidiaries, after Subsidiaries' Preferred Dividends	\$24,166,052	\$28,926,576
Reserve for Contingencies.....	2,500,000	3,800,000
Reserve for Depreciation.....	3,020,638	3,069,952
Net Profit before Federal Taxes	\$18,645,414	\$22,056,624
Reserve for Federal Taxes.....	7,141,066	8,886,113
Net Profit after Texas	\$11,504,348	\$13,170,511
Less Minority Interests' Share	599,527	591,266
Loew's Incorporated Share Net Profit after Taxes.....	\$10,904,821	\$12,579,245

Per Share—Common Stock \$2.12 \$2.47
For the twelve weeks ended June 5, 1947, gross sales and operating revenues were estimated at \$43,371,000, compared with \$45,754,000 for the same period last year.

Cut Expense to Reduce Taxes, Folsom Urges

Washington Bureau

A reduction in Government spending as a means of reducing taxes which, if they remain frozen on their current high level, threaten "to kill off all incentives" spurring industry progress, was recommended last week by Marion B. Folsom, treasurer of the Eastman Kodak Company, speaking before the Joint Committee on the Economic Report.

Technicolor Sets Dividend

The board of directors of Technicolor Motion Picture Corporation announced Tuesday a dividend of 25 cents per share, payable August 15 to stockholders of record August 4.

Church Group Protests to Rank On "Narcissus"

J. Arthur Rank's production, "Black Narcissus," dealing with an abnormal community of Anglican (Church of England) nuns, has drawn a protest from a group of Catholic priests, Brothers and Sisters who have written to the producer that Mr. Rank must make it "crystal clear" that the picture deals with a "definitely unique case" and that "a failure to label this movie's plot as abnormal and singular would deal a serious blow to the cause of Sisters' vocations. . . ."

The letter was signed by members of a special committee appointed by the Sisters' Vocation Institute held this week at the University of Notre Dame and copies were sent to Nate J. Blumberg, president of Universal-International, which is to distribute the picture in America, and to Eric A. Johnston, president of the Motion Picture Association.

"Realizing that the ordinary audience will, in all likelihood, accept this story as typical of all nuns," the letter read, "we come to you not to censor, but to seek clarification and reassurance.

"We hope your explanation will not be that these are Anglican nuns and that therefore Roman Catholics should not be offended. Such a reply would be in bad taste, ungallant, and derogatory to the religion of many of your countrymen; it would, moreover, be wholly inadequate because the average moviegoer will make no such distinction."

The letter also extended an invitation to Mr. Rank to visit the University of Notre Dame, where he would find "reasonable men, sympathetic toward your avowed intention to produce outstanding motion pictures and happy to discuss with you this important matter of the proper handling of religious themes."

"Narcissus" Opens Aug. 13

The American premiere of J. Arthur Rank's Technicolor picture, "Black Narcissus," starring Deborah Kerr, will be held at the Fulton theatre in New York August 13.

Provisional Agreement Set For Technician Exchange

London Bureau

A provisional agreement between the International Alliance of Theatrical Stage Employees, the American theatre union, and the National Association of Theatrical and Kine Employees, the English union, was announced here Tuesday for the reciprocal exchange of technicians and other union members between the U. S. and Britain. The agreement must be approved by the unions' executive councils and by appropriate Government departments.

LOOK

LOOK

LOOK

LOOK

VARIETY

Wednesday, July 16, 1947

'Ruth' Surprises Pitt at Wham \$\$G,

'-----' Limp at 7G; '-----' 12 G, 2d

Pittsburgh, July 15.

Surprise smash of summer has turned up at the Penn this week in "Dear Ruth." Comedy is doing land-office biz, putting house in a spot since it easily rates another stanza but "-----" has already been booked to open this Thursday (17) as part of 1,000-theatre country-wide premiere.

Penn (Loew's-UA) (3,300; 40-70)— "Dear Ruth" (Par). Taking town by storm. Nothin' like \$--,--- expected, but that's what this likely will do. House in a quandary, with "Ruth" rating an easy holdover and "-----" (—) already widely-ballyhoed for July 17.

LOOK

LOOK

LOOK

LOOK

LOOK
WHAT
RUTH'S
DONE
NOW!

Paramount's

"DEAR RUTH"

Starring WILLIAM HOLDEN • JOAN CAULFIELD
with BILLY DE WOLFE • EDWARD ARNOLD • MONA FREEMAN

Mary Philips • Virginia Welles • Kenny O'Morrison

Produced by PAUL JONES • Directed by WILLIAM D. RUSSELL

Screen Play by Arthur Sheekman • Based on the Play by Norman Krasna

ON THE MARCH *Rathvon Works*

by RED KANN

At Syndicate In RKO Deal

HARRY BRANDT wangled his way into headlines a few years ago with his sensation-laden statement about stars who were synonymous with "box office poison." About the net result of that one was the eventual turn of the wheel with the confounding news Joan Crawford, who was counted in, had walked off with the Academy Award for "Mildred Pierce."

Now Brandt, rarely averse to public speaking in the vein of last-ditch authority, is in Hollywood. There, the Independent Motion Picture Producers Association passed out food as a prelude to more pearly words. They got them.

The president of the Independent Theatre Owners of New York gave it to them in equations of product which he described as pediculous—only he said "lousy"—and, by one account, the worst line of merchandise he had encountered in 30 years. Aside from the fact 30 years is a long time, such a sweeping statement simply is not true.

Everyone is aware that for some months product, at large, has been off. But it can never be proved quality has retrogressed to the category which Brandt accepts.

He also let go with a handsome side-swipe at stars. *Extract*: "The trouble is that the stars control the product. . . . Under the contracts they now hold, they dictate story, choice of director, even the making of sets." He might have added those instances where stars select leading man, cameraman and clothes designer as well.

Extract: "I doubt they [the stars] would turn out the pictures we have been getting if they were financing them themselves—and I wish they would, for then the situation would correct itself." This appears to suggest the heads of the studios are not in control of the situation.

It is hardly a secret that important talent is fondled and fawned upon with indulging hands; that professional temperament and grandiose conception on the part of some make studio management a self-perpetuating headache.

It is hardly new, moreover, that a lengthy array of second stringers, on whom no exhibitor depends, rides the crest on sheer momentum born of the competitive situation which keeps Hollywood in constant uproar.

No one will deny that, often needlessly, studio pits itself against studio with agents stoking the fires and that this results in ever-rising prices on talent for which there is either genuine demand or merely demand in Hollywood's mind.

BUT there is a reason, however, uneconomic it may be. When Brandt stated his quarrel was with the producer who sub-

mits to star demands, and not with the stars, he took a powder.

He ignored exhibitor insistence for personalities all through the years.

He never bothered to recognize the theatreman's historic resistance to attractions which did not have them.

He left open the interpretation that the star system, as imperfect as any system finally is likely to be, was a creation of the producer who thereafter rammed it down the unwilling throat of the exhibitor. There are those in the industry who know better, including a lot of exhibitors for whom Brandt is never spokesman.

It will be news to many showmen that these, too, are the days when good stories only attract crowds and names have lost their appeal. Having stated it, presumably Brandt will back it up. But, if he does, he will be wearing one kind of hat in Hollywood and another in the practical business of running his Times Square theatres. For, as this was being written, his houses were screaming these selling lines:

GLOBE: "The Trouble With Women" with Ray Milland, Teresa Wright and Brian Donlevy.

PIC: Dana Andrews, Linda Darnell and Alice Faye in "Fallen Angel"; Claudette Colbert and John Payne in "Remember the Day."

SELWYN: "Smash-Up" with Susan Hayward, Lee Bowman and Marsha Hunt. "That's My Man"—Don Ameche.

APOLLO—"Beloved Vagabond" with Margaret Lockwood, Maurice Chevalier.

TIMES SQUARE: "Double Cross" with Kane Richmond. "Roarin' Lead" with Three Mesquiteers.

LIBERTY: "Flying Tigers" with John Wayne, Paul Kelly, Anna Lee. "The Great John L." with Linda Darnell, Greg McCulture, Wallace Ford.

His Victory theatre was blazoning "The Biggest All-Terror Show in Town" with "The Nuremberg Trial," a thing called "Brute Man" and an "Extra Laurel and Hardy Comedy." His New York had "Bush Pilot," featuring no names in the marquee but Rochelle Hudson and Jack La Rue in the lobby and a Red Ryder Western, "Stagecoach to Denver."

His Gotham was asking 70 cents at 3:30 P.M. on the day of this inspection tour for "Congorilla," an ancient, and "Borneo, Land of the Devil Beast."

It's another point entirely, but circus-type ballyhoo there was seeking to sell this combination with such lobby lines as SENSUOUS LOVE DANCE OF BORNEO MAIDENS and another choice one reading: PYGMIES IN PASSIONATE COURTSHIP.

This is what is known as raising the standards of exhibition.

The endeavors of N. Peter Rathvon, RKO president, to form a syndicate for the purpose of financing purchase of control of RKO from the Floyd B. Odum-Atlas Corporation interests, were understood to be continuing this week, but, beyond stating that negotiations were under way, the RKO head refused to comment on the matter or to name the amount of capital involved.

Two factors are known. One is that, all conditions being equal, Mr. Rathvon will have first call on the RKO stock held by the Atlas Corporation. And the other that a proposed deal with William Paley, under which RKO control would have passed to the Columbia Broadcasting System, failed of completion.

Mr. Odum, who is proceeding on a program providing for a reduction of the Atlas stock portfolio, is understood to favor a sale to Mr. Rathvon in view of the latter's record with RKO and also because of their long friendship. According to the Atlas Corporation's last financial report December 31, 1946, the company holds 929,000 shares of RKO common and an additional 300,000 stock warrants, the whole block constituting the controlling interest in RKO.

Estimates on the amount of capital required to purchase control of RKO range from \$10,000,000 and \$12,000,000 to as much as \$20,000,000. Mr. Odum, whose stockholdings in the company carry management and control of the board of directors, is understood to have expressed the desire to have Ned E. Depinet, RKO executive vice-president, included in any new ownership setup. The same holds true with regard to Mr. Rathvon, should he be unable to arrange the required financing.

MGM Executives To Attend Canadian Sales Meeting

The annual meeting of MGM's Canadian sales forces, to be held at the Royal York Hotel, Toronto, August 12 and 13, will be attended by William F. Rodgers, vice-president and general sales manager; Edwin W. Aaron, assistant general sales manager; Jay Eisenberg, liaison between sales and legal departments, and M. L. Simons, editor of *The Distributor*, company sales organ, and assistant to H. M. Richey, director of exhibitor relations. Henry L. Nathanson, president of Regal Films, Ltd., MGM's Canadian associate, and Ted Gould, general sales head for Canada, will preside jointly.

Universal Votes Dividend

The board of directors of Universal Pictures Company, Inc., have declared a dividend of \$1.0625 per share on the 4¼ per cent cumulative preferred stock, payable September 1 to stock as of August 15.

ALAN LADD • DOROTHY LAMOUR
ROBERT PRESTON • LLOYD NOLAN

in "WILD HARVEST"

with Dick Erdman • Allen Jenkins • Produced by Robert Fellows
Directed by TAY GARNETT • Screen Play by John Manks, Jr.



LADD

and

LAMOUR

together for a

"WILD HARVEST"

of profits.

See them


at the

Paramount

**TRADE
SHOW**

Friday

Aug. 1



CITY	PLACE	TIME & DATE
ALBANY.....	FOX PROJ. ROOM, 1052 Broadway.....	FRI. AUG. 1....2:30 P.M.
ATLANTA.....	PARAMOUNT PROJ. ROOM, 154 Walton St., N.W.....	FRI. AUG. 1....2:30 P.M.
BOSTON.....	PARAMOUNT PROJ. ROOM, 58 Berkeley St.....	FRI. AUG. 1.....11 A.M.
BUFFALO.....	PARAMOUNT PROJ. ROOM, 464 Franklin St.....	FRI. AUG. 1.....2 P.M.
CHARLOTTE.....	PARAMOUNT PROJ. ROOM, 305 S. Church St.....	FRI. AUG. 1....1:30 P.M.
CHICAGO.....	PARAMOUNT PROJ. ROOM, 1306 S. Michigan Ave.....	FRI. AUG. 1....1:30 P.M.
CINCINNATI.....	PARAMOUNT PROJ. ROOM, 1214 Centrol Parkway.....	FRI. AUG. 1....2:30 P.M.
CLEVELAND.....	PARAMOUNT PROJ. ROOM, 1735 E. 23rd St.....	FRI. AUG. 1.....2 P.M.
DALLAS.....	PARAMOUNT PROJ. ROOM, 412 S. Harwood St.....	FRI. AUG. 1....2:30 P.M.
DENVER.....	PARAMOUNT PROJ. ROOM, 2100 Stout St.....	FRI. AUG. 1.....2 P.M.
DES MOINES.....	PARAMOUNT PROJ. ROOM, 1125 High St.....	FRI. AUG. 1.....1 P.M.
DETROIT.....	PARAMOUNT PROJ. ROOM, 479 Ledyord Ave.....	FRI. AUG. 1.....2 P.M.
INDIANAPOLIS.....	PARAMOUNT PROJ. ROOM, 116 W. Michigan St.....	FRI. AUG. 1.....2 P.M.
JACKSONVILLE.....	FLORIDA STATE SCREENING ROOM, 128 Farsyth St....	FRI. AUG. 1.....3 P.M.
KANSAS CITY.....	PARAMOUNT PROJ. ROOM, 1800 Wyandotte St.....	FRI. AUG. 1.....2 P.M.
LOS ANGELES.....	BOULEVARD THEATRE, Washington at Vermont Sts.....	FRI. AUG. 1....1:30 P.M.
MEMPHIS.....	PARAMOUNT PROJ. ROOM, 362 S. Second St.....	FRI. AUG. 1....2:30 P.M.
MILWAUKEE.....	PARAMOUNT PROJ. ROOM, 1121 N. 8th St.....	FRI. AUG. 1.....2 P.M.
MINNEAPOLIS.....	PARAMOUNT PROJ. ROOM, 1201 Currie Ave.....	FRI. AUG. 1....1:30 P.M.
NEW HAVEN.....	PARAMOUNT PROJ. ROOM, 82 State St.....	FRI. AUG. 1.....2 P.M.
NEW ORLEANS.....	PARAMOUNT PROJ. ROOM, 215 S. Liberty St.....	FRI. AUG. 1.....10 A.M.
NEW YORK CITY.....	NORMANDIE THEATRE, 51 East 53rd St.....	FRI. AUG. 1....10:30 A.M.
OKLAHOMA CITY.....	PARAMOUNT PROJ. ROOM, 701 W. Grand Ave.....	FRI. AUG. 1....10:30 A.M.
OMAHA.....	PARAMOUNT PROJ. ROOM, 1704 Davenport St.....	FRI. AUG. 1....1:30 P.M.
PHILADELPHIA.....	PARAMOUNT PROJ. ROOM, 248 No. 12th St.....	FRI. AUG. 1.....2 P.M.
PITTSBURGH.....	PARAMOUNT PROJ. ROOM, 1727 Blvd. of Allies.....	FRI. AUG. 1.....2 P.M.
PORTLAND.....	PARAMOUNT PROJ. ROOM, 909 N.W. 19th Ave.....	FRI. AUG. 1.....2 P.M.
ST. LOUIS.....	PARAMOUNT PROJ. ROOM, 2949 Olive St.....	FRI. AUG. 1....1:30 P.M.
SALT LAKE CITY.....	PARAMOUNT PROJ. ROOM, 270 E. 1st So. St.....	FRI. AUG. 1....1:30 P.M.
SAN FRANCISCO.....	PARAMOUNT PROJ. ROOM, 205 Golden Gate Ave....	FRI. AUG. 1.....2 P.M.
SEATTLE.....	PARAMOUNT PROJ. ROOM, 2330 First Ave.....	FRI. AUG. 1.....2 P.M.
WASHINGTON.....	PARAMOUNT PROJ. ROOM, 306 H St., N.W.....	FRI. AUG. 1....2:30 P.M.

CANADA MAKES TWO, PLANS MORE

Four Companies Set Up in Year for Production of Feature Pictures

Montreal Bureau

The booming motion picture industry in Canada, which saw the production within the past year of two feature length films involving the use of Hollywood stars, has now reached the stage where it has stepped out of swaddling clothes and is ready for its first pair of pants.

Without question the industry has made great progress in the past year. Chief results were: completion of "The Whispering City," starring Paul Lukas, Helmut Dantine and Mary Anderson; and "Bush Pilot" with Jack Larue and Rochelle Hudson.

Four Companies Set Up

"Whispering City" was produced by the Quebec Productions Corporation, a Montreal organization, and "Bush Pilot" by Dominion Productions, Ltd., a Toronto firm.

Chief development within the industry during the last year or so was the setting up of four companies which for the first time in Canadian motion picture history had as their chief aim the making of full length feature films. Up until last year, production had been in the hands of a few small outfits and was restricted to documentaries and industrial films of a technical nature.

The four companies, in order of their importance, are: Quebec Productions; Dominion Productions; a group (still unnamed) formed by Joseph de Seve, head of Renaissance Filme locally, and Cine-Canada, whose chief claim to fame so far was the purchase of Henry Mencken's "Bathtub Story" in a publicity-conscious deal that guaranteed Mr. Mencken a liberal supply of beer for the rest of his life.

Group in Vancouver

There has also been a fifth group formed at the West Coast, in Vancouver, B. C., under Cecil Maiden, formerly of the Rank Queensway Studios in Toronto, and Geoffrey Byde, an associate of Mr. Maiden's. However, no production plans have been released yet by this company and all that is known about them is that they reportedly have strong financial backing.

Most important of all these companies are Quebec Productions and Dominion Productions, of which the Quebec Productions comes first. Quebec is a bilingual production outfit, which means that most or all of its productions will be produced in English and French—and both language versions will be produced simultaneously. The technique used in "Whispering City" was to have an English scene shot, have the French actors come on the set, and then

have the French scene shot. Star of the French version is Paul Dupuis, who also starred in "Johnny Frenchman" for J. Arthur Rank.

Chief production blocks in Canada being studio space and equipment, it took the enterprising Paul L'Anglais, a top Canadian radio executive turned film producer, to arrange a deal with the Dominion Government wherein he rented the former naval barracks at nearby St. Hyacinthe, did a little reconversion, and came up with a sound stage 225 by 85 feet, which is equivalent to an average Hollywood sound stage. Quebec is now getting much of the equipment it lacked for its first production. A deal has been arranged with the Rank organization for worldwide distribution of "Whispering City," and according to present plans, there will be two pictures (bilingual) made yearly.

No New Plans Yet Set

Plans for the next production have not been finalized. There has been some talk of getting Walter Huston to do "Apple of His Eye," his current stage vehicle, but that proposition is still in the talking stage. The "Whispering City" budget went well over its intended \$600,000. The English version has not been released yet, but the French version, "La Fortresse" has been playing to big grosses.

Quebec Productions should be back in production by mid-September providing the equipment, at present being purchased in New York and Hollywood, is available.

Added interest to the reborn production industry in Canada is the amount of location shooting done by Hollywood companies in Canada. Much of "13 Rue Madeleine" was shot in Quebec City, a Bing Crosby picture was shot in the Canadian Rockies and the proposed new Goldwyn film, "Earth and High Heaven," which has a Montreal locale, may logically find Hollywood cameras tying up traffic in this city.

New Unit Organized

A new unit has joined the Canadian production ranks. Headed by Larry Cromein, who was producer of "Bush Pilot" shot by the non-operating Dominion Productions last summer, the new firm will be known as Canadian Motion Picture Productions, Ltd.

Dominion Productions is at present inactive and will probably remain so until returns from "Bush Pilot" start coming in. The film is being distributed by Screen Guild in the United States and Britain and by PRC in Canada. The returns on the initial venture will probably decide whether further production is worth while. Other connected with the new company are H. G. Doyle and B. W. Mathews from Kingston. Austin Willis, who played in "Bush Pilot," is also associated with the new firm.

Library of Congress to Keep Film, Says Evans

The Library of Congress will keep its film archives, valued in the millions of dollars, Luther Evans, Librarian, said in Washington Monday. It will keep the film "in the best possible shape" until Congress gives a "complete policy decision."

The elimination by Congress of Film Library funds, Mr. Evans termed a "partial decision." "They told us to cut out the film section, but not what to do with the film, or whether a similar job should be done by any other Government bureau," Mr. Evans added.

Mr. Evans may propose legislation on a film library when Congress reconvenes next year, he intimated.

New York Exhibitors Ask ASCAP for Increase Plan

The American Society of Composers, Authors and Publishers has been asked to make known the nature of its plans to raise licensing charges for theatres by attorneys for New York exhibitors. The exhibitors, for the most part members of the Independent Theatre Owners Association, requested this information as part of a suit which they brought against ASCAP charging violations of the Sherman and Clayton Act. The law firm of Weisman, Celler, Quinn, Allan and Spett, in a letter to the music licensing association, said that any imposition of additional charges would be in "aggravation of the plaintiffs' injury," and declared intentions of testing its legality in advance of the imposition of the increased license fees.

Allied Committee to Plan National Convention

The executive committee of Allied States will meet in Washington July 29-30 to make final plans for Allied's 1947 national convention, Abram Myers, chairman of the board, said in Washington Tuesday. The convention was originally to be held at the Pfister Hotel, Milwaukee, November 10-12, but has been postponed to December 1-3 at the Schroeder Hotel, Milwaukee.

New Allied States Unit Is Planned for Kansas

Plans for the organization of a Kansas unit of Allied States Association were disclosed in Denver last Wednesday following a meeting of Rocky Mountain Allied. Exhibitors from Kansas attended the Denver organization's meeting which unanimously adopted a constitution and by-laws. The meeting was presided over by John Wolfberg, circuit operator and chairman of the board.

Rembusch Injured

Trueman Rembusch, president of the Associated Theatre Owners of Indiana, was slightly injured early last week when the small airplane he was piloting crashed near Sandusky, Ohio. He was returning from the ITO of Ohio convention at the time of the accident.



MORE MUSICALS—IN COLOR TO BRIGHTEN THE SEASON

WITH 26 musicals delivered during the first six months of the 1947 calendar year and at least nine more definitely set for release during the July-December period, Hollywood producers are reaffirming the old theory that, dramas and Westerns notwithstanding, musical film fare still spells sure-fire entertainment to the cash customers.

This total of 35 represents a 20 per cent increase over 1946, when 30 musicals, eight of them in color, were produced. The 1947 figure, however, may be raised by six or seven films for which no release dates have been set. Of the announced 1947 total, 15 will be in Technicolor, an increase of almost 100 per cent over 1946. Western musicals are not included in any of these compilations.

The sharp increase in the use of Technicolor, which greatly enhances the entertainment value of this type of film, accurately reflects Hollywood's determination to use color wherever and whenever Technicolor plant facilities permit.

So far eight pictures, four of them in color, are definitely set for 1948 release. Some 12 musicals, 10 of them in color, additionally will be released during 1947 or 1948.

Company by company, here is a listing of forthcoming musical product for the rest of 1947, 1948, and early 1949.

KEYNOTE of the new season's musicals, many in color, exemplified in 20th-Fox's "I Wonder Who's Kissing Her Now," top of page.

MGM: For release in 1947 and early in 1948—"The Birds and the Bees," Technicolor, Jeanette MacDonald, Jane Powell; "Song of Love," Robert Walker, Katherine Hepburn; "Good News," Technicolor, June Allyson, Peter Lawford; "This Time for Keeps," Technicolor, Esther Williams, Jimmy Durante. For release in spring, 1948—"The Pirate," Technicolor, Judy Garland, Gene Kelly; "On an Island With You," Technicolor, Esther Williams, Ricardo Montalban, and "The Kissing Bandit," Technicolor, Frank Sinatra, Kathryn Grayson.

Films now in preparation for 1948 or 1949 release include "Annie Get Your Gun," adapted from the successful Broadway musical and starring Judy Garland, and "Easter Parade," also starring Judy Garland and Gene Kelly and featuring Irving Berlin songs.

RKO: This company has comparatively few musicals on its production schedule. Listed for 1947 release are Walt Disney's "Fun and Fancy Free," a combination live-animation feature in Technicolor, starring Edgar Bergen and Dinah Shore; Eddie Cantor's "If You Knew Susie," starring himself and Joan Davis, and Samuel Goldwyn's "The Secret Life of Walter Mitty" in Technicolor, starring Danny Kaye.

PARAMOUNT: Only one musical, "Variety Girl," starring Mary Hatcher and Olga San Juan, is on the 1947 release schedule. "The Connecticut Yankee," Technicolor, Bing Crosby and William Bendix, is due for 1948 release.

20TH-FOX: For the rest of 1947—"I Wonder Who's Kissing Her Now," Technicolor, June Haver, Mark Stevens; and "Mother Wore Tights," Technicolor, Betty Grable and Dan Dailey. For 1948: "Off to Buffalo," Dan Dailey and Nancy Guild. Set for probable 1948 or early 1949 release are "Julie," Technicolor, Clifton Webb and Peggy Cummins; "Missouri Waltz," June Haver, and "Wabash Avenue."

COLUMBIA: "Down to Earth," Technicolor, Rita Hayworth, Larry Parks, probably will be released in 1947. Release dates for the following are indefinite—"Dixieland," no cast set; "Mary Lou," no cast set; "Someone Like You," no cast; "When a Girl's Beautiful," Adele Jurgens, Mark Platt; "Sweet Genevieve," Jean Porter, Jimmy Lydon, and "Two Blondes and a Redhead," Jean Porter, Jimmy Lloyd.

WARNERS: "My Wild Irish Rose," Technicolor, Dennis Morgan, Eileen Dahl; "Two Guys from Texas," Technicolor, Dennis Morgan, Jack Carson, and "Romance in High C," Technicolor, Jack Carson, Janis Paige, Oscar Levant. All of these are for 1947-48.

UNITED ARTISTS: All of the following pictures are for 1948 or early 1949 release—Federal Films' "Carmen," no cast set; "Babes in Toyland," starring Ezio Pinza, and "Immortal Beloved," the life of Beethoven; Artists Alliance's Pickford-Cowan production of "One Touch of Venus," Technicolor, no cast set, and Sam Coslow's "Champagne for Everybody," starring Laraine Day.

UNIVERSAL - INTERNATIONAL: The two musicals for 1947 release are "Something in the Wind," Donald O'Connor, John Dall, and "My Heart Goes Crazy," a British Technicolor musical released in England as "London Town." For 1948—"Up in Central Park," Technicolor, Deanna Durbin. (This film is still in the planning stage.) Also planned for 1948 production are "Mexican Hayride" and "Are You With It."

MONOGRAM: "Song of My Heart," the life of Tschaikowsky, starring Frank Sunderstrom and Audrey Long for 1947 release. Republic plans for 1947 do not include the release of any musicals other than pictures in the Roy Rogers series, which is shot in Trucolor.

A LETTER FROM

351 23rd Street
Santa Monica, Cal.
May 18th, 1947

My Dear Hunt:

You asked me for my honest opinion of your new picture, LURED. I can only say that it's going to lure me back to see it, and probably more than once.

Perhaps the highest praise I can give it is that it has "the Stromberg touch", a combination of a fundamentally sound story, moments of sheer terror, and sophisticated charm.

The story itself is of a madman who lures lovely young girls to their death; who kills them only because he loves them so much. Indeed, it's a story being told even now, in the daily newspapers. But seldom has it been told as well, and as terrifyingly, as in LURED.

If this were just a mystery story, I couldn't help praising it to the skies. Because, right up to the last moment, it had me completely baffled, and I read every mystery novel and see every mystery picture that appears. It is, in fact, a series of baffling mystery stories skillfully built into one. (Frankly, I suspected everybody, including the chief of Scotland Yard.)

May I mention just a few of the things that I particularly liked? The very factual presentation of police procedure, which is not only exciting, but should frighten the daylights out of anyone but a cigar store Indian.

The scene with the mad artist — it will haunt me for a long time. The delightful moment in the park with the "bird fancier". That spine-chilling bit when the girl seems hopelessly trapped. The almost hilarious sequence at the concert, with the indignant music lover. And above all, that great scene near the end, when the killer and the detective lay their cards on the table.

There is so much I'd like to say about this picture—I could go on for pages.

Magnificent performances by as close to a perfect cast as one can get in this imperfect world, down to the last bit player. A truly great musical score — with every last note of it used to the best advantage.

Hunt, I guess all I can say about LURED is this. You have another great picture. Congratulations.

yours

Craig Rice

CRAIG RICE

world-famous detective story novelist and author of countless best sellers including, "Home Sweet Homicide" and "Having Wonderful Crime".



P. S. *Lured* stars George Sanders, Lucille Ball, Charles Coburn, Boris Karloff; and also features in the cast Sir Cedric Hardwicke, Joseph Calleia, Alan Mowbray and George Zucco. This Hunt Stromberg production will be released by United Artists in July.

A LETTER FROM PICTORIAL REVIEW

Pictorial Review
REPRESENTED BY HEARST ADVERTISING SERVICE
959 EIGHTH AVENUE NEW YORK 19, N. Y.
COLUMBUS 5-3700

Distributed with...
NEW YORK JOURNAL-AMERICAN
DETROIT TIMES
CHICAGO HERALD-AMERICAN
PITTSBURGH SUN-TELEGRAPH
BOSTON ADVERTISER
MILWAUKEE SENTINEL
BALTIMORE AMERICAN
SAN FRANCISCO EXAMINER
LOS ANGELES EXAMINER
SEATTLE POST-INTELLIGENCER

July 26th, 1947

Dear Mr. Stromberg:

Congratulations on LURED — and on your choice of PICTORIAL REVIEW to lure 6½ million families to box-offices from coast to coast.

As with DISHONORED LADY, you'll find that bright box-office business for LURED begins with color ads in PICTORIAL REVIEW.

Yes, it's box-office magic every time! PICTORIAL REVIEW's synchronized sales power, plus exact, split second timing of each ad in any one or all ten great markets.

For record grosses remember — only PICTORIAL REVIEW, among national magazines, carries local entertainment news and ads — answers the all important question, "which movie shall we see tonight?"

Yours,

Pictorial Review

Read by more than 6,500,000 families in ten major markets from coast to coast

P. S.
Pictorial Review stars the greatest cast of artists and writers ever assembled in any magazine.

Pictorial Review

Covering over 6,500,000 families in 10 major markets
through the Sunday issues of:

New York Journal-American	Detroit Times	Los Angeles Examiner
Baltimore American	Chicago Herald-American	San Francisco Examiner
Pittsburgh Sun-Telegraph	*Milwaukee Sentinel	Seattle Post-Intelligencer
	Boston Advertiser	

(*Milwaukee Sentinel represented for Pictorial Review only)

A Hearst Publication Represented Nationally by HEARST ADVERTISING SERVICE

ART vs BUSINESS IN BRITAIN: JURY FINDS FOR THE CRITIC

BBC Reviewer Wins Libel Suit Against MGM, Which Is Considering Appeal

London Bureau

Art and Business fought over the motion picture industry in High Court here July 17. The jury gave the decision to Art. Business is pondering an appeal.

The suit the jury heard was a libel and slander suit which had been filed against Metro-Goldwyn-Mayer by Mrs. E. Arnot Robertson, former film critic for the British Broadcasting Corporation. The critic was awarded £1,000 damages for libel, £500 for slander (\$6,000 in total) and costs.

Public Climax to Long Fight Over Reviews

Her suit against MGM, which had banned her from its previews, was a publicly fought climax to a long-running, behind-the-scenes battle between picture critics this side who have found little to praise in American pictures and distributors who argued their pictures are financial successes.

Although the decision in the suit prompted newspapers to comment editorially about the "corruptness" of Hollywood and they provided the opportunity for a deal of acid comment in non-industry circles, the decision leaves the film executives precisely where they were before the suit, determined to have a showdown with those critics of the industry which they consider to be flippant instead of constructive.

Mrs. Robertson's suit was founded on a letter written by MGM to the BBC following her unfavourable radio review of "Green Years."

Called Critic's Remarks Harmful to Industry

MGM followed that remark by writing September 27, 1946, to BBC officials: "We regret to inform you that, in our judgment, based upon a considerable number of talks given by Mrs. Robertson, that critic is completely out of touch with the tastes and requirements of the picture-going millions . . . and her criticisms are on the whole harmful to the industry."

It was that "harmful" that won Mrs. Robertson's suit for her.

In her pleadings, she claimed the letter meant "that she was an incompetent film critic" and that she had been "gravely injured in her character and professional reputation by it."

The replies made by the jury to Judge Sir Malcolm Hilsbery's questions revealed clearly that their verdict was based on MGM's charge that the critic was harming

CRITIC MUST BE GUEST OR NO CRITICISM

In England no professional critic of stage or screen is permitted to print a disparaging review of any given performance unless he has been invited to the performance as a guest of the management. In America the contrary is true. Decisions in suits brought against New York theatrical producers have established that the critic, invited or not, may put his views on the entertainment into print.

the industry. In making that statement, the jury decided, MGM was actuated by malice—and hence the award for libel.

The slander damages came about because an MGM official read the letter to the BBC over the telephone to a newspaper reporter.

MGM's lawyers have been granted a stay of execution pending consideration of an appeal.

In his summation of the evidence, Mr. Justice Hilbery called to the attention of the jury England's "long and great tradition of stage criticism," pointed out that wit was a desirable ingredient in critical writings, and carefully defined the difference between a critic and a publicity representative.

Judge Defines Work of Critic in Summation

"I dare not do what I should love to do," said the judge to the jury, "read to you some passages at random from some of the criticisms of over a hundred years—brilliant, witty, and admired ever since—of a man like (William) Hazlitt.

"It is not the function of a critic, like it is the function of what I believe is known in the traveling circus world as the box office booster, to stand outside a booth and proclaim the splendours of everything that is being offered in the way of entertainment inside. It is not the function of a critic merely to praise any more than it is the function of a critic merely to condemn. One of his functions, surely, is to direct us to that which is worth our while to see and to escape that which is unworthy of our notice."

The judge then went on to the matter of the "wit" in criticisms in general and in Mrs. Robertson's in particular.

"There is no reason, is there," he asked, "why criticisms should be flat-footed and dull? May they not sparkle with wit? Does not wit sometimes point criticism in a way that nothing else can?"

Then, in instructions to the jury, Sir

Malcolm said the jury had the right to decide whether the MGM letter was an expression by the defendants of their honest opinion, or if it was written because they were stung by the incisive wit of Mrs. Robertson's review of "Green Years" and were determined to get even.

And then, in an aside, the judge mused: "I sometime wonder whether the cinema public gets what it wants. It seems to get what is shovelled up to it."

Claimed No Evidence of Malice by MGM

After the verdict had been delivered, MGM's lawyer, Sir Patrick Hastings, submitted that the words complained of were in law incapable of the meaning which Mrs. Robertson said they bore and that there was no evidence to support the jury's finding that MGM acted maliciously.

The judge, in reply, held that to allege that a critic went out of her way to do harm to the industry which supported the art which was the subject matter of her criticisms seemed to him to be capable of being understood in a way which was libellous and there would, therefore, be judgement for Mrs. Robertson for £1,500 damages.

Witness to the widespread feeling on the affair, is seen in the editorial comment of the *Manchester Guardian*.

Said the *Guardian*: "All thinking people will applaud the decision of the High Court jury which yesterday awarded Mrs. Arnot Robertson damages for libel against Metro-Goldwyn-Mayer. . . . It is a monstrous presumption that any film company, however sensitive, should try to dictate to the BBC or to a newspaper what critics should say about its products.

Distributors in Britain Determined on Showdown

All of which leaves the distributors here still determined on a showdown. There has been growing in the last three or four years a coterie of snooty critics whose approach to the process of appraising the value of a screen offering does, at its best, involve irresponsibility and skullduggery. (Mrs. Robertson however it should be noted, is a person of considerable renown as a writer and artist.) The coterie mentioned is regarding the Robertson judgment as paving the way for even stronger criticism. The industry is determined on an early understanding with the clique.

Barring clauses promise to be frequent in the near future.

Meanwhile, the film salesmen have reported to this bureau that the only thing these lay-press writers can do is to increase independent exhibitor sales resistance. But even those exhibitors don't really believe the critics, they say.

Following the

Another **P**icture



Rita
HAYWORTH
Down to

in TECHNicolor!

MARC PLATT • ROLAND CULVER

ADELE JERGENS • GEORGE

Original screenplay by Edwin B

Directed by **ALEXANDER HA**

A COLUMB



Jolson Plan,

of **Great Size!**

Larry
PARKS
Earth

GLEASON • EDWARD EVERETT **HORTON**

ACREADY • WILLIAM **FRAWLEY**

Hartman • Songs by Allan Roberts and Doris Fisher

DON HARTMAN PRODUCTION

ICTURE



Magazine Study Finds More Folks Like Films

Theatres in Ohio Face Threat of Local Taxation

THE EDITORS of the slick paper *Woman's Home Companion* went "galluping" through their 3,750,000 subscribers recently asking them what they thought about the motion pictures they were seeing. Adding up the answers and publishing them as "1947 Motion Picture Preferences," the *Companion* concludes that today more people are pleased with more features than they were last year and that "interest in motion pictures is on the increase."

More People Attending

The results of the poll, based on a survey of 1,637 "reader-reporters" acting as advisors to the magazine, are these:

More people are attending the theatre in 1947 than in 1946. They are paying more money this year than last to get into those theatres, but the price of admission is only a secondary reason for not attending. Today there are fewer criticisms of motion pictures than last year, fewer suggestions for campaigns for cleaner pictures, and fewer requests for the magazine to recommend pictures for children.

Inquiring into the theatre-going habit of its readers, the *Companion* found:

The type of picture is the most important single factor in choosing which picture to see, although both stars and reviews are of major importance in making the decision. Musicals are the pictures chosen first, although this year there has been a large increase in the popularity of the psychological drama.

The poll revealed that *Companion* families spend \$175,875,000 annually going to the theatre—that the average admission price is 55 cents, about 10 per cent higher than last year.

Time Important Factor

However, this increased admission was mentioned as a reason for not attending the theatre by only about one-third of the readers. The primary reason for not going is time—no baby-sitters is a problem.

Yet even at that, the *Companion* reports that "the downward trend of past years is changing. More people (this year than last) attend once to three times a month (45 per cent as against 38 per cent); fewer attend less frequently than once a month" (21 per cent as compared with 25 per cent in 1946).

The average *Companion* reader attends the theatre 32 times a year. The average adult attendance for the *Companion* family is 73 a year; average child attendance, 27

Thirty-nine per cent of the readers patronize one theatre regularly, while the remainder shop around for the type of features they like.

For 72 per cent of the readers, the type

of picture is of primary importance in choosing which picture to see. Other influences won these ratings: stars in the picture, 70 per cent; reviews in magazines, 65 per cent; reviews in newspapers, 32 per cent; trailer previews of coming attractions, 31 per cent.

[That last figure prompted National Screen to proclaim in recent advertisements: "Boy, am I proud! *Woman's Home Companion* tell you WHY!]

The type of picture preferred is a musical, with a rating of 66 per cent, and then, in descending order, musical comedy, historical, romantic drama, light comedy, and news reels. Psychological drama, a type that was not listed in 1946, won a 42 per cent rating. Whether the picture is in color or not makes no difference to 37 per cent of the readers: five per cent said they preferred black and white, 58 per cent cast their votes for color.

Favorite male star of the *Companion* is Bing Crosby, with 16 per cent of the votes; favorite female star, Ingrid Bergman, with 36 per cent of the votes.

Studying replies to the question, "Is there any other service about movies which you would like us to provide?," the *Companion* concluded that "the industry is providing more of what the public wants."

Only 15 per cent asked that pictures be recommended for children as against 30 per cent last year; only eight per cent asked for a campaign for cleaner pictures as against 14 per cent in 1946.

House Bill Would End Tax-Free Admissions

Washington Bureau

The House of Representatives Tuesday passed a bill to terminate tax free admissions for members of the armed forces on December 31, 1947. The Senate Finance Committee approved the measure, also on Tuesday, and it is possible that the Senate will act on the bill before adjournment. The House also passed a bill removing the 25 per cent excise tax on various types of motion picture equipment, but that bill is likely to be pigeon-holed in the Senate, where opposition has been frequently expressed to singling out any particular excise tax.

Treasury Working on Study Of Admission Taxes

A study of theatre admission taxes, now under preparation by the U. S. Treasury Department, will be published some time in the autumn, the Government agency announced this week. The report will not contain any recommendations, but will chart the effect of taxes on profits, business costs, competition and the consumer. Treasury officials said no exact date had been fixed.

Theatres in Cincinnati and other Ohio cities stood to gain little from the state's withdrawal from the admission tax field, as municipal authorities moved in individually to gather the spoils. The repeal of the state's three per cent admission tax becomes effective October 1, permitting the cities to impose limitless levies of their own.

In St. Paul, Minnesota, meanwhile, St. Paul independents and the Minnesota Amusement Company rallied for an all-out fight in opposition to a proposed 10 per cent municipal admission tax. Public support for their struggle will be sought, according to Ben Berger, president, and Stan Kane, executive director of North Central Allied.

Cincinnati Drafts Bill

The Cincinnati Solicitor's office has drafted an ordinance fixing the admission impost at three per cent, conforming with the state tax. The measure will be submitted to the City Council Finance and Law Committee August 4 and passage is said to be practically assured. It is estimated that it will yield \$300,000 annually.

Elsewhere in Ohio, Youngstown is hoping to enact a five per cent tax expected to raise about \$35,000 in the last quarter of 1947. This would permit city workers to get wage increases of \$10 a month, amounting to about \$26,000 for the same period. Previous attempts by the city employees to get wage boosts were stymied because of insufficient funds.

Springfield officials are mulling over a cigarette and admission tax which should bring in \$84,500 yearly, according to John S. Monroe, City Auditor. Of this total, admission taxes would account for \$76,500. The City Council of Warren has been told by Mayor Henry C. Wagner that an admission tax must be enacted soon. He favored a tax no higher than three per cent, which he said would bring in some \$25,000 annually. Gallipolis plans to enact a three per cent tax also and Mayor Hal E. Stout of Fostoria has suggested that officials of Fostoria, Fremont, Tiffin and Findlay get together to work out a uniform admission tax plan.

Fight St. Paul Plan

In St. Paul, Mr. Berger has called a meeting of the St. Paul owners to discuss plans to "make the City Council see the error of its proposal" to levy a 10 per cent tax. However, he said the city's theatres would not oppose the council's proposed increase in annual license fees "because we realize that the city must raise some additional income." The campaign to oppose the proposed admission tax will be carried to the public through newspaper ads and the theatres' screens.

1946 CORPORATION PROFITS \$190,000,000, U. S. REPORTS

Washington Bureau

The motion picture industry's corporate profits after taxes in 1946 were a record-breaking \$190,000,000, or more than double the 1945 figure, according to a survey released by the Department of Commerce in Washington last Saturday. The 1946 figure compares with \$89,000,000 in 1945, \$105,000,000 in 1944, and \$99,000,000 in 1943, while the net corporate dividend payments in 1946 amounted to \$74,000,000, compared with \$40,000,000 in 1944 and 1945.

The motion picture survey was part of a broader study on vital figures in all industries and national income and covered all segments of the industry, including production, distribution and exhibition.

Corporate profits before taxes in 1946 totaled \$316,000,000, or \$77,000,000 more than the 1945 total of \$239,000,000 and \$55,000,000 more than the \$261,000,000 tabulated in 1944. Federal and state corporate income and excess profits taxes paid by the industry declined, however. Taxes took \$126,000,000 of the corporate profits

last year, compared with \$150,000,000 in 1945 and \$156,000,000 in each of the two preceding years.

The survey also revealed that theatre-goers in this country spent \$1,367,000,000 in admissions last year; that corporate sales totaled \$1,804,000,000 and undistributed corporate profits for 1946 totaled a record \$116,000,000.

The industry paid \$706,000,000 in wages and salaries last year, compared with \$550,000,000 in 1945 and \$509,000,000 in 1944. The number of persons working in the motion picture industry, on a full-time basis and including active proprietors of unincorporated enterprises, totaled 238,000, while the average number of full-time and part-time employees was 256,000.

The study also showed that the average annual earnings per full-time employee for 1946 amounted to \$3,056, the first time the figure has gone over the \$3,000 mark. The 1945 average annual earning was \$2,500 and the 1940 pre-war average was \$1,948. Only eight other industries are higher paid, the study pointed out.

for \$2,000,000 from the amusement industry were Barney Balaban, head of Paramount; Edward M. M. Warburg, of the Joint Distribution Committee, and Norman Lurie, an independent film producer of Jerusalem.

Among those attending the luncheon were representatives of Paramount, 20th-Fox, RKO, Columbia, the J. Arthur Rank Organization, United Artists, American Theatres, Loew's, National Theatres, Randforce Amusement, National Screen, Skouras Theatres, Universal, Warner Brothers, the trade press, Fabian Theatres, Terrytoons, and numerous theatre executives.

\$571,299 Quarterly Profit For Bell and Howell Co.

Bell and Howell Company, Chicago, this week reported a \$571,299 net profit after charges and taxes for the quarter ended June 30, 1947. This equals \$1.17 a common share on the 462,375 shares outstanding, following preferred dividend requirements. Net profit for the six-month period ended June 30 totaled \$1,311,672, or \$2.70 a common share. An extra dividend of 25 cents and the regular quarterly dividend of 12½ cents on the common, payable September 1 to stock of record on August 15, has been declared.

Stoller UA Branch Head

Edward J. Stoller has been named branch manager for United Artists in Minneapolis. J. J. Unger, U.A. general sales manager, announced this week.

Dalton Refuses Figures on Films At Commons Plea

London Bureau

Hugh Dalton, Chancellor of the Exchequer, had no reply to make to any questions when members of the House of Commons questioned him closely Tuesday on the amounts of money being spent by the Government and private companies on films and theatres.

Mr. Dalton declined to furnish information on the ground that it was contrary to practice to reveal by Parliamentary answer certain financial arrangements.

House members wanted to know:

1. What dollar expenditure was licensed to British film companies for building purposes or for investing in theatres abroad.

2. The estimated future return of such theatre investment.

3. What dollar allowance would be granted British companies in an exchange of stars, directors and technicians between Britain and the U. S.

4. How money was spent exploiting British pictures in America.

Mr. Dalton answered none of the questions despite the bitter protests of the opposition, that the answers were needed at the present time when "we are scraping the barrel for dollars."

Tom O'Brien, Labor Member of Parliament and general secretary of the National Association of Theatrical and Kine Employees, had this to say in London Tuesday: Britain was so "vastly and astronomically broke that the £18,000,000 (\$72,000,000) a year spent on American films was like a grain of salt in a salt mine."

From Washington Tuesday it was reported that the U. S. has agreed to relax certain provisions of the agreement on the loan to Britain in an effort to stretch Britain's fast-dwindling loan balance. Withdrawals have been so heavy recently, it was indicated, that the \$3,750,000,000 loan will be consumed by the end of the year. The concession made, according to reports, would free Britain of the obligation to accord American goods the same treatment as Empire goods.

British Exhibitors Report Decrease in Grosses

London Bureau

British box offices were down 20 per cent in May and more than that in June, it has been disclosed in the Cinematograph Exhibitors' Association's General Purposes Committee report on the entertainment tax. "Also, for the first time," the report continued, "the first published accounts of one of the circuits, that of Associated British Cinemas, Ltd., indicates that takings have passed their peak."

Skouras Cites Responsibility

"In ministering to the masses" the motion picture industry never for a moment forgets "it bears a great humanitarian responsibility," Spyros P. Skouras, president of Twentieth Century-Fox, declared in the keynote address at the United Jewish Appeal luncheon held Tuesday at the Waldorf-Astoria Hotel in New York, in honor of Tom Clark, U. S. Attorney General.

Speaking to a large group of prominent exhibitors and home office officials of the producer-distributors, Mr. Skouras, head of the Amusement Division of the Non-Sectarian Committee, pleaded for industry support of the UJA.

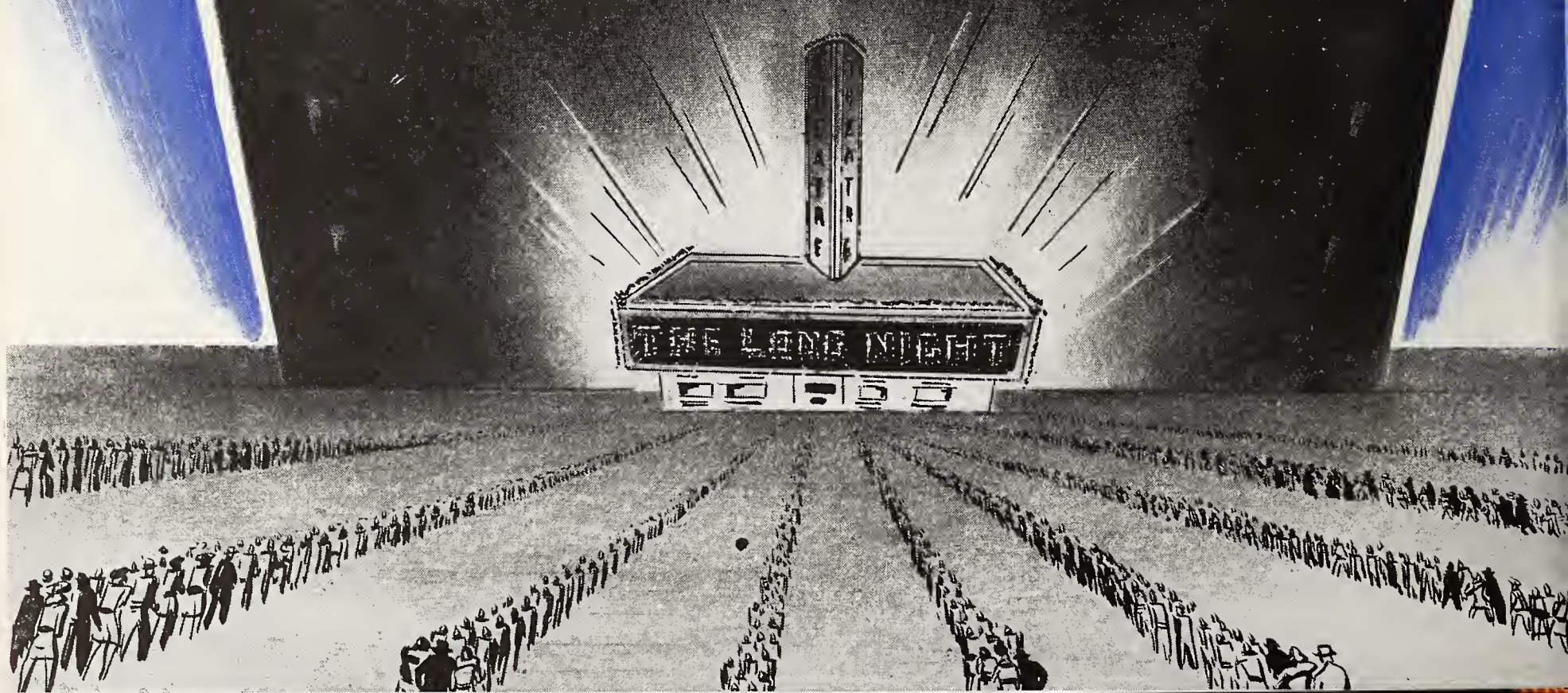
He said: "I do not believe that our motion picture people have ever or ever will fail to respond to a worthy call from those in distress—always with never the slightest question as to race, creed or color. And I believe as firmly that the motion picture itself is the greatest single medium for showing all men how free men can live."

Mr. Clark, urging the admission into the United States of at least 100,000 displaced persons from overseas, provided for in the pending Stratton bill, declared that he did not "believe the entrance of these people would have even a ripple of effect upon our economy. . . . You may be sure I will lend my personal support and the support of the high office I occupy" to this issue, he stated.

Other speakers presenting UJA's appeal

250 THEATRES

throughout New England and New York State taking part August 7 in the most ambitious launching of a picture ever devised! . . . The powerful Yankee Network and other participating stations, totaling 48, beaming out wave on wave of seat-selling features, including six fifteen-minute dramatic shows featuring the stars of the picture! . . . Glamorous personalities everywhere! . . . Special events by the score! . . . All forms of promotion plundered to saturate the area! . . . — AND! — SUPER CLIMAX August 13, with thousands jamming Boston's mammoth Symphony Hall, as leading legal lights and Hollywood stars stage spectacular mock trial! . . . Yes, it's good old "Showmanship Company" RKO, outdoing all past sensational successes — to lead the thundering march of a mighty motion picture to the hearts of America's millions!



Greatest Area World Premiere

in all

Show History!

ROBERT and RAYMOND HAKIM present

HENRY FONDA
BARBARA BEL GEDDES
VINCENT PRICE
ANN DVORAK

in

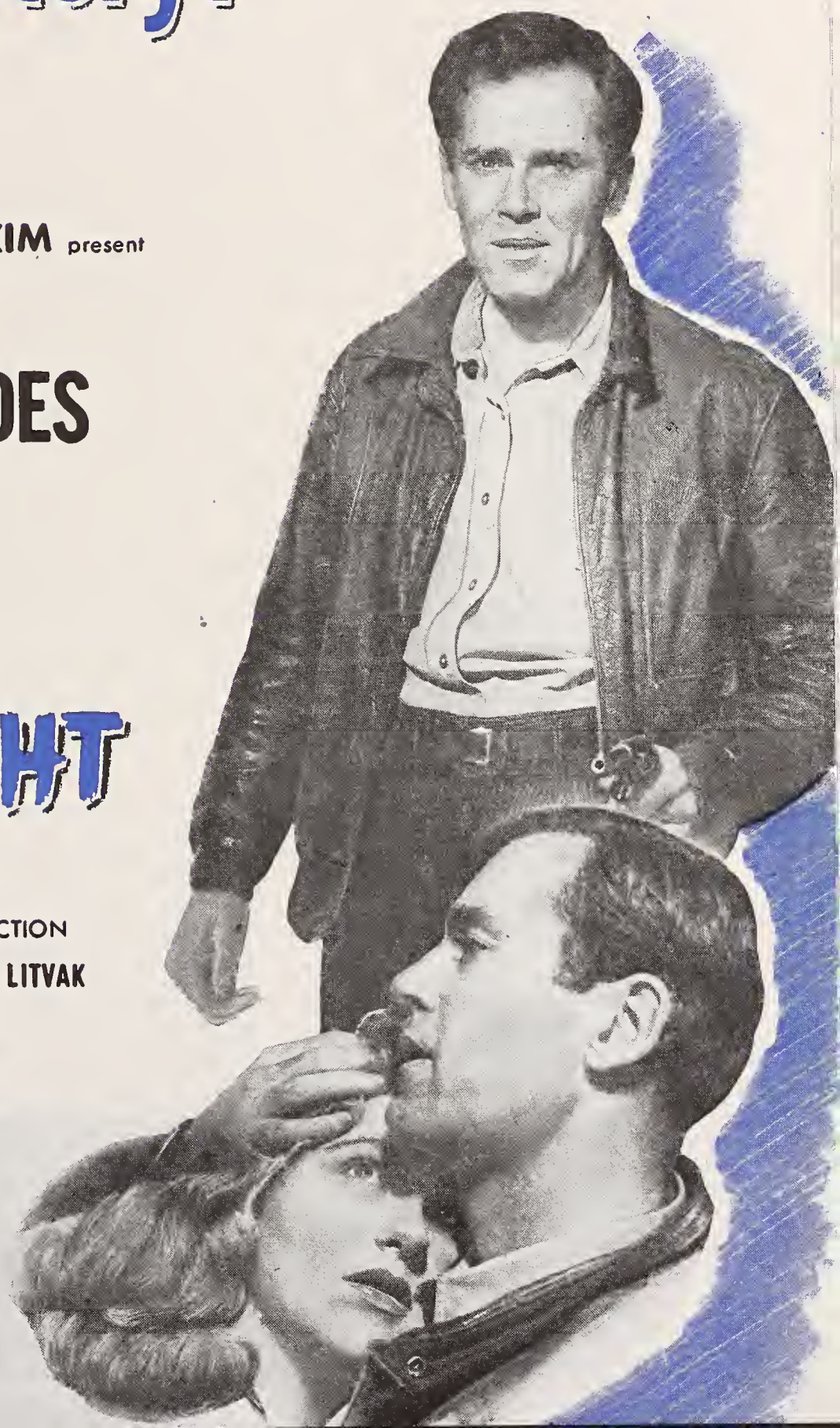
THE LONG NIGHT

AN **ANATOLE LITVAK** PRODUCTION

Produced by ROBERT and RAYMOND HAKIM and ANATOLE LITVAK
Directed by ANATOLE LITVAK

Screen Play by JOHN WEXLEY • Based on a Story by JACQUES VIOT

RELEASED BY
R K O
RADIO
PICTURES



MONOGRAM SETS 59-63 FEATURES

**11 to 15 from Allied Artists;
16 Westerns Among 48
from Monogram Itself**

Monogram will have 48 features and its subsidiary, Allied Artists, will have from 11 to 15 productions during the 1947-48 product season, it was announced last Saturday by Samuel Broidy, president, at the final meeting of the companies' three-day convention at the Skirvin Towers Hotel in Oklahoma City.

Of the 48 pictures from Monogram, 16 will be in two Western series, and the remaining 32 will be straight features. Allied Artists' 15-picture schedule includes two each from producers Jack Wrather and Edward Nassour. However, it has not been decided whether these four pictures will be released during the coming season or later.

Decision Based on Response

Mr. Broidy said the decision to increase the number of Allied Artists films was brought about by the reception accorded Roy Del Ruth's "It Happened on 5th Avenue," and the pre-release bookings already received on "Black Gold," which will be released early in September.

In addition to "Black Gold," Allied Artists has three other pictures completed and awaiting release. They are: "The Gangster," a King Brothers' production, with Barry Sullivan and Belita; Scott R. Dunlap's "The Hunted," starring Belita and Preston Foster, and Symphony Films' "Song of My Heart," based on the career of Tchaikowsky.

At the same time it was disclosed that Allied Artists had another 11 ready to go into production. They are "Red Light," to be produced and directed by Roy Del Ruth; "The Tenderfoot," to be produced by the King Brothers, with Eddie Albert; "Smart Woman," a Hal E. Chester production starring Brian Aherne and Constance Bennett; Alfred Noyes' narrative poem, "The Highwayman," to be produced by James S. Burkett; "Last of the Badmen," to be produced by the King Brothers, with Barry Sullivan. Also announced to be filmed in Cinecolor are "Land of the Sky Blue Waters" and "North of Nome," based on the Jack London story.

Two from Jack Wrather

The two pictures from Jack Wrather awaiting production are "Follow Me Quietly" and "Turning Point," a story of the Texas oil fields. Mr. Nassour's films are "Panamint City" and Haven McClure's "Onward."

The Monogram program for 1947-48 will include "Louisiana," a biographical story of Governor James Davis; "Panhandle," to be

produced by John C. Champion and Blake Edwards; "The Big Flight," to be made by Carl Krueger with the cooperation of the Army Air Forces; "That Guy Palooka," with Leon Errol and Joe Kirkwood, and "High Tide," to be produced by Jack Wrather and starring Lee Tracy. "Sixteen Fathoms Deep" will be produced by Irving Allen and James S. Burkett in color.

Other properties on the program include another Joe Palooka film, and a second Jack Wrather production, "The Quest of Willie Hunter." "Jiggs and Maggie in Society" will be produced by Barney Gerard. Two films to be produced by Lindsley Parsons, with Roddy McDowall as the star, will be "Rocky" and "Mysterious Island," the latter adapted from the novel by Jules Verne. Three productions by Walter Mirisch will be "I Wouldn't Be in Your Shoes," "Gay Deceivers" and "Fight for Glory." Jeffrey Bernerd will produce two.

Six Anniversary Features will be "Devil's Paradise," "Jungle Madness," "Panic," "Fortune Seekers," "Revenge in the Night" and "Behind the Star."

In the series field Jan Grippo will produce four Bowery Boys films; James S. Burkett will produce three Charlie Chan pictures starring Roland Winters, and Will Jason will produce and direct three Teen-Agers musicals. There will be eight Westerns starring Johnny Mack Brown, and eight singing Westerns starring Jimmy Wakely.

Monogram Is Doing Well Abroad, Johnston Says

Monogram is doing "exceptionally well" in Europe despite the general film business decline since the first of the year, W. Ray Johnston, chairman of the board of Monogram, said in New York last week upon his return aboard the *Queen Elizabeth*. Mr. Johnston was abroad three months and visited England, France, Holland, Switzerland, Belgium and Italy. He said that the company did not contemplate opening branches abroad, and that its franchises there were doing well. He left New York this week for Hollywood.

British Lion Studio Nets \$244,616 in Ten Months

London Bureau

British Lion Studio Corporation reported July 16 net profit of £61,154 (\$244,616) for the 10-month period ended March 31, 1947. The Studio, concurrently, proposed a new stock issue of 15 per cent ordinary shares and another of six per cent preference shares. The company's annual meeting has been set for August 8.

Five Out of 1,661 Rejected by N.Y. Censor in Year

Only five pictures out of the 1,661 reviewed during the fiscal year ended March 31, 1947, were rejected by the Motion Picture Division of the New York State Education Department, it was reported Tuesday in the department's annual report from Albany.

Four pictures were approved after being revised and 153 were approved after certain revisions were made.

Approximately 6,000,000 feet of film were inspected by the division.

A total of 36,219 licenses and permits were issued by the department, which brought the state \$350,000 in motion picture license fees during the year. This sum represents an increase of \$31,000 over the previous fiscal year.

Chaplin Denies Communism; Says He Will Testify

Asserting that he was "not a Communist. . . I am a peace-monger," Charles Chaplin this week telegraphed to Representative J. Parnell Thomas of New Jersey, head of the House Un-American Activities Committee, an advance acceptance of the group's reported "invitation" for him to testify in Washington in September.

The wire criticized Mr. Thomas for not calling on the producer as a witness when the former was in Hollywood recently conducting hearings on alleged Communist activities in the studios. It also said Mr. Parnell could call Mr. Chaplin on the telephone collect in the interest of "economy."

To get a line on this thinking, Mr. Chaplin referred Mr. Parnell to his latest picture, "Monsieur Verdoux" which, he said, was "against war and the futile slaughter of our youth."

Selznick Negotiating for High Quality Pictures

The Selznick Releasing Organization is negotiating with various independent producers for the release of their product, David O. Selznick, president, announced in Hollywood last week upon his return from a five-month visit to New York. The SRO president said he was interested in only those pictures "capable of achieving multi-million dollar grosses." Neil Agnew, SRO president, is working with Mr. Selznick on the deals. While in New York, Mr. Selznick supervised the revision of the shooting script of "Portrait of Jennie," and production has been resumed. Mr. Selznick also said that selling and advertising plans were made for the second release of "Duel in the Sun" upon its completion of an estimated 8,000 roadshow engagements, and for the re-issue of "Intermezzo," which introduced Ingrid Bergman, set for October.

Council Reports Television for Theatre Way Off

Having studied the prospects, progress and present weaknesses of television, the Motion Picture Research Council, Inc., a group of interested Hollywood film industry representatives backed by the Association of Motion Picture Producers, this week concluded that, while there was considerable improvement in the quality of home television reception and programs, large-screen theatre television still had a long way to go.

Y. Frank Freeman is chairman of the council, which includes Thomas Moulton, 20th-Fox; John Aalberg, RKO; Daniel J. Bloomberg, Republic; Farciot Edouart, Paramount; Bernard Herzbrun, Universal-International; Nathan Levinson, Warners; John Livadary, Columbia; Elmer Raguse, Hal Roach; Gordon Sawyer, Samuel Goldwyn; and Douglas Shearer, MGM. The report was based on the findings of Mr. Livadary and other members of the council's television committee who witnessed demonstrations, inspected equipment and investigated theatre-television possibilities.

Among the group's conclusions were the following: film production for television is largely 16mm and "not very satisfactory"; color television for theatre presentation now is "reasonably satisfactory," but only if a coaxial cable is used; large-screen, black-and-white television pictures still are inferior even to poor newsreel quality with the line structure of television scanning very apparent on the screen.

The development of practical theatre television equipment will take longer than the year or two years predicted by the manufacturers, it is believed; equipment for photographing images from a television tube and developing the film within 60 seconds has been demonstrated for black-and-white pictures. However, no such equipment has been demonstrated for color film.

Approve New Antenna For Multiple Television

Use of many television receivers in apartment houses may be near realization. Industry engineers have approved a new master antennae system, the Television Broadcasters Association sub-committee on apartment house television aeriels said last week in Washington. Manufacturers since the beginning of the year have been working on the problem, which became acute with sales of receivers in the big cities.

Raise Censor Head's Salary

A bill raising the annual salary of the chairman of the Pennsylvania Motion Pictures Censor Board from \$4,800 to \$5,500 was signed by Governor James H. Duff in Harrisburg this week. The salaries of the other two board members remain at \$4,500.

Proposed Television Tariffs May Be Cancelled by AT&T

Washington Bureau

The American Telephone and Telegraph Company has been granted special permission to cancel its proposed tariffs for inter-city television transmission by coaxial cable, the Federal Communications Commission announced Tuesday. Monday AT&T had asked that permission be given for the company to withdraw its rate of \$40 per mile per month, effective August 1. FCC officials reported they could give no specific reason why AT&T had requested the cancellation, although they indicated that the withdrawal might be due to the objections to the tariff by the television broadcasters.

Pleads for More Wholesome Films

Washington Bureau

Since motion pictures are "one of the greatest mediums of influencing people," there should be more "clean, wholesome motion pictures (which) can do a great deal of good."

That was the sentiment expressed by Congressman Gordon L. McDonough last Wednesday as he inserted into the *Congressional Record* the full text of the address made by Louis B. Mayer, in charge of production for MGM, at the recent convention in San Francisco of the Newspaper Advertising Executives Association. In that speech Mr. Mayer stressed the importance of American features in teaching the American way of life.

"Inspiring patriotic and historical pictures can be of great benefit in preserving our national traditions and creating better international understandings," the Congressman said. Then, praising Mr. Mayer, he said: "It is good to know that one of the great leaders in this industry fully realizes the tremendous influence that motion pictures have upon the public mind and character and the need of the industry to protect the public welfare."

Goldsmith, Hutchinson and Booth Join Hubbell

Three men of prominence in the broadcast and radio engineering fields this week joined Richard W. Hubbell and Associates, television consultants, of New York.

They are Dr. Alfred N. Goldsmith, former RCA vice-president; Thomas H. Hutchinson, former National Broadcasting Company and RKO Television executive, and Phillip Booth, former Columbia Broadcasting System television director.

Dr. Goldsmith will concentrate on engineering and research problems, and will maintain his regular consulting service; Mr. Hutchinson will study program production and operational problems, and Mr. Booth will develop program structures and procedure of personnel training.

MPEA Reports Good Business For U.S. Product

Attendance figures for Czechoslovakia and Germany, released by the Motion Picture Export Association's New York office this week, indicated that the popularity of MPEA-released features was minimizing the effects of the usual summer-dip in box office returns. During June, nearly 4,000,000 of Czechoslovakia's 13,000,000 inhabitants paid to see MPEA films.

In Germany, figures compiled for the week ending June 12 showed an MPEA-film attendance of 300,000 against an overall attendance of 400,000 in the American sector. "Shop Around the Corner" has concluded an eight-week run in Berlin. "Holiday Inn" has rounded out its first month and "All This and Heaven Too" and "Laura" also are doing well in first runs.

In Austria, "Holiday Inn" has had a good start in Vienna, where "Adventures of Mark Twain" and "Wing and a Prayer" have done well. "Two Girls and a Sailor" and "The Rains Came" are continuing long runs in Prague while "Destination Tokyo" and "Rhapsody in Blue" are hits in Budapest. "Gentleman Jim" and "Road to Singapore" are popular in Bucharest. Capacity audiences turned out for "Sun Valley Serenade," the first MPEA-musical released in Poland. "Holiday Inn" and "The Enchanted Cottage" are doing above-average business in Japan.

German fans were brought up-to-date on new Hollywood stars and directors, as well as on established favorites, when the MPEA opened an elaborate Hollywood-photo exhibit in Berlin this week.

New RCA 16mm Projector To Be Widely Promoted

A new Radio Corporation of America 16mm sound motion picture projector has been announced by the company. New in design, equipped with new operational features and weighing only 39 pounds, the new RCA "400" projector will receive "one of the most comprehensive promotional campaigns in the history of the company's 16mm activities," according to RCA officials. Two models of the projector will be available, one providing both sound and silent speeds, the other, sound speed only. New operational features include a new tilt-wheel and a "theatrical type" framing which adjusts the position of the film in the gate without moving the aperture plate.

Warners to Reissue Two

Warner Brothers will reissue "Marked Woman," starring Bette Davis and Humphrey Bogart, and "Dust Be My Destiny," with John Garfield and Priscilla Lane, starting Labor Day, following a two-week run at the New York Strand.

THE HOLLYWOOD SCENE

Start of 11 Films Raises Studio Total to 48 with Columbia Beginning 4

Hollywood Bureau

Eleven new pictures went before the cameras last week, with seven films going to the cutting rooms, increasing the production tally from 44 to 48.

Eight studios started new films, with Columbia the most active with four. "The Sign of the Ram" was the first. Susan Peters and Alexander Knox are co-starred in this one, with Ron Randell, Peggy Ann Garner, Dame May Whitty, Allene Roberts and Doris Lloyd featured. John Sturges is directing for Irving Cummings, producer. "The Crime Doctor's Gamble" stars Warner Baxter, with Steven Geray, Micheline Cheirel and Roger Dann. Rudolph Flothow is the producer, William Castle director. "Tex Granger," produced by Sam Katzman and directed by David Abrahams, has Robert Stevens and Virginia Hunter. A new Durango Kid film stars Charles Starrett.

"Miracle of the Bells" Gets Under Way at RKO Radio

One of the highest budgeted pictures on RKO Radio's 1947-48 program: "Miracle of the Bells," a Jesse Lasky-Walter MacEwen production, went before the cameras at that studio. The stellar cast is headed by Fred Mac Murray, Frank Sinatra and Valli, with Irving Pichel directing.

Eagle-Lion put "T-Man" into work, with Dennis O'Keefe featured, directed by Anthony Mann and produced by Aubrey Schenck. At PRC the starter was "Linda Be Good," Mattie Kemp producing and Frank McDonald directing.

Twentieth-Century-Fox also had a notable

starter, "The Snake Pit," starring Olivia de Havilland, with Mark Stevens, Leo Genn, Celeste Holm and Minna Gombell as featured support players. Anatol Litvak is directing as well as co-producing with Robert Bassler. Another at 20th-Fox was a new Sol M. Wurtzel production, "Dangerous Years," with Conrad Janis, Ann E. Todd, Darryl Hickman and Billy Halop. Arthur Pierson directs.

Charles Boyer's "Mortal Coils" went before the cameras at Universal-International, with Zoltan Korda as producer and director. Ann Blyth is opposite Boyer in the top feminine role, and Nigel Bruce has joined the cast.

Screen Guild Productions started "Dark Road," with John Shelton, Ann Doran, Guinn "Big Boy" Williams, Dick Bailey and Rory Mallinson. Walter Colmes is the director-producer.

Star Films, Inc., and Pathe of France will jointly produce George Raft's next starring film, "Outpost in Morocco." Sam Bischoff, president of Star Films, announced that all exterior scenes for the picture will be shot in Morocco.

Independent Artists to Film "The Velvet Touch"

Frederick Brisson, executive producer of Independent Artists, Inc., which he, Rosalind Russell and Dudley Nichols formed, announces the company's first picture as "The Velvet Touch," a melodrama of the theatre. Miss Russell and Sydney Greenstreet will be starred in it. Independent Artists production program calls for two pictures a year,

over a five-year period, with a planned budget of \$17,000,000 for the 10 pictures.

During the past week, Republic Pictures announced two story purchases. They are "Thunder in the Forest," an original, which Sidney Picker has been set to produce, and "In Old Los Angeles," another original. Joe Kane will produce the latter. . . . Paramount announces "Tarpon Springs," drama of the Greek sponge fishing colony at that Florida resort, as the newest story purchase. . . . United California Productions has acquired a screen version of the Alexander Dumas novel, "Chevalier de Maison Rouge." Actor Robert Cummings heads the new producing company and will star in "Chevalier." . . . Warners has acquired "Montana," a drama of the early cattle wars in the West, which William Jacobs will produce.

Norman Foster Returns From Mexico to Direct

After five years in Mexico writing and directing pictures, Norman Foster has returned to Hollywood to direct Loretta Young and William Holden in RKO Radio's "Rachel," which Richard Berger will produce. . . . Joseph Sistrom has been assigned as producer and Claude Binyon as director of U-I's screen version of Frederick Wake-man's novel, "The Saxon Charm." . . . The same studio also set Robert Arthur as producer of "Are You With It," new Donald O'Connor film. . . . Under his new 20th-Fox contract, William Keighley will direct "The Street Without a Name," to be produced by Sam Engel. . . . Richard Whorf will direct MGM's Technicolor musical, "Luxury Liner," featuring Frances Gifford, Jane Powell and Lauritz Melchior. It is a Joe Pasternak production.

Making her screen debut as a romantic comedienne, Jane Russell has been signed as Bob Hope's romantic interest in "Paleface," the comedian's next Technicolor comedy for Paramount. Norman Z. McLeod will direct, with Robert Welch making his bow as a Paramount producer. . . . Burl Ives will have his biggest screen role in RKO Radio's "Stations West." He will sing seven ditties. . . .

COMPLETED

COLUMBIA
It Had to Be You

EAGLE-LION
Adventures of Casanova

MGM
If Winter Comes

REPUBLIC
Macbeth

RKO RADIO
Return of the Bad Men

20TH-FOX
Roses Are Red

UNIVERSAL-INTERNATIONAL
Black Bart,
Highwayman

STARTED

COLUMBIA
The Sign of the Ram
The Crime Doctor's Gamble
Tex Granger
Phantom Valley

EAGLE-LION
T-Man

PRC
Linda Be Good

RKO RADIO
Miracle of the Bells

SCREEN GUILD
Dark Road

20TH-FOX
The Snake Pit
Dangerous Years

UNIVERSAL-INTERNATIONAL
Mortal Coils

SHOOTING

COLUMBIA
Strawberry Roan
Mating of Millie

EAGLE-LION
Northwest Stampede

GOLDWYN
That's Life

MGM
Kiler McCoy
Virtuous

The High Wall
On an Island
With You

The Kissing Bandit

PARAMOUNT

Night Has a
Thousand Eyes
My Own True Love

PRC
Gun Law

REPUBLIC
The Red Pony
The Fabulous Texan
Under Colorado Skies

RKO RADIO
Roughshod
Your Red Wagon
I Remember Mama

SELZNICK
Portrait of Jennie

20TH-FOX
Daisy Kenyon
Foxes of Harrow

Gentleman's Agreement
Nightmare Alley
Green Grass of Wyoming

UNITED ARTISTS
The Time of Your Life
Sleep My Love

UNIVERSAL-INTERNATIONAL

The Senator Was Indiscreet

The Naked City (Hellinger)

Imagination (Kanin)
Tap Roots (Wanger-Marshall)

WARNERS

Mary Hagen
Romance in High C (Curtiz)

Treasure of the Sierra Madre
Silver River
Ever the Beginning

In a novel means of selection, Robert Mitchum has been picked for a co-starring role with Loretta Young in RKO Radio's "Rachel." Delegates at RKO's 16th annual sales convention voted Mitchum for the part . . . Michael Curtiz sent to Mexico for Fortunio Donanova to play a top role in Curtiz' currently filming "Romance in High C" at Warners. . . . Zachary Scott has been assigned to the cast of "To the Victor," which Jerry Wald is producing for Warners. . . . Paramount has lifted Howard Da Silva's option. . . . Phyllis Thaxter draws a featured role in Columbia's "The Sign of the Ram."

George Pal's Puppetoon production for Paramount, "Date with Duke," introduces living players and animated puppets in the same scenes. The Technicolor short features Duke Ellington and his orchestra, plus some original music written by Ellington. Pal is currently preparing to make "Tom Thumb," \$2,500,000 feature which will be the first of a series of high-budget productions for UA release.

Producers and SAG Agree on Year Contract

Hollywood Bureau

Agreement on the terms of a one-year contract to run to July 31, 1948, and covering a higher wage scale and improved working conditions for 8,500 actors, was reached last week by negotiating committees of the Screen Actors Guild and two producer groups, the Association of Motion Picture Producers and the Society of Independent Motion Picture Producers.

Negotiations with the Independent Motion Picture Producers Association, headed by I. E. Chadwick, are continuing. This group had proposed the establishment of a special category embracing minor budget films with respect to labor and talent cost. The plan was submitted to all film guilds and unions and is understood to pertain to all pictures budgeted at less than \$100,000.

Contract Players Raised

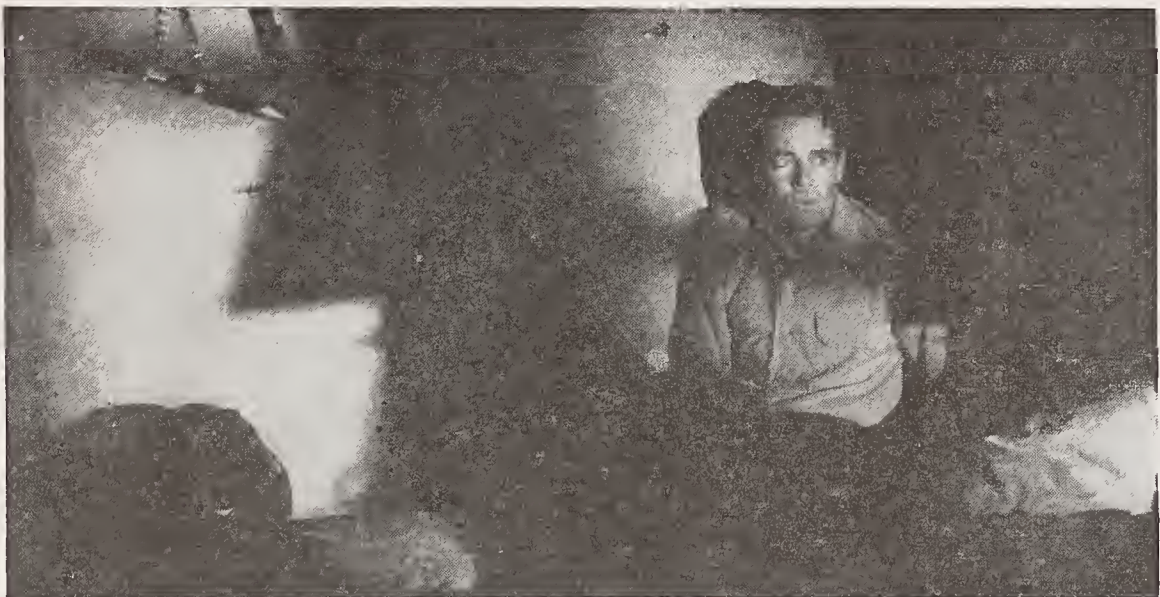
Under the new contract day players will be raised from \$35 to \$55 a day and free lance players from \$115 to \$175 a week. The salary of experienced contract players is to be increased from \$60 and \$75 to \$120 a week for actors under 30 years of age. For those above 30 the new scale calls for \$160 a week. Contract players, beginning with no acting experience, will get \$60 a week for the first six months and \$75 thereafter. Stunt men are increased from \$35 to \$55 a day or from \$200 to \$300 a week.

Except for contract players signed before May 15, 1947, the new wage minimums will be retroactive to May 15, 1947.

Listed among the provisions pertaining to the improvement of working conditions are premium pay for Sunday work; 12-hour



IT'S THE THIN MAN, William Powell, and his "wife", Myrna Loy, mated again in the sixth of the "Thin Man" series, "Song of the Thin Man", which Nat Perrin produced for MGM, and which Eddie Buzzell directed. The company showed exhibitors the comedy-mystery July 22.



THE LONG NIGHT for Henry Fonda, in the RKO picture of the same name. He is alone in the same room with the man he killed; he is surrounded by the police, and he thinks now of how it all began. Barbara Bel Geddes, a newcomer, is his co-star in a picture produced by Raymond Hakim and Anatole Litvak, directed by the latter, and which RKO screened for exhibitors July 21 and 22.

daily rest periods for all actors, a 36-hour rest period once every seven days, and the reading of all script-lines by actors originally hired as actors. The guild will retain its present form of guild shop under which all persons may join the guild who obtain acting work in pictures. The whole agreement has been submitted to the companies and the SAG membership for ratification.

To Probe Hollywood Labor

In Washington, meanwhile, the special House labor sub-committee which has been conducting an investigation of James C. Petrillo, president of the American Federation of Musicians, has been authorized to widen its inquiry to alleged labor racketeering in the motion picture industry. The group is headed by Rep. Carroll D. Kearns (R., Pa.). The authorization came from Rep. Fred A. Hartley (R., N. J.) who said hearings will begin in Los Angeles August 4. Two other labor sub-committees will investigate alleged union racketeering in other parts of the country.

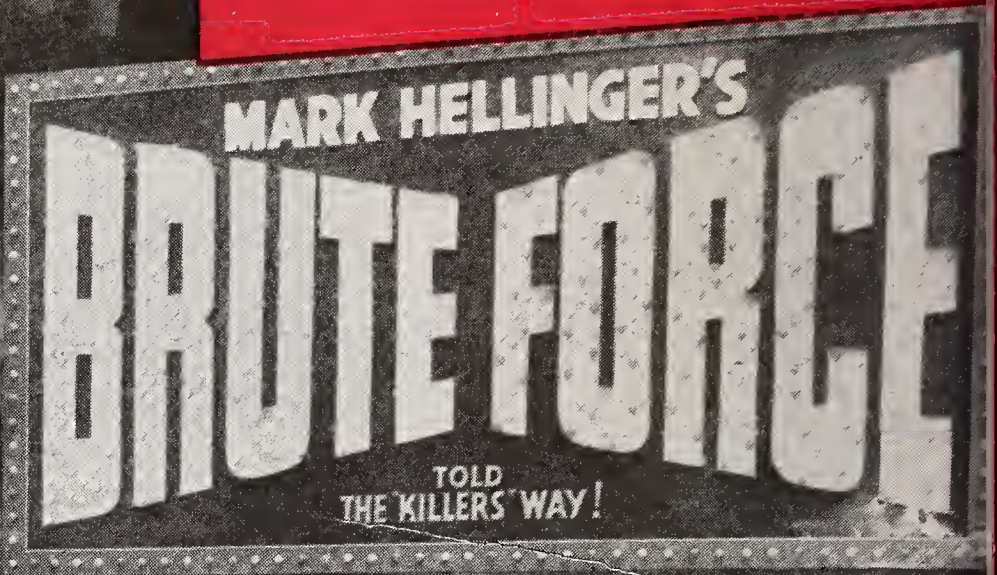
Mulvey to Study Adoption Of Simultaneous Runs

Anticipating the time "when simultaneous runs will be a necessity," James Mulvey, president of Samuel Goldwyn Productions, said in Hollywood this week that he was planning a study of business conditions in each theatre area to determine the extent to which this type of release can be effectively adopted throughout the country.

The proposed survey would include prevailing trade practices, particularly the clearance systems currently in operation, and consultations with theatre men. Mr. Mulvey said he had no definite formula for putting the idea of multiple day-and-date bookings into effect and that each area had to be given individual attention as to the exhibitors' willingness to accept the plan.

He stressed that his plan did not imply any arbitrary action and that he was not out to fight exhibitors into any agreements.

THEY STORMED THE DOORS TO HANG UP A NEW HOUSE RECORD AT LOEW'S CRITERION!



CHARLES MOSS,

*Managing Director, Loew's Criterion, New York,
says this:*



"We never believed it possible that the Criterion Theatre could hit an opening day figure such as we did on BRUTE FORCE, which broke all records by 30%. Audiences of all types literally stormed the doors. There is no doubt about BRUTE FORCE being a big* hit."

Get in early on this big business. Date it now.

Mark Hellinger's
Brute Force

with the men on the "inside"

BURT LANCASTER HUME CRONYN CHARLES BICKFORD

SAM LEVENE HOWARD DUFF ART SMITH JEFF COREY

and as the women on the "outside"

**YVONNE ANN ELLA ANITA
DeCARLO BLYTH RAINES COLBY**

a MARK HELLINGER Production · Directed by JULES DASSIN · Screenplay by RICHARD BROOKS · From a story by Robert Patterson
Associate Producer: JULES BUCK · A UNIVERSAL-INTERNATIONAL RELEASE



***Also breaking records in the phenomenal five-theatre run,
Los Angeles. (United Artists, Fox Ritz, Guild, Iris, Studio City.)**

ALBANY

Warners moved "Cheyenne" from the Strand to the Ritz—at Strand prices. The Western did fine business at the Strand. It was the second consecutive moveover from the Strand to the Ritz. Trade attracted by these two pictures is one of the signs, local theatre executives believe, of the fact that the bottom has been reached and the upward climb has started. July has been a more profitable month than June . . . The exploitation for MGM's "The Hucksters" at Fabian's Palace includes a slogan-writing contest for Lux soap, arranged by the company and theatre executives. . . . The condition of Herman Ripps, assistant eastern division manager for MGM, is good. He recently underwent an operation in Albany hospital. . . . Fedear Adour has taken over the Club in Clarks Mills, near Utica, from Morris Shulman. . . . Nicholas Natale is now running the Worcester theatre in Worcester.

ATLANTA

John F. Miller, Sr., 75 years old, and former owner of theatres in Hickory, N. C., passed away at his home there recently. . . . Mrs. Ruby D. Cook is constructing a new theatre in Waltersboro, S. C., to be opened about January 1. . . . Fort Walton, Fla., will have to pay a five per cent tax on theatre tickets. . . . M&M theatres, with headquarters in Florida, are having trouble opening their new theatre in Taveres, Fla. The theatre was started several months ago, but was held up by CPA. . . . Also, Wometco is having the same trouble with their new \$200,000 house in Coral Gables, which will be delayed under the new Federal rent and housing bill. . . . W. H. Merritt, manager of the Falax theatre in Birmingham, Ala., and a brother of Frank Merritt, president of Acme Theatres, was shot to death recently. . . . Preston Savell has opened his new 220-seat house in Cottondale, Fla. . . . Alma Amusement Company, Alma, Ga., has added another theatre to its list, the Desota in Lake City, Fla. . . . P. E. McCoy, city manager in Augusta, Ga., for Georgia Theatres, and Quigley Awards winner, has been elected president of the Augusta Advertising Club. . . . James Crockett, for many years associated on Film Row with several of the companies, has been added to the sales force at Kay Film Exchanges. . . . Walter Brackin, president of the Brackin Theatres in Alabama, is ill and in Emory Hospital, Atlanta.

BALTIMORE

Attendance appears to be based again on the outstanding pictures doing the best business. For week beginning July 17, the Little held "This Happy Breed" for a seventh week. Two other holdovers were the Stanley with "Unfaithful," in its second week, and the New with "Bob, Son of Battle," held for four extra days. Six new pictures were offered at seven first run theatres. The Century big with "The Hucksters." Hippodrome big with "Seven Keys to Baldpate," and Jack Haley in person with other acts. Keith's okay with "Dear Ruth." Mayfair fair with "Fun on a Weekend." Town okay with "They Won't Believe Me." Roslyn and Times good with "The Mad Monster," plus "Hangover Square." When Col. William McGraw, national director of Variety, visits Baltimore July 23, he will be honored at a luncheon at the Lord Baltimore Hotel



and a big benefit premiere performance for the Variety Club Charity Chest of "Variety Girl."

BOSTON

A break in the weather gave box offices a healthy boost from Sunday on, a boost big enough to make the soggy receipts during the two-week heat wave look like only a seasonal setback due to the weather. "The Hucksters" opened big at Loew's State and Orpheum theatres, with a healthy \$10,000 over and above average possible if the weather stays normal. "Possessed" made an impressive debut at the Metropolitan theatre as "Perils of Pauline" moved from that house to the Paramount and Fenway. "I Wonder Who's Kissing Her Now" bowed to excellent weekend grosses at the Memorial. In general, business was good. . . . The local Variety Club luncheon meeting to start off the big push for "Variety Girl" Hub drive and special showing at the Met was scheduled for Thursday. . . . Independent Exhibitors collecting headaches from the buried clause in the Rhode Island sales tax law which may entail a tax on film rentals in that state. Hearings and legal checkup are set for the current week.

CHARLOTTE

Cy Dillon, manager of the Charlotte branch for Republic Pictures, has been appointed fire marshal for all film exchanges in Charlotte. He will serve until January 1, 1948. Dillon succeeds R. M. Simril of Na-

WHEN AND WHERE

August 12-14: Southeastern Theatre Owners Association convention at the Alcazar Hotel in Miami, Fla.

September 24-29: Theatre Equipment and Supply Manufacturers and Theatre Equipment Dealers Protective Association joint convention at the Shoreham Hotel in Washington, D. C.

September 30-October 1: Kansas-Missouri Theatres Association for Kansas and Western Missouri annual convention at the Phillips Hotel, Kansas City.

tional Screen Service. Duties include regular inspections. . . . Harry Williams, salesman for United Artists, has entered Memorial Hospital in Charlotte. . . . Vacationing: Charles Leonard, booker for the Columbia exchange; Virginia Porter, booker-secretary for Columbia; Bill Briggs, booker for United Artists.

CHICAGO

Thousands of Chicago visitors held loop theatre business up for the second consecutive week. The most promising theatre grosses went to "I Wonder Who's Kissing Her Now," seen at the Oriental, with Dale Evans and The Harmonicats on stage, and "Dear Ruth," with Jo Stafford and Victor Borge in person at the Chicago. Standouts among the holdovers were "The Egg and I," now in its seventh week at the Grand, and "Miracle on 34th Street," currently playing in its fifth week at the Woods. . . . Eagle-Lion's "Repeat Performance" bows at the Woods theatre in July 21. . . . Leo Brown has moved to the Will Rogers theatre, of the Balaban & Katz circuit, while Milt Officer is away on vacation. . . . Employees of the Berwyn theatre welcomed their manager, "Happy" Meininger, back on the job. "Hap" has been home sick for the past few weeks. . . . Joe Berenson, head of the National Theatres Advertisers, specialists in theatre giveaways, returned from New York, where he opened a branch office.

CINCINNATI

After several months of average returns at the first run houses, with a few spots occasionally registering plus-average, business generally has picked up on practically all fronts, despite special outdoor competition, much of which was extra heavily publicized. . . . Encouraged by the heavy business done with "Open City" on a single bill some time ago, the Strand, downtown subsequent run house, managed by Ben Cohen and playing a double feature policy, has booked the Australian film, "The Overlanders," for early showing on a single bill. . . . It is rumored in Springfield, Ohio, that Warner Brothers may film a picture based on the life of 78-year-old Gus Sun, head of the booking agency which bears his name, and which has been functioning for many years. . . . The Northio Paramount, at Hamilton, Ohio, is offering patrons free dancing lessons given by the owner of a Cincinnati dance academy.

CLEVELAND

First run business is holding up surprisingly well, with continued cool weather aiding the theatres. "Duel in the Sun," at advanced prices, now in its sixth week at Loew's Stillman, is still going strong, while the Palace stage shows are drawing capacity crowds. . . . Simon Kaplan, 83, pioneer Cleveland independent theatre circuit owner, died last week. Surviving are his wife, six sons and four daughters. Only one son, Hyman, is still in the business. He owns and operates the Southern theatre here. . . . John Sherman is new lessee of the Royal theatre. . . . Bert Schoonmaker, Toledo exhibitor, has donated the use of his RCA 16mm outfit to the Toledo Variety Club for the winter months. . . . Gertrude Tracy, manager of the Knickerbocker theatre, has celebrated her 19th anniversary in show

(Continued on opposite page)

(Continued from opposite page)

business. She started as cashier at the Capitol theatre, Port Chester, N. Y., and worked up to a wartime job as manager of Loew's Ohio, this city. She is the first and only woman ever to have managed a local downtown "A" house. . . . Norman Levin, Republic branch manager, who suffered a stroke while attending the ITO convention in Cedar Point, is reported to have successfully passed the crisis. . . . Sam Weiss has resigned as Film Classics branch manager to join the U-I sales force. Robert Snyder, assistant to Albert Dezel, is temporarily in charge.

COLUMBUS

"The Hucksters" took top money last week in town, drawing the biggest crowds of the summer season to Loew's Ohio. "Great Expectations" did fairly well at the Palace, and "Ramrod," at Loew's Broad, showed average strength. Revival of "Destry Rides Again" and "When the Daltons Rode" played to fair business at the Grand. The World brought in its first French language picture, "La Cage Aux Rossignols," to moderate returns. . . . Television will be fairly common in Columbus within a year, according to predictions of RCA video engineers here for a four-day television show at a local department store. Station WLW, Cincinnati, has received permission for construction of a television station here, but no announcement has been made of actual construction. . . . Charles Kennedy, former assistant manager of Loew's Ohio, and now associated with the local office of the Veterans Administration, has been acting as relief manager during the summer vacation period in Academy theatres. . . . The FCC has granted a standard radio broadcasting station permit to the Lake Erie Broadcasting Co., Sandusky, Ohio. The station is owned by Lloyd A. Pixley, operator of WCOL here.

DALLAS

The following exhibitors were in Dallas visiting booking offices and purchasing equipment: Hiram Parks, Brownfield; Audrey Lawrence, Tiga; L. C. Dennis, Gainesville; Leon Saucier, Crandall, and James Willingham, Sanger. . . . The Capitan, in Dallas, deluxe suburban house, has changed hands. The new owners are Albert Susman, M. M. Lewis and O. H. Ray. They have formed a new company, known as Life Theatres, Inc. . . . Mrs. J. W. Wooten, Whitesboro, Texas, has had plans drawn up for remodeling her Princess and Ritz theatres. . . . Joe Jackson, Interstate Suburban manager in Dallas, has been transferred from the Inwood to the Village theatre here. . . . Andy Sisk, Lewisville, Texas, has purchased a lot in the city and plans to construct a new theatre as soon as materials are available. At present he is operating in a temporary building across the street from his new location.

DENVER

Tom Bailey has purchased the Cinema Distributing Company from Harold Cohen, and Commercial Film Exchange from Nat Wolf, has secured the Astor franchise, and formed Selected Pictures, Inc. He is in

45 YEARS A PROJECTIONIST

F. G. Wheeler, Lowell, Mass., will celebrate his forty-fifth year as a projectionist in September.



F. G. Wheeler

operate the projector.

His first full-time position as a projectionist was at the old Premiere theatre on

In September, 1902, he went to work for the amusement concern of the late Frank J. Howard, who, at that time, was the only man in Boston handling films and projection machines. He started as a repair man on coin machines, but whenever an extra show came along he left his work bench to

Washington Street, Boston. Later he was moved to the Comigne theatre, in Scollay Square, Boston.

After some time there he put in an application for the position of projectionist for a theatre then under construction in Lowell, Mass., by Bradstreet and Jennings, owners of the Scenic Circuit. In September, 1910, the theatre opened with Mr. Wheeler as operator. The theatre was first called the Scenic, but the name was later changed to the Merrimack Square.

He worked at the Merrimack until December, 1923, and then went into retirement for four years.

He went back to work as a projectionist in Jacksonville and St. Augustine, Fla., theatres, but returned to Lowell in September, 1930, to work in the RKO Keith's there.

In 1941 he returned to the Merrimack Square, where he still can be found every day, operating the projection machines.

business at the former Commercial exchange, 2044 Broadway. Bailey, exchange manager and district manager for several companies in many spots, was recently branch manager here for RKO. . . . About 50 exhibitors attended the directors' meeting of Rocky Mountain Allied, and voted to adopt constitution and bylaws as drawn. Allied is doubling film row office space, to give visiting exhibitors a Denver office. . . . Roy Franch and Lloyd Files hope to open their 350-car drive-in in Grand Junction, Colo., by August 1. . . . Frank Hale, Metro booker, to SRO as office manager and booker. Claude Newell, checking supervisor, now Metro booker. . . . RKO gave office force dinner party at Denver Athletic Club in appreciation of their winning third spot in Ned Depinet drive. . . . James Burgess, manager, Colonial, Lincoln, Neb., moved to Greeley, Colo., as Kiva manager by Westland Theatres.

DES MOINES

Charles T. Kindt, 86, of Bettendorf, former owner and operator of the old Burtis theatre, has died in Davenport. . . . Harold L. Tell has been named city manager for the S. and M. Theatres in Marshalltown. He replaces Kenneth Vohs. . . . G. L. DeNune, owner and operator of the Majestic, DeWitt, will celebrate his 31st year in the theatre business this November. . . . George M. Lindsley of Regent, N. D., is the new owner of the Tripoli, Tripoli. . . . The Spencer, Spencer, will be closed for an indefinite period to allow for redecoration. . . . Mrs. Helen Pollard has sold the Reinbeck, Reinbeck, to Warren Franklin. . . . Notice of incorporation of the Strand Theatre Co., Grinnell, has been published by Ethel M. Manly, secretary. Capital stock in the amount of \$35,000 was authorized. . . . Dorothy Latta, daughter of Mr. and Mrs. C. J. Latta, former theatre operators in Shenandoah, has been signed to a movie contract with Warners. . . . The all-industry picnic was held July 21 at Riverview Park.

HARTFORD

"The Outlaw" held a fourth week at E. M. Loew's, Hartford. Other holdovers: "Honorary," two weeks, Warner Regal, Hartford; Warner's Art, Springfield, Mass. . . . Fashion Films, Inc., New Haven, a new Connecticut corporation, has filed a certificate of organization with the Secretary of State, listing as president, C. Kenneth Clark. . . . Samuel Aron, Hartford's Corporation Counsel, has been notified that the Rivoli theatre management will appeal to the State Supreme Court the recent Court of Common Pleas decision, upholding the city in its insistence that a fire alarm box be installed in the Rivoli.

INDIANAPOLIS

Frequent rain and persistently cloudy skies held first run business down to a moderate level here last week, although "I Wonder Who's Kissing Her Now" succeeded in breaking through to the \$13,000 mark at the Indiana. "It Happened on Fifth Avenue" took a nice \$11,000 at the Circle, and "Living in a Big Way" a fair \$10,000 at Loew's. . . . Tragedy was narrowly averted when Trueman Rembusch, president of the Associated Theatre Owners of Indiana, and his party, made a forced landing in his new Beechcraft plane at Sandusky, O., last Wednesday after leaving the Ohio exhibitors' convention at Cedar Point. Rembusch, Bill Carroll, executive secretary of the ATOI, and Mrs. Carroll suffered minor injuries, and the Carrolls' son, Pat, was taken to a Cleveland hospital with leg burns. . . . Earl Cunningham has closed the Sanders, at Fountain Square, for redecorating. . . . C. E. Newcomb, manager of Keith's, turned on his new Chrysler Air-Temp air conditioning plant this week. . . . Devaul Palmer, 27, former operator of the Hippodrome theatre at Sheridan, died there of a heart attack July 17. . . . Seen on Film Row: Walter Easley, Greensburg; Bruce Kixmiller,

(Continued on page 42)

● Exhibitors know:

That more than 9,000,000 families regularly read *The American Weekly* and make up the **LARGEST** audience in the world.

● R. K. O. knows:

The *American Weekly* color pages make box office crowds and R. K. O. hits.

LOW COST... INTENSIVE COVERAGE

The *American Weekly* is distributed through 20 great Sunday newspapers strategically located across the country—in each of these markets and its trading area it provides blanket coverage. Yet, *The American Weekly* circulation spreads throughout the entire United States.

Here are 7 cities, hundreds of miles from points of distribution, which are typical examples of *The American Weekly* family coverage and the prorated cost per color page to reach these families:



	Families	<i>The American Weekly</i>	Prorated Cost
Gary, Indiana	33,602	18,507	\$41.14
Hartford, Conn.	51,357	10,323	22.95
Lewiston, Me.	10,791	4,863	10.81
Phoenix, Ariz.	25,664	8,334	18.53
Rome, Ga.	6,250	2,274	5.05
Utica, New York.	27,733	7,919	17.60
Fresno, Cal.	19,379	11,623	25.84

In all the cities and towns of 10,000 population and over throughout the United States, *The American Weekly* reaches more families than any other magazine. Big circulation like this draws box office crowds to thousands of theaters where big money making hits are exhibited.

BIG R. K. O. RELEASES

THE **A** Greatest
Circulation
in the World AMERICAN
W WEEKLY

HELPED TO MAKE BIG HITS

Make Mine Music

Notorious

Till the End of Time

Sister Kenny

Best Years of Our Lives

Song of the South

The Locket

Honeymoon

They Won't Believe Me

It's a Wonderful Life



THE **A** Greatest
Circulation
in the World AMERICAN
W WEEKLY

63 VESEY STREET

NEW YORK 7, N. Y.

Nicknell; Roy Harrold, Rushville; William Passen, Jasonville; M. A. Wood, Terre Haute.

KANSAS CITY

Robert L. Conn has been assigned the northern Kansas territory for Twentieth Century-Fox, formerly covered by Joseph F. Woodward, who was recently made branch manager at Milwaukee. Charles D. Crawford replaces Conn. . . . Charles Boshart has been appointed manager of the Kimo, Dickinson midtown house here. . . . Commonwealth Theatres' Ashland, neighborhood house, remains open while new seating is being installed. . . . Bernie Evens, for the past five years MGM exploitation representative for this area, has been given the St. Louis territory also. . . . The St. Joseph Belt drive-in has opened. . . . The Jo theatre of the Dickinson circuit, St. Joseph, is being remodeled and redecorated. . . . A. N. Brown has sold his Roxy theatre at New Franklin to M. C. Hooper. . . . Among recent exhibitor-visitors to Film Row were: W. W. Weldon, Lathrop; Edgar Redfean, Bronson; M. B. Presley, Savannah; R. C. Davison, Pattonsburg; Paul Ricketts, Holyrood; L. Z. Henry, Plattsburg; F. C. Weary, Richmond; Charles Fisk, Butler; John Brandt, Oregon; L. Mahon, Burlingame; Eddie Henderson, Marysville; John Egli and John Egli, Jr., St. Joseph; L. Hickok, Effingham; Mr. and Mrs. H. N. Neal, Lenora; Harry Till, Hamilton; Rudy Rose, La Cygne; P. R. Shaner, Odessa.

LOS ANGELES

Local exhibitors in the past week were busy as bees attending trade screenings, RKO at the Ambassador Hotel, Paramount at the Boulevard theatre, and Warner Brothers at their exchange. . . . Joe Woods, Rowena theatre, Chandler, Ariz., was on the Row buying and booking. . . . George Giroux, Technicolor representative, was on the Row visiting with friends. . . . Ben Crandall has acquired the Melvan theatre from Doc Barsky and Sam Klein, former operators. . . . Ezra E. Stern, Film Row attorney, has returned from a business trip to San Francisco. . . . Sol Berns has resigned as manager of the Florence Mills theatre. . . . Art O'Donnell, formerly of Seattle, is now salesman working out of the local U-I branch. . . . Seen on Film Row: Del Goodman, former Paramount district manager; C. Maestri, Lippert circuit booker; D. Jarvis, Rio theatre, Blythe; Mr. and Mrs. Ben Levin, General Theatrical Co., San Francisco.

LOUISVILLE

The new Evansville drive-in theatre, Evansville, Ind., has been officially opened. . . . Oscar Hopper of Liberty, Ky., has purchased the Artista, Lebanon, Ky. . . . Mrs. Mary Impellizzeri plans to construct a store and office building, housing a new theatre, in Louisville. . . . Recent visitors: Ray Coleman, Edmonton; William P. McGary, Hardinsburg; Robert Enoch, Elizabethtown; Otto Marcum and Edwin St. Clair, Lebanon Junction; Edward Ornstein, Marengo; Ira B. Dyer, Albany; D. G. Steinkamp, French Lick; R. L. Harned, Sellersburg; Oscar Hopper, Lebanon. . . . John Phelps has taken over as manager of the

Brown at Louisville, having replaced Harry Newton, who took over the Strand, replacing A. B. McCoy. . . . "Odd Man Out" has opened at the National, "The Perils of Pauline" is at the Rialto, and "The Hucksters" at Loew's.

MEMPHIS

A mid-summer increase in theatre attendance is reported. Loew's State, showing "The Hucksters," reported a "terrific business." Loew's Palace, with "The Ghost and Mrs. Muir," reported "very good" attendance. Malco said "Dear Ruth" had stepped up attendance over previous weeks. Warner reported "It Happened on Fifth Avenue" had brought increased attendance. Strand showed "Return of Monte Cristo," and Ritz had a double feature. Attendance was "very good" at both. . . . Princess theatre, one of Lightman's three Main Street houses in Memphis, is in the midst of a remodeling program which includes a new front and larger concession stand. . . . Mid-south exhibitors visiting the Row included: F. R. Watson, Elaine, Ark.; Ned Green, Mayfield, Ky.; J. M. Mounger, Calhoun City, Miss.; J. W. Wofford, Eupora, Miss.; Clifford Nix, Swifton, Ark.; L. B. Bays, Grenada, Miss.; Roy Dillard, Wardell, Mo.; T. O. Hensley, Jonesboro, Ark.; J. C. Mohrstadt, Hayti, Mo.; G. H. Goff, Parsons, Tenn.; K. K. Kink, Searcy, Ark.; R. R. McCormick, Senatobia, Miss., and Wilfred Bonds, Dyer, Tenn.

MIAMI

"A Likely Story" has moved into the Royal and Variety theatres here. The Olympia has "Imperfect Lady," while "Ivy" is at the Capitol, and "The Unfaithful" is at the Paramount. . . . "The Hucksters" has been making a hit, as has "Moss Rose." . . . With a heat wave and the rainy season both in full swing here, the air conditioned theatres are attracting crowds. . . . The Capitol has offered a double bill of reissue horror shows, "Dracula" and "Frankenstein."

MINNEAPOLIS

Theatre business remained on a rather dull level, although "Duel in the Sun" wound up four good weeks, and "The Egg and I" was held over for its fourth week. All houses were looking forward to good business during the Aquatennial week. . . . Conrad Kriedberg has been named Minneapolis branch manager for Selznick Releasing Organization, succeeding Charles Weiner. . . . Jack Wright, veteran rural exhibitor, is a partner of Gordon Greene in building a new Golden Valley theatre. . . . Burell Bengston is building a quonset hut theatre in Pierpont, S. D. . . . Arthur C. Bean has resumed operation of the Capitol, Lakota, N. D., which he sold last December. . . . Walter Saylor has opened the new 425-seat Dakota at Wishek, N. D. . . . Leo Goldman is the new owner of the Cuba at Cuba City, Wis., and Sharkey Payne has reopened the Verndale at Verndale, Minn. . . . The Legion theatre at Lake Bronson, Minn., has been taken over by the American Legion. A new 300-seater at Westhope, N. D., is being built by Howard Henry.

NEW ORLEANS

Downtown theatres reported a good week last week, with business headed by Loew's State's presentation of "The Hucksters." The Saenger offered "Possessed"; "The Woman on the Beach" was RKO's Orpheum feature, while their Liberty theatre presented "The Vigilantes Return." The Joy showed "Miracle on 34th Street" to packed houses. "The Two Mrs. Carrolls" was the Tudor presentation, and the Globe showed "I Cover the Big Town." . . . "Louisiana Boy" is the working title of the production which brought Robert Flaherty of Flaherty Productions, New York, to southwestern Louisiana for filming.

OMAHA

Air conditioning at theatres seems to appeal to Omahans with grosses bouncing
(Continued on page 44)



STAFF LUNCHEON—Samuel F. Roth, president of Valley Enterprises, Virginia, is host. The occasion was resumption of operation of the State and Strand theatres, Harrisonburg, Va., by Mr. Roth, after 10 years under Warner management. Attending were the staffs of the two houses and others of the circuit and Mr. Roth and his executives from the Washington office. With Mr. Roth were Morris Fradin, John G. Broumas and Charles Freer, auditor. Others included Cyril Mee, Alton W. Lawson, Harry T. King, L. C. Taylor, Donald Pattee, Otho W. Bricker, Jr., W. W. Hinegardner, Mrs. Nan Welsh, Robert Ramsey, Norman Wilfong, Carl F. Behrman, David R. Manning, James Dwyer, Betty Miller, Janet S. Puffenbarger, Nancy Butler and Lawrence P. McInturff.

ROARING ACROSS THE COUNTRY!

Bryan Foy
President in Charge of Production
Eagle-Lion Studios
Bollywood, Calif.

DEAR BRYAN: CONGRATULATIONS. YOUR
"RED STALLION," WHICH I HAVE JUST
SEEN, IS A GREAT AUDIENCE PICTURE. FOR
THE PURE EXCITEMENT I HAVE SELDOM SEEN
ANYTHING TO MATCH THE FIGHT BETWEEN
THE BEAR AND THE STALLION. AGAIN MY
CONGRATULATIONS FOR A TOP JOB OF
PICTURE MAKING.

Bob O'Donnell,
Interstate Theatre Circuit

"RED STALLION" IS ONE OF THE MOST
EXCITING PICTURES I HAVE EVER SEEN. THE
FIGHT BETWEEN THE BEAR AND THE HORSE
TOPS ANYTHING IN ANY OUTDOOR PIC-
TURE FOR THRILLS.

James Coston, Zone Manager for
Warner Bros. in the Mid-West

AFTER SCREENING "RED STALLION" LAST
NIGHT, I FEEL I OUGHT TO WRITE AND
CONGRATULATE YOU ON WHAT I THINK
WILL BE ONE OF THE TOP GROSSING PIC-
TURES FOR THE COMING SEASON.

THE BEAR-HORSE FIGHT IS TERRIFIC!
DOUBLE CONGRATS ON THAT!

Ralph D. Goldberg,
D. Goldberg Theatres Corp.

INTERSTATE CIRCUIT PREMIERE!

- Houston, Aug. 13
- San Antonio, Aug. 14
- Dallas, Aug. 15
- Ft. Worth, Aug. 16

RED

STALLION"

An Eagle-Lion Films Production
FILMED IN ALL THE
GLORIOUS COLORS

OF THE WEST!

in CINECOLOR

"EAGLE-LION'S BEST!"
Say Trade Reviewers

● "Has 'Can't Miss' potentialities, impressive in Cinecolor!"—*Film Daily*... "Should pack them in!"—*Boxoffice*... "Highly exploitable box office entry!"—*Exhibitor*... "Thoroughly pleasing!"—*Motion Picture Daily*... "Exploits angles that spell box office!"—*Independent*.



(Continued from page 42)

back. The Orpheum drew better than \$20,000 with "Ladies' Man" on the screen, and Jerry Colonna's revue on stage. . . . Meyer Stern, Variety Club treasurer, will be ticket chairman for the "Variety Girl" premiere at the Paramount. . . . The American Legion is opening a theatre at Corsica, S. D. Dr. M. H. Versteeg will manage. . . . Film Row employes became blood donors to aid Tony Tedesco, United Artists salesman, who is seriously ill in St. Catherine's Hospital. . . . K. L. Nelson is new owner of the Empire theatre, Utica. He bought out William White, effective July 1. . . . United Artists is remodeling. . . . Bob Bertram has moved back to Omaha and will operate the Schleswig, Schleswig, Ia., by remote control. . . . New officers of the Theatrical Mutual Association elected here are: Nathan Stein, Chicago, president; Philip Hiter, Long Island, former president, secretary-president; Wallace E. Young, New York City, first vice-president; William R. Noon, New York City, second vice-president; W. Charles Mueller, Chicago, third vice-president; Robert Glaskow, Omaha, fourth vice-president; Arnold Swanson Chicago, fifth vice-president; James Perry, Oakland, Cal., sixth vice-president. New York will be host to the 1949 convention.

PHILADELPHIA

Continued heat wave helping to swell attendance at the nearby seashore resorts at the expense of the theatre box office, with drop in weekend business attributed to the capacity crowds seeking out the cool waters each week. Nonetheless, summer closings are few and far between. Paramount closed down its neighborhood Frankford, and David Moliver, in purchasing the Aurora this week, closed the neighborhood for repairs and will reopen it on September 1. Mr. Moliver also announced that his independent Principal Exchange was moving to 1237 Vine Street and that, in addition to films, it will henceforth handle the Price Premiums line. . . . David Rubin, manager of the Mayfair, was elected to his third term as president of the 60th and Market St. Businessmen's Association. . . . Al Shender, who managed the York before his illness, resigned to enter private business, and was succeeded by Sam Venus. . . . In a new alignment of salesmen at 20th Century-Fox, Nat Rosen, former New Jersey and upstate Allentown and Bethlehem salesman, takes the city and suburban territories formerly covered by Herb Gillis and is succeeded by Howard Smith, who left the upstate Wilkes-Barre and Scranton area which is now covered by Jack Dinan, coming in from New York. Bill Solomon retains the Harrisburg, Pa., territory, while Ben Tolmas has the State of Delaware. Joe Esposito, former ad sales manager, has been made a student salesman. . . . Charles H. Jones, from North Carolina, joined the inspectors' department of Altec Service here. . . . Mrs. Mary O'Donnell, whose late husband, Vincent, was a salesman with RKO for many years, has joined the exchange staff as secretary to branch manager Mary Kehoe.

PITTSBURGH

The American premiere of Cecil De Mille's "Unconquered" will be held at Loew's Penn, October 2. Many of the scenes in the film were photographed around Pittsburgh. . . . Consistent rainy nights have

put the summer Civic Opera in the red and have not helped the theatre box offices. . . . While on the subject of all time low, "Bob, Son of Battle," did just that in the J. P. Harris. . . . Many of the theatre managers are singing the blues with business on the decline, but "Dear Ruth" is doing all right in the Penn. It stayed for a second week to keep out stellar attractions. . . . With Roy Rogers' appearing in a circus for the Police Pension Fund, many houses in the suburbs are cleaning up with some old and some new films starring the cowboy. . . . Bill Hunzector, who served the Stanley well for the past 15 years, died suddenly last week. . . . "The Perils of Pauline" in the Stanley, and "Gunfighters" in the Harris slumped a little, but "I Wonder Who's Kissing Her Now," in the Fulton, did fairly good business.

SEATTLE

July 16 witnessed the opening of two films attended by the most comprehensive advertising campaigns in recent years: "The Hucksters" at the Music Hall, and "Miracle on 34th Street" at the Fifth Avenue. "High Barbaree" went into its second week at the Orpheum; "The Unfaithful" moved to the Blue Mouse. . . . The Independent Theatre Owners of Washington, Alaska, and Northern Idaho held its summer meeting at a luncheon at the New Washington Hotel. The group passed a resolution reaffirming the stand taken against ASCAP at the PCCITO meeting in May. . . . L. A. Gillespie, whose Orada theatre in Oroville was destroyed by fire, announced that he will rebuild that house immediately. . . . Hal Boehme has returned from New York where he obtained the franchise for Astor Pictures for Washington, Oregon, Northern Idaho and Alaska. . . . Jack Douglas resigned as exploitation representative for RKO in this district. . . . Out of town exhibitors on Film Row: George Nordenberg, Ferndale; Harold Weston, Everson; Emma Ridgeway, Sedro-Woolley; Norman Clyde, Langley; Mickey De Leo, Port Townsend. . . . Roy Ackles, eastern Washington salesman for 20th Century-Fox, underwent a second operation this week.

TORONTO

The name of J. Arthur Rank appeared on the screen of five Famous Players first run theatres during the week with the playing of his British features as the single attraction at each house. "Great Expectations" continued a fourth week at both the Eglinton and Tivoli theatres, "Stairway to Heaven" occupied the screen at Shea's, and "The Years Between" was presented at the Capitol and Victoria theatres. . . . Meanwhile, "The Yearling" was playing a third week at Loew's in downtown Toronto, and "Cheyenne" was the feature at the Imperial. The dual program was at Loew's Uptown, the top picture being "The Arnelo Affair." The International Cinema showed "A Yank in Rome," with the exploitation help of an Italian art exhibit in the lobby to provide interest for the theatre's special clientele. . . . Ontario exhibitors and film exchanges are wrestling with a new problem in the extensively-revised Minimum Wage Act for female employees with the Province zoned for wages, hours and working conditions aplenty. . . . Commercial photographers rapped the National Film Board for sending camera crews long distances at the taxpayers' ex-

pense to take industrial stills and then selling them for one-third the regular retail price. . . . "La Symphonie Pastorale" is in its 16th week at the Cinema de Paris at Montreal.

VANCOUVER

Harry Wollfe, U-A British Columbia manager, is away to Calgary to install there new Alberta manager Buster Radis, formerly with RKO in Toronto, who succeeds Jack Reid, UA manager at Calgary, resigned. . . . The current polio epidemic in Vancouver is having its effect on children's matinee attendance, Odeon Movie Clubs and kiddie matinees having been discontinued until the threat subsides. Polio total here is now 48 cases. . . . Warner Brothers is spending \$70,000 making a documentary of the Calgary Stampede in the Alberta City. It will be a two-reel subject in Technicolor. Eagle-Lion also have a crew in Calgary making scenes for a feature production, "Stampede." . . . Odeon's two new British Columbia theatres under construction in West Vancouver and Victoria are running neck and neck, according to building schedule, and both houses should be opening about October 1. . . . Larry Bearg, Famous Player western manager, will hold a meeting of western partners and district heads at Banff Springs Hotel on September 1-3. . . . Mrs. Thelma Nickolson has sold the 275-seat Rialto at West Summerland, B. C., to Max Metroplit, Saskatchewan exhibitor.

WASHINGTON

Washington theatre business was a little better this week, although hot, humid weather continues. Despite an excellent array of top-notch pictures, there were no holdovers with new entries including: "Perils of Pauline" at Warner's Earle; "The Hucksters" at Loew's Palace; "They Won't Believe Me" at RKO Keith's; "The Michigan Kid" first run at Loew's Columbia, and "Easy Come Easy Go" at Loew's Capitol. Warner's Metropolitan booked "The Unfaithful," which previously played the Earle. . . . Valley Enterprises, Inc., have taken over the operation of the State and Strand theatres, Harrisonburg, after 10 years of Warner management. Personnel of both theatres have been retained. . . . Newest members of Variety Club Tent No. 11 are Kenneth W. Clark, director of information, Motion Picture Association of America; John W. Egan, manager of the Spike Jones orchestra; Victor J. Orsinger, manager of the Little theatre, Washington; and William Waggaman, assistant manager of Warner Brothers' Tivoli theatre, Washington.

Benefit Premiere Held For "Soap Box Derby"

Warner Brothers gave a \$2 admission benefit premiere July 22 at the Strand theatre in Akron, O., for its Technicolor two-reel subject, "Soap Box Derby," the story of that juvenile sporting event held annually in Akron, and then will follow the premiere with special openings of the short in the 135 other cities when preliminary heats in the derby are held. The Akron premiere was sponsored by the Akron *Beacon Journal*, which sponsors the derby, and all proceeds are to go to the newspaper's child welfare fund.

SCORE WITH 4 MORE!

**NOW...
ON THE SCREEN!**

ERNEST TUBB

**SENSATIONAL RADIO
AND RECORDING STAR!**

America's Outstanding Singer and
Writer of Western Folk Songs

His Decca Records Sell in the Millions!

FROM SCANTIES AND PANTIES
TO GUNS AND GIGGLES!

*Kiddin'
the
"Killers!"*



**"KILLER
DILL"**

**HOLLYWOOD
BARN DANCE**



With
LORI TALBOTT
RED HERRON
EARLE HODGINS
HELEN BOYCE
PHILHARMONIC TRIO

Director B. B. RAY Producer JACK SCHWARZ

18 Back-home harmonies
—including—

- "Walking the Floor Over You"
- "Oakie Boogie"
- "Old Indians Never Die"
- "Swell San Angelo"
- "If It's A Dream"
- "Let's Pretend"
- "Topsy Turvy"



With
**STUART ERWIN
ANNE GWYNNE
FRANK ALBERTSON
MIKE MAZURKI**

DOROTHY GRANGER
MILBURN STONE
ANTHONY WARDE

Producer
MAX M. KING

Director
LEWIS D. COLLINS

2 TOP-FLIGHT 40 MIN. STREAMLINERS • DRAMATIZING THE HEADLINES!

**"THE
HAT BOX
MYSTERY"**

Both Starring
TOM NEAL
PAMELA BLAKE
ALLEN JENKINS
VIRGINIA SALE
Director
LAMBERT HILLER

Distributed by

**"THE
CASE OF THE
BABY SITTER"**



SCREEN GUILD Productions, Inc.

Home Office: 346 So. La Brea Ave., Hollywood, Calif.—Foreign Dep't.: 723 7th Ave., New York City.—Cable: "Guildfilms."

Metro in 10-Year Deal for Africa

The signing of a sweeping 10-year contract providing for the showing of all MGM releases in the houses of African Consolidated Theatres, the largest circuit on the continent, was announced this week by Arthur M. Loew, president of Loew's International, in New York.

The deal covers not only all African Consolidated Theatres in South Africa, British Southwest Africa, Rhodesia, Tanganyika and Kenya, in some of which MGM will now have exclusive playing time, but also includes any houses that may be built during the next 10 years under the circuit's proposed building program.

Final details of the agreement were completed at a luncheon last Monday, attended by Mr. Loew and I. W. Schlesinger, president of African Consolidated Theatres. Also in attendance were Morton A. Spring, first vice-president of Loew's International; Samuel N. Burger, sales manager; Charles Goldsmith, regional coordinator for the British Empire for Loew's International, and M. A. Schlesinger.

While the deal further solidifies MGM's position in that part of the world, the company already is operating two first runs in South Africa — the Metro theatre in Johannesburg and the Metro in Durban. In addition, MGM product has played the Schlesinger circuit for the past 12 years, but on short-term contracts. Enterprise Productions are included in the agreement.

"New Orleans" in Dual Opening in Baltimore

The United Artists-Jules Levey release, "New Orleans," was to have had a day-and-date opening at the Hippodrome theatre, a downtown first run, and the Harlem, a Negro first run, in Baltimore Thursday. This marks the first time that a picture will have played a downtown first run and a Negro first run house simultaneously. Both premieres are being promoted by the same type of ballyhoo that characterized other key city openings. The Harlem is increasing its admission scales to match those of the Hippodrome and other first runs for the "New Orleans" run.

NAVED Convention Set for Chicago August 3 to 6

The 1947 annual convention and trade show of the National Association of Visual Education Dealers will be held from August 3 to 6 at the Hotel Sherman in Chicago. With 75 firms participating, the trade show's booths will exhibit the products of nearly every manufacturer and producer in the 16mm and audio-visual field. The convention itself will be conducted under the "participation" system, D. T. Davis, general chairman of the convention committee, has announced, and the three-day program will include 12 conference groups.

LATE REVIEW

Wyoming

Republic—Adventure Western

Premiered at Cheyenne Wednesday during the fifty-first annual Frontier Days celebration, Republic's "Wyoming" is a high budget Western packed with all those exploitable ingredients which fill theatres catering to audiences who prefer the outdoor adventure type of picture.

In this, associate producer-director Joseph Kane has taken a well-written screenplay by Lawrence Hazard and Gerald Geraghty, and from it has emerged with a swift-paced melodrama of the rugged grazing lands of Wyoming in the 1870's and the equally rugged people who lived by the code of the gun. In it he has incorporated all the elements of adventure and romance, swift riding and hard fighting and touches of homespun comedy in the person of the veteran Western player, George "Gabby" Hayes.

In addition it has the exploitable names of William Elliott, who has appeared in more than 60 Westerns; Vera Ralston, John Carroll, Albert Dekker, Virginia Grey and Mme. Maria Ouspenskaya, all of whom carry their roles with ease and conviction.

The story is concerned with Elliott as a pioneering rancher who has built a cattle empire for his beautiful daughter and then has his land threatened by homesteaders and rustling. Circumventing the forces of justice, he takes the law into his own hands but is brought to realize by his daughter and his foreman that the cattle are being stolen by a gang headed by Dekker, using the homesteaders as a coverup for their illegal activities. Justice, of course, eventually triumphs.

"Wyoming" is further highlighted by the excellent outdoor photography of John Alton, and the musical background by Cy Feuer. Exhibitors should have little trouble in attracting first day audiences and from there they can depend on word-of-mouth attention.

Previewed at the Republic projection room in New York. Reviewer's Rating: Very Good.—GEORGE H. SPIRES.

Release date, August 1, 1947. Running time, 84 min. PCA No. 12214. General audience classification. Charles Alderson.....William Elliott
Karen.....Vera Ralston
Glenn Forrester.....John Carroll
Windy Gibson.....George "Gabby" Hayes
Duke Lassiter.....Albert Dekker
Virginia Grey, Mme. Maria Ouspenskaya, Grant Withers, Harry Woods, Minna Gombell, Dick Curtis, Roy Barcroft, Trevor Bardette, Paul Harvey, Louise Kane, Tom London, George Chesebro, Linda Green, Jack O'Shea.

Three J. Arthur Rank Films Booked by U.S. Circuits

Several theatre circuits have signed with the Universal-Rank organization for J. Arthur Rank's "Odd Man Out," "Great Expectations" and "Stairway to Heaven." William J. Heineman, vice-president of the Universal-Rank organization, said Monday in New York. The circuits include Warners, RKO, Paramount, Loew's, Fabian, Interstate, Wilby, Lucas and Jenkins, Kincey, National Theatres, and others.

Selznick Forms Canadian Distribution Company

David O. Selznick has filed a charter with the Secretary of State's Office in Dover, Delaware, showing the formation of the Selznick Studio Releasing Division of Canada, Ltd. This Canadian company will sell product of the Selznick Releasing Organization in the Dominion as SRO is doing in the United States.

Cheyenne Greets Film "Wyoming"

Concurrent with the fifty-first annual Frontier Days celebration in Cheyenne, Wyo., the world premiere of Republic's "Wyoming" was held at the Paramount and Lincoln theatres there Wednesday. The picture stars William Elliott, Vera Ralston and John Carroll.

The festivities got under way Tuesday with the arrival of a special train from Denver bearing the stars, Bob Nolan and the Sons of the Pioneers, Herbert J. Yates, president of Republic; William Saal, his executive assistant; Mort Goodman, publicity director; F. H. Ricketson, president of Fox Inter-Mountain Theatres, and Ray Davis, supervisor for the northern division of the circuit. Charles P. Skouras, president of Fox West Coast Theatres accompanied the stars as guest of Mr. Ricketson.

Republic tie-ins arranged with the committee included a Republic float in the grand opening parade through the downtown city district; the induction into the Sioux tribe of Indians of Miss Ralston and Mr. Elliott, and a special presentation of the stars at the Frontier Days' rodeo.

A special premiere of the picture was also held Wednesday aboard the battleship *Iowa*, on which several state governors were enroute to Honolulu.

Senate Group Backs Mundt Bill, But Urges Inquiry

Washington Bureau

The Senate Foreign Relations Committee last week approved the controversial Mundt bill, but at the same time recommended a joint Congressional inquiry into the policies, functions, personnel and value of the State Department's International Information and Educational Exchange Service. The group said \$100,000 should be allotted for the inquiry.

The Mundt bill, which legalizes the Department's information programs, includes the "Voice of America" broadcasts. The Congressional group not only will look into the effectiveness of these activities, but also will determine whether they are a proper Government function or should be carried on by private industry. The investigating committee would replace the 11-man civilian commission called for by the House to keep a permanent check on the program.

The joint committee would be instructed to report back to Congress February 1, 1948. Senator Vandenberg said he would try to push the amended bill through Congress before it adjourns, but other GOP leaders have indicated that the bill is dead for the current session.

Open "Desert Fury"

The world premiere of "Desert Fury," Hal Wallis' Technicolor production for Paramount, was held at the Utah theatre in Salt Lake City July 23.

THE *Hollywood* REPORTER

TWENTY MILLIONS FOR 'VERDOUX'

TRADE VIEWS

ON A WHIRLWIND of controversy Charles Chaplin's "Monsieur Verdoux" prepares to meet its waiting millions in October. With but a six-week debut showing in New York as a teaser introduction, the Chaplin production has created the most sensational controversy in the history of show business. When "Verdoux" hits its general release on October 15th exhibitors can throw their hats into the air, open wide the cash tills, preparatory to the greatest avalanche of boxoffice gold of the year.

Chaplin, with unerring aim, has in "Monsieur Verdoux" answered the prayers of exhibitors and the public. And the time is now at hand for a "Verdoux" to beat recession, or the threat of recession, at the boxoffice.

Much has been written of the revolutionary entertainment that is dynamically packaged in "Verdoux." You have heard that it is jolting, shocking, haunting—"the most unusual entertainment ever filmed." You know by now that in "Verdoux" Chaplin, for the first time, abandons his little tramp character to play Monsieur Verdoux, the diabolical, charming and modern French Bluebeard.

All of this is true. But there is more—much more to tell.

"Monsieur Verdoux" is a comedy, the greatest of all comedies because it is interlaced with a satirical thrust that might only be found in the pages of Jean Jonathan Swift. It is a new kind of comedy, with a new kind of laughter—some of it bordering on hysteria. And yet with its original humor there are the priceless moments of the Chaplin that has dominated comedy since the birth of the screen.

"Monsieur Verdoux" presents the most fascinating and haunting romance ever screened. No one has ever been able to come near the Chaplin formula. He holds a unique copyright on his type of love story—a love story that hurts, that frightens, that stays with you as a haunting lingering memory.

There is beauty and there is pathos; there is laughter and there are tears—the great and infallible ingredients which have made Chaplin the master of screen story-telling.

Chaplin is supported by the hilarious Martha Raye, the luscious Marilyn Nash (Chaplin's newest discovery), the tender Mady Correll, the frustrated Isobel Elsom, the mellow Robert Lewis and the love-hungry Barbara Slater.

Modern Bluebeard Shocker To Out-Gross All Chaplin Pictures, Says D.J. McNerney

San Francisco.—Charles Chaplin's "Monsieur Verdoux" will top a twenty million dollar gross within one year, D. J. McNerney, one of the nation's leading showmen and executive vice-president of the Blumenfeld chain of theatres, predicted today.

"Chaplin has produced a box-office gold mine for the exhibitors and an entertainment feast for the public," declared McNerney, whose chain of forty leading theatres also has a partnership with United Artists.

"'Monsieur Verdoux' will out-gross anything Chaplin has ever done—and that goes for 'The Dictator' which took in more than fifteen million dollars. 'Verdoux' will easily pull in twenty million within a year and it wouldn't surprise me at all if 'Verdoux' turns out to be the biggest grosser of any picture as it is that rare kind of production that can easily be re-issued for the next ten years."

McNerney said the Chaplin production had been booked solid in their forty theatres.

Winchell, Time, Cite Chaplin Controversy

New York.—Words of extravagant praise and violent controversy swept the nation as "Monsieur Verdoux" closed its pre-release debut here.

Walter Winchell told his twenty-five million readers and Time Magazine advised its five million, that Chaplin's "Verdoux" is big-time news.

Wrote Winchell: "James Agee has written a monumental piece for The Nation in praise of Chaplin's 'Mons. Verdoux.' Agee thinks the film 'is one of the great works of our time.'"

Time went to town with three columns, hailed "Verdoux" as "the most notable film in years—the most fascinating" and described Chaplin's portrayal of the modern French Bluebeard as "one of the most beautiful single performances ever put on film."

Summarized Time: "The film is a daring individual gesture, dared in an era when such acts are rare. He has replaced his beloved sure-fire tramp with an equally original character. The set pieces of pure slapstick are as skilled and delightful and as psychologically penetrating as any Chaplin has ever contrived."

Critics Still Trail In Dust With Chaplin Hailed As Master

In a colossal eulogy of Charles Chaplin and his "Monsieur Verdoux," Jimmie Tarantino, famed trade magazine editor and critic, over this past weekend on page one of the Hollywood Nite Life, wrote in part:

"But Chaplin is not one of the Screen Greats—or, as we believe—the Screen's Greatest—for nothing.

"Since celluloid first flickered at the Nickelodeons, Chaplin has shown the way. Today, with 'Monsieur Verdoux,' Chaplin irrevocably proves again he stands at the head of the entertainment parade.

'Charm, Wit, Spice Verdoux'—Scheuer

Lauding Charles Chaplin as "a man of rare personal charm, magnetism and wit," Famed Writer and Critic Phillip K. Scheuer told fifteen million readers, through the pages of Collier's Magazine, that the star "turns on all three full force as Monsieur Verdoux."

Wheeler Dryden Back

Wheeler Dryden, associate director on "Verdoux," returned yesterday from Big Bear-ing.

Exhibitors Get Set For Chaplin Splash

A few minutes after you have finished reading this extraordinary page, 20,000 of them will be in the airmail to that number of exhibitors who are awaiting the October 15th signal to unleash Chaplin's greatest picture.

'Verdoux' Tops British Rating In All Empire Press

British press, covering the Empire, raised its typographical voice as one to cheer Charles Chaplin as the modern French Bluebeard in "Monsieur Verdoux."

Stuart Gelder, London News-Chronicle, wrote in part: "Likely to be the first convincing answer out of Hollywood to Sir Stafford Cripp's demand for better productions."

Brighton English Argus: "Epochal. . . one of his inimitable blends of slapstick, pathos and satire."

P. H. Powell, in London Star: "Chaplin as Bluebeard just as funny. Everyone will be relieved to know that although we have here Chaplin, the tragedian, the murderer in kid gloves, he is also in a thousand little delicious touches the comedian in baggy trousers. He cannot do anything crude."

London Evening News: "'Monsieur Verdoux' brought cheers."

Picturegoer: "Chaplin is marvelous. The story is so thickly peppered with comedy that one has to hold tight to one's seat to keep from rolling."

'Verdoux' Great Says Sage; Must Be Seen Many Times

Harold Clurman, famed author, in Tomorrow Magazine, wrote in part of "Verdoux":

"Charles Chaplin's 'Monsieur Verdoux' is one of the most fascinating documents of our day. The picture is great! Chaplin does not escape the world through his comic disguise; he faces it. That is why he is an artist of singular force. Those who do not quite decipher his meaning or who do not wish to fathom it because it disturbs them, would do well to listen and attend again and again."

Mady Correll 'Skinned'

Mady Correll, featured in "Verdoux," will play the Tallulah Bankhead role in the Lake Tapaco Players production, "Skin of Our Teeth."

CHARLES CHAPLIN

HYSTERICAL LAUGHTER
HAUNTING ROMANCE
SHOCKING DRAMA

'MONSIEUR VERDOUX'

ITALY ADMISSION TAX INCREASED

by ARGEO SANTUCCI
in Rome

A new tax bill has been published in the Italian *Official Journal* which is seen as an incentive for increased theatre building.

The bill does two things: It increases admission taxes, but more importantly it provides that the entire tax shall be turned over to local boroughs. Previously, the tax had been paid directly to the central Government. Under the new law, theatre admission taxes will benefit those areas from which they are collected.

Admission taxes have totaled about \$15,000,000 annually, up to this time.

The bill provides that the 30 per cent tax on admissions of from 20 to 60 lira shall be increased to 35 per cent and that the 40 per cent tax on admissions of more than 60 lira shall be increased to 50 per cent. The greater part of the admissions are 60 lira or more.

As the budgets of most of the Italian boroughs are not balanced, the new tax measure could induce the boroughs to support the establishment of new theatres by renting public meeting places to exhibitors. There are 3,000 towns that could use new theatres and an additional 2,000 towns in which there are no theatres.

Antonio Mosco and Constantino Potsios, managers of the Minerva Company, have been cleared of all responsibility for the film fire which recently destroyed Minerva's office building, and have resumed their positions. Approximately \$35,000 was paid by Italian and foreign producing and distributing companies to families of the victims of the Minerva blast.

Universal-International will release 21 pictures in Italy during the 1947-48 season.

According to a recent agreement between the two countries, Italy will import from Belgium within the next few months two and a half short tons of raw film stock, and Belgium will import from Italy 35 and 16mm projectors, seven short tons of unexposed films, 35 pictures of more than 1,500 meters length, and 35 pictures of less than 1,500 length.

MEXICO

by LUIS BECERRA CELIS
in Mexico City

Disagreement with the drastic retrenchment policy of setting ceiling production costs at less than \$100,000 a picture, such a policy having recently been adopted by the producers, has been expressed by Emilio Azcarraga, operator of leading local first run houses. He asserted that stinting ex-

penses works to the detriment of a picture's quality and stated that \$200,000 or more, even as much as \$600,000, is not too much to spend for the making of a high quality picture. The producers, however, have said that a \$100,000 ceiling is necessary if the Mexican industry is to be saved from ruin.

Studios specifically designed for Hollywood producers who want to work in Mexico are being built at Tiajuana by a group of business men there who are investing \$1,000,000 in the undertaking. According to Manual Macias, a member of the group, the new studios will give U. S. producers more freedom from the labor difficulties often troubling the six Mexico City studios.

After a "vacation" from exhibition in Mexico for several months, due, it was explained in exhibitor circles here, to too few first run houses, Paramount has resumed exhibition with "To Each His Own" at Trans Lux's Prado theatre here. The picture is playing at the unusually high admission of \$1. The Prado seats only 900.

Exhibitors here, smiling indulgently at the announcement of the Municipal Government that theatre attendance has increased 40 per cent since 1942, say that only a bare six per cent of the local population, about 3,000,000, can be counted upon for steady attendance.

EGYPT

by JACQUES PASCAL
in Cairo

The cinema here is in very lean days. The bombing of theatres and the political disturbances early in May started the decline and business has not yet picked up. Receipts are at their minimums for theatres other than open-air and even these are not collecting extraordinary receipts. The winter cinemas—those enclosed—have been compelled to suspend their shows and, indeed, in Cairo alone five cinemas showing first run features have closed down for the summer season. The English-speaking films, like all other foreign films, are in a critical period, principally because of foreign currency problems. The present system of exchange was to be ended July 15. In view of the confusion over money matters, and the uncertainty about the future, American and other foreign firms have been keeping aloof from any commitments.

Five new cinemas are being constructed in Lebanon and Syria. One will have a capacity of 2,000; another, 1,800; two others will accommodate 1,200 each, and the fifth, 900.

In Lebanon has been completed produc-

tion on the first Arabic film. It was produced entirely by Lebanese artists, technicians and producers. The film, "Kawakab, Princess of the Desert," was rated as poor, technically.

In Palestine, prices of seats in first run cinemas in Tel-Aviv have been increased by a new tax imposed by the Tel-Aviv Municipal Government. The increases add 10 mills to the 135- and 240-mill seats.

PUERTO RICO

by E. SANCHEZ ORTIZ
in San Juan

The use of building materials without restriction is now permitted for new theatre construction here. All Federal controls on the construction of public places of amusement were eliminated July 1, 1947. Building permits, however, will have to be approved by the Government, but this abolition of restriction forwards plans for the construction of several new theatres and the remodeling of old houses.

A special committee of the Puerto Rican Motion Picture Exhibitors Association held a meeting Tuesday at Arecibo to discuss the formation of a new corporation to undertake for the Association's membership clearance of contracts with film exchanges.

Legislation to be introduced in the forthcoming special session of the Insular Legislature would reorganize the Sports and Amusements Commission of Puerto Rico, creating a new organization to be known as Parks and Recreation Commission. This group would create a new division for the production of films for educational and recreational purposes with Government funds.

CZECHOSLOVAKIA

by JOSEPH B. KANTUREK
in Prague

Having completed a week of special showings of Italian features—July 3 to July 10 at Prague—the industry here is sponsoring a Czechoslovak Film Festival in Marienbad. The Czechs will screen five features and Russia, France, Great Britain and America will each screen two.

New admission prices were decreed July 4. Admissions range from 20 to 56 cents.

Thirteen Czech features are currently in production. Additionally, a Russian picture is being produced at Prague studios and a feature documentary on reconstruction in the Slavic countries is in process of being assembled. This documentary will contain footage shot in Bulgaria, Yugoslavia, Poland and Czechoslovakia. The editing will be done in Prague. The producer is Joris Ivens, the Dutch director of documentaries. The Polish director, Alexander Ford, has completed the shooting of "Border Street" in Prague-Barrandov studios.

Boston Tribunal Makes 3 Awards; Complaints Filed

The American Arbitration Association has announced three awards handed down by the Boston tribunal affecting theatres in Maine, New Hampshire, Massachusetts and Rhode Island.

A one-day maximum clearance over the York Beach theatres, York Beach, Me., has been granted for licenses to be entered into by the majors with the Colonial and Olympia theatres, both in Portsmouth, N. H., in the case of first runs.

A consent award granting seven days' maximum clearance over the Collidge theatre in Watertown, Mass., has been granted the Central Square in Cambridge, Mass., on first runs, and seven days over the Collidge has been granted the University theatre in Cambridge.

No clearance over the Community theatre in Wakefield, R. I., may be granted in licenses henceforth entered into by the majors with the Strand, Majestic, Albee, Loew's, State, Carlton, and Fay's theatres, Providence, under the third award.

Meanwhile, Boston has received two more clearance complaints to bring the national total thus far this year to 11.

Alleging present clearances are unreasonable, Marshall G. Carlton, operator of the Yarmouth theatre in Yarmouth, Me., asks for a maximum first run clearance of one day after the Nordica in Freeport, Me., the Cumberland and Pastime in Brunswick, Me., and the Strand, Empire, State and Civic in Portland, Me. The first three houses now have 14 days over the Yarmouth and the others have from 30 to 60 days.

Eisner Theatres, Inc., operator of the Cameo in Uxbridge, Mass., also alleges unreasonable clearances exist and asks for a maximum first run clearance of one day after the Stadium, Park and Bijou, Woonsocket, Mass., Loew's State, Albee, Majestic, Carlton, Fay's, Strand and Metropolitan in Providence and the State Milford, Mass. Fourteen days' clearance now exists between these theatres and the Cameo.

Altec Has New Speaker For Smaller Theatres

The Altec Lansing Corporation has developed and put on the market a new "800" Voice of the Theatre speaker system specifically designed for the smaller theatre. It has an over-all depth of 23 inches and a shipping weight of 298 pounds. Because of the speaker's shallowness, it is particularly suited for theatres with a seating capacity up to 1,000, the company points out.

Loew's Seeks Tax Refund

Loew's MGM has filed suit in New York District Court against James W. Johnson, Collector of Internal Revenue, for a refund of \$2,666 in taxes paid in 1943.

New York City Officials May Aid Production

New York City officials and company representatives have begun a study of the regulations governing the various city departments with a view towards smoothing the way for increased production in the city. Edward C. Maguire, the city's director of labor relations, called film company officials to his office July 17 to lay the groundwork for the study. Representing the industry were Tom Mead, Universal-International; Leslie Thompson, RKO; Frank Phelps, Warner Brothers; William D. Kelly and Edward C. Dowden, Loew's. The city will brief department regulations which might affect the industry, the industry men will then notify the city which of the regulations would hinder production, and then an attempt will be made to change those regulations.

Name Two Aides In Red Probe

Washington Bureau

The House Un-American Activities Committee investigation of alleged Communist infiltration in the motion picture industry gathered additional momentum Monday with the appointment of two special investigators to work full time on the current investigation. Committee hearings are scheduled to begin September 23.

Committee chairman J. Parnell Thomas announced the appointment of H. A. Smith to direct the investigating staff currently conducting inquiries in California. A. B. Leckie was appointed his first assistant. Both are Federal Bureau of Investigation agents who are residents of Los Angeles.

Earlier Monday the Committee heard Walter Steele, chairman of the national security committee of the American Coalition of Patriotic Societies, describe in detail alleged Communist organizations.

Mr. Steele said that the Hollywood People's Educational Center is a "Red school of considerable size," and said associates of the school included screen-writers Robert Lees and Michael Simmons; directors Irving Pichel and Stanley Rubin, and producer Kenneth MacGowan.

Among the Hollywood names listed by Mr. Steele for association with alleged Communist organizations were Charles Chaplin, Ben Hecht and James Cain.

Defense Given 4 Months to Answer Denver Suit

In a suit of Cinema Amusements, Inc., against Loew's, RKO Radio and Twentieth Century-Fox, Judge Richard S. Rodney in the U. S. District Court in Wilmington, Del., last Wednesday gave the defendants four months to answer interrogatories by the plaintiff. The circuit claims that its Broadway theatre in Denver, Colo., is not getting the same moveover as the predecessor lessee.

Moments of *Fury*

— from —

"Desert Fury"

5. THE CRASH



In one blazing
flash, a man's
secret past
and a woman's
secret heart—
ruthlessly
revealed!

HAL WALLIS' Production
In Technicolor... From Paramount

Applications for New Projects 50 to 60 Daily

Applications for amusement and recreational construction permits are coming into the Office of the Housing Expediter at the rate of 50 to 60 daily, of which about 30 to 40 per cent are for theatre permits, an OHE official said in Washington Monday. Government officials resumed processing these applications last week after suspending action since July 1 to study new rent control legislation and its effect on construction.

A new 600-seat Negro theatre to be called the Ace and to cost \$40,000 will be erected in Lakeland, Fla., as soon as Government permission is granted, B.B. Garner, general manager of the Talgar Theatre Company, has announced. Application for construction already has been filed.

Three new theatre projects have been announced in Missouri. They are: a new theatre in Fulton to be built by Sol and Marvin Banks; a new theatre in Iberia to be built by Redus Rowden, theatre operator, and a third theatre in Chippewa Falls to be built by Baehr Brothers of Minneapolis adjoining the new American Legion hall to be erected there.

Goldman Files Notice Of Erlanger Opening

William Goldman Theatres filed notice last week in the U. S. Circuit Court of Appeals in Philadelphia that it would open the Erlanger theatre, Philadelphia, August 30 as a first run house. This notice is believed to be a result of the recent action taken in the Goldman Theatres' anti-trust and monopoly suits which involved the Erlanger and in which the defendants charged that "Goldman never intended to operate the Erlanger and did not consider it suitable for the profitable exhibition of feature motion pictures, preferring to play the product offered him by the defendants in the Goldman, Keith and Karlton."

No Harmful Bills Passed By Wisconsin Legislature

The Wisconsin state legislature has adjourned without passing any legislation damaging to the industry, John Bryson, legislative assistant to Eric A. Johnston, president of the Motion Picture Association, said in Washington Tuesday. With Alabama still in session, Wisconsin is the forty-third state legislature to adjourn. Only two of the 43 legislatures which have adjourned passed laws affecting the industry. New Jersey passed a bill granting resorts the right to impose admissions taxes. New York State passed a law enabling local governments to levy a tax on admission. Censorship bills were introduced in 12 states, Mr. Bryson said, but were defeated in all of the legislatures involved.

IN NEWSREELS

MOVIETONE NEWS—Vol. 29, No. 93—Setting machinery for Paris conference. . . . \$25,000,000 airplane on view. . . . Army plane tests. . . . Gift bearers see Pope. . . . Innocent man freed after 13 years. . . . Gen. MacArthur's troops on parade. . . . Linda Darnell at Film Festival in Switzerland. . . . Rowing champion returns home. . . . Bicycle marathon in France. . . . "Modern Venus" contest at Coney Island.

MOVIETONE NEWS—Vol. 29, No. 94—India Frontier votes to join Pakistan in country's division. . . . Navy tests methods of escape from sunken subs. . . . Argentine quintuplets. . . . Close shave for husbands. . . . Mormons reenact trek of 100 years ago. . . . Stymie wins Gold Cup. . . . Truman presents awards for bowling.

NEWS OF THE DAY—Vol. 18, No. 291—Sixteen nations set for Paris parley. . . . Army airplanes in sea maneuvers. . . . Army sergeant involved in theft of atom photographs. . . . Prince Yeman sees Truman. . . . Ancient kingdom in Arabia. . . . French pay homage to Roosevelt. . . . New cage for Chicago zoo gorilla. . . . Florida beauty contest. . . . Bicycle race in France.

NEWS OF THE DAY—Vol. 18, No. 292—\$100,000 Empire Gold Cup race. . . . Truman honors disabled veterans. . . . Marshall pleads for DP's. . . . South American quintuplets. . . . Submarine crew test. . . . Male tested beach fashions.

PARAMOUNT NEWS—No. 94—Bicycle race in France. . . . Cat eats corn on the cob. . . . Another cap "adopts" skunks. . . . French honor Roosevelt. . . . Economic showdown in Europe; Preliminaries to Paris conference and situation in Greece.

PARAMOUNT NEWS—No. 95—Army unveils climatic hanger. . . . World's youngest quintuplets. . . . India counts her votes. . . . Scotland approves Lillibet's prince. . . . Larchmont race. . . . Sun-burned skiing. . . . \$100,000 International Gold Cup.

RKO PATHE NEWS—Vol. 18, No. 96—U. S. military supplies to Greece; airplane service to the Orient. . . . French posthumous medal for Roosevelt. . . . Prepare for "Marshall Plan" conference. . . . Army planes in sea tests. . . . Sink Italian village to build dam. . . . Bicycle race in France.

RKO PATHE NEWS—Vol. 18, No. 97—Truman honors crippled veterans. . . . Argentine quintuplets. . . . Human chain in bank strike. . . . Ethiopians in maneuvers. . . . Peron puts on show for Chile. . . . Stymie wins Gold Cup.

UNIVERSAL NEWSREEL—Vol. 20, No. 57—Paris prepares for "Marshall Plan" conference. . . . Chilean President on tour of South America. . . . Army plans sea experiments. . . . New Flying fortress. . . . Troops parade for MacArthur in Tokyo. . . . French honor Roosevelt. . . . J. Arthur Rank sails for home. . . . Charm school in Florida. . . . "Modern Venus" contest in Coney Island. . . . Bicycle contest in France.

UNIVERSAL NEWSREEL—Vol. 20, No. 58—Marshall pleads for displaced persons. . . . French celebrate Bastille Day in Paris. . . . Argentine quintuplets celebrate fourth birthday. . . . Double-deck strato cruiser rolls out for test flight. . . . Truman honors paralyzed bowling champ. . . . Stymie wins Gold Cup Race.

TELENEWS DIGEST—Vol. 1, No. 13—First films from Russian-occupied northern Korea. . . . Pilgrimage to Lourdes Shrine. . . . Students rebuild own university. . . . Mountain-climbing school. . . . Berber jewelry exhibited. . . . Motorpaced bicycle racing.

Variety Club Convention Set for Miami, April 12

The 1948 International Convention of the Variety Clubs will be held the week of April 12 at the Roney Plaza Hotel in Miami Beach, Fla., with the new Miami Tent as host. George C. Hoover of Paramount Theatre Enterprises is chief barker of the Miami Tent. The entire hotel will be closed to outside guests April 12 to April 17, the week of the convention.

Fimlack Gets Prevue Library

Fimlack Trailer Corporation, Chicago, has purchased the entire library of prevue trailer negatives from the Alexander Prevue Company, Irving Mack, sales manager, announced last week. Approximately 4,000 negatives of picture prevues are involved.

Industry Fights Two Articles in Copyright Plan

Washington Bureau

The motion picture industry is expected to fight two articles in the Inter-American Copyright Convention which President Truman sent to the Senate July 17 for ratification. It was signed here in June.

The report on the convention made by the State Department, sent to the Senate with the Convention, did not include industry objections on two major points: automatic protection by the contracting states of a work copyrighted in one contracting state and the right of the author to oppose modification of his work—the "moral right of the author" clause.

When the Senate Foreign Relations Committee holds hearings on the bill, probably not until the next session of Congress, industry officials are expected to protest those two provisions.

The State Department report included only one of the industry's objections to the Convention and that was in reference to the articles dealing with the right of the copyright holder to "present, recite, exhibit or perform publicly" any of his works.

"Duel" \$10,000,000 Gross Reported by Kusell

David O. Selznick's "Duel in the Sun" to date has grossed more than \$10,000,000 at 2,000 theatres in the United States, Milton S. Kusell, vice-president in charge of domestic and Canadian sales for the Selznick Releasing Organization, said this week. In Minneapolis, "Duel" set a record by grossing \$170,000 in one week, according to SRO. This is said to be the largest gross in the history of Minneapolis and the Minnesota Amusement Company. The film also was claimed to have set records in Chicago during the first week of its engagement at the State-Lake and Roosevelt theatres, and following its move to four suburban houses.

Dezel Strengthens Sales Organization

Albert Dezel of Detroit, holder of the Screen Guild Productions, Favorite Films and Film Classics franchises there and in Cleveland and Cincinnati, this week increased his sales force. Ralph Forman becomes Detroit branch manager. He was with United Artists in that city 11 years. William Clark, formerly of Monogram, becomes state salesman. Edward Salsberg, formerly of SRO in Cincinnati, and Harris Dudelson, formerly UA branch manager there, become Mr. Dezel's partners in the Cincinnati exchange, but do not participate in the Film Classics franchise. George Valachos becomes West Virginia and Kentucky salesman, and Frank Sheppard a booker in the Cincinnati office.

"WHAT THE PICTURE DID FOR ME"

Columbia

THE JOLSON STORY: Larry Parks, Evelyn Keyes—Great. This one drew them from the sticks. It was gratifying to see so many pleased patrons. Good in any situation. Played Sunday-Tuesday, June 29-July 1.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

Metro-Goldwyn-Mayer

HIGH BARBAREE: Van Johnson, June Allyson—This surprised us and did a nice business. The picture has some fine qualities which should please 90 per cent of your patrons and satisfy the other 10 per cent. MGM's name on a picture seems to work magic at the box office. They are truly the entertainment champion in our book, and they have never yet given us a floperoo or sent us a slightly bad print. Played Sunday, Monday, July 6, 7.—George E. Janes, Ojai Theatre, Ojai, Cal.

IT HAPPENED IN BROOKLYN: Frank Sinatra, Kathryn Grayson—This is a wonderful production and we did not do too well with it. Our competition was too strong. We advertised this picture quite a bit. You can always depend on MGM. Played Sunday, Monday, July 6, 7.—O. Fomby, Paula Theatre, Homer, La. Small town patronage.

MY BROTHER TALKS TO HORSES: Peter Lawford, Butch Jenkins—This is a splendid picture. You can bet on Butch Jenkins drawing a crowd. If you live in a small town, be sure and book this as it will pay off. Played Wednesday, Thursday, June 25, 26.—O. Fomby, Paula Theatre, Homer, La. Small town patronage.

TILL THE CLOUDS ROLL BY: Robert Walker, Judy Garland—An excellent picture in Technicolor. It is a good musical show which drew above average business and pleased all who came. Some said it was a little too long. Played Sunday, Monday, June 29, 30.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Paramount

BLAZE OF NOON: Anne Baxter, Sterling Hayden—A very good picture that received favorable comments. Played Wednesday, Thursday, June 18, 19.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga.

CALIFORNIA: Ray Milland, Barbara Stanwyck—A beautiful Western in Technicolor that was just what a small town needs. Played Monday, Tuesday, June 23, 24.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga.

MY FAVORITE BRUNETTE: Bob Hope, Dorothy Lamour—This pleasing comedy did not draw. Played Monday, Tuesday, June 30, July 1.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga.

THE PLAINSMAN: Gary Cooper, Jean Arthur—Another reissue that deserves your best playing time. Business very good. Played Wednesday, Thursday, July 9, 10.

PRC

BORDER FEUD: Al LaRue, Al "Fuzzy" St. John—First I have played of this series and it seemed to please, especially Fuzzy Q. Jones. The kiddies really go for him. Played Friday, Saturday, July 4, 5.—Ralph Raspa, State Theatre, Rivesville, W. Va.

WILD WEST: Eddie Dean, Al LaRue—It is a good Western in color, but it really should be double billed unless Dean is a big draw in your location. Played Tuesday, Wednesday, July 1, 2.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Republic

GHOST GOES WILD, THE: James Ellison, Anne Gwynne—Played on a double bill and it was tops as comedies go.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga.

HOME IN OKLAHOMA: Roy Rogers, Dale Evans—Again Rogers and Trigger did the trick. Played Friday, Saturday, June 27, 28.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga.

LAST FRONTIER UPRISING: Monte Hale, Adri-

... 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.

NEW FACES

The exhibitors named below are welcomed to the ranks of contributors to the What the Picture Did for Me department of MOTION PICTURE HERALD, the continuing forum of exhibitor opinion on product, in terms of return at the box office:

RAY McFARLANE, Arbuckle Theatre, Arbuckle, Calif.

DALE E. JUERGENS, Molo Theatre, Moulton, Iowa.

MRS. GRACE FAABORG, Viking Theatre, Kimballton, Iowa.

J. H. BIZZEL, JR., Rex Theatre, Dongola, Ill.
A. E. SULLIVAN, Roxy Theatre, Cascade, Idaho.

GEORGE E. JANES, Ojai Theatre, Ojai, Calif.
O. FOMBY, Paula Theatre, Homer, La.

JAMES VOGEDING, Elizabeth Theatre, Elizabeth, W. Va.

LOUISE LINDHOLM, Tower Theatre, Melba, Idaho.

BOB and KEITH GORDON, Rio Theatre, Myrtle Creek, Ore.

an Booth—Very poor draw. Many walkouts. Played Friday, Saturday, July 4, 5.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

MY PAL TRIGGER: Roy Rogers, Dale Evans—Good old Roy. He brings them in all right, but not as well as in Tilbury. Sooner or later they will learn to like him in a big way, we hope. Played Thursday-Saturday, July 10-12.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

SHERIFF OF REDWOOD VALLEY: "Wild" Bill Elliott, Alice Fleming—The Red Ryder series is always welcome as it draws on a par with Roy Rogers.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga.

RKO Radio

FALCON'S ADVENTURE, THE: Tom Conway, Madge Meredith—Swell feature for the weekend double bill. If your patrons like the "Falcon" play it. Played Friday, Saturday, June 20, 21.—Ralph Raspa, State Theatre, Rivesville, W. Va.

IT'S A WONDERFUL LIFE: James Stewart, Donna Reed—It really would be a wonderful life if Hollywood would put out more of these shows. Pleased the few I had. Played it third run. Played Sunday, Monday, June 29, 30.—Ralph Raspa, State Theatre, Rivesville, W. Va.

KID FROM BROOKLYN, THE: Danny Kaye, Virginia Mayo—This was good for many laughs. For some reason our business was considerably off. Played Sunday, Monday, June 29, 30.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

THE LOCKET: Laraine Day, Brian Aherne—Here is a good picture—to keep away from. If your patrons are in the mood to untangle flashback's within flashbacks, they might be moderately satisfied until the ending, when they get the feeling that nothing of importance has ever happened and go out scratching the backs of their heads. Business was below average the first night, but word-of-mouth soon knocked that down to mere insignificance. Skip it if you can. Played Tuesday-Thursday, July 8-10.—George E. Janes, Ojai Theatre, Ojai, Cal.

MAKE MINE MUSIC: Disney Musical Feature—The artistry of this film was wasted, as it failed to draw here. Doubtful if it will do better in any small town. Played Friday, Saturday, July 4, 5.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

TRAIL STREET: Randolph Scott, Anne Jeffreys—Another Western that we played on a weekend. Randolph Scott is in it. We didn't double bill and had a very satisfactory business. Played Friday, Saturday, July 11, 12.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

TRAIL STREET: Randolph Scott, Anne Jeffreys—This brought the same good business that its predecessor did last year about this time. The better the Western, the better the business. Hardly any small situation can fail with this one. Played Friday, Saturday, July 11, 12.—George E. Janes, Ojai Theatre, Ojai, Cal.

VACATION IN RENO: Jack Haley, Anne Jeffreys—Everyone seemed to enjoy this laugh-filled feature. Played Friday, Saturday, June 27, 28.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Screen Guild

MY DOG SHEP: Tom Neal, Helen Chapman, "Flame"—Had plenty of competition during the Fourth of July holiday, but this dog show brought in an average attendance. Played Friday, Saturday, July 4, 5.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Twentieth Century-Fox

THE BOWERY: Wallace Beery, George Raft—This reissue was well received by both young and old. It drew well and provided all with a most enjoyable evening. It proves that these old pictures are still hard to beat. Played Friday, July 4.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

HOME SWEET HOMICIDE: Lynn Bari, Randolph Scott—This proved to be very profitable entertainment. Worthy of a small town booking. Played Monday, Tuesday, July 7, 8.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

THE HOMESTRETCH: Cornel Wilde, Maureen O'Hara—A colorful and mildly exciting picture that died like a dog. It seemed like everybody was gone for the holidays and the town was like a mausoleum. When the film rental was deducted from our take, it dealt the blow of being equal to a stiff percentage picture. Next year we'll play the cheapest thing we can get our hands on for this holiday. Live and learn! Played Thursday-Saturday, July 3-5.—George E. Janes, Ojai Theatre, Ojai, Cal.

MARGIE: Alan Young, Jeanne Craine—A lovely picture worthy of playing in any situation. The business was good. The farmers are not busy when the right picture is played. Played Monday-Wednesday, July 7-9.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

MY DARLING CLEMENTINE: Henry Fonda, Linda Darnell—An excellent picture for small town situations. Comments on this one very favorable. Other attractions kept attendance down. Played Wednesday, Thursday, June 18, 19.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

WAKE UP AND DREAM: John Payne, June Haver—This is a good picture. Good acting. With a little push a theatre can have a fairly good crowd. Played Sunday, Monday, June 29, 30.—O. Fomby, Paula Theatre, Homer, La. Small town patronage.

United Artists

BACHELOR'S DAUGHTERS, THE: Gail Russell, Claire Trevor—Used on midweek to average business. (Continued on following page)

(Continued from preceding page)

Played Tuesday, Wednesday, July 2, 3.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

DANGEROUS VENTURE: William Boyd, Andy Clyde—A good Western which pleased on Friday and Saturday. Hopalong always draws here. Played Friday, Saturday, July 4, 5.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Universal

DEAD OF NIGHT: Mervyn Johns, Roland Carver—This was picked up for a one-night stand, and special notice was sent out to art groups, friends of culture, and English residents in the community. Their attendance was almost 100 per cent, but due to the fact that hardly anyone else came, business was far below average. Played Wednesday, July 2.—George E. Janes, Ojai Theatre, Ojai, Calif.

WHITE TIE AND TAILS: Dan Duryea, Ella Raines—This is a fair picture but I failed to do business on it. In fact, it did not take in film rental. Played Tuesday, July 1.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Warner Bros.

DECEPTION: Bette Davis, Paul Henreid—The first night was O.K., but the second night was no good. It is not the type for small towns. Bette Davis has never meant much at our box office. Played Wednesday, Thursday, July 9, 10.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

MAN I LOVE, THE: Ida Lupino, Robert Alda—This is a fair picture, but business was light. I think the cast was a little weak for this one. Played Wednesday, Thursday, July 2, 3.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PURSUED: Teresa Wright, Robert Mitchum—Not the usual type of Western, which may explain why I had such a low attendance. I hope that they, in Hollywood, don't make this a habit. People go to see a Western because there is action in it. Not for the love story. Played Sunday, Monday, June 22, 23.—Ralph Raspa, State Theatre, Rivesville, W. Va.

SEA HAWK, THE: Errol Flynn, Brenda Marshall—Could use more of this type of action reissue. Really deserved "A" time if you have an action house. Played Tuesday, Wednesday, June 24, 25.—Ralph Raspa, State Theatre, Rivesville, W. Va.

STALLION ROAD: Zachary Scott, Alexis Smith—A wonderful movie. Reagan is swell in his first post-war role, and Scott makes a good comedian. Tell your patrons this is strictly a horse show, a good horse show, and not a drama as the trailer seems to indicate. Played Sunday, Monday, July 6, 7.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Short Features

Columbia

HOT WATER: All Star Comedies—Columbia makes good comedies. Our patrons enjoy them.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Metro-Goldwyn-Mayer

RED HOT RANGERS: Technicolor Cartoon—George and Junior are two characters that our patrons have taken a liking to. This subject is also very timely, because there is quite a forest fire hazard in this location. Besides giving a subtle warning, this is good entertainment.—George E. Janes, Ojai Theatre, Ojai, Cal.

Paramount

AIR-BORNE PASTURES: Popular Science—A good science reel in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

LOOSE IN THE CABOOSE: Little Lulu—Little Lulu in a cartoon in color which is better than usual.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RKO Radio

BATH DAY: Walt Disney Cartoons—No one busted their sides laughing at this one, but Disney's knack of making any animal look adorable seemed to make them pleased with Figaro. This cartoon was not quite up to Disney's standard.—George E. Janes, Ojai Theatre, Ojai, Cal.

FOLLOW THAT BLONDE: Leon Errol Comedies—A typical Leon Errol skit. This kind of silly comedy is good for our patrons now and then. If you play this series regularly, your patrons won't be disappointed in it.—George E. Janes, Ojai Theatre, Ojai, Cal.

Short Product in First Run Houses

NEW YORK—Week of July 21

CAPITOL: Salt Water Tabby.....MGM
Neighborhood Pests.....MGM
Feature: The Hucksters.....MGM
CRITERION: Brooklyn, U.S.A.....Universal
Feature: Brute Force.....Universal
GLOBE: Hollywood Wonderland.....Warner Bros.
Pigs Is Pigs.....Warner Bros.
Feature: The Trouble with Women.....Paramount
HOLLYWOOD: The Flying Sportsman of Jamaica.....Warner Bros.
Easter Yeggs.....Warner Bros.
Feature: Possessed.....Warner Bros.
PALACE: Sleepy Time Donald.....RKO Radio
A Summer's Tale.....RKO Radio
Feature: They Won't Believe Me.....RKO Radio
PARAMOUNT: Making the Varsity.....Paramount
I'll Be Skiing You.....Paramount
Feature: Perils of Pauline.....Paramount
ROXY: The Sky Is Falling.....20th Cent.-Fox
Gardens of the Sea.....20th Cent.-Fox
Wings of the Wind.....20th Cent.-Fox
Feature: I Wonder Who's Kissing Her Now.....20th Cent.-Fox

STRAND: So You Want to Go on a Vacation.....Warner Bros.
Pest in the House.....Warner Bros.
Sunset in the Pacific.....Warner Bros.
Feature: Cry Wolf.....Warner Bros.

WINTER GARDEN: Juvenile Jury...Universal
The Answer Man.....Universal
Feature: Slave Girl.....Univ.-Int.

CHICAGO—Week of July 21

APOLLO: I'll Be Skiing You.....Paramount
Feature: Stairway to Heaven.....U-I

GRAND: Let's Make Music.....RKO
Feature: The Egg and I.....U-I

ROOSEVELT: Donald's Double Trouble...RKO
Feature: Cheyenne.....Warner Bros.

STATE LAKE: Along Came Daffy.....Warner Bros.
Feature: Possessed.....Warner Bros.

UNITED ARTISTS: Loose in the Caboose.....Paramount
Feature: Great Expectations.....U-I

WOODS: Mexican Baseball...20th Cent.-Fox
Feature: Miracle on 34th Street...20th Cent.-Fox

HAIL NOTRE DAME: Sportsopes—A pleasing sports reel.—Ralph Raspa, State Theatre, Rivesville, W. Va.

NORTHERN RAMPART: This Is America—One of the better in the "This Is America" series.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Twentieth Century-Fox

THE RUSSIANS NOBODY KNOWS: March of Time—Routine March of Time.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Warner-Vitaphone

BIG SNOOZE, THE: "Bugs Bunny" Specials—Not up to the standard set by "Bugs Bunny."—Ralph Raspa, State Theatre, Rivesville, W. Va.

FLYING SPORTSMAN IN JAMAICA: Sports Parade—We are fond of Warners. This is one that's very good.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

GOOFY GROCERIES: Merrie Melodies Cartoons—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

HOBO-BOBO: Merrie Melodies Cartoons—Good subject worth playing.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SONG OF A NATION: Technicolor Specials—Orchids to Warners for this subject.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

WITH ROD AND GUN IN CANADA: Sports Parade—Play it, brother exhibitors. We're proud of Canada. If you have sporting enthusiasts, book it.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

WALKY, TALKY, HAWKY: Merrie Melodies Cartoons—This is a knockout of a cartoon. Also a good plug for "It's a Joke, Son."—L. Brazil, Jr., New Theatre, Bearden, Ark.

Plan Canadian Magazine

The *Canadian News Digest*, a new twice-a-month publication to make its appearance in September, issuing from offices at 33 Melinda Street in Toronto was announced this week, under the auspices of Martin L. Petry. It promises to deal with amusements, with special attention to the screen. The editorial staff will include Ross Duff Whytock, of public relations and editorial activity pertaining to the motion picture in New York for many years and more recently in Hollywood.

Legion of Decency Reviews Ten New Productions

The National Legion of Decency reviewed 10 new productions last week, approving all but three. In Class A-I, unobjectionable for general patronage, were: "I Wonder Who's Kissing Her Now," "The Roosevelt Story," "Rustlers of Devil's Canyon" and "Stranger from Ponca City." In Class A-II, unobjectionable for adults, were: "Cross Fire," "Hungry Hill" and "The Trespasser." The following were placed in Class B, objectionable in part: "Down to Earth," because of "suggestive song, dance and costumes"; "Repeat Performance," because it "presents as a theory the inevitability of destiny despite the free will of man," and "King's Jester" (Italian), because of "suggestive dance and situations."

Universal Sues to Enjoin Use of Company Name

Universal Pictures has filed suit in Federal Court, Los Angeles, asking that Universal Broadcasting Company and the Universal Radio Productions of Hollywood, Inc., be enjoined from using the word "universal" in their names or on their product. The company further asked that the defendants be prohibited from using the titles Universal Recorders, Inc., Universal Research Laboratories, and Universal Radio Sales.

Leenhouts Named Coordinator

Grant Leenhouts, in charge of the Navy's training film and motion picture branch during the war, has been appointed coordinator-producer of the series of educational films to be produced with the backing of the industry, the Motion Picture Association and the Motion Picture Academy announced in Hollywood last week.

Mexican Studios Face Labor, Cost Problem: Golden

Washington Bureau

Before the Mexican studios can produce the quality motion pictures of which they are capable, financial and labor difficulties must be resolved, according to Nathan D. Golden, motion picture consultant of the Commerce Department.

Recently returned from a three-week tour of Mexico, Mr. Golden has prepared and released a lengthy report on the current status of the Mexican industry, outlining the country's specific problems.

A new bank formed in February to aid the industry, the Credito Cinematografico Mexicano, will finance only 40 quality Mexican pictures a year, according to Mr. Golden, thus aiding in the elimination of many of the "fly-by-night" firms that sprang up to take advantage of large war-time markets. Bank loans will be limited to 40 per cent of production cost and extended only to experienced producers.

The bank also will put a ceiling on production costs of about 400,000 to 500,000 pesos, compared to a present average cost of 600,000 pesos.

Mr. Golden wrote into his report that the contract the producers signed with the Syndicate of Workers of Motion Picture Production in mid-June probably will assure an absence of labor troubles for the next year or so.

The new contract, which goes into effect September 26, calls for a 25 per cent wage increase, according to Mr. Golden.

Republic Releases Santell; Yates Urges Economy

Alfred Santel, Republic producer-director, this week obtained a cancellation of his contract, which called for two pictures a year. The development came after Herbert Yates, Republic president, in a meeting with the company's producers, had stressed that in the future all pictures would have to be kept strictly within their allotted budgets. It is understood that Frank Borzage also is seeking a release from his Republic contract. Mr. Santell was working on "Sea of Darkness" when the break came.

Georgia Circuit, Majors Named in \$77,000 Suit

Operators of the Sowega Auto theatre, near Albany, Ga., have filed a \$77,000 damage suit against A. C. and I. C. Gortatowsky, operators of four Albany theatres, and against seven motion picture corporations and distributors, charging a conspiracy on the part of the defendants to monopolize the theatre trade in the area. Defendants include Warners, Paramount, RKO, MGM, Loew's, Twentieth Century-Fox and United Artists. A hearing on the suit will be held in Macon, Ga., August 28.

These businesses may seem different-
but they're all alike, in one thing



Scripts and recordings for radio programs must get there in a hurry. This is one reason why stations, networks and agencies are big users of Air Express. Here's where *speed pays*.

Quickest way to get samples, new products, and presentations for new lines to salesmen on the road and to distributors is by Air Express. Beats competition; sales come quicker! *Speed pays!*



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"BLACK GOLD"
... Allied Artists

"HAL ROACH'S COMEDY CARNIVAL"
... United Artists

"GUNFIGHTERS"
... Columbia

"RED STALLION"
... Eagle-Lion Films

"THE VIGILANTES RETURN"
... Universal

CURRENT RELEASES IN

Cinecolor

WENT
WORLD



MANAGERS' ROUND TABLE

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

WALTER BROOKS, Director



Q A letter has come to the *HERALD* from a subscriber, also a film fan in her own neighborhood. She has editorial contact with film industry, and submits a reasonable complaint that we would rather offer in the Round Table for the attention of managers generally, than encounter as a letter to the *Times*.

Our correspondent says that when she was in a theatre recently, there was a breakdown in the projection booth. After a while, too long a while, a manager appeared and offered the audience "passes" which were only good for the current bill. She makes the point, correctly, that she had paid her money and spent her time and energy, therefore she didn't think the management should have limited a refund in any way. It was no fault of hers.

Least that can be done, when refunds are necessary, is to be somewhat more generous, rather than less, than just what expediency demands. Don't make the mistake of counting the pennies you pay back to a patron when you are obliged to make refund, in a failure to deliver what is considered a full money's worth.

Q In times when new theatres are few and far between, it's good to see the spirit of such managers as Walter Chenoweth, of the de luxe Alexandria theatre, San Francisco, who puts as much energy and initiative behind the celebration of his Fifth Anniversary as for a Grand Opening.

Nor is this merely a Fifth Anniversary. The theatre was built in 1924, remodeled in 1942, and today is still in the lead as a fine theatre and for extra services to patrons which have made its reputation as a neighborhood house. Manager Chenoweth picked "Suddenly It's Spring" and a program of prize-winning short films, to re-sell the fact that a theatre is always new.

THE PRODUCT DIGEST

Periodically, we want to call attention to the Product Digest, an exclusive feature of the *Motion Picture Herald*, designed by showmen for showmen.

It is published every week as the last eight pages of the magazine, a section that may be easily detached, and is already punched with practical holes for use in a serviceable binder, also available from this office.

It serves as a handy index and ready reference for all booking data and essential information for a manager's convenience, applied to all releases up to 12 months old. References to Round Table exploitation are listed by page number and may be quickly located, with other service data.

Nor is it necessary to destroy your copies of the *Herald* in order to obtain and file this index. Keep back numbers intact, and derive from them the benefit of many features that should be at hand when needed. We are proud of the Product Digest and its practical, workable convenience, as a service to busy managers.

Q Pierce E. McCoy, well and favorably known in these parts, has been elected president of the Advertising Club of Augusta, Ga. We're always glad to know when a Round Tabler is recognized for his talents outside our industry; we're also glad when those outside recognize our industry for its talents. Pierce was the winner of the Silver Plaque in the Quigley Awards competition for the year 1945.

Q We commend British managers generally, our members of the Round Table overseas, for the fine cooperation they have shown in the handling of the short film "Coal Crisis" displayed in frequent examples across this desk.

Notably, Al Brown, of the Empire theatre, Cardiff, who had a young miner as a speaker on stage at each performance and displayed a working model of a British mine, in his lobby, as part of this Government drive to stimulate the production of more coal. Also, Rupert Todd, manager of the Gaumont, Doncaster, and W. Sloan, of the Palace Cinema, Leigh, among many others who have done well in exploiting this urgent film.

On both sides of the water, managers respond to civic duties. It is axiomatic that members of the Round Table are always in line, when showmanship must be added to the formula for public cooperation in the general interest.

Q A two-reeler, coming up, will create opportunity for managers who sense cooperative exploitation in advance. It's Warner's Technicolor short, "Soap Box Derby," which is to get a workout under the direction of manager Millard Ochs, of the Strand theatre, Akron, Ohio. The public has been made to understand the idea behind the "Soap Box Derby" and newspapers generally tie-in with the plan. In Akron, the *Beacon Journal* sponsors the attraction at the theatre, for publicity purposes. In 135 other cities, newspaper tieups will be effective to promote this juvenile sporting event, in conjunction with the film. Akron's premiere showing starts off with a midnight performance at \$2 admission, proceeds for the welfare fund.

—Walter Brooks

Where Showmanship Meets Salesmanship



The marquee of the theatre, with its limited space and wordage, is the place where the appeals of showmanship are sharpened down to a fine point. The writing of marquee copy is a skilled operation—or should be—directly comparable to the writing of newspaper headlines.

One of the best film advertisers in our experience had his training as a headline writer for the *New York Evening Journal*. Come neither hell nor high water, he had to write an eight-column top headline that would sell papers on the street at 11:00 o'clock every morning. We know that our Aunt Emma chews up half a pencil composing a ten-word telegram, and Calvin Coolidge, a man of few words, said that a long speech was easy but writing a short one took more time.

Managers Given Leeway

For several weeks we have been batting around the idea of marquee practice. Examples of salesmanship are few and far between, but managers generally have the chance to do what they will in this department. Circuit heads tell us the individual manager is given plenty of opportunity, but "space is too limited, there isn't room to be smart". The usual way is to display only cast and titles.

We wish that members of the Round Table would give thought to the omnipresent problem of the marquee. Let's stir up discussion and serious thinking of a better job. In the meantime, here's a starter towards the subject, by way of report, supported by some pictorial examples from around the table.

Two theatre fronts, one east, one west, show conclusively that with the spending of large sums of money, or the chance to display over large area, there is still no copy beyond the name of the picture and the cast. The Rivoli front is a costly job (you should gross as much!) but, withal, nothing but title and names. The Music Hall, in Hollywood, an all-night operation, makes a big splash, but still no copy that sells the picture, beyond availability at the box office.

Smaller Situations Score

In smaller situations, there seems to be more salesmanship. Ross McCausland, at the Dallas Telenews theatre, hits hard with the advertising line, "Thrilling as a Whiplash", to sell "The Overlanders", and Bob Hynes, manager of the Criterion theatre, Oklahoma City, headlines "They whispered her shame" to exploit "The Imperfect Lady". In fact, Bob seems to prefer his own title, "Scarlet Secret", which



Display front at the Rivoli theatre, New York, (above) including marquee and street display, is five stories high and eighty-five feet wide, but there's no selling argument beyond the name of the picture and the cast.

Nine "Oscars" illuminate the front of the Senate theatre, Springfield, Illinois, (left) and cues the handling of marquee copy and sign display.

Two 24-sheets, angled and lighted above the marquee, plus a cloth banner, at the Criterion theatre, Oklahoma City, (below) where the sales value of marquee copy is more highly developed than is usual practice.



—Selling the Picture on the Marquee

he toplines on the side panel. But these are exceptions and not the rule.

The old style marquee, with its standing formula of seldom changed copy, is probably the result of inertia in the manager's office or perhaps a reaction from the day when marquee letters were both costly and hard to get. If the Federal Trade Commission has its ways, these ancient slogans will have to be revised to read: "Nearly Always A Good Show" or "The Fourth Best Show In Town"—in order to prevent action by the Government of the United States! Some theatres never have enough marquee letters; some have too many of identical size and weight to gain practical display.

Display Through Relativity

Newest improvement in marquee styling is the offering of silhouette letters in a variety of sizes, giving the up-to-date manager the chance to gain display through relativity. We commend the pages of "Better Theatres" for photographs and announcements of these modern devices. With them you can spot a word or a name in letters 30 inches high, or use subordinate wordage down proportionately as small as 4 inches. And there is color, and logotypes to cover all connecting words which are often over-emphasized in marquee lettering that is all of one size. Here the manager has opportunity with new facilities.

Some managers are making extensive use of cut-outs from 24-sheets, either as opaque or transparent illustrations for marquee purposes or, like Bob Hynes, displaying actual 24-sheets, posted and angled above the marquee, to fortify the lobby display. It is practical to use this otherwise waste space for poster display; it is neither difficult nor expensive. And it has the benefit of daylight advantage plus night illumination. Pictures sell pictures, perhaps more often than words.

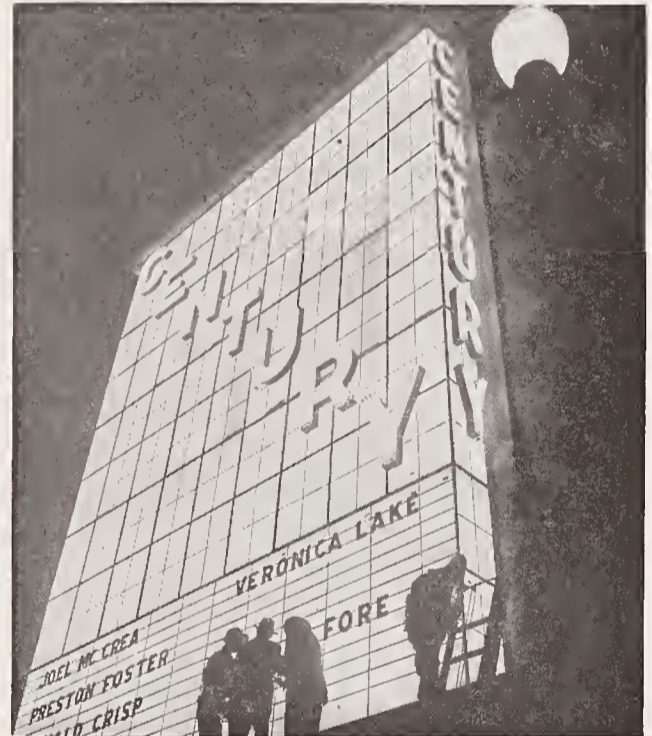
Some Words That Sell

The advertising trades know the five most powerful words in selling copy. They will tell you that "free", "amazing", "new", "now" and "how" will sell more goods than merely the names of articles. (No effective substitute has ever been found for the word "free".) In our business, isn't it reasonable to believe that selling words will stand out on the marquee? Or, at least, fortify mere names and titles with a formula of showmanship into salesmanship? This very special art of copy-writing, so conspicuously essential in motion picture exhibition, has never received the attention it deserves, neither on the big time nor in the provinces.



Brilliant display illuminating almost an entire city block, the front of the Music Hall theatre, Los Angeles, (above) includes everything but actual selling copy on the marquee. Note the five 24-sheet posters, high above, but impossible to miss.

A blaze of white light from behind a glass facade, at the Century theatre, Portland, Oregon, (right) creating new opportunity for silhouette lettering of varying sizes, with the possibility of transparent poster illustrations.



"Showman at work" could be the sign displayed at the Telenews theatre, Dallas, Texas, (below) where there is always sales talk on the marquee, in addition to the information that the theatre is open for business. Manager Ross McCausland doesn't believe in merely saying "Here 'tis, come and get it."



Exploits Music Background of "New Orleans"

Charles Reed Jones, who ships complete dinners from New Orleans by air-express to publicize "New Orleans" at various key-city openings, provided a good tie-up for the picture in conjunction with the engagement at the New York Winter Garden. Working with Bob Ungerfeld, managing director of the theatre, an effective campaign was used to sell the jazz music background of the picture.

Art Hodes' famous River Boat Jazz Band was paraded up and down Broadway in the first traveling band-wagon the Gay White Way has seen in many years. More than 10,000 persons heard them play in Columbus Circle in joint exploitation of the picture and the Damon Runyon Cancer Fund. A special feature of the opening night was a midnight jazz concert on the stage at the Winter Garden, with radio station WOV's famous "1280" club of jazz enthusiasts as observers. NBC broadcast 25 minutes of the program over the national network. Fifteen other broadcasts of jazz music were promoted to advertise the picture and the Winter Garden date.

Fifty window displays in music shops, and numerous tie-ups with restaurants and cocktail lounges plugging a "New Orleans" Gin Fizz for refreshment and "New Orleans" for entertainment, were incidental activities of the very active Mr. Jones.

Press Preview Results in Breaks for "Copacabana"

A special preview for the press heralded the opening of "Copacabana" at the Orpheum theatre, San Francisco, Cal. Columnists played up the preview, inasmuch as three Broadway columnists make brief appearances in the picture. Manager Al Dunn arranged tieups with disc jockeys and record stores. Spot announcements were used over seven local outlets.

Localizes Beauty Contest

Localizing the annual bathing beauty contests paid off for manager Harry Lyons of the RKO Madison theatre, who used the Long Island papers in a search for the "Queen of Ridgewood" in cooperation with Cypress Hills Pool.



Auriel Macfie, advertising and publicity director for the four Music Hall theatres in Los Angeles, was a recent, and charming, visitor to the Round Table.

Leddra Starts as Actor, Then Turns to Management

Ralph Merryl Leddra started his career in show business at the other end, behind the footlights. He studied at the Royal Academy of Dramatic Art, in London, and from there won a scholarship for the Haymarket Theatre. He played at the Haymarket for three years, appearing in plays by James Barrie and Somerset Maugham, and then went into musical comedy, playing leads and getting many favorable press notices. With this acting experience behind him, he turned to management, and began by managing a West End Tour for the Companies on troupe. He then joined Gaumont British Corporation as assistant manager at the Savoy, in Plymouth. After a short time at the Savoy, Leddra made something of a minor record by opening two theatres, in Exeter and Taunton, within the short space of two months. This accomplishment earned him a promotion to circuit manager, and from that position he took over the management of the Palace in Salisbury, where he is now.



Ralph Merryl Leddra

Displays Attract Attention

A midget racer was used in the lobby a week in advance and out front during the playdate of "Born to Speed" at the Bucklen theatre, Elkhart, Ind. Manager L. C. Clark acquired the racer for display at no cost to the theatre. A similar in-front-of-the-theatre display was used by Clark for "The Devil on Wheels"—a wrecked car. The damaged car caused much talk all over the city.

Star's Original Gown Displayed In Cincinnati

Nathan Wise incorporated two important campaigns at one time as his activity for the week for RKO theatres, Cincinnati. First, for manager Erwin Bock, of the RKO Palace, Nate arranged a variety of stunts to advertise "Dishonored Lady." He was able to obtain one of Hedy Lamarr's original gowns, worn in the picture, and this was displayed at Pogue's, Cincinnati's leading department store. Then, the public was invited to take part in an art contest, with prizes for the best oil, water color, or pen-and-ink sketches of the star, suggested either by the gown or stills from the film.

For "The Macomber Affair," which played manager Joe Alexander's RKO Albee theatre, a special screening of the picture was arranged for several professors of psychology and psychiatry from the University of Cincinnati, together with representatives of the press, which created two swell stories in the papers. A second special screening was held for sportsmen and hunters of Cincinnati, to confirm the authenticity and backgrounds of the film, and similarly, with newspaper representatives to encourage the response for their stories. Layouts in the papers for both pictures were augmented with special radio program treatment.

Wilson Uses Door Hangers To Exploit "Bess"

Keith Wilson, manager of the Capitol theatre, Brampton, Ontario, devised an interesting variation of doob-knob hanger when opening day of "Gallant Bess" fell on a holiday. He used hangers on store doors and office building doors, reading "Closed—we're going to see the new picture at the Capitol."

BIRTHDAYS OF THE WEEK:

LEON STERNBERGER	W. A. BEHRENS
SAM HANDLER	DAVID KAPLAN
KEN PRICKETT	A. L. REUTER
JACK BRIGHT	HARRY HOFFMAN
P. H. BUTTERFIELD	KENNETH TAYLOR
CYRIL MEE	D. A. TITLEMAN
L. C. DYTTER	W. F. BORNS
G. L. JONAS	E. L. ORNSTEIN
L. T. MCWATERS	JAMES ESTES
E. P. KENNELLY	JUANITA JONES
FRANK VESLEY	LARRY GREEN
J. R. DAVIS	WALDO CHANDLER
D. F. AVEY	SAMUEL GOLDMAN
DICK SCAGLIONE	FORREST JUSTUS
RAYMOND WILDER	PETER PANAGOS
A. B. ZINMEISTER	HARRY MARGOLESKY
W. B. GRANT	BUD KORNBLITE
W. E. JANCKE	LOWELL LYONS
HOWARD RALSTON	V. E. MCINTYRE
L. S. FELCH	JOHN MADDEN
EMERSON LONG	LEONORE PIERCE
HARRY HIRSH	A. E. GARDNER
HAROLD FRIARY	H. M. LISSNER
HUDSON EDWARDS	R. H. PAGE
JACK CAMPBELL	L. C. LAMPO
J. W. HILL	JAMES DOOLEY
E. W. WINSLOW	PAUL FROST

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ARIAS**

PURCHASING AGENT
Foreign and Domestic
Film Distribution

729 7th Ave., N. Y. 19, N. Y., Circle 5-4574
Serving the Industry Since 1913. Negotiations In Any Language
CABLE: HENARIAS, N. Y.



Flying Saucers Seen Over the Round Table



The air is filled with disc-like objects, but its not spots before our eyes. Its just the reaction of those flying saucers in the news, since celestial pie-plates, bewinged butter dishes and heaven-sent skimmers started zooming across the Round Table desk.

Manager Robert B. Reeves, of the Rialto theatre, Phoenix, Arizona, sends us a particularly good one (dreamed up, by his assistant, Al Polley, who joins the Round Table forthwith) to advertise "The Shocking Miss Pilgrim" (see cut adjoining). It's good copy and good flying.

Sid Kleper, manager of Loew's Poli College, New Haven, also credits his assistant, Norman Levinson, with a aerial pie-plate to advertise "Miracle on 34th Street" and again, this is good stuff, bound to get attention for the theatre. The novelty of it will insure the exploitation.

Steve Brener, who does the advertising and publicity planning for the Walter Reade theatres, was off to buy about a million butter-dishes for the opening of "The Hucksters" in his Jersey theatres. They cost 60 cents a thousand and he is imprinting them, both sides, with rubber stamp, to make a new kind of throw-away (and he's sold on throw-aways, he says.)

At last reports, Fred Perry, down in Cumberland, Md., had put the flying saucer idea through two variations and was at work on another. Our mail next week will look like the kitchen sink.

Reisinger Promotes Co-Op Ads for "Copacabana"

An eight-column by eight-inch cooperative newspaper ad was promoted by manager H. W. Reisinger to exploit his play-date of "Copacabana" at Loew's theatre, Dayton, Ohio. The ad appeared in the Dayton *Daily News* and was paid for by Spencer's Department Store. In addition, two-column by six-inch house ads, tying in the appearance of columnist Earl Wilson in the picture, ran in the *Daily News*.

British Showmen Market Films With Salesmanship

When William Pay of the Quigley office in London wrote us that Kenneth Edmondson, of the Gaumont Cinema, Chester, had done an admirable job in his campaign for "It's a Wonderful Life" we felt like getting off a cable of congratulations.

The authorities of the staid old town of Chester frown on exploitation in the form of ballyhoo, so Kenneth turned to the opposite procedure, obtained the inspired cooperation of the pastor of one of the city's notable churches who, for a week prior to playdate, announced his sermon subject, "It's a Wonderful Life," and displayed a poster with his announcement board to provide dignified advertising for "a picture with a message."

Attention to Detail Noted

Nor was that nearly all, for Kenneth also had a tieup with the local bank advertising, "It's a Wonderful Life, if you make it secure." And, with an auto graveyard, showing wrecked cars, "It's a Wonderful Life; don't throw it away!" And at the Zoo, where the lions agreed, and in his lobby display, window display cards and merchant tieups.

Another excellent example of showmanship comes from Walter Hinks, of the Seamore Cinema, Glasgow, with a comprehensive campaign for "13 Rue Madeleine," which shows much hard work and careful attention to fine detail. And A. J. Brown, manager of the Empire, Cardiff, who had a contest to advertise "The Magnificent Doll" and a "doll drive" for the same picture, which brought in dolls for distribution to orphan children. Al Brown's campaigns on "It's a Wonderful Life," also an entry for the Quigley Awards, featured another contest, "Guineas for Grumbles," as prizes to those who submitted lines to be read from the stage in reply to the poser, "It's a Wonderful Life—Sez You!"

Foreign "Legionnaire" Parades

Fifty members of the Gaumont-British Junior Clubs of the Portsmouth Regent theatre and the Southea Plaza theatre, came to London for an unforgettable day, with managers H. J. Court and W. T. Mofatt to accompany them, and a member of Parliament to show them places of interest. Manager A. A. Allen, of the Dominion theatre, Bisham, Blackpool, had a soldier of the French Foreign Legion in picturesque uniform parading to advertise "Beau Geste," and audiences waiting for seats.

"Uncle Remus" has been touring Britain in person, a colored entertainer who is enormously popular, exploiting Walt Disney's "Song of the South," and managers Stanley Hodnett of the Gaumont theatre, Middlesbrough, and Jack Dixon, of the Westgate theatre, Newcastle, took "Uncle" to the local tracks, where he entertained the crowds of racing fans.

Both W. J. Joy, manager of the Ritz Cinema, Holmside, Sunderland, and H. V.



Stanley Hodnett, manager of the Gaumont theatre, Middlesbrough, (left) with "Uncle Remus" and Rick Beresford (right), RKO publicity representative, at the Brough Park Speedway where 25,000 saw the races.

Scott, circuit publicity manager for the Broadway Cinema, Stratford, turn in examples of their fine tieups with typical British patriotic printing. Mr. Joy used the poster copy, "Keep on Saving—Till the Clouds Roll By," and Mr. Scott made good use of the slogans of the Women's Land Army to exploit "It's a Wonderful Life."

A contest to award "Mr. and Mrs. Odeon" is the current exploitation by John Longbottom, from the Odeon theatre, Chorley, in a competition organized in the northwestern area. A fortnight's luxury holiday for two people, with all expenses paid and £15 in cash as spending money, was given to the winning couple, who made their first choice in 30 words of Odeon service.

Martin Loveridge, manager of the Rex theatre, Andover, shows his ballyhoo and display for "King Kong" and explains that his is the usual type of provincial house, a 500-seater, where such exploitation is very effective. At the Regent Cinema, Bradford, the assistant manageress, Margaret Powell, addresses an open letter to feminine patrons to advertise "Woman to Woman" on a personal basis that created interest.

Preston Swan displayed dueling weapons to publicize "Meet Me at Dawn" at the Elephant Cinema, Glasgow, while Ralph Phillips, manager of the Kinema, New Cross, featured a "Quick Fire Babies Dancing Review," made up of twenty moppets, six to ten years old, members of his Junior Club. We greet George Bernard, of the Odeon, Bury, Lancashire, and other regulars, for their Round Table submissions.

It all brings home that point that impressed us, in handling and judging the quality of British examples of showmanship. There must be a lot of situations in old England that are much like are own, big towns, little towns, responding to the same kind of box-office salesmanship

The Selling Approach

ON NEW PRODUCT

THE HUCKSTERS (Metro-Goldwyn-Mayer): Clark Gable and Deborah Kerr are starred in this screen version of Frederic Wakeman's best-selling novel of the radio advertising business.

Cash in on the book's famous phrase: "Love that Soap!" Encourage merchants to use it. "Love that . . ." can be tied up with everything. Simply substitute any other product for soap. It's a catchy phrase, and every time it is used it helps to sell the picture.

Use a series of picture slogans, such as "You'll Love That Picture" and "You'll Love That Cast", on stair risers, in public buildings, transportation terminals, etc. They will also be effective on a series of hangers suspended from wall lights.

Send boys out to write one or more picture slogans on sidewalks and fences throughout the city, or run a juvenile lettering contest, offering prizes to youngsters who letter slogans most colorfully for lobby display.

Instruct doormen, cashiers, ticket takers, ushers and other theatre employees who come in contact with the public to repeat a picture slogan prepared by you, or letter slogans on armbands to be worn by employees in advance and currently.

Appoint a young lady to 'phone men subscribers or a young man to call women subscribers. Each conversation is opened and closed with one of the picture's slogans, "You'll Love that Gable", etc.

I WONDER WHO'S KISSING HER NOW (Twentieth Century-Fox): This is a musical in Technicolor with Mark Stevens portraying the life of Joe Howard, composer of many of the country's popular ballads. June Haver is co-starred.

With the music and records available everywhere on "I Wonder Who's Kissing Her Now", music exploitation is a "must" for your playdate. Here are some of the many ways it can be worked out:

Work with local music shops for extra coverage in music-picture displays that cover windows, counters and shelves in the stores, as well as all around town. Play the records in the theatre as often as possible before your playdate as exit and intermission music and over your public address system in the lobby before "break" time.

Suggest a popularity contest to local disc jockeys based on music from the picture. Offer passes as prizes for the best letters and selections submitted. Contact all juke box distributing and servicing outlets in your area and suggest that they push the insertion of top song hits.

The provocative title is ideal for a lobby shadow box. It can be inexpensively set up and will cause a lot of comment in advance of your playdate. A couple embracing could be drawn in outline behind a simulated stage door made of beaverboard. The shadow box is set into a cutout space behind the door.

Ballyhoo, Press And Radio Sell McCoy Playdate

An extensive campaign was carried out by manager P. E. McCoy to promote his engagement of "Duel in the Sun" at the Imperial theatre, Augusta, Ga.

Radio publicity broke 10 days in advance with a quiz show over WBBQ's "Open House Show," an audience participation program held each morning in the dining room of the Richmond Hotel. Station WRDW used two special "Duel in the Sun" musical shows, featuring records of music from the picture. WRDW also conducted interview broadcasts direct from the auditorium of the theatre.

Both the *Chronicle* and the *Herald* contributed a full page of art and reviews plus eight-column streamers on opening day. A six-column by 21-inch cooperative newspaper ad was promoted from Davison's Department Store.

Twelve members of the local girls' Teen-Age Club cooperated with the theatre by wearing sweaters imprinted with title copy. The girls would wear the sweaters to school in the mornings and parade through the city business district in late afternoon.

Effective Tieup Helps to Exploit "Humoresque"

A very effective tieup with a furniture and record store considerably helped manager Spencer Bregoff to exploit his playdate of "Humoresque" at the Palace theatre, Staten Island, N. Y. The store used an entire window for a display of "Humoresque" record albums, with a 40x60 easel devoted exclusively to the picture's run at the Palace. Bregoff played a special recording over the public address system a week in advance, at the opening and closing of each show, inviting patrons to enjoy the music from the album.

"The Chicken or the Egg?"

Schine theatres, upstate, are going all out for the "eggsploitation" of "The Egg and I." The current "Egg-O-Gram" clucks eggscitedly about good work done by Lou Hart, at the Glove theatre, Gloversville, and Bob Wade, at the Schine theatre, Oswego. Now they have a contest, "Which Came First, the Chicken or the Egg?" with local poultrymen cooperating.

Distributes "Odd Man" Books

Ed May, manager of the Lincoln theatre, Miami Beach, Florida, gave away copies of the Pocketbook edition of "Odd Man Out" at a broadcast to advertise the picture, a week in advance of playdate. Seems like simple arithmetic, that the wholesale cost of a good 25c book might be wisely invested to bring back two adult admissions at night prices.

Star Figures, Clock and Copy Promote "O'Clock"

Manager Mollie Stickles of Loew's Poli Palace theatre, Meriden, Conn., used large figures of Dick Powell and Evelyn Keyes plus a clock for a lobby display to publicize her engagement of "Johnny O'Clock." Fine clock hands were pointed to the break in the title words on the clock's face, and a lettered square in the center read: "You'd better be on time when you see 'Johnny O'Clock'."

Sets Contest for "Calcutta"

Johnny Ettlinger, manager of the Paramount theatre, Glens Falls, N. Y., used a simple contest idea with good results to advertise "Calcutta." Contestants were given throwaways showing three scenes from Alan Ladd's previous pictures and the first 25 to identify the films by name received free passes and autographed photographs of the stars of the picture.

Store Workers Boost "Miracle"

To promote "Miracle on 34th Street," manager Fred R. Greenway, of the Poli Palace theatre, Hartford, Conn., invited employees of Sage-Allen & Company, downtown department store, to attend a special morning showing of the picture. Greenway reports that word-of-mouth comment was increased as a result of the showing.

Stalcup Promoted, Transferred

D. T. Stalcup, an old friend of the Round Table, reports that he has received a nice promotion and is transferred to the Martin theatre in Opelika, Alabama, the finest house in the circuit. His first campaign, a local beauty contest, had 17 contenders for the crown of Miss Opelika.

SAVE!
Use Filmack's Prevue
TRAILER SERVICE
CUTS COSTS IN HALF!

Filmack
1327 S. WABASH AVE. CHICAGO 5, ILL. \$4.50/week

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Cannes Festival Sept. 12 to 25

The 1947 film festival at Cannes, France, will be held September 12-25. It will differ from previous festivals in that each country will be asked to submit fewer pictures than in the past. The public will serve as the jury.

A decision on U. S. participation in both the Cannes and the Venice festivals (the latter is scheduled for August 23) awaits the return of Eric Johnston, president of the Motion Picture Association, and Gerald Mayer, MPA international department head, from Europe.

Under the Cannes rules a country with more than 100 films a year can enter six pictures, two of them unreleased, while countries producing 50 or more films annually can submit four films including at least one unreleased. Other countries can submit one picture, preferably unreleased.

Productions will be divided into the following categories: films dealing with psychological and romantic themes; adventure pictures; films dealing with social problems; historical films; comedy musicals; animated cartoons and shorts. Of the latter only three can be submitted by each country.

Screenings will be held in the "Palais des Festivals," a building which, when finished, will seat in its auditorium 1,800 people and will have up-to-date installations which will make it the most modern theatre in Europe.

Distributors Win First Round in Long Suit

Six distributors have won a series of preliminary motions and counter-motions argued in Phoenix Federal Court in the pending percentage and copyright infringement cases brought against the Louis F. Long circuit in Arizona. A motion by the distributors for an inspection of the theatre records was granted in its entirety, while five counter-motions made by the circuit, including one to limit the inspection, were all denied. The suits of Columbia and RKO are for copyright infringements, while those by Warner Brothers, Loew's, Paramount and Twentieth Century-Fox contain claims on both percentage and for copyright infringements. Meanwhile, in Baltimore, seven major distributors have brought suit against Sam Soltz, operator of the Howard theatre, alleging inaccurate returns.

Chadwick Warns Against "Monopolistic Cartel"

Speaking of the recent pledges of American playing time for English features, I. E. Chadwick, president of the Independent Motion Picture Producers Association, told a luncheon meeting of his group in Hollywood July 17 that the independents must "make sure that no such monopolistic cartel as our Government forbids in this country gets into operation internationally." "We are all aware," he asserted, "of agreements made between major producers and distributors and British interests."

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending April 30, 1947.

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.

DEAR RUTH (Para.)

First Report:

Total Gross Tabulated **\$507,000**
Comparative Average Gross **450,000**
Over-all Performance **112.6%**

CHICAGO—Chicago	131.1%
(SA) Vaudeville	
DENVER—Denham, 1st week	78.5%
DENVER—Denham, 2nd week	111.5%
DENVER—Denham, 3rd week	70.2%
KANSAS CITY—Paramount, 1st week	160.3%
KANSAS CITY—Paramount, 2nd week	137.4%
NEW YORK—Paramount, 1st week	123.9%
(SA) Perry Como, others	
NEW YORK—Paramount, 2nd week	117.7%
(SA) Perry Como, others	
NEW YORK—Paramount, 3rd week	105.3%
(SA) Perry Como, others	
PITTSBURGH—Penn	120.6%
SAN FRANCISCO—St. Francis, 1st week	135.9%
SAN FRANCISCO—St. Francis, 2nd week	100.8%
SAN FRANCISCO—St. Francis, 3rd week	78.9%
ST. LOUIS—St. Louis, 1st week	84.1%
(DB) Jungle Flight (Para.)	
ST. LOUIS—St. Louis, 2nd week	79.2%
(DB) Jungle Flight (Para.)	
ST. LOUIS—St. Louis, 3rd week	99.0%
(DB) Jungle Flight (Para.)	

GUNFIGHTERS (Col.)

First Report:

Total Gross Tabulated **\$116,700**
Comparative Average Gross **124,700**
Over-all Performance **93.5%**

BALTIMORE—Hippodrome	98.3%
(SA) Vaudeville	
BUFFALO—Lafayette	73.2%
(DB) Alias Mr. Twilight (Col.)	
CHICAGO—Garrick	85.8%
(DB) The Corpse Came C.O.D. (Col.)	
LOS ANGELES—Hillstreet, 1st week	109.3%
(DB) For the Love of Rusty (Col.)	
LOS ANGELES—Hillstreet, 2nd week	100.0%
(DB) For the Love of Rusty (Col.)	
LOS ANGELES—Pantages, 1st week	81.9%
(DB) For the Love of Rusty (Col.)	
LOS ANGELES—Pantages, 2nd week	100.0%
(DB) For the Love of Rusty (Col.)	
SAN FRANCISCO—Orpheum	100.0%
(DB) Blondie's Holiday	

THE GHOST AND MRS. MUIR (20th-Fox)

Intermediate Report:

Total Gross Tabulated **\$651,500**
Comparative Average Gross **657,300**
Over-all Performance **99.1%**

BALTIMORE—New	122.8%
BOSTON—Memorial	100.7%
(DB) Child of Divorce (RKO)	
CINCINNATI—RKO Albee	68.1%
CLEVELAND—RKO Allen	82.6%
INDIANAPOLIS—Indiana	84.5%
(DB) Jewels of Brandenburg (20th-Fox)	
LOS ANGELES—Chinese, 1st week	116.0%
(DB) Born to Speed (PRC)	
LOS ANGELES—Chinese, 2nd week	74.4%
(DB) Born to Speed (PRC)	

LOS ANGELES—Loew's State, 1st week	103.7%
(DB) Born to Speed (PRC)	
LOS ANGELES—Loew's State, 2nd week	58.0%
(DB) Born to Speed (PRC)	
LOS ANGELES—Loyola, 1st week	101.8%
(DB) Born to Speed (PRC)	
LOS ANGELES—Loyola, 2nd week	78.7%
(DB) Born to Speed (PRC)	
LOS ANGELES—Uptown, 1st week	104.8%
(DB) Born to Speed (PRC)	
LOS ANGELES—Uptown, 2nd week	80.6%
(DB) Born to Speed (PRC)	
NEW YORK—Music Hall, 1st week	107.6%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 2nd week	114.5%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 3rd week	97.7%
(SA) Radio City Music Hall Stage Presentation	
PITTSBURGH—J. P. Harris	60.4%
SAN FRANCISCO—Fox	67.0%
(DB) Thunder Mountain (RKO)	
ST. LOUIS—Fox	78.4%
(DB) Vacation Days (Mono.)	

IVY (Univ.)

First Report:

Total Gross Tabulated **\$371,200**
Comparative Average Gross **353,400**
Over-all Performance **105.0%**

BALTIMORE—Keith's, 1st week	105.0%
BALTIMORE—Keith's, 2nd week	81.2%
BOSTON—Memorial, 1st week	103.5%
(DB) Time Out of Mind (UA)	
BOSTON—Memorial, 2nd week	108.5%
(DB) Time Out of Mind (UA)	
CHICAGO—Palace	96.4%
(DB) Little Miss Broadway (Col.)	
KANSAS CITY—Tower	87.3%
KANSAS CITY—Uptown	86.9%
LOS ANGELES—Guild, 1st week	170.9%
LOS ANGELES—Guild, 2nd week	87.2%
(DB) Philo Vance's Gamble (PRC)	
LOS ANGELES—Iris, 1st week	156.6%
LOS ANGELES—Iris, 2nd week	84.3%
LOS ANGELES—Ritz, 1st week	178.1%
LOS ANGELES—Ritz, 2nd week	100.0%
LOS ANGELES—Studio, 1st week	141.4%
LOS ANGELES—Studio, 2nd week	85.3%
(DB) Philo Vance's Gamble (PRC)	
LOS ANGELES—United Artists, 1st week	170.9%
LOS ANGELES—United Artists, 2nd week	93.0%
(DB) Philo Vance's Gamble (PRC)	
NEW YORK—Criterion, 1st week	98.1%
NEW YORK—Criterion, 2nd week	83.0%
NEW YORK—Criterion, 3rd week	56.6%
PHILADELPHIA—Boyd	106.3%
SAN FRANCISCO—Orpheum	115.1%
TORONTO—Uptown	85.3%

THE TROUBLE WITH WOMEN (Para.)

First Report:

Total Gross Tabulated **\$71,000**
Comparative Average Gross **71,700**
Over-all Performance **99.0%**

BOSTON—Fenway	68.1%
(DB) Little Miss Broadway (Col.)	
BOSTON—Paramount	77.4%
(DB) Little Miss Broadway (Col.)	
BUFFALO—Lafayette	123.2%
(DB) Seven Were Saved (Para.)	
CINCINNATI—RKO Grand	94.2%
SALT LAKE CITY—Centre	94.2%
SAN FRANCISCO—St. Francis	118.4%

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Set Connecticut Foundation Unit

More than 60 members of the industry in Connecticut met at the Hotel Taft in New Haven last Tuesday and formulated plans for participation in the Motion Picture Foundation.

The meeting was conducted by I. J. Hoffman of Warners. He introduced Louis Novins of the Paramount home office, who outlined the Foundation's program.

The following were elected to the general committee to be headed by Carl Coe, Warner branch manager; Harry F. Shaw, Daniel Pouzzner, Morris Jacobson, Russell Barrett, James Darby, Dr. Jacob Fishman, Henry Needles, Peter Perakes, Walter Murphy, James Bracken, John Scanlon, Harry L. Lavietes, B. E. Hoffman, Maurice Bailey, Ben Simon, Henry Germaine, Max Sulzburg, Barney Pitkin, Arthur Greenfield and Harry Rosenblatt.

Representatives of employees at the exchange offices elected to the committee were: Samul Zipkin, Leon Jakobson, Matthew Kennedy and Freda Swirsky.

Herman M. Levy, executive secretary of the MPTO of Connecticut, was appointed secretary, and Lou Brown of Loew's was named publicity chairman. Dr. Fishman was elected representative to the Foundation's national board, and Mr. Lavietes was named alternate.

Henry Kolker, 67, Screen Actor, Dies on Coast

Funeral services were held in Hollywood last Saturday for Henry Kolker, 67, veteran stage and screen actor, who died there last Tuesday. Among the screen productions in which he appeared were "The Great Impersonation," "Romeo and Juliet," "Bullets or Ballots," "The Cowboy and the Lady," "Union Pacific," and others. His wife, Mrs. Margaret Bruenn Kolker, survives.

Harry B. McClure

Harry B. McClure, former motion picture director of the Department of Agriculture, died in Washington last week following a long illness. With the Department for 39 years, he was director of its motion picture service and film librarian for 10 years prior to his retirement in 1945.

Lou Spector

Lou Spector, 27, Allied Artists field exploiter and formerly in charge of Monogram publicity in Canada, died in Louisville, July 17. He was working on a promotional campaign. Funeral services were to have been held in Montreal this week.

Charles B. Hazlehurst

Charles B. Hazlehurst, 70, an attorney formerly with the old First National Pictures and for the last nine years a member of a Los Angeles law firm, died there July 20. He is survived by his wife, a son and two daughters.

USED EQUIPMENT

BUY USED CHAIRS FROM RELIABLE SOURCE—We're in business 21 years. 200 Vencer chairs, rebuilt, \$3.95; 1050 Heywood Wakefield full upholstered back, boxspring cushion chairs, excellent, \$4.95; (rebuilt \$5.95); 400 General full upholstered back, boxspring cushion, rebuilt, \$7.95. Wire for list. Heavy green plastic leatherette, 50" wide (60 yd. rolls), special \$1.35 yd. S. O. S. CINEMA SUPPLY CORPORATION, 449 W. 42nd Street, New York 18.

GOLD SEAL 2 UNIT TICKET MACHINES, REBUILT, \$157.50; Hand operated, \$79.50; Brenkert Enarc lamphouses, rebuilt, \$535; Pair Simplex-Acme projectors, 2000' magazines, complete, rebuilt, \$1,150; Catalog available. STAR CINEMA SUPPLY, 459 W. 46th Street, New York 19.

THEATRE CHAIRS—3,000 USED SPRING cushioned, part full upholstered back and part insert panel back, with spring edge and box-spring cushions; 1,000 veneer chairs; 800 good backs, 500 spring cushions, and hinges. Immediate delivery. Advise how many you need. Write for prices and photographs. Phone Valley 2-3445. JESSE COLE, 2365 McClellan Avenue, Detroit, Michigan.

16MM & 35MM WAR SURPLUS SOUND OUTFITS—New Low Prices—16mm RCA \$149.50; Belhowell, Ampro, Victor, DeVry from \$195.; Amproarc HI \$1295.; 35 mm Holmes LI Arc equipments, \$1295.; DeVry HI theatre equipments, \$2495.; rebuilt Super Simplex RCA sound, \$3850. S. O. S. CINEMA SUPPLY CORPORATION, 449 W. 42nd Street, New York 18.

PROJECTION EQUIPMENT FOR 4 THEATRES. Latest type. Including Simplex E-7 projectors, RCA and Simplex sound, complete with baffles, speakers, amplifiers, etc., Super Simplex Bases, Peerless Magnarc Lamps, rectifiers, screens, houselite dimmers, switch boxes, changeover pedals, cable, wiring, Automatic 2 unit electric registers, ticket boxes, metal rewind tables, Sealite film cabinets, 2000-ft. aluminum reels. Sacrifice \$4,795. per theater. Will sell one or all. Write or wire: WHITE BROS. COMPANY, 6153 Santa Monica Blvd., Hollywood 38, Calif. Phone HI -9201.

GRISWOLD SPLICERS, \$17.95; NEUMADE REWIND tables, 30" high, \$19.95; RCA Brenkert Projector Mechanisms, \$495; RCA metal horn speakers, \$29.95; theatre amplifiers, \$19.50 up; Two Unit Manual Ticket Machines, \$99.50; Three Unit \$135.; PA Systems, \$44.50 up. Summer Catalog ready. S. O. S. CINEMA SUPPLY CORPORATION, 449 W. 42nd Street, New York 18.

COMPLETE THEATRE EQUIPMENT FOR SALE. 320 good American chairs. New Holmes run 90 shows. W. K. SMITH, Olney, Ill.

FOR SALE—400 ALL METAL INTERNATIONAL box-springs, padded back. Chairs good condition. DIXIE THEATRE, Swainsboro, Ga.

SERVICES

USHERETTE AND CASHIER UNIFORMS—1947 catalog now ready. Send for your copy, HOLLYWOOD ADVERTISING CO., Uniform Dept., 1914 So. Vermont Ave., Los Angeles, Calif.; 600 West 45th Street, New York City, N. Y.

TRAINING SCHOOLS

THEATRE EMPLOYEES, TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, N. Y.

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.

Eugene W. Illing, Sr.

Eugene W. Illing, Sr., believed to be Mississippi's oldest exhibitor died last week

STUDIO EQUIPMENT

16MM-35MM USED AND NEW SOUND AND silent production equipment. Cameras. Film Recorders. Disc Recorders, Projectors, Moviolas, Tripods, Dollies, Lights, Booms, Reeves Sensitester for Cinex tests. Sales and Service to Laboratories and Studios. We have in stock Arriflex, Cinephon as well as American made Cameras. Write for equipment catalog. THE CAMERA MART, 70 West 45th St., New York

FOX MOVIE TONE WALL SINGLE SYSTEM outfit, 7 lenses; 2-1000' magazines; motor; galvanometer; tripod; etc., \$5475.; Camera Lenses, \$29.50 up; 5000w Studio Spots, \$89.50; Bardwell Floodlights, \$37.50; Berndt 16mm Single System outfit complete, \$995.; Moviolas, Sound, \$795.; Silent, \$225.; Ace Film Viewers, \$119.50; Hollywood Variable Area Recording System, \$3750.; Eyemo Turret, 3 lenses; rackover; magazine; freehead tripod; motor, etc., \$1395.; New Mitchel 24v Motors, \$295. Send for latest stocklist. S. O. S. CINEMA SUPPLY CORPORATION, 449 W. 42nd Street, New York 18.

NEW EQUIPMENT

BLOWERS: BEST MATERIALS AND FINEST workmanship insure absolute quiet and years of care-free operation in this outstanding blower. 5,000 cfm \$76; 7,500 cfm \$90; 10,000 cfm \$140; 20,000 cfm \$175; 30,000 cfm \$265; Prices include belts and pulleys. ZIP-AIRE MFG. CO., 638 Sinclair Ave., Grand Rapids 5, Michigan.

NEW 1947 16MM SOUND PROJECTORS. LEADING makes \$298 up, complete! POORMAN MOVIE EQUIPMENT, Schuylkill Haven, Penna.

IMMEDIATE DELIVERY NEW AIRWASHERS with Rotu atomizer spray units. 5,000 cfm \$138.; 7,000 cfm \$168.; 10,000 cfm \$204.; 15,000 cfm \$240.; 20,000 cfm \$276.; 40,000 cfm \$310.; Blowers with motors, 8,500 cfm \$172.50; 11,000 cfm \$229.90; 13,500 cfm \$276. Wire orders now. S. O. S. CINEMA SUPPLY CORPORATION, 449 W. 42nd Street, New York 18.

THEATRES

NEW THEATRE IN PROGRESSIVE CALIFORNIA Country Community. No competition. Ultra Modern equipment. Capacity 405. Priced to sell \$58,000. \$25,000 down. "MORT" PECKINPAH, 1319 Broadway, Fresno, Calif.

A. B. C. BROKERAGE COMPANY. 392-SEAT theatre. Washington industrial city. 10-year lease, low rent. J. C. BUTLER, 304 SW 4th Avenue, Portland, Oregon.

A. B. C. BROKERAGE COMPANY. 750-SEAT suburban theatre. \$66,000, 29% down, balance payable on 7-year contract. 4 rentals. J. C. BUTLER, 304 SW 4th Avenue, Portland, Oregon.

A. B. C. BROKERAGE COMPANY. 500-SEAT theatre. Large city in western Texas. New equipment. Strictly an action house. \$27,500 cash. J. C. BUTLER, 304 SW 4th Avenue, Portland, Oregon.

WRITE FOR LIST OF 25 THEATRES FOR SALE. THEATRE EXCHANGE, Fine Arts Bldg., Portland, Ore.

WANT TO LEASE OR BUY SMALL THEATRE in neighborhood community within sixty miles of New York City. Will consider partnership. JOHN BATTISON, 407 Central Park West, New York City.

FOR SALE—TWO STORY BRICK BUILDING. theatre, confectionery, business rental property and apartments, \$31,500 cash. Located in central Colorado, population 1,200. This is a money-maker. Reason for selling, retiring. BOX 2136, MOTION PICTURE HERALD.

BUSINESS OPPORTUNITY

COMIC BOOKS FOR PREMIUMS. LARGE volume suppliers of popular titles 2 cents each. FRANK WELKER, 172 So. Portland Ave., Brooklyn, N. Y.

BUSINESS BOOSTERS

BINGO CARD, DIE CUTS, 1 TO 100 OR 1 TO 75. \$2.75 per thousand. \$25.00 per 10,000. S. KLOUS, Care of MOTION PICTURE HERALD.

at his home in Ocean Springs, Miss. He had operated the Illing theatre in Ocean Springs for 33 years.

MOTION PICTURE
HERALD

Better Theatres



See "Method in Management"—page 20

SEATING
number

SEATING NOW
A Pictorial Market Review

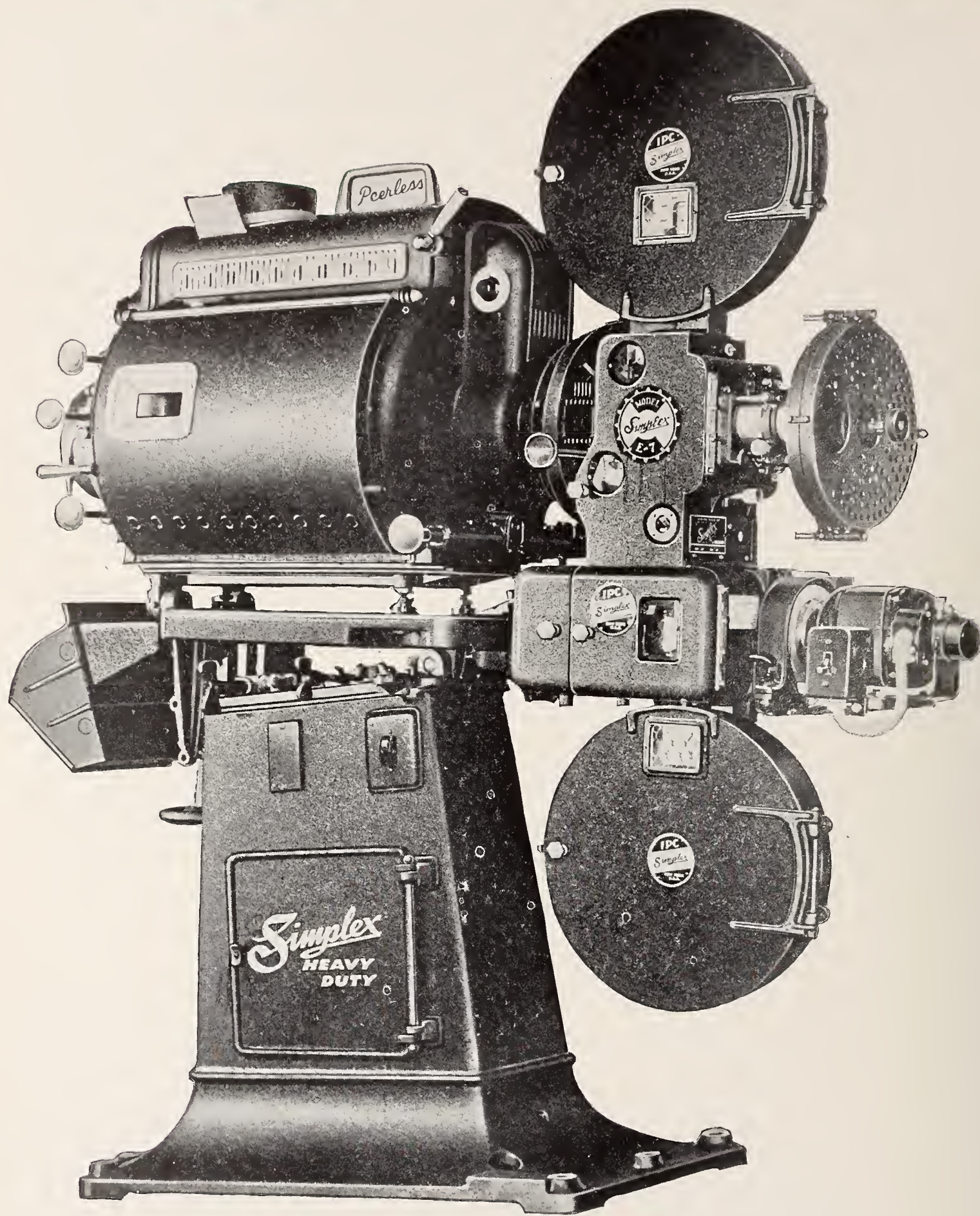
SENSIBLE SPACING
By Ben Schlanger

Also

THE NEW VIRGINIA THEATRE IN ALEXANDRIA

JULY 26, 1937

THE BEST COSTS NO MORE



BUY

Simplex

T.M. REG. U. S. PAT. OFF.

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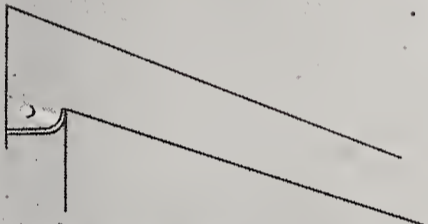
*Bring
'em Back!*

Good box office depends not only on getting patrons in — but in getting them back again.

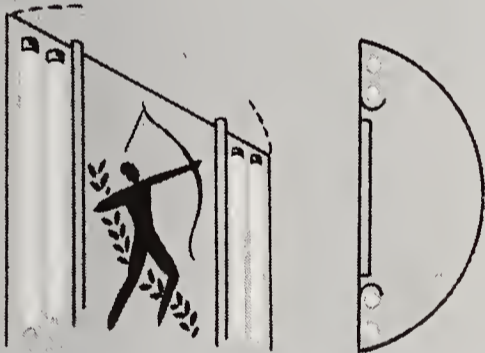
G-E Lamps in your marquee and lobby create a welcoming atmosphere . . . pull attention to poster panels that sell coming attractions . . . assure future business.

There's a G-E Lamp for your every theatre need. Whether it be fluorescent, slimline, circline, spotlamps, floodlamps, or filament lamps — G-E has them. And when you insist on G-E Lamps, you benefit from the constant research that works to make G-E Lamps

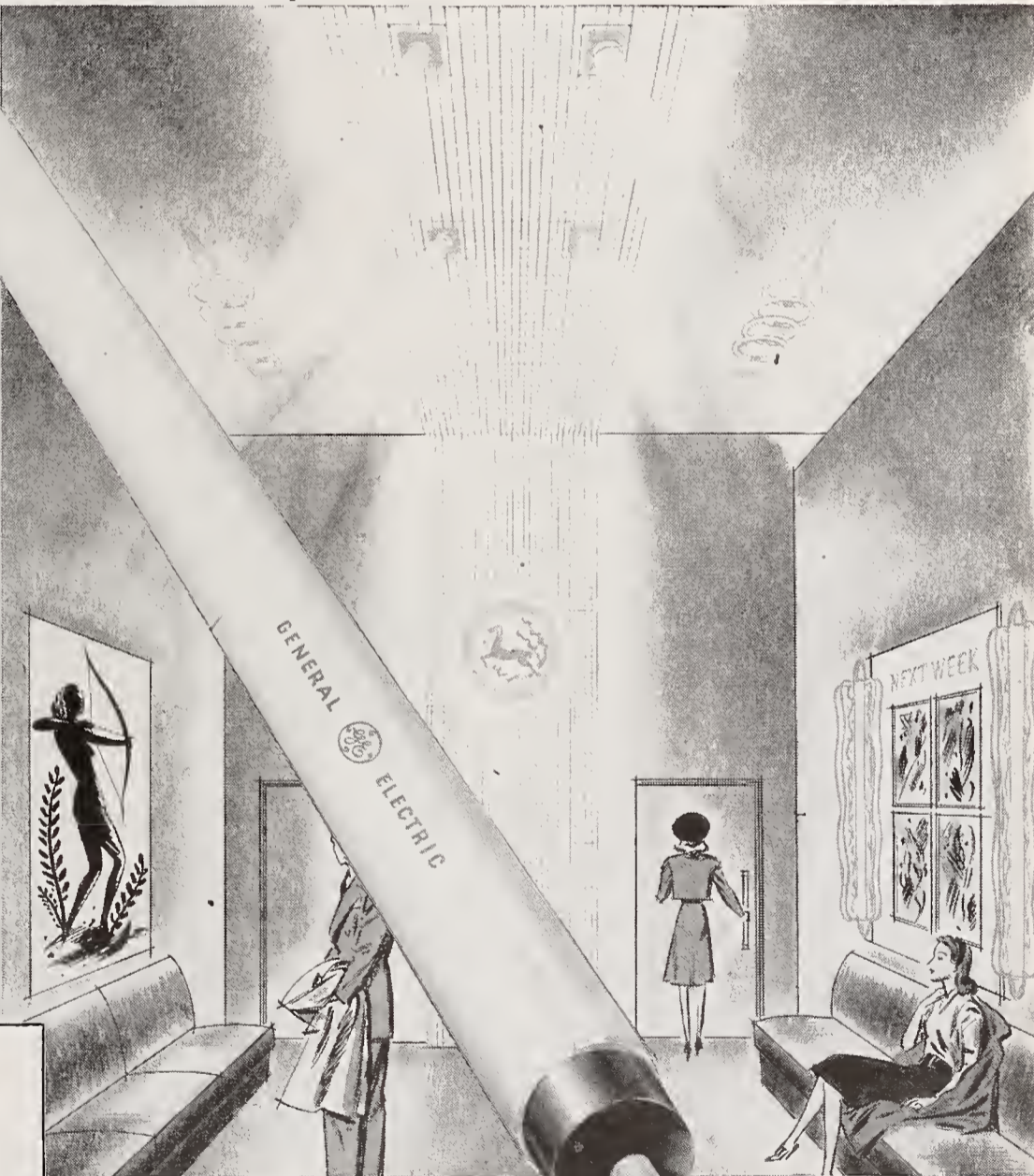
Stay Brighter Longer!



Thin G-E Slimline fluorescent lamps up to 8 feet in length are ideal light sources to fit behind shallow wall covers.



Concealed lighting behind wall panels silhouettes displays and painted designs. G-E Slimline fluorescent lamps are mounted vertically or horizontally.



For the answer to your lighting problems, call your G-E Lamp supplier. He has the lamps you want and a wide choice of modern fixtures. General Electric does not make fixtures, but its engineers work with fixture manufacturers to assure you of the best lighting to fit your needs.

G-E LAMPS
GENERAL  ELECTRIC

Accent on Elegance
Achievement in Comfort

KEYNOTING A GREAT NEW LINE OF THEATRE CHAIRS BY HEYWOOD-WAKEFIELD



- ★ *Good looks to key your whole house to a new note of elegance.*
- ★ *Comfort that stands the test of the longest double feature.*
- ★ *Heywood-Wakefield know-how that simplifies installation and cuts maintenance way, way down.*

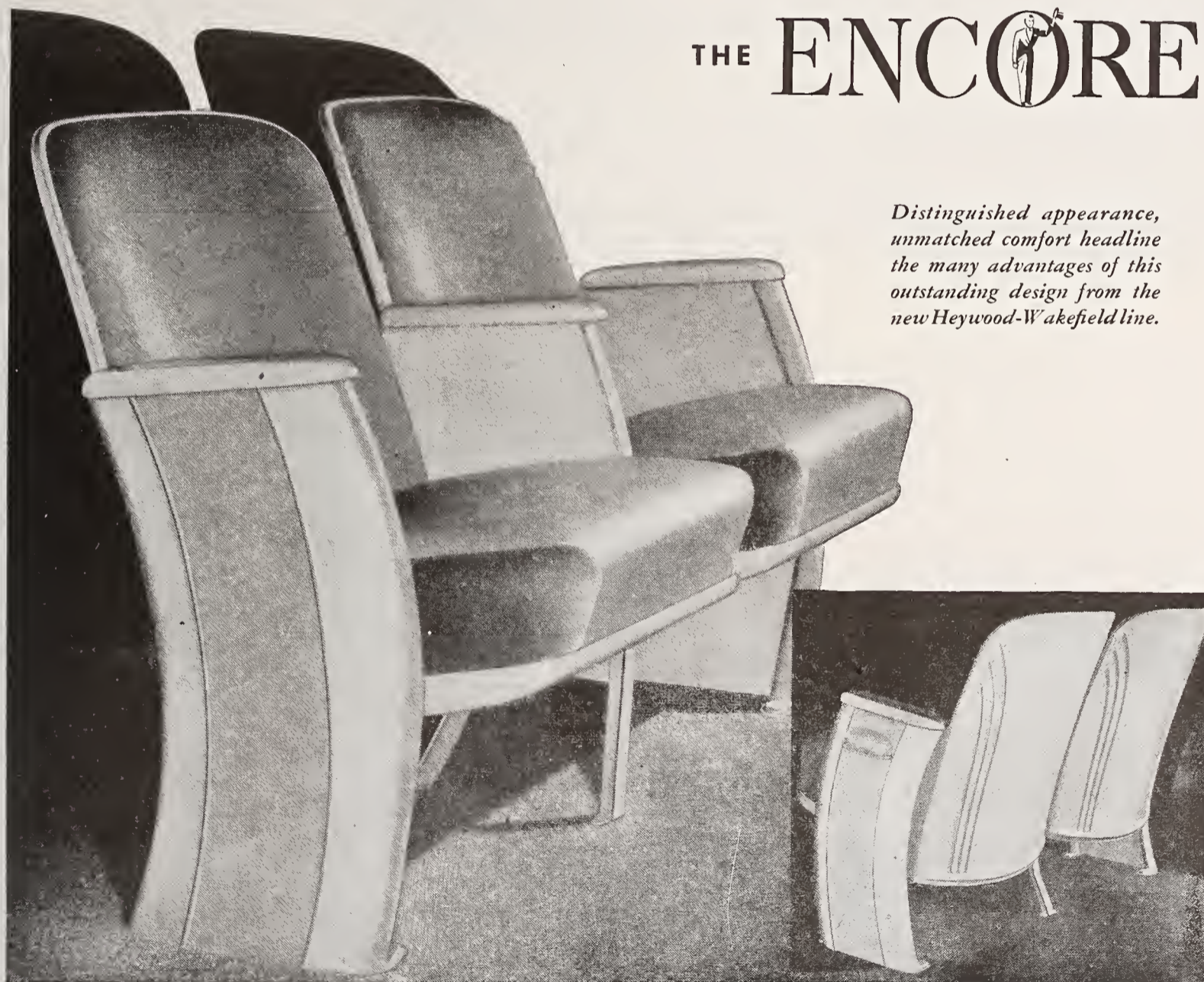
These are only the most obvious reasons why the new Heywood-Wakefield theatre chairs are a must for making your modernization (or new construction) plans mean business. Get the full story *now* from your nearest independent distributor or Heywood-Wakefield sales office in Boston, Baltimore, New York or Chicago.



THEATRE SEATING DIVISION
 666 Lake Shore Drive, Chicago, Illinois

THE ENCORE

Distinguished appearance, unmatched comfort headline the many advantages of this outstanding design from the new Heywood-Wakefield line.





A Complete Sound System

TO SELL FOR
LESS THAN ...

\$1000

The Model No. 507 complete sound system is especially designed for the theatre or auditorium with a seating capacity up to 350. It is a top quality system, equal in clarity and fidelity of reproduction to larger, more expensive units. It is a *big* system for *small* theatres, using the same soundheads and same PD-50 series amplifier as larger Royal Soundmaster systems. Nothing has been sacrificed. The 507 provides

reproduction of sound so clear, so true, so lifelike, that it defies comparison at this price.

MODEL NO. 507

With HF-7 extended auditorium speaker, less baffle.....\$ 975.00

With No. 10 horn baffle..... 1,020.00

With No. 11 coaxial 2-way speaker and dividing network and No. 10 baffle (as illustrated)..... 1,075.50

(All prices f.o.b. Omaha. Slightly higher in Canada.)

The
Golden Voice
of the
Silver Screen

ROYAL SOUND MASTER

Licensed under
U.S. Patents of
Western Electric
Co., Inc.

See your Independent Theatre Supply Dealer or write direct to The Ballantyne Company. Your inquiry will receive immediate and courteous attention.

THE BALLANTYNE COMPANY

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CABLE ADDRESS "BALCO"

about People of the Theatre

AND OF BUSINESSES SERVING THEM

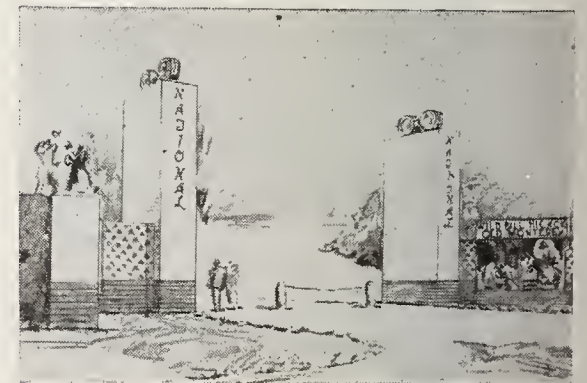
H. BENTLEY MACKENZIE, formerly manager of the Western Electric Company, Inc., of Argentina, has returned to New York to take up duties as assistant to the regional managers of the Westrex Corporation, parent organization of the foreign subsidiary. Mr. MacKenzie comes from a ten-year period of service in Argentina, prior to which he spent more than six years as an Erpi representative in the Orient.

KENNETH AMES, manager of Spokane Valley Theatres, has announced that that organization will lease the new \$150,000 theatre being built at Millwood, Calif. The theatre will seat 700. VICTOR L. WULFF and RALPH J. BISHOP are the architects.

Century Circuit's Rialto theatre in Brooklyn, N. Y., will have its 1411 orchestra, loge and balcony seats replaced by new American Bodiform chairs, J. R. SPRINGER, the company's general theatre manager, has announced. The installation will be made by the Homack Construction Corporation.

Mr. and Mrs. J. M. GOURLEY have opened their 550-seat Rex theatre in Wichita, Kans. Adjacent is a parking lot accommodating 200 automobiles.

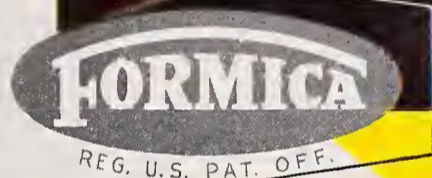
Alterations are underway at the Bishop theatre in Bishop, Calif., to enlarge the



Rendering of the entrance treatment of a drive-in theatre to be erected near Columbus, Ohio, by a group of Columbus theatre operators, incorporated under the name National Drive-In Company. Plans, by F & Y Theatre Service, Columbus, which will also handle the construction, call for a Chinese style of architecture, which will include circular wing walls connected to entrance pylons, which will mount large display frames and attraction sign panels. Two huge masonry bases, one at the front edge of each wing wall, will support heroic-sized Chinese lions. A Chinese garden wall will surround the screen tower. The projection building will also house restrooms and concessions. The capacity will be 750 cars.

BETTER THEATRES, JULY 26, 1947

Handsome "Realwood" Counters . . .



THERE is a rich simplicity about Formica Realwood counters that is genuinely satisfying to the designer. These counters are adaptable to soda fountains, bars, stores, ticket offices, hotels — everywhere a really good looking counter is an asset.

A wide range of fine wood grains is available. The material is produced by introducing a genuine veneer of mahogany, prima vera, lacewood, or what you wish into the Formica sheet, so a tone effect harmonizing with any desired effect is possible.

The material is protected by a completely colorless—and permanently colorless—film of plastic which protects it from staining, armors it against the most severe wear, makes it brilliant and very easy to clean with soap and water or other cleansers.

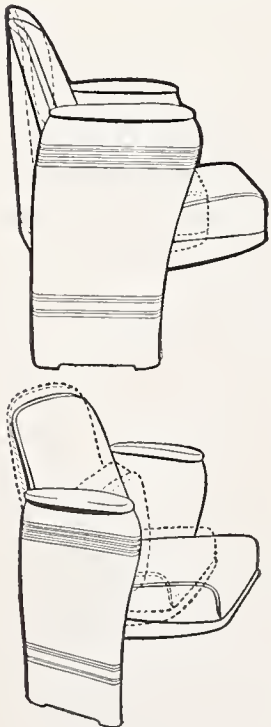
And nothing is handsomer or more distinguished. Color charts and construction details on request.

**HERE'S REAL SPACE-SAVING SEATING
WITH NO MAINTENANCE HEADACHES!**

**The NEW IDEAL
SLIDE-BACK
CHAIR**

**THE GREATEST ADVANCE IN THEATRE
SEATING IN MANY YEARS**

Simple in design (only 3 more moving parts than conventional chairs) . . . built for long, trouble-free service without adjustments, lubrication or replacement of moving parts . . . easily installed without the aid of specialized mechanics. More than six inches of smooth, effortless, horizontal retraction . . . no humps, no jarring, no disturbance to those behind.



100% MORE PASSING SPACE

occupied, 50% more when unoccupied. Ample to eliminate standing. (Note: Illustrations show chairs spaced only 32" back to back!) Normal position automatically resumed after person passes.

**THE ONLY CHAIR OF ANY TYPE
THAT AFFORDS 100% SAFETY
IN CASE OF EMERGENCY**

Unoccupied seats automatically, silently slide back, rise, and lock into position; automatically disengaging when lowered for occupancy.

Full-length, die-formed, steel-back panel entirely covers the seat cushion, eliminating pinching hazards. No sharp edges to bump shins. No understructure to hamper cleaning.

Adjustable to all conditions and inclines. Can be stationary in balconies with high risers. Deep-spring cushioned comfort. Good posture.

A variety of models, end standards and upholstery.

Write for details.

Sold by Independent Theatre Supply Dealers.



IDEAL SEATING COMPANY
OF GRAND RAPIDS
SEATING IN THE MODERN MANNER

capacity and add a stage. The house is owned and managed by HARRY HOLLAND.

HARRY E. MARSH, director and one of the founders of Marsh Wall Products, Inc., Dover, Ohio, died of a heart attack in St. Petersburg, Florida, May 26. For 24 years he had been associated with his six brothers in the Marsh industries, and served as factory representative while living in Florida the past six years. He pioneered in the development and original sales of Marlite panels. Born near Baltic, Ohio, in 1884, he attended West Lafayette College and Coshocton Business College.

Fire destroyed the Del Rey theatre and nine adjoining shops in Monterey, Calif., recently, MARK KELLER, manager of the property reports. More than 100 firemen from Monterey and surrounding towns fought the fire for more than six hours. The theatre belonged to Golden State Theatres. Damage was estimated at \$250,000.

A 350-car drive-in theatre was opened by HARRY LAMONT of Albany, near Middletown, N. Y., July 4. Mr. Lamont now operates drive-ins at Leeds and Lake George, in addition to regular theatres in Philmont, Greenville and Woodstock. LAWRENCE HARRINGTON, of Orange, N. J., manages the new drive-in.

Interstate Theatres is nearing completion of its \$200,000 four-acre shopping center and theatre project in the Wilshire Heights section of Dallas, Tex.

CHARLES H. JONES, formerly of North Carolina and a former radar engineer, has joined the inspector's department of Altec Service Corporation, assigned to the Philadelphia district.

The Regent theatre property in San Mateo, Calif., has been purchased by Dr. LEE SHAHANIAN of San Francisco. Dr. Shahanian paid \$32,000, it is reported.

MORRIS NEMEZ has sold his interest in the Ideal and New Empress neighborhood theatres in Philadelphia to LOU BERGER. Mr. Nemez will devote his time to his realty and building enterprises.

R. E. VAUGHAN, formerly of the Pixley theatre in San Francisco, has been named manager of a new drive-in theatre built by Lippert Theatres near Mooney Grove, Calif. The theatre was constructed at a cost of \$100,000 and is a unit of the Lippert circuit.

Golden Gate Theatres' Turlock theatre in Turlock, Calif., recently damaged by fire, will be rebuilt and re-equipped, according to REX STEVENSON, general man-

Quality

Counts

TODAY... MORE THAN EVER BEFORE

Trouble-Free Service

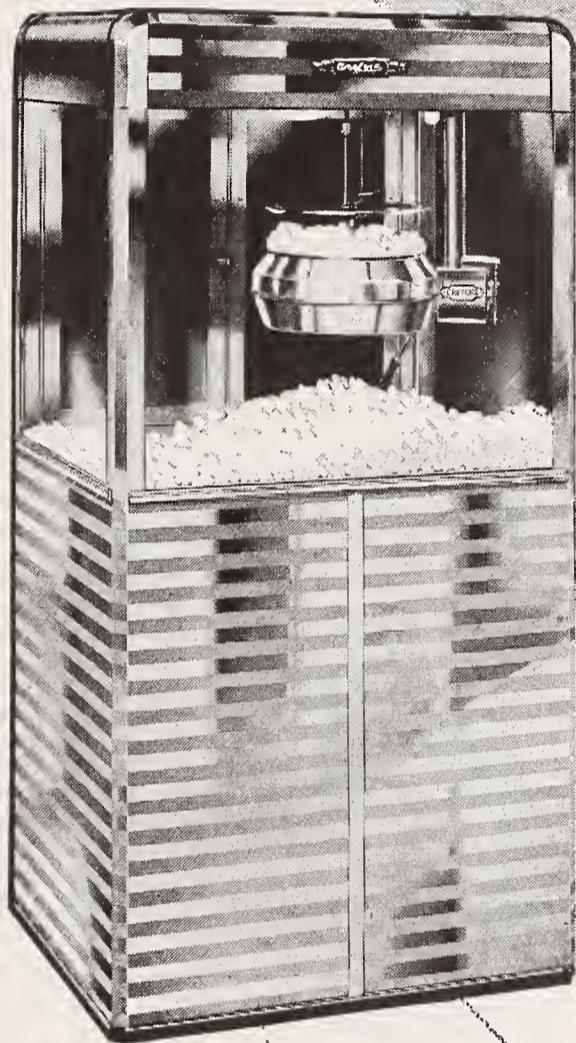
Assured top quality service with Cretors' more than 60 years experience in building popcorn machines for world-wide use

Greater Eye-Appeal

America's smartest corn popping machine available in satin-finish striped stainless steel designed to harmonize with any location

Speedier Production

Improved mechanism and modern engineering insure popping and economical, "top" operation



FOR
Increased Profits



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THE VIRGINIA
THEATRE IN
ALEXANDRIA,
VIRGINIA,
DESIGNED BY
JOHN AND DREW
EBERSON,
ARCHITECTS



**MARQUEE
VERTICAL & ROOF SIGN
COLD CATHODE**

In Ceiling and back of
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WHITE WAY

NEON SIGN SERVICE, Inc.

Builders of

**THEATRE SIGNS
AND MARQUEES**

for over a quarter of a
century.



We welcome inquiries
from theatre owners and
circuit operators.



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NEW YORK, NEW YORK



ager. A contract for \$119,600 has been let to Salih Brothers of San Francisco for the construction work.

DAVID POLLOCK, formerly manager of the Cuban branch of the Western Electric Company in the Caribbean area, has been named South African manager, with headquarters at Johannesburg.

E. W. BONNELL has purchased the Latham theatre in Latham, Mo., from P. L. RUSH.

LESTER McCORMICK and PRESTON GREER, owners and operators of the Majestic theatre in Berryville, Ark., have extensively remodeled the house, installing a front with new marquee and box-office, redecorating the interior, and reseating the auditorium.

WALTER E. GREEN and OSCAR S. OLDKNOW, president and vice-president, respectively, of National Theatre Supply, presided at a conference of Southern district managers in New Orleans late in June. Branch managers attending were W. G. Boling, Charlotte; J. C. Brown, Atlanta; T. W. Neely, New Orleans; R. L. Bostwick, Memphis and Dallas; J. I. Watkins, Oklahoma City.

A. J. PALMER, for many years an executive of General Precision Equipment Corporation and its various subsidiaries, including International Projector Corporation, has been name president of the Ampro Corporation, Chicago, GPE subsidiary manufacturing 8mm and 16mm equipment.

Griffiths Theatres have opened the new Hornbeck theatre in Shawnee, Okla. EMLER ADAMS, JR., has been appointed manager of the house, which seats 1200.



C. M. Cutler, General Electric illuminating engineer well known in the theatre field for his work in theatre lighting, and other General Electric engineers and executives at the company's exhibit at the Annual Store Modernization Show, held early in July at the Grand Central Palace in New York. Left to right: Mr. Cutler, E. D. Stryker, John W. H. Evans (manager of the show), and C. L. O'Shea. Mr. Cutler read one of the principal papers presented at the show.



**"The
Buildings
We Build
Build Our
Business"**

¶ F & Y Building Service is still the lowest cost producer in the Theater Design and Construction field in the Central West.

¶ Even in these troublesome times, they have produced comparative values that defy competition.

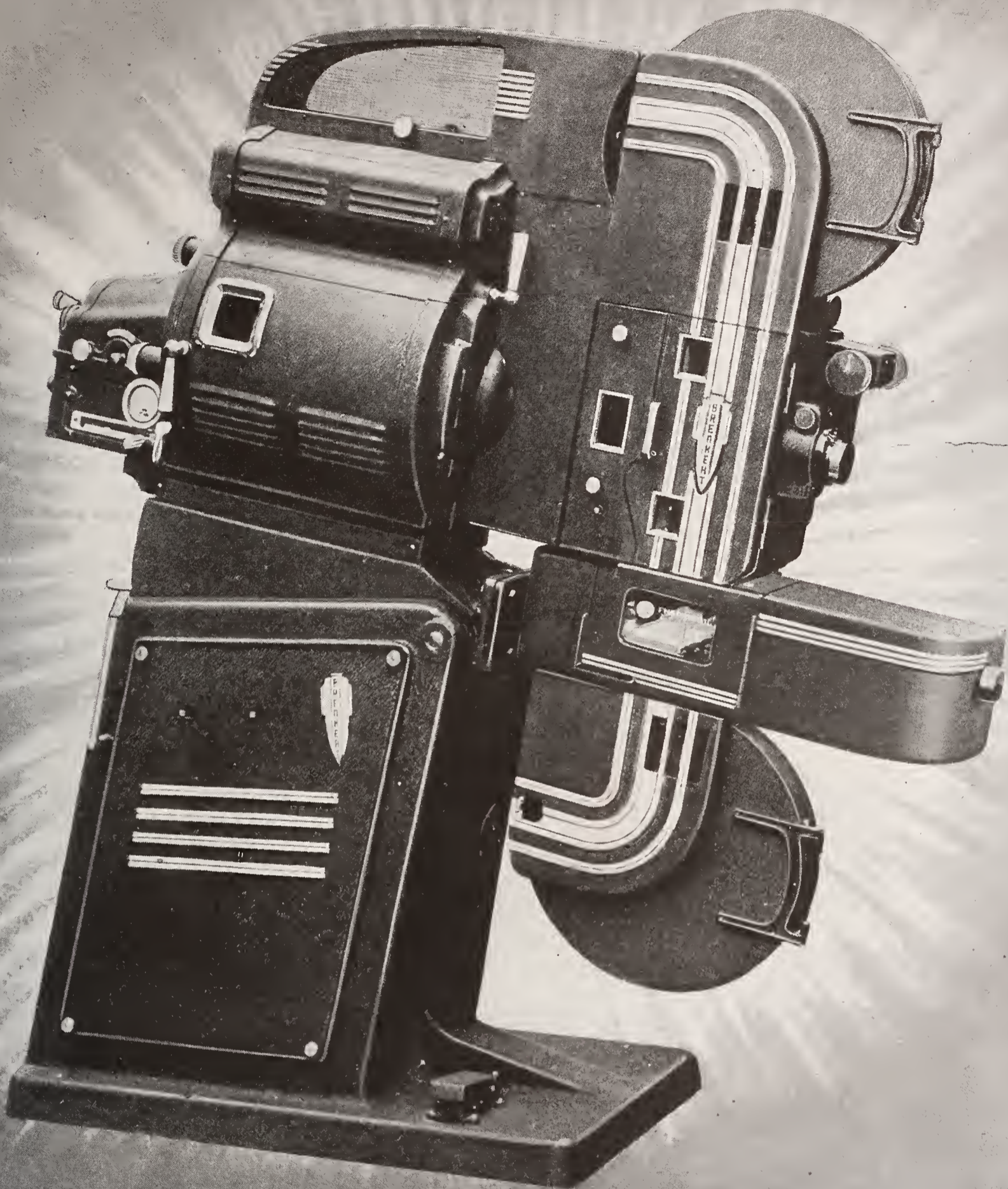
¶ If you want to know more about F & Y and its undivided responsibility plan and the results it can get for you, consult any owner of any F & Y built theater.

¶ They know how and why F & Y can and does give you the most theater for the least money and why we say, "The Buildings We Build Build Our Business".

The F & Y BUILDING SERVICE, 328 East Town St., Columbus, Ohio

Service by Registered Architects

• Experienced Theatre Designers



THE BRENKERT "80" PROJECTOR

The most natural screen performances ever enjoyed by movie-goers. That's what exhibitors and projectionists of large and small theatres say you get from the Brenkert "80". Rock-steady, brighter, clearer picture detail . . . more light on the screen . . . are but a few reasons why Brenkert projection will attract more patrons to your showings.

Such features as automatic lubrication, unit assembly, dustproof construction reflect directly in low operating and maintenance costs.

For top-hit performance in your theatre—order a Brenkert "80" Projector from your RCA INDEPENDENT THEATRE SUPPLY DEALER. Or write Dept. 57G, RCA Theatre Equipment Section, Camden, N.J.

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THEATRE EQUIPMENT
RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DEPARTMENT, CAMDEN, N.J.

In Canada: RCA VICTOR Company Limited, Montreal

PAYING TOO MUCH FOR SEAT MAINTENANCE?

Cover your seats with Lumite and you postpone the day when you'll have to re-upholster again. This beautiful, amazingly durable fabric gives you more wear per dollar. Repair costs are less because it won't ravel, snag or scuff. Cleaning costs are reduced because candy, dirt, gum, etc. come off quickly and easily. Lumite is available in just the fade-proof color and distinctive pattern to harmonize with your interiors.



Lumite is wearproof • beautiful • luxurious

1.

Unlimited choice of beautiful patterns
The pattern, weave and color-combination possibilities of Lumite are endless! Lumite reflects LUXURY...to the eye *and* to the touch...yet low cost, plus amazing long-wearing qualities, make it a highly practical investment

3.

Easy to clean...at less cost
No scrubbing...no vacuuming...no complicated cleaning methods! Easy to clean! That means less time and less labor required to maintain seats...which reduces your annual cost of upkeep considerably.

2.

Cannot fade...won't stain
Lumite's fresh, bright colors can *never* fade or run. Because it is woven of Dow's Saran, the color is IN the plastic filament itself. *Nothing* can stain it...neither dirt, dust, mud, ink, grease, chewing gum, food, lipstick nor any liquids.

4.

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Lumite fabric "upholsters well"! It cannot ravel, sag or tear. There is no "cupping." It holds a snug fit on the seat...*permanently!* Because Lumite "breathes", it never becomes sticky in hot weather nor clammy in cold weather.

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Seating number

Better Theatres

GEORGE SCHUTZ, Editor



Tedpa Arranges for Special Convention Cars

PLANS COMPLETED by the Theatre Equipment Dealers Protective Association, announced by Ray G. Colvin, president, for the Tesma-Tedpa joint convention at the Shoreham Hotel in Washington, D. C., September 25-29, include arrangements with the Baltimore & Ohio Railroad for special cars leaving St. Louis on both September 23rd and 24th. Space will be available to dealers, manufacturers,



RAY G. COLVIN
President of Tedpa

theatre people and others qualified to attend the convention, states Mr. Colvin, pointing out that reservations may be made either through local passenger agents, or by writing to E. M. Tenholder, Room 925 of the Boatmans Bank Building in St. Louis, Mo.

Previously Roy Boomer, secretary of Tesma, had announced similar arrangements with the Pennsylvania Railroad, for special cars on the Liberty Limited out of Chicago, on September 22nd and 23rd.

Mr. Colvin also announced the following convention committees:

Local arrangements—Henry Dusman, Baltimore; Elmer Brient, Washington; Joe Hornstein, New York.

Banquet and entertainment—William Kunzmann, Cleveland (National Carbon Company); Ray Busler, Tampa, Fla.; Phil Wicker, Greenboro, N. C.

52 Tesma Exhibits Assigned by July 1st

WITH PREPARATIONS for the Annual National Equipment Trade Show well in hand, the Theatre Equipment & Supply Manufacturers Association has announced committee appointments for

Chance for a Pun About Bull Run . . .

ONCE upon a time a Spanish bullfighter's cape and two Spanish swords were associated in conspicuous adornment of the mezzanine of Loew's theatre in Louisville, Ky. There came a day when one of the swords was stolen. A little later the other sword vanished. The following week the cape disappeared. But by then the late war was on and to replace such things did not seem at all urgent to George Hunt, the manager.

But recently he thought it was about time the bare space on the wall was restored to its original splendor. When a Loew's official from New York was in town, he told him about it. The official eventually reported Mr. Hunt's need of a Spanish cape and two swords.

Asked the sword supplier, "What kind?" Well, in Louisville what kind would they want? Confederate, of course!

And so today Mr. Hunt's mezzanine is adorned with a Spanish cape, surmounted by two crossed Confederate swords.

its other activities during the gathering with the dealers in Washington. It has also released the names of firms which had reserved exhibit space up to the first of July.

The appointments named CHARLES LEWIS of RCA, and DICK STRAUSS of the Adler Silhouette Letter Company, to the *program committee*; D. W. MATTHEWS of Motiograph, and C. J. WILLIAMS of the Wenzel Projector Company, to the *transportation committee*; CHARLES P. HUGHES of the Fort-A-Cide Corporation, to the *invitation committee*; and JAKE MITCHELL of the Le Vezzi Machine Works, and Mr. Williams of Wenzel, to the *registration committee*.

Exhibitors thus far assigned space, as announced by Roy Boomer, secretary, are:

Adler Silhouette Letter Company, Altec-Lansing Corporation, Alto Manufacturing Company, American Mat Corporation, Architects Planning Institute, C. S. Ashcraft Manufacturing Company, Automatic Devices Company, Baldor Elec-

tric Company, Ballam Safe Company, The Ballantyne Company, Bausch & Lomb Optical Corporation, Blue Seal Cine Devices, Inc., Century Projector Corporation, Champion Moulding Manufacturing Company, Control Engineering Corporation, Da-Lite Screen Company, Dazian's, Inc., DeVry Corporation, Essannay Electric Manufacturing Company, Fontaine Manufacturing Corporation, Forest Manufacturing Company, General Register Corporation, GoldE Manufacturing Company, Ideal Seating Company, Irwin Seating Company, Kneisley Electric Company, Knoxville Scenic Studios, Kollmorgen Optical Company, Krispy Kist Korn Machine Company, Kroehler Manufacturing Company, LaVezzi Machine Works, Lawrence Metal Products, Maharam Fabrics, Manufacturers Machine & Tool Company, Motiograph, National Super Service Company, Neumade Products Corporation, Owens-Corning Fiberglas Corporation, Radiant Manufacturing Company, RCA, J. E. Robin, Inc., Society for Visual Education, Star Manufacturing Company, Strong Electric Corporation, Hanns R. Teichert Company, Tele-Radio Corporation, "Theatre of Today and Tomorrow," Ticket Register Industries, Vallen, Inc., Wagner Sign Service, Weber Machine Corporation, Wenzel Projector Company.

These take 52 of the 80 booths.

How Many Lockers? Some Rather Than None

SOME ISSUES back, in a discussion of coin locker accommodations for checking cumbersome or wet apparel and such personal belongings as umbrellas, overshoes and parcels of the sort often acquired when the theatre is attended during shopping trips, it was estimated that one locker for every 25 seats of capacity was sufficient for a theatre in the average city business section. Further investigation indicates that this number would be pretty liberal, even for theatres in busy shopping



areas, whereas houses in most locations could provide adequate checking facilities with far fewer lockers.

The objective in any case is the provision of some degree of checking service where there isn't any. Ten lockers are better than none at all to the number of persons (from, say, ten to twenty) that they accommodate.

One locker to 40 seats would mean only 25 lockers for a 1000-seat house, and 25 lockers require only 37½ feet along a strip of floor a foot and a half wide. Built in flush with the wall, they would often utilize space otherwise without necessary function.

There is a certain relationship between facilities for checking bulky or wet personal belongings and considerations of comfort and safety in seating. A person with a heavy overcoat, likely as not wet, and a couple of packages, and perhaps an umbrella, is a nuisance to himself (more accurately, herself) and certainly no great boon to those adjoining. And wide row spacing plus retracting seats offers no solution to the problem of squeezing the patron and all of that freight past those trying to enjoy the performance.

Unwired Hearing Aids Are in the News Again

AMONG THE facilities of the Wometco circuit's interesting new Miami theatre, which was described in the May 31st issue, is a "Telesonic" system for making motion picture sound audible to deafened patrons; and this distinctive group hearing aid is the subject of an article in the June issue of *The Volta Review*, a publication dealing with deafness.

This system is not new in the usual sense. It was introduced in England even before Europe went to war, and it was described in an illustrated article in *BETTER THEATRES* in 1941. Charles H. Lehman, its developer, had brought it over from London for the New York World's Fair. But because the war prevented its exploitation soon after its successful practical application, it is new in the commercial sense. Indeed, plans for making it generally available in the United States have not been fully developed even yet.

The advantage of the "Telesonic" system is that the deafened patron can sit anywhere in the auditorium. No seats are wired into the picture sound amplifier. To review here how it operates, we quote from our article of 1941:

"The system consists in two divisions, which may be regarded, by the analogy of radio, as broadcaster and receivers. The 'broadcaster' is merely a sound amplifier with low-impedance output. Sound from stage performances is obtained from microphones located on the stage in the usual

SEPT.
24-29



ANNUAL
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TRADE SHOW

TESMA-TEDPA JOINT CONVENTION
SHOREHAM HOTEL, WASHINGTON

way; sound for film reproduction may be obtained through connection [of the 'broadcaster' amplifier] with the [picture] sound system, or alternatively through microphones that may be located near the stage speakers [picture horn system].

"The output of the amplifier is wired to what may be regarded as a broadcasting antenna, consisting in a loop of wire or copper foil, or several such loops connected in series. The wire or foil is laid under carpets, along the aisles, along baseboards, or in any other convenient and inexpensive arrangement which will leave every deafened person within 30 feet of some segment of the loop."

The deafened patron borrows a receiver, as with the jack box hearing aid. But he or she can sit anywhere. The embarrassment many deafened people feel in being "singled out" because of their deficiencies is thus eliminated; and of course management does have the headache of trying to keep others out of seats for the deafened.

Certainly, it is a service worthy of its

great generosity for the motion picture industry to bring the recreational benefits of the screen to the deafened, who were denied them when sound came. It does so here and there, but far from generally, whereas deafened people live everywhere. They themselves are partly to blame, of course; many do not avail themselves of hearing aids where they *are* available. But this, it often has been pointed out, is because they do not want to be conspicuous. Mr. Lehman's "Telesonic" system appears to eliminate that barrier.

In obtaining Eric Johnston, president of the motion Picture Association, as a speaker at its Theatre Engineering Conference, the Society of Motion Picture Engineers continues to show a good deal of enthusiasm for the subject which is to occupy, exclusively, the agenda of its fall meeting at the Hotel Pennsylvania in New York, October 20-24. In accepting the invitation, Mr. Johnston congratulated the society "for taking the initiative in encouraging and testing new ideas in theatre design, construction and equipment." The society hasn't quite taken the initiative in these matters, but its attention to them is very welcome now, and full of good promise—and would have more with less limited financial resources.

The Underwriters Laboratories, Inc., in Chicago, has listed a new welding method for the installation of sprinkler systems from which savings in cost is expected, as well as stronger installations. The method employs a Nelson stud welding gun.

HIROSHIMA GOES TO THE MOVIES AGAIN



The "American Movie Theatre" in the reviving city of Hiroshima, Japan, recently constructed by the U. S. Army for public entertainment. It is operated under the direction of the Motion Picture Export Association, with Charles Mayer, managing director in Japan, in immediate charge.

Planning Seating for Comfort

Q An inquiry into practical bases of good practice: by BEN SCHLANGER

A NUMBER of distinctive types of auditorium chairs are now being offered for better theatre seating. More types of seating arrangements are talked about than ever before. Chair sizes and row spacing are subjects of much discussion. It is a healthy sign that so much attention is being paid such an important factor in successful theatre operation.

Actually, theatre chairs have proven for many years to be comfortable in their physical design, and durable in their construction. Their basic construction outlasts the upholstered components, and the need for replacement is attributable not so much to the breakdown of the structure as it is to the poor relationship of the chair to the correct basic seating plan.

Replacement is necessary in many instances because of worn upholstery and outmoded styling. What I am trying to bring out here with emphasis is that new seating installations, and reseating, must be gone into carefully from a *plan arrangement* and *spacing* standpoint if double-barrel effectiveness is to be given to efforts to attain maximum seating comfort.

Three factors, all of major importance, are to be considered in the problem. First, the comfort of the chair purely as a chair; second, the effect of spacing and of the relationship of chair to screen on those qualities of comfort; third, the placing of the

chairs to minimize obstruction of view of the picture.

The first consideration is a subject worthy of an article by itself. Here, however, I want to deal with it particularly in its relation to the second and third factors. Chairs can be made to have backs having an angle relative to the patron's seated position which will increase physical comfort. If the screen is higher than the chair position, the angle of the back of the chair should slope back a greater amount than if the screen position is lower than the chair position.

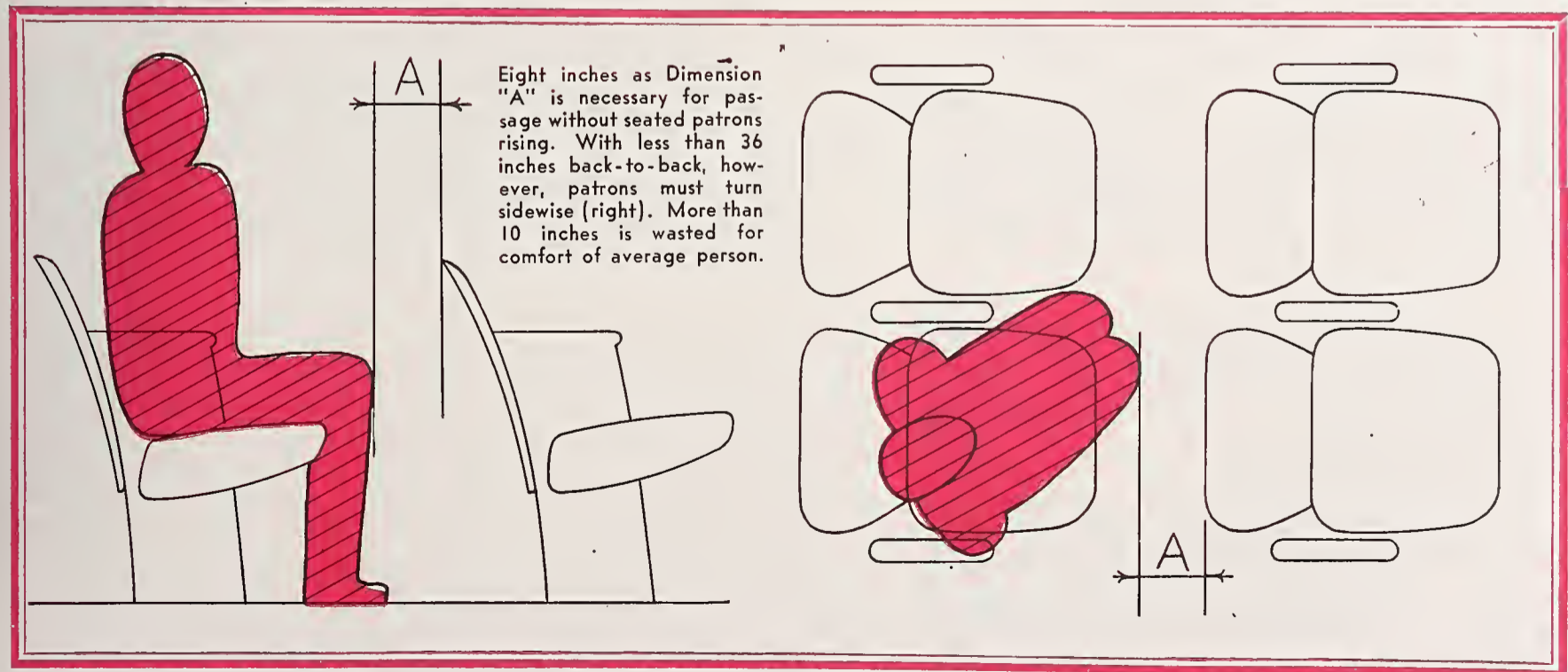
CHAIR BACK ANGLES

In any given theatre there are too many varying relationships between screen and chair position to advise adoption of a certain chair back angle for each kind of location. Theoretically this would be desirable; actually it is not necessary. However, chair back angles should be changed at approximately six-row intervals. Thus main floor seating of 36 rows would have six different chair back pitches. Chair back angles are a product not only of the chair design itself, but also of the slope of the floor. If the chair manufacturer does not provide flexibility in chair back angles, careful design in the floor slope can partially control the angles.

Control of the angle of the bottom of the seat standard is also used to help adjust chair back angles.

The need for full consideration of chair back angles can be illustrated by sitting in the front row on the main floor, in a chair having a slight back angle—that is, the back is almost straight up and down—and then sitting in the balcony, in a chair which has a back that inclines sharply. In the chair of the front row on the main floor there will be pressure, becoming uncomfortable in time, against the back and, to see the screen, lifting of the head to a tiring degree. In the balcony position, to see the screen in a normal posture, the support of the back is missing—the viewer has to lean forward.

Now as to the problem of chair size. The majority of chairs today have a width of 20 inches. Many 19-inch chairs are still made. A width of 21 inches is not uncommon, and occasionally, when some theatre operator decides to go "all out" in the matter of seating comfort, widths of 22 and 23 inches are chosen. These larger widths do not solve the problem of how to attain maximum comfort; they only increase the distance between the arm rests to a degree that prevents, for large number of people, perhaps the majority, from comfortable use of the arm rests, and also reduces the restful support which today's



auditorium chair has been carefully designed to give. (The late Heywood Broun, newspaper columnist, once wrote that the only theatre he'd been able to sit in comfortably was the Normandie in New York. The Normandie has 23-inch chairs. Mr. Broun was at least that across the beam. It's a build that is neither average nor fashionable.)

EFFECT OF EXTRA WIDTH

Further, the extremely wide chair does not create a wider arm block between chairs. The wider arm block is not really needed as means of attaining greater comfort; the present arm block is probably wide enough to give such support as the average patron seeks from it, and it seems likely that one would be too exacting to suggest that each patron needs more than one arm rest all to himself. But if we were going to follow a trend toward wider and wider chairs, believing this to be in the direction of greater comfort, we would need wider arm blocks, simply to discourage continual shifting from one side of the chair to the other, which introduces an obstruction factor that no seating plan can contend with. The objective of a seating plan, so far as it represents an interest in comfortable sitting and viewing, is to provide conditions under which a patron can sit comfortably and see the screen clearly without shifting and contorting the body. Wide chairs with narrow arm rests defeat that purpose for the average person, who keeps shifting to get comfortable support in a chair too wide for him, making a patron of average height seated immediately behind him do the same thing, not only possibly for the same purpose, but to see the screen.

There are limits, therefore, to how far we can go in the direction of width in our pursuit of maximum seating comfort. Now how about the other direction—that of distance between rows?

Up to, say twenty years ago, it was pretty hard to get a theatre operator to allow more than 30 inches back-to-back in his seating plan. Where there were state or municipal codes, that was the amount prescribed, and the prevalent idea was to get in as many seats into a theatre as possible without getting a violation. Then, with agitation of comfort as a determining factor in seating and other facilities, 32 inches became more and more accepted as a reasonable amount. This is now pretty

generally thought minimum at best, and 34 inches has become common, while the operators of some of our more recent theatres have made much of the fact that their rows are spaced 36, 38—even 40 inches back-to-back.

What should this row spacing be to serve the purposes of comfort in a practicable way? Well, I do not believe that can be answered with a number; there are too many varying factors. Row spacing with a relatively thick spring cushion back should be greater than when the back is merely padded; it should be increased as the back angle increases; and it should be more when there are many chairs to a row than when there are only a few.

Actually, with a standard type of modern auditorium chair having a back with a mean width of approximately an inch, and a back angle of about 16°, and with no more than eight chairs from aisle to aisle, row spacing of 32 inches can provide, not the best, but nevertheless quite comfortable conditions. Under other circumstances of chair design and seating plan, 32 inches are wholly inadequate. What is needed for the passage of a patron down a row containing seated people, without scrambled legs or embarrassing intimacy, can be determined easily enough by dropping a plumb line from the top edge of a chair back to a point in line with the knees of a person seated behind that chair. The distance between the plumb line and where the knees would be is the critical distance, and it varies from one seating installation to another. Therefore a fixed back-to-back figure cannot be a practicable standard.

We have been stressing comfort. There is, of course, the factor of safety, and this must be considered in the light of possible emergency evacuation of an auditorium.

Applying the plumb line test to emergency requirements, I have found that 35 inches back-to-back are ample when the chairs have back about 1½ inches thick with a tilt of around 16°. Balcony row spacing should be greater as the height of the riser increases.

I have thus concluded that between 32 and 35 inches lies the area for judging practicable row spacing requirements. Less produces discomfort, inconvenience and danger under any conditions of chair design and seating plan; more raises a question of whether one is not wasting space without increasing comfort or over-emphasizing the element of personal hazard.

The staggering of chairs has become a well known

method of improving vision without going to impracticable extremes in row spacing and floor pitches, but it still is not used as widely as its merits advise. Not only should it be immediately considered for new theatres, but it belongs definitely in most re-seating schemes where it has not been employed. A well planned stagger system for those banks of seating that pretty directly face the screen (as distinguished from the side banks), can provide conditions under which the view of every patron in the auditorium can get a view of the screen without interference of the head of a person seated in front.

SIGHTLINE STAGGERING

I am not referring to the method of staggering which merely alternates 30-inch chairs with, say, 20-inch chairs at the row ends. This effects staggering of a sort, of course, but with a uniformity that does not take into consideration the constant changes in the relationship of chairs to screen as you go down the row. The angle that each chair makes with the screen is different, and with every few chairs this change becomes important with respect to the obstruction created by a head in the very next row in front. To have an even line of chairs at the aisles (which certainly is advisable, from the standpoint of both looks and safety), the chair widths should be varied throughout that part of the bank of seats where staggering is effective. That takes a draftsman's time and increases the cost of creating a seating plan, but the increase in cost is certainly worthwhile; to achieve the same conditions of comfortable viewing for the customers by structural methods would cost many, many times more.

In new construction, the use of staggered seating can decrease by almost half the overall pitch of an auditorium floor designed to provide unobstructed vision of the screen. It is true that not many theatres have unobstructed vision, and that the public does seem to tolerate obstruction. It is well that motion pictures are so popular that the majority of people are willing to twist and stretch in order to see them. But to take an attitude that what one can get by with is good enough is hardly one that protects the business that has been built up. And if today's emphasis on comfort is at all sensible, certainly it belongs first of all on comfortable vision of the screen. Theatre patrons don't come to the theatre to sit in a comfortable chair. They come to see a picture comfortably. No auditorium chair can be more comfortable in its purpose than the seating plan permits it to be.

[BEN SCHLANGER, *New York architect long specializing in motion picture theatre design, writes regularly in BETTER THEATRES, conducting the department "Specs and Speculations."*]

SEATING



PROBLEMS!



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Avenue
 THEATRE

Seating of
Firestone
FOAMEX



Courtesy Lehigh Furniture Corporation, New York City

“It’s a strange thing. Here’s the most luxurious motion picture theatre in town — and the most expensive seats are always filled. Believe me, it’s not just the desire for exclusiveness. Patrons are attracted by the deep, relaxing comfort of those FOAMEX cushioned loge seats. And as movie goers appreciate FOAMEX comfort, I appreciate the fact that from a maintenance standpoint, I can forget about cushioning for the life of the seats.”

Mr. Norman E. Gluck, Manager, PARK AVENUE THEATRE



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CUSHIONS Long accepted by automobile and furniture industries as best for durability and comfort. Easily removed seat cushions permit shifting of cushions to equalize wear.

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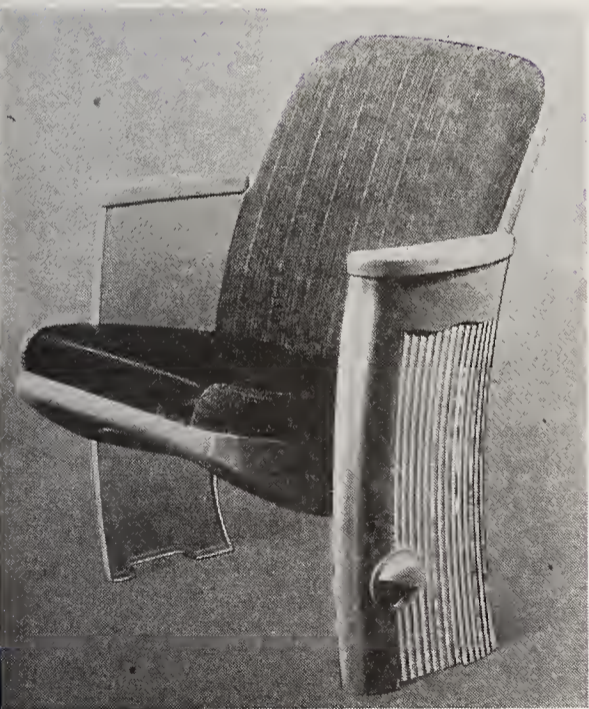


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Seating now . . .

A Gallery
of Starred Models
in Leading Lines of
Auditorium Chairs



■ The post-war line of the American Seating Company features, as its model of general purpose for motion picture theatre auditoriums, the Bodiform, which today is a refinement of the design that represented a relatively radical departure from established construction and styling when introduced a few years before the war. It is illustrated with two distinctive styles of end standards of the several patterns available. Both back panel and seat pan are formed of a single steel sheet, with the back panel extending down sufficiently to conceal the seat pan. Introducing, in modern auditorium chair construction, the self-raising seat through hinge action, today's Bodiform retains this feature. The curvature of the seat pan from a relatively narrow front edge facilitates this automatic movement, harmonizing at the same time with the general streamline design of the entire chair. Springs are no-sag type steel bands cushioned by a foamed rubber pad. The covering fabric of both seat and back is attached by a readily removable spring-steel cable in a groove. The hinge mechanism is completely encased, and all surfaces accessible to the occupant are smooth.

Seating now . . .



. . . as once it was



■ Two models which the Heywood-Wakefield Company has just introduced into its line. At left above, and at right, is the Encore, a general purpose chair. Above at right is the Airflo, a luxury chair. Both are of all-steel construction. The Encore has the seat mounted on a self-raising hinge and is available with spring or padded back; in both cases the back panel has rolled edges and is full-length to cover the raised seat. Springs are coil type, mounted directly on the back panel in fully-upholstered chairs, and for seats, on a removable steel frame. Arms rests may be natural birch with lacquer finish, or be upholstered over sponge rubber. . . . The Airflo features construction mounting seat and back on all-steel hinges to allow for adjustment of both back and seat to posture with movement of the occupant. Cushions have coil springs. End standards are of modern-classic pattern formed by an enameled panel edged with chromium-plated steel moulding.

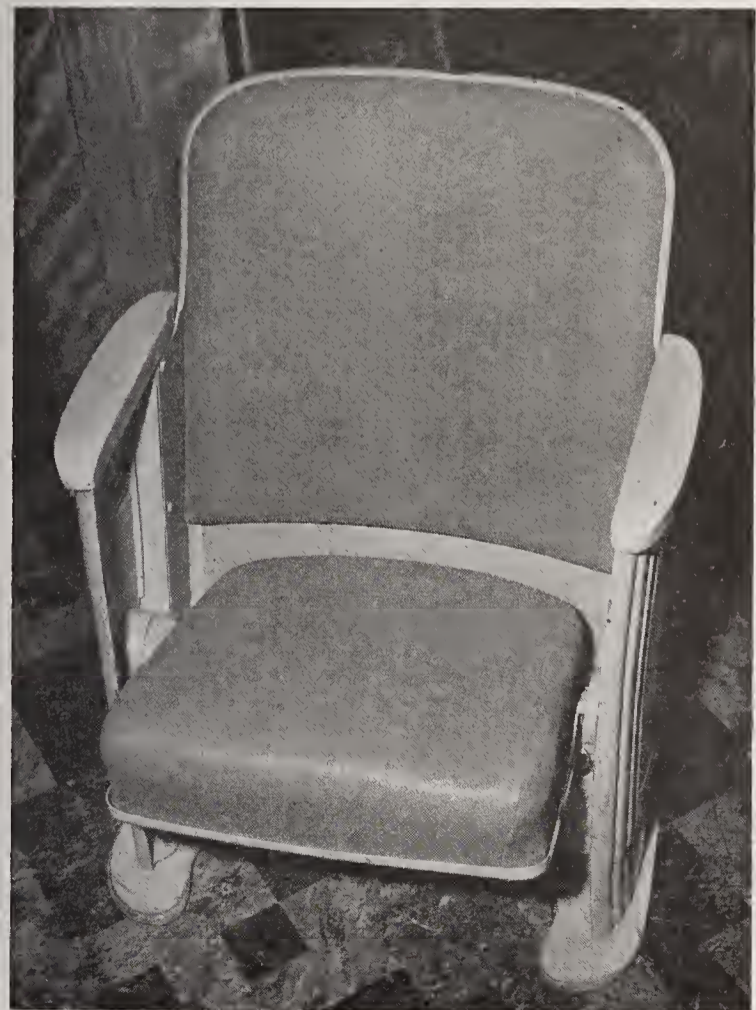


Seating now . . .

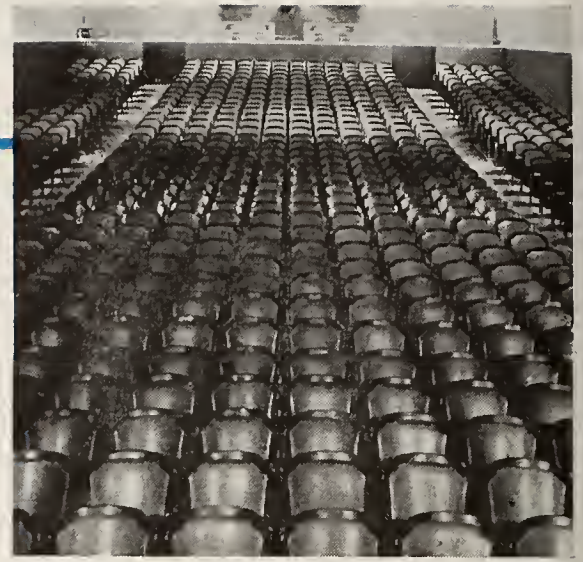


. . . as once it was

■ Newcomer to the line of the Ideal Seating Company is a model uniquely combining both retracting and self-raising features (shown at right). When the occupant rises, the seat of this chair, called the "Slide-Back," retracts, then rises automatically and locks into the raised position. Slight pressure releases the seat frame for occupancy, whereupon it automatically slides forward. With retraction of the seat, the back moves slightly upward. The back is a die-formed steel panel of depth covering the space between it and the seat. Operation of this mechanism is on permanently lubricated bearings. . . . The Ideal line also includes three models of a "Streamliner" series without retracting principle called the "Chief" (illustrated below upholstered in Lumite woven plastic fabric), the "Mercury" and the "Challenger". All models have die-formed full-length steel back panels with rolled edges, die-formed steel seat bottoms cowled to increase leg room in standing for passage, and hinges accessible for adjustment without removal of seat.



Seating now . . .



. . . as once it was



■ All chairs in the line of the International Seat Corporation, distributed by the Theatre Equipment Section of RCA, have the hingeless seat suspension which distinguished International design on introduction of the line. The seat is mounted on a center axis rod equipped with greaseless fibre bushings, with stopping of the seat effected by rubber shock absorbers, and tension set at the factory for control of movement of the seat frame. Back panels, seat pans and standards are steel stampings, with frames and seat stops of welded steel construction. One model is available with an insert panel back; in other models the fabric is attached to the back panel by means of a continuous steel binding rod. Coil spring construction is used for all seats, and for the backs of fully-upholstered styles. End standard finish for all designs is baked enamel. Model at right is shown covered in "Tolex".





Seating now . . .

■ First of the modern auditorium chairs to use the retracting seat principle, the current line of the Kroehler Manufacturing Company features this device to facilitate passage through a row. The Kroehler push-back seat retracts to a maximum of 6 inches through the action of four compensating levers, the seat moving on a track, and action is automatic should the patron find it necessary to rise to allow another patron to pass. The levers operate on bearings permanently lubricated by graphite-impregnated bushings and are totally enclosed. Adapted to any radius, the chairs are available in any width from 19 to 22 inches. Construction is of steel, with spot welding used throughout. The seat cushion is of spring-edge type, 6½ inches high, with 16 coil springs locked by helical spring wire. Four types of backs are obtainable—inserted panel, thinly padded, heavily padded with or without side welts or boxing, and full-spring.



Fabrics Today for Seating

There are more kinds than ever that meet the test of durability while creating a sense of luxury, too

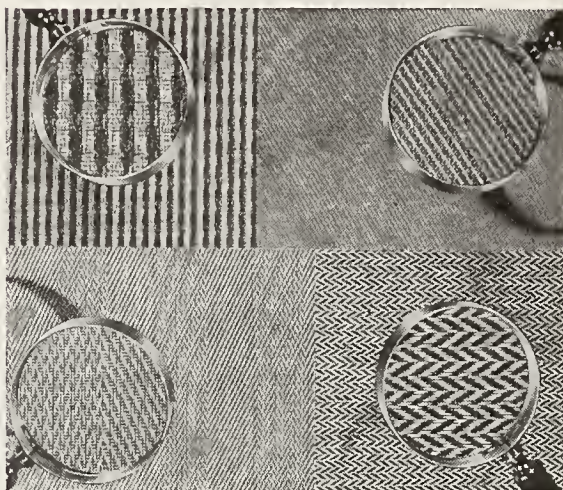
DURABILITY is the key to practical selection of fabric for the auditorium chairs of all but a few theatres serving a "select" clientele made up largely of adults. But if it were the only test of the adaptability of a fabric to average requirements, dyed canvas might well be the wisest choice.

Once upon a time in the short history of the photoplay there were few problems of this kind. Most screen theatres had veneer seating. For the rest, there was leather or soft fabrics produced by methods and under conditions which confined them to theatres where elegance outweighed both cost and durability as primary factors of choice.

But standards of appearance and comfort had already stimulated installation of upholstered seating in other than the "deluxe" theatre by the time sound came along to outlaw the veneer chair for functional reasons. At that juncture, fabric—as a thing of color, pattern, texture—became a point of practical interest in auditorium seating. The fact that the auditorium is dimly lighted most of the operating hours has not rated as a determining consideration—this because there are moments of full lighting that supply ample time for patrons to get an impression of shabbiness and "cheapness." Furthermore,



The settees with which the loge section of the intimate luxurious Park Avenue theatre in New York are covered in a smooth wool weave over a moulded cushion of "Foamex" (the Firestone Rubber Company's foamed rubber).



A group of four weaves of the many now available in the newest class of fabrics for auditorium seating—those woven of plastic "threads." These are from the current line of the Chicopee Manufacturing Company, which has increased to some 300 different styles, in a wide choice of colors.

texture—even pattern and color—are not without effect in the higher levels of illumination that came to be established, for sake of safety and traffic, as screen brightness increased.

Today the theatre operator has a far wider choice than ever before of fabrics that meet the test of durability without sacrifice of the qualities which meet the other requirements—those, briefly, that convey a sense of luxury, which is also an article of theatrical merchandise, and especially so for a popular theatre. This is true of soft fabrics as well as those made of other materials than wool and cotton.

LEATHER-LIKE COATED FABRICS

Plastics chemistry has had somewhat revolutionary effect upon the manufacture of upholstery materials for uses exacting a high degree of durability. The so-called leatherette of many years was not as durable as the leather-like coated fabrics obtainable today, and it was, at least in feel, hardly a reasonable facsimile of what, in design, it represented. Even in the cheaper grades, such as many employing the long-dominant paroxilin coating, the material has lost its apparent kinship with oilcloth that was characteristic of its ancestors.

Within the field of leather-like coated fabrics, however, we hear today especially of the vinyl-resin group. This developed

during the war when rubber, as a base for the coating of the better grades of simulated leathers, could not be had for textiles. The relatively new vinyl plastics were turned to as a substitute. The product proved better than the rubber-base type and has, of course, supplanted its predecessor as the top grade "leatherette."

The vinyl resins are also the source of plastic filament for woven fabrics, and of plastic film for coating a "fabric" directly upon foamed rubber cushions.

WOVEN PLASTIC FABRIC

Weaving of plastic filaments or "threads" into fabric has brought into the market a distinctive type. It was on its way before the war stopped research, and a year after the conflict it was in practical usage.

When first introduced for auditorium chairs, little yardage was available, and that in only a small selection of patterns and colors. The available patterns now reported by the Chicopee Manufacturing Company, makers of Lumite woven plastic fabrics, number around 300, and these can be had in a wide variety of color combinations. They vary also in types of weaves, giving a selection of textures.

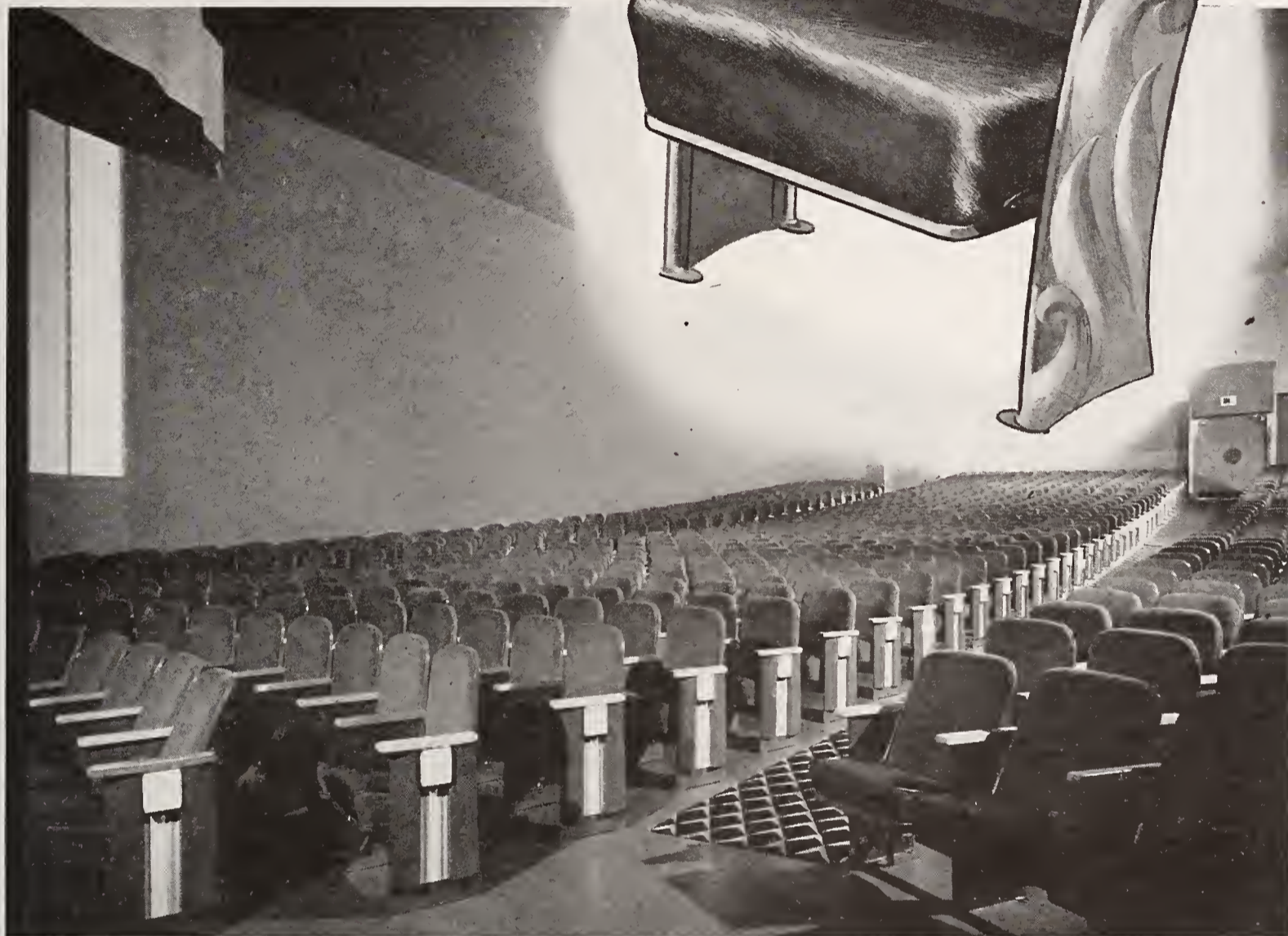
TODAY'S "SOFT" FABRICS

Among the soft fabrics, mohairs still predominate. In the past the pile mohairs have been accepted as meeting best the test of durability, while providing at the same time a texture which makes luxuriousness as apparent in total darkness as under light. Today the mohairs are a large and varied family, with relatively smooth surfaces (as contrasted with the high-pile cut type), and cut patterns. Goodall Fabrics, manufacturers of Molano velvet pile mohair widely used in theatre installations, now include a new non-pile 100% wool-face weave (Claremont) and a frieze (Gros Point) among fabrics sufficiently durable for theatre seating.

Generally speaking, the textile field is still seeking a level of production enough in line with demand to make a full choice of fabrics available for prompt delivery; the situation has improved sharply, however, since a year ago, and continued easing of the supply problem is expected.

MORE
"Box Office"

APPEAL AND LONGER
 WEAR!



Edward Paul Lewin, Architect, Chicago, Ill.

with **SUPER-TOUGH TOLEX*** UPHOLSTERY

Solve the seating problem in your theater today with TOLEX upholstery! This super-tough plastic leathercloth looks richer . . . wears longer.

You can depend on TOLEX Quality . . . backed by Textileather's 35 years of leadership in leathercloth. Delightful results with Tolex for theater seating, wall covering and decoration! Easy to clean . . . washable . . . vermin-proof . . . stain-resistant . . . can be made fire-resistant.

(Meets New York City's and Boston's fire-resistant requirements). Striking range of colors and effects. Specify Tolex upholstery for new seating equipment or for replacement. Textileather Corporation, Toledo, Ohio.

All experience
 is an arch to
 build upon.
 —Henry Adams



35 Years of Public Acceptance

TEXTILEATHER*

NOT LEATHER

**Reg. U.S. Pat. Off.*

Shrewd Blending

THE VIRGINIA THEATRE IN ALEXANDRIA

JOHN & DREW EBERSON, Architects

■ The new Virginia theatre in Alexandria dominates, architecturally, a commercial shopping and service center development on the Lincoln Memorial Highway leading from Washington to the South. It is an addition to the circuit operated by the Alexandria Amusement Corporation, of which Elliott Hoffman is president, Frank Stover general manager. The theatre seats 1,200 on one floor and is served by a 700-car parking lot. It is of steel and brick construction with a cast stone front (cement and marble chips), including box-office base. The front is dominated by a vertical sign and marquee (by White Way Neon Service, Inc., New York) of stainless steel. The sign has a channel of red baked enamel and carries white neon. The marquee, which has a border in white neon, has a soffit also of stainless steel lighted by cold cathode augmented by filament downlights. Glazed entrance doors are colorfully finished in black, blue and white Formica with white metal inlays. The box-office has stainless steel sash and is equipped with a Lucite windbreak of special design (by Lawrence Metal Products, New York). Along the roof, facing the highway, the name of the theatre is mounted in a White Way sign of 8- and 5-foot channel letters with white neon on red ground.

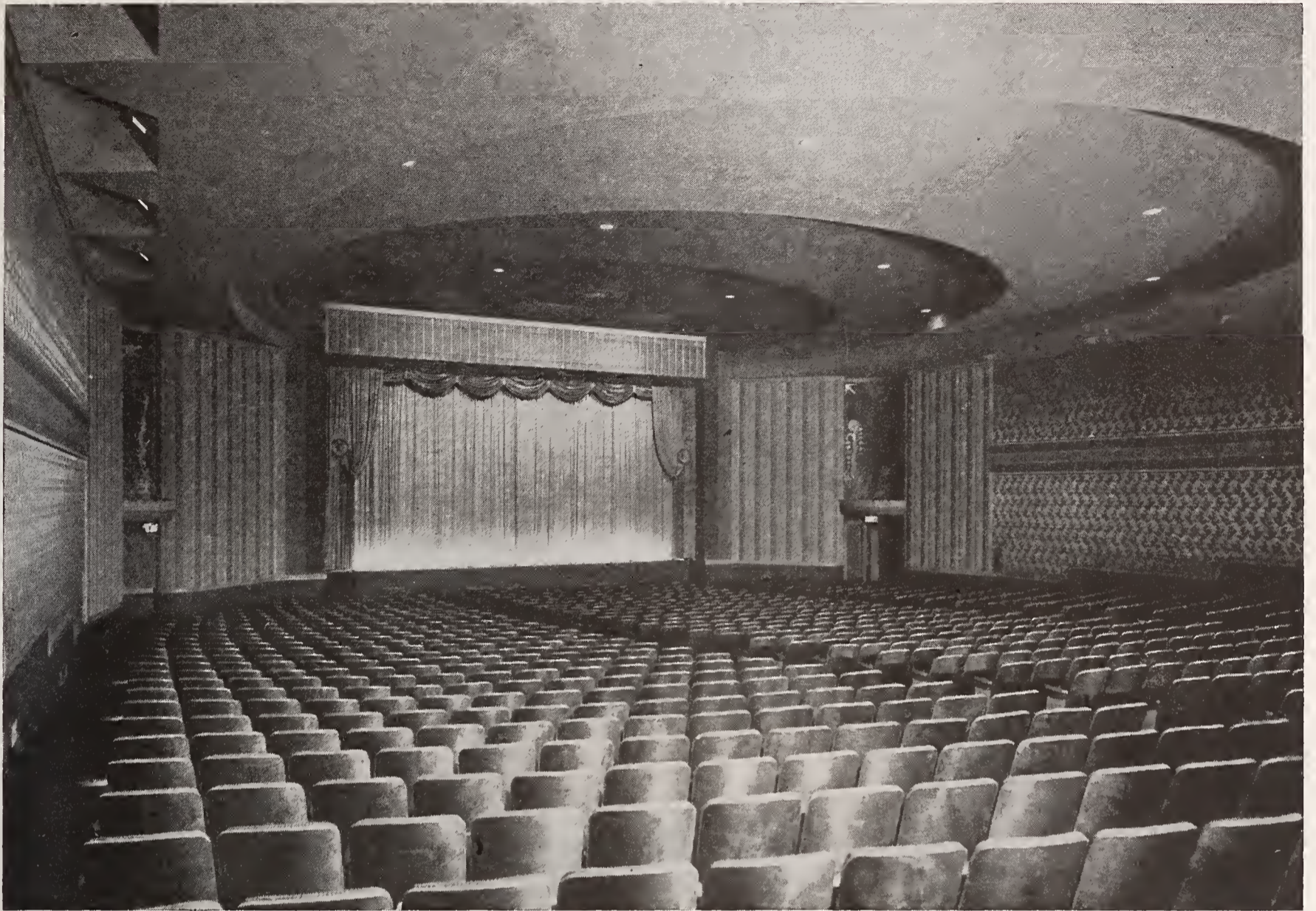
Photos by Baptie Studios



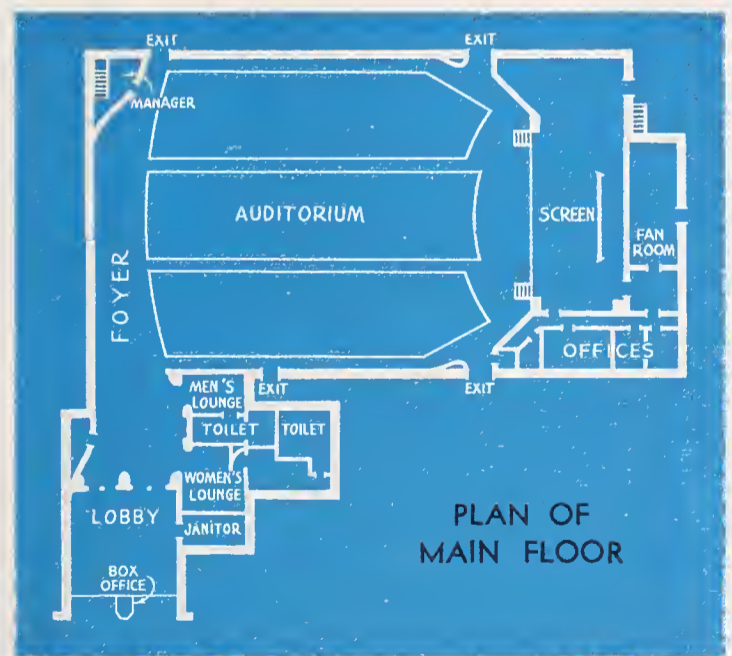
■ The lobby has walls of salmon-veined Vermont marble beneath a white plaster ceiling. Illumination is by a horseshoe luminaire (all fixtures are of the architects' design and executed by Charles J. Winston & Company, New York) of glass, Lucite and stainless steel. Two pylons of marble conceal radiators to heat cold air entering at doors. Flooring is non-slip ceramic tile in a blue, salmon, green, white directional pattern.



of Functional Detail and Styling



■ With 1,200 seats on one floor, the auditorium has distance for an enclosure. The impression sought in the design is spaciousness without loss of intimacy. The ceiling seems to set free of the walls, the effect of shovel lights in splayed niches. These at the same time exploit the color, pattern and texture of the damask-covered walls, which are thus drawn actively into the overall scheme. Further, the ceiling has movement, being cowed into a series of rings radiating from the proscenium arch, with color receding from maroon at the front through blending tones of rose and green, shades related to those in the walls. For further dynamic effect a mural of exotic birds (by Maragliotti Studio, New York) is painted directly on plaster in Stroblite luminescent paints. These "black light" pictures are actuated during periods of house lighting by 30-watt Stroblite tubular B. L. sources, and by 15-watt sources during projection. The entire proscenium end can also be brilliantly highlighted by projector lamps concealed in ceiling niches 20 feet from the curtain line; these are behind 3x4-foot shutters electrically controlled from the booth. The ceiling is also pierced by downlights, and additionally by openings for semi-flush filament lamps for auditorium cleaning. Seating (American "Bodiform" chairs) is spaced 34 inches forward, 36 thereafter. Seats are covered in maroon leather, backs in coral corduroy; end standards are maroon and silver. A gold plush stage curtain and gold gauze close-in travel on Automatic Devices tracks. Cooling is by well water with Chrysler "Airtemp" standby compressors.





■ The foyer, which extends behind the seating, has walls of damask in a blue, green and white floral pattern, over rock wool, and a moulded plaster ceiling painted pale rose. Here as in the aisles the carpeting (by Alexander Smith & Sons) has a small-scale pattern in mauve and gold. Doors of Formica trimmed with inlaid white metal lead from the lobby. Illumination is by ceiling lanterns with Lucite wings, suspended from flush Anemostats, which are used throughout for air distribution. Sand urns of architects' design, by Lawrence Metal Products, are placed liberally through foyer-lounge area.

■ A candy counter just inside the foyer is faced with tufted blue-green leatherette. It closes an alcove beyond which is a candy storage room. Opposite are the men's and women's lounges, both visible from the foyer through wide doorless portals, privacy of the lounges themselves being provided by the self-screening effect of the architecture.



■ The women's lounge is semi-partitioned into two sections, a main area (above) and a cosmetic nook (left). Here the carpeting becomes a larger-scaled pattern in gold and maroon, laid directionally toward the toilet room beyond. Walls are papered in a color scheme of red, black and gold with repeats of tropical dancing girl scenes. The cosmetic shelf, of the architects' design, is a unit of glass over a fluted metal trough with fluorescent lamps behind. Etched mirrors range above. The men's room (not shown) is also papered, in a black and green zebra pattern; the floor, however, is brown tile. Both toilet rooms have glazed ceramic tile walls, suspended compartments, and decorative tile floors. . . . At the inner end of the foyer is the manager's office, which has a window polarized for one-way vision looking out.

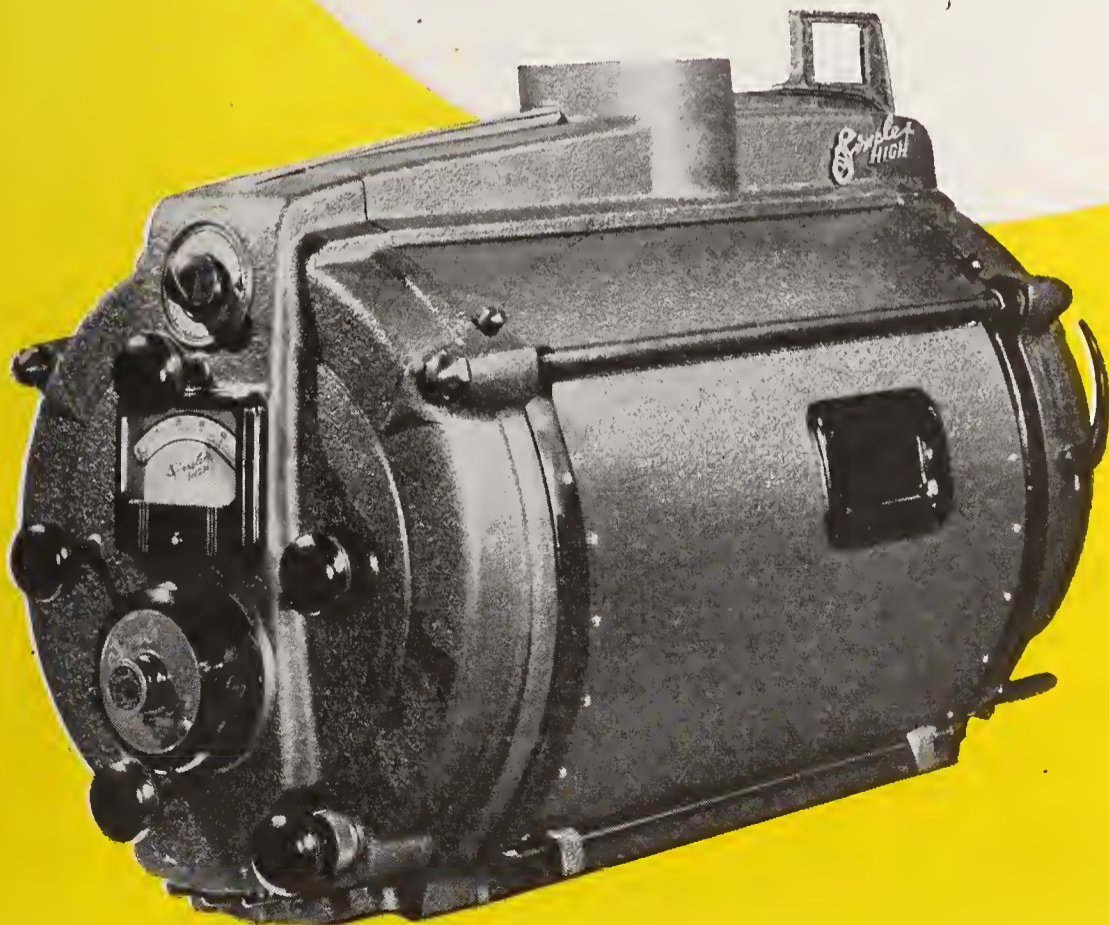
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of abundant screen illumination FROM ANY STANDPOINT!



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"THERE'S A BRANCH NEAR YOU"

METHOD in MANAGEMENT

in its relations to the physical theatre property • • to the public • • and to personnel

A department devoted to the interests of the house manager, conducted by CHARLES H. RYAN, veteran showman and circuit executive

"Selling" Seats

SELLING SEATS is one of the most important factors in service. Where the conditions are standing room or near that condition, the usher must learn that he has to take people into his confidence, so to speak, and convince them that he will do the best possible for them.

Phrases such as, "I have a good pair of seats right down this aisle," and "There are two good seats near the front but in a good place," are tactful suggestions which please the average patron. The usher must use his judgment in sizing up patrons and find out just how to approach them in the correct manner.

In a crowded house where most people

come in couples, there is usually an overabundance of single seats which are wasting money for the theatre. These must be filled to make more room for additional waiting patrons.

Now there is a definite technique for selling single seats. Naturally a young couple, or even most older people, do not like to be separated. This is the time when the usher must use persuasion, tact and diplomacy to get couples to take single seats. He can say, "I have two single seats close together and in the center where you can see each other and join later." There are countless ways in which to word phrases to a patron that will satisfy him. The main idea is to get the singles sold!

Patrons are kept waiting in line for seats only to discover, when they are admitted, that there are quite a few vacant seats

which could have been filled sooner. It is truth that this service does not always get the attention from your staff that it deserves.

Unfilled seats represent not only a loss of business on the day they are vacant, but also a loss of future business because of dissatisfied patrons who have had to stand.

All business has experienced a period during which sales were rapid in spite of the manner in which a business was conducted. That period is now drawing to a close and courtesy and service will become increasingly important in the survival and success of any business which is dependent upon public approval.

Make this a special topic of discussion with your staff, giving them specific instructions as to the method to be used in your theatre for the prompt filling of seats from your holdout lines. Study your present system of communication whereby the ushers on the aisles relay seating information to the attendant at the holdout line. Is it adequate? Is it too complicated? Is it "working"? When the first few people in line do not want front seats, does your holdout attendant "sell" them to others farther back in the line?

Most important of all—do you, personally, check each aisle every few minutes to see that the seats are filled?

Each theatre has its peculiarities of construction which will alter the mechanics of handling this important phase of our service, but an alert staff is the necessary beginning for every theatre. And the staff will not be alert unless you are.

HANDLING THE TAPES

The best way to train an usher to handle tapes is to give him practical experience at it. The man training the ushers can talk to them for hours, telling them just what to do; but once on the floor under standing room conditions, they are bewildered. This is the situation in which the usher learns to talk to people, how to sell seats and even make the patrons satisfied to stand. He must continually speak to standees, reassur-



CHARLES H. RYAN

SELL SEATS—SELL COMFORT

■ You're selling seats when you're selling attractions—but seats are something to be sold in themselves. If your seating is worthy of being sold—and it certainly should be—it signifies comfort, and don't let your patrons forget that it does—that in so equipping your theatre, you have sought to do the utmost for their comfort while they are in your theatre.

Use institutional copy in your programs, or house organs, selling the angle of comfort to regular and potential patrons. The little drawing at left was made for just such copy. It's cheery and hospitable—just what a theatre chair should stand for. And the copy should be in the same mood, maybe with Mr. Chair himself talking:

"I'm one of the big new roomy seats at the Blank Theatre. I'm smiling because I'm glad, and I'm glad because people are always happy when they're sitting in me. That makes me chairful! (Excuse it, please.)

"I hear gossip, secrets, scandal. I am comfortable for both the lean and the fat, the short and the tall. They all are comfortable while they enjoy the show, because I am the latest type. And goodness me, how they do like those programs at the Blank!

"The other day a man came in worried and tired. I could tell that by the way he slumped down in me. Pretty soon he commenced to sit up, a little later he was laughing, and when he went out he patted me and said, 'Good old seat, you're the place to park my cares!' . . . Well, come in and see me sometime. Make it often, won't you?"



Air-O-Slideaway

THE *First, New Principle*
in

THEATRE SEATING

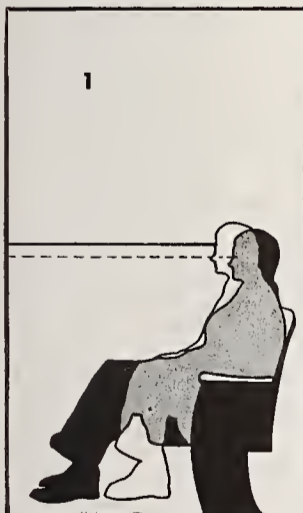
IN OVER

50
YEARS

The Air-O-Slideaway is the result of over 20 years of experience in theatre seating engineering and represents more than 4 years of development. It is the most advanced design that is mechanically perfect in the opinion of experts.

ALL PATENTS PENDING

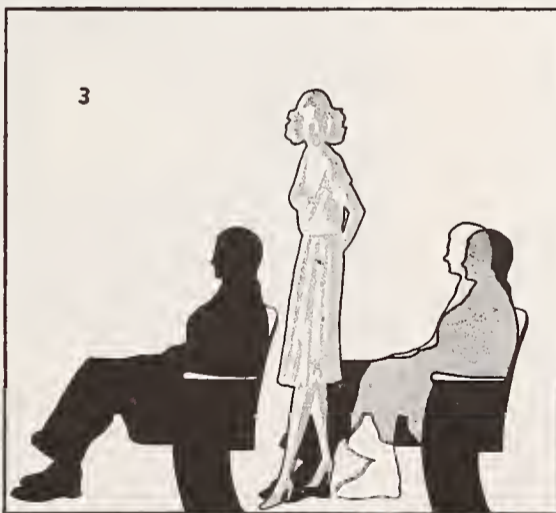
EXCLUSIVE FEATURES DESIGNED TO CORRECT PRESENT SEATING CONDITIONS



1. IMPROVED SIGHT LINES
—Posture can be easily adjusted to suit patron sitting behind taller person without strain. A 4" gain in height is reached when patron retracts.



2. GENERAL ADAPTABILITY
—In balconies or orchestra, patron's comfort is uninterrupted since the only moving part is the seat. It also permits easy access to cleaning since it is fool-proof mechanically.



3. STATIONARY BACK—Over conventional type of theatre chair in a 32" back to back installation, the **Slideaway** with an average size person permits a clearance of 6" when seat is retracted. This special feature eliminates interference of those sitting in back.



4. DUAL POSTURE—The **Air-O-Slideaway** offers patrons the freedom of posture after several hours of sitting without the least effort or discomfort to others. The pitch of the stationary back is so designed to fit the contour of the body that it allows natural circulation and perfect relaxation.

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Air-O-Seating
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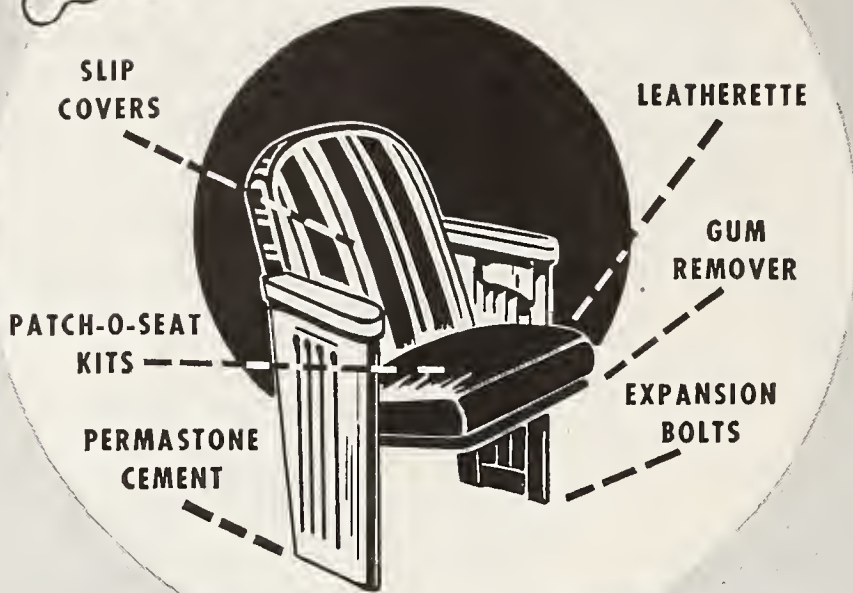
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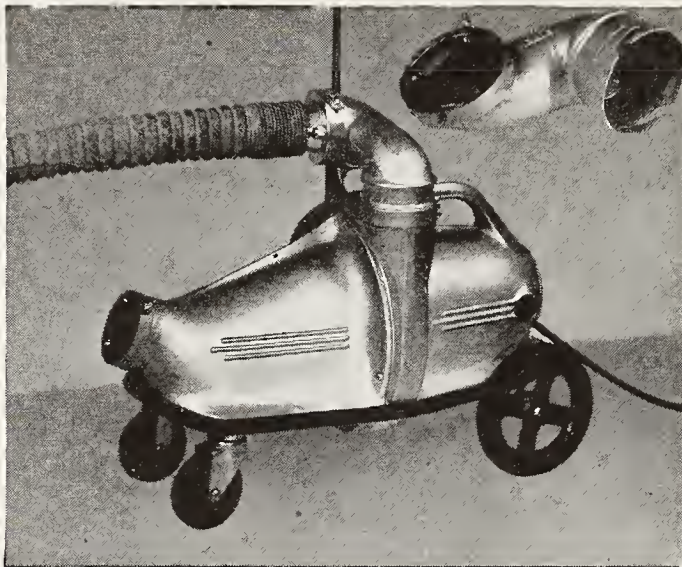
Now you can quickly, easily gather those empty popcorn and candy boxes, paper bags, wads of paper and other such junk that litters the floor under the seats when the last show for the day is over.

You just blow all that stuff down front into a pile, saving hours of time you now spend picking it up.

An inexpensive blower attachment for the Specialized Super Theatre Cleaner gives you a powerful air blast through the cleaner hose to turn on places and things where it is needed—one more labor-saving service you get from the Super that cleans your floors, walls, box fronts, drapes, furniture and your screen.

Ask your Theatre Supply Dealer or write

National Super Service Co., Inc., 1941 N. 13th St., Toledo 2, Ohio
National Super Service Co. of Canada, Toronto, Ont.; Vancouver, B. C.



Showing the Super Blower attachment by itself and also in place on the Super. First, clean the theatre in the usual way pushing to one side boxes and wads of paper too large for the floor tool to pick up. Then, when the dirt has been removed, use the blower attachment to move the remaining debris down front.

ADLER "THIRD DIMENSION" MULTIPLE SIZE SILHOUETTE LETTERS
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"REMOVA-PANEL" Glass-in-Frame Units
ADLER SILHOUETTE LETTER CO.
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THE PERFECT COMBINATION STANDSTEEL & AUTODRAPE

The new Standsteel is perfect for keeping your Autodrape Curtain Machine off the floor. They are both important to good stagekeeping.

AUTOMATIC DEVICES CO.

1033 LINDEN STREET ALLENTOWN, PA.
Export office 220 W. 42nd St., N. Y. C.

ing them and telling them just when seats will be available.

In handling the tapes the boy must be able to release only as many people as called for. He must know how to keep the crowd in check so that it won't break out of the tapes and cause disorder. The proper way to do this is to ask, "The first two, please," etc.

On a large break he must continually talk to the crowd and let them pass through the tapes in single file only in order to avoid a jam in the aisle. If there are tapes on both sides of an aisle, the usher must alternate with patrons on each side. If he favors one side only, the other side will complain.

ESCORTING DOWN AISLE

Escorting patrons to their seats has a definite significance and must be done with the utmost courtesy and satisfaction to the patron. This is an important factor in service, as people like to be seated as quickly as possible in a theatre.

The flashlight should be held in the back of the usher and pointed downwards. In other words, the light should be held in order to give good light to the patron, but also in a position where it will not glare in the eyes of seated patrons along the aisle. The usher should be about 3 or 4 feet in advance of the patron being seated, and should stand facing the patron when the proper seat is found for him.

As the usher meets the patron in the aisle (when the house is not crowded) it is a good point in service for courtesy and convenience to ask the patron, "How far, please?" It gives the patron something personal to think about. He feels that the theatre is doing all it can for him.

During standing room conditions an usher must take a great deal of abuse from irate patrons. He may be ridiculed and have the management and theatre owner abused. Under those conditions no usher is to talk back to a patron. He should have

MAKE YOUR THEATRE THEIR THEATRE . . .

It is not necessary that an air of regal splendor permeate your theatre. People prefer the more cozy intimate type of theatre today.

Give your house a pleasant personality, and if you have a "flop" picture you still can hold up business. The habit of coming to your theatre is the thing to develop. If you get them started, they will remain your patrons as long as they reside in your neighborhood.

Don't wait for a "brilliant," new, unusual idea to hit you. Use the other fellow's. If they were good elsewhere, they will work for you.

Watch expenses, yes, but be careful to observe the probable effect of any cut before issuing the order. Unwise expense-cutting rebounds disastrously.



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when you use
WAGNER
MULTI-SIZE
TRANSLUCENT
PLASTIC LETTERS
in gorgeous everlasting colors
RED • BLUE • GREEN • AMBER

The use of the sensational new 17" and 8" sizes, also the 4" and 10"
MORE THAN DOUBLE THE EFFECTIVENESS OF YOUR SIGN COPY

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WRITE TODAY FOR
PRICES AND BIG
FREE CATALOG
on the world's largest and most complete line of quality equipment for effective show selling.

They attract more attention than any other letters.

They sell every attraction as a BIG show!

They require no maintenance.

The colors go all the way through, cannot chip or scale, never require painting.

No other letters afford such complete safety! Wagner's exclusive slotted method of mounting allows more than six times the bearing surface of the lug-type letter. Wagner letters cannot freeze to the sign as in the case of letters designed for mounting arrangements which employ channels.

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a complacent nature and be tolerant at all times. To all complaints which he cannot answer he should call his superior.

Overcoming Obstacles

HERE ARE a few fundamentals that are applicable to you as a showman, if you have sustained determination to put over what you plan to accomplish, not just when circumstances are favorable to its accomplishment, but in spite of all adverse circumstances which may arise. Nothing worthwhile has ever been accomplished without some obstacles having been overcome.

1. *Find the person best fitted for each task.* Certain personal qualities are essential in each person, certain qualities dominate. Find the person best fitted.

2. *Teach the person best fitted the one best method.* It is not by driving, but by thorough, patient teaching that understanding and skill are developed.

3. *Win co-operation.* Co-operation means working together. It cannot be demanded. It must be won. Accept your share of responsibility. Respect the rights and aspirations of others.

4. *Define your purpose.* You must know *what* is to be done before you can know *how*. This is your master task.

5. *Analyze your problem.* Your master task then will break up into many, detailed tasks. Consider them all. Neglect none.

6. *Devise the one best method.* Aim to conserve energy, time, space and material. Determine relations of details to the master task.

7. *Plan carefully.* Right planning of arrangement and sequence of work will enable you to accomplish tasks in logical order, accurately, quickly and economically.

8. Everyday incidents arise that require *sound business judgment*, and it is up to the manager to decide just what is best. The manager should feel and know his responsibilities, and as a rule there are few hardships he will not attempt if he feels that his company will profit by his actions.

9. It should be the ambition of all to serve well those who have confidence in us by executing our duties to the best of our ability.

10. Criticism never hurts anyone, providing it is of a *constructive* nature.

11. The human being is much like a watch. His works prove his worth. Put the works of a dollar watch in a fine gold case and it is still a dollar watch . . . worth no more than its works.

12. The real worth of a man is measured by something more than the visible results of his labor. Ambition, character, loyalty are hidden tools that help us to do better work.

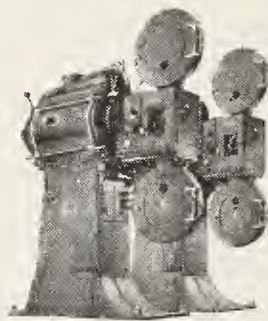
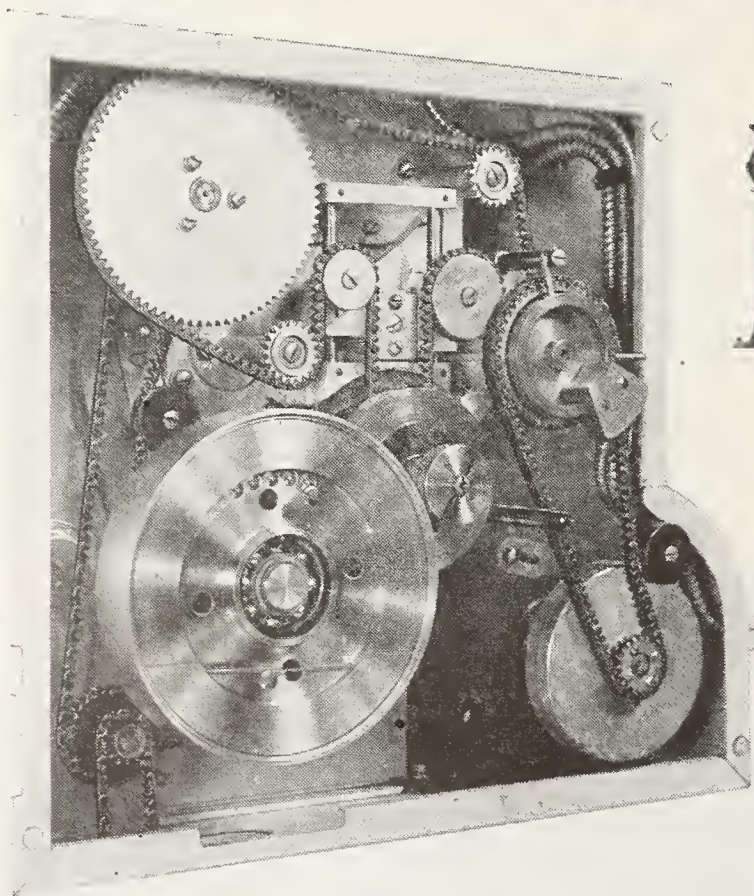
13. You can't tell how smart a man is by the size of his head . . . the hardness of a man's muscles does not prove he is a good workman. The thing that counts is *what we do*.

14. We all do our best work when our hearts are filled with courage, helpfulness and determination to accomplish that which we set out to do.

Box-Office Efficiency

THERE COMES a time—in fact, many times—when a theatre manager finds himself, for one or several reasons, in that situation so characteristic in this business, in which he has a fair picture, or even a good picture coming in, but extremely limited funds for a campaign on it. The first thing you do is worry, your conscience bothers you, and you wind up with a feeling that you are lying down on the job, or that nothing short of a miracle will save the day for you. Well,

DeVRY Uses MORSE CHAIN In New "12000" Series



It's Silent . . .

It's Smooth . . .

It's Positive . . .

DeVry Corporation's "12000" Series projector pair gets important advantages from Morse chain as a power transmission medium. And DeVry gets 100% synchronous framing, with Morse chain.

Morse Silent Chain Drives are positive and precise, smooth and completely flexible.

To be *positive*, use Morse chain!

MORSE CHAIN COMPANY, DETROIT 8, MICH.; ITHACA, NEW YORK

MORSE MECHANICAL POWER
TRANSMISSION PRODUCTS



calm down a little and take a mental survey of your house, the foundation of your business. To begin with, ask: Have I created in my theatre an atmosphere of warmth and friendliness? Have I formed a distinctive individuality for my theatre, or is it just another grind house?

How does the front of the house look? Does the first glance convey a feeling of smart showmanship? A gloomy and dismal approach to the theatre is not an effective invitation to the public. And in the lobby . . . how about the walls and frames? Do they look old and dilapidated? Promote flowers for the foyer; they add dignity and cheerfulness. These are things that create good impressions.

These facts may not seem really important, but they are, and in the long run you will find how well they serve in making new friends and keeping old ones.

A Rolling Stone

ONCE UPON a time there was a theatre manager who had been "booted around" so much from time to time in the capacity of manager that, to hear him tell it, he had become a perfect imitation of a football. His time in between spasms of working was pretty well occupied in describing to the boys the tough breaks that had come his way.

His last forced vacation was given him by a "tough turkey" executive who, when he had words burning for utterance, uttered them, and they burned plenty. Shorn of profanity, his remarks:

"Listen, mugg, you've been a manager for years, and when I say 'manager' it is almost libel. You've worn the threads off the swivel-chairs in every house you took over. The only reason you didn't put your feet on your desk was that you were too tired to lift them that high. In the meantime the parade has passed you by.

"The most important thing that you have consistently overlooked is the fact that a manager today must know exploitation in all its angles. In the neighborhood houses the manager has to be a publicity man. He's got to know how to create business-getting advertising. He must dope out new exploitation stunts, or put across old ones in a new way. He's got to learn a lot of things from the other fellow he never knew himself about luring paying customers past his box-office window.

"Until you learn these things you are just a manager—a manager out of a job! If you scan a manager's list who are employed, you wonder, 'What have they got that I haven't got?' The answer is *knowledge, initiative, energy, application, creative ability.* Until you learn that lesson you are liable to remain on the unemployed compensation benefit list."



Accept no substitute. Fort-A-Cide is compounded like a Doctor's prescription. It is a secret formula.

"A Smash Hit in Theatres Coast to Coast"



FORT-A-CIDE

Reg. U. S. Pat. Off.

"THE WORLD'S FINEST" ODORLESS DEODORANT, GERMICIDE AND FUNGICIDE

Deodorizes and disinfects without leaving an odor. Solves problem of "Tactful" Sanitation. Obvious efforts scare patrons.

Multiple Uses in Theatre Housekeeping

1. Spray plumbing. Eliminates blocks.
2. Spray air-conditioning fan and vents against bad air.
3. Spray seats against scalp ringworm and body odors. Spray floor between seats before brooming.
4. Upset stomach odors on seats and carpet eliminated without injury to color or fabric.
5. Instill in mop water for microscopically-clean and deodorized floors and mop.

ECONOMICAL ONE CASE OF 4 GALLONS MAKES 40 GALLONS OF EFFECTIVE 1:10 DILUTION.

ORDER 4 GALLONS AND A 3-QUART "SPRAYMASTER" FROM YOUR SUPPLY DEALER OR CIRCUIT OFFICE TODAY. DISEASE MAY STRIKE TOMORROW!

(If your dealer or Circuit Office does not carry Fort-A-Cide, ask them to order it.)

FORT-A-CIDE CORP., CHARLES P. HUGHES, Pres.
160 N. ILLINOIS ST., CHICAGO 11, ILLINOIS

Any problems . . . suggestions . . . in management? Write Charles Ryan, care of BETTER THEATRES.

LET US PLAN YOUR NEXT THEATRE CARPET NEEDS

We can supply you with WILTON CARPETS made by leading manufacturers. Exclusive theatre patterns of 100% wool face of heavy weight and luxurious pile. Each highly styled and colored at medium prices. Descriptive literature mailed upon request.

NEW YORK CARPET EXCHANGE, INC.

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MARTIN C. SEGAL
Contract Dept.

New York 18, N. Y.

Popcorn and Candy Service Maintenance and Merchandising

When most exhibitors would admit that popcorn was nice for the youngsters at the circus, and might be pretty tasty even for adults on a cold winter's evening, but swore that never would they permit the stuff to mess up their theatres, A. H. Blank's Tri-States and Central States circuits were already deriving a handsome income from its sale. Their Iowa patrons, of course, were "reared up" on popcorn, and to serve their appetites effectively and efficiently a popcorn department became an early division of the Blank theatre enterprises. A lot of theatre organizations know "all" about such things today; nevertheless, there is the authority of the pioneer in the instructions given the popcorn and candy sales girls at Tri-States and Central States theatres. They were prepared by Marie Frye, head of the department, whose suggestions to her girls concerning their attire and manner were published in BETTER THEATRES of May 31st. Here is what she has told them about maintenance and chandising. First, care of popcorn machines:

THE KETTLE must be removed and cleaned daily. All glass on the machine must be cleaned and polished, inside and outside. Other exterior surface of the machine must be dusted and cleaned also. Drawer compartments are to be kept in order at all times. Oily rags are *not to be left around the machine or around the stand*. Your manager will provide a metal container with a tight-fitting lid, and your cleaning rags and towels must be kept in this container.

You are to be familiar with the operation of the CO-2 fire extinguisher—and see that your extinguishers are properly charged and ready for operation at any time.

Your manager will instruct you in the daily and weekly oiling of the popcorn machine. See that this is done without fail.

Be sure to turn off the kettle switch when you stop popping. Never, never, never put oil in an overheated kettle.

You are always to leave a charge of oil in the kettle—even when you finish popping for the day. This will eliminate some cleaning difficulty, as the oil will not permit the baking of carbon on the kettle, which is a result of allowing the kettle to cool in a dry condition.

We recommend that you do not pre-box your corn too far in advance, as we have found that it will pick up the taste of the paper carton.

When corn is removed from the popcorn machine at night, be sure it is put in a

parchment-lined metal container and tightly covered, or put in especially treated paper bags and sealed with tape, to protect against dust or vermin.

We furnish you with the best raw popcorn and best seasoning that money can buy. We expect you to conserve them to the best of your ability—and at the same time, make the best popcorn in town. We suggest that to a 12-ounce cup of raw corn, you use one-fourth of a cup (or three ounces) of seasoning. If your machine is popping efficiently, we know you can turn out a certain number of dollars' worth of delicious popcorn for every 100 pounds of corn and 25 pounds of seasoning.

GENERAL SUGGESTIONS

Your candy case should be polished on the outside daily, and kept wiped off during the day as necessary. Further, at least twice a week (more often if business necessitates it) all merchandise should be removed from the case, and the inside of the case and the glass shelves washed and polished, and the merchandise rearranged. . . .

Your counter should at all times be well stocked, but not cluttered. As a general suggestion, keep all items in a certain price range together—for instance, have the 5c bars on the bottom shelf of your case; the 10c candy on the middle shelf; and more expensive candies and special items on the top shelf, or even on top of the counter. The top shelf and the top of the counter are the best selling spots. (Don't worry about the 5c bars—people who are looking for them will find them on the bottom shelf.) Any time you have an item that you really want to push, *put it on top of the counter*.

Never place two different bars with similar wrappers side by side, but try to contrast the colors of the wrappers. If you have a good bar in an invisible wrapper, try taking one or more of them and displaying them in cellophane sacks. People like to see what they are buying!

Watch heat on your merchandise—in the stock room, and in the counter. Steam heat or sunlight, or even a mazda lamp, can ruin candy in a few minutes. The ideal temperature condition for candy is 70°, and most candies can stand a temperature of 75°—but anything above that is *dangerous!*

Be sure when you open your day that you have sufficient stock on hand, both candy and popcorn; or that proper arrangements have been made for replenishing your stock during the day.

WHAT'S NEW
IN SOUND?

YOUR
ALTEC MAN
KNOWS

ALTEC'S
HOLLYWOOD
LABORATORY
REPORTS

NEW
DEVELOPMENTS
IN SOUND
ENGINEERING
AND EQUIPMENT

ALTEC
SERVICE CORPORATION
250 West 57th St.
New York 19, N. Y.

**GOLDBERG
BROS.**
DENVER
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no draft
CASHIERS
**Speaking
tube**

\$6.00 anywhere in the United States

A Nation-wide Organization to Serve Manley Popcorn Machine Owners



6 PROCESSING PLANTS

25,000 ACRES IN POPCORN GROWING AREA

18 WAREHOUSES

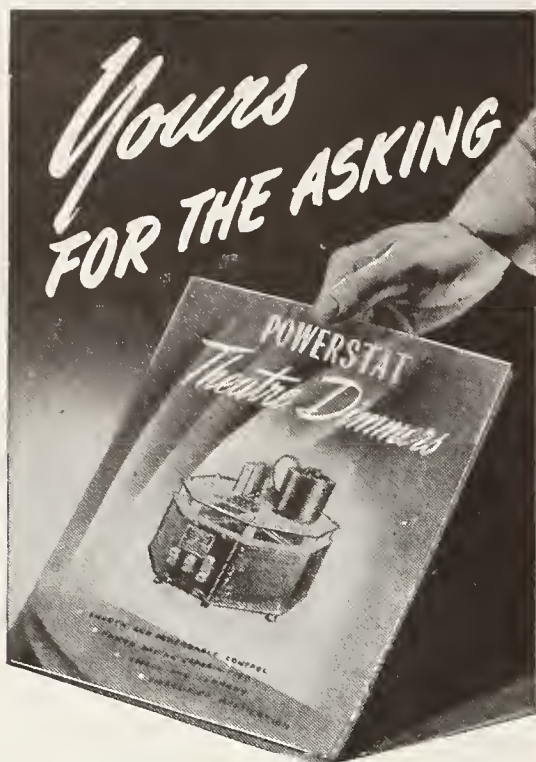
25 SALES AND SERVICE OFFICES

Manley is the one and only popcorn manufacturer to furnish a comprehensive sales and service program — complete in every detail — to its customers. From the Experimental Farm where the seed corn is tested . . . the 25,000 Acres in the heart of the popcorn belt . . . the six modern processing plants . . . the eighteen convenient warehouses . . . the twenty-five sales and service offices . . . to the scientific laboratories where the seasoning is developed . . . nothing is overlooked that will make the operation of Manley machines more profitable, more efficient.

Manley

(Formerly the Burch Mfg. Co.)
MANLEY, INC., KANSAS CITY, MO.





This illustrated folder will acquaint you with The Superior Electric Company's theatre lighting control equipment.

WRITE DEPARTMENT B-10

THE
Superior Electric
COMPANY
BRISTOL, CONNECTICUT



For Everything in ...
Black Light

DISCRIMINATING EXHIBITORS
COME TO HEADQUARTERS!

As the oldest, most experienced technicians, engineers and producers of Black Light materials and equipment, Switzer has the know-how that assures satisfaction.

Fascinating murals and dramatic atmospheric effects are easily and inexpensively created with

"GLO-CRAFT"

PERMANENT FLUORESCENT PAINTS AND LACQUERS
and
THEATRICAL BLACK LIGHT EQUIPMENT

FREE! Write today for details on how to give your theatre distinction in decoration.

SWITZER BROTHERS, INC.
1220 HURON ROAD CLEVELAND 15, OHIO

INSPECTION REMINDER—GUIDE

Lighting Equipment

1—ELECTRICAL PANELBOARD

Check main feed wires for accumulation of dirt and deteriorated insulation. (Transformer equipment should be periodically checked by power company; they are not likely to give trouble, but can be a serious fire or personal hazard, if neglected. The power company should also keep tabs on the main service control switch, particularly if it is their property. If the manager wishes to assure himself that such care has been given it, he should check tightness of lugs, condition of solder and firmness of switch in fuse box on the base.) Check fuses for correct capacity and make sure that extra set of correct capacity is on hand. Check all switches for cleanliness and easy operation; if they are stiff buy a little vaseline. Nuts on all fastening bolts should be tightened and checked for stripping and burring of threads. Inspect terminal connections for proper contact and breaks.

2—EMERGENCY PANELBOARD

Because it is not often used this board is apt to be neglected, whereas it should be checked perhaps more often than the regular panelboard so as to be certain of availability in an emergency. It should be kept spotlessly clean. Inspection is similar to that of the regular panelboard.

3—EXIT LIGHTS

Inspect lamps for correct wattage. Inspect inside of box for need to repaint and for corrosion. Be sure slots for glass are not bent and that glass is not forced into position. All wiring connections should be checked for looseness and condition of insulation.

4—DIRECTIONAL SIGNS

Require same checking as exit lights.

5—BATTERY TYPE EMERGENCY LIGHTING

Wet cell storage batteries need regular routine inspection at least once a month for water and corrosion. Check wiring connections and lugs for tightness. Test voltage with accurate voltmeter. (Properly charged battery should have specific gravity from 1.270 to 1.290 in cold climates, from 1.200 to 1.225 in warm region.) Battery should be kept clean, being washed with bicarbonate of soda solution (1 pound to a gallon of water, whenever corrosion requires).

6—EMERGENCY LIGHTING NATURAL GAS ENGINE

Some theatres in a few areas have such equipment. It should be tested periodically for operation. If this indicates any possible defect, an engineer familiar with such equipment should be called in. And before his inspection begins it should be made certain that the original settings are noted so same settings can be restored if no faulty condition is found that can be immediately remedied.

7—LIGHTING FIXTURES

These are normally inspected frequently in the daily and weekly routine work of porter. Such inspection usually covers the need for replacement of lamps, and for cleanliness of the fixture. At intervals, however, checking of the more thorough type indicated in these Inspection and Inventory charts should include inspection of sockets for tightness and firm contact, and for adjustment of fixtures to wall or ceiling, for corrosion of metal parts and chipping and cracking of any glass components. Fixtures of completely enclosed type especially should be checked carefully for condition of wiring insulation at connections. (Heat generated inside an enclosed fixture may tend to make the insulation brittle in time.)

8—FLUORESCENT LIGHTING

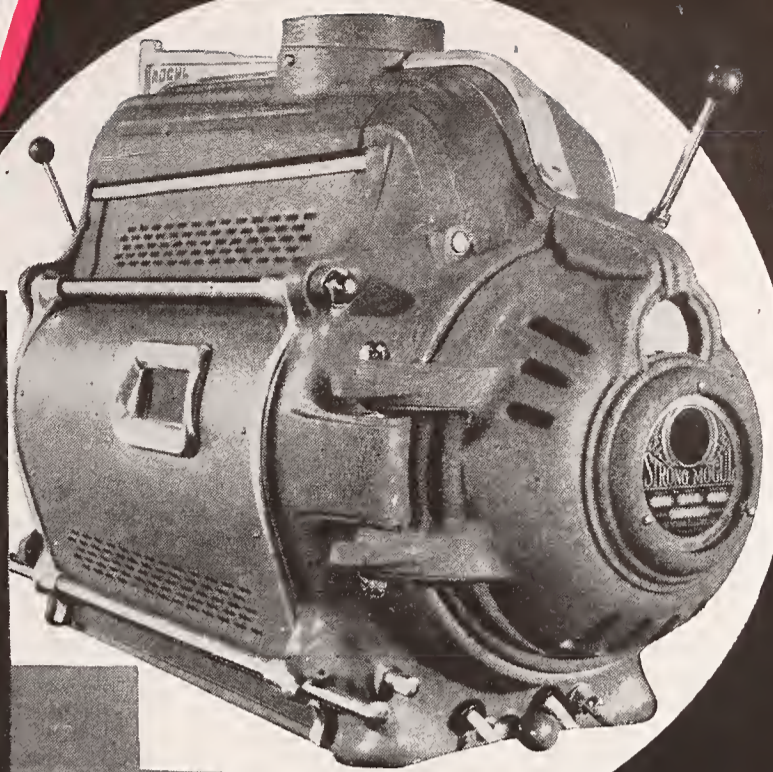
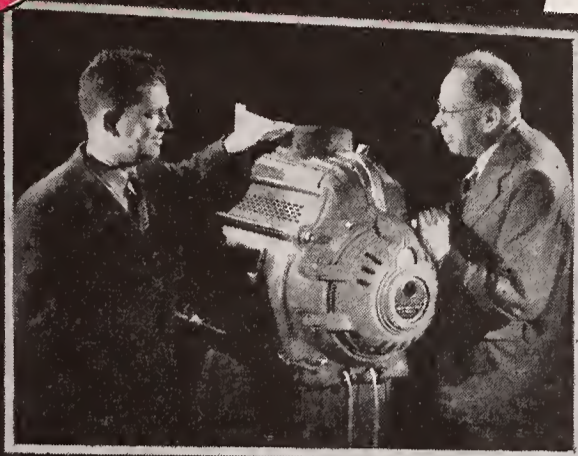
Inspection in general is similar to that for lighting fixtures except for checking of performance of the starting device. Also note any tendency of lamp to be noisy, a hum can be caused by the transformer resting firmly on metal. A piece of fireproof material, such as asbestos, placed beneath it should eliminate the noise.

9—MARQUEE LIGHTING

Check all switch and fuse panels, junction boxes, transformers, flashers and general wiring for dirt or moisture. Inspect terminal lugs, fuse box, and knife switch jaws for oxidation. Presence of any moisture around the electrical components indicates immediate inspection for source of the water in the marquee structure. Check flasher for balance and amount of load. If flasher is motor driven, check contacts, sector wheels or cams for cleanliness and certain operation. (Cleaning should be done with vaseline, never sandpaper.) The gear housing should be checked for gear teeth wear and sufficient lubrication. Inspect contacts to brushes for deterioration. Make certain that motor and drive are clean and do not have badly worn parts, also that it has not moved out of alignment. Check main cutout switch in fuse box for contact. Inspect wiring circuits from flasher and transformer to signs for firm connections and condition of insulation.

[NEXT MONTH: HEATING PLANT]

FREE DEMONSTRATION



Now you can see for yourself—
in your own theatre, without cost
or obligation—just how the

**Sensational 1947
Model No. 17570**

STRONG MOGUL

**The Ultimate in
Projection Arc Lamps**
SOLVES ALL SCREEN LIGHTING
PROBLEMS IN DRIVE-INS AND
LARGE THEATRES

Projects 15,000 lumens of light
THE MAXIMUM LIGHT FILM WILL
ACCEPT WITHOUT DAMAGE AND
AT THE LOWEST POSSIBLE COST!

Utilizing all the advantages of 70 ampere, 40 volt burning of Suprex carbons, this Mogul projects a brilliant picture on 48-foot and larger screens with all details clearly visible 500 feet or more back from the screen.

It is impractical to use more than 15,000 lumens, as it would damage the film, and no advantage is gained by the use of contraptions for cooling the gate, or glass heat filters, for they absorb practically as much light as they do heat, in addition to being too expensive and complicated for typical theatre applications.

It is furthermore wasteful, as well as futile, to burn more than 70 amperes in any reflector lamp, or twice the current in condenser lamps.

Write today for further details and a free demonstration, or see your Strong Independent Theatre Supply Dealer.

THE STRONG ELECTRIC CORPORATION

TOLEDO 2, OHIO

"The World's Largest Manufacturers of Projection Arc Lamps"

NOW, MORE THAN EVER

*When the lamps are **STRONG** the picture is bright!*

About Product for the Theatre

NEWS AND VIEWS OF THE MARKET AND ITS SOURCES OF SUPPLY

New Retracting Seat Chair

A NEW auditorium chair, featuring a retracting seat, has been announced by the Air-O Seating Corporation, which has been formed for both its manufacture and distribution. The manufacturing division is in Minneapolis, the distribution division in New York. Called the "Slideaway," the chair has been designed by Peter F. Masucci, who is one of the organizers of the company. Mr. Masucci was at one time with the Heywood-Wakefield Company, later with International Seat.

Constructed entirely of steel, the chair has a seat which can be retracted 6 inches, the back remaining stationary. The retraction mechanism is based in design on the principle applied in the retraction of airplane landing gear. It employs an "oleo strut" device, which, simply, is a rod within a bushing. An arm is welded to the seat pan and this arm pivots on the standard for radius adjustment.

In action, when the seat goes back, the arm slides on the retracting rod-bushing device, the metal of which is impregnated with lubricant, which does not require renewal, rendering the rod, according to

the manufacturer, permanently capable of supporting the action with minimum friction. This mechanism is designed to exert no thrust either forward or backward so as to allow rest at any point that seems suitable to the patron for comfort and vision.

With respect to this quality, the manufacturer asserts that because of the stationary back, a patron may achieve up to 4 inches of elevation in the event of an unusually tall person seated in front, by retracting the seat so as to sit more upright without losing support of the back.

Space for retraction is provided by curving the back cushion inward to a feather edge, creating a receiving pocket at area that is normally unavailable for support to the body. The chair is designed for one back pitch only (approximately 16°), regardless of location on main or upper levels of seating, posture adjustment being effected by retracting the seat so as to lean back or sit up as sightline elevation lean back or sit up as vision requires.

End standards are available in a number of streamline designs and any color schemes. Springs are of no-sag arch type.



Indicating 6-inch space gained for passage by retraction of seat of the Air-O chair. The chairs used for these photographs were experimental models.

Admission Registering System for Drive-In's

AN ADMISSION control system for drive-in theatres has been developed by the Miller Manufacturing Company, Brighton, Mass., makers of various kinds of electrical apparatus. Referring to it as "annunciator protection," the manu-



Sign at side of entrance lane registers number pressed by ticket seller, and car trips it off when it subsequently enters the theatre.

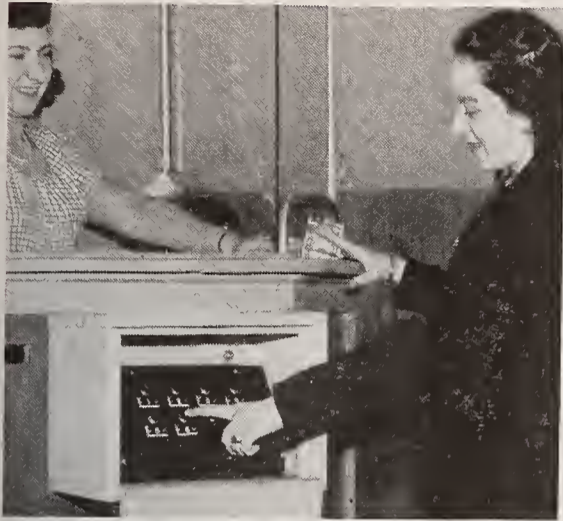
facturer states that it is aimed at the prevention of "collusion, falsification or theft" in the sale of tickets to car occupants.

The system is designed to count the automobiles entering the theatre, admissions paid, persons entering on passes, the occupants in each car. Physically the system consists in a control panel just outside the box-office window with push-buttons electrically relayed to a sign mounted at one side of an entrance lane. When the ticket seller serving an automobile procures the tickets for all occupants of the car, she presses a button corresponding to that number and this number is immediately registered on the sign, where it is visible to the manager whenever he chooses to check on his entrance attendants—visible as well, of course, to the occupants of the car or any other persons in the vicinity. In other words, the transaction has, so to speak, full "publicity."

The display sign is made of heavy-gauge aluminum with the words "admissions paid" in red neon. Each numeral beneath is lighted individually from inside the sign housing. When a certain number is lighted by the ticket seller, it cannot be turned off

until the car is driven into the entrance, where it runs over a trip wire that switches off the light behind that number.

The system includes a meter which registers the number of admissions, and another (actuated by the trip wire) which records each car, both registering cumulatively, thus keeping a perpetual total of



Button corresponding to number of persons in car is pressed at ticket booth panel when seller procures tickets from cashier.

each. The totals also contribute toward supervision by the manager since if the total of admissions and that of cars departs much from the average number of persons per car, suspicion is aroused. Attendants, of course, are aware of the availability of these figures for checking, as well as of the possibility that the sign number is being seen and compared with the number of occupants of the car.

The sign has eight spaces, any number of which may be used for special indicators, such as "guests" to take care of passes.

Two New Air Filters, One a Replaceable Pad

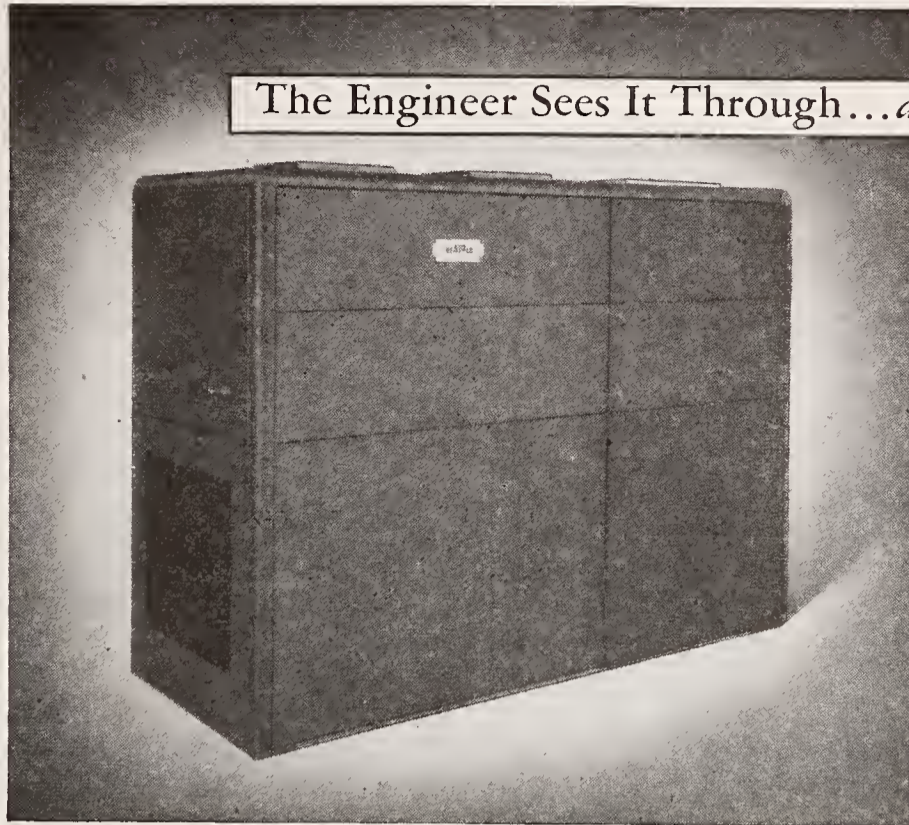
TWO NEW developments in air filters have been announced by the Research Products Corporation, Madison, Wis., one of which effects substantial economies in replacement. The other is a new cleanable filter.

The new throw-away filter consists in layers of sheet fibre, which form a pad that is merely snapped into place with a permanent steel wire grid. This grid has rubber tips and snaps in or out of the filter bank frame under its own tension.

The filter pad fibre is lit and expanded into tiny baffles, and the sheets are adhesively treated to catch and hold the dirt. Only the filter pads themselves have to be replaced when saturated. They can be used in combinations to provide various thicknesses of filter area.

The cleanable type is of all-metal construction, the filter material being an aluminum alloy expanded foil, which is non-corrosive. The filter is designed with thousands of adhesive-coated baffles to col-

The Engineer Sees It Through...at



Refrigerated Kooler-aire....

The usAIRCO Refrigerated Kooler-aire combines cooling and dehumidifying units, a refrigeration compressor and evaporative condenser all in one balanced assembly.

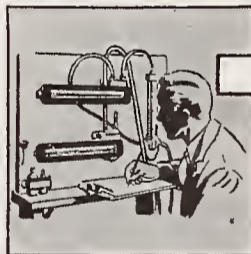
Here's an example of usAIRCO-engineered air conditioning equipment—it's built to make a profit. Refrigerated Kooler-aire is self-contained, self-supporting, self-sufficient.

In the compact Refrigerated Kooler-aire, usAIRCO engineers have packed every major part of a complete refrigerated air conditioning system. The complete, balanced unit construction offers advantages in *lower first cost, lower installation costs and lower operating costs.* These advantages add up to more profits for you. That's why you'll want to know more about usAIRCO and their engineers who see the profit-making products through for you. Call on usAIRCO for your installation. There's a factory representative near you to serve you.

UNITED STATES AIR CONDITIONING CORPORATION
Minneapolis 14, Minnesota



Plus
Cooperative
Engineering Counsel



Factory Representatives in Principal Cities

TESTED.....AND PROVED

Exhaustive tests are given the Refrigerated Kooler-aire. Blower, coils and compressor must measure up to standards set by usAIRCO engineers. You can be sure that your Refrigerated Kooler-aire will give you *extra margins of performance.*

Available to your air conditioning, heating or ventilating problems is the advice and counsel of the engineering staff of usAIRCO. With a background of nearly twenty-five years, it is one of the most experienced in the industry. We invite you to use it freely and fully.

✂ One way to keep posted—be a coupon clipper

CHANGEABLE SIGNS and 5 PLASTIC INSERTS

Chrome Metal
Covered

\$5.95

Extra Inserts, 60c

INEXPENSIVE
GOOD LOOKING
PRACTICAL

SEE IT AT
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346 W. 44 Street New York 18, N. Y.



AMPLEX Louver fits inside regular Amplex Color Clip for use with or without color filters as illustrated.

Color Clip85¢
Louver\$1.50



AMPLEX Color Clip with Color Filter inside it, slips over any standard R40, RE40 or BR40 (150 watt) reflector bulb. Weighs less than 4 oz. and is unconditionally guaranteed.

Clip85¢
Color Filter.....60¢

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CATALOG BUREAU

A free service through which literature on products for the physical theatre may be conveniently procured. Refer to item by number from following list whenever possible; otherwise explain in the space indicated for numbers in the coupon.

ADVERTISING

- 101—Advertising projectors
- 102—Cutout devices
- 103—Display frames
- 104—Flashers
- 105—Lamps, flood
- 106—Lamps, projector
- 107—Lamps, reflector
- 108—Letters, changeable
- 109—Marquees
- 110—Signs, theatre name
- 111—Transformers

AIR SUPPLY

- 201—Air cleaners, electrical
- 202—Air washers
- 203—Blowers & fans
- 204—Coils (heat transfer)
- 205—Compressors
- 206—Control equipment
- 207—Cooling towers
- 208—Filters
- 209—Furnaces & boilers
- 210—Grilles, ornamental
- 211—Heaters, unit
- 212—Humidifiers
- 213—Insulation
- 214—Motors
- 215—Oil burners
- 216—Outlets, mixing type
- 217—Ozone generators
- 218—Radiators
- 219—Stokers
- 220—Temperature indicators
- 221—Well water pumps

ARCHIT'URE & DECORATION

- 301—Decorating service
- 302—Drapes
- 303—Fabric, wall
- 304—Fibre boards & tiles
- 305—Glass blocks & tiles
- 306—Glass fabric
- 307—Leatherette for walls
- 308—Luminescent paints
- 309—Mirrors
- 310—Paint, lacquers, etc.
- 311—Plastic veneering
- 312—Porcelain enamel tiles
- 313—Roofing
- 314—Terrazzo
- 315—Wood veneer

GENERAL MAINTENANCE

- 401—Brooms & brushes
- 402—Carpet shampoo
- 403—Cleaning compounds
- 404—Deodorants
- 405—Disinfectants
- 406—Gum remover
- 407—Ladders, safety
- 408—Ozone generators
- 409—Perfumes
- 410—Polishes
- 411—Sand urns

- 412—Snow melting crystals
- 413—Soap, liquid
- 414—Vacuum cleaners

FLOOR COVERINGS

- 501—Asphalt tile
- 502—Carpeting
- 503—Carpet lining
- 504—Concrete paint
- 505—Linoleum
- 506—Mats, rubber

LIGHTING

- 601—Black-light equipment
- 602—Cove strips & reflectors
- 603—Dimmers
- 604—Downlighting equipment
- 605—Fluorescent lamps
- 606—Lumiline lamps
- 607—Luminaires
- (See also Advertising, Stage)

LOUNGE FURNISHINGS

- 701—Ash trays
- 702—Chairs, sofas, tables
- 703—Cosmetic tables, chairs
- 704—Mirrors
- 705—Statuary

OFFICE

- 801—Accounting systems
- 802—Communicating systems

PROJECTION & SOUND

- 901—Acoustic materials
- 902—Acoustic service
- 903—Amplifiers
- 904—Amplifier tubes
- 905—Cabinets, accessory
- 906—Cabinets, carbon
- 907—Cabinets, film
- 908—Changeovers
- 909—Cue markers
- 910—Effect projectors
- 911—Exciter lamps
- 912—Fire extinguishers
- 913—Fire shutters
- 914—Hearing aids
- 915—Lamps, projection arc
- 916—Lenses, condenser
- 917—Lenses, projection
- 918—Microphones
- 919—Mirror guards
- 920—Motor-generators
- 921—Non-sync. turntables
- 922—Photoelectric cells
- 923—Projectors, standard
- 924—Projectors, 16-mm.
- 925—Projector parts
- 926—Projection, rear
- 927—Public address systems
- 928—Rectifiers
- 929—Reel end alarms
- 930—Reels
- 931—Reflectors (arc)

- 932—Renovators, film
- 933—Rewinders
- 934—Rheostats
- 935—Safety devices, projector
- 936—Screens
- 937—Speakers & horns
- 938—Splicers
- 939—Soundheads
- 940—Stereopticons
- 941—Tables, rewind
- 942—Vent fans (arc lamp)
- 943—Voltage regulators
- 944—Waste cans, self-closing

SEATING

- 1001—Ash trays (chair back)
- 1002—Chairs
- 1003—Chair covers
- 1004—Chair refinishing
- 1005—Expansion bolts
- 1006—Fastening cement
- 1007—Latex cushions
- 1008—Upholstering fabrics

SERVICE & TRAFFIC

- 1101—Directional signs
- 1102—Drinking cups
- 1103—Drinking fountains
- 1104—Lobby Rails & Ropes
- 1105—Uniforms

STAGE

- 1201—Curtains & drapes
- 1202—Curtain controls
- 1203—Curtain tracks
- 1204—Lighting equipment
- 1205—Rigging & hardware
- 1206—Scenery
- 1207—Switchboards

TICKET SALES

- 1301—Box offices
- 1302—Changemakers
- 1303—Signs, price
- 1304—Speaking tubes
- 1305—Tickets
- 1306—Ticket choppers
- 1307—Ticket holders
- 1308—Ticket registers

TOILET

- 1401—Fixtures
- 1402—Paper dispensers
- 1403—Paper towels
- 1404—Soap dispensers
- (See also Maintenance)

VENDING, ETC.

- 1501—Beverage Dispensers
- 1502—Bowling Equipment
- 1503—Candy counters
- 1504—Candy machines
- 1505—Popcorn machines
- 1506—Phonographs, automatic
- 1507—Soda fountains

lect dirt, with the intake side designed to prevent clogging by lint and long dirt particles. They can be obtained with or without lifting and locking handles. They are washed in hot soapy water.

Locked-on Ash Receiver For Theatre Chair Backs.

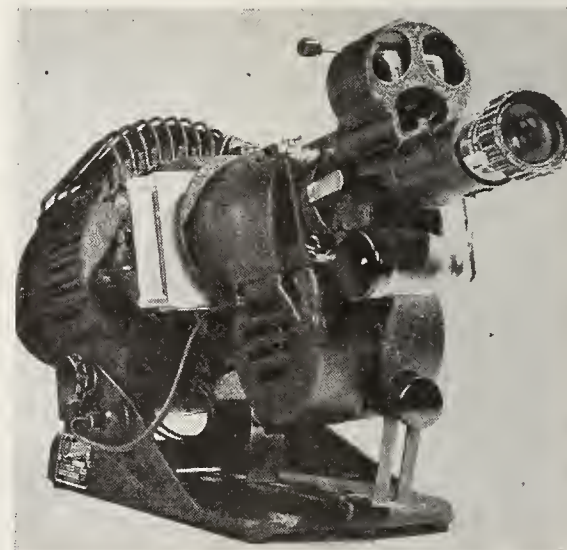
AN ASH receptacle for the backs of auditorium chairs in sections where smoking is permitted, has been brought out by Lawrence Metal Products, Inc., New



York. The receptacle locks into an attachment on the chair back in such manner that it cannot be dumped or taken off by patrons. Made of metal, it is 3¼ inches wide, 3½ inches high and 1¼ inches deep. It has been approved by the fire authorities for use in New York City.

New Model Filmstrip And Slide Projector

A NEW MODEL general-purpose slide and filmstrip projector has been announced by the GoldE Manufacturing Company, Chicago. Equipped for



1000-watt projection lamps, it has double blower cooling, with a stream of cold air forced over the projection material by the front blower.

The design provides a spiral focusing thread for procuring critical definition. A heat-proof pre-focus socket aligns the filament for optical efficiency, and the condensing lens has a heat-absorption filter. The lens is readily removable for cleaning. A carrying case is available.

BETTER THEATRES CATALOG BUREAU COUPON

Write in numbers. Mail to Better Theatres, Rockefeller Center, New York.

Name..... Theatre.....

Address.....

Illuminated Sign Frame For Snack Bars, Etc.

AN EASEL TYPE frame for illuminated signs has been placed on the market by Photo-Vision, Inc., New York, adapted to such uses in the theatre as the display of candy merchandising copy, star photos, special announcements, etc. The



sizes, which allow for some adjustment, indicate placement in such locations as candy counters, snack bars and lounge and foyer tables. One model is 12 inches high, the other 18 inches.

Made entirely of metal and plated in brass with finish available either in walnut or mahogany tones, the frame is equipped with a reflector shield at top for a fluorescent lamp. It comes with an 8-foot cord and can be had for either a. c. or d. c. service.

Gate-Crasher Detector

MEANS OF preventing unauthorized entry that may be effected under the usual pass system, has been provided by the StrobLite Company, New York, manufacturers of "black light" materials and equipment, in apparatus consisting in a stamp, luminiscent paint and a "black light" lamp. The stamp pad is "inked" with paint visible only under "black light"; the stamp "prints" the word *pass* on the back of the hand of the patron authorized to enter. Observed by the doorman under the "black light" lamp, which is mounted on a stand, the hand of any patron claiming the right to enter without a ticket will immediately disclose falsification. The paint is not harmful to skin.

Clarence Jalas has taken charge of the operations of the Essannay Electric Manufacturing Company, Chicago, founded and formerly headed by the late Larry D. Strong, according to an announcement of the company, manufacturers of change-overs and other projection accessories.

standout in the Field-



FOR PROJECTOR PARTS MADE TO HIGHEST PRECISION STANDARDS, individually inspected using most advanced methods and devices to guarantee perfection and complete interchangeability of each part. Available through Independent Theatre Equipment Dealers.



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- SYNCRO-DYNAMIC PROJECTOR
SOUND AND PROJECTION FROM A SINGLE UNIT
- SYNCROFILM "400" SOUND HEAD
THE SOUND THAT MAKES THE DIFFERENCE
- SYNCROFILM "E" SPEAKER
PERMANENT MAGNET HIGH AND LOW FREQUENCY
- SYNCROFILM "20" AMPLIFIER
20 WATT UNDISTORTED OUTPUT

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WEBER MACHINE CORPORATION
ROCHESTER 6, N. Y.

WORLD'S LARGEST INDEPENDENT PRODUCERS OF SOUND PROJECTOR EQUIPMENT



FIRST CHOICE
IN FINE THEATRE
SEATING...

AMERICAN
Bodiform
RESTFUL CHAIRS

American Seating Company • Grand Rapids 2, Michigan

Your patrons appreciate the best—
Insist upon
Superlite Lenses!

PROJECTION
OPTICS CO. INC.

326 LYELL AVE., ROCHESTER, N.Y. U.S.A.



You Need
This Matting at
Your Candy Counter
and
Popcorn Machine



AMERICAN
Counter-Tred
MATTING

A durable rubber and cord matting. Provides safety underfoot. Easily handled for cleaning. $\frac{3}{8}$ " thick, 24" wide, any length.

—also—

EZY-RUG RUBBER LINK MATTING
for lobbies

TUF-TRED TIRE FABRIC MATTING
for safety on wet floors

PERFORATED CORRUGATED MATTING
for lobbies

WANTED: Distributors and direct
factory representatives.

For prices and folder "A Mat for Every Purpose" for promoting safety and sanitation, write

AMERICAN MAT CORP.
"America's Largest Matting Specialists"
1722 Adams St. • Toledo 2, Ohio

A LINE O' LAW OR TWO



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

By LEO T. PARKER, Member Ohio Bar

Critical Items in Renting Theatres for Over a Year

I HAVE before me a letter from a reader who writes to the effect that he made a verbal contract to lease a theatre building for five years at \$150 per month, and that two years later, after he spent \$1,250 repairing the building, the landlord has sent him an eviction notice. The landlord told him the lease was void because, according to law, all valid leases for over one year must be in writing. The exhibitor asks if the landlord can evict him.



LEO T. PARKER

The answer is no, because the theatre operator spent a considerable sum of money repairing and remodeling the theatre building after making the verbal lease.

The law relating to leases is known as The Statute of Frauds. It is universal law in all states, and clearly provides that all leases on real estate for over one year must be in writing.

However, in *Brennen v. Derby* (265 P. 425), the testimony showed that a theatre owner verbally leased his building for five years to a theatre operator who expended \$375 remodeling the building, in reliance on the landlord's promise that he could continue to occupy and use the building for the conduct of a motion picture theatre for a term of five years. This court held the lease valid and good because the theatre operator had expended \$375 to remodel the building.

AGREEMENT TO LEASE IS NOT A LEASE

In order that any lease, whether written or verbal, be valid it must be complete. In other words, all the terms which the parties have agreed upon must be finally and definitely decided, and none must be left to be determined by future negotiation. Hence, although a verbal lease for more

than one year on a theatre building is valid if the theatre operator expended money remodeling the building, yet the theatre operator can be evicted from the premises if he fails to prove that actually a valid lease was made (see *Willis*, 164 S. W. [2d] 161).

Also, in *Dodge v. Davies* (179 Pac. [2d] 735, reported June, 1947), the testimony showed that one Davies owned a theatre building. Prior to August, 1943, one Durkee occupied the premises as tenant. He was operating a motion picture theatre therein. A theatre operator named Dodge had been negotiating with Durkee for the purchase of his equipment and furniture and also for the goodwill of his business.

Durkee offered to sell out to Dodge at the agreed price of \$7,900. Dodge agreed to pay this price if he could get assurance from Davies that a five-year lease would be given on the premises. Dodge wrote to Davies, who then wrote saying that he "would give Dodge a five-year lease on the theatre at sixty-five per month." In other words, the theatre owner promised to give Dodge a five-year lease on the theatre building at a rental of \$65 per month, if Dodge purchased the theatre equipment from Durkee. Later Davies substantiated by telegram that he was perfectly willing to lease the premises to Dodge for five years at \$65 per month.

Relying on the letter and telegram from Davies, and with the knowledge and approval of Davies, Dodge expended \$7,900 in cash in purchasing the theatre equipment and goodwill of Durkee. Moreover, after taking possession, Dodge made substantial and permanent improvements to the property, at a cost in excess of \$840. After three years, Dodge received notice to vacate the theatre premises.

He refused to vacate on the grounds that although an ordinary verbal lease for five years is void, yet his verbal lease was made valid because he expended \$840 in repairing and remodeling the theatre build-

ing. It is true, of course, as explained above, that ordinarily Dodge's lease was valid and good; *but* the property owner argued that he could evict Dodge because *no* lease was made, although by letter and telegram he had *promised* to make the lease.

The higher court agreed with these contentions and held that no valid lease existed between Dodge and Davies. Therefore, the higher court held that the property owner could evict Dodge. This court said:

"All that can be read into the telegram and letter, in our opinion is a willingness on the part of the owner (Davies) to give plaintiff (Dodge) a five-year lease at \$65 a month. . . . The plaintiff (Dodge) was assured by Mr. Davies that they would be satisfactory tenants, and that he was willing to give them a five-year lease, but there is no evidence that the parties agreed upon such terms. Plaintiff (Dodge) taking possession of the premises, under the circumstances, constituted at best simply tenants from month to month. . . . Having failed to establish unequivocally the existence of the alleged lease, the plaintiff (Dodge) is not entitled to equitable aid to evade the penalty for failure to observe the requirements of the statute of frauds."

Also, see *Dechenbach v. Rima*, 78 P. 666, where a theatre operator took possession of premises and purchased the tenant's fixtures and made valuable improvements to the property *in reliance* upon the landlord's *oral* promise to give him a written lease for a period exceeding one year. The court held that the landlord could evict the tenant at any time because the landlord and tenant never had been agreed on details of the lease.

LANDLORD APPROVAL OF BREACH OF LEASE CONTRACT

Modern higher courts consistently hold that if a tenant breaches a lease contract, the landlord may cancel the contract and evict him from the premises before expiration of the lease. But, it is important to know that a recent court held that if the landlord in any manner *impliedly approves a breach of the lease contract*, he cannot evict the theatre operator on breach of contract plea.

This ruling was handed down in *Pioneer Amusement Corporation v. New Rio Theatre Company* (72 N. E. [2d] 729, reported June, 1947). It was shown that New Rio leased a theatre building from Pioneer with the contract clearly specifying that the rentals must be paid on the first of the month in advance. In the course of dealing between the landlord and theatre operator the rent was paid later than the first of each month on several occasions.

In subsequent litigation the higher court held that the landlord could not evict the theatre operator from the premises for

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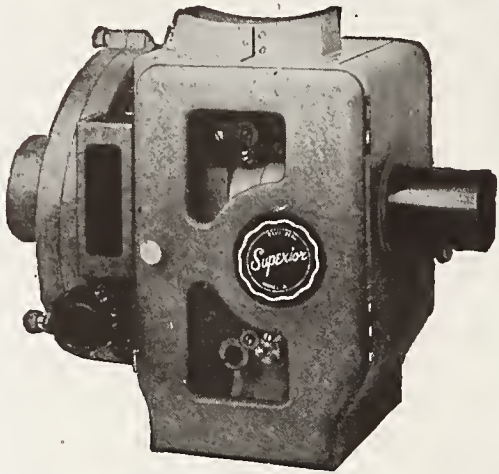
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breach of the lease contract unless the landlord notified the theatre operator that in the past he had breached the contract and in the future must comply with the contract and pay the rentals on the first of each month in advance.

This court also held that where, in the course of dealing between a landlord and tenant the rent is not paid on the first of the month when due, but thereafter the landlord serves five-day notice that if the default continued the lease will terminate, the tenant may within five days tender the rent to the landlord, who then cannot evict the tenant for breach of the lease contract.

Recent Rulings In Patron Damage Suits

According to a recent higher court, the proprietor of a theatre who neglects drying a floor, after mopping it, is liable for resultant injuries to customers who slip and fall on the wet floor.

In *Barker v. Silverforb Theatre* (201 S. W. [2d] 408, reported June, 1947), it was shown that on the floor of the Silverforb theatre there was some slick, slippery substance. The testimony showed that the floor had been mopped not long before occurrence of the accident.

A patron slipped on the wet floor and was severely injured. She sued for damages and contended that she was entitled to damages because the floor was allowed to remain wet after mopping. The lower court refused to award the customer \$2,500 damages, but the higher court reversed the verdict.

As I frequently point out, no injured theatre patron may recover damages from the exhibitor unless the testimony proves positively that the injury resulted from the exhibitor's negligence. Here is a recent case illustrating that rule of law.

In *Boucher v. Paramount-Richards Theatres, Inc.* (30 So. [2d] 211, reported June, 1947), the testimony showed that a patron witnessed a performance at the Saenger theatre and in leaving she crossed the inner foyer, then went out of a door into the arcade, where she slipped and fell on a slightly sloping terrazzo floor. She sued the theatre corporation for \$10,000 damages and alleged that the theatre corporation was negligent in maintaining a floor which sloped about one inch to the foot.

The theatre corporation had several witnesses, including the contractor and architect of the theatre building, who testified that terrazzo is in standard use in many arcades, hotels, business houses and theatres, and that it is not a dangerous floor; also, they testified that a slightly sloping floor is not dangerous. The lower court held the theatre corporation liable, but the higher court reversed the verdict.

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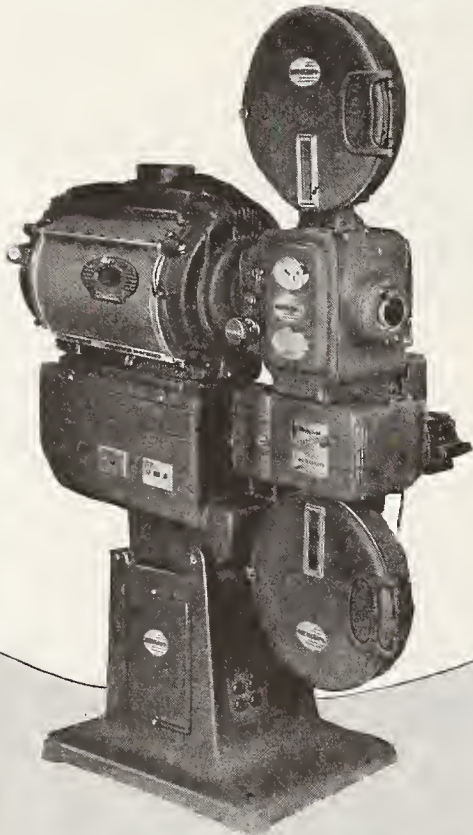
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Conducted by GEORGE F. MILLER

Chief projectionist and head of maintenance, St. Cloud Amusement Corporation, New Jersey; president of local 365, IATSE & MPMO

Alerting the Staff to Image-Sound Defects

WHILE IT IS at least theoretically true enough that projectionists are responsible for the operation of the projection and sound equipment, and of all other things that go to make a good screen presentation, the manager and his floor staff have an obligation, according to the practical circumstances of a particular theatre, to keep the projection room informed of defects either in the picture or in the sound.

It is usually a part of a manager's training to be instructed in what such defects are, and a system of buzzer signals, and sometimes also intercom equipment, provides a way to notify the projection promptly. The manager, in turn, should see that his assistant, if any, and additionally every usher, knows what to look and listen for, and how to inform the projection room when something seems to be wrong.

The surest way to explain these possible faults is to have them seen and heard. First, the person or persons being instructed should be given a talk on the faults that can occur, not merely in case of unusual mechanical trouble, but in the normal course of the show. Then a few reels of a picture should be run, with the equipment manipulated to show as many of these faults as it is practicable to show. The principal faults for demonstration are:

1. *Out-of-frame picture.*
2. *Scratched film.*
3. *Travel ghost.*
4. *Buckled film.*
5. *Screen light discolored*—too brown or too blue.
6. *Dark corners of the picture* (uneven illumination).
7. *Unsteady picture.*
8. *Dirt in aperture.*
9. *Distorted sound* (hum or other "unnatural" sounds).

10. *Improper sound volume* (too low or too high for size of audience, or for acoustical characteristics of the house). Volume should be checked from established points in the auditorium, and the floor staff be in the habit of noting it from those locations occasionally, especially when the house is filling up or emptying out gradually.

11. *Bad patches*, which cause a clicking noise.

Such a demonstration can be held in about an hour of running time. The projectionist should, of course, be on the lookout for all possible defects. In one-man rooms, however, he has to have his attention on other things part of the time, and in any case he may not be in a position to detect every type of fault. The sound, for example, may go off at the screen speakers, yet his monitor may be working perfectly; and hums, clicks, etc., cannot always be heard above the projector noise unless the projectionist is using earphones.

An intercom system is very desirable to tell the projectionist exactly what's wrong when something happens that cannot be covered by a schedule of buzzer signals.

FREE ADVICE CONCERNING YOUR EQUIPMENT INSTALLATION

This department is available, without charge for appraisal of the efficiency of your present projection and sound installation, and for suggestions, if the conditions indicate them, for improving results. Since this kind of information concerns only an individual theatre, it is transmitted by mail. In writing for this service please supply all data directly related to projection and sound reproduction—make and model of the varied items of equipment, markings on lens barrels, length of throw, size of picture, size of carbons, arc amperage, etc. If you plan to replace any item of the present installation, the characteristics of the new equipment should be explained.

To try to have buzzer signals cover just about everything is to complicate them so that the projectionist is more confused than informed. I don't like more than three different buzzer signals—one buzz for *raising* volume, two buzzes for *lowering* volume, and three to indicate that the projectionist should check his screen. That schedule has worked out all right for me.

A Carbon Clamp for Gripping Only at End

I HAVE received report of a trouble which has led to the invention of a clamp for holding carbons at the end instead of anywhere along its length. I haven't heard of many theatres having the same sort of trouble, at least with the same cause. But the carbon-saving feature of the clamp may lend added interest to the device for those projectionists who do not prefer to trim up for each reel. The clamp is the development of Carl E. Graham of Canton, Ohio, who has sent me one of the clamps, and who explains its origin and application as follows:

"For many years the four projectionists at a local theatre were plagued by occasional blue screens, and after thoroughly checking both arc circuits and finding everything in good order, we wrote to the carbon manufacturer for advice.

"In due time two representatives of the manufacturer came and in just a few minutes showed us that our blue screen was caused by the absence of the white 'gas ball' in the arc.

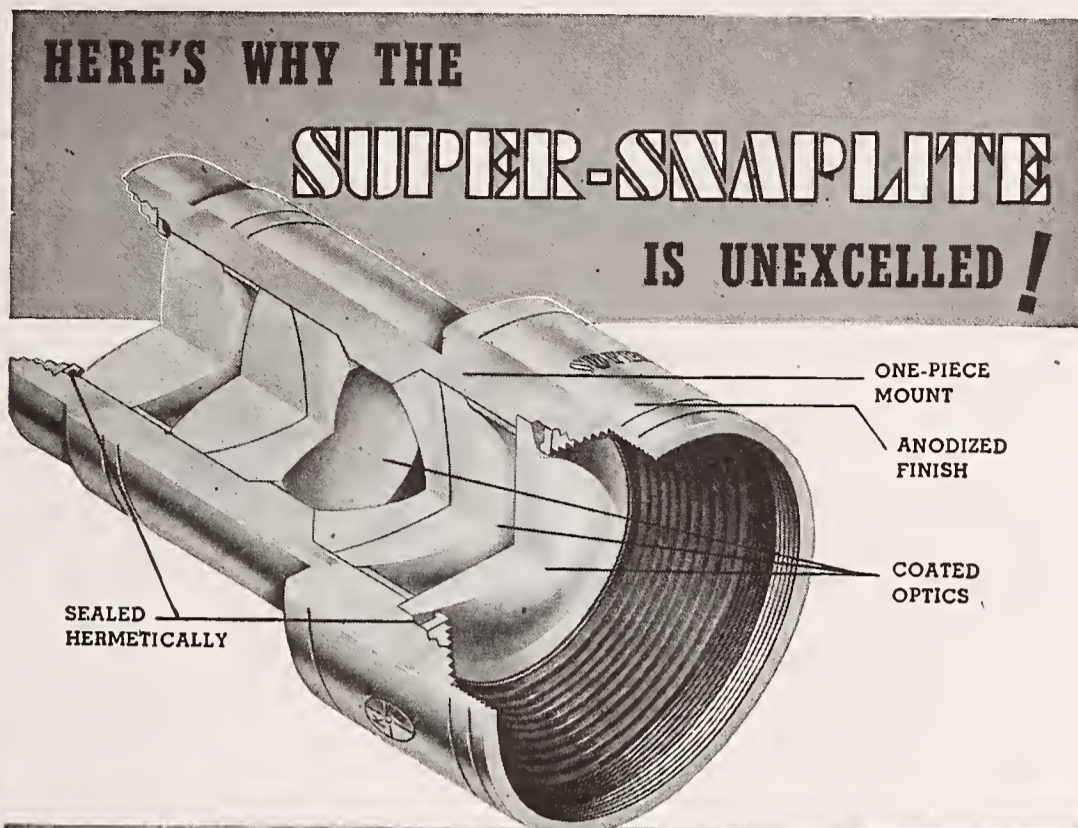
"That brought up the \$64 question: Why don't we have the white gas ball?

"They also had the answer to that—the carbons were being cracked, allowing the important gasses to escape and, according to the factory representatives, the cracking occurred right in our projection room when the carbons were being clamped the first time in the lamps.

"It didn't take much thinking to realize that the only way to eliminate cracking was to quit gripping it anywhere along its useable length, and the End-Gripper was the result. Examining the device, you will note that with the sliding member as far to the right as it will go, the new 14-inch carbon can be gripped by its butt end the first time it is inserted in the lamp. That takes care of *that*.

"After 4 or more inches of carbon has been consumed, the sliding member is moved towards the arc and the device then goes to work as a carbon saver, being in position to feed the stub through the 'V' guide. While I am not partial to savers, it seems that many are, so I built it into the End-Gripper.

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tion of knowing that I didn't damage the carbon."

Mr. Graham points out that the aluminum casting is machined instead of die-cast, and the sliding member is made of cold-rolled cadmium-plated steel.

Dressing Up the Screen With Stereo Effects

SOME TIME ago it was suggested that we have a piece in these columns about "dressing up" the screen during the title and credits with projected effects, and we have been having some correspondence about it. I don't get around to very many theatres other than the ones I get paid to look after, but from all I have been able to learn, that kind of thing isn't done much anymore.

Stereo effects to put some pattern and color on the screen, to liven it up before the story started, sometimes trying to create a kind of atmosphere in keeping with the nature of the story, were used quite a bit at one time, especially before sound. Nowadays the picture is pretty complete, with music during the title and credits that more or less sets up a mood in keeping with the story. Therefore even the smallest, out-of-the-way theatre can put on a "big city" show, so far as the screen material itself is concerned. And it's a professional job. Anything added is likely to be, in my opinion, at least a little bit on the "corny" side.

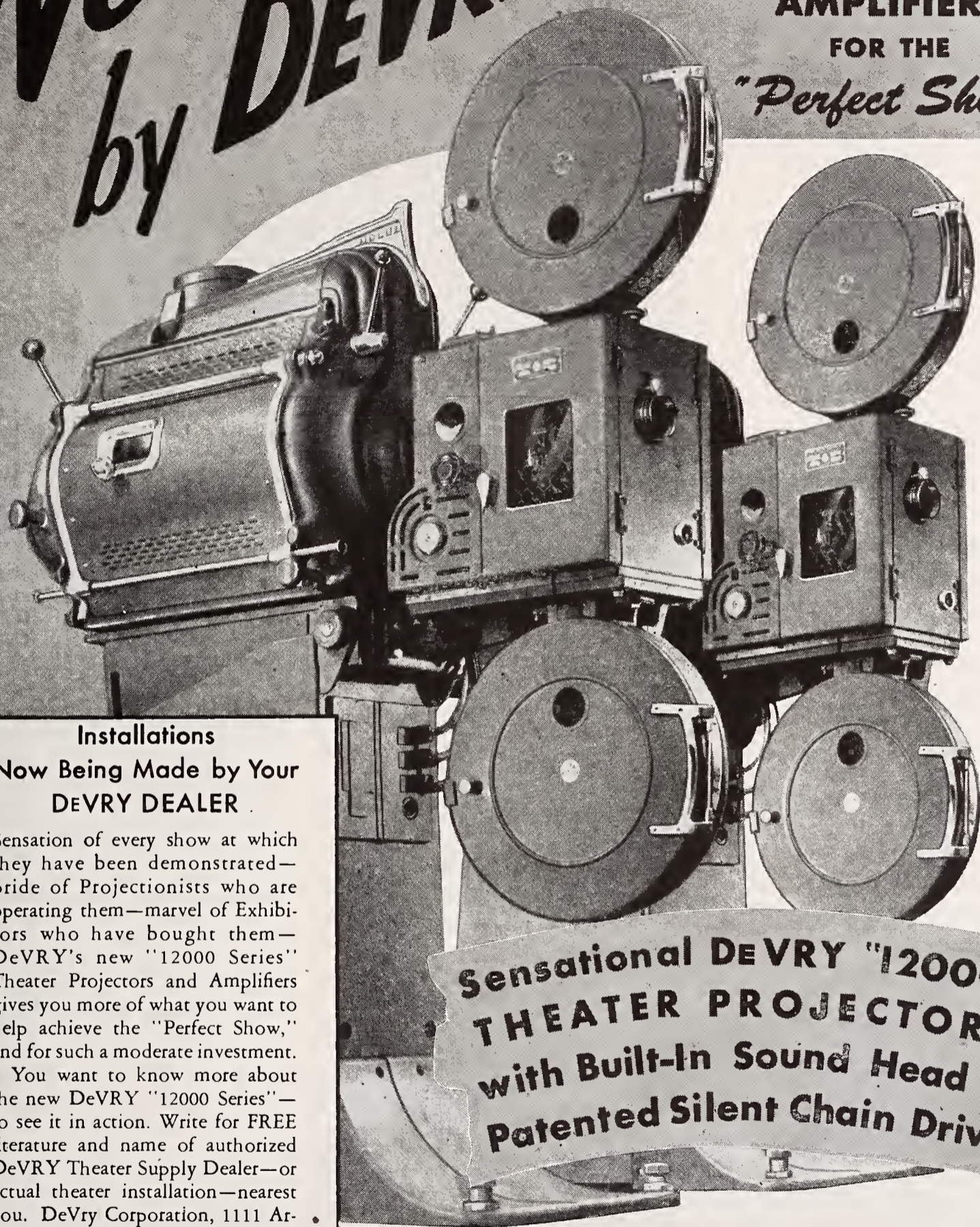
There is probably a great deal of equipment for the purpose laying around in theatres, most of it little if ever used. One of the best machines for effects of all kinds, the Brenograph, can be found here and there, but I don't believe it is made anymore. Small stereopticons can be had for



Projection room of the Broadway theatre, named after New York's Main Stem on which it is located at 53rd Street, following recent installation of new equipment. The new installation includes three Simplex E-7 projectors with heavy duty pedestals and Peerless Hy-Candescent lamps, Simplex sound system with Altec-Lansing horn system, and Walker plastic screen. Members of the projection staff shown are Sol Finkelstein (foreground), and Abe Dworkin.

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use with gelatines and slide effects, and if anyone wanted to get equipment for this purpose, one of these would do an adequate job.

Theatres that have a low-intensity lamp around, after installation of high-intensity, could adapt it to this purpose. In fact, a left-over low-intensity lamp is sometimes used to project date strips on trailers.

But when a theatre has a close-in curtain, as it should have for protection of the screen, if for no other reason, projected color and pattern effects are of use only to add interest and "atmosphere" during the projection of the title and credits, and today that, I think, is like painting the lily—and doing only an amateur job at that. . . . But I'd be glad to hear the arguments and the methods of those who think otherwise.

Projection Staff of 7 And Every One a Lady

WE RECEIVED a report recently about a theatre in England which has kept the women projectionists that it employed during the war. More than one theatre over there had projection rooms "manned" by women during most of the war years. The number of houses in this country that replaced men called to the armed services with women was relatively small, and even in towns out of union jurisdiction that seems to have been purely a wartime measure. Although the same thing is probably more or less true in England, the Gaumont Cinema in Chadwell Heath, Essex, has a projection staff of seven members with every one of them still of the feminine gender.

The chief projectionist, Mrs. Ivy Har-



Projection staff of the Gaumont theatre in Chadwell Heath, England. Left to right: Mrs. Ivy Harlock, chief; and the Misses Terry Jackson, Doreen Wright, Edith Field, Barbara Carr, Joan Fredman and Marjorie Simmons (Mrs. Harlock's sister).

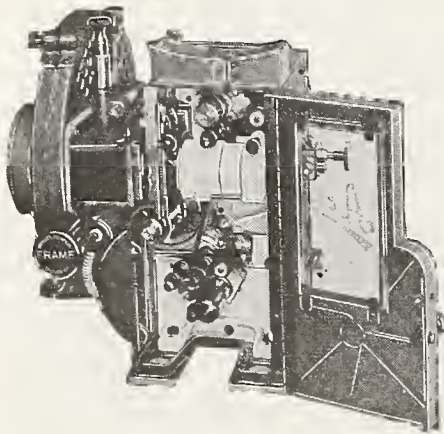
lock, was the only woman member of the Gaumont staff for awhile. That was in 1941, before the armed forces and war work were taking all available men. Mrs. Harlock went to the Gaumont theatre one day as a patron and seeing a slide on the screen, advertising for a projectionist, she applied for the job. She hadn't done any work of that kind before, but as in a few similar situations over here during the latter part of the war, she was hired nevertheless. She was working along with experienced male projectionists, of course; furthermore, she was sent to the Gaumont

British circuit's training school. After a three-week elementary course, she worked four months, then went back to school for further instruction. She was appointed chief projectionist of the Broadway Cinema in Stratford in 1944, and transferred back to the Chadwell Heath house in 1945.

During the "blitz" she "spotted" on the roof of the theatre for signals of danger of flying bombs, while her sister projectionists ran the show. Went home after work one day and found her own house damaged by one of the bombs. Meanwhile she had a husband in North Africa and Italy in the air corps.

A. H. Stobie, manager of the Gaumont, who has sent in this information, indicates that the girls in the projection room do a bit better than all right.

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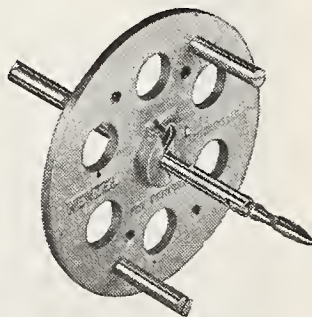
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Old "Friend" Flicker—and Six-Phase Rectification

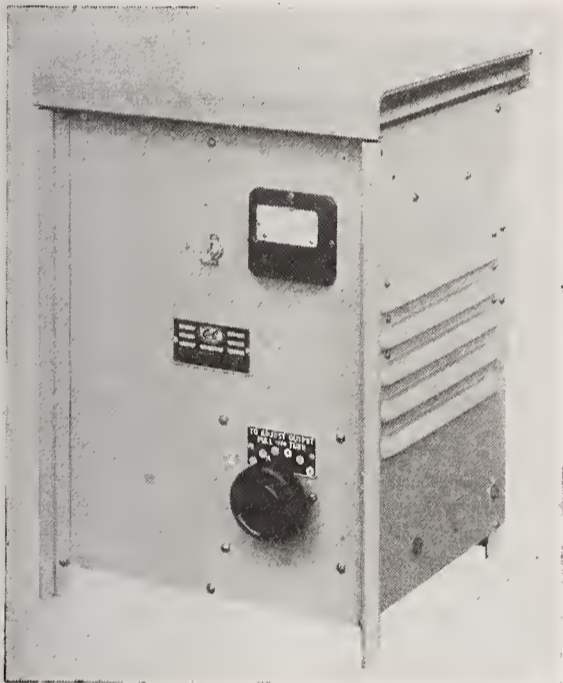
I HAVEN'T had a chance to observe the new 6-phase rectifier developed on the Pacific Coast under operating conditions as yet, but quite a batch of literature on it has accumulated in my file. This magnesium-copper sulphide type rectifier, which is manufactured by the McColpin-Christie Corporation of Los Angeles, has been brought out, of course, as another attack on that bugaboo which gave the motion picture its first nickname—"flickers." You don't hear that name much anymore—the public has even given up the third title—"talkies"—and gone back to "movies."

Nevertheless, you do hear about flicker

today. During the past year a new type of projector was devised which was called the "flickerless." Some members of the theatre-going public may be aware of flicker—to an objectionable extent, that is; but we doubt that flicker can now be called an important point of public criticism. Mostly, flicker has become something that persons connected with the theatre talk about.

But the fact that they do talk about it is evidence that so long as you are taking alternating current to supply a direct current arc, you have the possibility of ripple that the light translates into flicker on the screen. And the greater the amount of light reaching the screen, the greater the chance for noticeable flicker. Naturally, the question arises as to what bottom limit of frequencies is the point at which there is no practical effect on the light, one which at any rate can be transmitted to the screen to a degree discernible by human eyes.

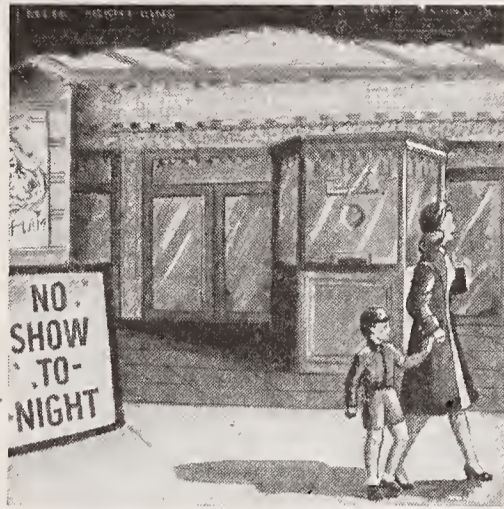
The six-phase full-wave rectifier doubles the number of impulses per second of the three-phase, full-wave rectifier. From the



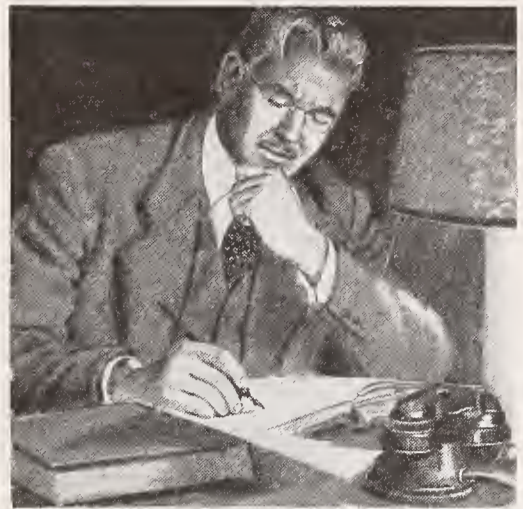
720 impulses the shutter frequency of 96 is deducted, giving a frequency of 624 cycles in screen illumination. On the same basis, a three-phase full-wave job would have a final beat of 264, and a single-phase full-wave one of 34.

The manufacturer recommends one rectifier for each lamp, and if anything happens to one, an emergency changeover to the other can be made by means within the rectifiers themselves. This consists in two parallel two-pole receptacles in the back of each, one for the lamp, the other for a dummy plug that is removed in case of emergency. Output is controlled by a rotary tap switch mounted on front.

This equipment is rated at 27-30 volts at 45 amperes for continuous operation (double load capacity for changeover), with operation on three-phase 208-230 volts at 50 or 60 cycles. It can also be supplied for odd voltages and 25 cycles.



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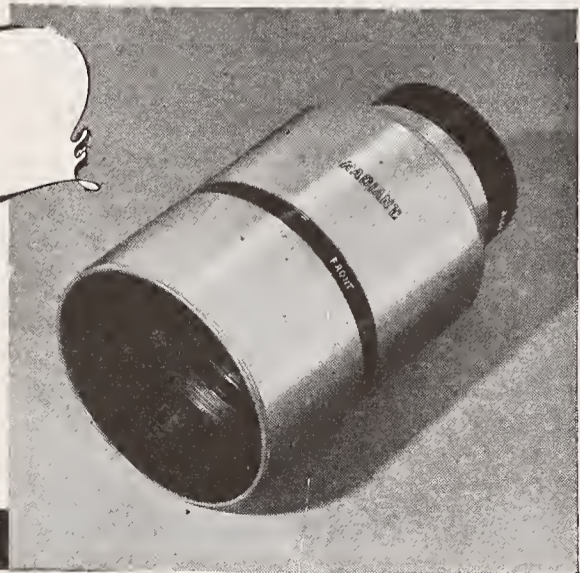
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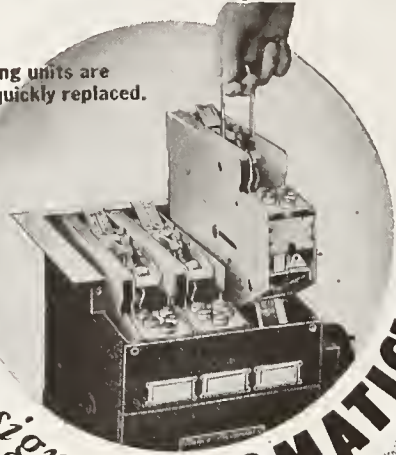


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What It Takes to Keep A Ventilating Fan Efficient

EFFICIENT VENTILATION is hardly a seasonal matter; it is only that in summer we are more conscious of its importance—and when something does go wrong during warm weather, it borders on disaster. Negligence in making small repairs and adjustments of the ventilating system—just because it worked all right last year—may mean not only the loss of patronage, but as well the wearing away of critical parts, if not a breakdown.

To give an idea how little things can develop into big things, when troubles just starting are left to run their course: In a certain small theatre a constant screechy noise could be heard in the auditorium when the ventilating system was in operation. When the manager was asked if this noise bothered the patrons, he replied, "Oh, I guess by now they're used to it. I had it looked into some time ago by one of the help and it's only a flap in the ducts or something a little loose." To the trained ear this peculiar noise sounded like something was wrong in the fan housing, instead of just a loose damper in the duct work, for it was too steady and metallic-like in pitch. When this fact was explained to the manager, he seemed unconcerned but said, "Okay, go up and look and let me know what's wrong"—waving his hand as saying "you're wasting time."

In checking the fan installation on the roof, a number of things were found to be wrong, as well as the source of the noise located. It was found that the screechy noise came from the pillow block on which the fan shaft bearing rested. On a closer checkup, it was soon discovered that the bolts holding the block to the fan cross-arm were loose, permitting the entire bearing housing to shift sideways as the fan rotor revolved.

It was a simple job to line-up the pillow-block and tighten the bolts so that the shaft would ride straight into the bearing house; however, the question was: Is the shaft or the bearings scored or roughened

on their smooth surfaces due to this side-wise movement of the entire bearing housing, especially after the fan was left to run in this condition for some time? After the bolts on the bearing housing were tightened and the cap on the grease cup was screwed down a few turns, the fan was started again, but the screechy noise continued. At this point there was no doubt that either the bearing or the surface of the shaft resting in it was scored, and to find out how bad the trouble was, the only thing left to do was to take the entire housing apart. As can be seen, all of this trouble could have been avoided if only a little more time was spent on closer servicing of the alignment of the shaft and the bearing house.

After the show was over, further check was made of the fan installation to see what caused this trouble, and if some other defects were present that should be remedied at once. The fan installed in this theatre was a double-width, double-inlet-type—that is, it took in air from both sides and was of the right size to supply the proper amount of air. However, it was not installed just the right way in the fan housing to give it a chance to pull in the air properly and uniformly.

A CASE OF CROWDING

In the first place, the fan housing was too small, and to get more space to install the motor, pulleys and drive belts, the one inlet side of the fan was shoved up against the side of the housing with only about 6 inches of open space for the air to go through. With such a setup, more air had to be pulled into the fan from the side on which the motor and drive was located, and as a result, the blades on the fan rotor were slightly unbalanced as they revolved and "scooped up" the air. In this way there was always a little more side strain on the shaft and bearing housing located on the side of the fan taking in the most air.

Maintenance Ways & Means

■ When painting over any new plaster repair work, make sure that the plaster is dry. It takes about 9 days for new plaster to dry. When satisfied that it is dry, apply 2 coats of wall sealer to the area, allowing some time between each coat for the drying. Then put on two coats of flat paint and when this is dry, apply a coat of enamel over the entire area. Remember, never use enamel directly over new plaster.

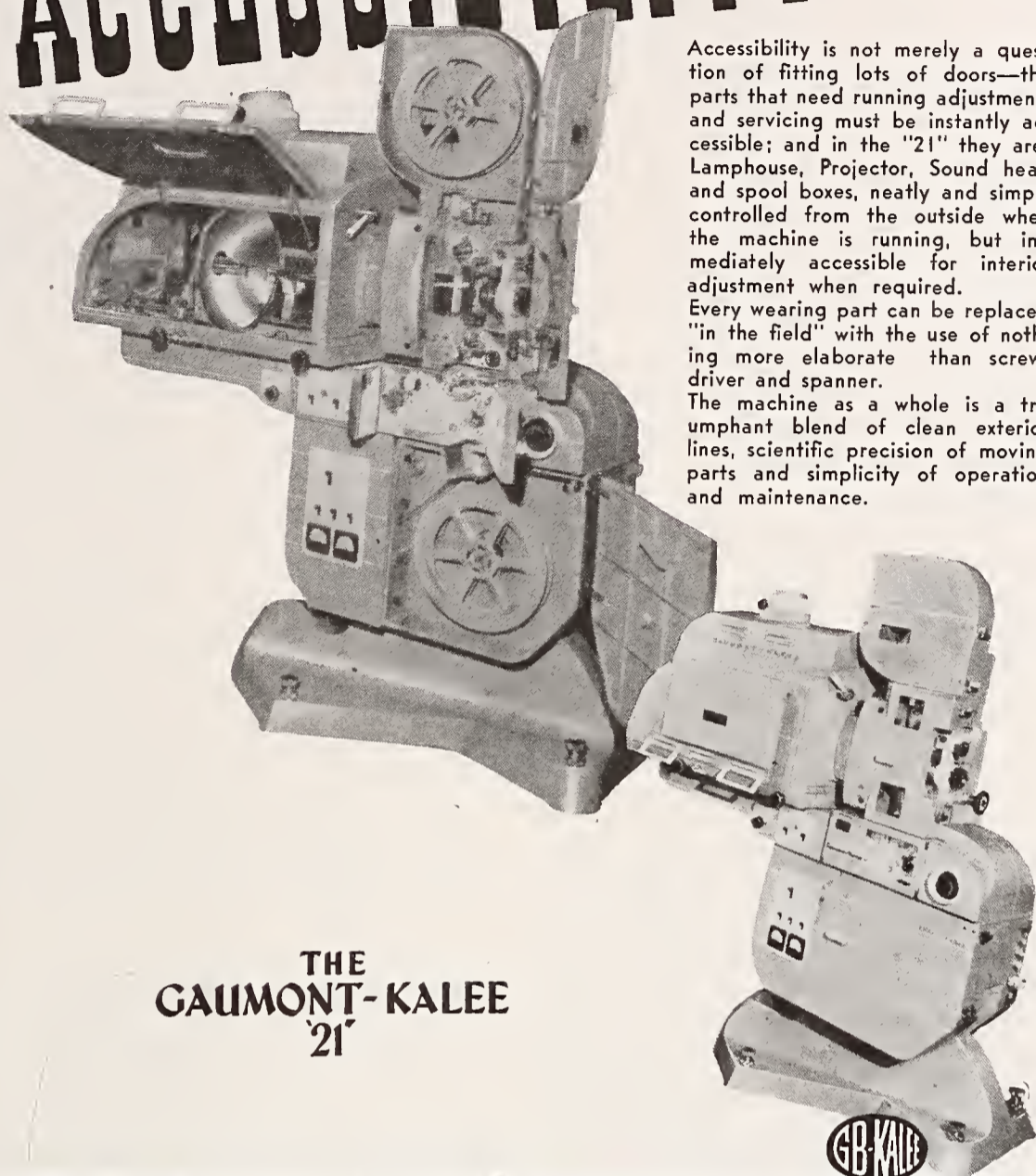
■ For keeping wood furniture looking its best, this method (picked up in one theatre) is as follows: Wax occasionally but sparingly with paste wax. If the furniture is very grimy and dirty, wash it down with clean water mixed with a small amount of pure soap. Use only a damp cloth, not wet. For the finish, the surface should be wiped lightly with the grain, using a soft dry cloth. When polish is used instead of wax, use very little of it, then wipe perfectly clean with a soft, dry cloth.

■ To remove oil stains or spots from the concrete floor of the projection room, scrub with a solution of 4 ounces of Trisodium Phosphate to 1 gallon of water and some scouring powder. Scrub with a stiff-haired brush, then rinse the spots well. When the stains are old and deep rooted, sprinkle with phosphate powder and moisten over the top with a little water. Let this stand for about half an hour, then scrub and rinse.

After a while this little strain would tend to loosen up the bolts holding the bearing housing in place, then the pulley on the drive shaft would start to move ever so slightly off the shaft, with the result that the drive belts would not enter the grooves straight, but at an angle. Under such conditions, not only would there be more strain on the shaft and bearing housing, but there would be rapid wear of the belts as they forced their way into the grooves of the fan pulley, which would not be in line with the grooves on the motor pulley. Such were the conditions that caused the screechy noise in this particular fan installation. When the bearing housing was taken off and apart, it was found that the shaft surface was scored—that is, rough grooves were cut into it by the bearing, and these rough grooves had to be filed down smooth. After the damaged shaft surface was turned down smoothly and

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uniformly and installed into a new bearing housing, the screechy noise disappeared.

The pulleys and drive belts had to be realigned so that there would not be any side strain; nevertheless, the manager was warned that there would have to be more frequent servicing of the fan in the future. Also, if possible, the fan housing should be made larger on one side, as with his present setup there was a possibility that the screechy noise would reappear again.

BLOWER SERVICING

Here are reminders on the care and servicing of a fan or blower that might well be posted in some handy place:

1. Make sure that the fan room is always thoroughly clean and free of sticks, paper, strings, etc. They have a way of entering the working parts of the fan or motor, causing damage.

2. Don't allow a heavy accumulation of oil or grease that has dripped from the fan on to the floor. It is a fire hazard.

3. At least once a week have all grease cups refilled, if need be, or turned down a few turns; fill oil cups and lubricate parts requiring hand oiling.

4. Make sure that all nuts on bolts or screws are tightened with a screw driver or wrench, even if they *seem* to be all right. One or two could have been missed in the last checkup and have become loose.

5. Go over thoroughly the flexible connection between the mouth of the fan and the duct. Remember a loosened or defective connection can "lose" a lot of air.

6. Check the fastening of the fan to the floor—if need be, by pushing against it to detect any slight movement. The fastening bolts or base can work loose and cause rattling noises and perhaps serious misalignment of the pulleys and drive belts.

7. Check the drive belts very closely for any wear or tear or looseness in their tension. Make sure that the drive belts are not stretched too taut on the pulleys, for when they are a strain is put on the fan shaft and bearing housing. A quick check can be made by slapping the palm of the hand on top of a belt, and if it rebounds with a jerk, the belt is stretched too tight.

8. It is very important that the pulleys are set solid on the shafts as loose pulleys are the chief causes of rapid wear of belts and misalignment. Also make sure that the grooves are always smooth, with any sharp burrs or rough spots filed off. For tightening the pulleys to the shaft, use only the proper wrench—Allen wrenches are mostly required—and go over the set screws every time a check is made of the fan.

9. For checking the alignment of the pulleys, use only a long straight-edge piece of material and *keep it always handy in the fan room*. When using this straight edge or similar tool for lining-up, make sure that the straight edge rests evenly against both sides of the outer diameters of both pulleys.

10. Make sure that the holding bolts on the adjustable base of the motor are not defective, with crossed or sheared threads. The first sign of such a condition is exceptional looseness of the bolts a short time after tightening.

11. As with the fan, the motor base should always be fastened solidly to the floor to prevent any creepage and misalignment of the belts.

12. In new installations, do not let the fan or blower be taken apart in order to get it through narrow passage ways, scuttle, etc., as even experienced ventilating men will have trouble putting it back together again just as it was assembled at the factory.

The Floor Slab as A Seating Factor

NO SEATING installation can be better than the floor slab. If the floor is defective, chairs loosen, and an increasing portion of the assembly is strained. A poorly laid concrete floor can make seating maintenance a constant expense and nuisance far beyond what may be considered normal.

Some time back we were called into a theatre where about a hundred new chairs had been installed in the center bank of the main floor. Soon after the installation was completed several center standards became defective. Seat hinges were binding and most of the chairs could be easily rocked to and fro. On close examination it was found that the concrete slab was thin and very brittle.

Most of the new chairs had been fastened into the same holes used for the old chairs that had been pulled out. Where these holes were quite large, either wood plugs were inserted, or toggle bolts were used to finish the job.

The result was that even where they thought the standards were fastened solidly, the bolts worked loose from the poor

concrete when a strain was put on them by patrons. The theatre owner wanted to know what to do. Well, brother, the thing that should have been done was to lay an entire new slab of concrete! Someone suggested pouring quick-setting concrete in the large holes. No good—the chairs had to be used, and it would take some time for this patchwork to set.

Under such conditions, the only thing left to do, for a *quick*, rigid job, is to pack oakum at the bottom of the holes, then pour hot lead into them and around the fastening bolts. This is an expensive operation but it does the trick without interfering with the next day's performances.

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Song of Love

MGM—Double Indemnity

Clarifying the above catchline, this one should be two-ply insurance for any box office. It looks like heavy grosses. With such marquee personalities as Katharine Hepburn, Paul Henreid and Robert Walker for the marquee, with them enacting such roles as those of immortal composers and musicians Robert Schumann, Johannes Brahms and Clara Schumann, not to mention Henry Daniell as Franz Liszt, this dramatic screen biography of some of the world's greatest music makers and their music should pay off for a showman in metropolis or whistle-stop town.

That's all. It needs few adjectives. It is a musical drama produced with all the lavishness of MGM's facilities, and by one of their top-flight directors and producers, Clarence Brown. For music lovers, and they know neither age or caste, it is feast to the full, with 11 numbers of Schumann, Brahms and Liszt played on the piano by Miss Hepburn, Walker and Henreid—such famed compositions as "Traumerei," "Dedication" and the "Mephisto Waltz."

Miss Hepburn never looked more charming than as Clara, the ebullient, deathlessly loving mate of Robert Schumann. The producers, with the dramatic license allowed, and which they make apologia for in a foreword of the film, shape the lives of the ill-starred Schumann, played by Henreid; Robert Walker as Brahms and Clara, into a romantic triangle. As the one corner of this triangle, Walker gives an inspired performance as the genius composer of such classics as "G-Minor Rhapsody," "Lullaby" and others.

Henreid, as Professor Schumann, idol of his wife and Brahms, has one of the most difficult roles of his acting career. As husband, father of seven, and composer striving for recognition, he triumphantly surmounts this tax on his talents.

The supporting cast, carefully chosen for their respective chores, is headed by Daniell, in a silky characterization of Franz Liszt. Others capably contributing are Leo Carroll, Else Janssen, Gigi Perreau, Tinker Furlong, Ann Carter, Janine Perreau, Jimmy Hunt, Anthony Sydes, Eilene Janssen (the latter seven all child actors), Roman Bohnen, Tala Birell, Ludwig Stossel, Kurt Hatch, Henry Stephenson and Konstantin Shayne.

A biographical drama of the highlights in the lives and careers of Clara Schumann, Robert Schumann and Brahms, it tells of the tender love Clara bore her musician; how she readily sacrificed her own brilliant career as Europe's greatest concert pianist to make a happy home for him. When Brahms arrives in the household to study under Schumann he falls in love with his master's wife. It is only after Schumann's tragic death in a madhouse, and then with great inner struggle, that Clara returns the love of Brahms. She ends her career, gray

and old, on concert tours, still keeping alive the music of Schumann.

Previewed at Academy Award theatre, Hollywood. Reviewer's Rating: Excellent.—W. J. McGRATH.

Release date, September, 1947. Running time, 119 min. PCA 12219. General audience classification.
Clara Wieck Schumann.....Katharine Hepburn
Robert Schumann.....Paul Henreid
Johannes Brahms.....Robert Walker
Franz Liszt.....Henry Daniell
Professor Wieck.....Leo G. Carroll
Bertha.....Else Janssen
Dr. Hoffman.....Roman Bohnen
Haslinger.....Ludwig Stossel
Princess Hohenfels.....Tala Birell
Judge.....Kurt Hatch
King Albert.....Henry Stephenson
Reinecke.....Konstantin Shayne
Gigi Perreau, Tinker Furlong, Ann Carter, Janine Perreau, Jimmy Hunt, Anthony Sydes, Eilene Janssen

Her Husband's Affair

Columbia—Good Comedy

This is a delightful and in many spots roaringly funny comedy which introduces to the screen a new and well-cast team—Franchot Tone and Lucille Ball. It appears a natural laugh-getter and should have both young and old rolling in the aisles. It should bring smiles to the faces of exhibitors as well.

There are instances when the picture's humor borders on slapstick, but it is never permitted to become cheap or trite, thanks to the original plot and clever dialogue cooked up by Ben Hecht and Charles Lederer. Raphael Hakim was the producer, and S. Sylvan Simon directed.

The basic idea underlying the plot is so incredible as to be funny in itself. It involves a young advertising executive in partnership with a fantastic but very human inventor who, while claiming to have developed an embalming fluid that turns people into glass mummies, says he also has found a by-product which would shave people without the use of a razor. The only hitch is—the product is unpredictable.

Tone, always in conflict with his charming wife, who gets him out of trouble against his will consistently, snaps up the idea and from there on things happen at a fast and furious pace. Larry Parks also puts in an appearance.

Acting is excellent in every instance. The Tone-Ball team rolls along smoothly and most pleasantly, ably supported by Mikhail Rasumny as the professor, and Edward Everett Horton as the head of the advertising agency. The film opens with Tone trying to find a slogan for a straw hat. Without the slightest intention, Lucille saves the day for him and at the same time reaps all the credit. She does the same thing when the shaving idea backfires and everyone, including the ladies, start to grow beards. Then she suggests turning the cream to good use by making it grow hair on bald heads. When this, too, doesn't click, police go looking for Tone.

Meanwhile, the professor has developed an "everlasting life" fluid which will preserve peo-

ple and materials forever. Tone, seeking publicity, gets himself involved in a murder trial and is saved at the last moment when Lucille declares him insane before the court.

Previewed at Loew's 83rd Street theatre, New York. The audience had a wonderful time. Reviewer's Rating: Very good.—FRED HIFT.

Release date, not set. Running time, 86 min. PCA No. 12391. General audience classification.
Margaret Weldon.....Lucille Ball
William Weldon.....Franchot Tone
J. B. Cruikshank.....Edward Everett Horton
Mikhail Rasumny, Gene Lockhart, Nana Bryant, Jonathan Hale, Paul Stanton, Mable Paige, Frank Mayo, Pierre Watkin

Second Chance

20th-Fox—Jewel Thieves

This Sol M. Wurtzel production is diverting film fare centering about the exploits of a group of jewel thieves. There is little new in the theme, but it is handled in a manner which provides many exciting moments. There is enough suspense to hold audience attention.

Kent Taylor and Louise Currie are the leading performers in this melodrama of thieves pursuing jewels and police pursuing the thieves. Performances and story treatment are on the routine side. Sol M. Wurtzel produced and James S. Tinling directed from an original story by Louis Breslow and John Patrick.

Taylor, as a jewel dealer, meets Miss Currie in a jewel merchant's shop. The girl sees the man replace a diamond with a paste imitation and then helps him get away. They become partners and go about the complicated and dangerous process of selling the diamond. The girl meets others in the jewel gang and they decide to undertake a big job. Taylor and Miss Currie meanwhile fall in love and the girl tries to get him to reform. In the story climax it is revealed that the girl is an agent of the police. The gang is captured, but before Taylor is taken off to a well earned jail sentence, the girl promises to await his day of freedom.

Seen at the home office projection room. Reviewer's Rating: Average.—M. R. Y.

Release date, September, 1947. Running time, 62 min. PCA No. 12378. General audience classification.
Kendal Wolf.....Kent Taylor
Joan Summers.....Louise Currie
Dennis Hoey, Larry Blake, Ann Doran, John Eldredge, Paul Guilfoyle, William Newell, Guy Kingsford, Charles Flynn, Eddie Fetherston, Francis Pierlot, Betty Compson

Song of the Thin Man

MGM—Welcome Back, Nick

After a long absence, Nick and Nora Charles are back sleuthing again on the MGM lot. They're William Powell and Myrna Loy, of course, and they should turn up a lot of money for the box office.

"Song of the Thin Man" follows its predecessors in the series by concentrating on smartly

turned dialogue, breezy affectionate home life, and murder—all wrapped up in a Class A production.

But this time there's something added: a lot of good jazz music.

Nick and Nora get involved in a murder which takes place aboard a gambling ship. The leader of the ship's orchestra is shot. The featured clarinet player vanishes. Trying to find him, Nick and Nora are piloted through a maze of jam sessions by another member of the orchestra, played expertly and in high humor by Keenan Wynn.

Nick and Nora learning jive talk, Wynn greeting a favorite band leader of his, some pointed and sly side remarks on "seeing too many movies" provide the high points of this expert and slick comedy-mystery.

The complications of the murder side of the story sometimes get out of hand and tend to weigh the picture in a little on the heavy side, although there's somewhat of a counterbalance to be found in the uniformly good acting turned in by the supporting cast.

Yet it's Loy and Powell who carry the picture by delivering their comedy lines exactly right and showing off their comedy timing to best advantage.

Producer Nat Perrin, who collaborated with Steve Fisher on the screenplay, and director Edward Buzzell have carefully seen to it that this "Thin Man" maintains the high standard of entertainment set by previous ones—standards that have made the series easy to sell.

Seen at the home office. Reviewer's Rating: Good.—RAY LANNING.

Release date, not set. Running time, 86 min. PCA No. 12345. General audience classification.
 Nick Charles William Powell
 Nora Charles Myrna Loy
 Clarence Krause Keenan Wynn
 Nick Charles, Jr. Dean Stockwell
 Philip Reed, Patricia Morison, Leon Ames, Gloria Grahame, Jayne Meadows, Ralph Morgan, Bess Flowers

Something in the Wind

UI—Miss Durbin Demonstrates

Deanna Durbin demonstrates here, perhaps more fully than in any previous offering, the wide range of her vocal versatility. She is seen as a most satisfactory and charming disk jockey in the opening sequence, singing her listeners a promise to return to their speakers again on the morrow. Later on she sings an extremely torrid and sophisticated number, "You Wanna Keep Your Baby Lookin' Right," in similarly satisfactory fashion, and still later she is joined by Jan Peerce, of the Metropolitan Opera, in Verdi's "Il Trovatore," also satisfactorily. On another occasion she sings with a mixed chorus, and again with Donald O'Connor (who has a song number of his own in the picture) and a male quartette. There are seven musical numbers in the picture, and it is on these and the proficiency with which they are executed that the attraction depends for box office success.

On the story side, the picture has to do with a disk jockey (Miss Durbin) who is believed by the present heir to a large fortune to have been supported by his lately deceased grandparent secretly for reasons beyond the pale of propriety. When he (John Dall) tries to buy her release from an arrangement under which he believes she has been receiving funds, she denounces him violently, learning later on that her aunt, with whom she lives has been the recipient of such funds for many years. The aunt explains that her relationship with the departed predated his marriage and was quite pure, but nobody explains this to the belligerent heir and his family, who therefore kidnap the girl, apply pressure to get her to settle for a million dollars, and so put in motion the many complicated developments which intervene before matters are cleared up for the romantically appropriate ending. Among other things, the girl pretends for a time she is mother of a child fathered by the deceased, which more or less disqualifies the film for family exhibition despite the humorous intention of the script.

The picture is lavishly mounted, excellently

photographed, and musically notable for the reasons stated above.

Production is by Joseph Siström, and direction by Irving Pichel, from a script by Harry Kurnitz and William Bowers based on a story by Fritz Rotter and Charles O'Neal.

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

Release date, August, 1947. Running time, 88 min. PCA No. 12468. Adult audience classification.
 Mary Collins Deanna Durbin
 Charlie Reed Donald O'Connor
 Donald Reed John Dall
 Charles Winninger, Helene Carter, Margaret Wyckly, Jan Peerce, Jean Adair, Four Williams Brothers, Jacqueline DeWitt, William Ching, Patricia Alphin, Chester Clute, Frank Wilcox

The Red Stallion

Eagle-Lion—Horse Story

This picture caters to the wide and ever-present interest in horse pictures. It should please because it contains the time-honored essentials: a boy, a horse and a dog. The story is filmed in pleasing Cinecolor, which especially adds to the natural beauty and attractiveness of this type of subject.

Ted Donaldson, the boy, and his horse are the mainsprings of the picture. In the woods he finds a young colt, whom he calls "Red." He raises and trains the young horse. The colt, the boy and his dog, "Daisy" become devoted companions. Jane Darwell, as the grandmother, finds that her ranch will have to be auctioned to pay debts. The lad decides he will try to raise money by selling his beloved "Red" and trains him as a race horse. In the happy ending the boy sells a half interest in the horse and gets enough money to pay the debts.

Robert Paige, as a horse trainer, and Noreen Nash supply the romantic interest. Miss Darwell and Guy Kibbee, the old reliables, give good support.

The horse racing episodes are the outstanding scenes of the film. At times, the story is melodramatic and sentimental, but it provides on the whole a pleasing vehicle of its type. The film was produced by Ben Stoloff and directed by Lesley Selander. Robert E. Kent and Crane Wilbur wrote the original screenplay. Byron Foy was in charge of production.

Seen at a New York projection room. Reviewer's Rating: Good.—M. R. Y.

Release date, August 16, 1947. Running time, 81 min. PCA No. 12218. General audience classification.
 Andy McBride Robert Paige
 Ellen Reynolds Noreen Nash
 Joel Curtis Ted Donaldson
 Jane Darwell, Ray Collins, Guy Kibbee, Willie Best, Robert Biee, Pierre Watkin, Bill Cartledge, Big Red, Daisy

The Burning Cross

Screen Guild—Ku Klux Expose

There have been other films, dating back to D. W. Griffith's "Intolerance" in fact, that have pulled the sheets and hoods off The Knights of the Ku Klux Klan, such as this one does. However, here we have a screen expose of that notorious intolerance group that is laid in post-World War II days, probably inspired by recent reports that the Klan was on the move again in various sections of the country.

Walter Colmes, producer and director, has handled his theme in a grimly dramatic manner, giving it a kind of March of Time cachet, without neglecting its true entertainment content and continuity as a screenplay. Too, it does not preach or scream its message. It should be sold for what it is—a modern expose of the Ku Klux Klan. Though it boasts a heavy cast, there are no marquee names among them.

Hank Daniels heads the cast. Among those who may be cited are Virginia Patton, Dick Rich, Raymond Bond, Betty Roadman, Walden Boyle, Joe Fluellen, John Fostini, John Doucette, Tom Kennedy, Mady Norman and Dick Bailey.

Daniels, as a dissatisfied returned veteran, unable to readjust himself immediately to his old life in his home town, succumbs to the

blandishments of a Ku Klux organizer. It is only after he has donned the Kluzer sheet and hood, gone with them on some of their night depredations, that he sees what he has gotten himself into. He is horrified, wracked with guilt and repelled when he sees the homes of neighbors burned, when an old buddy who defies the night riders is killed, and his own invalid father brutally beaten in a wheel chair.

He goes to the State prosecutor, who is crusading against the Klan's outrages. He admits his own guilty participation and offers to help break up the Klan and bring them to justice. Before he does so, and agrees to take the rap for his own guilt, he is nearly murdered by the midnight marauders in revenge.

The original screenplay was written by Aubrey Wisberg.

Previewed at Ambassador theatre, Los Angeles. Reviewer's Rating: Good.—W. J. McG.

Release date, September 1, 1947. Running time, 77 min. PCA No. 12220. General audience classification.
 Johnny Hank Daniels
 Doris Virginia Patton
 Chester Raymond Bond
 Agatha Betty Roadman
 Lud Dick Rich
 Charlie Joe Fluellen
 Strickland Walden Boyle
 Tony John Fostini
 John Doucette, Alexander Pope, Jack Shutta, Mady Norman, Matt Willis, Glen Allen, Tom Kennedy, Dick Bailey

Green for Danger

Eagle-Lion—Crime and Humor

Presented by J. Arthur Rank and based on a novel by Christiana Brand, "Green for Danger" is an ambitious melodrama bristling with fine directorial touches and expert acting. In it British producers Frank Launder and Sidney Gilliat have taken a familiar story and painted a melancholy picture of several murders involving five suspects. Unlike other pictures with this theme, this has been fully and perfectly turned to hold the attention of the audience.

But the highlight of the picture isn't the plot. It's the acting ability of the cast as a group of ordinary individuals thrown into a series of extraordinary circumstances.

Heading the list as a doctor, and a suspect, is Trevor Howard, who was acclaimed by many American audiences for his role in "Brief Encounter"; and Sally Gray and Rosamund John as nurses and suspects. However, the biggest bouquet for acting will go to Alastair Sim, as the thin, bald, bemused inspector from Scotland Yard. Mr. Sim makes the most of his role with the professional ease with which he delivers the excellent dialogue, with its mixture of cynical observations and sharp witticisms.

Photographed against the background of a small English hospital when that country was being buzz-bombed by the Germans the entrance of Mr. Simms pulls the picture from an inauspicious beginning and makes it a delightful tale of crime and humor.

Mr. Gilliat directed the film from his own screenplay, which he wrote in conjunction with Claude Guernsey.

Previewed at the Park Avenue theatre in New York at a screening for the trade and daily press. Reviewer's Rating: Good.—GEORGE H. SPIRES.

Release date, not set. Running time, 91 min. PCA No. 12129. General audience classification.
 Freddi Linley Sally Gray
 Dr. Barnes Trevor Howard
 Nurse Sanson Rosamund John
 Inspector Cockrill Alastair Sim
 Leo Genn, Megs Jenkins, Judy Campbell, Moore Marriott

Springtime in the Sierras

Republic—Roy Rogers Western

Aided greatly by the use of Trucolor, this latest Roy Rogers picture differs from its predecessors only in that it offers slightly less action and more songs, but otherwise it runs true to form. The climax sees Rogers go into action with no holds barred.

"Springtime" was directed by William Witney from an original screenplay by A. Sloan

[Additional Reviews on page 3749]

SERVICE DATA

on features

Service Data appearing in this issue of *Product Digest* include the over all performance percentage figures from final reports previously published in *PICTURE GROSSES*. Reference to *Round Table Exploitation and Legion of Decency ratings with audience classification are also listed. Index to Service Data may be found in the Release Chart starting on page 3750.*

Bedelia (British) (PRC)

Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—February 8, 1947, p. 60; May 10, 1947, pp. 58, 59; June 28, 1947, p. 46.

Blaze of Noon (Para.)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—April 26, 1947, p. 51; July 5, 1947, p. 44.

Carnival in Costa Rica (20th-Fox)

Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—May 3, 1947, p. 57; July 12, 1947, p. 51.

Cheyenne (WB)

Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—May 24, '47, p. 64; June 7, '47, p. 51; July 19, '47, p. 54.

Copacabana (UA)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 28, 1947, p. 45.

Dead Reckoning (Col.)

Audience Classification—Adult
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—99.4%
Round Table Exploitation: January 25, 1947, p. 60; March 15, 1947, p. 71; March 29, 1947, p. 57; May 17, 1947, p. 57; July 5, 1947, p. 48.

Dishonored Lady (UA)

Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 14, 1947, pp. 44, 46; June 28, 1947, p. 46.

The Egg and I (Univ.)

Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—114.9%
Round Table Exploitation—May 3, 1947, p. 55; May 24, 1947, p. 58; June 7, 1947, pp. 49, 52; June 21, 1947, p. 47; July 5, 1947, p. 47; July 12, 1947, pp. 48, 51; July 19, 1947, p. 55.

The Farmer's Daughter (RKO)

Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—105.4%
Round Table Exploitation—April 12, '47, p. 51; May 24, '47, pp. 58, 59; June 14, '47, p. 46; June 21, '47, p. 44; July 5, '47, p. 47; July 19, '47, p. 54.

The Ghost and Mrs. Muir (20th-Fox)

Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—June 28, 1947, p. 45.

Gun Fighters (Col.)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—July 12, 1947, p. 51.

Honeymoon (RKO)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 24, '47, p. 62; June 14, '47, p. 44.

The Hucksters (MGM)

Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—July 19, 1947, p. 54.

The Imperfect Lady (Para.)

Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—April 19, '47, p. 49; July 19, '47, p. 56.

It Happened in Brooklyn (MGM)

Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—101.1%
Round Table Exploitation—April 19, 1947, p. 49; May 3, 1947, p. 55; May 10, 1947, p. 59; May 17, 1947, p. 54; June 7, 1947, p. 51; July 12, 1947, p. 48.

Ladies' Man (Para.)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—December 28, 1946, p. 50; March 15, 1947, p. 67; March 22, 1947, p. 61; April 5, 1947, p. 48; April 19, 1947, p. 48; July 5, 1947, p. 44.

Lady in the Lake (MGM)

Audience Classification—Adult
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—106.2%
Round Table Exploitation—February 22, 1947, p. 62, 67; March 22, p. 58, 59; April 5, 1947, p. 51; April 19, 1947, p. 50; May 17, 1947, p. 57; June 28, 1947, p. 44; July 12, 1947, p. 50; July 19, 1947, p. 56.

LEGION of DECENCY Ratings

Class A-1	Unobjectional
Class A-2	Unobjectionable for Adults
Class B	Objectionable in Part
Class C	Condemned

Miracle on 34th Street (20th-Fox)

Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—June 28, 1947, p. 45; July 5, 1947, p. 44.

New Orleans (UA)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 10, 1947, p. 62; June 28, 1947, p. 44.

The Perils of Pauline (Para.)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—July 12, 1947, p. 51.

Pursued (WB)

Audience Classification—Adult
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—99.3%
Round Table Exploitation—March 8, '47, pp. 55; March 29, '47, p. 54; April 19, '47, p. 50; May 10, '47, p. 58; June 14, '47, p. 47.

Ramrod (UA)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 10, '47, p. 59; May 31, '47, p. 48.

Repeat Performance (PRC)

Audience Classification—Adult
Round Table Exploitation—May 10, '47, p. 60; May 31, '47, p. 50; June 21, '47, p. 47.

Stallion Road (WB)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 17, 1947, p. 57; May 24, 1947, p. 64; May 31, 1947, p. 48; July 12, 1947, p. 51.

The Verdict (WB)

Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—November 9, '46, p. 56; December 14, '46, p. 75; January 25, '47, p. 62; February 8, '47, p. 63; February 15, '47, pp. 59, 61, 62; March 1, '47, p. 55; March 22, '47, p. 58; April 19, '47, p. 52; June 14, '47, p. 48; July 5, '47, p. 48.

The Woman on the Beach (RKO)

Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—June 28, 1947, p. 45.

RELEASE CHART

By Companies

This chart lists feature product tradeshown or released since August 1, 1946. For listing of 1945-46 Features by Company, see Product Digest pages 3151-3152 issue of August 17, 1946. For Stars, Running Time, Review and other Service Data references, turn to the Alphabetical Chart in this issue.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

Prod. No. Title Tradeshow or Release Date

COLUMBIA

SPECIAL

831 The Tolson StoryJan., '47

7039 Personality KidAug. 8, '46
7210 Heading WestAug. 15, '46
7038 It's Great to Be YoungSept. 12, '46
7224 Singing on the TrailSept. 12, '46
7002 Gallant JourneySept. 24, '46
7042 ShadowedSept. 26, '46
7006 Thrill of BrazilSept. 30, '46
805 So Oark the NightOct. 10, '46
806 Blondie Knows BestOct. 17, '46
861 LandrushOct. 17, '46
816 Crime Doctor's Man HuntOct. 24, '46
818 Secret of the WhistlerNov. 7, '46
862 Terror TrailNov. 21, '46
824 Betty Co-EdNov. 28, '46
829 Return of Monte CristoDec., '46
822 Boston Blackie and the LawDec. 12, '46
854 Lone Star MoonlightDec. 12, '46
863 The Fighting FrontiersmanDec. 19, '46
828 Alias Mr. TwilightDec. 24, '46
804 Singin' in the CornDec. 26, '46
807 Blondie's Big MomentJan. 9, '47
823 Lone Wolf in MexicoJan. 16, '47
865 South of the Chisholm TrailJan. 30, '47
830 Oad ReckoningFeb., '47
832 Mr. Oistrict AttorneyFeb., '47
825 Blind SpotFeb. 6, '47
826 Cigarette GirlFeb. 13, '47
852 Over the Santa Fe TrailFeb. 13, '47
833 Johnny O'ClockMar., '47
866 The Lone Hand TexanMar. 6, '47
819 The Thirteenth HourMar. 6, '47
814 Millie's DaughterMar. 20, '47
809 King of the Wild HorsesMar. 27, '47
864 West of Dodge CityMar. 27, '47
834 FramedApr., '47
836 The Guilt of Janet AmesApr., '47
808 Blondie's HolidayApr. 10, '47
867 Law of the CanyonApr. 24, '47
812 For the Love of RustyMay 1, '47
820 Bulldog Drummond at BayMay 15, '47
868 Prairie RaidersMay 29, '47
817 The Millerson CaseMay 29, '47
.... The Corpse Came C.O.D.May 31, '47
815 Little Miss BroadwayJune 19, '47
811 Sport of KingsJune 26, '47
853 Swing the Western WayJune 26, '47
.... Pacific AdventureJuly, '47
.... Stranger from Ponca CityJuly 3, '47
.... Keeper of the BeesJuly 10, '47
.... GunfightersJuly 15, '47
.... The Son of RustyAug. 7, '47
.... Riders of the Lone StarAug. 14, '47
.... Smoky River SerenadeAug. 21, '47
837 Last of the RedmenAug., '47

EAGLE-LION

(Physical distribution through PRC exchanges.)

102 It's a Joke, SonJan. 25, '47
101 Bedelia (Brit.)Feb. 1, '47
103 The Adventuress (Brit.)Mar. 1, '47
104 Lost HoneymoonMar. 29, '47
105 Repeat PerformanceMay 30, '47
106 Caravan (Brit.)July 26, '47
107 Red StallionAug. 16, '47

MGM

BLOCK 17

625 Boys' RanchJuly 18, '46
626 Courage of LassieAug. 8, '46
627 Faithful in My FashionAug. 22, '46

Prod. No. Title Tradeshow or Release Date

628 Three Wise FoolsAug. 29, '46

.... Captains Courageous (R) (T) Aug. 21, '46
701 Holiday in MexicoSept., '46
703 The Cockeyed MiracleOct., '46
704 No Leave, No LoveOct., '46
705 Rage in Heaven (R)Oct., '46
706 Two Smart PeopleNov., '46
707 UndercurrentNov., '46
708 The Show-offDec., '46
709 Secret HeartDec., '46
702 Gallant BessJan., '47
711 Mighty McGurkJan., '47
712 Lady in the LakeJan., '47
710 Till the Clouds Roll ByJan., '47
714 Love Laughs at Andy HardyFeb., '47
715 My Brother Talks to HorsesFeb., '47
713 Boomtown (R)Feb., '47
.... The Arnelo Affair(T) Feb. 13, '47
716 The Beginning or the EndMar., '47
718 It Happened in BrooklynApr., '47
719 Little Mr. JimApr., '47
720 Sea of GrassApr., '47
.... Gone with the Wind (R)(T) Apr. 28, '47
717 The YearlingMay, '47
721 High BarbareeMay, '47
722 Undercover MaisieMay, '47
.... The Philadelphia Story (R)(T) May 8, '47
724 Oark OclusionJune, '47
725 Living in a Big WayJune, '47
726 CynthiaJuly, '47
727 FiestaJuly, '47
723 The Great Waltz (R)July, '47
728 The HuckstersJuly, '47
.... Song of the Thin Man(T) July 22, '47
.... Song of LoveSept., '47
.... Merton of the Movies(T) July 17, '47
729 Romance of Rosy RidgeAug., '47
.... Unfinished Dance(T) Aug. 5, '47

MONOGRAM

520 Below the OeadlineAug. 3, '46
567 Shadows on the RangeAug. 10, '46
525 The Missing LadyAug. 17, '46
512 Spook BustersAug. 24, '46
517 High School HeroSept. 7, '46
601 OecoySept. 14, '46
568 Trigger FingersSept. 12, '46
602 Gentleman Joe PalookaOct. 5, '46
603 Dangerous MoneyOct. 12, '46
605 Wife WantedNov. 2, '46
531 Beauty and the BanditNov. 9, '46
563 Silver RangeNov. 16, '46
604 Bringing Up FatherNov. 23, '46
607 The TrapNov. 30, '46
608 Mr. HexDec. 7, '46
612 Silver Stallion (R)Dec. 14, '46
606 Sweetheart of Signa ChiDec. 21, '46
681 Song of the SierrasDec. 28, '47
609 GingerJan. 4, '47
610 Riding the California TrailJan. 11, '47
564 Raiders of the SouthJan. 18, '47
611 Vacation DaysJan. 25, '47
683 Rainbow Over the RockiesFeb. 8, '47
675 Valley of FearFeb. 15, '47
613 Fall GuyMar. 15, '47
614 The GuiltyMar. 22, '47
676 Trailing OangerMar. 29, '47
684 Six Gun SerenadeApr. 5, '47
615 ViolenceApr. 12, '47
I It Happened on Fifth Avenue (Allied Artists)Apr. 19, '47
671 Land of the LawlessApr. 26, '47
617 Queen of the Yukon (R)May 3, '47
616 Hard Boiled MahoneyMay 10, '47
618 Sarge Goes to CollegeMay 17, '47
672 The Law Comes to GunsightMay 24, '47
682 Song of the WastelandMay 31, '47
619 Wolf Call (R)June 7, '47
620 High ConquestJune 21, '47
677 Code of the SaddleJune 28, '47
621 Kilroy Was HereJuly 5, '47
622 News HoundsJuly 12, '47
2 Black Gold (Allied Artists) Aug. 1, '47
3 The Gangster (Allied Artists) Sept. 1, '47

Prod. No. Title Tradeshow or Release Date

PARAMOUNT

SPECIAL

4532 Monsieur BeaucaireAug. 30, '46

BLOCK 6

4526 O. S. S.July 26, '46
4527 The Searching WindAug. 9, '46
4528 Swamp FireSept. 6, '46
4529 Strange Love of Martha IversSept. 13, '46
R5-3620 Jungle Princess (R)Sept. 1, '46
R5-3624 The Plainsman (R)Sept. 1, '46
4601 Two Years Before the MastNov. 22, '46
4602 Blue SkiesDec. 27, '46
4603 Cross My HeartJan. 10, '47
4604 Perfect MarriageJan. 24, '47
4605 Ladies' ManFeb. 7, '47
4625 Jungle Flight(T) Feb. 21, '47
4606 CaliforniaFeb. 21, '47
4607 Easy Come, Easy GoMar. 7, '47
4608 Suddenly It's SpringMar. 21, '47
4620 Seven Were SavedMar. 28, '47
4609 My Favorite BrunetteApr. 4, '47
4621 Fear In the NightApr. 18, '47
4610 The Imperfect LadyApr. 25, '47
4613 Welcome Stranger(T) Apr. 25, '47
4611 Blaze of NoonMay 2, '47
4622 Big TownMay 23, '47
4612 CalcuttaMay 30, '47
4623 Danger StreetJune 20, '47
4614 The Trouble With WomenJune 27, '47
4615 Perils of PaulineJuly 4, '47
4616 Dear RuthJuly 18, '47
4624 I Cover Big TownJuly 25, '47
4617 Desert FuryAug. 15, '47
4618 Variety GirlAug. 29, '47

PROD. REL. CORP.

.... Terrors on HorsebackAug. 14, '46
.... Oown Missouri WayAug. 15, '46
.... Secrets of a Sorority GirlAug. 15, '46
.... Overland RidersAug. 21, '46
.... Blonde for a OayAug. 29, '46
.... Strange HolidaySept. 2, '46
.... Outlaw of the PlainsSept. 22, '46
SP71 Her Sister's SecretSept. 23, '46
.... AccompliceSept. 29, '46
714 The Brute ManOct. 1, '46
741 Oriftn' RiverOct. 1, '46
.... Gas House KidsOct. 28, '46
742 Tumbleweed TrailsOct. 28, '46
.... Don Ricardo ReturnsNov. 5, '46
743 Stars Over TexasNov. 18, '46
.... Lady ChaserNov. 25, '46
706 Wild WestDec. 1, '46
610 LighthouseJan. 10, '47
705 Born to SpeedJan. 12, '47
744 Wild CountryJan. 17, '47
.... The Return of Rin Tin TinFeb. 20, '47
751 Law of the LashFeb. 28, '47
701 Devil on WheelsMar. 2, '47
745 Range Beyond the BlueMar. 17, '47
.... Philo Vance's Secret MissionMar. 20, '47
SP72 Untamed FuryMar. 22, '47
731 Kit Carson (R)Mar. 22, '47
732 Last of the Mohicans (R)Mar. 22, '47
715 Three on a TicketApr. 5, '47
707 Philo Vance's GambleApr. 12, '47
746 West to GloryApr. 12, '47
702 The Big FixApr. 19, '47
752 Border FeudMay 10, '47
716 Too Many WinnersMay 24, '47
734 International Lady (R)May 24, '47
717 Killer at LargeMay 31, '47
703 StepchildJune 7, '47
708 Philo Vance ReturnsJune 14, '47
733 Corsican Brothers (R)June 21, '47
736 South of Pago Pago (R)June 21, '47
704 HeartachesJune 28, '47
753 Pioneer JusticeJune 28, '47
711 Gas House Kids Go WestJuly 12, '47
754 Ghost Town RenegadesJuly 26, '47

Prod. No. Title Tradeshow or Release Date

REPUBLIC

SPECIAL

601 I've Always Loved YouDec. 2, '46

526 The Inner CircleAug. 7, '46
527 The Last Crooked MileAug. 9, '46
528 G. I. War BridesAug. 12, '46
529 The Invisible InformerAug. 19, '46
530 Earl Carroll SketchbookAug. 22, '46
541 Under Nevada SkiesAug. 26, '46
531 Mysterious Mr. ValentineSept. 3, '47
558 Rio Grande RaidersSept. 9, '47
542 Roll on Texas MoonSept. 12, '46
5542 Home in OklahomaNov. 8, '46
532 Plainsman and the LadyNov. 15, '46
661 Santa Fe UprisingNov. 15, '46
603 Affairs of GeraldineNov. 18, '46
681 Sioux City SueNov. 21, '46
5503 Out California WayDec. 5, '46
604 Fabulous SuzanneDec. 15, '46
543 HoldoradoDec. 15, '46
553 That Brennan GirlDec. 23, '46
662 Stagecoach to DenverDec. 23, '46
602 The Pilgrim LadyJan. 22, '47
682 Trail to San AntoineJan. 25, '47
607 Calendar GirlJan. 31, '47
5504 Last Frontier UprisingFeb. 1, '47
608 Angel and the BadmanFeb. 15, '47
641 Apache RoseFeb. 15, '47
606 The Magnificent RogueFeb. 15, '47
663 Vigilantes of BoomtownFeb. 15, '47
605 The Ghost Goes WildMar. 8, '47
610 Hit Parade of 1947Mar. 22, '47
664 Homesteaders of Paradise ValleyApr. 1, '47
611 Yankee FakirApr. 1, '47
612 Spoilers of the NorthApr. 24, '47
642 Bells of San AngeloMay 15, '47
665 Oregon Trail ScoutsMay 15, '47
609 That's My GalMay 15, '47
614 Winter WonderlandMay 17, '47
613 That's My ManJune 1, '47
616 Web of DangerJune 10, '47
684 Saddle PalsJune 15, '47
615 Northwest OutpostJune 25, '47
666 Rustlers of Oevil's CanyonJuly 1, '47
619 The TrespasserJuly 3, '47
646 Springtime in the SierrasJuly 15, '47
685 Robin Hood of TexasJuly 15, '47
617 BlackmailJuly 24, '47
618 WyomingAug. 1, '47

RKO-RADIO

SPECIALS

761 NotoriousSept. 6, '46
792 Fantasia (R)Sept. 28, '46
751 Best Years of Our LivesNov. 20, '46
791 Song of the SouthNov. 29, '46
181 It's a Wonderful LifeJan. 7, '47
762 Sinbad the SailorJan. 13, '47
861 The Long NightMay 28, '47

BLOCK 6

628 BedlamMay 10, '46
629 The Falcon's AlibiJuly 1, '46
630 The Bamboo BlondeJuly 15, '46
626 Till the End of TimeAug. 1, '46
627 Crack-UpSept. 6, '46

BLOCK 1

705 Step by StepAug. 30, '46
704 Sunset PassOct. 1, '46
701 Sister KennyOct. 10, '46
702 Lady LuckOct. 18, '46
703 Great Oay (British)Oct. 30, '46

Prod. No.	Title	Tradeshow or Release Date
BLOCK 2		
708	Child of Divorce	Oct. 15, '46
710	Genius at Work	Oct. 20, '46
706	Nocturne	Oct. 29, '46
709	Criminal Court	Nov. 20, '46

Prod. No.	Title	Tradeshow or Release Date
BLOCK 3		
713	Vacation in Reno	Dec. 10, '46
715	Falcon's Adventure	Dec. 13, '46
712	San Quentin	Dec. 17, '46
714	Dick Tracy Versus Cueball	Dec. 18, '46
711	The Locket	Dec. 20, '46

Prod. No.	Title	Tradeshow or Release Date
BLOCK 4		
716	The Farmer's Daughter	Feb. 18, '47
717	Trail Street	Feb. 19, '47
718	Beat the Band	Feb. 19, '47
719	The Devil Thumbs a Ride	Feb. 20, '47
720	Code of the West	Feb. 20, '47

Prod. No.	Title	Tradeshow or Release Date
BLOCK 5		
723	Tarzan and the Huntress	Apr. 5, '47
724	A Likely Story	Apr. 19, '47
722	Born to Kill	May 2, '47
725	Banjo	May 15, '47
721	Honey-moon	May 17, '47

Prod. No.	Title	Tradeshow or Release Date
BLOCK 6		
727	The Woman on the Beach	June, '47
728	Desperate	June, '47
730	Thunder Mountain	June, '47
726	They Won't Believe Me	July, '47
729	Dick Tracy's Dilemma	July, '47

Prod. No.	Title	Tradeshow or Release Date
BLOCK 1 (47-48)		
801	Bachelor and the Bobby Soxer	.....
802	Crossfire	.....
803	Riff Raff	.....
804	Seven Keys to Baldpate	.....
805	Under the Tonto Rim	.....

SCREEN-GUILD

4604	Death Valley	Aug. 15, '46
4605	Flight to Nowhere	Oct. 1, '46
4606	Neath Canadian Skies	Oct. 15, '46
4607	Rolling Home	Nov. 1, '46
4610	North of the Border	Nov. 15, '46
4609	My Dog Shop	Dec. 1, '46
4612	Renegade Girl	Dec. 25, '46
4611	Queen of the Amazons	Jan. 15, '47
HC07	Rustler's Valley (R)	Mar. 15, '47

Prod. No.	Title	Tradeshow or Release Date
4614	Bells of San Fernando	Apr. 5, '47
HC08	Texas Trail (R)	Apr. 12, '47
4613	Buffalo Bill Rides Again	Apr. 19, '47
HC09	Partners of the Plains (R)	Apr. 26, '47
4608	Seared to Death	May 3, '47
HC10	Cassidy of Bar 20 (R)	May 10, '47
4615	Shoot to Kill	May 17, '47
4616	Bush Pilot	June 7, '47
HC11	Heart of Arizona (R)	June 14, '47
4701	Hollywood Barn Dance	June 21, '47
4617	The Hat Box Mystery	July 12, '47
HC12	Bar 20 Justice (R)	July 19, '47
4616	The Case of the Baby Sitter	July 26, '47
4702	Killer Dill	Aug. 2, '47
4703	Dragnet	Aug. 16, '47
4704	The Burning Cross	Sept. 1, '47

SELZNICK REL. ORG.

....	Duel in the Sun	Apr. 17, '47
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20TH CENTURY-FOX

633	Centennial Summer	Aug. '46
634	Anna and the King of Siam	Aug. '46
635	Deadline for Murder (Wurtzel)	Aug. '46
636	Black Beauty	Sept. '46
637	Claudia and David	Sept. '46
638	If I'm Lucky	Sept. '46
641	Sun Valley Serenade (R)	Sept. '46
639	Three Little Girls in Blue	Oct. '46
640	Home Sweet Homicide	Oct. '46
642	The Bowery (R)	Oct. '46
644	Wanted for Murder (Brit.)	Nov. '46
645	My Darling Clementine	Nov. '46
646	Margie	Nov. '46
648	Dangerous Millions (Wurtzel)	Dec. '46
649	Wake Up and Dream	Dec. '46
701	The Razor's Edge	Jan. '47
702	13 Rue Madeleine	Jan. '47
703	The Shocking Miss Pilgrim	Jan. '47
704	Les Miserables (R)	Jan. '47
705	Stanley and Livingstone (R)	Jan. '47
706	Boomerang	Feb. '47
707	The Brasher Doubloon	Feb. '47
708	Strange Journey (Wurtzel)	Feb. '47
709	Alexander's Ragtime Band (R)	Mar. '47
711	Blacklash (Wurtzel)	May, '47
710	Carnival in Costa Rica	Apr. '47
712	The Late George Apley	Apr. '47
714	San Demetrio, London (Brit.)	Apr. '47
713	Homestretch	May, '47
715	The Ghost and Mrs. Muir	May, '47
716	Jewels of Brandenburg (Wurtzel)	May, '47
717	Moss Rose	June, '47
718	Miracle on 34th Street	June, '47
719	Western Union (R)	June, '47

Prod. No.	Title	Tradeshow or Release Date
720	Bob, Son of Battle	July, '47
721	Meet Me at Dawn	July, '47
722	The Crimson Key (Wurtzel)	July, '47
723	I Wonder Who's Kissing Her Now	Aug., '47
724	Mother Wore Tights	Sept., '47
725	Kiss of Death	Sept., '47
726	Second Chance (Wurtzel)	Sept., '47

UNITED ARTISTS

....	Mr. Ace	Aug. 2, '46
....	Caesar and Cleopatra (Brit.)	Aug. 16, '46
....	The Bachelor's Daughters	Sept. 6, '46
....	Angel on My Shoulder	Sept. 20, '46
....	Little Iodine	Oct. 11, '46
....	Strange Woman	Oct. 25, '46
....	Devil's Playground	Nov. 15, '46
....	The Chase	Nov. 22, '46
....	Susie Steps Out	Dec. 13, '46
....	Abie's Irish Rose	Dec. 27, '46
....	Fool's Gold	Jan. 31, '47
....	The Red House	Feb. 7, '47
....	The Fabulous Dorseys	Feb. 21, '47
....	The Private Affairs of Bel Ami	Mar. 7, '47
....	The Macomber Affair	Mar. 21, '47
....	Unexpected Guest	Mar. 28, '47
....	Sin of Harold Diddlebock	Apr. 4, '47
....	New Orleans	Apr. 18, '47
....	Ramrod	May 2, '47
....	Adventures of Don Coyote	May 9, '47
....	Fun on a Weekend	May 15, '47
....	Dishonored Lady	May 16, '47
....	Dangerous Venture	May 23, '47
....	Copacabana	May 30, '47
....	Stork Bites Man	June 21, '47
....	The Other Love	July 11, '47
....	Hoppy's Holiday	July 18, '47
....	Lured	July 25, '47

UNIVERSAL

543	The Black Angel	Aug. 2, '46
544	Slightly Scandalous	Aug. 2, '46
545	Wild Beauty	Aug. 9, '46
1105	Rustler's Roundup	Aug. 9, '46
546	The Time of Their Lives	Aug. 16, '46
1106	Lawless Breed	Aug. 16, '46
517	Dead of Night (Brit.)	Aug. 23, '46
....	Brief Encounter (Brit.) (T)	Aug. 24, '46
1107	Gunman's Code	Aug. 30, '46
546	The Killers	Aug. 30, '46
549	Little Miss Big	Aug. 30, '46
550	White Tie and Tails	Aug. 30, '46
....	Men of Two Worlds (Brit.)	Sept. 9, '46
1065	They Were Sisters (Brit.)	Sept. 20, '46

Prod. No.	Title	Tradeshow or Release Date
....	Johnny Frenchman (Brit.)	Oct., '46
601	Dark Mirror	Oct., '46
....	A Lady Surrenders (Brit.) (T)	Oct. 4, '46
602	Magnificent Doll	Nov., '46
603	Notorious Gentleman (Brit.)	Nov. 1, '46
604	Temptation	Dec., '46
605	Wicked Lady (British)	Jan., '47
606	Swell Guy	Jan., '47
607	I'll Be Yours	Jan., '47
609	Smash-up	Mar., '47
610	Michigan Kid	Mar., '47
2791	Destry Rides Again (R)	Mar., '47
608	Song of the Scheherazade	Mar., '47
2792	When the Daltons Rode (R)	Mar., '47
611	Stairway to Heaven (British)	Mar., '47
612	Buck Privates Come Home	Apr., '47
2793	You Can't Cheat an Honest Man (R)	Apr., '47
2794	I Stole a Million (R)	Apr., '47
614	Time Out of Mind	May, '47
2795	Magnificent Obsession (R)	May, '47
2796	One Hundred Men and a Girl	May, '47
616	Ivy	June, '47
615	The Web	June, '47
617	Odd Man Out (Brit.)	June, '47
618	The Vigilantes Return	July, '47
619	Great Expectations (Brit.)	July, '47
620	Brute Force	Aug., '47
....	Something in the Wind	Aug., '47

WARNER BROTHERS

523	Night and Day	Aug. 3, '46
524	Two Guys from Milwaukee	Aug. 17, '46
601	The Big Sleep	Aug. 31, '46
602	Shadow of a Woman	Sep. 14, '46
603	Cloak and Dagger	Sep. 28, '46
604	Nobody Lives Forever	Oct. 12, '46
605	Deception	Oct. 26, '46
606	Never Say Goodbye	Nov. 9, '46
607	The Verdict	Nov. 23, '46
608	Kings Row (R)	Dec. 7, '46
609	Wild Bill Hickok Rides (R)	Dec. 7, '46
610	Time, Place and the Girl	Dec. 28, '46
611	The Man I Love	Jan. 11, '47
612	Humoresque	Jan. 25, '47
613	The Beast with Five Fingers	Feb. 8, '47
614	Nora Prentiss	Feb. 22, '47
615	Pursued	Mar. 8, '47
616	That Way with Women	Mar. 29, '47
617	Stallion Road	Apr. 12, '47
618	The Sea Hawk (R)	Apr. 26, '47
619	The Sea Wolf (R)	Apr. 26, '47
620	Love and Learn	May 3, '47
621	The Two Mrs. Carralls	May 24, '47
622	Cheyenne	June 14, '47
623	The Unfaithful	July 5, '47
624	Possessed	July 26, '47
625	Cry Wolf	Aug. 15, '47

[Reviews continued from page 3746]

Nibley. Edward J. White was the associate producer.

This time Roy sets out to help his old friend, Harry V. Cheshire, track down a gang which has been engaging in illegal game-slaughtering. With him as usual are the Sons of the Pioneers. They meet Stephanie Bachelor, who runs a large ranch nearby, and Roy Barcroft, her foreman.

The laughs are provided by the inimitable Andy Devine. Cheshire surprises Miss Bachelor and her helpers on one of their hunting trips and finds Landon to be one of the gang. He is murdered and his death is made to look like a suicide, but Roy suspects foul play.

When Roy finds out that Landon is involved, he investigates cautiously, but Miss Bachelor and Barcroft feel they must do away with him, too. So they invite him to the ranch and lock him into the refrigeration plant. Roy escapes, but Landon is shot. After some wild fisticuffs, the villains are tracked down. Songs in the picture include "Springtime in the Sierras," "Oh, What a Picture," "Pedro from Acapulco," "A Cowboy Has to Sing," "What Are We Gonna Do Then?" and "The Quilting Party."

Seen at the home office projection room in New York. Reviewer's Rating: Average.—F. H.

Release date, July 15, 1947. Running time, 75 min. PCA No. 12359. General audience classification. Roy Rogers Roy Rogers
Taffy Baker Jane Frazee
Cookie Bullfincher Andy Devine
Stephanie Bachelor, Hal Landon, Harry V. Cheshire, Roy Barcroft, Chester Conklin, Hank Patterson, Whitey Christy, Pascale Perry

Code of the Saddle

Monogram—Action Western

Johnny Mack Brown fans will go for the latest in this Western series. As usual, it is well-paced, backed up with the conventional kind of story and full of the necessary action. Barney Sarecky produced. Thomas Carr was the director and Eliot Gybbins wrote the original screenplay.

Johnny and his sidekick Winks, played by Raymond Hatton, this time arrive just in time to smoke out a couple of scheming villains led by the crooked sheriff, William Norton Bailey. As the story unfolds there is plenty of shooting.

Johnny and Winks are guests of young Riley Hill and his father when the latter is murdered during the night. Johnny captures one of the assailants and turns him in to the sheriff, who confirms the belief that one of the big ranch owners is responsible. Johnny becomes suspicious when the rancher is murdered and the sheriff's men run his daughter, Kay Morley, off the property.

The sheriff has Johnny and Winks arrested for the murder, but they escape and finally the sheriff and his gang are ambushed and captured.

Seen at the New York theatre in New York. The audience was passive. Reviewer's Rating: Average.—F. H.

Release date, June 28, 1947. Running time, 53 min. PCA No. 12496. General audience classification. Johnny Macklin Johnny Mack Brown
Winks Raymond Hatton
Bill Stace Riley Hill
Kay Morley, William Norton Bailey, Zon Murray, Gary Garrett, Ken Duncan, Jr.

SHORT SUBJECTS

WHISTLE IN THE NIGHT (RKO)

This Is America (73,110)

Excellent photography by director-cameraman Larry O'Reilly the latest "This Is America" subject takes the audience behind the scenes of American railroading. The film shows the railroad's reconversion from war to peace; the handicap of operating with little or no new equipment, and finally the plans for the future which are designed to provide swifter, safer and more comfortable traveling.

Release date, August 4, 1947 17 minutes

CLOWN OF THE JUNGLE

Walt Disney Productions (74,102)

Here's a new one starring Donald Duck, now deep in the heart of the African jungle for the purpose of photographing birds in their natural habitats. The appearance of the Aracuan bird disrupts Donald's plans and drives him crazy. In Technicolor.

Release date, June 20, 1947 6 minutes

JUVENILE JURY (Universal)

No. 3 (2363)

Jack Barry is again the moderator for this short which presents five youngsters called upon to settle questions on child training.

Release date, May 26, 1947 11 minutes

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

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.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3736-3737, issue of July 19, 1947.

Feature product listed by Company on pages 3748-3749, issue of July 26, 1947. For listing of 1945-46 Features by Company, see Product Digest, pages 3151-3152, issue of August 17, 1946.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a Box Office Champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	— REVIEWED —			
						M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
ABIE'S Irish Rose	UA	....	Michael Chekhov-Joanna Dru	Dec. 27,'46	96m	Nov. 30,'46	3334	3066	3492
Accomplice	PRC	....	Richard Arlen-Veda Ann Borg	Sept. 29,'46	68m	Sept. 28,'46	3224	3187	3464
Adventures of Don Coyote (color)	UA	....	Richard Martin-Frances Rafferty	May 9,'47	65m	May 3,'47	3610	3599	....
Adventuress (Br.) (Eagle-Lion)	PRC	103	Deborah Kerr-Trevor Howard	Mar. 14,'47	98m	Mar. 8,'47	3513	....	....
Affairs of Geraldine, The	Rep.	603	Jane Withers-James Lydon	Nov. 18,'46	68m	Nov. 30,'46	3334	2951	....
Alexander's Ragtime Band (R.)	20th-Fox	709	Tyrone Power-Alice Faye	Mar., '47	106m	Jan. 4,'47	3398	....	....
Alias a Gentleman	MGM	....	Wallace Beery-Tom Drake	Not Set	....	....	....	3717	....
Alias Mr. Twilight	Col.	828	Michael Duane-Trudy Marshall	Dec. 24,'46	69m	Dec. 28,'46	3386	3312	3412
Angel and the Badman, The	Rep.	608	John Wayne-Irene Rich	Feb. 15,'47	100m	Feb. 15,'47	3474	3336	3553
† Angel on My Shoulder	UA	....	Paul Muni-Anne Baxter	Sept. 20,'46	101m	Sept. 21,'46	3210	2859	3464
† Anna and the King of Siam	20th-Fox	634	Irene Dunne-Rex Harrison	Aug., '46	128m	June 8,'46	3029	2907	3288
Apache Rose (color)	Rep.	641	Roy Rogers-Dale Evans	Feb. 15,'47	75m	Mar. 29,'47	3549	3434	....
Arch of Triumph	UA	....	Ingrid Bergman-Charles Boyer	Not Set	....	....	....	3487	....
Arnelo Affair, The	MGM	....	John Hodiak-George Murphy	(T) Feb. 13,'47	87m	Feb. 15,'47	3473	3459	3633
As You Desire Me (formerly A Woman of My Own)	MGM	....	Greer Garson-Richard Hart	Not Set	....	....	....	3287	....
BACHELOR and the Bobby			Cary Grant-Myrna Loy-Shirley Temple						
Soxer, The (Block 1)	RKO	801		(T) July 14,'47	95m	June 7,'47	3665	3363	....
Bachelor's Daughters, The	UA	....	Gail Russell-Claire Trevor	Sept. 6,'46	88m	Sept. 14,'46	3197	3007	3350
Backlash (Wurtzel)	20th-Fox	711	Richard Travis-Jean Rogers	Mar., '47	66m	Mar. 29,'47	3550	3503	....
Banjo (Block 5)	RKO	725	Sharyn Moffett-Jacqueline White	May 15,'47	68m	Apr. 19,'47	3586	3539	....
Bar 20 Justice (R.)	Screen Guild	HC12	William Boyd-Russell Hayden	July 19,'47	65m	Apr. 23,'38	....	....	....
Beast with Five Fingers, The	WB	613	Robert Alda-Andrea King	Feb. 8,'47	88m	Dec. 21,'46	3374	2786	3703
Beat the Band (Block 4)	RKO	718	Frances Langford-Gene Krupa	Feb. 19,'47	67m	Mar. 1,'47	3501	3126	....
Beauty and the Bandit	Mono.	531	Gilbert Roland-Ramsay Ames	Nov. 9,'46	77m	Dec. 7,'46	3347	3312	....
Bedelia (British) (Eagle-Lion)	PRC	101	Margaret Lockwood-Ian Hunter	Feb. 1,'47	81m	Feb. 1,'47	3445	....	3747
Beginning or the End, The	MGM	716	Brian Donlevy-Robert Walker	Mar., '47	110m	Feb. 22,'47	3485	3076	3667
Bells of San Angelo (color)	Rep.	642	Roy Rogers-Dale Evans	Not Set	71m	May 31,'47	3654	3488	....
Bells of San Fernando	Screen Guild	4614	Donald Woods-Gloria Warren	Apr. 5,'47	69m	Apr. 5,'47	3562	3422	....
Below the Deadline	Mono.	520	Warren Douglas-Ramsay Ames	Aug. 3,'46	65m	Sept. 28,'46	3224	3127	....
† Best Years of Our Lives (Spcl.)	RKO	751	Myrna Loy-Fredric March	Nov. 20,'46	172m	Nov. 30,'46	3335	3312	3703
Betty Co-Ed	Col.	824	Jean Porter-William Mason	Nov. 28,'46	71m	Dec. 7,'46	3346	3274	3553
Big Fix, The	PRC	702	James Brown-Sheila Ryan	Apr. 19,'47	63m	May 10,'47	3621	3574	....
† Big Sleep, The	WB	601	Humphrey Bogart-Lauren Bacall	Aug. 31,'46	114m	Aug. 17,'46	3249	3126	3577
Big Town	Para.	4622	Philip Reed-Hillary Brooke	May 23,'47	60m	Feb. 22,'47	3486	3776	....
Birds and the Bees, The (color)	MGM	....	Jeannette MacDonald-Jose Iturbi	Not Set	....	....	....	3599	....
Bishop's Wife, The	RKO	....	Cary Grant-Loretta Young	Not Set	....	....	....	3702	....
Black Beauty	20th-Fox	636	Mona Freeman-Richard Denning	Sept., '46	76m	July 20,'46	3102	2778	3492
Black Gold- (Allied Artists)	Mono.	2	Anthony Quinn-Katherine DeMille	Aug. 1,'47	92m	June 28,'47	3701	3631	....
Blackmail	Rep.	617	William Marshall-Adele Mara	July 24,'47	....	....	....	....	....
Black Narcissus (Brit.) (color)	Univ.	....	Deborah Kerr-Sabu-David Farrar	Not Set	100m	July 12,'47	3725	....	3747
Blaze of Noon	Para.	4611	Anne Baxter-Sterling Hayden	May 2,'47	90m	Mar. 8,'47	3513	3503	3747
Blind Spot	Col.	825	Chester Morris-Constance Dowling	Feb. 6,'47	73m	Feb. 1,'47	3445	3388	....
Blonde for a Day	PRC	....	Hugh Beaumont-Katheryn Adams	Aug. 29,'46	68m	Aug. 10,'46	3137	3030	....
Blondie Knows Best	Col.	806	Penny Singleton-Arthur Lake	Oct. 17,'46	69m	Sept. 21,'46	3211	3031	3350
Blondie's Big Moment	Col.	807	Penny Singleton-Arthur Lake	Jan. 9,'47	69m	Dec. 14,'46	3361	3347	....
Blondie's Holiday	Col.	808	Penny Singleton-Arthur Lake	Apr. 10,'47	67m	Mar. 8,'47	3514	3488	....
† Blue Skies (color)	Para.	4602	Bing Crosby-Fred Astaire	Dec. 27,'46	104m	Sept. 28,'46	3221	2884	3492
Bob, Son of Battle (color)	20th-Fox	720	Peggy Ann Garner-Lon McCallister	July,'47	103m	June 14,'47	3677	3539	....
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	....	....	2230	....
Boomerang	20th-Fox	706	Dana Andrews-Jane Wyatt	Feb., '47	88m	Feb. 1,'47	3446	3434	3553
Boom Town (R.)	MGM	713	Clark Gable-Claudette Colbert	Feb., '47	119m	Sept. 28,'46	3225	....	....
Border Feud	PRC	752	Al "Lash" LaRue-Al "Fuzzy" St. John	May 10,'47	55m	May 24,'47	3643	....	....
Born to Kill (Block 5)	RKO	722	Claire Trevor-Lawrence Tierney	May 3,'47	92m	Apr. 19,'47	3585	3078	3633
Born to Speed	PRC	705	Johnny Sands-Terry Austin	Jan. 12,'47	61m	Jan. 25,'47	3434	3410	....
Boston Blackie and the Law	Col.	822	Chester Morris-Trudy Marshall	Dec. 12,'46	69m	Nov. 23,'46	3322	3312	....
Bowery, The (Reissue)	20th-Fox	642	George Raft-Wallace Beery	Oct., '46	84m	Aug. 24,'46	3162	....	....
Brasher Doubloon, The	20th-Fox	707	George Montgomery-Nancy Guild	Feb., '47	72m	Feb. 28,'47	3458	3238	3667
Brief Encounter (Brit.)	Univ.	....	Celia Johnson-Trevor Howard	(T) Aug. 24,'46	86m	Aug. 31,'46	3174	....	3228
Bringing Up Father	Mono.	604	Joe Yule-Renie Riano	Nov. 23,'46	68m	Oct. 19,'46	3262	3186	3553
Brute Force	Univ.	620	Burt Lancaster-Hume Cronyn	Aug., '47	98m	June 28,'47	3702	3611	....

(REVIEWED)

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED				
						M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page	
Brute Man, The	PRC	714	Rondo Hatton-Jane Adams	Oct. 1, '46	60m	Oct. 26, '46	3273	2764	....
Buck Privates Come Home	Univ.	612	Bud Abbott-Lou Costello	Apr., '47	77m	Mar. 15, '47	3525	....	....
Buffalo Bill Rides Again	Screen Guild	4613	Richard Arlen-Jennifer Holt	Apr. 19, '47	66m	Apr. 5, '47	3562	3410	....
Bulldog Drummond at Bay	Col.	820	Ron Randall-Anita Louise	May 15, '47	70m	.....	....	3587	....
Burning Cross, The	Screen Guild	4704	Hank Daniels-Virginia Patton	Sept. 1, '47	77m	July 26, '47	3746	....	....
Bush Pilot	Screen Guild	4616	Rochelle Hudson-Jack LaRue	June 7, '47	60m	.....	....	3539	....
† CALCUTTA	Para.	4612	Alan Ladd-William Bendix	May 30, '47	83m	Apr. 26, '47	3598	2884	3633	
Calendar Girl	Rep.	607	Jane Frazee-William Marshall	Jan. 31, '47	88m	Feb. 15, '47	3475	3335	3601	
† California (color)	Para.	4606	Ray Milland-Barbara Stanwyck	Feb. 21, '47	98m	Dec. 21, '46	3373	2784	3667	
Captains Courageous (Reissue)	MGM	....	Freddie Bartholomew-Spencer Tracy (T)	Aug. 21, '46	117m	Aug. 24, '46	3162	....	....
Captain from Castile (color)	20th-Fox	....	Tyrone Power-Jean Peters	Not Set	....	.....	....	3562	....
Captive Heart, The (British)	Univ.	....	Michael Redgrave-Rachel Kempson	Not Set	86m	Apr. 26, '47	3597	....	....
Caravan (Brit.) (Eagle-Lion)	PRC	106	Stewart Granger-Jean Kent	July 26, '47	....	.....	....	....	....
Carnegie Hall	UA	....	Marsha Hunt-William Prince	Not Set	134m	Mar. 1, '47	3501	....	....
Carnival in Costa Rica (col.)	20th-Fox	710	Dick Haymes-Celeste Holme	Apr., '47	95m	Mar. 29, '47	3549	3090	3747	
Case of the Baby Sitter, The	Screen Guild	4618	Tom Neal-Pamela Blake	July 26, '47	40m	.....	....	3689	....
Cassidy of Bar 20 (R.)	Screen Guild	HC10	William Boyd-Russell Hayden	May 10, '47	59m	Feb. 12, '38	....	....	....
† Centennial Summer (color)	20th-Fox	633	Jeanne Craine-Cornel Wilde	Aug., '46	102m	June 8, '46	3030	2884	3492	
Chase, The	UA	....	Robert Cummings-Michele Morgan	Nov. 22, '46	86m	Oct. 19, '46	3263	....	3577
Cheyenne	WB	622	Dennis Morgan-Jane Wymen	June 14, '47	100m	Apr. 26, '47	3597	2939	3747	
Child of Divorce (Block 2)	RKO	708	Sharyn Moffett-Regis Toomey	Oct. 15, '46	62m	Oct. 19, '46	3262	2972	....
Cigarette Girl	Col.	826	Leslie Brooks-Jimmy Lloyd	Feb. 13, '47	67m	Feb. 15, '47	3475	3411	....
Claudia and David	20th-Fox	637	Dorothy McGuire-Robert Young	Sept., '46	78m	July 27, '46	3113	2939	3350	
† Cloak and Dagger	WB	603	Gary Cooper-Lilli Palmer	Sept. 28, '46	106m	Sept. 14, '46	3197	2939	3288	
Cockeyed Miracle, The	MGM	703	Frank Morgan-Keenan Wynn	Oct., '46	81m	July 20, '46	3102	2883	3412	
Code of the Saddle	Mono.	677	Johnny Mack Brown-Raymond Hatton	June 28, '47	53m	July 26, '47	3749	3689	....
Code of the West (Block 4)	RKO	720	James Warren-Debra Alden	Feb. 20, '47	53m	Mar. 1, '47	3502	3410	....
Copacabana	UA	....	Groucho Marx-Carmen Miranda	May 30, '47	92m	May 24, '47	3641	....	3747
Corpse Came C.O.D., The	Col.	....	George Brent-Joan Blondell	June, '47	87m	.....	....	3562	3703
Corscan Brothers (Reissue)	PRC	733	Douglas Fairbanks, Jr.-Ruth Warrick	June 21, '47	111m	.....	....	....	....
Crack-Up (Block 6)	RKO	627	Pat O'Brien-Claire Trevor	Sept. 6, '46	93m	June 22, '46	3054	2951	3228	
Crime Doctor's Man Hunt, The	Col.	816	Warner Baxter-Ellen Drew	Oct. 24, '46	61m	Sept. 21, '46	3210	3187	....
Criminal Court (Block 2)	RKO	709	Tom Conway-Martha O'Driscoll	Nov. 20, '46	59m	Aug. 10, '46	3137	2963	....
Crimson Key, The (Wurtzel)	20th-Fox	722	Kent Taylor-Doris Dowling	July, '47	75m	July 5, '47	3714	3679	....
Crossfire (Block 1)	RKO	802	Robert Young-Robert Mitchum	(T) July 15, '47	86m	June 28, '47	3701	....	....
Cross My Heart	Para.	4603	Betty Hutton-Sonny Tufts	Jan. 10, '47	83m	Nov. 23, '46	3321	3055	3553	
Cry Wolf	WB	625	Errol Flynn-Barbara Stanwyck	Aug. 16, '47	82m	July 5, '47	3713	3138	....
Cynthia	MGM	726	Elizabeth Taylor-George Murphy	July, '47	98m	May 17, '47	3629	3611	....
DANGEROUS Millions (Wurtzel)										
	20th-Fox	648	Kent Taylor-Dona Drake	Dec., '46	69m	Dec. 7, '46	3345	3336	....
Dangerous Money	Mono.	603	Sydney Toler-Gloria Warren	Oct. 12, '46	49m	Oct. 12, '46	3250	3186	....
Dangerous Venture	UA	....	William Boyd-Andy Clyde	May 23, '47	59m	Feb. 22, '47	3487	....	....
Danger Street	Para.	4623	Jane Withers-Robert Lowery	June 20, '47	66m	Mar. 15, '47	3526	2972	....
Dark Delusion	MGM	724	Lucille Bremer-James Craig	June, '47	90m	Apr. 12, '47	3573	3459	....
† Dark Mirror, The	Univ.	601	Olivia de Havilland-Lew Ayres	Oct., '46	85m	Oct. 5, '46	3237	2883	3667	
Dark Passage	WB	....	Humphrey Bogart-Lauren Bacall	Not Set	....	.....	....	3599	....
Deadlier Than the Male	RKO	....	Claire Trevor-Lawrence Tierney	Not Set	....	.....	....	3078	....
Dead of Night (British)	Univ.	547	Mervyn Johns-Roland Carver	Aug. 23, '46	77m	July 6, '46	3077	....	....
Dead Reckoning	Col.	830	Humphrey Bogart-Lizabath Scott	Feb., '47	100m	Jan. 4, '47	3397	3387	3747	
Dear Ruth	Para.	4616	Joan Caulfield-William Holden	July 18, '47	85m	May 31, '47	3653	....	3667
Death Valley (color)	Screen Guild	4604	Robert Lowery-Helen Gilbert	Aug. 15, '46	72m	.....	....	3090	....
Deception	WB	605	Bette Davis-Paul Henried	Oct. 26, '46	112m	Oct. 19, '46	3261	3238	3492	
Decoy	Mono.	601	Jean Gillie-Edward Norris	Sept. 14, '46	76m	Sept. 14, '46	3198	3031	....
Deep Valley	WB	....	Ida Lupino-Dane Clark	(T) July 29, '47	....	.....	....	3717	....
Desert Fury (color)	Para.	4617	John Hodiak-Lizabath Scott	Aug. 15, '47	....	.....	....	3611	....
Desperate (Block 6)	RKO	728	Steve Brodie-Audrey Long	June, '47	73m	May 17, '47	3629	3599	....
Destry Rides Again (Reissue)	Univ.	2791	Marlene Dietrich-James Stewart	Mar., '47	94m	Feb. 22, '47	3487	....	....
Devil on Wheels	PRC	701	Damian O'Flynn-Lenita Lane	Mar. 2, '47	67m	Feb. 1, '47	3446	3410	....
Devil's Playground, The	UA	....	William Boyd-Andy Clyde	Nov. 15, '46	62m	Sept. 21, '46	3211	3078	....
Devil Thumbs a Ride, The (Bl. 4)	RKO	719	Lawrence Tierney-Nan Leslie	Feb. 20, '47	63m	Mar. 1, '47	3501	3410	3601	
Dick Tracy's Dilemma (Block 6)	RKO	729	Ralph Byrd-Lyle Latell	July, '47	60m	May 17, '47	3630	3599	....
Dick Tracy Versus Cueball (Bl. 3)	RKO	714	Morgan Conway-Anne Jeffreys	Dec. 18, '46	62m	Nov. 16, '46	3310	3031	....
Dillinger (Reissue)	Mono.	....	Lawrence Tierney-Edmunde Lowe	July 5, '47	72m	Mar. 17, '45	2361	....	....
Dishonored Lady	UA	....	Hedy LaMarr-Dennis O'Keefe	May 16, '47	85m	Apr. 26, '47	3597	....	3747
Don Ricardo Returns	PRC	....	Fred Colby-Isabelita	Nov. 5, '46	63m	Dec. 7, '46	3347	3240	....
Down Missouri Way	PRC	....	Martha O'Driscoll-William Wright	Aug. 15, '46	75m	July 20, '46	3102	3007	3288
Down to Earth (color)	Col.	....	Rita Hayworth-Larry Parks	Not Set	....	.....	....	3126	....
Dragnet, The	Screen Guild	4703	Henry Wilcoxson-Mary Brian	Aug. 16, '47	71m	July 12, '47	3725	....	....
Driftin' River	PRC	741	Eddie Dean-Shirley Patterson	Oct. 1, '46	57m	Oct. 5, '46	3237	3187	....
† Duel in the Sun (color)	Selznick	....	Jennifer Jones-Joseph Cotten	Apr. 17, '47	135m	Jan. 11, '47	3409	3363	3703
EARL Carroll Sketchbook										
	Rep.	530	Constance Moore-William Marshall	Aug. 22, '46	90m	Aug. 24, '46	3162	2939	3228	
Easy Come, Easy Go	Para.	4607	Sonny Tufts-Diana Lynn	Mar. 7, '47	77m	Feb. 8, '47	3458	2748	3667	
† Egg and I, The	Univ.	....	Claudette Colbert-Fred MacMurray	Not Set	108m	Mar. 29, '47	3549	3312	3747
Emperor Waltz (color)	Para.	....	Bing Crosby-Joan Fontaine	Not Set	....	.....	....	3611	....
Escape Me Never	WB	....	Errol Flynn-Ida Lupino	Not Set	....	.....	....	2861	....
FABULOUS Dorseys, The										
	UA	....	Tommy Dorsey-Jimmy Dorsey	Feb. 21, '47	91m	Mar. 1, '47	3502	3475	3703
Fabulous Suzanne, The	Rep.	604	Barbara Britton-Rudy Vallee	Dec. 15, '46	71m	Dec. 21, '46	3374	2926	....
Faithful in My Fashion (Bl. 17)	MGM	627	Tom Drake-Donna Reed	Aug. 22, '46	81m	June 15, '46	3042	2951	....
Falcon's Adventure, The (Bl. 3)	RKO	715	Tom Conway-Madge Meredith	Dec. 13, '46	61m	Dec. 14, '46	3362	3348	....
Fall Guy	Mono.	613	Clifford Penn-Robert Armstrong	Mar. 15, '47	64m	Mar. 8, '47	3514	3410	

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Fantasia (R.) (Spl.) (color)	RKO	792	Disney Musical Feature	Sept. 28,'46	124m	Oct. 5,'46	3238
† Farmer's Daughter, The (Bl. 4)	RKO	716	Loretta Young-Joseph Cotten	Feb. 18,'47	97m	Mar. 1,'47	3502	3364	3747
Fear in the Night	Para.	4621	Paul Kelly-Kay Scott	Apr. 18,'47	72m	Feb. 22,'47	3486	3459	.....
Fiesta (color)	MGM	727	Esther Williams-Ricardo Montalban	July,'47	104m	June 14,'47	3677	3611	.....
Fighting Frontiersman, The	Col.	863	Charles Starrett-Smilely Burnette	Dec. 19,'46	61m	Nov. 16,'46	3309	.....	.....
Flashing Guns	Mono.	.....	Johnny Mack Brown-Raymond Hatton	Aug. 16,'47	.....	.....	.....	.....	.....
Flight to Nowhere	Screen Guild	4605	Alan Curtis-Evelyn Ankers	Oct. 1,'46	74m	.....	.....	3078	.....
Fool's Gold	UA	.....	William Boyd-Andy Clyde	Jan. 31,'47	63m	Oct. 12,'46	3249	.....	.....
Forever Amber (color)	20th-Fox	.....	Linda Darnell-Cornel Wilde	Not Set	.....	.....	.....	3475	.....
For the Love of Rusty	Col.	812	Ted Donaldson-Ann Doran	May 1,'47	69m	.....	.....	3587	.....
Framed	Col.	834	Glenn Ford-Janis Carter	Apr.,'47	82m	Mar. 8,'47	3514	3503	3601
Fun and Fancy Free (color)	RKO	.....	Disney Feature Cartoon	Not Set	.....	.....	.....	3631	.....
Fun on a Weekend	UA	.....	Eddie Bracken-Priscilla Lane	May 15,'47	93m	Apr. 19,'47	3586	3503	3703
GALLANT Bess (color)	MGM	702	Marshall Thompson-George Tobias	Jan.,'47	98m	Sept. 7,'46	3185	2778	3492
Gallant Journey	Col.	7002	Glenn Ford-Janet Blair	Sept. 24,'46	86m	Sept. 14,'46	3198	2939	3412
Gangster, The (Allied Artists)	Mono.	3	Barry Sullivan-Belita	Sept. 1,'47	.....	.....	.....	3666	.....
Gas House Kids	PRC	.....	Robert Lowery-Teala Loring	Oct. 28,'46	68m	Oct. 12,'46	3250	3238	.....
Gas House Kids Go West	PRC	711	Chili Williams-John Shelton	July 12,'47	61m	July 19,'47	3735	.....	.....
Genius at Work (Block 2)	RKO	710	Alan Carney-Anne Jeffreys	Oct. 20,'46	61m	Aug. 10,'46	3138	3078	.....
Gentleman Joe Palooka	Mono.	602	Leon Errol-Joe Kirkwood	Oct. 5,'46	72m	Sept. 28,'46	3221	3126	3492
Ghost Goes Wild, The	Rep.	605	James Ellison-Anne Gwynne	Mar. 8,'47	66m	Apr. 5,'47	3561	2972	.....
Ghost and Mrs. Muir, The	20th-Fox	715	Gene Tierney-Rex Harrison	May,'47	104m	May 24,'47	3641	3563	3747
Ghost Town Renegades	PRC	754	Al "Lash" LaRue-Al "Fuzzy" St. John	July 26,'47	.....	.....	.....	3702	.....
Ginger	Mono.	609	Frank Albertson-Barbara Reed	Jan. 4,'47	67m	Jan. 25,'47	3434	3312	.....
Go Into Your Dance (Reissue)	WB	.....	Al Jolson-Ruby Keeler	Not Set	100m	May 31,'47	3655	.....	.....
Gone With the Wind (R.)	MGM	.....	Clark Gable-Vivien Leigh	(T) Apr. 28,'47	220m	Dec. 16,'39	.....	.....	.....
Great Day (British) (Block 1)	RKO	703	Eric Portman-Flora Robson	Oct. 30,'46	69m	July 27,'46	3114	.....	.....
Great Expectations (Brit.)	Univ.	.....	John Mills-Valerie Hobson	July,'47	115m	Mar. 29,'47	3549	.....	3667
Great Waltz, The (R.)	MGM	723	Luise Rainer-Fernand Gravet	July,'47	106m	Sept. 21,'46	3212	.....	.....
Green Cockatoo	Univ.	.....	John Mills-Rene Ray	July 18,'47	63m	July 19,'47	3734	.....	.....
Green for Danger (Eagle-Lion) (British)	PRC	.....	Sally Gray-Trevor Howard	Not Set	91m	July 26,'47	3746	3611	.....
Green Dolphin Street	MGM	.....	Lana Turner-Van Heflin	Not Set	.....	.....	.....	3587	.....
Guilt of Janet Ames, The	Col.	836	Rosalind Russell-Melvyn Douglas	Apr.,'47	83m	Mar. 8,'47	3513	3488	3553
Guilty, The	Mono.	614	Bonita Granville-Don Castle	Mar. 22,'47	71m	Mar. 22,'47	3537	3410	.....
Gunfighters (color)	Col.	838	Randolph Scott-Barbara Hutton	July 15,'47	87m	June 14,'47	3677	3587	3747
Gunman's Code	Univ.	1107	Kirby Grant-Fuzzy Knight	Aug. 30,'46	.....	.....	.....	3187	.....
HARD Boiled Mahoney	Mono.	616	Leo Gorcey-Huntz Hall	May 10,'47	.....	.....	.....	3488	.....
Hat Box Mystery, The	Screen Guild	4617	Tom Neal-Pamela Blake	July 12,'47	40m	.....	.....	3666	.....
Heading West	Col.	7210	Charles Starrett-Smilely Burnette	Aug. 15,'46	56m	Aug. 24,'46	3161	3127	3188
Heartaches	PRC	704	Sheila Ryan-Chill Wills	June 28,'47	73m	July 5,'47	3714	3702	.....
Heart of Arizona (R.)	Screen Guild	HC11	William Boyd-George Haymes	June 14,'47	68m	.....	.....	.....	.....
Heldorado	Rep.	543	Roy Rogers-George "Gabby" Hayes	Dec. 15,'46	70m	Jan. 4,'47	3397	3348	.....
Here Comes Trouble	UA	.....	William Tracy-Beverly Lloyd	Not Set	.....	.....	.....	3363	.....
Her Husband's Affairs	Col.	.....	Franchot Tone-Lucille Ball	Not Set	86m	July 26,'47	3745	3735	.....
Her Sister's Secret	PRC	SP71	Nancy Coleman-Philip Reed	Sept. 23,'46	85m	Sept. 21,'46	3210	3090	3492
† High Barbaree	MGM	721	Van Johnson-June Allyson	May,'47	91m	Mar. 15,'47	3525	3238	3667
High Conquest	Mono.	620	Anna Lee-Warren Douglas	June 21,'47	79m	Mar. 15,'47	3525	3435	.....
High School Hero	Mono.	517	Freddie Stewart-June Preisser	Sept. 7,'46	69m	Aug. 24,'46	3161	3126	.....
Hit Parade of 1947	Rep.	610	Eddie Albert-Constance Moore	Mar. 22,'47	90m	May 3,'47	3609	3459	.....
† Holiday in Mexico (color)	MGM	701	Walter Pidgeon-Ilona Massey	Sept.,'46	128m	July 27,'46	3113	2764	3288
Hollywood Barn Dance	Screen Guild	4701	Ernest Tubb-Lori Talbott	June 21,'47	72m	June 7,'47	3665	3655	.....
Home in Oklahoma	Rep.	5542	Roy Rogers-Dale Evans	Nov. 8,'46	72m	Nov. 9,'46	3298	3163	.....
Homesteaders of Paradise Valley	Rep.	664	Allan Lane-Bobby Blake	Apr. 1,'47	.....	.....	.....	3475	.....
Homestretch, The (color)	20th-Fox	713	Cornel Wilde-Maureen O'Hara	May,'47	96m	Apr. 26,'47	3597	3488	3703
Home Sweet Homicide	20th-Fox	640	Lynn Bari-Randolph Scott	Oct.,'46	90m	July 27,'46	3124	2939	3492
Honeymoon (Block 5)	RKO	721	Shirley Temple-Guy Madison	May 17,'47	74m	Apr. 19,'47	3585	3539	3747
Hoppy's Holiday	UA	.....	William Boyd-Andy Clyde	July 18,'47	60m	May 17,'47	3630	.....	.....
How Green Was My Valley (Reissue)	20th-Fox	.....	Walter Pidgeon-Maureen O'Hara	Not Set	118m	Jan. 4,'47	3398	.....	.....
Hucksters, The	MGM	728	Clark Gable-Deborah Kerr	July,'47	115m	June 28,'47	3701	3574	3747
† Humoresque	WB	612	Joan Crawford-John Garfield	Jan. 25,'47	125m	Dec. 28,'46	3385	3363	3667
I COVER Big Town	Para.	4624	Philip Reed-Hillary Brooke	July 25,'47	63m	Mar. 1,'47	3502	3459	.....
If I'm Lucky	20th-Fox	638	Vivian Blaine-Harry James	Sept.,'46	79m	Aug. 31,'46	3174	3066	3412
If You Knew Susie	RKO	.....	Eddie Cantor-Joan Davis	Not Set	.....	.....	.....	3475	.....
I'll Be Yours	Univ.	607	Deanna Durbin-Tom Drake	Jan.,'47	93m	Jan. 25,'47	3433	3348	3703
Imperfect Lady	Para.	4610	Teresa Wright-Ray Milland	Apr. 25,'47	97m	Mar. 15,'47	3526	2870	3747
International Lady (Reissue)	PRC	734	George Brent-Ilona Massey	May 24,'47	102m	.....	.....	.....	.....
I Stole a Million (Reissue)	Univ.	2794	George Raft-Claire Trevor	Apr.,'47	75m	Mar. 15,'47	3527	.....	.....
† It Happened in Brooklyn	MGM	718	Frank Sinatra-Kathryn Grayson	Apr.,'47	103m	Mar. 8,'47	3513	3238	3747
It Happened on Fifth Avenue (Allied Artists)	Mono.	1	Don DeFore-Ann Harding	Apr. 19,'47	115m	Feb. 8,'47	3457	.....	3667
It's Great To Be Young	Col.	7038	Leslie Brooks-Jimmy Lloyd	Sept. 12,'46	68m	Sept. 21,'46	3210	3163	.....
It's a Joke, Son (Eagle-Lion)	PRC	102	Kenny Delmar-Una Merkel	Jan. 25,'47	64m	Jan. 25,'47	3433	3387	3492
† It's a Wonderful Life (Special)	RKO	781	James Stewart-Donna Reed	Jan. 7,'47	130m	Dec. 21,'46	3373	3186	3601
† I've Always Loved You (color) (Special)	Rep.	601	Maria Ouspenskaya-Philip Dorn	Dec. 2,'46	117m	Sept. 7,'46	3185	2628	3464
Ivy	Univ.	616	Joan Fontaine-Patric Knowles	June,'47	99m	June 14,'47	3677	.....	.....
I Wonder Who's Kissing Her Now? (color)	20th-Fox	723	June Haver-Mark Stevens	Aug.,'47	104m	June 14,'47	3678	3563	.....
JEWELS of Brandenburg (Wurtzel)	20th-Fox	716	Richard Travis-Micheline Cheirel	May,'47	64m	Apr. 12,'47	3573	.....	.....
Johnny Frenchman (British)	Univ.	Francoise Rosay-Tom Walls	Oct.,'46	104m	Nov. 2,'46	3286

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Johnny O'Clock	Col.	883	Dick Powell-Evelyn Keyes	Mar., '47	95m	Jan. 4, '47	3397	3388	3703
† Jolson Story, The (color) (Spcl.)	Col.	831	Larry Parks-William Demarest	Jan., '47	128m	Sept. 21, '46	3209	2883	3703
Jungle Flight	Para.	4625	Robert Lowery-Ann Savage	(T) Feb. 21, '47	67m	Mar. 1, '47	3502	3126	....
Jungle Princess (Reissue)	Para.	R5-3620	Dorothy Lamour-Ray Milland	Sept. 1, '46	84m	Sept. 21, '46	3212	....	....
KEEPER of the Bees	Col.	....	Harry Davenport-Michael Duane	July 10, '47	....	....	....	3679	....
Killer at Large	PRC	717	Robert Lowery-Anabel Shaw	May 31, '47	63m	June 7, '47	3665	3655	....
Killer Dill	Screen Guild	4702	Stuart Erwin-Anne Gwynne	Aug. 2, '47	75m	June 14, '47	3678	3666	....
† Killers, The	Univ.	548	Burt Lancaster-Ava Gardner	Aug. 30, '46	102m	Aug. 17, '46	3150	3055	3464
Kilroy Was Here	Mono.	621	Jackie Cooper-Jackie Coogan	July 19, '47	68m	July 5, '47	3713	3611	....
King of the Wild Horses	Col.	809	Preston Foster-Gail Patrick	Mar. 27, '47	79m	Mar. 22, '47	3537	3527	....
Kings Row (Reissue)	WB	608	Ann Sheridan-Robert Cummings	Dec. 7, '46	127m	Nov. 2, '46	3286	....	....
Kiss of Death	20th-Fox	725	Victor Mature-Brian Donlevy	Sept., '47	....	....	....	3735	....
Kit Carson (Reissue)	PRC	731	Dana Andrews-Lynn Bari	Mar. 22, '47	97m	Aug. 31, '40	....	....	....
LADIES' Man	Para.	4605	Eddie Bracken-Virginia Welles	Feb. 7, '47	90m	Jan. 11, '47	3409	2809	3747
Lady Chaser	PRC	....	Robert Lowery-Ann Savage	Nov. 25, '46	58m	Dec. 28, '46	3386	3312	....
Lady in the Lake	MGM	712	Robert Montgomery-Audrey Totter	Jan., '47	105m	Nov. 30, '46	3333	3312	3747
Lady Luck (Block 1)	RKO	702	Robert Young-Barbara Hale	Oct. 18, '46	97m	July 20, '46	3102	2756	3350
Lady Surrenders, A (Brit.)	Univ.	....	Margaret Lockwood-Stewart Granger (T)	Oct. 4, '46	103m	Oct. 12, '46	3249	....	....
Land of the Lawless	Mono.	671	Johnny Mack Brown-Raymond Hatton	Apr. 26, '47	59m	May 17, '47	3630	3539	....
Landrush	Col.	861	Charles Starrett-Smilely Burnette	Oct. 17, '46	54m	Sept. 21, '46	3211	2895	....
Last Frontier Uprising	Rep.	5504	Monte Hale-Adrian Booth	Feb. 1, '47	....	....	....	3187	....
Last of the Mohicans (Reissue)	PRC	732	Randolph Scott-Binnie Barnes	Mar. 22, '47	94m	Aug. 15, '36	54	....	....
Last of the Redmen, The (color)	Col.	837	Jon Hall-Evelyn Ankers	Aug., '47	....	....	....	3574	....
Late George Apley, The	20th-Fox	712	Ronald Colman-Peggy Cummins	Apr., '47	98m	Feb. 8, '47	3457	3434	3667
Law Comes to Gunsight, The	Mono.	672	Johnny Mack Brown-Raymond Hatton	May 24, '47	56m	June 7, '47	3665	3587	....
Lawless Breed	Univ.	1106	Kirby Grant-Fuzzy Knight	Aug. 16, '46	58m	Dec. 14, '46	3362	3312	....
Law of the Canyon	Col.	867	Charles Starrett-Smilely Burnette	Apr. 24, '47	55m	....	....	3539	....
Law of the Lash	PRC	751	Al LaRue-Mary Scott	Feb. 28, '47	54m	Mar. 1, '47	3502	3410	....
Les Miserables (Reissue)	20th-Fox	704	Fredric March-Charles Laughton	Jan., '47	105m	Jan. 4, '47	3398	....	....
Life with Father (color)	WB	....	Irene Dunne-William Powell	Not Set	....	....	....	3475	....
Lighthouse	PRC	610	John Litel-June Lang	Jan. 10, '47	62m	Feb. 8, '47	3458	3312	....
Likely Story, A (Block 5)	RKO	724	Bill Williams-Barbara Hale	Apr. 19, '47	88m	Apr. 19, '47	3586	3574	....
Little Iodine	UA	....	Jo Ann Marlowe-Marc Cramer	Oct. 11, '46	57m	Sept. 14, '46	3198	3066	....
Little Miss Big	Univ.	549	Fay Holden-Beverly Simmons	Aug. 30, '46	61m	Sept. 7, '46	3186	2963	....
Little Miss Broadway	Col.	815	Jean Porter-John Shelton	June 19, '47	69m	....	....	3666	....
Little Mister Jim	MGM	719	"Butch" Jenkins-Frances Gifford	Apr., '47	94m	June 8, '46	3030	2926	....
Living in a Big Way	MGM	725	Gene Kelly-Marie McDonald	June, '47	103m	June 7, '47	3666	....	....
† Locket, The (Block 3)	RKO	711	Laraine Day-Brian Aherne	Dec. 20, '46	85m	Dec. 21, '46	3373	2939	3553
Lone Hand Texan	Col.	866	Charles Starrett-Smilely Burnette	Mar. 6, '47	54m	Mar. 15, '47	3526	3422	....
Lone Star Moonlight	Col.	854	Ken Curtis-Joan Barton	Dec. 12, '46	67m	Dec. 14, '46	3362	3274	....
Lone Wolf in Mexico, The	Col.	823	Gerald Mohr-Eric Blore	Jan. 16, '47	69m	Jan. 4, '47	3398	3348	....
Long Night, The (Special)	RKO	861	Henry Fonda-Barbara Bel Geddes	May 28, '47	101m	May 31, '47	3654	....	....
Lost Honeymoon (Eagle-Lion)	PRC	104	Franchot Tone-Ann Richards	Mar. 29, '47	69m	Mar. 15, '47	3526	3475	3703
Love and Learn	WB	620	Jack Carson-Martha Vickers	May 3, '47	83m	Mar. 29, '47	3550	....	....
Love Laughs at Andy Hardy	MGM	714	Mickey Rooney-Bonita Granville	Feb., '47	91m	Dec. 7, '46	3345	3127	3703
Lured	UA	....	George Sanders-Lucille Ball	Not Set	102m	July 19, '47	3733	3575	....
(formerly Personal Column)									
† MACOMBER Affair, The	UA	....	Gregory Peck-Joan Bennett	Mar. 21, '47	90m	Feb. 1, '47	3445	3076	3703
Mad Wednesday	UA	....	Harold Lloyd-Raymond Walburn	Apr. 4, '47	89m	Mar. 1, '47	3503	2870	3633
(formerly Sin of Harold Diddlebock)									
Magic Bow, The (British)	Univ.	....	Stewart Granger-Phyllis Calvert	Not Set	105m	July 5, '47	3713	....	....
Magic Town	RKO	....	James Stewart-Jane Wyman	Not Set	....	....	....	3563	....
Magnificent Doll	Univ.	602	Ginger Rogers-Burgess Meredith	Nov., '46	95m	Nov. 23, '46	3321	3274	3577
Magnificent Obsession (Reissue)	Univ.	2795	Irene Dunne-Robert Taylor	May, '47	67m	May 3, '47	3610	....	....
Magnificent Rogue	Rep.	606	Lynn Roberts-Warren Douglas	Feb. 15, '47	74m	Nov. 16, '46	3309	....	....
Man I Love, The	WB	611	Ida Lupino-Robert Alda	Jan. 11, '47	96m	Dec. 28, '46	3385	2784	3464
Marauders, The	UA	....	William Boyd-Andy Clyde	Not Set	63m	July 19, '47	3734	....	....
† Margie (color)	20th-Fox	646	Jeanne Crain-Alan Young	Nov., '46	94m	Oct. 19, '46	3261	2884	3601
Meet Me at Dawn (British)	20th-Fox	721	William Eythe-Stanley Holloway	July, '47	99m	Jan. 25, '47	3434	....	....
Memory of Love	RKO	....	Dana Andrews-Merle Oberon	Not Set	....	....	....	3717	....
Men of Two Worlds (Br.) (color)	Univ.	....	Eric Portman-Phyllis Cavert	Sept. 9, '46	109m	Sept. 28, '46	3224	....	....
Merton of the Movies	MGM	....	Red Skelton-Virginia O'Brien	(T) July 17, '47	82m	July 19, '47	3734	3655	....
Michigan Kid, The (color)	Univ.	610	Jon Hall-Rita Johnson	Mar., '47	69m	Feb. 22, '47	3486	3090	....
Mighty McGurk, The	MGM	711	Wallace Beery-Edward Arnold	Jan., '47	87m	Nov. 23, '46	3321	3066	3577
Millerson Case, The	Col.	817	Warner Baxter-Nancy Saunders	May 29, '47	72m	....	....	3587	....
Millie's Daughter	Col.	814	Gladys George-Gay Nelson	Mar. 20, '47	70m	Feb. 22, '47	3487	3459	....
† Miracle on 34th Street	20th-Fox	718	Maureen O'Hara-John Payne	June, '47	96m	May 10, '47	3621	....	3747
Mr. Ace	UA	....	George Raft-Sylvia Sydney	Aug. 2, '46	84m	Aug. 31, '46	3173	2926	3412
Mr. District Attorney	Col.	832	Dennis O'Keefe-Marg. Chapman	Feb., '47	82m	Jan. 4, '47	3398	....	3553
Mr. Hex	Mono.	608	Leo Gorcey-Huntz Hall	Dec. 7, '46	63m	Dec. 14, '46	3362	3240	....
† Monsieur Beaucaire (Special)	Para.	4532	Bob Hope-Joan Caulfield	Aug. 30, '46	93m	May 18, '46	2997	2883	3464
Monsieur Verdoux	UA	....	Charles Chaplin-Martha Raye	Not Set	123m	Apr. 19, '47	3585	....	....
Moss Rose	20th-Fox	....	Victor Mature-Peggy Cummins	June, '47	82m	May 24, '47	3641	3550	....
Mother Wore Tights (color)	20th-Fox	724	Betty Grable-Dan Dailey, Jr.	Sept., '47	104m	....	....	3563	....
Mutiny in the Big House (R.)	Mono.	....	Charles Bickford-Barton MacLane	July 5, '47	83m	Oct. 14, '39	....	....	....
My Brother Talks to Horses	MGM	715	Peter Lawford-"Butch" Jenkins	Feb., '47	94m	Nov. 23, '46	3322	3031	....
† My Darling Clementine	20th-Fox	645	Henry Fonda-Linda Darnell	Nov., '46	97m	Oct. 12, '46	3249	3078	3464
My Dog Shep	Screen Guild	4609	Tom Neal-Helen Chapman-"Flame"	Dec. 1, '46	60m	....	....	3163	....
† My Favorite Brunette	Para.	4609	Bob Hope-Dorothy Lamour	Apr. 4, '47	87m	Feb. 22, '47	3485	3388	3703
My Heart Goes Crazy (Br.) (col.)	Univ.	....	Syd Field-Greta Gynt	Not Set	121m	Sept. 21, '46	3209	....	....
(formerly London Town)									
Mysterious Mr. Valentine	Rep.	531	William Henry-Linda Stirling	Sept. 3, '46	3312
My Wild Irish Rose (color)	WB	Dennis Morgan-Andrea King	Not Set	3599

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'NEATH Canadian Skies	Screen Guild	4606	Russell Hayden-Inez Cooper	Oct. 15,'46	41m	3127
Never Say Goodbye	WB	606	Errol Flynn-Eleanor Parker	Nov. 9,'46	97m	Oct. 12,'46	3249	3078	3464
New Orleans	UA	.....	Arturo de Cordova-Dorothy Patrick	Apr. 18,'47	89m	May 3,'47	3609	3488	3747
News Hounds	Mono.	622	Leo Gorcey-Christine McIntyre	Aug. 9,'47	68m	June 21,'47	3689	.....	.....
† Night and Day (color)	WB	523	Cary Grant-Alexis Smith	Aug. 3,'46	132m	July 13,'46	3089	2838	3229
Night Unto Night	WB	.....	Viveca Lindfors-Ronald Reagan	Not Set	.....	.....	.....	3735	.....
Nobody Lives Forever	WB	604	John Garfield-Geraldine Fitzgerald	Oct. 12,'46	100m	Sept. 28,'46	3221	2830	3412
Nocturne (Block 2)	RKO	706	George Raft-Lynn Bari	Oct. 29,'46	87m	Oct. 19,'46	3261	3055	3667
No Leave, No Love	MGM	704	Van Johnson-Marie Wilson	Oct., '46	117m	Aug. 31,'46	3173	2818	3492
† Nora Prentiss	WB	614	Ann Sheridan-Kent Smith	Feb. 22,'47	111m	Feb. 8,'47	3457	2883	3553
North of the Border	Screen Guild	4610	Russell Hayden-Inez Cooper	Nov. 15,'46	42m	.....	.....	3090	.....
Northwest Outpost	Rep.	615	Nelson Eddy-Illona Massey	June 25,'47	91m	May 17,'47	3629	.....	.....
† Notorious (Special)	RKO	761	Ingrid Bergman-Cary Grant	Sept. 6,'46	101m	July 27,'46	3113	2870	3464
Notorious Gentleman (British)	Univ.	603	Rex Harrison-Lilli Palmer	Nov. 1,'46	109m	Oct. 26,'46	3273	.....	3412
ODD Man Out (British)	Univ.	617	James Mason-Robert Newton	June,'47	116m	Feb. 15,'47	3473	.....	3703
One Hundred Men and a Girl (Reissue)	Univ.	2796	Deanna Durbin-Adolphe Menjou	May,'47	83m	May 3,'47	3610	.....	.....
Oregon Trail Scouts	Rep.	665	Allan Lake-Martha Wentworth	May 15,'47	58m	May 24,'47	3643	3599	.....
Other Love, The	UA	.....	Barbara Stanwyck-David Niven	July 11,'47	96m	Apr. 5,'47	3561	3550	3667
Out California Way (color)	Rep.	5503	Monte Hale-Adrian Booth	Dec. 5,'46	67m	Dec. 14,'46	3362	3127	.....
Outlaw of the Plains	PRC	.....	Buster Crabbe-Al St. John	Sept. 22,'46	56m	Sept. 28,'46	3225	3126	.....
Overlanders, The (British)	Univ.	.....	"Chips" Rafferty-Daphne Campbell	Not Set	91m	Oct. 19,'46	3261	.....	.....
Overland Riders	PRC	.....	Buster Crabbe-Al "Fuzzy" St. John	Aug. 21,'46	54m	Aug. 24,'46	3162	3126	.....
Over the Santa Fe Trail	Col.	852	Ken Curtis-Jennifer Holt	Feb. 13,'47	63m	Feb. 22,'47	3487	3422	.....
PACIFIC Adventure	Col.	.....	Ron Randell-Muriel Steinbeck	July,'47	80m	.....	.....	3689	.....
Paradine Case, The	Selznick	.....	Gregory Peck-Ann Todd	Not Set	.....	.....	.....	3666	.....
Partners of the Plains (R.)	Screen Guild	HC09	William Boyd-Harvey Clark	Apr. 26,'47	71m	Dec. 11,'37	.....	.....	.....
Patient Vanishes, The (Br.)	Film Classics	.....	James Mason-Mary Clare	May 22,'47	78m	May 31,'47	3654	.....	.....
Perfect Marriage, The	Para.	4604	Loretta Young-David Niven	Jan. 24,'47	87m	Nov. 23,'46	3321	2883	3667
Perils of Pauline (color)	Para.	4615	Betty Hutton-John Lund	July 4,'47	92m	May 31,'47	3653	3631	3747
Philadelphia Story, The (R.)	MGM	.....	Cary Grant-James Stewart	(T) May 8,'47	112m	May 10,'47	3621	.....	.....
Philo Vance Returns	PRC	708	Alan Curtis-Terry Austin	June 14,'47	64m	Apr. 26,'47	3598	3422	.....
Philo Vance's Gamble	PRC	707	Alan Curtis-Tala Birell	Apr. 12,'47	62m	May 3,'47	3610	3434	.....
Philo Vance's Secret Mission	PRC	.....	Alan Curtis-Sheila Ryan	Mar. 20,'47	.....	.....	.....	3475	.....
Pilgrim Lady, The	Rep.	602	Adele Mara-Warren Douglas	Jan. 22,'47	67m	Jan. 25,'47	3433	3347	.....
Pinocchio (color) (Reissue)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	.....	.....	.....
Pioneer Justice	PRC	753	Al "Lash" LaRue-Al "Fuzzy" St. John	June 28,'47	56m	July 5,'47	3714	3631	.....
Pirates of Monterey (color)	Univ.	.....	Maria Montez-Rod Cameron	Not Set	.....	.....	.....	3127	.....
Plainsman, The (Reissue)	Para.	R5-3624	Gary Cooper-Jean Arthur	Sept. 1,'46	113m	Sept. 21,'46	3212	.....	.....
Plainsman and the Lady, The	Rep.	532	William Elliott-Vera Hruba Ralston	Nov. 15,'46	87m	Nov. 9,'46	3297	3127	3350
Possessed	WB	624	Joan Crawford-Van Heflin	July 26,'47	108m	May 31,'47	3653	3078	.....
Prairie Raiders	Col.	868	Charles Starrett-Smilely Burnette	May 29,'47	54m	.....	.....	3587	.....
Private Affairs of Bel Ami	UA	.....	George Sanders-Angela Lansbury	Mar. 7,'47	112m	Mar. 1,'47	3501	3311	3667
Pursued	WB	615	Teresa Wright-Robert Mitchum	Mar. 8,'47	101m	Feb. 22,'47	3485	3435	3747
QUEEN of the Amazons	Screen Guild	4611	Robert Lowery-Patricia Morison	Jan. 15,'47	61m	Mar. 29,'47	3550	3311	.....
Queen of the Yukon (Reissue)	Mono.	617	Charles Bickford-Irene Rich	May 3,'47	70m	Sept. 21,'40	.....	.....	.....
RAGE in Heaven (R.)	MGM	705	Ingrid Bergman-Robert Montgomery	Oct., '46	85m	Aug. 24,'46	3162	.....	.....
Raiders of the South	Mono.	564	Johnny Mack Brown-Raymond Hatton	Jan. 18,'47	55m	Feb. 22,'47	3487	3348	.....
Rainbow Over the Rockies	Mono.	683	Jimmy Wakely-Lee "Lasses" White	Feb. 8,'47	54m	Mar. 22,'47	3538	3410	.....
Ramrod	UA	.....	Joel McCrea-Veronica Lake	May 2,'47	95m	Mar. 1,'47	3503	3487	3747
Range Beyond the Blue	PRC	745	Eddie Dean-Roscoe Ates	Mar. 17,'47	55m	Mar. 15,'47	3526	3411	.....
† Razor's Edge, The	20th-Fox	701	Tyrone Power-Gene Tierney	Jan., '47	146m	Nov. 30,'46	3334	3127	3553
Red House, The	UA	.....	Edw. G. Robinson-Lon McCalister	Feb. 7,'47	99m	Feb. 8,'47	3457	3090	3553
Red River	UA	.....	John Wayne-Montgomery Clift	Not Set	.....	.....	.....	3575	.....
Red Stallion (Eagle-Lion) (color)	PRC	107	Robert Paige-Ted Donaldson	Aug. 16,'47	81m	July 26,'47	3746	3475	.....
Renegade Girl	Screen Guild	4612	Alan Curtis-Ann Savage	Dec. 25,'46	65m	Feb. 22,'47	3486	3363	.....
Repeat Performance (Eagle-Lion)	PRC	105	Joan Leslie-Louis Hayward	May 30,'47	93m	May 31,'47	3655	3475	3747
Return of Monte Cristo, The	Col.	829	Louis Hayward-Barbara Britton	Dec., '46	91m	Dec. 7,'46	3345	3312	3412
Return of Rin Tin Tin, The	PRC	.....	Donald Woods-Bobby Blake	Feb. 20,'47	.....	.....	.....	3527	.....
Riders of the Lone Star	Col.	.....	Charles Starrett-Smilely Burnette	Aug. 14,'47	.....	.....	.....	3735	.....
Riding the California Trail	Mono.	610	Gilbert Roland-Martin Garralaga	Jan. 11,'47	59m	Feb. 8,'47	3459	3287	.....
Riff Raff (Block 1)	RKO	803	Pat O'Brien-Anne Jeffreys	(T) July 16,'47	80m	June 14,'47	3678	3666	.....
Rio Grande Raiders	Rep.	558	Sunset Carson-Peggy Stewart	Sept. 9,'46	57m	Oct. 12,'46	3250	3163	3350
Robin Hood of Monterey	Mono.	623	Gilbert Roland-Evelyn Brent	Aug. 2,'47	.....	.....	.....	.....	.....
Robin Hood of Texas	Rep.	685	Gene Autry-Lynn Roberts	July 15,'47	.....	.....	.....	3735	.....
Rolling Home	Screen Guild	4607	Jean Parker-Russell Hayden	Nov. 1,'46	71m	Feb. 8,'47	3459	3163	.....
Roll On, Texas Moon	Rep.	542	Roy Rogers-Dale Evans	Sept. 12,'46	68m	Sept. 21,'46	3211	3030	.....
Romance of Rosy Ridge	MGM	729	Van Johnson-Thomas Mitchell	Aug., '47	105m	July 5,'47	3713	3611	.....
Rustlers of Devil's Canyon	Rep.	666	Allan Lane-Bobby Blake	July 1,'47	58m	July 19,'47	3735	3679	.....
Rustler's Valley (R.)	Screen Guild	HC07	William Boyd-George Hayes	Mar. 15,'47	60m	.....	.....	.....	.....
SADDLE Pals	Rep.	684	Gene Autry-Lynn Roberts	June 15,'47	72m	June 21,'47	3689	3631	.....
Saigon	Para.	.....	Alan Ladd-Veronica Lake	Not Set	.....	.....	.....	3666	.....
San Demetrio, London (British)	20th-Fox	714	Walter Fitzgerald-Arthur Young	Apr., '47	76m	Apr. 5,'47	3561	.....	.....
San Quentin (Block 3)	RKO	712	Lawrence Tierney-Marion Carr	Dec. 17,'46	66m	Dec. 7,'46	3345	3336	3553
Santa Fe Uprising	Rep.	661	Allan Lane-Bobby Blake	Nov. 15,'46	55m	July 5,'47	3714	3322	.....
Sarge Goes to College	Mono.	618	Alan Hale, Jr.-June Preisser	May 17,'47	63m	May 17,'47	3630	3575	.....
Scared to Death (color)	Screen Guild	4608	Bela Lugosi-Douglas Fowley	May 3,'47	65m	June 21,'47	3689	3127	.....
Sea of Grass	MGM	720	Spencer Tracy-Katharine Hepburn	Apr., '47	131m	Feb. 15,'47	3473	3238	3553

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Sea Hawk, The (Reissue)	WB	618	Errol Flynn-Brenda Marshall	Apr. 26,'47	109m	Mar. 29,'47	3550
Sea Wolf, The (Reissue)	WB	619	Edw. G. Robinson-Ida Lupino	Apr. 26,'47	87m	Mar. 29,'47	3550	.....	.....
Second Chance (Wurtzel)	20th-Fox	726	Kent Taylor-Louise Currie	Sept.,'47	62m	July 26,'47	3745	3735	.....
Secret Heart, The	MGM	709	Claudette Colbert-Walter Pidgeon	Dec.,'46	97m	Nov. 30,'46	3334	3274	3553
Secret Life of Walter Mitty, The	RKO	.....	Danny Kaye-Virginia Mayo	Sept. 1,'47	105m	July 19,'47	3733	3611	.....
Secret of the Whistler	Col.	818	Richard Dix-Leslie Brooks	Nov. 7,'46	65m	Nov. 2,'46	3286	3274	.....
Seven Keys to Baldpate (Bl. 1)	RKO	804	Phillip Terry-Jacqueline White	(T) July 16,'47	68m	June 14,'47	3679	.....	.....
Seven Were Saved	Para.	4620	Richard Denning-Catherine Craig	Mar. 28,'47	73m	Feb. 22,'47	3486	2972	.....
Shadowed	Col.	7042	Anita Louise-Robert Scott	Sept. 26,'46	70m	Nov. 30,'46	3334	3163	.....
Shadow of a Woman	WB	602	Andrea King-Helmut Dantine	Sept. 14,'46	78m	Aug. 17,'46	3150	2543	3288
Shocking Miss Pilgrim, The (color)	20th-Fox	703	Betty Grable-Dick Haymes	Jan.,'47	85m	Jan. 4,'47	3397	2884	3703
Shoot to Kill	Screen Guild	4615	Russell Wade-Susan Walters	May 17,'47	60m	Apr. 12,'47	3574	3488	.....
Show-Off, The	MGM	708	Red Skelton-Marilyn Maxwell	Dec.,'46	83m	Aug. 17,'46	3149	2951	3601
Silver Range	Mono.	563	Johnny Mack Brown-Raymond Hatton	Nov. 16,'46	63m	Dec. 7,'46	3346	3240	.....
Silver Stallion (Reissue)	Mono.	612	David Sharpe-Janet Waldo	Dec. 14,'46	57m	.....	.....	.....	.....
† Sinbad, The Sailor (color) (Bl. 2)	RKO	762	D. Fairbanks, Jr.-Maureen O'Hara	Jan. 13,'47	117m	Jan. 18,'47	3421	3031	3667
Singin' in the Corn	Col.	804	Judy Canova-Allen Jenkins	Dec. 26,'46	64m	Nov. 23,'46	3322	3312	3464
Singing on the Trail	Col.	7224	Ken Curtis-Jeff Donnell	Sept. 12,'46	.....	.....	.....	3187	.....
Sing Me a Love Song (Reissue)	WB	.....	James Melton-Patricia Ellis	Not Set	75m	June 7,'47	3666	.....	.....
Sioux City Sue	Rep.	681	Gene Autry-Lynn Roberts	Nov. 21,'46	69m	Dec. 7,'46	3345	3322	.....
Sister Kenny (Block 1)	RKO	701	Rosalind Russell-Alexander Knox	Oct. 10,'46	118m	July 20,'46	3101	2907	3601
Six Gun Serenade	Mono.	684	Jimmy Wakely-Kay Morley	Apr. 5,'47	54m	May 3,'47	3610	3459	.....
Slave Girl (color) (formerly Flame of Tripoli)	Univ.	.....	Yvonne DeCarlo-George Brent	July,'47	80m	July 19,'47	3734	3631	.....
† Smash-Up	Univ.	609	Susan Hayward-Lee Bowman	Mar.,'47	103m	Feb. 15,'47	3475	3421	3703
Smoky River Serenade	Col.	.....	Ken Curtis-Adele Roberts	Aug. 21,'47	.....	.....	.....	3735	.....
So Dark the Night	Col.	805	Micheline Cheirel-Steven Geray	Oct. 10,'46	71m	Sept. 21,'46	3211	2850	.....
Something in the Wind	Univ.	.....	Deanna Durbin-John Dall	Aug.,'47	88m	July 26,'47	3746	3735	.....
Song of Love	MGM	.....	Katharine Hepburn-Robert Walker	Sept.,'47	119m	July 26,'47	3745	3679	.....
Song of My Heart	Mono.	.....	Frank Sundstrom-Audrey Long	Not Set	.....	.....	.....	3717	.....
Song of Scheherazade (color)	Univ.	608	Brian Donlevy-Yvonne de Carlo	Mar.,'47	106m	Feb. 1,'47	3445	3312	3553
Song of the Sierras	Mono.	681	Jimmy Wakely-Lee "Lasses" White	Dec. 28,'46	58m	Jan. 18,'47	3421	3240	.....
Song of the South (Spcl.) (col.)	RKO	791	Disney Feature Cartoon	Nov. 20,'46	95m	Nov. 2,'46	3285	.....	3703
Song of the Thin Man	MGM	.....	William Powell-Myrna Loy	(T) July 22,'47	86m	July 26,'47	3745	.....	.....
Song of the Wasteland	Mono.	682	Jimmy Wakely-Lee "Lasses" White	May 31,'47	56m	July 5,'47	3714	3655	.....
Song of the Winchester	Mono.	.....	Jimmy Wakely-Beverly John	Aug. 23,'47	.....	.....	.....	.....	.....
Son of Rusty, The	Col.	.....	Ted Donaldson-Tom Powers	Aug. 7,'47	.....	.....	.....	3735	.....
South of the Chisholm Trail	Col.	865	Charles Starrett-Smiley Burnette	Jan. 30,'47	58m	Feb. 1,'47	3446	3387	.....
South of Pago Pago (R.)	PRC	736	Jon Hall-Victor McLaglen	June 21,'47	84m	July 20,'40	.....	.....	.....
So Well Remembered (British)	RKO	.....	John Mills-Martha Scott	Not Set	.....	.....	.....	3631	.....
Spoilers of the North	Rep.	612	Paul Kelly-Adrian Booth	Apr. 24,'47	66m	May 10,'47	3621	3488	.....
Sport of Kings	Col.	811	Paul Campbell-Gloria Henry	June 26,'47	68m	.....	.....	3655	.....
Springtime in the Sierras	Rep.	646	Roy Rogers-Jane Frazee	July 15,'47	75m	July 26,'47	3746	3689	.....
Stagecoach to Denver	Rep.	662	Allan Lane-Bobby Blake	Dec. 23,'46	56m	Jan. 4,'47	3398	3348	.....
Stairway to Heaven (Brit.) (col.)	Univ.	611	David Niven-Kim Hunter	Mar.,'47	104m	Nov. 16,'46	3310	.....	3703
Stallion Road	WB	617	Zachary Scott-Alexis Smith	Apr. 12,'47	97m	Mar. 22,'47	3537	2939	3747
Stanley and Livingstone (R.)	20th-Fox	705	Spencer Tracy-Nancy Kelly	Jan.,'47	101m	Jan. 4,'47	3398	.....	.....
Stars Over Texas	PRC	743	Eddie Dean-Shirley Patterson	Nov. 18,'46	59m	Dec. 28,'46	3386	3287	.....
Stepchild	PRC	703	Brenda Joyce-Donald Woods	June 7,'47	70m	June 14,'47	3678	3631	.....
Stork Bites Man	UA	.....	Jackie Cooper-Gene Roberts	June 21,'47	.....	.....	.....	3679	.....
Strange Holiday	PRC	.....	Claude Rains-Barbara Bate	Sept. 2,'46	56m	Nov. 2,'46	3286	.....	.....
Strange Journey (Wurtzel)	20th-Fox	708	Paul Kelly-Osa Massen	Feb.,'47	65m	Sept. 14,'46	3197	.....	.....
† Strange Love of Martha Ivers (Block 6)	Para.	4529	Barbara Stanwyck-Van Heflin	Sept. 13,'46	117m	Mar. 23,'46	2907	3870	3492
Stranger from Ponca City	Col.	.....	Charles Starrett-Smiley Burnette	July 3,'47	56m	.....	.....	3679	.....
Strange Woman, The	UA	.....	Hedy Lamar-George Sanders	Oct. 25,'46	101m	Nov. 2,'46	3285	2884	3667
Suddenly It's Spring	Para.	4608	Fred MacMurray-Paulette Goddard	Mar. 21,'47	87m	Feb. 15,'47	3473	2987	3667
Summer Holiday (color)	MGM	.....	Mickey Rooney-Gloria DeHaven	Not Set	.....	.....	.....	3599	.....
Sunset Pass (Block 1)	RKO	704	James Warren-Nan Leslie	Oct. 1,'46	59m	July 20,'46	3102	3090	3553
Sun Valley Serenade (R.)	20th-Fox	641	Sonja Henie-John Payne	Sept.,'46	86m	Aug. 24,'46	3163	.....	.....
Susie Steps Out	UA	.....	David Bruce-Cleatus Caldwell	Dec. 13,'46	65m	Nov. 23,'46	3322	3078	.....
Swamp Fire (Block 6)	Para.	4528	Johnny Weissmuller-Virginia Grey	Sept. 6,'46	69m	May 11,'46	2986	2963	3228
Sweetheart of Sigma Chi	Mono.	606	Elyse Knox-Phil Regan	Dec. 21,'46	75m	Dec. 7,'46	3346	3240	.....
Swell Guy	Univ.	606	Sonny Tufts-Ann Blyth	Jan.,'47	87m	Dec. 14,'46	3361	3274	3667
Swing the Western Way	Col.	853	Jack Leonard-Mary Doogan	June 26,'47	66m	.....	.....	3655	.....
TARZAN and the Huntress (Bl. 5)	RKO	723	Johnny Weissmuller-Brenda Joyce	Apr. 5,'47	72m	Mar. 22,'47	3537	3503	3633
Temptation	Univ.	604	Merle Oberon-George Brent	Dec.,'46	98m	Dec. 21,'46	3374	3076	3553
Tenth Avenue Angel	MGM	.....	Margaret O'Brien-George Murphy	Not Set	.....	.....	.....	3031	.....
Terror Trail	Col.	862	Charles Starrett-Smiley Burnette	Nov. 21,'46	55m	Nov. 2,'46	3286	3274	.....
Texas Trail (R.)	Screen Guild	HC08	William Boyd-Russell Hayden	Apr. 12,'47	59m	.....	.....	.....	.....
That Brennan Girl	Rep.	533	James Dunn-Mona Freeman	Dec. 23,'46	95m	Nov. 16,'46	3310	3090	.....
That's My Gal (color)	Rep.	609	Lynn Roberts-Donald Barry	May 15,'47	66m	May 31,'47	3655	3434	.....
That's My Man	Rep.	613	Don Ameche-Catherine McLeod	June 1,'47	104m	Apr. 12,'47	3573	3563	.....
That Way With Women	WB	616	Sydney Greenstreet-Martha Vickers	Mar. 29,'47	84m	Feb. 22,'47	3487	3031	3703
They Were Sisters (British)	Univ.	1065	James Mason-Phyllis Calvert	Sept. 20,'46	108m	Aug. 3,'46	3125	.....	.....
They Won't Believe Me (Bl. 6)	RKO	726	Robert Young-Susan Hayward	July,'47	95m	May 17,'47	3630	3599	.....
† 13 Rue Madeleine	20th-Fox	702	James Cagney-Annabella	Jan.,'47	95m	Dec. 21,'46	3374	.....	3667
Thirteenth Hour, The	Col.	819	Richard Dix-Karen Morley	Mar. 6,'47	65m	Feb. 15,'47	3474	3421	.....
This Happy Breed (British) (col.)	Univ.	.....	Robert Newton-Celia Johnson	Not Set	115m	Apr. 19,'47	3586	.....	.....
This Time for Keeps (color)	MGM	.....	Esther Williams-Jimmy Durante	Not Set	.....	.....	.....	3238	.....
† Three Little Girls in Blue (color)	20th-Fox	639	June Haver-Vivian Blaine	Oct.,'46	90m	Sept. 14,'46	3198	2907	3464
Three on a Ticket	PRC	715	Hugh Beaumont-Cheryl Walker	Apr. 5,'47	64m	Apr. 12,'47	3573	3435	.....
Three Wise Folks (Block 17)	MGM	628	Margaret O'Brien-Lionel Barrymore	Aug. 29,'46	90m	June 22,'46	3054	2907	3350
Thrill of Brazil	Col.	7006	Evelyn Keyes-Keenan Wynn	Sept. 30,'46	91m	Sept. 21,'46	3209	3090	3264

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Thunderbolt	Mono.	666	Documentary	July 26, '47
Thunder Mountain (Block 6)	RKO	730	Tim Holt-Richard Martin	June, '47	60m	May 7, '47	3630	3599
† Till the Clouds Roll By (color)	MGM	710	Robert Walker-Judy Garland	Jan., '47	137m	Nov. 16, '46	3309	2963	3703
Till the End of Time (Block 6)	RKO	626	Dorothy McGuire-Guy Madison	Aug. 1, '46	105m	June 15, '46	3041	2784	3350
Time Out of Mind	Univ.	614	Phyllis Calvert-Robert Hutton	May, '47	88m	Mar. 22, '47	3537	3527	3577
Time of Their Lives	Univ.	546	Bud Abbott-Lou Costello	Aug. 16, '46	82m	Aug. 17, '46	3249	2939	3464
† Time, the Place, the Girl (color)	WB	610	Dennis Morgan-Jack Carson	Dec. 28, '46	108m	Dec. 14, '46	3361	2555	3703
Too Many Winsers	PRC	716	Hugh Beaumont-Trudy Marshall	May 24, '47	60m	June 7, '47	3666	3587	.....
Trailing Danger	Mono.	676	Johnny Mack Brown-Raymond Hatton	Mar. 29, '47	58m	Apr. 5, '47	3562	3435	.....
Trail Street (Block 4)	RKO	717	Randolph Scott-Anne Jeffreys	Feb. 19, '47	84m	Feb. 22, '47	3486	3364	3703
Trail to San Antone	Rep.	682	Gene Autry-Peggy Stewart	Jan. 25, '47	67m	Feb. 1, '47	3446	3434	.....
Trap, The	Mono.	607	Sidney Toler-Manton Moreland	Nov. 30, '46	62m	Jan. 18, '47	3421	3287	.....
Trespasser, The	Rep.	619	Dale Evans-Warren Douglas	July 3, '47	72m	July 19, '47	3734	3717	.....
Trigger Fingers	Mono.	568	Johnny Mack Brown-Raymond Hatton	Sept. 21, '46	56m	Oct. 5, '46	3237	3126	.....
Trouble with Women, The	Para.	4614	Roy Milland-Teresa Wright	June 27, '47	81m	May 17, '47	3629	3611	.....
Tumbleweed Trails	PRC	742	Eddie Dean-Shirley Patterson	Oct. 28, '46	59m	Nov. 9, '46	3297	.....	.....
Twilight on the Rio Grande	Rep.	683	Gene Autry-Adele Mara	Apr. 1, '47	71m	Apr. 19, '47	3586	3488	.....
† Two Guys from Milwaukee	WB	524	Dennis Morgan-Joan Leslie	Aug. 17, '46	90m	Aug. 3, '46	3126	2884	3350
† Two Mrs. Carrolls, The	WB	621	Barbara Stanwyck-Humphrey Bogart	May 24, '47	99m	Apr. 5, '47	3561	3539	3667
Two Smart People	MGM	706	John Hodiak-Lucille Ball	Nov., '46	93m	June 8, '46	3029	2748	3492
† Two Years Before the Mast	Para.	4601	Alan Ladd-Brian Donlevy	Nov. 22, '46	98m	Aug. 31, '46	3173	3055	3464
UNEXPECTED Guest									
Undercover Maisie	MGM	722	Ann Sothorn-Barry Nelson	May, '47	90m	Mar. 8, '47	3514	3459	3667
† Undercurrent	MGM	707	Katharine Hepburn-Robert Taylor	Nov., '46	116m	Oct. 5, '46	3237	3007	3412
Under Nevada Skies	Rep.	541	Roy Rogers-Dale Evans	Aug. 26, '46	69m	Aug. 31, '46	3174	3127	.....
Under the Tonto Rim (Block 1)	RKO	805	Tim Holt-Nan Leslie	(T) July 15, '47	61m	June 14, '47	3678	3666	.....
Unfaithful, The	WB	623	Ann Sheridan-Zachary Scott	July 5, '47	109m	May 31, '47	3654	3574	.....
Unfinished Dance (color)	MGM	.....	Margaret O'Brien-Cyd Charisse	(T) Aug. 5, '47	.....	.....	.....	3240	.....
Untamed Fury	PRC	SP72	Mikel Conrad-Gaylord Pendleton	Mar. 22, '47	64m	Mar. 29, '47	3550	3435	.....
VACATION Days									
Vacation in Reno (Block 3)	RKO	713	Jack Haley-Anne Jeffreys	Dec. 10, '46	60m	Oct. 12, '46	3249	3127	.....
Valley of Fear	Mono.	675	Johnny Mack Brown-Raymond Hatton	Feb. 15, '47	54m	Mar. 8, '47	3514	3410	.....
Variety Girl	Para.	4618	Mary Hatcher-DeForest Kelley	Aug. 29, '47	93m	July 19, '47	3733	3599	.....
Verdict, The	WB	607	Sydney Greenstreet-Peter Lorre	Nov. 23, '46	86m	Nov. 9, '46	3297	2764	3747
Vigilantes of Boomtown	Rep.	663	Allan Lane-Bobby Blake	Feb. 15, '47	56m	Feb. 15, '47	3474	3435	.....
Vicilantes Return, The (color)	Univ.	618	Jon Hall-Margaret Lindsay	July, '47	67m	May 31, '47	3654	3611	.....
Violence	Mono.	615	Nancy Coleman-Michael O'Shea	Apr. 12, '47	72m	Apr. 12, '47	3573	3459	.....
WAKE Up and Dream									
Wanted for Murder (Brit.)	20th-Fox	644	Eric Portman-Dulcie Gray	Nov., '46	91m	Nov. 9, '46	3298	.....	.....
Web, The	Univ.	615	Edmond O'Brien-Ella Raines	June, '47	91m	May 31, '47	3655	3611	.....
Web of Danger	Rep.	616	Adele Mara-Bill Kennedy	June 10, '47	58m	June 7, '47	3665	3631	.....
Welcome Stranger	Para.	4613	Bing Crosby-Barry Fitzgerald	(T) Apr. 25, '47	106m	May 3, '47	3609	3574	.....
West of Dodge City	Col.	864	Charles Starrett-Smilely Burnette	Mar. 27, '47	57m	Mar. 22, '47	3538	3488	.....
Western Union (Reissue)	20th-Fox	719	Robert Young-Randolph Scott	June, '47	95m	June 14, '47	3679	.....	.....
West to Glory	PRC	746	Eddie Dean-Roscoe Ates	Apr. 12, '47	61m	May 3, '47	3610	3422	.....
When the Daltons Rode (R.)	Univ.	2792	Randolph Scott-Kay Francis	Mar., '47	81m	Feb. 22, '47	3487	.....	.....
Where There's Life	Para.	.....	Bob Hope-Signe Hasso	Not Set	.....	.....	.....	3078	.....
Whiplash	WB	.....	Dane Clark-Alexis Smith	Not Set	.....	.....	.....	3717	.....
White Tie and Tails	Univ.	550	Dan Duryea-Ella Raines	Aug. 30, '46	74m	Sept. 14, '46	3197	.....	.....
Wicked Lady, The (British)	Univ.	605	Margaret Lockwood-James Mason	Jan., '47	98m	Dec. 14, '46	3361	.....	3412
Wife Wanted	Mono.	605	Kay Francis-Paul Cavanaugh	Nov. 2, '46	73m	Oct. 26, '46	3273	3138	.....
Wild Bill Hickok Rides (R.)	WB	609	Bruce Cabot-Constance Bennett	Dec. 7, '46	72m	Nov. 2, '46	3286	.....	.....
Wild Beauty	Univ.	545	Don Porter-Lois Collier	Aug. 9, '46	61m	Aug. 17, '46	3150	3076	.....
Wild Country	PRC	744	Eddie Deas-Al "Fuzzy" St. John	Jan. 17, '47	59m	Feb. 1, '47	3446	3411	.....
Wild West (color)	PRC	706	Eddie Dean-Al LaRue	Dec. 1, '46	73m	Dec. 7, '46	3347	3138	.....
Winter Wonderland	Rep.	614	Lynn Roberts-Charles Drake	May 17, '47	71m	May 31, '47	3654	3599	.....
Wolf Call (Reissue)	Mono.	619	John Carroll-Movita	June 7, '47	61m	May 20, '39	.....	.....	.....
Woman in White, The	WB	.....	Alexis Smith-Sydney Greenstreet	Not Set	.....	.....	.....	3575	.....
Woman on the Beach (Bl. 6)	RKO	727	Joan Bennett-Robert Ryan	June, '47	71m	May 24, '47	3643	3599	3747
Wyoming	Rep.	618	William Elliott-Vera Ralston	Aug. 1, '47	.....	.....	.....	.....	.....
YANKEE Fakir									
† Yearling, The (color)	MGM	717	Gregory Peck-Jane Wyman	May, '47	135m	Nov. 30, '46	3333	2883	3703
Years Between, The (British)	Univ.	.....	Michael Redgrave-Valerie Hobson	Not Set	100m	Mar. 15, '47	3535	.....	.....
You Can't Cheat an Honest Man (Reissue)	Univ.	2793	W. C. Fields-Edgar Bergen	Apr., '47	75m	Mar. 15, '47	3527	.....	.....

FEATURE PRODUCT, LISTED BY COMPANY IN ORDER OF RELEASE, PAGES 3748-3749



The 1947

**World Market Section
Motion Picture Herald**

Coming September 13

Addressed at the interests of motion picture exhibition around the world in

**PICTURES
EQUIPMENT
THEATRES**

With an overseas circulation of approximately four thousand showmen representing 75% of the money spent abroad for film and theatre operation—eighty-four nations and colonies—the one journal of international acceptance and authority, with years of growing leadership.

MOTION PICTURE HERALD

Rockefeller Center

New York City

Get back to

HAMMER & TONGS

SHOWMANSHIP!



Keep on hammering away at that Box Office, brother...if you want to keep those patrons coming back!... Don't be satisfied with a wishy-washy, half-hearted selling-job...when you KNOW that it takes the *Hammer-and-Tongs* type of SHOWMANSHIP to do the Job!... *Enlarge* those newspaper ads... and give them more *Sock!*... Get some extra time on *Radio!*... Paper those Highways and Byways... with eye-catching *Lithographs*... that bring people to your theatre!... Tell your story from your screen... in *more* ways than one... and find a few more spots in your Lobby and Front... for Eye-Catching ACCESSORIES!... This is *no* time for dilly-dallying!... Get Back to *Hammer-and-Tongs* SHOWMANSHIP... the kind that forges *Bigger Receipts*... at your BOX OFFICE!

The Prize Baby

NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

ATURE
OF AIR

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

The Unfinished Dance

Deep Valley

Down to Earth

Desert Fury

Heaven Only Knows

Ghost Town Renegades

Sepia Cinderella

JOHNSTON & RANK VS. GREAT BRITAIN

MPA head proposes "frozen money" plan to aid British dollar credit; Rank attacks Dalton import duty as danger to "hard-won good-will"

WARNERS ANNOUNCE 10 TOP FEATURES FOR FALL & WINTER

First Warner-Pathe News

Release set for August 13

ALLIED POLICY COMMITTEE MEETS ON ANTI-TRUST PLANS

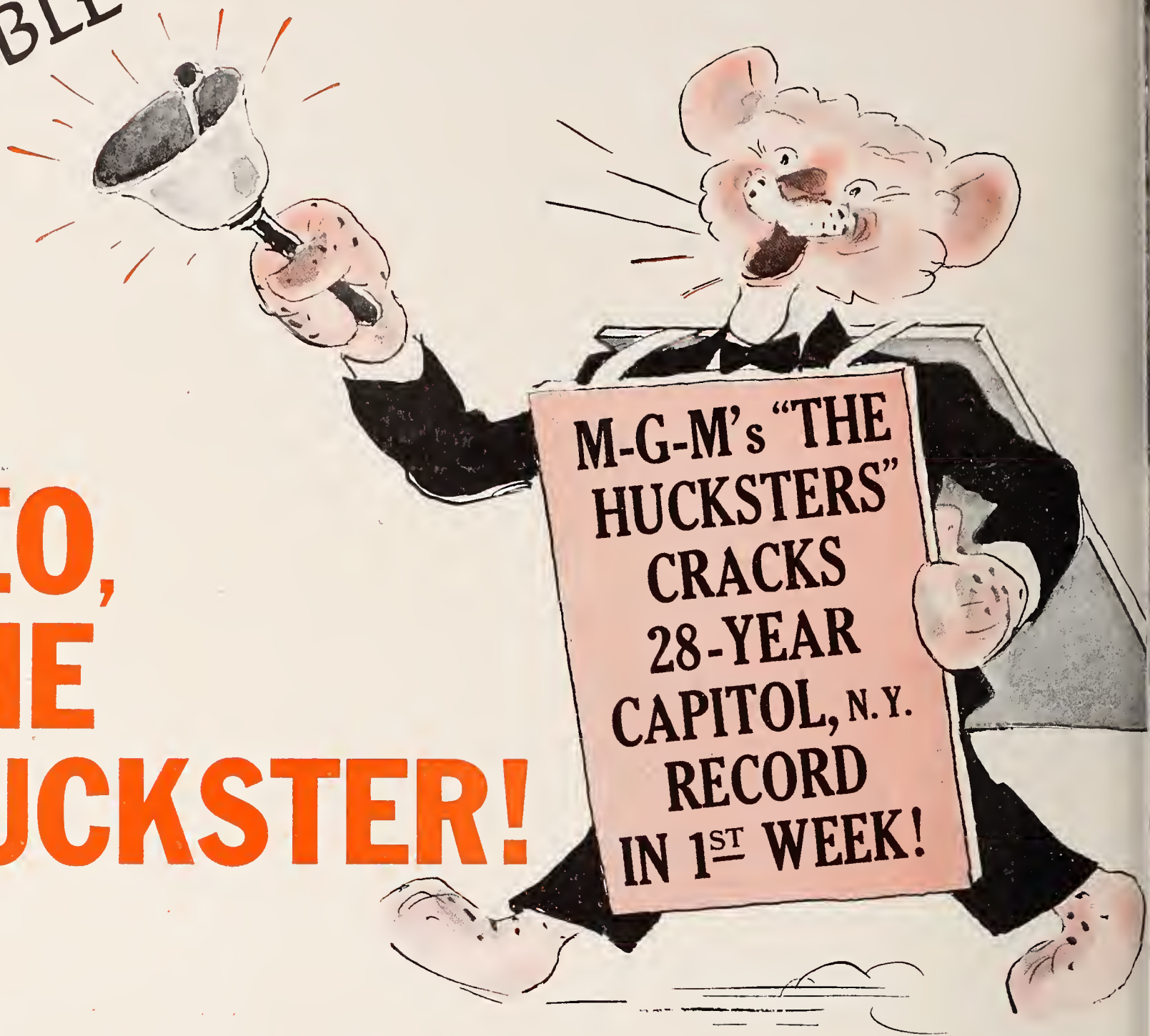


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**"NEW CAPITOL
RECORD—AND
GABLE'S GOT IT!"**

LEO, THE HUCKSTER!



AND NEW M-G-M RECORDS EVERYWHERE!

CHICAGO—Best all-time opening day!
LOS ANGELES—Record first week!
ALBANY—Biggest gross in 4 years!
MILWAUKEE—Best week in 5 years!
COLUMBUS—Opening challenges 5-year high!
CLEVELAND—Same story here!
NASHVILLE—New opening record!
INDIANAPOLIS—Next to 5 year top opening!
MONTICELLO, N. Y.—New house record by far!
GLENS FALLS, N. Y.—Ties all-time record!
DALLAS—Ranks with biggest biz in 10 years!
KANSAS CITY—New all-time week's record!

(This could go on forever but there's no more space.)

CLARK GABLE **DEBORAH KERR**

SYDNEY ADOLPHE AVA
GREENSTREET · MENJOU · GARDNER

M-G-M's KEENAN EDWARD
WYNN · ARNOLD

The **HUCKSTERS**

Screen Play by LUTHER DAVIS • Adaptation by EDWARD CHODDORY and
GEORGE WELLS • Based on the novel by FREDERIC WAKEMAN
Directed by JACK CONWAY • Produced by ARTHUR HORNBLow, Jr.
A METRO-GOLDWYN-MAYER PICTURE

**ERROL
LYNN**

**AT
THIS VERY
MOMENT
THE AUDIENCE IS
SCREAMING
AT THE SUSPENSE**

**BARBARA
STANWYCK**

IN



**"CRY
WOLF"**

*As You Can Hear Loud and Clear
at the N.Y. STRAND* —FIRST DATE FOR THE NEXT FROM

WARNER BROS.

h that rising young star
LDINE BROOKS



Directed by **Peter Godfrey**
Screen Play by Catherine Turney • From the Novel by
Marjorie Carleton • Music by Franz Waxman
Produced by **Henry Blanke**

CONVENTION OF THE



- from Albany
R. S. SMITH
GEO. GOLDBERG
JOS. MOORE
- from Atlanta
J. F. KIRBY
W. O. WILLIAMSON
H. R. KISTLER
C. T. JORDAN, JR.
J. H. BLACK
J. R. DICKSON
E. B. PRICE
- from Boston
GEO. HORAN
J. MCCARTHY
M. DAYTZ
W. KREMMELI
W. KUMINS
A. R. DAYTZ
- from Buffalo
E. A. CATLIN
J. ZURICH
H. SCHIFFRIN
D. J. PASIN
- from Calgary
M. SAIFER
M. BELKIN
- from Charlotte
R. J. IANNUZZI
D. S. HOUSE
C. OGBURN
F. NEEL
- from Chicago
H. A. SEED
A. J. SHUMOW
G. R. WEINBERG
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B. F. ELROD
H. GOLDMAN
C. R. MORTEN
DAVID ROSE
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J. P. EIFERT
R. J. BURNS
R. SALYER
W. L. KERR
C. A. SCHROEDER
- from Cleveland
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O. KANTOR
D. KAUFMAN
R. BIXLER
- from Dallas
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B. BURNSIDE
D. GOLDMAN
A. JONES
H. VOGELPOHL
A. WOLF
- from Denver
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- from Des Moines
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T. LEVY
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G. DOWD
- from Kansas City
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G. HINTON
F. NORRIS
H. CASS
- from Los Angeles
HENRY HERBEL
FRED GREENBERG
J. N. HOWLAND
W. R. WALSH
J. ROSENBERG
F. REIMER
H. SLATER
- from Memphis
E. WILLIAMSON
F. CARTER
J. A. CARRUTH
J. A. OSBORNE



For the first time in five years a W
grand sales organization! This week a
the news from the double-header W
and Chicago (*Blackstone*)! Hats off and l

LIFE WITH FATHER BOYS



from Milwaukee
N. MARCUS
N. BIERINGER
L. DIZON
E. LIPSON

from Minneapolis
A. W. ANDERSON
H. T. BLASS
E. D. PERKINS
C. A. JACKSON
E. H. HILL
B. J. MESHBESHER
M. B. ADCOCK

from Montreal
G. KIELY
A. COHEN

from New Haven
CARL J. GOE
MAX BIRNBAUM

from New York
SAM LEFKOWITZ
C. EISEMAN
G. SOLOMON
H. P. DECKER
L. JACOBI
L. ROTHENBERG
L. MAYER
J. C. VERGESSLICH

from New Orleans
L. CONNER
R. A. BOYKIN
I. OLOYD

from Philadelphia
W. G. MANSELL
C. BEILAN
B. F. BACHE
D. M. COOPER
O. B. GUILFOIL
T. N. NOBLE

from Pittsburgh
F. D. MOORE
J. KALMENSON
R. M. LYNCH
L. PEARLMAN
P. S. KRUMENACKER

from Oklahoma City
V. ADAMS
W. C. BLACKSTONE
G. LIVINGSTON
D. TULLIUS

from Omaha
F. J. HANNON
L. MENDELSON
W. D. WINK
R. W. HIRZ

from Portland
AL OXTOBY
M. F. KELLER
G. H. TRIPP

from Salt Lake City
W. F. GORDON
K. K. PACK
A. W. BARON
P. B. BROWN

from San Francisco
A. SHMITKEN
E. HAMPTON
L. JAMES
W. C. WHEELER

from Seattle
V. STEWART
J. W. SPEAR
H. J. KELLY

from St. John
M. KOMAR

from St. Louis
HALL WALSH
L. BONA
W. GLEASON
J. HILL
D. EDELE
S. GARBER

from Toronto
HASKELL MASTERS
I. COVAL
P. MYERS

from Vancouver
E. H. DALGLEISH

from Washington
ROBERT SMELTZER
F. W. BEIERSDORF
S. H. WILSON
J. A. WALKER
J. L. GARST, JR.
P. DeFAZIO

from Winnipeg
F. DAVIS
B. BROOKLER

er Sales Convention for our whole
next week the big trade news will be
er meeting in New York (Waldorf-Astoria)
ray for the "Life with Father" boys!

M is for the Million thrills she'll give you!
O is for the Oh's and Ah's she drew!
T is for the Tights she filled so neatly!
H is for the Heart-throbs that she knew!
E is for the Eyeful that she gave 'em!
R is for the Raves she rated, too! *



Mother Wore Tights

* Put them all together they spell **BOXOFFICE!** from



COLOR BY TECHNICOLOR
 starring

BETTY GRABLE

with **DAN DAILEY**

and **MONA FREEMAN · CONNIE MARSHALL**

Vanessa Brown · Robert Arthur · Sara Allgood
 William Frawley · Ruth Nelson · Anabel Shaw

Directed by Produced by

WALTER LANG · LAMAR TROTTI

Screen Play by Lamar Trotti · Based on the Book by Miriam Young
 Lyrics and Music: "On A Little Two-Seat Tandem" · "Kokomo, Indiana" · "You Do" · "There's Nothing Like A Song" · "This Is My Favorite City" · "Fare-Thee-Well Dear Alma Mater" by Mack Gordon and Josef Myrow

Dances Staged by Seymour Felix and Kenny Williams
 Costumes Designed by Orry-Kelly

WORLD PREMIERE

ROXY, NEW YORK · WEDNESDAY, AUGUST 20th

MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*

TERRY RAMSAYE, *Editor*

Vol. 168, No. 5



August 2, 1947

FOR DECISION

WHAT has been lightly called "the management problem" of United Artists Corporation has been for months a sorry and unconstructive tangle of issues and personalities, absurdly affecting one of the great and distinguished institutions of this industry. The simple, direct device of enlisting the friendly service of a top rank showman far outside the realm of controversy to make a decision by the selection of a new president is the first sensible development in the pattern since the shadow boxing began. The election to put the decision in the hands of Mr. Joseph M. Schenck is a warranted recognition of his abundant experience, able judgment and powers of decision. It may be properly expected that when he decides on a president there will be also some words on a policy, which is quite as urgently needed.

PAPER VS. FILM

AT the dramatic hour of one minute past midnight in Washington Dr. Luther Evans, Librarian of Congress, broke a seal and opened to the world, a trove of the private papers of Abraham Lincoln, pursuant to the terms of the will of his son Robert Todd Lincoln.

The consequences were of mild and considerable interest to students of the Lincoln tradition.

Our concern at the moment is the fact that the occasion seemed to take its official cogency from the fact that the archive consisted of words on paper. It would appear that they will add substantially nothing to a further understanding of either Mr. Lincoln or the history of the Republic.

"Words on paper," is the important phrase.

It has been the decision of a committee in Congress that funds are not to be allowed for the continuance of the Motion Picture Division of the Library of Congress, a project addressed at recognizing the film as a medium of recording the life of the nation and the development of culture. It is interesting to note that one of the famous Brady photographs of Mr. Lincoln decorated the newspaper releases pertaining to the Library event. The "still," one may suppose, enjoys a status in the congressional point of view that does not extend to the motion picture. In that far tomorrow, if the same state of congressional mind prevails, the Library will have available "stills" of McKinley, Taft, Roosevelts, I and II, Harding, Hoover, etc., but no motion picture records of them.

Words on paper are no longer the whole literature, even if the consciousness of the Congress is not aware. The service rendered by words on paper continues but is tremendously amplified by the newer optical and electronic media.

The Motion Picture Division of the Library of Congress has been addressed at an official consciousness of the place of the screen in the total function of record and expression. It has had the constructive appreciation of the Librarian, Dr. Evans, and of Mr. John G. Bradley, formerly of the Department of Archives.

What has been done about the motion picture in this basic Federal relation has been done without sympathy and without understanding.

The plaintive fact is that the appropriation which the Congress has refused amounts almost exactly to the sum that was spent shooting some scenes in Brazil for an Orson Welles Inter-American Affairs cultural masterpiece that never reached the screen.

The picture has yet a way to go to win official status alongside the press and printed word. The people think better of the screen than Congress does.

GOODWILL DEPARTMENT

A CERTAIN degree of proper concern and caution on the subject of international relations appears in the first utterances of Mr. J. Arthur Rank on his return home after an American excursion, as reported in week-end cables. He feels, for instance, that if he were the Chancellor of the Exchequer he would hesitate before exercising that new authority to impose an import tax on pictures. "That," he considers, "might endanger good-will." It surely might.

Just about now the public relations situation concerning British product here and American product there could be described as tender.

Also some bluntly unskillful persons are poking at it. Mr. Brenden Bracken, remarking on Mr. Rank's announced plan to import American stars for British production, found occasion to make remarks about importing "ladies of dubious age." That obviously enough has no constructive quality, on the floor of Commons, or elsewhere. Those ladies of unstated age chance to be favourites of British audiences, nonetheless. The American industry has never made the age of the numerous British players brought to Hollywood a condition of their employment. The question is not "How old?" but "How good?"

Mr. Rank has of course been in haste to seek to repair the damage, with his Mr. John Myers of public relations out to say to the press that Mr. Bracken's remarks have been "extremely ungallant." That is true but inadequate. The remarks pertain to an official state of mind which is in ill grace in the face of all the social, political and economic facts which obtain.

Many the American exhibitor who gives but slight attention to the complexities of international finance and involved motion picture finance relations will be finding Mr. Bracken's acid observation something to directly and immediately resent, and in terms of attitude toward British product.

Mr. Rank will be fortunate if he can escape the collaborative attention of those inexpertly patriotic fellow countrymen. He is industriously and earnestly engaged in exploring the field of the world screen the expensive way, with millions in full-blown production, paying for his experience as an investment. His enterprise partakes for this day of such undertakings as those of the long ago when a "company of gentlemen adventurers" set out in the ketch Nonesuch from Wapping Old Stairs to build a trading empire in the region of Hudson's Bay. This time, it chanced, the natives know the value of beaver.

Mr. Bracken and his ilk are expensive.

—Terry Ramsaye

THIS WEEK IN THE NEWS

House for Daddy

WHEN JACK JORDAN, manager of the Ambassador in Raleigh, N. C., found himself without a house to live in he called upon his three-year-old daughter to help him. He starred her in a plaintive trailer and exhibited that trailer in his theatre. The trailer shows his child on a tricycle and carries this message: "Hello, folks. My name is Diane Jordan. I am three years old. My daddy is manager of this theatre. He lives here. My mother and I live with my grandmother. We want very much to move here, but daddy can't find a place for us to live. Won't you please help me? If you will, I'll make him give you a season's pass to this theatre. Just go to the office to see him. His name is Jack." The HERALD hasn't heard yet whether it will have to change Jack's mailing address.

Juvenile

"WAR" on the juvenile "horror" matinee has been declared by the Lafayette School Parent Teachers Association, San Francisco. A total of 318 mothers pledged themselves last week to arouse all the city's mothers. They include the radio crime serials as enemies. One mother cited as evidence of what they are against the Saturday program at the nearby Balboa theatre. After "The Blue Bird," a Children's Library picture, were shown "The Red House" and "Nora Prentiss."

Protest

THE CANADIAN Army, Navy and Air Force has been told off by theatre operators in the Halifax-Dartmouth area in Nova Scotia. These branches of the armed forces have their own theatres in the area and, say the exhibitors, they have been screening pictures before they have been shown commercially in the area and charging a 25-cent admission. If this admission charging goes on, the exhibitors insist, the theatres will have to obtain a license. Such a ruling is reported to have been made by the Nova Scotia Board of Censors after listening to the exhibitors.

Language Lessons

Mexico City Bureau

IN VIEW of the increasing number of English and French pictures being made in Mexico, the Picture Production Workers Union has set up a language school at its headquarters to teach its members those foreign languages and thus increase their chances of finding employment.

JOHNSTON proposes alternate plans to British ad valorem duty Page 13

RANK attacks Dalton import duty as danger to good-will Page 13

MPA BOARD strengthens provisions of Advertising Code Page 19

ALLIED executive committee maps fight on ASCAP and anti-trust fronts Page 22

UNITED ARTISTS asks Joseph Schenck to resolve management tangle Page 24

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TAX CUTS first on industry agenda for next session of Congress Page 25

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WARNER-PATHE Newsreel sets first release for August 13 Page 30

ANGLO-AMERICAN union agreement to go to IATSE board for approval Page 40

HUNGARIAN financial plan seen blow to MPEA operations Page 42

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It's the Same

MOVING PICTURE exhibitions and television "both are devices for accomplishment of the same end," according to Judge William M. Hargest of Dauphon County Court, Pa., and so Philadelphia bars and cafes having television sets must obtain an amusement permit, it was ruled last week. The permits, issued by the State Liquor Control Board, will cost Philadelphia liquor licensees \$120 annually and beer parlors \$60.

To make matters worse, the *Wall Street Journal* reported recently that about 200 tap room owners in the Philadelphia area who installed television sets to boost their business are crying that, yes, the crowds come, but the people don't drink, they watch.

New Sponsors

BRITISH listeners, whose radio fare has no commercial jingles and announcements, for a long time have been tuning in on the lively, but sponsored, rhythms emanating from Radio Luxembourg, which beams its offerings straight at the British Isles. Last week, recognizing the large audience covered by that station, MGM, Warner Brothers and Associated British Cinemas (the ABC circuit) announced that they would sponsor a series of broadcasts over Radio Luxembourg. The schedule includes a half-hour show called "Hollywood Half Hour" on Sunday afternoons and a quarter-hour program Tuesdays and Fridays. The first Warner program will go on the air August

3. Radio Luxembourg is fondly remembered by thousands of Britons for its pre-war services when the American portion of its program specialized on solid dance music on Sundays. The British Broadcasting Corporation's policy then was not to carry any dance music on Sunday.

Scavenger Hunt

LAST WEEK in Washington an excited man ran into Warner Brothers' Earle theatre, grabbed Fred MacMillan, the manager, and said, "I have to have you for a scavenger hunt for a television program." Knowing a good publicity stunt when he saw one, Mr. MacMillan went along quietly with the contestant who had also collected a bowl of goldfish, a thimble, a snood and a fishing pole. Mr. MacMillan obligingly posed in front of the television camera and won a prize for the contestant who had collected him. And then Mr. MacMillan was given a prize for being so cooperative: two passes to Loew's Palace.

Award for Roy

ROY ROGERS, now touring in his Thrill Circus, has been awarded Kentucky's Award of Merit by Governor Simeon Willis. The award was given at the request of Joshua B. Everett, chairman of the State Welfare Advisory Board, who took the inmates of the Kentucky Children's Home to see the cowboy star in his circus at Louisville.

"Untrue," "Unjust"

THE NATIONAL ASSOCIATION of Women Lawyers got mad about the whole thing and last week issued a formal statement criticizing Hollywood producers for what it called the improper portrayal of female judges and lawyers on the screen, stage, and radio. A statement issued in New York last Friday by the association's president, Miss Adele I. Springer, criticized such "untrue portrayals" as unjust and uncomplimentary. The statement named "The Bachelor and the Bobby Soxer," "The Postman Always Rings Twice," and "The Miracle on 34th Street," among others, as misrepresenting the legal profession, distaff branch.

Sad Song

ROBERT MERRILL, who sings baritone at the Metropolitan Opera House, has been complaining about his unhappy love life—on stage, that is. Baritones, he's been saying, are usually cast as elderly, homely, jealous, frustrated and mean men. He wants to be happy and romantic. So the Met and Victor Records are offering \$1,000 in cash money for an opera that will permit the baritone to win the girl. Merrill, naturally, will have first crack at it.

First Serial

COPY 46 of a limited edition of 100 copies of the book, "Adventures of Kathlyn," has been donated to the library of the Academy of Motion Picture Arts and Sciences by Col. William Selig, one of the earliest of the film producers. These "Adventures" were produced by Mr. Selig as the first screen serial and as each chapter was released its equivalent in print ran serially in the *Chicago Tribune*. It was the first picture to receive attention from the daily press. The book was published in 1914 and is illustrated with scenes from the original motion picture production.

Too Impossible

IMPOSSIBLE PICTURES, Inc., slapped the *HERALD* on the wrist the other day. Wrote in to say we got the title of their first picture wrong. We said it was "Romantic Rumbolia, the Sea of the Rumba." But Impossible says it's "Romantic Rumbolia, the Seat of the Rumba." "You can see," Impossible wrote, "there was no foundation for

the other title and we hope that you can correct this fundamental mistake and bring the subject to its logical end." Then Impossible went on, in a kinder tone, to point out its trademark, "a cuckoo rampant, springing from a sun dial to defy the world." And if that isn't enough, Impossible's cable address is "Cableadres," which is cablese for "Cable address."

Reopening

THE DICKINSON theatre at Mission, Kan., closed down several weeks ago because it was unable to compete with theatres nearer to Kansas City. It just couldn't get the crowds. But now it can get the crowds, because a highway has been torn up for repairs and nearby residents can't motor into the city. Consequently the theatre was to open temporarily July 31 to catch those residents of the town who otherwise would have to stay home.

Morgan of the Movies

HENRY MORGAN, who earns a living by knocking the products of his sponsor on the radio, will make his film debut in the starring role of "So This Is New York," a film version of the late Ring Lardner's novel, "The Big Town." Morgan is making the picture for Screen Plays, Inc., and he signed with Stanley Kramer, head of Screen Plays, for \$100,000, plus a percentage of the gross, and agreed to follow up with a second production for the company. Screen Plays has leased stage space on the Enterprise lot and has a seven-picture program. The budget for the Morgan picture is \$1,250,000.

Independent

INDEPENDENT producers are out of business "although they don't know it yet." A tightening foreign market, and "crazy star salaries and especially labor wages" have made it impossible for an independent to continue to do business here. So saying, Jules Levey, producer, Wednesday in New York told trade writers he would sail for Europe Friday "to look it over."

"I want to see it in all its situations," he said. "There are plenty of studios. I may produce in any country. If I produce I'll simply bring over American talent."

Mr. Levey releases through United Artists, under a contract having approximately two years to run. His last picture was "New Orleans."

PEOPLE

J. FRANCIS HAYDEN Wednesday was appointed head of the New York Office of the Anti-Trust Division of the Department of Justice. He was assistant to the Attorney General.

DOUGLAS J. GRANVILLE, recently appointed Warner Brothers supervisor for India, Singapore and Siam, left New York by plane Sunday for Bombay.

W. BENTON HARRISON, JR., formerly assistant treasurer of General Aniline & Film Corporation, has been named treasurer of the company, it was announced in New York last Thursday.

DOUGLAS J. G. JOHNSON has been appointed manager of the Panama office of the Western Electric Company in the Caribbean area, and with Mrs. Johnson left New York last Wednesday to assume his new duties. He succeeds PERRY SHEAN, who is returning to the New York offices of the Westrex Corporation for reassignment.

NORTON V. RITCHEY, president of Monogram International, and SAMUEL BROIDY, president of Monogram and Allied Artists, were to leave New York Friday for a business tour of Europe.

MARCEL PAGNOL, French motion picture producer, is scheduled to arrive in New York on September 6.

DEL GOODMAN, formerly in sales position with Paramount and Twentieth Century-Fox in this country and abroad, has been appointed west coast division manager of Eagle-Lion Films, it was announced in New York Monday by A. W. SCHWALBERG, vice-president in charge of distribution.

STANLEY MEYER, district manager for the first-run Fox West Coast theatres in Los Angeles, Monday announced his resignation effective immediately. He has announced no future plans.

COLONEL ARTHUR C. BROMBERG, Monogram's southern supervisor, has been appointed an Honorary Colonel of the Governor's staff of Oklahoma.

SIR SIDNEY CLIFT, 1944-45 president of the Cinematograph Exhibitors' Association in London and recently knighted by the King of England, will sail on the *S.S. Queen Elizabeth* on August 22 for New York.

HARRY EHREICH, RKO Radio's foreign department service manager, left New York Monday by plane for a business trip to Mexico City.

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THIS WEEK the Camera reports:



WITH DEWEY IN CHEYENNE—just in time for the Frontier Days celebration and the world premiere of Republic's "Wyoming." Left to right, Edward Stone, state March of Dimes administrator; Mayor John McInerney; Vera Ralston and William Elliott, the picture's stars; Governor Dewey and Senator and Mrs. Edward V. Robertson.



By the Herald
HENRY GORDON, Paramount International managing director for Argentina, Uruguay, is in New York on his first visit in 18 months. He brought with him a story of prosperity in the Argentine and friendliness towards the Americans.

AT THE AIRPORT, left, a traveler returns: The scene at 3:30 A.M. Friday, July 25, La Guardia Airport, New York, as Eric A. Johnston, president of the Motion Picture Association, stepped from a plane to the microphones of four newsreels. With him are Gene Arneel, left, MOTION PICTURE DAILY; William Mayer, and Gerald Mayer, MPA international division chief. See page 13.



PALESTINE FILMS right. Plans of the new company, for producing and distributing, were announced in New York last week by Norman Lourie, right, South African exhibitor, and Joseph Krumgold, writer.



By the Herald

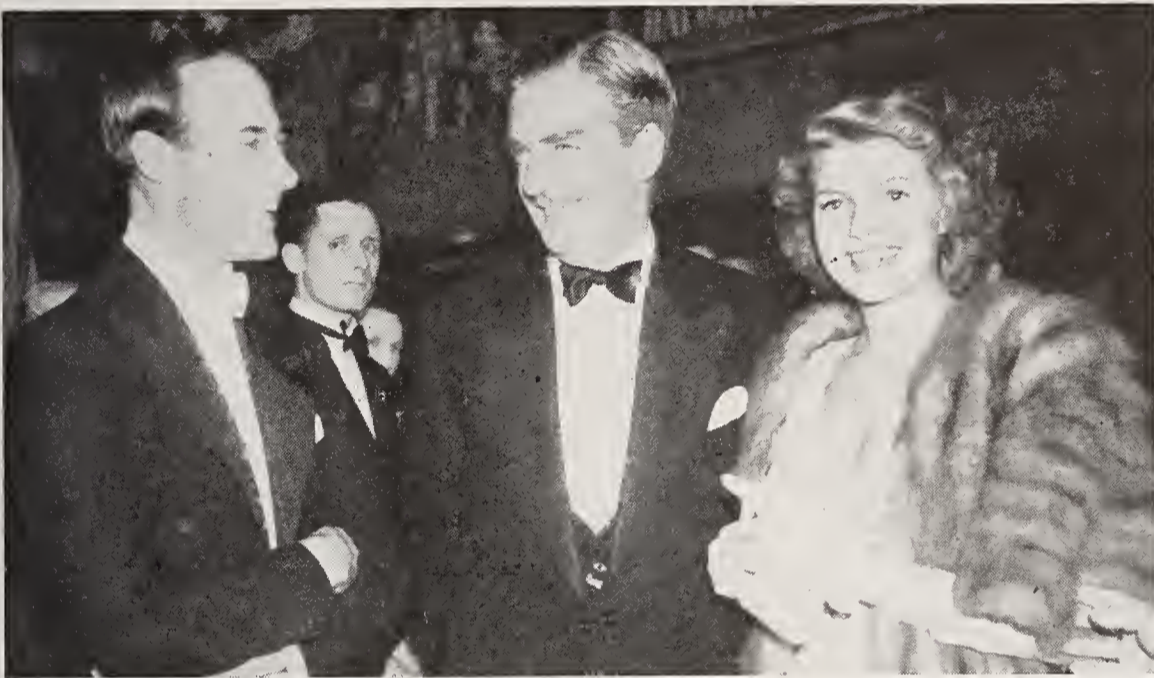
PLANNING in Mexico City, left, for the unprecedented four-theatre opening of David O. Selznick's "Duel in the Sun" on September 12. The public will be able thereafter to buy 26,000 seats daily. Seated are Manuel Espinosa, Operadora Circuit general manager, signing the contract, and Manny Reiner, SRO Latin America sales manager, right. Standing, Alfredo Holguin, SRO Mexico manager; Adolfo Lagos, and Ernesto Espinosa, Operadora Circuit executives.



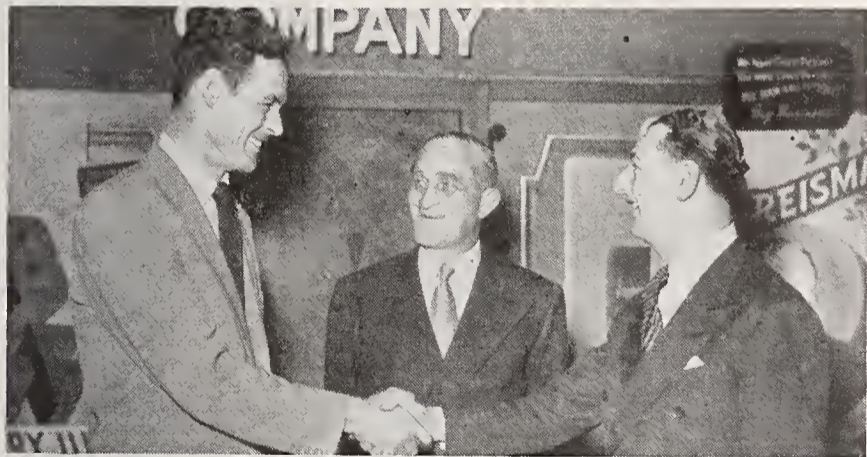
AFTER THE PREVIEW of Somerset's "The Burning Cross," at the Los Angeles Variety Club. J. J. Milstein, Somerset president, left, and Selvyn Levinson, right, associate producer, chat with John Jones, president of Screen Guild Productions, Somerset releasing agent.



IN DUBLIN, at the luncheon given by Maurice Elliman, Odeon circuit of Ireland vice-chairman, for 20th-Fox International executives; Maurice Silverstone, president, and William J. Kupper, managing director for Great Britain. Left to right are A. Elliman, Mr. Silverstone, Mr. Elliman, Mr. Kupper, Maurice Moss, 20th-Fox Dublin representative, and Gerald Ellis, Odeon Ireland comptroller.



IN LONDON, left, Rita Hayworth makes another appearance, winding up a tour of western Europe. She is seen at the "Down to Earth" Gaumont Haymarket theatre premiere, with Anthony Eden, center, and Lord Willoughby de Eresby.



WITH OUR ACTORS IN EUROPE. . . . Peace is being accepted and our film companies are shooting in Europe, not only with crews, but with talent, some of which is shown on this page. Above, at the left, Robert Ryan, RKO actor on his way to join the "Berlin Express" troupe in Germany, is greeted by United Kingdom managing director Robert Wolff, center, and sales executive Oscar Barber, right. At the right, Warner star Dennis Morgan, second from right, arrives at Orly Airfield, Paris, for work in "To the Victor" scenes around Paris. With him are Jacques Salberg, Warner supervisor, and Jean Laurance, publicity.



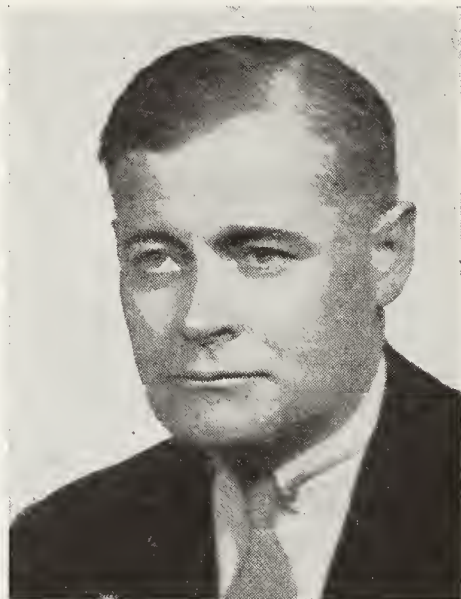


AFTER THE INVESTITURE at Buckingham Palace. Sir Sidney Clift, knighted July 8, pauses outside the gates with Lady Clift, left, and daughter Denise. Sir Sidney is president of the Cinematograph Exhibitors' Association, which last week in London tendered him what was described as a "most impressive" luncheon at Grosvenor House. A typically British independent exhibitor, Sir Sidney will visit the United States in late August.



By the Herald

IN NEW YORK LAST WEEK, for business and pleasure, Robert Scott Ballantyne, president of the Ballantyne Company, Omaha, manufacturers of sound equipment. Mr. Ballantyne, with years of business experience at Mutual Film and Pathe, is completely optimistic on the immediate future, reporting a busy factory, the planning and introduction of new equipment, and a "terrific" export demand.



EARL G. HINES, left, president of General Precision Equipment Corporation, on Friday became chairman of the board of directors. Hermann G. Place, right, succeeds him as president. Mr. Place has been a director since the 1936 reorganization. Mr. Hines had been president since that time.

IN SALT LAKE CITY, right, at the reception in conjunction with the world premiere of Paramount's Hal Wallis production, "Desert Fury." Left to right, Tracy Barham, Intermountain Theatres, Inc., vice-president and general manager; Hugh Braly, Paramount district manager; Lizabeth Scott, star of the Technicolor picture, and F. H. Smith, Paramount branch manager. The opening was at the circuit's Utah theatre.

MAURICE J. ARTIGUES, at right, general manager of the new Allied Theatre Owners of the Gulf States. Mr. Artigues, of Bay St. Louis, Miss., will make his New Orleans office exhibitor headquarters.



RANK AND U.S. ATTACK DUTY; JOHNSTON URGES ALTERNATE

THE heads of the British and American industries have put themselves on record in opposition to Britain's proposed *ad valorem* tax plan which could be and might be levied on all imported film. In London, J. Arthur Rank thought such a tax plan would "endanger our good will in America". In New York and Washington, Eric A. Johnston, president of the Motion Picture Association, warned that American taxes on British films might follow British taxes on American films and proposed to the MPA board of directors that England might be persuaded to substitute for the levy a plan roughly following the policy followed when Britain froze all remittances at the beginning of the war. Meanwhile, Hugh Dalton, Chancellor of the Exchequer, sits tight in London, listening to the arguments over his tax plan and repeating that he will not exercise his powers yet for a while.

Reporting to a meeting of the board of directors of the Motion Picture Association in New York Wednesday, Eric Johnston, president of the Association, told the gathering of the opposition, expressed by him when in Britain, against the *ad valorem* tax plan proposed by Hugh Dalton, Chancellor of the Exchequer. At the same time he presented to the board the rough outline of American counter proposals aimed at meeting the British problem.

The program, understood to have been sketched by him—he is said to have several ideas on the subject—includes a plan resembling roughly the policy followed when Britain froze all remittances at the start of the war. At a New York press conference Wednesday Mr. Johnston said the American industry hoped to have an alternate proposal to the *ad valorem* tax ready within a week or 10 days. And he once again attacked the imposition of taxes or duties which, he said, have a tendency to stick long after their immediate purpose has been fulfilled.

Under the plan adopted by Britain and accepted by the United States early in the war, the maximum monetary dollar export for the American industry then set by Britain was an annual \$17,500,000. Withdrawals were allocated to the individual companies on the basis of their share of the total business done in Britain during the two years preceding the agreement.

Britain, U. S. Agreed Upon \$17,500,000 Dollar Export

Under the accord, arrived at early in 1940, the companies were able to withdraw 75 per cent of the maximum total in the first six months of the agreement. Another such monetary agreement was put into effect for 1941 with maximum withdrawals then set at the \$12,900,000 level for 1941 earnings. For 1942 the maximum withdrawal total was fixed at \$20,000,000. With lend-lease taking effect, the British made a final \$50,000,000 payment, covering the combined blocked funds, in November, 1942, and remittances went through regularly after that.

Mr. Johnston also may be considering a proposal by W. R. Fuller, general secretary of the Cinematograph Exhibitors Association, who suggested a voluntary reduction of film rentals to a top 33⅓ per cent as a possible replacement for the *ad valorem* tax,

which is based on earnings. At press conferences both in Washington and in London, Mr. Johnston has denounced the tax as contrary to the spirit of the Geneva Trade Conference and the British loan pact. He also warned that execution of the Dalton plan may set a pattern which America would eventually have to follow and that it might mean a sharp cut in the bookings received by British-made product in this country.

At his Wednesday meeting with the press Mr. Johnston stressed that the American industry was "extremely sympathetic" to Britain's needs, but that if the *ad valorem* tax were applied, the British industry would suffer more in the long run than the globally well-established American industry. He pointed out the possibility of Britain's film receipts from the U. S. multiplying ten-fold in 1947 over 1946 and stated that in his opinion the British dollar problem was a temporary one.

At the Washington conference he declared that British grosses in the U. S. would ex-

ceed the \$10,000,000 estimate made by him last fall "by a good deal" and that British earnings here would be as much as 50 per cent higher in 1948. If the quality of British pictures stands up they will gross from \$15,000,000 to \$25,000,000 in America in 1948, he predicted.

The MPA president admitted that he had not presented an alternate proposal to the tax to the British, but that he merely told them "it wouldn't work." However, he declared that he would present his alternative plan to other producer organizations and distributors in an attempt to present a united front to the Dalton program.

The outstanding results of his 11-country survey, which he undertook in the company of Gerald Mayer, head of the MPA's international division; Joyce O'Hara, his assistant, and several other aides, were reviewed by Mr. Johnston Friday, following his early-morning arrival in New York by plane from Europe July 25. He confirmed his strong belief in the Marshall plan as the only likely means of averting international disaster and said the film industry would throw its weight behind the idea with trailers and shorts to acquaint all people with Europe's chaotic conditions. This also was one of the matters taken up at the Wednesday board meeting.

Foreign productions levels were rising, he said, and this undoubtedly would mean increased competition for American films, but he did not think that this development would tend to cut American rentals.

(Continued on following page, column 1)

RANK PLAN IS NO TAX AND HAPPY AMERICANS

by WILLIAM PAY
in London

Flatly opposed to any such imposition of an *ad valorem* tax on imported features as Hugh Dalton, Chancellor of the Exchequer, now has the power to levy, J. Arthur Rank called a press conference here last Friday and told reporters: "Personally, I should think long and hard before introducing any tax on American films which might endanger that goodwill" which now exists between us.

Mr. Rank is thus on the side of Eric A. Johnston, president of the Motion Picture Association, who arrived in New York Friday from London to tell reporters he was against the proposed tax.

"I am not an international politician," Mr. Rank stated at his conference, "otherwise I'd be tempted to tell Mr. Dalton that if he puts this proposed tax into effect American

exhibitors might not be so happy and helpful as now. To get results (for our British films) we have to have the right playing time in America's major circuits. That will need continued goodwill."

To Tell Dalton Views

Then Mr. Rank indicated that he would tell Mr. Dalton just that—that he had some views on the subject picked up during his recent 12,000 miles of travel in America.

Mr. Rank was sure, he said, that for the few dollars England would save by the new duty, the country would get nothing.

He flatly refused to divulge the balance sheet of his American adventures, but said that dollar revenue was coming to England weekly. April, he reported, showed a 20 per cent gain over March and there was an increase for each succeeding month, with July being 30 per cent over June. Ultimately, he

(Continued on following page, column 3)

JOHNSTON

(Continued from preceding page)

Agreement was reached on several important points during his talks with American army officials in Germany. As a result, Mr. Johnston said that there would be no showing or export of Nazi-made films; that films made in the future may be exported, but not for some time to come; that the Motion Picture Export Association will be issued a license to distribute films in Germany, "perhaps in the next few months"; and that Eric Pommer will continue as the American in charge of German production.

Sees Foreign Market Increase in Five Years

On his arrival at LaGuardia Airport, Mr. Johnston expressed the belief that the commercial value of the foreign market will be "greatly increased" over the pre-war level within five years and said that his trip had concerned itself mainly with general economic factors within the framework of each country. American films and newsreels, he said, were the only contact people behind the "Iron Curtain" had with the outside world and he expressed the hope that this contact could be maintained "because these people want to know about America and when they know about us we will have a better opportunity for preserving the peace."

Also on his return, Mr. Johnston, who has been mentioned as a possible candidate for vice-president on the Republican ticket, disavowed any political ambitions by repeating a previous public statement to the effect that "I will not live on either side of Pennsylvania Avenue." On further questioning he said "there will be no draft" and emphasized that, being immersed in the film business, he had no desire to accept any political office.

Holland May Eliminate 28-Week Quota

A more specific resume of the result of Mr. Johnston's trip, undertaken partly to observe and eliminate trade barriers, came from Mr. Mayer in New York this week. There are reasonable hopes that Holland will eliminate the 28-week quota on U. S. films in favor of a free market in the near future, he said. Negotiations will start next month with the Belgians to persuade them to let the American industry resort to self-regulation rather than to impose a rental ceiling.

All of the Scandinavian countries are asking for limitations on the number of American films to be exported. Negotiations with Danish authorities will start August 15 with the arrival there of Fayette Allport, MPA's foreign representative. The country is very short of dollars and at present imposes a 10 per cent tax on remittable funds on top of all other taxes. The Norwegians do not like the sliding scale basis and would like to get pictures on flat rental terms. Mr. Allport is due in Norway August 20.

The party found Sweden a "fairly free" market, but beset with a severe dollar short-

U. S. FILMS TO CANNES BUT NOT TO VENICE

The United States this year will participate in the Cannes festival, but will not send its pictures to the Venice Festival, Gerald Mayer, head of the Motion Picture Association's International Division, said in New York this week. The Cannes Festival is scheduled to take place September 12-25. It is less extensive than last year in that countries producing more than 100 films a year can enter only six pictures, at least two of them unreleased. In the future American films will participate in only one festival a year in line with Eric Johnston's belief that only one such competition should be held annually and that it should be put on a rotating basis with each country taking turns.

age. Negotiations for the remittance of 50 per cent of industry earnings are not yet complete. Poland is completely under the Russian heel, Mr. Mayer said, with no freedom of speech or press and censored mail. Mr. Johnston brought back with him several Polish films to give to Mr. Truman.

A new contract will soon be worked out by MPEA in Czechoslovakia, while in France the last touches now are being put to an agreement for the remittance of "in excess" of \$10,000,000, covering the period from September, 1939, to June, 1947, according to Mr. Mayer.

In Chicago, last Monday, speaking before a meeting of the National Association of Credit Jewelers, Mr. Johnston summed up his impressions by saying that Western Europe today lived in fear of two things—one, that Russia may move in, and two, that the U. S. may pull out. He once again advocated a reasonable American program to aid Europe provided European countries had agreed on their needs.

Non-Theatrical Producers Want New York Survey

The Allied Non-Theatrical Film Association, taking recognition of New York City's current survey in behalf of theatrical producers, has written to the city's mayor, William O'Dwyer, stating that "we trust you will bear in mind the needs not only of the theatrical industry . . . but also of the non-theatrical branch of the industry, which, to a considerable extent, is already well represented in the New York City area." The city is now making a study of the regulations of its various departments to see which hinder or encourage further production in the area.

Acquires Fox State Lease

Robert L. Lippert, head of Lippert Theatres, has acquired a 15-year lease on the 1,400-seat Fox State theatre at Fresno, Calif. He will remodel and redecorate the house and reopen in January, changing the

RANK

(Continued from preceding page)

said, "several million dollars" would return to Britain.

Mr. Rank "hopes" to distribute 28 pictures in America during 1948—12 through Universal, eight through Eagle-Lion and eight through Prestige pictures.

He will not, he said, send pictures to America which he believes show no promise of succeeding. Although he appreciates that Americans like glamour, fast-moving, simple and emotional pictures, he will, nevertheless, send pictures not in those categories, since "Brief Encounter," a "class" picture, has done well in America.

"Spent My Own Money," He Tells Commons

Answering an insinuation in the House of Commons that the Treasury advanced him dollars to assist him in his American campaign, Mr. Rank said bitterly: "I've never taken a single dollar from the Treasury for any of my expenses in America. Every dollar I've spent overseas was earned by me over there."

While, he said, he does not ask the Treasury what he should spend on the American exploitation of his pictures, he admitted he had discussed the matter with the Treasury.

He claimed that he spends only roughly a quarter of what Americans spend on their own subjects, and added:

"If any of you went to America and tried to sell British automobiles in the open market against long standing competition from local manufacturers, you'd take far longer to extract dollars than we've done in the film industry."

Attacks Bracken's Claim Of Undue Expenditures

He was caustic in regard to the suggestion of Brendan Bracken, Member of Parliament, that American distributors were unscrupulously charging undue expenses for Rank features. "Perhaps Mr. Bracken would like to tell what he thinks exploitation amounted to," Mr. Rank said. "He hasn't the foggiest notion."

He concluded with the statement that he was "immensely satisfied" with his progress in America.

New Television Machine Developed by Mutoscope

International Mutoscope Corporation, Long Island City, N. Y., has announced the development of a new television machine designed not only to offer telecasts on an adequate viewing screen, but also to make possible the photographing of any of the projected images. Meant primarily for popular amusement arcades, it will operate on an interlocked coin mechanism. The print is automatically developed and delivered in one minute. First units will be placed in the autumn. The company also sees the instrument as a possibility for newspaper offices where it could eliminate the delay of waiting for the negative to be brought in.

*From the Savage Grandeur
of the West's Sun-Swept Horizons Comes*

THE FIRST EPIC ROMANCE OF THE DESERT TODAY

TOUGH as
the fists of killers—

BEAUTIFUL as the
woman they kill for



Deser

Hal Wallis'

These are the Five

*WHO BRING ALIVE
THE YEAR'S
BOLDEST SCRIPT—
IN FLAMING COLOR
AND PANORAMIC
PRODUCTION*

A story that sweeps with sinister and growing menace thru sun-baked desert towns, luxurious ranches, colorful gambling houses to the greatest chase climax ever recorded by cameras.



Two men wanted her love...
the third wanted her life.



Sensation of "The Killers," he's
dynamite with the fuse lit.



FURY

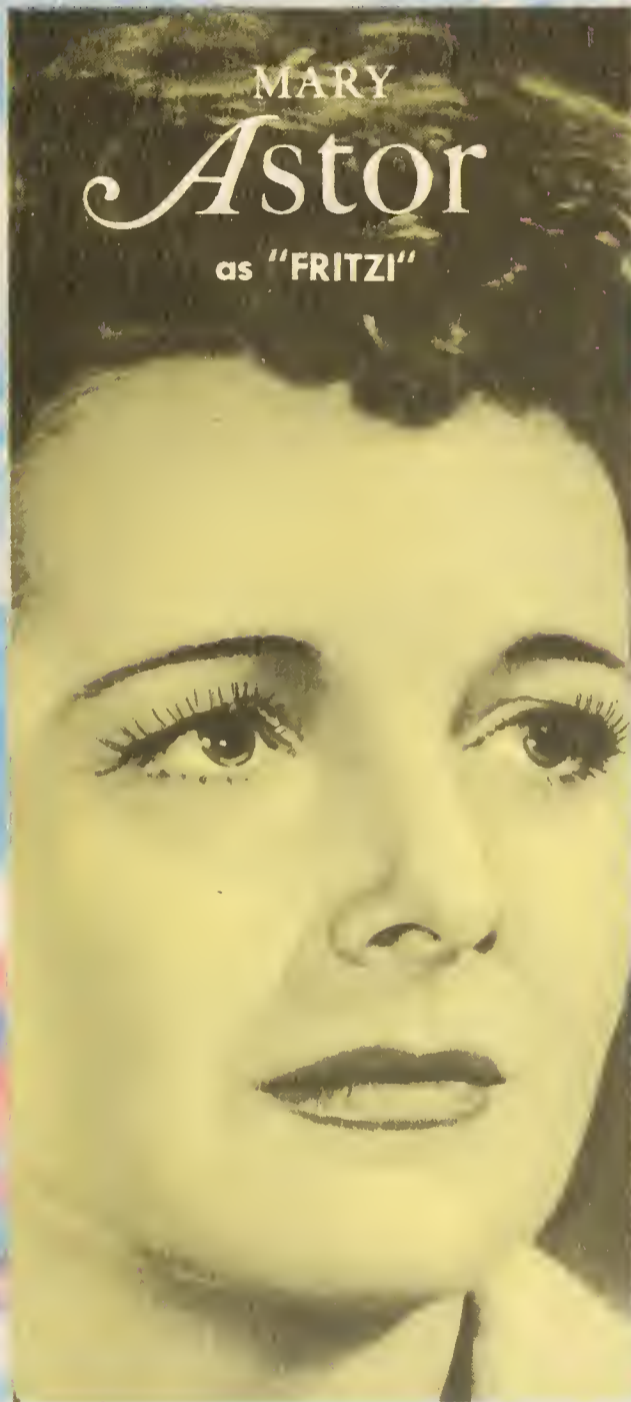
In Blazing Technicolor



JOHN

Hodiak

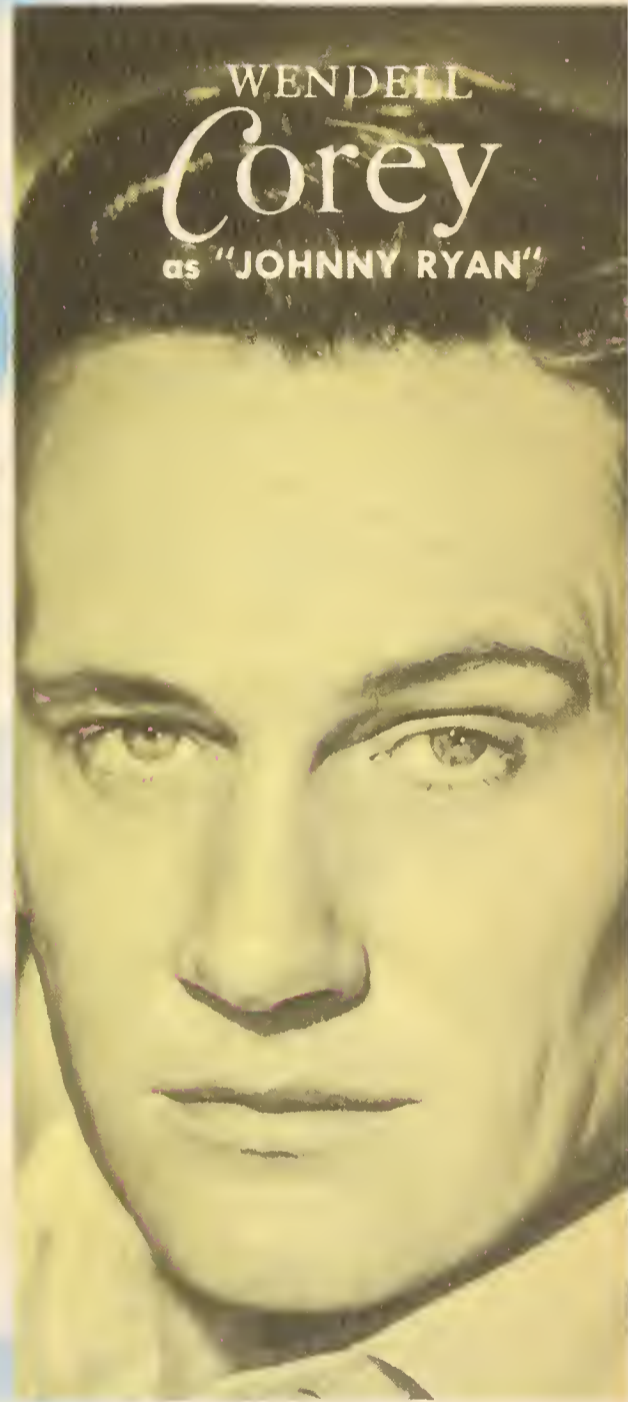
as "EDDIE BENDIX"



MARY

Astor

as "FRITZI"



WENDELL

Corey

as "JOHNNY RYAN"

He won a notorious woman's love
...then her defiant daughter's heart.

She ruled as boldly as any man
—loved as blindly as any woman.

Once-a-decade does a great new star
have a first role like Killer Johnny.





That "Dead Reckoning" Dame
Meets That "Killers" Guy
Like A Torch Meets T. N. T.

His fire, her allure, their desert-hot romancing heralded in full-color, big-space national magazine ads to give country-wide penetration to the news that thunderbolt entertainment is on the way!

HAL WALLIS'

Production

Desert Fury

with Color by Technicolor starring

LIZABETH SCOTT · JOHN HODIAK
BURT LANCASTER

with MARY ASTOR *and* introducing WENDELL COREY

Directed by LEWIS ALLEN · XXXXXXXXXX Screenplay by Robert Rossen

FROM PARAMOUNT

MPA TIGHTENS ADVERTISING CODE AND EXTENDS SCOPE

Preamble and 5 Provisions Revised in Move Against "Obscenity, Dishonesty"

Revisions in the Motion Picture Association's Advertising Code, both tightening its provisions and extending its scope, were approved Wednesday by unanimous consent of the MPA board of directors meeting in the organization's New York offices.

The announced purpose of the Advertising Code revisions is the application to motion picture advertising, publicity and exploitation of those same principles which the Production Code applies to the content of the pictures.

A prepared statement made by no means veiled reference to the long standing issues between the MPA and Howard Hughes over the advertising of "The Outlaw."

The phrase was: "until incidents beyond our control precipitated demand . . ."

Change Preamble and Five Code Provisions

Specifically, five provisions of the code, and the code's preamble, were revised and tightened.

The revisions state that advertising shall conform to fact and scrupulously avoid all misrepresentation; that no race of people shall be ridiculed; that advertisers shall be "guided by," rather than "bear in mind," the Production Code provisions that the use of liquor shall be restricted; that clothed figures shall not be represented in an offensive manner, and that court actions relating to the censoring of pictures shall not be capitalized in advertising or publicity."

The scope of the code was enlarged in two major respects.

The original code, adopted June 6, 1930, "urged all motion picture theatre advertisers" to adhere to the code. The revised code asks the cooperation of producers, distributors and exhibitors and their advertising agents.

Where the original code stated that its provisions should apply to "press books, newspaper advertising, trailers, outdoor display, novelty distribution and all other forms," the revised code adds magazine and trade paper advertising, publicity material, posters, lobby displays and radio copy.

Recommended by Advertising Advisory Council

The revisions were recommended by the Advertising Advisory Council, which consists of the directors of advertising and publicity of the major companies.

Charles Schlaifer, director of advertising, publicity and exploitation for Twentieth Century-Fox, is chairman of that council

and addressed the MPA board Wednesday on behalf of his group.

In approving the program, the board noted that "there has been no serious complaint (about motion picture advertising) until incidents beyond our control precipitated new demands for further legal restrictions. But a single deviation from the requirements of decency and good taste can imperil the entire industry."

Reaffirm Intention Of Self-Regulation

In a prepared statement, the board said "this program will demonstrate anew the industry's militant and sincere purpose of making self-regulation effective in accordance with the democratic tradition. It will be noticed that we stand against all official curbs upon freedom of decent expression.

"We decry obscenity and dishonesty in advertising and publicity material. . . . We submit cheerfully to the general statutes against obscenity to which offenders against public morals are subject. But we mean to stand free of undemocratic restraints and propose to carry the doctrine of self-responsibility to every segment, every individual and to the outermost periphery of our art.

"The public must have no cause for resentment at having been duped or offended."

Will Tell Public of Intention to Enforce

Summing up for his council, Mr. Schlaifer told the board:

"It is time that the public—the newspapers, legislators and all other segments of the population—is told with emphasis the facts about the diligence of the organized industry in protecting the public against offensive or dishonest material in advertising, publicity and in film themselves."

MPA will give full information on the code revisions to all members of the industry and will ask the exhibitor organizations to endorse those revisions and the Code as a whole.

The new preamble to the code, with the new words italicized, reads:

The purpose of the Advertising Code is to apply to motion picture advertising, publicity and exploitation, within their range, the high principles which the Production Code applies to the content of motion pictures.

The provisions of the Advertising Code shall apply to pressbooks, newspaper, magazine and trade paper advertising, publicity material, trailers, posters, lobby displays and all other outdoor displays, novelty distribution, radio copy and every form of motion picture exploitation.

We urge all motion picture producers, distributors, and exhibitors, and their advertising agents, whether affiliated with the un-

dersigned or not, to adhere to these principles; and for ourselves, we pledge compliance with these principles without reservation.

New Restrictions Added To Five Provisions

The five provisions of the Code which have been altered now read, with the new words italicized, as follows [numbers refer to paragraphs in the Advertising Code]:

1. We subscribe to a code of business ethics based upon truth, honesty and integrity. *All motion picture advertising shall: (a) conform to fact, (b) scrupulously avoid all misrepresentation.*

5. No text or illustration shall ridicule or tend to ridicule any race, religion or religious faith; no illustration of a character in clerical garb shall be shown in any but a respectful manner.

10. Motion picture advertisers shall be guided by the provision of the Production Code that the use of liquor in American life shall be restricted to the necessities of characterization and plot.

11. Nudity with meretricious purpose and salacious postures shall not be used; *and clothed figures shall not be represented in such manner as to be offensive or contrary to good taste or morals.*

12. Court actions relating to censoring of pictures, or other censorship disputes, are not to be capitalized in advertising or publicity.

NCA Meeting August 5 On Trade Practices

Benjamin Berger, president of North Central Allied, has arranged an August 5 luncheon meeting in Minneapolis so that exhibitors members of his organization can meet Andrew Smith, Jr., Twentieth Century-Fox's general sales manager. Mr. Smith will outline at the meeting the company's new sales policy favoring small town theatres and "problem" theatres in larger communities. NCA will withhold further action on its threat of taking a full-page advertisement in Washington newspapers asking for a Congressional investigation of the industry pending the outcome of the luncheon meeting. Mr. Berger has invited independent exhibitors, distributors, and "anyone else" interested in the small theatre's problems to attend the luncheon, to be held in conjunction with an NCA board meeting.

Changes Program Policy

The 1,900-seat Orpheum, Kansas City, changed its program policy July 16 from a double-bill program, in force for several years, to a single feature, two-hour program, to be filled out with short subjects.

ON THE MARCH Exhibitor Warns

by RED KANN

Against Cuts In Ad Budgets

HE traveled 12,000 miles throughout these United States, evidently with eyes and ears alert. If J. Arthur Rank places in operation the major observations gathered on his coast-to-coast sweep, it seems a fair assumption that the problem of the British film will move toward a faster solution in the next two years.

Currently, this problem is large-scale yet easy to understand. London needs dollars to shore up a deteriorating economy. Her rising production industry, with justification, looks for a place in the sun. No adequate place is possible without entrenchment in America.

Between the determination to make a mark as a producer and the urgent need for dollar remittances, Britain is in a spot. But so, too, is this country. Without the \$68,000,000 which it collects annually in Britain, or without any substantial part thereof, the American industry cannot operate as presently geared. Britain feels there should be reciprocity, and she is quite correct about it, although the measure of the yardstick is, of course, open to considerable interpretation. Rank, as Empire spokesman on films, can do plenty about it with his control of so much important theatre time.

Consequently, whatever mystery may have surrounded recent maneuvers goes out the window. Rank and the five major circuits here finally got down to bedrock, which is another way of describing what, in the end result, was a swap in playing time. The circuits will be sympathetic and helpful. They will give Rank rentals comparable to top terms accorded Hollywood's best if entertainment values are commensurate.

This last is the crux complete. For, deals will come and deals will go as they have all through the years. The one final answer from which there is no escape is on the celluloid as the cables from London report Rank apparently realizes.

He did not put it in any such language as this. But when he admitted British accent was a barrier on this side, when he recognized British tempo was too slow for American audiences and when he bowed to the American demand for glamour, it totals the same thing. When he told of employing American stars for future production, it was an oblique acknowledgment of the lack of marquee power of his own starring roster in the United States.

Rank was very frank. In this opinion, he also was very wise. He was giving expression to the general opinion of British films prevailing in the market which he ultimately hopes to crack. There is no discredit in recognizing a situation for what it is. Contrarily, there is much credit in meeting unadorned facts for what they are.

Moreover, Rank indicated stature in com-

prehending that it continues anything but easy to win over American audiences and that, in order to reach this objective, time—and lots of it—will be required. This suggests he intends remaining patient until production performance has full opportunity to assert itself.

IT is his only way. The international seesaw of big business can get him playdates. Money can always be found for advertising. Ballyhoo is measured by dollars, but public support is not. There is no known method of dragging in the people to see something they do not want to see. There is, likewise, no known method of keeping them away from something they do want to see. When Rank can deliver, in steady flow, the kind of attractions that hit the American mood from Portland to Portland, Maine's and Oregon's, his problems will be over.

Answered at the same time will be the objection of the average American theatreman who resists British films never because of geography but because of lack of mass-base appeal. In almost 30 years, this watchtower has never encountered an exhibitor who gave a second thought to labels. He'll take product from Bombay if he can buy it right and make a profit. London is much closer as the 'plane flies.

Answered will be the sort of blanket and ill-considered criticism which urges theatre operators in small towns not to buy foreign films at any price because "British films are poison" and because "Hollywood's poor B pictures are better than British triple-A's." Leo F. Wolcott, chairman of the board of Allied of Iowa and Nebraska, is giving his membership this brand of advice this week. Several weeks ago, Sidney Samuelson, general manager of Independent Theatre Owners of Eastern Pennsylvania, was singing the same tune.

Whether or not a solution of Rank's producing situation will solve anything else continues in grave doubt. The Labor Government's plan for an import duty based on qualitative, not quantitative, values finds the industry here in a fighting mood.

This arouses no added sympathy for British films, puts Eric Johnston on record with thinly veiled suggestions of retaliation, even finds Rank opposing his own Government and deeply concerned about the potential damage to English product here before it has had a genuine opportunity to prove itself.

The American industry, of course, has a highly significant stake in Britain, and it will go far to preserve it. But there is a position to maintain, an investment to safeguard, a sense of fair play to insist upon as well.

Getting tough can be anybody's game. London papers, please copy.

Warning against cuts in the advertising budgets of the major distributors, Edward Schreiber, advertising and publicity head of Century Theatre, last week sent letters to the advertising and publicity chiefs of the companies, stressing that such budget reductions would "be harmful to the exhibitors and, in the final analysis, to the companies themselves." The distributors responded generally by saying they had no intention of cutting advertising budgets, but all stressed the need for more showmanship to supplement the national campaigns.

Mr. Schreiber, declaring that he was basing his observations on widespread rumors of distributors considering cutting or already having cut advertising budgets, said: "It is no secret that present day patrons are equipped with some sort of Geiger counters which unfailingly warn them away from theatres exhibiting inadequately sold pictures. . . . There has existed for a long while the erroneous belief that by the time a film gets to a subsequent-run theatre, its advertising has divided the moviegoing public into two sharply defined groups . . . those who 'want to see' it and those who 'don't want to see it.' But there is a third group, those who are on the fence, neither sold nor unsold, who can be shifted into the 'want to sees' by an extended advertising campaign."

Mr. Schreiber's letter ended with an advice to distributors to let their advertising escort pictures beyond the special and first-run engagements. His viewpoint was supported by Curtis Mitchell, advertising and publicity head of Paramount, who said that third "on the fence" group had long been a matter of concern to him. "Lots of people would like to go and see a movie if they knew it was good," he said. "We are making expensive pictures and as a result we must get more money for them by getting more people interested. I don't see the solution to the problem, but eventually a joint operation, in the form of an experimental program will have to be undertaken."

McCabe Heads Albany Union

Cornelius McCabe, head shipper at Warners' Albany exchange, has been elected president of Local B-43, the Albany exchange workers' union. Other officers are: James Tunney, vice-president; Thomas Carroll, recording secretary; Wayne Carignan, financial secretary, and Earle Kasten, sergeant-at-arms.

Opens West Coast Office

English Films, Inc., has opened a west coast office at 7166 Melrose Avenue, Hollywood 48, California, Nat Sanders, president, announced last week. Ben DeDici is in charge.

It's time to get back to

BASIC BOXOFFICE ON A BIG SCALE...

The time and place is... **PARAMOUNT'S**

TRADE SHOW

Fri., Aug. 8

Glorious adventure in full color. Based on the novel, "Ebb Tide" by Robert Louis Stevenson, creator of such famous boxoffice hits as "Treasure Island," "Kidnapped" and "Dr. Jekyll and Mr. Hyde." With 2 new stars who are climbing the fan polls.



"ADVENTURE ISLAND"



IN CINECOLOR

Starring

**RORY CALHOUN
RHONDA FLEMING
PAUL KELLY**

with

JOHN ABBOTT • ALAN NAPIER

Directed by **PETER STEWART**

A PINE-THOMAS PRODUCTION

Screenplay by Maxwell Shane



CITY	PLACE	TIME & DATE
ALBANY.....	FOX PROJ. ROOM, 1052 Broadway.....	FRI. AUG. 8....2:30 P.M.
ATLANTA.....	PARAMOUNT PROJ. ROOM, 154 Wolton St., N.W.....	FRI. AUG. 8....2:30 P.M.
BOSTON.....	PARAMOUNT PROJ. ROOM, 58 Berkeley St.....	FRI. AUG. 8....2:30 P.M.
BUFFALO.....	PARAMOUNT PROJ. ROOM, 464 Franklin St.....	FRI. AUG. 8....2 P.M.
CHARLOTTE.....	PARAMOUNT PROJ. ROOM, 305 S. Church St.....	FRI. AUG. 8....1:30 P.M.
CHICAGO.....	PARAMOUNT PROJ. ROOM, 1306 S. Michigan Ave.....	FRI. AUG. 8....1:30 P.M.
CINCINNATI.....	PARAMOUNT PROJ. ROOM, 1214 Centrol Parkway.....	FRI. AUG. 8....2:30 P.M.
CLEVELAND.....	PARAMOUNT PROJ. ROOM, 1735 E. 23rd St.....	FRI. AUG. 8....2 P.M.
DALLAS.....	PARAMOUNT PROJ. ROOM, 412 S. Harwood St.....	FRI. AUG. 8....2:30 P.M.
DENVER.....	PARAMOUNT PROJ. ROOM, 2100 Stout St.....	FRI. AUG. 8....2 P.M.
DES MOINES.....	PARAMOUNT PROJ. ROOM, 1125 High St.....	FRI. AUG. 8....1 P.M.
DETROIT.....	PARAMOUNT PROJ. ROOM, 479 Ledyard Ave.....	FRI. AUG. 8....2 P.M.
INDIANAPOLIS.....	PARAMOUNT PROJ. ROOM, 116 W. Michigan St.....	FRI. AUG. 8....2 P.M.
JACKSONVILLE.....	FLORIDA THEATRES' SCREEN. ROOM, 128 Forsyth St...	FRI. AUG. 8....3 P.M.
KANSAS CITY.....	PARAMOUNT PROJ. ROOM, 1800 Wyandotte St.....	FRI. AUG. 8....2 P.M.
LOS ANGELES.....	BOULEVARD THEATRE, Washington at Vermont Sts.....	FRI. AUG. 8....1:30 P.M.
MEMPHIS.....	PARAMOUNT PROJ. ROOM, 362 S. Second St.....	FRI. AUG. 8....10:30 A.M.
MILWAUKEE.....	PARAMOUNT PROJ. ROOM, 1121 N. 8th St.....	FRI. AUG. 8....2 P.M.
MINNEAPOLIS.....	PARAMOUNT PROJ. ROOM, 1201 Currie Ave.....	FRI. AUG. 8....1:30 P.M.
NEW HAVEN.....	PARAMOUNT PROJ. ROOM, 82 State St.....	FRI. AUG. 8....2 P.M.
NEW ORLEANS.....	PARAMOUNT PROJ. ROOM, 215 S. Liberty St.....	FRI. AUG. 8....10 A.M.
NEW YORK CITY.....	FOX PROJ. ROOM, 345 W. 44th St.....	FRI. AUG. 8....10:30 A.M.
OKLAHOMA CITY.....	PARAMOUNT PROJ. ROOM, 701 W. Grond Ave.....	FRI. AUG. 8....10:30 A.M.
OMAHA.....	PARAMOUNT PROJ. ROOM, 1704 Dovenport St.....	FRI. AUG. 8....1:30 P.M.
PHILADELPHIA.....	PARAMOUNT PROJ. ROOM, 248 No. 12th St.....	FRI. AUG. 8....2 P.M.
PITTSBURGH.....	PARAMOUNT PROJ. ROOM, 1727 Blvd. of Allies.....	FRI. AUG. 8....10:30 A.M.
PORTLAND.....	PARAMOUNT PROJ. ROOM, 909 N.W. 19th Ave.....	FRI. AUG. 8....2 P.M.
ST. LOUIS.....	PARAMOUNT PROJ. ROOM, 2949 Olive St.....	FRI. AUG. 8....1:30 P.M.
SALT LAKE CITY.....	PARAMOUNT PROJ. ROOM, 270 E. 1st So. St.....	FRI. AUG. 8....1:30 P.M.
SAN FRANCISCO.....	PARAMOUNT PROJ. ROOM, 205 Golden Gate Ave....	FRI. AUG. 8....2 P.M.
SEATTLE.....	PARAMOUNT PROJ. ROOM, 2330 First Ave.....	FRI. AUG. 8....2 P.M.
WASHINGTON.....	PARAMOUNT PROJ. ROOM, 306 H St., N.W.....	FRI. AUG. 8....2:30 P.M.

ALLIED MAPS WAR ON ASCAP RATES

Executive Committee Meets on Congress or Court Battle This Winter

Washington Bureau

Plans for anti-trust action against the American Society of Composers, Authors and Publishers and against the defendants already involved in the U. S. vs. Paramount anti-trust suit were discussed, approved and advanced at Allied States' executive committee meeting here at the Hotel Statler Tuesday and Wednesday.

Abram F. Myers, general counsel for the organization, was directed to draft a bill designed to curb ASCAP which could be presented at the next session of Congress and he was asked to report on whether the *amicus curiae* brief which Allied intends to file with the Supreme Court in the Paramount suit should include other independent organizations or Allied alone.

Wednesday the executive committee recommended adoption of President Jack Kirsch's plan for handling exhibition complaints by the Caravan Committee. The Caravan Committee was to meet in Philadelphia Thursday and Friday to discuss plans for strengthening its activities.

At the close of the first session of the committee meeting, Mr. Myers reported that the bill against ASCAP would take the form of amending the U. S. general copyright laws and would be but one part of a two-pronged Allied drive against ASCAP.

The other prong, he explained, would be a study of existing litigation to pick a test case to determine the legal powers of ASCAP under the present laws.

His decision to fight ASCAP, Mr. Myers said, was reached "because of repeated stories in the trade press that ASCAP contemplates raising its (music tax) rates."

The committee Tuesday also ratified plans for a "grass roots campaign" for complete repeal of the 20 per cent admission tax. Exhibitor committees are to be set up immediately to put pressure on legislators now returning home from Congressional sessions.

The meeting formally approved applications of two new groups for membership in National Allied. They are the Allied Rocky Mountain Independent Theatres, with headquarters in Denver, and the Allied Theatre Owners of the Gulf States, with headquarters in New Orleans.

Department of Justice to Press Case Against ASCAP

Robert Nitschke, chief of the cartel section of the Department of Justice, said in Washington Monday that the Government still intended to prosecute its case against the American Society of Composers, Au-

thors and Publishers. "They have not satisfied the requests for relief in the Government's complaint," he said.

Rumors that the Government might change its mind in the case still persisted, however, on the ground that ASCAP's resignation from the Confederation of International Societies of Authors and Publishers had answered the Department of Justice's complaint.

Mr. Nitschke pointed out that although ASCAP had withdrawn from the international group it still retained exclusive licenses in this country for foreign repertoires. "Our objective," he said, "is to free foreign repertoires in this country for license to other organizations."

Exhibitors Take St. Paul Tax Fight to Public

Public support in opposition to a proposed 10 per cent city admissions tax in St. Paul was to be enlisted beginning Friday through full-page advertisements in the city's newspapers and through special theatre trailers, it was disclosed Tuesday in Minneapolis by Stanley Kane, executive director of North Central Allied.

Mr. Kane's approach to the public was to point out that more than 30 cents of the amusement dollar will go for Federal and city taxes if the proposal carries, citing taxes on golf, swimming, dancing, baseball, concerts and high school athletic games, as well as film theatres, cabarets and many other sources.

The campaign copy will also warn the city council not to drive the citizens of St. Paul to Minneapolis for entertainment, sports and recreation through excessive taxes.

The Minnesota Amusement Company, RKO Theatres and independent exhibitors are solidly behind the fight, which is also supported by schools, colleges, clubs, taverns and other affected organizations.

If passed the tax program will be used for school funds. The budget must be completed by August 5.

General Precision Nets \$417,218 for 3 Months

General Precision Equipment Corporation and subsidiary companies reported last week a consolidated net profit for the three months ended June 30, 1947, of \$417,218, after provision for Federal income taxes, but subject to year-end adjustment.

Chicago Owners See Precedent in Jackson Park

Chicago Bureau

Bolstered by recent favorable developments in the Jackson Park anti-trust suit, two additional independent exhibitors last week began preparations to sue the major distributors on the grounds they were monopolizing distribution in and around Chicago.

The first action was taken by Harold Leiber, owner of the Calumet theatre in Hammond, Ind.; the second by Ludwig Sussman, owner of the Adelphi in Chicago. Both have hired attorneys and both have made preliminary investigation. Both, too, have directed letters to the distributors and affiliated circuits asking that certain practices and policies be rectified or eliminated.

The Jackson Park case itself went back to court July 8, when the major distributors and the Balaban and Katz and Warner circuits asked the U. S. District Court of Appeals, Chicago, for a rehearing of the case which has been years in the courts. The defendants have been beaten twice in court, and the Jackson Park awarded \$360,000 in damages, not yet paid.

Seymour Simon, Chicago attorney, has been retained by Mr. Lieber for his Calumet theatre. Included in his argument is the charge that the Calumet, a third run house, is unable to play features for a minimum of 60 days, and often longer, after first run houses have shown them.

Mr. Sussman, owner of the Adelphi, has retained A. Brussels, Chicago attorney, to represent him.

Meanwhile, as long as the Jackson Park case continues—and it can be appealed to higher courts—the argument over the Chicago release system continues. When the Federal District Court handed down its verdict in favor of the Jackson Park, an injunction was granted, revolutionizing the Chicago system.

The Schoenstadt circuit, which had filed a \$6,500,000 anti-trust suit against all major distributors and the Balaban and Katz and Warners circuit in behalf of its south side Chicago Picadilly theatre, announced last week that it is now able to acquire product from all major distributors, with the exception of Paramount, in "A" week.

Associated Reelects Eight Board Members at Meeting

Eight directors were reelected at the annual meeting of Associated Motion Picture Industries, Inc., in Wilmington, Del., July 23. The principal assets of Associated is Republic Pictures stock. Those reelected were Robert Delson, Joseph D. Eagan, William German, Milton C. Green, Carl B. Heine, Albert W. Lind, John A. Pfeiffer and Frederick R. Ryan.

For Terry Ramsaye's History

Memorandum from
JAMES A. MULVEY
to Mr. Goldwyn

"The Best Years of Our Lives"
is Four times Box Office
Champion in Motion Picture
Herald - February, March,
April and June.

"The Best Years of Our Lives"
at the Astor Theatre, New York
established an attendance and
receipts record equalled by
only two pictures in 25 years.

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UA ASKS SCHENCK TO SETTLE TANGLE

See \$130,000,000 From Abroad

Washington Bureau

20th-Fox Executive Given Voting Trusteeship But Chaplin Delays Approval

Hollywood Bureau

A new voice was added Monday to the long-term talk-talk-talk that has been going on over a new president for United Artists.



Joseph Schenck

Monday Joseph M. Schenck, executive producer at Twentieth Century-Fox and a former president of UA, was given a voting trusteeship in UA to act as arbitrator, without compensation, in the selection of a new president for the company. Later, it developed that once again it's only maybe.

This new development came during a meeting of UA producers with Gradwell L. Sears, head of distribution for UA, at the Beverly Wilshire Hotel, Los Angeles.

Mary Pickford, 50 per cent owner of the company, gave Mr. Schenck the power of attorney to represent her fully. Shortly afterwards, Arthur Kelly, representative for Charles Chaplin, owner of the other 50 per cent, arrived at the meeting with a verbal commitment from Mr. Chaplin to abide by Mr. Schenck's decisions.

Tuesday, it developed that Mr. Schenck agreed to undertake the task with the provision that he be given a power of attorney from both owners. However, no power of attorney was forthcoming from Mr. Chaplin.

Mr. Chaplin's answer to Mr. Schenck's demand was: "I have agreed with Miss Pickford on the selection of Mr. Schenck as the man to choose a new president for us. Whatever Mr. Schenck does I'm in absolute accord with. I have the greatest confidence in Mr. Schenck . . . (but) it is premature to discuss the power of attorney."

Reporting on his recent extended visit to London, Mr. Sears told the UA producers that the company's problem in obtaining more advantageous playing time in the Odeon circuit, in which it holds a minority interest, was still a problem and that the situation was virtually unchanged. He reported that he had been handicapped in dealing with the problem because of the unsettled nature of the company's executive setup and management in the New York office.

Mr. Sears added that further efforts would be made to improve the company's position in England, although not necessarily by him.

Hitchcock to Start "Rope" In Hollywood October 1

Transatlantic Pictures' first production, "The Rope," a color film to be directed by Alfred Hitchcock, will go before the cameras at either the Hal Roach or the RKO Pathe studios October 1, according to Sidney Bernstein, head of the British Granada Theatres circuit and partner of Mr. Hitchcock in the new company. A releasing contract has been signed for Transatlantic's product, but no details are available.

Victor Peers, Transatlantic's production manager, is due to arrive in New York from England next week and will go to the coast, where he will remain until "Rope" is finished. Later he will return to England to prepare for the company's second production, "Under Capricorn."

That picture will also be in color and will be shot partly at either the Denham or the MGM studios in England. Exteriors for it will be photographed in California. At present Mr. Hitchcock is conducting experiments of an undisclosed nature with Technicolor technicians. He has long felt that pictures are over-colored, and in "Rope" he is aiming at a monochrome effect. Mr. Bernstein will return to England in about two weeks and is due to come back to the U. S. September 1.

Sir Alexander Korda Signs Three as Producing Team

Sir Alexander Korda's London Film Productions has acquired the services of Anatole de Grunwald, Terrence Rattigan and Antony Asquith, who will work as an independent producing team. Their first picture will be a screen version of Mr. Rattigan's stage play, "The Winslow Boy," which will be directed by Mr. Asquith. Mr. De Grunwald worked on scripts for "Major Barbara" and "Pimpernel Smith," among others and produced "The Demi-Paradise." Mr. Asquith is the director of "Pygmalion" and "French Without Tears," the latter written by Mr. Rattigan.

Form Theatre Company

Gaston Securities Corporation, Gastonia, N. C., last week was granted a charter to operate motion picture theatres along with other places of amusement. Authorized stock is \$100,000, with \$6,000 subscribed by M. M. Watkins of Spartanburg, S. C.; G. B. Mason and Henry Ranking, both of Gastonia.

Cave City Fee Imposed

The Town Council of Cave City, Ark., has passed an ordinance levying a \$13 quarterly license fee on motion picture theatres.

The total of foreign film rentals to be transmitted to the United States for 1946 is expected to rise to about \$130,000,000, a preliminary estimated showed last week. This would mean an approximately 19 per cent increase over 1945, when Department of Commerce figures showed the American industry's earnings abroad to be about \$111,000,000.

Quarterly figures during 1946 have been running at approximately \$33,000,000. All income figures quoted are for net royalties after foreign expenses.

Industry income from overseas investments during 1946, excluding remittances, totaled approximately \$7,000,000, according to the Department. This includes exact figures supplied by seven major producing and distributing companies and an estimate from one of the majors. The bulk of the \$7,000,000 came from common stock dividends, the Department said. No comparable figures are available for the previous year.

Tax Collections Drop in June

Washington Bureau

The Bureau of Internal Revenue reported this week that June tax collections from all amusements totalled \$32,417,990, compared with \$32,855,313 for the same month last year and \$36,145,428 in May, 1947.

General admission taxes collected in June, but not including collections from roof gardens, cabarets, brokers' sales, leases of boxes or seats, and overcharges, amounted to \$27,829,982, compared with \$27,422,536 collected from the same sources in June of last year.

Tax receipts for a particular month usually reflect business at the box office for the previous month.

Astaire Studios To Offer Exhibitors Franchises

The Fred Astaire Dance Studios Corporation will offer local franchises to motion picture exhibitors throughout the country, it was announced last week by Charles L. Casanave, vice-president and general manager. The studio has already made deals in Washington, D. C., Pittsburgh and Chicago, it was announced.

Lee in New Monogram Post

Louis A. Lee has been appointed manager of Monogram International's newly established exchange in Panama, which will also serve the Canal Zone, Ecuador, Jamaica, Curacao, Aruba, and Central America.

TAX CUT LEADS BUSY AGENDA FOR TRADE IN NEXT CONGRESS

Copyright and Labor Bills May Affect Industry; See Increased Control

by J. A. OTTEN
in Washington

The film industry will have a busy time on Capitol Hill next year.

Washington trade folk envisage movie officials scurrying in a half dozen different directions when Congress comes back next January. There seems little doubt, however, that most of the scurrying will be done in the direction of the House Ways and Means Committee, which early next session will throw into the legislative hopper a bill providing extensive revision of the U. S. tax structure.

What this revision foretells for the motion picture industry is still a large question mark, and will probably continue to be one until House and Senate conferees agree on every last detail of the bill.

Income Tax Cuts Certain But Excise May Remain

The measure is almost certain to contain some cut in individual incomes taxes, either directly or indirectly by raising exemptions, and revision of many restrictive corporation taxes, such as double taxation of corporate dividends. The industry cannot help but benefit from these steps.

But when it comes to cutting or removing the 20 per cent admission tax, Washington observers say, anyone who thinks such action is a dead cinch is using his rose-colored glasses overtime.

Here's how they figure on this very vital question:

GOP leaders in both houses of Congress have been very free in their promises of cutting or removing the admission tax. However, they point out, those promises were made this year. Next year is a Presidential election year. The Republicans will be bent on giving the voter tax relief in the most obvious form possible—in his income tax. In an election year, too, not so many toes can be stepped on in budget-cutting. Revenue has to come from somewhere, so why not keep up the excise taxes, which no one is too conscious of anyhow.

Foresee Increased Accent On Excise Tax Revenue

Added to this very practical, political reason for continuing excise taxes is a theoretical argument. Many Republican tax advisers, including most of the members of the 11-man group now advising the House Ways and Means Committee, think even greater reliance should be placed on ex-

TRUMAN GETS BILL ENDING TAX-FREE TICKETS

Two bills affecting the motion picture industry came up for discussion last Friday, the day prior to its official adjournment. In a late session the Senate passed the conference report on the bill ending tax-free admissions and sent it to the White House for President Truman's signature. Earlier that day a bill to remove inequities in taxes on capital stock issues was blocked, and since no action was taken during the final day's session, it has been put over until January.

cises in the future as a main revenue source. Some go so far as to favor a general sales tax.

Of course, the observers add, this does not mean there's no chance of an admission tax cut. It just means that the industry's fight has just begun.

See Shortcomings in Copyright Proposals

A second arena where industry officials will have a fight on their hands is the Senate Foreign Relations Committee, which will hold hearings on the Inter-American Copyright Convention which the President forwarded to the Senate for ratification in the closing days of the first session.

Film and radio officials have repeatedly said that they object to the "moral right of the author" and other clauses, and that they would endeavor to have the Senate insist on more adequate protection.

Another hot foreign affairs potato is the so-called Mundt bill, authorizing the State Department's overseas information service. This will likely be passed by the Senate if it is ever brought to a vote; it has already passed the House. The Senate version tacks on to the bill a joint Congressional committee to keep an eye on the program.

Expect Little Action On Labor Legislation

Observers expect little developments on the labor front, claiming that no one will start monkeying around with union restrictions in an election year. However, the House Labor Committee may make some recommendations if warranted by the material it uncovers during its Hollywood investigation in early August and the continuation of its Petrillo hearings in September.

There will probably be some action on a minimum wage bill, considered a good "election year" measure. Hearings were held

this session on bills to boost the minimum up to 65c or 75c.

Congress may get around to extending some of the provisions of the rent and housing act, but will probably not do anything about continuing the ban on amusement and recreational construction. This now expires December 31, 1947, and so will have been inoperative for weeks or months by the time Congress gets around to the question. It is unlikely that at such a late date they would reimpose the curb, especially in view of the Republican policy of decontrolling wherever possible.

White Redrafting Bill To Reorganize FCC

According to Senator White, his bill to reorganize the Federal Communications Commission and generally rewrite our communications laws is being redrafted, and will be ready for reporting to the Senate Commerce Committee, of which he is chairman, early next year. However, the radio industry has been waging a vigorous fight on the bill in its present form, and it is unlikely that it will find the measure any more acceptable as redrafted.

Hearings will likely be held in both houses on bills to give the U. S. Office of Education \$2,225,000 to procure and distribute films on Americanism. Many officials here are optimistic about the chances of getting this legislation passed, but others point to Congress' record this session in cutting out of the budget anything that seems "unnecessary" or in competition with private enterprise.

"Obscene movies" may get another go-over next year, with Reps. Rankin, O'Hara, Smith and others leading the fight. A subcommittee of the House Committee on the District of Columbia is charged with looking into the possibility of keeping children from seeing certain types of movies, and though the idea was to bury the whole matter in the subcommittee, the members may kick over the traces and come up with something.

Library of Congress to Fight Reduction

The Office of Government Reports will probably bow before the Congressional decision and be liquidated by next June 30, but the Library of Congress can be expected to bring up again the question of its film section. Congress this year ordered it to begin immediate liquidation, but Librarian Luther Evans claims this was only a partial decision, since the Appropriations Committee didn't make any suggestions on what to do with the Library's valuable films, or what other agency might carry on the film section's functions.

DARING PAYS OFF A

**"Crossfire" cracks Rivoli
(N. Y.) records as press, radio
and public thunder
praise!**

DORE SCHARY presents
ROBERT MITCHUM • ROBERT RYAN
ROBERT YOUNG • MITCHUM • RYAN
in
"Crossfire"
with GLORIA GRAHAME • PAUL KELLY • SAM LEVENE
Produced by ADRIAN SCOTT • Directed by EDWARD DMYTRYK
Screen Play by JOHN PAXTON



"MOVIE OF THE WEEK!
Deals with an important current issue. An out of the ordinary picture . . . a grade-A thriller! Reflects considerable credit on the movie industry!"
—LIFE MAGAZINE

"A VIOLENT, SHOCKING, ENGROSSING
proof-proving picture . . . you should see 'Crossfire'. But I don't believe I have to tell you this—you will!"
—SIDNEY SKOLSKY
(in his nationally syndicated column)

"AN IMPORTANT, STIRRING FILM is RKO's blitz against intolerance. Taut, fast-moving melodrama! ROBERT RYAN gives one of the performances of the year!"
—N. Y. DAILY MIRROR

THE BOXOFFICE! . . .



"ABSORBING FROM ITS OPENING SCENE!

Exciting melodrama . . . hard-hitting murder story that sets hate as the motive for killing! High suspense and gripping realism! Credit goes to EDWARD DMYTRYK for vigorous direction, to JOHN PAXTON for his crisp, incisive writing! ROBERT YOUNG gives the finest performance of his entire career!"

—N. Y. JOURNAL-AMERICAN

"RKO HAS BEATEN EVERYONE ELSE

to the punch! A good forceful film . . . a melodrama with a message! Engrossing . . . with suspense and excitement all the way!"

—N. Y. SUN

"IT HAS THE GUTS

to be important. Has something to say and isn't afraid to say it . . . and says it with boxing gloves, not dancing pumps. When you see it, you'll be proud it could have been made in this country!"

—BILLY ROSE

(in his nationally syndicated column)

"THE BEST PICTURE OF THE WEEK

is 'Crossfire'. You'll come out of the theatre thinking and talking after you've seen it!"

—JIMMY FIDLER

(ABC Network)

"I'M PROUD OF HOLLYWOOD

for making pictures such as 'Crossfire'!"

—LOUELLA PARSONS

(over ABC Network)

"A DARING EXPOSE

of intolerance in the United States with all the dramatic wallop of a pile driver!"

—ERSKINE JOHNSON

(MBS Network)

"SHOULD BE GREETED WITH UNRESERVED CHEERS!

A subject Hollywood considers explosive . . . woven into an intriguing story and peopled with vigorous characters."

—N. Y. WORLD-TELEGRAM

"A FILM TO BE PRAISED,

praised again, and seen by all! Excellent! Not merely a step forward . . . it's a step into another world of thinking and doing. Deserves major credit for pioneering. Maybe all studios should make a writer their Executive Producer."

—N. Y. POST

"ONE OF THE MOST STARTLING PICTURES

ever to come out of Hollywood . . . Calls a spade a spade! Will undoubtedly arouse a good deal of discussion. The more discussion, the more people will see it, and the more people see it, the more it will stand as a triumph for the American screen!"

—N. Y. MORNING TELEGRAPH

"SHATTERING TABOO,

names names, packs thrills, wins our deep gratitude! Above all a knock-out job of movie-making . . . wholly absorbing, virile, direct, dramatic, suspense-packed! Still shaken by its impact, I can't remember direction, editing and writing more eloquent and yet terse, more savage and yet tender! Go see it to see a thrilling movie!"

—PM

"PRODUCER DORE SCHARY BLAZES A NEW TRAIL

for the movies! An absorbing murder yarn . . . a straight-from-the-shoulder argument against intolerance! Never sacrifices entertainment . . . has sustained suspense and excitement!"

—BROOKLYN EAGLE

"AN UNQUALIFIED A

for effort is due producers DORE SCHARY, ADRIAN SCOTT and everyone else at RKO who had a hand in its making! . . . A grimly absorbing melodrama!"

—N. Y. TIMES

"SAVAGE MELODRAMA

which keys the problem of race hatred into an unusual murder story . . . as grimly realistic as a punch in the jaw! ROBERT MITCHUM is perfect . . . GLORIA GRAHAME does a brilliant turn! Proves that real entertainment quality is a product of courageous artistry!"

—N. Y. HERALD-TRIBUNE

LETTERS FROM READERS

WILL HAYS ON THE ART OF CATFISHING

TO TERRY RAMSAYE: Since I saw your editorial in the July 12th HERALD, I have been minded to talk to you about catfish.

You know that is a very important and timely subject matter, and I will tell you—believe it or not—that on one occasion (only one), two catfish, one weighing 90 and the other 110 pounds, were caught at the same time on the same trotline,* each end separately attached to one side of the Wabash River.** Ordinarily you can't have both ends of the trotline on the same side of the river.

This unprecedented event activated a good deal of comment, as it had never happened before, and it has not happened since. It added very little to the catfish significance, although it was a good thing for Hays & Hays, as Father was in the boat with the Wabash River fishermen when the miracle happened and was able to help substantiate its authenticity. The prominence-producing power of this incident for John T. Hays was never excelled by any other experience of his, unless possibly his trial of the famous Wise Will case with Benjamin Harrison when the latter was running for President of the United States.

When I see you, it may seem wise for us to go into the details of some of my personal experiences with the unexpected potency of the apparatus on the mouth of a catfish. This lethal apparatus is a projection from each side of the head end of the otherwise humble mudcat, and while he never has been known aggressively to use it, some care is necessary on the part of the fisherman in assuming to grasp the catch too familiarly.

It is impossible to measure the contribution which has been made to our Midwest wisdom, culture, and performance by reason of the meditation and discussions which have taken place as the lure of the catfish has been mixed with the juice of Battle-axe plug.***—WILL H. HAYS.

* A trotline carries a long series of baited hooks and is commonly left in the stream overnight. The catfish is rather nocturnal.

** The Wabash is the principal stream of the Will Hays country.

*** Chewing or eatin' tobacco.

SUGGESTS THRILLER IN COLOR FOR BUFFS

TO THE EDITOR OF THE HERALD:—I read with interest your editorial "Adventure Classic" which appeared in the July 26 issue of MOTION PICTURE HERALD. Talking about some of the big action classics, remember the thrillers having to do with fire departments and fire engines racing to the scene? I believe a big one was "The Third Alarm" or something like that.

Yet for many many years the screen has not seen a thrill epic having to do with fire departments or the big new scientific fire fighting trucks with which each city is now provided. What a screen hit some

picture like that would make, filmed in Technicolor.

In every city and village in the land, men still turn to boys when the engines roll and there's still as much interest in big blazes and the manner in which they are fought as in the old days.—EARLE M. HOLDEN, North Carolina Theatres, Inc., Hickory, N. C.

NAVED Convention Opens In Chicago August 3

Chancellor Robert M. Hutchins of the University of Chicago, and Arthur H. Motley, president of Parade Publications, will be the principal speakers at the 1947 convention of the National Association of Visual Education Dealers which will open Sunday at the Hotel Sherman in Chicago. The convention, at which more than 1,200 delegates are expected to attend, will continue through Wednesday.

Displayed at the convention will be films, materials and equipment offered by more than 100 manufacturers and producers in the industry. Among the exhibits will be two new makes of sound motion picture projections, two new wire recording units, and new models of sound film and slidefilm projectors.

A series of open forums will form the principal parts of the convention program and there will be three preview theatres where new informational films will be shown continuously.

Information Committee Reelects Schlaifer

Charles E. Schlaifer, director of advertising, publicity, exploitation and radio for Twentieth Century-Fox, has been reelected chairman of the Eastern Public Information Committee. Member companies of the organization are Universal-International, Warner Brothers, Metro-Goldwyn-Mayer, United Artists, RKO, Paramount, Columbia, and 20th-Fox. Mr. Schlaifer was reelected at a meeting of the committee in New York July 24.

Develop Film Inspection Device

The development of a new film defect indicator designed for rapid and thorough mechanical inspection of 16mm sound and silent film perforations was announced by the Bell & Howell Company in Chicago this week. According to the company, the new device reduces film inspection to a minimum of time and effort, with a warning light calling the attention of the operator to any imperfection in the perforations.

Filmack Sets Coast Branch

Filmack Trailer Corporation will open a west coast branch in Los Angeles September 2, Irving Mack, sales manager, announced last week at Chicago headquarters. He said the branch will be fully equipped to turn out all types of special trailers.

Warner Profit

\$19,134,000

For 9 Months

A net profit of \$19,134,000 by Warner Brothers and subsidiary companies for nine months ended May 31 was reported Tuesday. The figure is after provision of \$11,900,000 for Federal taxes and includes a refund of \$418,000 for foreign excess profits taxes applicable to prior years. The net profit for nine months ended June 1, 1946, amounted to \$14,749,000, after provision of \$14,000,000 for Federal income taxes and \$1,100,000 for contingencies.

Warners is paying \$4,000,000 for the acquisition of the business, library, and other assets of Pathe News. The company's news-reel will be the Warner Pathe News.

The net profit for the nine months ending May 31, 1947, is equivalent to \$2.60 per share on the 7,341,680 shares of common stock then outstanding. The net profit for the corresponding period last year was equivalent to \$1.99 per share, after adjusting for the two for one split of the common stock.

Film rentals, theatre admissions, sales, etc., after eliminating inter-company transactions, for the nine months ending May 31, 1947, amounted to \$125,078,000 as compared with \$116,971,000 for the corresponding period in the previous year.

Following is the company's financial statement covering the nine months ended May 31:

INCOME:

Film rentals, theatre admissions, sales, etc.	\$125,078,629
Rents from tenants and royalties.....	4,251,615
Dividends received	412,189
Interest and discount earned.....	283,268
Profit on sales of securities.....	30,430
Profit, net, on sales of fixed assets.....	92,513
Foreign exchange adjustments, net.....	2,366
	<hr/>
	\$130,151,010

COSTS AND EXPENSES:

Amortization of film costs....	\$24,892,298
Other costs, including royalties and participations.....	7,930,094
Operating and general expenses	63,376,491
Amortization and depreciation of properties*	2,890,804
Interest expense	413,250
Minority interests' share of profit	31,719
Refund of foreign excess profits tax of prior years....	(418,285)
	<hr/>
	99,116,371

PROFIT before providing for federal taxes on income	\$31,034,639
Provision for estimated federal taxes on income	11,900,000
	<hr/>

NET PROFIT for the nine months, ending May 31, 1947, carried to earned surplus.. \$19,134,639

EARNED SURPLUS, August 31, 1946..... 41,074,502
\$60,209,141

DEDUCT—Dividends

EARNED SURPLUS, May 31, 1947, carried to balance sheet (Note F)..... \$51,904,998

*Other than \$418,045 in respect of studio properties charged to costs.

WARNERS' SET FIRST TEN; PLAN 86 SHORTS FOR 1947-48

Sales Convention Meets to Discuss Feature, Shorts and Newsreel Campaigns

Warner Brothers' 10 initial feature releases for the 1947-48 product year; their sales, advertising and exploitation campaigns; the new season's lineup of 86 short subjects, and the forthcoming issue of Warner Pathe News, were the major topics of discussion scheduled for the Warner sales convention which opened at the Waldorf-Astoria Hotel in New York Thursday and was to continue through Saturday.

With Ben Kalmenson, vice-president and general sales manager, presiding, and attended by more than 100 home office executives, district and branch managers, and salesmen for the eastern division and Canada, Thursday's opening session was highlighted with talks by Harry M. Warner, president, and Major Albert Warner, vice-president.

Jack L. Warner to Preside At Chicago Convention

Jack L. Warner, vice-president and executive producer, was not present at the New York meeting, but will attend and address the Chicago convention at the Blackstone Hotel next Monday through Wednesday, August 4 through 6.

At Thursday's meeting Harry Warner discussed the industry's economic status and future outlook, both in this country and abroad. He also talked on how the sales force, through its direct contact with exhibitors at large, can play an important part in broadening the public service and of educational functions of the screen through the medium of feature pictures, short subjects and newsreels.

Major Warner's main subject was distribution. He discussed the progress that has been made and the new efficiencies in prospect for expediting the marketing of motion pictures.

"Life With Father" for Special Engagements

The Technicolor film version of "Life With Father," which will have its world premiere August 14 at Skowhegan, Maine, and opens the next day on Broadway, will be shown first for special engagements only, with general release taking place later, it was announced by Mr. Kalmenson at Thursday's meeting.

Each of the special runs will be accompanied by an extensive promotional campaign, augmented by an overall national campaign, the details of which were to be outlined at the Friday session by Mort Blumenstock, vice-president in charge of advertising and publicity.

Following the world premiere at Skowhegan and the Broadway opening the following day at the newly-named Warner theatre (now the Hollywood), "Life With Father" will open in 33 theatres in 30 cities from August 15 to September 18. About 150 other dates are set to follow in late September and early October.

"Deep Valley" Release Is Set for September 1

Following the premiere of "Life With Father," the first release of the new season will be "Deep Valley," starring Ida Lupino, Dane Clark and Wayne Morris, dated for September 1. This will be followed in late September by "Night Unto Night," starring Ronald Reagan and Viveca Lindfors. Other coming releases include "Dark Passage," starring Humphrey Bogart and Lauren Bacall; "The Unsuspected," Michael Curtiz production, with Joan Caulfield and Claude Rains; "Escape Me Never," with Errol Flynn, Ida Lupino, Eleanor Parker and Gig Young; "My Wild Irish Rose," with Dennis Morgan; "Wallflower," with Joyce Reynolds, Robert Hutton, Janis Paige and Edward Arnold; "Ever the Beginning," United States Pictures production, with Lilli Palmer and Sam Wanamaker, and "Voice of the Turtle," with Ronald Reagan, Eleanor Parker, Eve Arden, Wayne Morris and Kent Smith.

At the Thursday afternoon session Norman H. Moray, short subject sales manager and president of Warner News, Inc., announced that the 1947-48 short subject schedule will consist of eight series, including 78 one-reel subjects, eight two-reel subjects and 104 issues of the Warner Pathe News.

Six Singing One-Reelers On List of Shorts

Included among the one-reel subjects will be a new series of six singing shorts under the heading of "Memories of Melody Lane," which will present the long-time song favorites and will be designed to permit audiences to join in the chorus. Other subjects for the coming season are: eight two-reel Technicolor specials; six one-reel Technicolor adventure specials; 13 Sports Parades in Technicolor and one-reel in length; eight one-reel Melody Masters' band shorts; six Joe McDoakes comedies of one-reel each; 13 one-reel Blue Ribbon Technicolor cartoons, and 26 one-reel Merrie Melodies and Looney Tunes in Technicolor.

Warner Brothers' Anniversary Drive, the 13-week sales campaign which started April 27, ended last Saturday. Although the final winners will not be determined until all returns are in late in August, the district leaders at the end of the twelfth week were:

first, Harry Seed, midwest; second, Doak Roberts, southwest, and third, Charles Rich, central. The leading branches, grouped into four teams, at the end of the twelfth week were: first, Salt Lake City, Seattle, Detroit and Chicago; second, Oklahoma City, St. Louis, Cleveland and New York, and third, Memphis, Minneapolis, Pittsburgh and Boston.

Thursday, Michael Curtiz, director; Gordon Hollingshead, short subjects producer, and William L. Guthrie, studio location chief, were guests of honor at a studio luncheon in Burbank, given by Jack Warner, at which they received civilian awards from the War Department for outstanding service.

Final 20th-Fox Regional Meeting Held in Montreal

The final meeting in a series of regional sales conferences held this month by Andrew W. Smith, general sales manager of Twentieth Century-Fox, was held last Friday and Saturday at the Mount Royal Hotel in Montreal. Attending the final conference were representatives of the company's Canadian sales division, who discussed the forthcoming product and the sales program for "Forever Amber." Present at the meeting from the home office, in addition to Mr. Smith, were: Spyros Skouras, president; W. C. Gehring, assistant general sales manager; Martin Moskowitz, executive assistant to Mr. Smith, and Peter Levathes, short subjects sales manager. Heading the Canadian group were: Sydney Samson, division manager, and branch managers V. M. Skorey, Edward English, R. G. March, H. J. Baily, J. E. Patterson and J. H. Hubber. The home office executives returned to New York Monday.

United Artists Midwest Managers Study Policies

New products and methods of selling it were discussed Friday, Saturday and Sunday, July 25-27, by United Artists' midwest sales executives, meeting in the Blackstone Hotel, Chicago. Promotion of the 1947 Grad Sears sales drive was stressed.

Maury Orr, western sales manager, presided. Rud Lohrenz, retiring midwest district manager, and Ralph Cramblet, his successor, assisted Mr. Orr.

The company is more fortunately supplied with product than at any time in its history, speakers declared. Among those attending were Morris Hellman, Oscar Bernstein, Mike Godshaw, Chic Evans, Jack Armgart, Abe Fisher, Frank Young, Frank Eisenberg, John Fritcher, Joseph Prill, Clyde Cutter, Dean Lutz, Robert Smith, Edward Stoller, Elmer Donnelly, Ray Thomas, Guy Hancock, Harry Hays, Milt Krueger, John Artlet, Edward Krofta, Moe Provencher, Robert Allen, and Alex Pukalo.

WARNER PATHE TO OPEN AUGUST 13

Shown below are the top executives of Warner Brothers' newly acquired newsreel—Warner Pathe News. Among other RKO Pathe men to retain their positions are Alfred Butterfield, Harold Bonafield and John Le Vien. Also shown here is the reel's new trademark with Pathe rooster still a-crowing.

Crowing Rooster Trademark Moves from RKO to Warners for \$4,000,000

The 37-year-old Pathe newsreel rooster was preening his feathers at a new stand this week. Having announced on Monday the purchase of RKO Pathe News, Warner Brothers announced Wednesday that the first issue of its Warner Pathe News would have its pre-release showing in New York City theatres August 13, with the first general release of the new reel scheduled for August 17.

Norman Moray, short subject sales manager for Warners, was named president of Warner Pathe News, incorporated by the company as a subsidiary.

Under the terms announced July 28 in a joint release by Harry M. Warner, president of Warner Bros., and Ned E. Depinet, vice-chairman of Radio-Keith-Orpheum, Warner News takes over all assets and equipment of RKO Pathe's newsreel division. The purchase price, according to a Warner Brothers financial statement released Tuesday, was \$4,000,000—cash.

Top Personnel to Remain

Executive personnel of Pathe News to remain with the newsreel includes Walton Ament, now vice-president of RKO Pathe, who will become vice-president in charge of production; Alfred Butterfield, editor; Harold Bonafield, managing editor, and John Le Vien, news editor. James Allen of Warner Bros. becomes vice-president and general manager and will be assisted in the operation by Ned Buddy.

The transfer does not include the Pathe short subjects, commercial films, studio and other activities. Headquarters of the newsreel will get expanded office space, but will continue to be housed at 625 Madison Avenue in New York.

For the time being no change is expected in the format of the newsreel. Later, however, part of the reel or all of it may be in color. Warner Bros. executives and technicians now are understood to be testing a number of color processes with development qualities that would make them applicable to this type of fast-moving operation. There will also be an expansion in foreign coverage.

Pathe Coverage Widespread

Pathe News now has its own men in Greece, Palestine, Hungary, Latin America, India, North Africa, South Africa, Portugal, New Zealand and Finland and has exclusive exchange arrangements with many other countries. The reel's domestic technical staff, including editors, cameramen, cutters, etc., now actually includes 25 people—



NORMAN H. MORAY, president of the Warner Pathe News.



JAMES ALLEN, appointed vice-president and general manager of the newsreel.



WALTON C. AMENT, vice-president in charge of production of the newsreel.



15 per cent of the whole RKO Pathe personnel.

Warners to Get Library

The acquisition will provide Warner Brothers not only with a trained staff, but also with a well-stocked film library ready for immediate use.

In addition it will get RKO Pathe's film printing and developing machinery, highly specialized types of equipment. In announcing that its first reel would be ready in mid-August, Warner Brothers superseded earlier predictions that it would be on the market November 1.

The first announcement of the Warner Bros. intention to put out a newsreel came in 1942, when the company said it was planning to put out a reel concerned with the war effort and produced with the cooperation of the Government. This project was delayed, however, the postponement being attributed to "wartime shortages and other factors."

While the new reel will not change the

number of competitive newsreels now on the market, it does call for a realignment of circuit bookings. Warner Bros. some time ago sent out notices to the reels terminating all contracts for the Warner Theatres. Up to then, the five major reels enjoyed a fairly equal distribution of circuit bookings. It is generally assumed that the 450 Warner theatres now will book their own reel exclusively. Newsreel executives feel, however, that this line will not be followed by the 105 RKO-owned houses. Discussions on the subject were continuing throughout the week. The company most likely to be hit by any change is Universal News, which has no parent company-owned houses to fall back on.

The decision to retain the Pathe name in the title of the new reel constituted a bow of recognition to Charles Pathe, the French film industry pioneer, and the long history of the Pathe organization in this country. Pathe was set up here in 1905. The first regular editions of Pathe Weekly appeared here in 1910. In 1911 it had its first competition from the Mutual Weekly, produced by the American branch of the Gaumont Company.

In 1931 RKO took over production assets of Pathe Exchange, Inc., including the newsreel.

Ehrlich Resigns 20th-Fox Post

Joseph G. Ehrlich, syndicate and wire service contact for 20th Century-Fox in New York for the past four years, Monday resigned from that position. He will vacation at his home in Dorchester, Mass., before returning to a new position in the motion picture industry.

Goldman, Sanders Lease House

A corporation headed by Morris Goldman and David J. Sanders has leased the Arrow theatre at 235 East 14th Street, New York City, from Benjamin Knobel and Leo Silver for a period of 21 years.

**UNIVERSAL-
INTERNATIONAL**
announces that prints of
"SOMETHING IN THE WIND"
are now available in
our exchanges for
screenings.

UNIVERSAL-INTERNATIONAL
presents

SWING! with
Deanna DURBIN

LAUGH! with
Donald O'CONNOR

SIGH! with
John DALL



Screenplay by HARRY KURMIZ and WILLIAM BOWERS
Based on a Story by Fritz Rottler and Charles O'Neal
Directed by IRVING PICHEL • Produced by JOSEPH SISTROM
A UNIVERSAL-INTERNATIONAL PICTURE

JAN PEERCE
Star of the Metropolitan Opera



*"Something
in the Wind"*
IT'S BREEZY!

with CHARLES WINNINGER • JACQUELINE de WIT • HELENA CARTER • MARGARET WYCHERLY

ALBANY

The Albany Variety Club is launching a campaign to raise funds for permanent quarters. For the past 18 months it has been holding its meetings in the Warner Club rooms above the Warner Theatres offices. . . . "The Hucksters," at the Palace, had one of the biggest openings in years and held up well. The Strand enjoyed a fair week with "Dishonorable Lady" while Warners' Ritz showed a profit on "Cheyenne," moved over from the Strand. Fabian's Grand showed "The Thief of Bagdad" and "The Ghost Goes West." . . . Three recent changes in theatre operation: Lawrence Carkey, of the Family in Utica, leased the Victoria in Watertown from Graham and Ludlow; Arienzo and Agosta leased the Orvis in Massena, which Clifford Hall had operated; Fedar Adour took over the Club in Clarks Mills, which Morris Schulman, of the Gaiety in Inlet, had managed. Another change brought Nicholas Natale into the Worcester theatre at Worcester. . . . Col. William McCraw, assistant to the national chief of Variety, visited the Variety tent here in connection with the premiere, August 26 or August 27, of "Variety Girl."

ATLANTA

Leon Gortatowsky, well-known Albany businessman and civic worker and brother of J. D. Gortatowsky, president of King Features, Inc., and general manager of Hearst Newspapers, passed away at his home recently. Mr. Gortatowsky held considerable theatre interests here. . . . Visitors in the city were: Sidney Laird and L. J. Duncan, Al-Dun Amusement Co., West Point, Ga.; R. H. Brannon, the Georgia circuit owner. . . . Walter Brackin, of the Brackin theatre circuit in Alabama, is confined to Emory Hospital. . . . John Jarvis, former sales representative for Columbia Pictures, later branch manager of Kay Exchanges, New Orleans, appointed by William Richardson, as sales representative for Astor Pictures of Georgia. . . . Guntersville, Ala., will soon have a new theatre to be built there by C. W. Woodall, owner of the Palace and Ritz. The new theatre will be named the Lake and will seat 500. . . . A new theatre is now open in Woodstock, Ga. Owners are J. M. Holladay and J. D. Duckett, Jr. They will seat 200 and will show three nights each week. . . . Jules Chapman, Film Classic executive, New York, has returned there after installing Ralph Peckham, local branch manager here.

BALTIMORE

Attendance good for week beginning July 24. Century held over "The Hucksters," and the Keith's held over "Dear Ruth." Seven new pictures offered at seven first run theatres. Hippodrome fine with "New Orleans," plus Leon Navara and other stage acts. New excellent with "I Wonder Who's Kissing Her Now." Stanley fine with "Perils of Pauline." Little only fair with "The Overlanders." Mayfair good with "Springtime in the Sierras." Town doing all right with return of "Fantasia." Roslyn and Times opened good with "The Guilty" and "Ginger." . . . Members of Baltimore Variety Club, Tent No. 19, attended an



all-day picnic at Camp Ritchie, July 31. . . . There was a big turn out of film men for the luncheon in honor of Col. William McGraw, National Variety director, at the Lord Baltimore Hotel and it was decided to have special showing of "Variety Girl" at Keith's, August 28. . . . Milton Crandall resigned as publicity director of I. M. Rappaport's circuit. H. Ted Routson goes back to this work with John G. Volz remaining as his assistant and Frank Kortner as artist.

BOSTON

Business continued spotty, but definitely on the up-beat here. "The Hucksters," held a second week at Loew's State and Orpheum, looked good to end the period with approximate \$30,000, equalling and bettering the first week. Another holdover doing very well is "I Wonder Who's Kissing Her Now" at the Memorial, with close to the \$30,000 mark. "Fantasia" makes its first reappearance in the Hub since the original roadshowing of the Disney film at the Kenmore, with manager George Kraska opening the doors at 10:30 a.m. instead of noon to accommodate business and booming box office receipts. . . . Independent Exhibitors almost entirely moved to their new and spacious quarters at 36 Melrose Avenue. Plans for the summer meeting of Independent group all set for August 12. . . . E. M. Loew's Lynn drive-in theatre doing excellent business. Ditto most of the open-air theatres in suburban Boston.

WHEN AND WHERE

August 12-14: Southeastern Theatre Owners Association convention at the Alcazar Hotel in Miami, Fla.

September 24-29: Theatre Equipment and Supply Manufacturers and Theatre Equipment Dealers Protective Association joint convention at the Shoreham Hotel in Washington, D. C.

September 30-October 1: Kansas-Missouri Theatre Association for Kansas and Western Missouri annual convention at the Phillips Hotel, Kansas City.

CHICAGO

Theatre business in Chicago has started to drop off again. Unseasonably cool weather brought good receipts during the past two weeks, but with the mercury again hitting above the 85-degree belt, patrons are turning to the out-of-doors. . . . Newcomers to the loop scene include "The Homestretch" at the Roosevelt, "They Won't Believe Me" at the Palace, the Apollo's "It Happened on 5th Avenue," and "Repeat Performance" and "Brute Force" at the Woods and Grand respectively. . . . Of the new films that bowed in during the week, "Brute Force" had the most amazing opening. Thousands of holdouts were evident during every performance. . . . The holdovers that are continuing to run strong are "Dear Ruth," now in its third week at the Chicago, and "I Wonder Who's Kissing Her Now," also playing a third week at the Oriental theatre. . . . Leonard Grossman, formerly of the Oakly theatre, has been made manager of both the Lawndale and Rhodes. . . . Harold Perlman, recently of the Filmack Trailer Company special services department, is now on the managerial staff of the Palace theatre. . . . Jimmy Savage, of the Balaban & Katz publicity department, has been hospitalized at Michael Reese because of a serious foot injury. . . . Harry Schlar, formerly office manager of Paramount's Indianapolis branch, is the new Chicago office manager. He succeeds Paul Broderick who has been promoted to the New York office staff in an executive capacity.

CHARLOTTE

"Smash-Up" played the past week at the Carolina theatre to average business. . . . "Dishonored Lady" played last week to above average business at the Imperial. . . . Edward Haley, who owns a number of Negro theatres and who makes his headquarters at Lincoln theatre in Raleigh, N. C., has bought the Carver theatre at Kinston, N. C. . . . The Variety Club, Tent 24, Charlotte, gave a smoker July 25 to honor Col. W. M. McCraw in connection with the showing in Charlotte of the motion picture "Variety Girl."

CINCINNATI

Theatres here will not be affected by the state vacating the taxation field, the city solicitor's office having drafted an ordinance fixing the admission impost at three per cent to conform to the levy assessed by the state. The measure, which it is estimated will yield \$300,000 to the city, will be submitted to the City Council Finance and Law Committee on August 4 and to Council on August 6. Passage is said to be practically assured. . . . The name of the local Film Classics exchange has been changed to Screen Guild Productions, of Cincinnati, Inc. Edward Salzberg, special representative for Selznick Releasing Organization here, has resigned that post to become branch manager for Screen Guild, which post has been vacant for some time. Other changes in the Screen Guild setup include promotion of George Vlachas from booker to salesman, with Frank Sheppard, for five years with the local Paramount branch,

(Continued on opposite page)

(Continued from opposite page)

succeeding Mr. Vlachas. . . . Repairs to the Empire, downtown subsequent run theatre, recently damaged by fire, are being completed.

CLEVELAND

Perry Como and his stage show rolled up an all-time Saturday high at the RKO Palace theatre and finished the week in the top bracket. With this stage attraction at the Palace, hitting a big \$50,000, and "The Hucksters" rolling up a sensational \$32,500, business downtown was excellent. "Duel," after six weeks at Loew's Stillman, moved over to Loew's Ohio for a seventh week. . . . Irwin Sears, Paramount booker, has been named captain in this territory for the Paramount 35th anniversary drive. . . . Charles Logee, Jr., has sold the Fayette theatre, Fayette, to Vernon Abbey. . . . W. Balcerski, partner of Frank Porozycki in the Garfield and New Victory theatres, Cleveland, died. . . . Leo Jones is closing his Upper theatre, Upper Sandusky, until Labor Day. . . . Cleveland Motion Picture Exhibitors Association held a general meeting last Thursday to discuss local industry problems. . . . Norman Levin, Republic branch manager, is up and around following an illness.

COLUMBUS

Average grosses were recorded for first run attractions including "Gunfighters" at the Ohio, "It Happened on Fifth Avenue" at the Palace, and "Riff Raff" at the Grand. Second week of "The Hucksters," which moved to the Broad after one of the biggest weeks in recent years at the Ohio, was headed for above average business. Last week two British pictures split a week at the Palace with fair returns: "Great Expectations" and "Odd Man Out." . . . Home office of the Academy theatres is being rebuilt by Leo Yassenoff, whose F. & Y. Building Service also occupies space in the same building. . . . New drive-in being erected by Yassenoff on West Broad Street is virtually complete. . . . Don H. Poston, assistant manager of Loew's Broad, is resigning August 15 to accept a teaching position at Upper Sandusky, Ohio, high school.

DALLAS

J. Wood Fain, of the Fain theatre in Woodville, has begun construction on a second house in the town. . . . Mart Cole is remodeling his theatre in Hallettsville, Texas. . . . Arrington and Bryan are building a new theatre in Rockdale, Texas. . . . J. C. Chatmas, Marlin, was a Dallas visitor last week. Also in town: C. R. Sandridge, Fort Worth, and J. L. Eatman, Springtown. . . . The Texan theatre in Sanger has been purchased by William D. Baker from James Willingham. . . . "The Hucksters" is being held over at the Majestic here. This is the fourth picture in ten years that has received an additional week, the other three being "Mrs. Miniver," "Saratoga," and "Going My Way."

DENVER

Rocky Mountain Screen Club's golf tournament and picnic is to be held at Park Hill Country Club August 14. . . . Keith May named acting city manager Fox Inter-mountain, La Junta, Colo., succeeding Rob-

VETERAN—34 YEARS AT SAME THEATRE

Charles Wilson, doorman of the Strand theatre in Edmonton, Canada, is celebrating an anniversary—his thirty-fourth year of continuous service with the same theatre, a Famous Players Canadian house.

In those 34 years he has seen the history of the industry and recalls the early days of the "flickers," vaudeville and the coming of sound pictures to the theatre in 1931, which he terms as his "biggest thrill."

Mr. Wilson was born a Yorkshireman and served 12 years in the British Army with the Second Life Guards, during which time he saw action in the South African War. He is an avid sports fan and, with his wife and 17-year-old daughter, sees nearly all the hockey and baseball games played in or near Edmonton.

ert Wilson, resigned. . . . Chet Bell, Paramount branch manager, seriously ill at home. . . . Dick Stafford, formerly with Columbia, Buffalo, N. Y., now Universal booker. Herb Cohen, recently made office manager Universal, has resigned. . . . Al Brandon, MGM salesman, moved to Dallas. Mike Cramer, sales manager, Denver office, takes his territory. . . . Ray Bartlett to open August 15 his 1,250-seat, \$150,000 theatre at Artesia, N. M.

DES MOINES

Quad-City Theatre Managers' Association was host to the annual Variety Club outing July 31 at the Short Hills Country Club, East Moline, Ill. . . . Cedar Rapids police gave tickets to cautious, courteous drivers recently—movie tickets. Tickets were to the picture, "The Devil on Wheels" and it was all a part of a safety campaign being conducted in that city. . . . "A Day at the Fair," Technicolor featurette filmed last year at the Iowa State Fairgrounds, was premiered July 30 at the Des Moines theatre here. . . . The RKO-Orpheum celebrated its 25th anniversary here last week. . . . "Flying Saucers" were seen in Charles City last week. They were in the form of paper plates dropped from an airplane and the stunt was paid for by Manager Royce Winkelman of the Charles theatre there. Finders were given a free ticket to the Charles. . . . A. O. Bruhn has bought the Royale, Lohrville, from William Laughlin.

HARTFORD

A special preview of "The Long Night" was held at Bushnell Memorial, Hartford, for judges, lawyers, and motion picture industry representatives. Prior to screening, Loew's Poli manager, Lou Cohen, was host to following men at a dinner: Herman M. Levy, of MPTOA; Barney Pitkin, branch manager, New Haven, RKO-Radio; Harry Reiners and Doug Beck, RKO-Radio exploitation representatives; local judges and lawyers. . . . Among the holdovers: "The Hucksters," second week, Loew's Poli,

Hartford, and Loew's Poli, Springfield, Mass.; "Honeymoon," third week, Warner Art, Springfield, Mass. . . . Albert S. Mof-fat, president, radio station WMAS, Inc., Springfield, Mass., died last week. He was associated with Universal Pictures at one time.

INDIANAPOLIS

A July cold wave, featuring record low temperatures for the city, stimulated business in some first run spots last week, but left others unaffected. "The Hucksters" sailed into a holdover with a fine \$20,000 at Loew's and "Lost Honeymoon," riding along with Desi Arnaz's band show at the Circle, split a hefty \$21,000. But "Ivy" settled for a very moderate \$9,000 at the Indiana. . . . Bill Carroll, executive secretary of the Associated Theatre Owners of Indiana, was back on the job Wednesday, fully recovered from injuries received in the crackup of Truman Rembusch's plane at Sandusky, O., last week. . . . The ATOI will hold its annual fall convention at the Hotel Antlers here November 18, 19 and 20.

KANSAS CITY

Some shows here have been piling up near-record attendance. After the fine results for "Dear Ruth," "The Hucksters," at the Midland, grossed near the theatre's record and "Miracle on 34th Street" was held over at three theatres, the Fairway, Tower and Uptown. . . . "Fantasia" was to open at the Kimo August 1. . . . Reports from the Missouri state health director indicate that only 33 cases of polio have been reported thus far this year, as against 83 for the same period last summer. . . . Visitors to Film Row: E. J. Mays, Strong City; Gene Michael, Braymer; J. W. Shinn, Jasper; H. C. Musgrave, Minneapolis; Art Baumann, Macon; Edward Watson, Buffalo; J. Ray Cook, Maryville; Anne Meek, Maysville; Glen Newboldt, Yates Center.

LOS ANGELES

A. W. Day, manager of the Cairo and Green Meadows theatres, was on the Row buying. . . . Robert A. Mallon, manager of the Lakewood, Lakewood Village, has been elected president of the Lakewood Chamber of Commerce. . . . Lester Retchin, manager of the Princess, was a Film Row visitor. . . . The Paramount annual picnic was held July 26 at Indian Springs. . . . Warner Brothers golf tournament was held at the Brentwood golf course July 30. . . . Edna Montag and Dorothy Joslin, U-I stenographers, have resigned. . . . Harry Maupin, Morro Bay, was in town buying as was Simon Lazarus, theatre operator in South Pasadena and Monrovia; Gerald Hardy, of the Westland theatre circuit of San Francisco, and Ray Pearson, of the Lone Pine theatre, Lone Pine.

LOUISVILLE

Loew's is polling audiences on the return of "Gone With the Wind." . . . Construction has begun on A. C. Perkins' new theatre in Woodbine, Ky. . . . Guthrie Crowe, LaGrange, Ky., president and executive di-

(Continued on following page)

rector of Kentucky Association of Theatre Owners, has been elected as a vice-commander of the Kentucky State Legion. . . . J. C. Estep has purchased the 50 per cent interest in the Strand, Portland, owned by B. J. Curry. . . . Recent visitors: M. H. Sparks, Edmonton; C. K. and B. D. Arnold, Bardstown; Bruce Aspley, Glasgow; G. N. May, Corydon; Edwin St. Clair and Otto Marcum, Lebanon; J. C. Estep, Portland; Morris Smith, Taylorsville; A. N. Miles, Eminence; Don Steinkamp, French Lick, and Robert Enoch, Elizabethtown. . . . Erwin W. Rau, owner and manager of the Alice, Leitchfield, has been confined at St. Joseph's Hospital for an eye operation. . . . Louis F. Steuerle, president and general manager of the Broadway Theatre Company, has retired after some forty-odd years in the theatre business. He has been succeeded by his nephew, Eugene J. Steuerle. . . . Three new features and two reissues head the local programs this week. The new pictures are "Possessed" at the Mary Anderson, "Black Gold" at the Strand, and "The Ghost and Mrs. Muir" at the Rialto. The Scoop is showing the reissued "Of Mice and Men" and the National has "Frankenstein" and "Dracula."

MEMPHIS

Better than average business reported by first runs. Loew's State held over for a second week "The Hucksters." Malco had "Dear Ruth," which was held over for a second week. Both reported a "terrific business." Loew's Palace opened with "They Won't Believe Me," Warner opened "Possessed," Ritz opened with "The Brasher Doubloon," and the Strand had a double feature. All said attendance was above average. . . . H. A. Moore, salesman, National Theatre Supply Co., was transferred to Dallas. . . . R. C. Settoon, salesman, Universal, had his appendix removed at St. Joseph's Hospital. . . . Mid-south exhibitors visiting and shopping on Film Row: John D. Lowrey, Russellville; Cliff Peck, Covington; W. L. Landers, Batesville; Bob Kilgore, Union City; J. R. Holt, Lead Hill; J. F. Adams, Coldwater; Tom Ford, Rector; Roy Cochran, North Little Rock; Bert Bays, Grenada; C. N. Eudy, Ackerman; Mrs. Jesse Howe, Hot Springs; Aubrey Webb, Ripley; Mrs. U. Burke, Benoit; Horace Stanley, Bebee; H. C. Walden, Ruleville; Earl H. Barret, Murfreesboro, and K. H. Kinney, Hughes.

MIAMI

A new theatre on Miami Beach is soon to be constructed. . . . Mark Chartrand and Tom Jefferson are two of the chairmen for the coming SETOA convention. . . . "Ivy," playing at the Miami, and "The Hucksters," at the Paramount, have made big hits. . . . "The Web" made an exceedingly good box office attraction at the Lincoln. "Ramrod" and "Fall Guy" were the hits at the State theatre his week, and the latter is a first showing in Miami. . . . Drama paces the midnight show bills with "Brute Force" showing at the Capitol theatre and "They Won't Believe Me" at the Paramount. . . . Miami now has six theatres playing double features. . . . Another film for MGM will start production on Biscayne Key. . . . Vari-



ety Tent No. 33 ran a much-applauded talent show last Saturday night.

MINNEAPOLIS

"Welcome Stranger" topped Aquatennial week business with a bangup \$26,000 at Radio City where it was accompanied by the Warner featurette, "Celebration Days," depicting the 1946 Aquatennial. The rest of the loop houses held to the below-average trend of recent weeks, although "The Egg and I" still was running well in its fourth week. . . . St. Paul independents and Minnesota Amusement Company have joined in opposition to a proposed St. Paul admissions tax of 10 per cent. . . . The Golden Valley village council has accepted the financial statement of Gordon Greene and has issued him a license to build a theatre in the suburb. . . . The \$50,000 remodelling job on the Lyceum has been started. The house will reopen in October. . . . The Friedman Brothers' Broadway at Albert Lea, Minn., is getting a new front. . . . J. S. Johnson is starting on a new theatre at Galesville, Wis. . . . Lavern Lutz has purchased the Roxy at Austin, Minn. . . . Hy Chapman, Columbia branch manager, broke his wrist on a fishing trip.

NEW ORLEANS

The Golden Terrace theatre, Marrero, La., has been taken over by L. M. Ginesi. . . . The new name of the Film Row social club is the Cinema Club. George Pabst is president. . . . Manuel Calderara will open his new 700-seat house a Arabi, La., the first of this month. . . . James A. Crockett has replaced John Jarvis as local branch manager for Kay Film Exchanges. . . . The downtown houses have enjoyed a very good week's business. "Miracle on 34th Street" was held over at the Joy. The Saenger offered "Cheyenne." Loew's State held "The Hucksters" for a second week. The Orpheum featured "Tarzan and the Huntress" and the Liberty offered "The Woman on the Beach," moved over from the Orpheum for a second week. "Her Sister's Secret" was at the Tudor while "Copacabana" was at the Center. . . . "Louisiana," with Louisiana's Governor Jimmy Davis, will have its world premiere in Shreveport during the week of October 6. . . . IATSE Local 293 has celebrated its 34th anniversary.

sary. . . . The L&A theatre in Winnfield, a Negro house, has been burned down. . . . Vincent Guarino and Asa Brooks have been appointed resident managers of RKO's Liberty and Orpheum, respectively. Joseph Fava is the new treasurer of the Orpheum.

OKLAHOMA CITY

Carl Weaver has been appointed manager of Lewis Barton's new drive-in theatre. He was formerly a manager with the Thompson circuit. . . . Roger Latture has been named manager of the Northwest drive-in theatre here. . . . O. F. Sullivan and R. E. Conrad have opened their new drive-in theatre.

OMAHA

Grosses, paced by "Cheyenne's" plus \$13,000 at the Paramount, were a little better than average. Outside competition saw the "Water Follies" drawing better than \$25,000 at Ak-Sar-Ben field. . . . City Council at Lincoln, Neb., has granted approval for a new drive-in. . . . Ralph Goldberg, local circuit owner, is in New York. . . . Two salesmen who have been in the hospital, Tony Tedesco of United Artists and Jack Andrews of Paramount, are back on the job. . . . The Sun theatre, owned by John Green at Sargent, will open about August 15 after a two-month shut-down for remodeling and new equipment. . . . L. T. Rade-macher has bought new projectors, chairs, draperies, high intensity lamps, carpeting and a popcorn machine for his Iris theatre at Edgemont, S. D. . . . Leading Nebraska educators met at Peru State Teachers College to discuss audio-visual education and further use of films.

PHILADELPHIA

The College at suburban Swarthmore is now being operated by J. Kalish and Abe Sablosky with Harry Felt no longer interested in the house. The Hamilton and Overbrook are now being operated by the Colonial Amusement Co., representing the same ownership, and the New Jewel, registering under the State fictitious name act, listed Isadore Borowsky and Philip Litman as owners. . . . Harry Bergman, former salesman, was named Eagle-Lion-PRC branch manager with salesman Stanley Kotsitsky moving up as sales manager. Dave Sager joined the exchange staff in a general capacity in the booking department. . . . Audrey Hecht, bookers' assistant at Republic, resigned to enter the hotel business in Atlantic City with his father. . . . Republic booker Mildred Green returned to her desk recovered from an auto accident. . . . Harry Lefko resigned as Screen Guild-Film Classics salesman. . . . Jack Feldman, Warner theatres manager for many years, is convalescing at Temple University Hospital from an illness. . . . Midtown Fox theatre installed a new stage curtain and is getting a new marquee.

PITTSBURGH

Film Row is mourning the death of Man-nie Steinberg who died suddenly after resigning from PRC to accept a position with Max Shulgold's Crown Film Exchange. . . . Saul Bragin, the film booker, is writing a

(Continued on page 36)

"SPINE-CHILLING!"

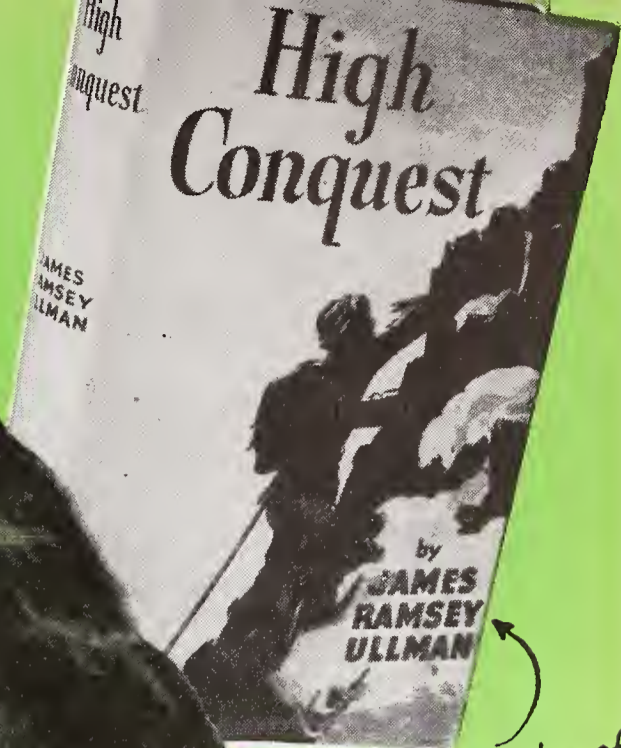
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book based on his early show business experiences in Chicago. . . . Jack Meadows, of Buffalo, has joined the United Artists exchange here. He replaces Micky Hertz who resigned. . . . J. E. Watson is MGM's new exploitation man in this district. He replaces Charley Baron. He will also cover the Cincinnati area. . . . "Dear Ruth," which turned in excellent grosses for two weeks in Loew's Penn, moved over to the Ritz to replace "Duel in the Sun" which stayed six weeks, in the two downtown houses. . . . "Gunfighters" did two weeks of better than average business in the J. P. Harris before being removed for the long overdue "The Web." . . . The Art Cinema has "Seventh Veil" and "Brief Encounter," while the Senator has "Hit Parade of 1947" and "Wings of the Morning." "The Perils of Pauline" held for a second week at the Stanley.

SEATTLE

"The Hucksters" entered its second successful week at the Music Hall and "The Egg and I" completed its sixth week in Seattle at the Blue Mouse. The Music Box offered a rerelease of the "Great Waltz." The city's two motor-in theatres, the Aurora and the Midway, showed "The Jolson Story." . . . Selom Burns formed the Modern Theatre Supply Company, Inc., and has been granted the franchise for every type of RCA theatre equipment for the district of Washington, Oregon, Northern Idaho, Montana, and Alaska. Assisting Burns will be Everett Clawson, Lee Scott, and John Peterson who will be stationed in Portland. . . . Paul Volkman opened his new Liberty theatre in Wapato. The theatre is of stadium type and can seat 750. . . . Robert E. Lee was named manager of the Palomar. . . . Ray Ackles, eastern Washington salesman for 20th Century-Fox, is reported improving at Doctor's Hospital. Chil Robinette left for Spokane to substitute for Ackles. . . . Visitors on Film Row included: Bill Connors and Fred Gamble, Tacoma; W. A. Cochran, Snoqualmie; Lionel Brown, Edmonds; A. S. Smith, LaConner; Morrie Nimmer, Wenatchee.

TORONTO

First run theatres of Toronto came to life with a sharp cool wave which caused some householders to light up furnaces to take off the chill. Accompanying the unusual weather were holdovers at four theatres, including the fifth week of "Great Expectations" at the Edington and Tivoli, and the second week of "Cheyenne" at the Imperial and of "Stairway to Heaven" at Shea's theatre. "The Hucksters" opened well at Loew's Yonge Street theatre. The neighborhood houses also had a fling of good business for a change, such as the big crowd for "Holiday in Mexico" at the north-end Bellsize, for example. On the whole, however, the summer's revenue has not measured up to returns for the comparable period of 1946. . . . With the arrival of Charles M. Weiner from New York, Selznick Studio Releasing Division of Canada is preparing to open a head office in Toronto and branches in other cities as part of the parent Selznick organization in the states. . . . Regal Films Limited, headed by Henry L. Nathanson, is organizing the annual MGM sales conference for Canada at the Royal York Hotel, Toronto, August 12-13. . . . President J. E. Lawson of Odeon Theatres of Canada has arranged

to repay Arthur Rank's visit to Toronto by going to England shortly for business conferences and is expected to be away some weeks.

VANCOUVER

"The Egg and I" did very well on its fourth week, still holding above average at the Vogue-Special. "The Yearling," at the Capitol, and "Cynthia," at the Strand, also good. Rest of Vancouver theatres failed to equal average business. . . . Polio scare not only hitting theatre business, but beaches are empty. A total of 58 cases is reported from the Vancouver area. . . . The new Hollywood radio program, "Flick and Flashes," carried by Canadian Broadcasting Corp. network and originating in CJOR at Vancouver, is doing a good public relations job for Canadian theatres. . . . Looks like a Canadian building race between Famous Players and Odeon circuit is shaping up. Famous Players has 22 theatres under construction.

WASHINGTON

Cool weather plus top attractions served to brighten the box office receipts in local theatres, after a number of disappointing weeks. The only holdover was "The Hucksters" for a second week at Loew's Palace. New openings included: "Possessed" at Warner's Earle; "The Ghost and Mrs. Muir" at Loew's Capitol; "Brute Force" at RKO Keith's. Carryovers included "Fiesta" at Loew's Columbia and "Great Expectations" at Warner's Metropolitan. . . . Cody Pfanstiehl, formerly in Frank La Falce's Warner Brothers publicity department, has accepted a publicity post with Station WTOP. . . . The Washington, D. C., Recreation Department, has planned a program of free films to assist in fighting juvenile delinquency. John Morrow, director of the Film Center, here in Washington, offered to extend these free showings, upon request, to citizens, business and civic organizations.

Crescent to Build in Nashville

Crescent Amusement Company, operating in the Southeastern States, plans to build a theatre and office building in Nashville, Tenn., early next year near to its present office site. Cost will be between \$1,000,000 and \$1,500,000. The company also has tentative plans for several new suburban theatres and an amusement center.

Sunday Films Issue Revived

Residents of Kutztown, Pa., will have an opportunity to vote on the Sunday films at the November election. More than the required number of signatures already have been obtained on petitions asking for space on the ballot. The town has one theatre, the Strand, operated by Lawrence W. Fenstermacher.

Sells Two Kansas Houses

P. L. Rush, operator of the P. L. Rush circuit, has sold the Latham theatre in Latham, Kans., to E. W. Bonnell and the Longton theatre in Longton, Kans., to King Mason. Mr. Rush retains his theatre at Elk City, Kans.

Problems Found In China Survey

Washington Bureau

Although U. S. films now have negligible foreign competition in North China, three potential dangers do exist, according to a report issued Tuesday by Nathan D. Golden, motion picture consultant for the Commerce Department.

These possible threats, Mr. Golden says, are:

1. The government-controlled industry could import equipment and technicians and force foreign films out of the market.
2. Foreign countries could direct their nationals in North China, who are handling mainly U. S. films, to handle only their own films.

3. Extension of the type of contract required of exhibitors of U. S. films specifying a showing on Saturday and Sunday and as many days thereafter as the theatre is filled to 40 per cent capacity by the film in question.

This last threat, the report indicates, leaves the way open for "spot-booking" of non-American films for the rest of the week if a U. S. film is not profitable at the end of two-days' showing.

The report discloses that "not only is it now impossible to import films under measures promulgated in February, but it is also increasingly difficult to distribute films that are already here, owing to undeveloped or disrupted lines of communication in the civil war areas."

It cites trade opinion that if film imports were freely permitted, the Chinese market could absorb the entire U. S. output of action and color films. "The Chinese audience," the report adds, "is one of the most receptive in the world and prefers more action and less dialogue, because of the difficulty in understanding English-language films."

According to Mr. Golden, the only producer in North China is Cine Service, a semi-governmental monopoly with power to control or prohibit the production of any films in the area. It produces about one Chinese feature a month and an occasional newsreel.

Swedish Actor Arrives

Alf Kjellin, star of the Swedish film "Torment" which is currently being released in the United States, arrived in New York Tuesday aboard the *S.S. Gripsholm*. Mr. Kjellin is under contract to David O. Selznick and will leave for Hollywood after a few weeks visit in New York.

Commonwealth Promotes Two

Robert Marchbank, manager for Commonwealth Theatres in Washington, Mo., has been named southern division manager, succeeding Rex Barret who will have charge of the circuit's interests in Columbia, Mo.



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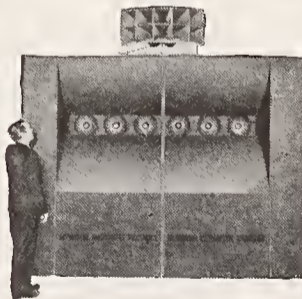
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THE HOLLYWOOD SCENE

Eight New Films Started; Nine Ready For Cutting; Index Now Stands at 47

Hollywood Bureau

The production index took a one-picture drop last week, from 48 to 47, when eight new films were started and nine were wrapped up for the cutting rooms.

Producers Releasing Corporation, with two starters, headed the list. The recently formed Ace Productions put its first picture before the cameras for PRC release. Titled "Headin' for Heaven," the cast features Stuart Erwin and Glenda Farrell, with George Moskov and Jack Schwarz as co-producers, and Lewis D. Collins directing. The second starter was "The El Lobo Mystery," a new one for the Lash LaRue series, with LaRue and Fuzzy St. John. Ray Taylor is directing for producer Jerry Thomas.

Columbia twanged "The Black Arrow" off the bow. It features Louis Hayward with Janet Blair, George Macready, Edgar Buchanan and Rhys Williams in the top cast spots. The director is Gordon Douglas.

Half of New Starters Are Western Pictures

Four out of the eight new ones going to the cameras were westerns.

Monogram got on the shooting lists for the first time in weeks with "Dusty Trail," starring Johnny Mack Brown, with Raymond Hatton, Virginia Belmont, and Robert Winkler. Barney Sarecky is producer; Lambert Hillyer the director. A new Roy Rogers-Tito Guizar musical western started at Republic. Titled "The Gay Ranchero," it is directed by William Witney, with Edward J. White as associate producer.

RKO Radio gave the giddyap to "Wild

Horse Mesa," with Tim Holt, Nan Leslie, Richard Martin and Dick Powers. Sid Rogell handles the production reins, with Herman Schlom directing. At United Artists, a new Hopalong Cassidy, as yet untitled, got going, with Bill Boyd, Rand Brooks and Andy Clyde in their familiar roles, supported by Helen Chapman, Anne O'Neal, John Parrish, and Earle Hodgins.

Universal-International put "River Lady" into work, with Yvonne De Carlo, Dan Duryea, Red Cameron and Helena Carter heading the cast. George Sherman is directing for Leonard Goldstein.

RKO Columbia Cutting Record Number Films

RKO Radio and Columbia studios announce the heaviest schedule of top ranking pictures currently in their cutting rooms. RKO has 10 and Columbia announces 13 features in the process of being edited. The former studio had to set up three new cutting rooms at RKO Pathe studios in Culver City to be able to cope with the sudden accumulation of pictures.

Films now in various stages of editing at RKO are "Indian Summer," "Mourning Becomes Electra," "Magic Town," "Tycoon," "If You Knew Susie," "Memory of Love," "Fighting Father Dunne," "Return of the Bad Men," "Dick Tracy Meets Gruesome," and "Design for Death."

Heading the group of pictures being cut at Columbia is the Dick-Powell-Signe Hasso starrer, "To the Ends of the Earth," produced by Sidney Buchman and Jay Richard Kennedy. Others include "The Lady From Shanghai," with Rita Hayworth and

Orson Welles: "It Had to Be You," Ginger Rogers-Cornel Wilde comedy; "I Love Trouble," a mystery drama with Franchot Tone and Janet Blair; "The Prince of Thieves," "Last Days of Boot Hill," "Six-Gun Law," "When a Girl's Beautiful," "Devil Ship," "The Crime Doctor's Gamble," and "Phantom Valley."

Screen rights to the novel that made the late Thomas Wolfe a world famous author, "Look Homeward, Angel," have been acquired by producer Seymour Nebenzal. Arthur Ripley will direct the film version, with Rudy Monter as associate producer. . . . Warners has at last placed "The Fountainhead" on their active production schedule, with Henry Blanke tabbed as producer. . . . Another top Warner producer, Alex Gottlieb, has been assigned "The Girl from Jones Beach," a comedy. . . . "The Gay Goddess," an original screen story, has been purchased by Universal-International, with Joan Harrison set to produce. . . . MGM announces August 26 as the definite date on which "Joan of Lorraine" will go before the cameras. It is a Walter Wanger production; Victor Fleming will direct. . . . Latest story purchase by Republic is an original novelette by Earl Felton, at a reported purchase price of \$50,000. . . . "Mister Music" is the title of an original story by Jerry Horwin, purchased by RKO

Warners Buy Story About Tobacco Planters

A Warner Brothers addition to their list of newly acquired story properties is "The Bright Leaf," a forthcoming novel dramatizing a southern tobacco dynasty. . . . Twentieth Century-Fox announces "Give My Regards to Broadway" as a new title for "Off to Buffalo." . . . Triangle Productions have three scripts ready for the cameras. They are "The Bat," "Stardust Road," and "Hold It Please." . . . Walt Disney's fanciful story of Ireland's leprechauns, "Little People," will be written by Lawrence Watkin, author of "On Borrowed Time." . . . Fourteen out of 19 subjects, produced by the Jerry Fairbanks Studio last year, have been selected

STARTED

COLUMBIA

The Black Arrow

MONOGRAM

The Dusty Trail

PRC

The El Lobo Mystery
Headin' for Heaven

REPUBLIC

The Gay Ranchero

RKO RADIO

Wild Horse Mesa

UNITED ARTISTS

Untitled Hopalong
Cassidy

UNIVERSAL-
INTERNATIONAL
River Lady

COMPLETED

COLUMBIA

The Strawberry Roan
Phantom Valley

PRC

Linda Be Good
(Cameo)
Gun Law

REPUBLIC

The Fabulous Texan
Under Colorado Skies

SCREEN GUILD

Dark Road

20TH-FOX

Foxes of Harrow

WARNERS

Treasure of the
Sierra Madre

SHOOTING

COLUMBIA

The Sign of the Ram
The Crime Doctor's
Gamble
Tex Granger
Mating of Millie

EAGLE-LION

T-Man
Northwest Stampede

GOLDWYN

That's Life

MGM

Killer McCoy
Virtuous
The High Wall
On an Island With
You
The Kissing Bandit

PARAMOUNT

The Night Has a
Thousand Eyes
My Own True Love

REPUBLIC

The Red Pony

RKO RADIO

Roughshod
Your Red Wagon
I Remember Mama

The Miracle of the
Bells

SELZNICK

Portrait of Jennie

20TH-FOX

The Snake Pit
Daisy Kenyon
Gentleman's
Agreement
Nightmare Alley
Green Grass of
Wyoming

Dangerous Years
(Wurtzel)

UNITED ARTISTS

Sleep My Love

The Time of Your
Life

UNIVERSAL- INTERNATIONAL

Mortal Coils
The Senator Was
Indiscreet
The Naked City
(Hellinger)
A Double Life
(Kanin)
Tap Roots
(Wanger-Marshall)

WARNERS

Romance in High C
Mary Hagen
Silver River
Ever the Beginning

by the Library of Congress for its collection of films representing contemporary American life.

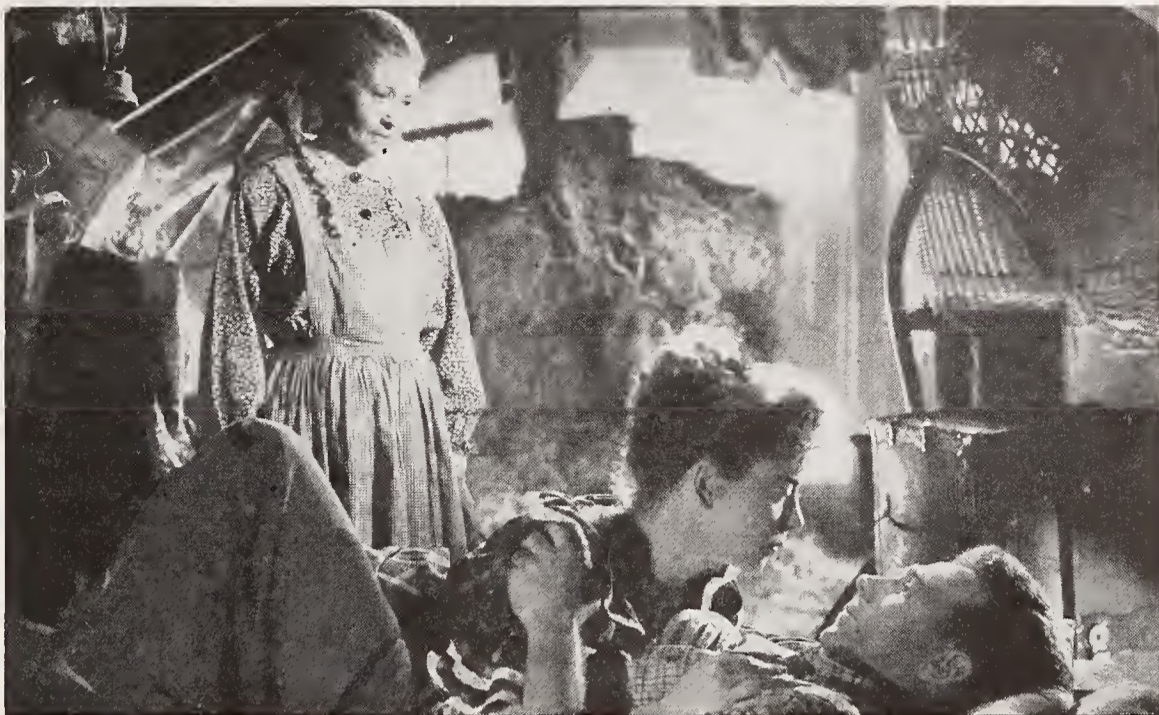
Mario Soldati, one of Europe's topnotch directors, has been placed under contract by David O. Selznick. The Italian director, now in Rome, will arrive in Hollywood in September to write and direct an original story for the French star, Louis Jourdan, and Valli. . . . Jourdan, also under contract to Selznick, has been borrowed by William Dozier for Rampart's production of "Letter From an Unknown Woman." He will co-star with Joan Fontaine in the film. . . . Warners has signed Edmund North and George Bruce to writer-producer contracts. . . . A new writer-producer contact has been given Virginia Van Upp by Columbia. . . . Ted Richmond and Robert Cohn have been assigned as co-producers on Columbia's "Best Man Wins," screen version of Mark Twain's "The Jumping Frog of Calaveras County." . . . John Berry, Paramount director, has been borrowed by Marston Productions to direct "Casbah," a musical starring Yvonne De Carlo.

Van Johnson, Ava Gardner To Be Teamed in Film

Metro-Goldwyn-Mayer has teamed Van Johnson and Ava Gardner in their forthcoming "Wanted," the first time these two players have been cast together. . . . The key role in RKO Radio's "The Harder They Fall" goes to Joseph Cotten. It will be adapted from Budd Schulberg's new novel of that title. . . . Additions to the cast of RKO's "Berlin Express" are Paul Lukas, Charles Korvin and Robert Coote, which Bert Granet will produce, and Jacques Tourneur direct. . . . Peggy Stewart, former leading lady for Gene Autry, replaces Virginia Hunter as the feminine lead in Columbias' "Tex Granger." . . . Jerome Cowan has been added to the cast of Columbia's Edward G. Robinson starrer, "Night Has a Thousand Eyes."

Keeping up the family tradition, Richard Lyon, young son of former screen stars Ben Lyon and Bebe Daniels, has been selected for a role with Joe E. Brown in "The Tender Years," an Alson Productions film for 20th-Fox release. . . . Another such film "family affair" was recorded this week when Mary Forbes, mother of actor Ralph Forbes, and an able character actress in her own right, was cast for the role of a nun in the currently filming "The Black Arrow" at Columbia. . . . Stage and screen character actor Donald McBride will play his first television role in a series of detective mystery films being produced by the Jerry Fairbanks Studios. . . . Veteran screen comic, Franklyn Pangborn, has been set for a featured part in Warners "Romance in High C." . . . Paramount has signed Alan Napier for "My Own True Love," co-starring Phyllis Calvert and Melvyn Douglas.

Dorothy Sebastian, onetime luminary of the silent films, returns to the screen in an important role in RKO Radio's "The Mira-



A TRIO OF STARS, in Warners' "Deep Valley": Fay Bainter, standing; Ida Lupina and Dane Clark. Henry Blanke produced and Jean Negulesco directed. Exhibitors were to see it July 29.



A BIT OF INVESTIGATING, by Inspector Alastair Sim, center, in Eagle-Lian's British import, "Green for Danger", release date of which is August 7. Mr. Sim is star, along with Sally Gray, Trevor Howard and Rosamund John. Frank Launder and Sidney Gilliat produced, and the latter directed.

cle of the Bells," being produced by Jesse Lasky and Walter MacEwen. . . . A once great star of films and Francis X. Bushman's leading lady, Beverly Bayne, will make her sound films debut in Mark Hellinger's "The Naked City." It will be her first appearance before the motion picture cameras in twenty years.

"Jolson Story" Leads In Popularity Poll

At the midway mark, "The Jolson Story" is leading as the most popular picture of 1947, according to a poll being conducted for *Photoplay* magazine by Dr. George Gallup's Audience Research, Inc. The next four pictures, in order of popularity, are "It's a Wonderful Life," "Margie," "Blue Skies" and "13 Rue Madeleine." Top stars in the mid-year tabulation are Ingrid Bergman and Humphrey Bogart.

Roadshow, 50-50 Rental For "Forever Amber"

A special sales plan for 20th-Fox's "Forever Amber," calling for the film to be roadshown at advanced admission prices and to be licensed to theatres on a 50-50 rental basis, was outlined by Andrew W. Smith, Jr., the company's general sales manager, last week.

"Amber" is scheduled to open in a number of key situations October 29. At the same time it will open at the Roxy theatre in New York. Under the plan the film will have regular playing time, with protection guaranteed throughout 1948 and 1949, since it will not be shown anywhere at lower prices.

The admission scale will be \$1.20 for evening performances, 75 cents for matinees and 55 cents for children. "Amber" will be backed up by an intensive exploitation campaign, it is announced.

ANGLO-AMERICAN PACT TO IATSE

Technicians Exchange Plan Up for Approval Before Union's Executive Board

Arriving aboard the *SS Mauretania* with the draft of a reciprocal agreement on the interchange of film technicians between Britain and the United States, Richard F. Walsh, international president of the International Alliance of Theatrical and Stage Employees, said Tuesday that the jurisdictional pact would be submitted to IATSE's international executive board. The group is scheduled to meet in Boston for one week starting August 18.

Besides the IATSE, the unions involved are the National Association of Theatrical and Kine Employees and the Association of Cine-Technicians. "There is nothing involving money in the agreement," Mr. Walsh said. "We wouldn't interchange people for lesser amounts of money. It's a trade for a trade." Mr. Walsh also will bring to the board's attention a copy of the recent jurisdictional agreement between NATKE, ACT and the British electrical trades union with the assumption that may be useful in settling the Hollywood strike.

Referring to the proposed *ad valorem* tax on American films entering Britain, Mr. Walsh said negotiations with British Chancellor of the Exchequer Hugh Dalton would eventually lead to a satisfactory working agreement. He pointed out that Tom O'Brien, general secretary of NATKE, knew the situation and that all concerned were aware of the fact that taxes in Britain may precipitate similar taxes in the U. S.

As to Herbert Sorrell's recent proposal for Pat Casey to arbitrate the studio strike, Mr. Walsh said the matter was up to William Hutcheson, head of the carpenter's union, and to no one else. And that the latter had yet to be heard from. He also emphatically denied recent accusations that Willie Bioff was still active in dictating IATSE policy.

Petrillo Rescinds Ban on School and Military Groups

Music czar James C. Petrillo, president of the American Federation of Musicians, took a step backward last week and rescinded the ban which prohibited broadcasting and record-making by school and military bands. The announcement was made in Washington last Wednesday by Representative Harold D. Kearns, chairman of the House sub-committee which recently investigated Petrillo's activities in the field of music broadcasting.

The concession for military bands was granted with the understanding that they would make records for use only in schools, colleges, and universities. For schools, a "code of ethics" will be drawn up govern-

ing their radio and recording activities. However, it was "definitely established that all district, state and national music festivals will be permitted to broadcast over local, state and national hookups."

The following day Rep. Kearns revealed that the Treasury Department is studying the income taxes of Petrillo, and that the Treasury has asked for a transcript of testimony about his income given by Petrillo before the House labor sub-committee.

Judge Rules Extras Guild Must Accept Members

Setting a possible precedent for the application of the Taft-Hartley law to film industry unions, Superior Judge Frank C Swain of Hollywood this week issued an injunction, restraining the Screen Extras Guild, Central Casting Corporation and the producers from refusing employment to three extras on the grounds that they were over the 30-year age-limit fixed by the Guild for new members. The complainants had filed suit on behalf of themselves and several other extras in the same position. The Judge's ruling stated that the Guild had no right to bar extra players from membership if, in doing so, it interferes with their rights to work.

Set Decorators Postpone Back-to-Work Resolution

Following a weekend of heated debate, Set Decorators Local 1421 in Hollywood early this week postponed decision on a return-to-work resolution offered after a meeting with a major producers' labor committee last week. The unit's executive committee was to have set the date for further deliberations on the resolution later this week. Herbert K. Sorrell, business agent of the Painters local, with which Local 1421 is affiliated, will meet with the producers' committee next Monday.

Give Chicago Janitors Two-Year Wage Boost

Chicago theatre janitors this week won a two-year contract renewal raising their wages to \$1.08 hourly and providing a 48-hour work week. Women building employees won an increase to 88 cents per hour, and 40 hours per week. The union is Local 25, Theatre and Amusement Building Janitors' Union, AFL. The contract affects 8,000 employees.

The Miscellaneous Theatre Employees Union, Local B-46, IATSE, Chicago, announced Wednesday at its first meeting that it had won a 10 cent an hour increase, retroactive to July 1. The following officers were elected at the meeting: Jerry Gaines, president; Wanda Brown, vice-president, and Clarence Jallas, secretary-treasurer.

Film Unions Will Meet to Discuss Taft-Hartley Law

The Taft-Hartley labor legislation recently enacted by Congress and the labor situation in general, as it affects the motion picture industry, will be major topics of discussion when various film labor groups meet in the coming weeks.

Considerable attention is expected to be given to the effects of the Taft-Hartley law on IATSE contracts when the general executive board of the International Alliance of Theatrical and Stage Employees has a mid-summer meeting at the Copley-Plaza Hotel in Boston for one week beginning August 18. The Hollywood jurisdictional dispute and the question of the exchange of British and American technicians are also subjects high on the IA board's discussion list.

Actors Guild Calls Meeting

In Hollywood, the Screen Actors Guild has issued a call for a special membership meeting on August 7 for the presentation of terms of the recently negotiated one-year contract with the Association of Motion Picture Producers and the Society of Independent Motion Picture Producers. The SAG board recommends ratification of the agreement by a "large majority" within a few days after August 7 "because of certain time limitations laid down in the new Taft-Hartley law."

Last Wednesday in Hollywood, union leaders, including Herbert K. Sorrell, president of the Conference of Studio Unions, and Roy Brewer, IATSE international representative, were among 50 who received subpoenas from U. S. Marshal Robert Clark to appear at the investigation of studio labor practices to be started August 4 in Hollywood by a House labor subcommittee. Representative Fred A. Hartley, Jr., co-author of the Taft-Hartley legislation and House labor committee chairman, will participate in the sub-committee hearings.

NLRB Rejects CSU Charge

Meanwhile, the National Labor Relations Board has rejected the petition of the CSU for a complaint against film producers, filed several weeks ago, charging conspiracy with the IATSE to deprive CSU members of employment.

In New York Monday a film company labor spokesman indicated that studio labor contracts which expire on December 31, will "very likely" be renewed in their present form, the Taft-Hartley labor law notwithstanding. However, it has not been indicated the extent to which the Taft-Hartley law will figure in the signing of contracts with 12 Hollywood unions with which studios have no agreement at present.

Sees Market in India Growing

Hollywood Bureau

Termination of British control in India, and the division of that vast country into two separate political areas, Hindustan and Pakistan, is expected to accelerate rather than retard the import of American pictures, raw stock and all kinds of production equipment. That is the opinion of Abdul Kader, a leading business man of New Delhi and president of the Chamber of Commerce of the North-west Frontier Provinces of India, who



Abdul Kader

is in Hollywood studying production. He also plans to discuss with film and sound recording interests the outlook for greater exports of shellac, major ingredient of phonograph records, from India, which has almost a world monopoly on the product.

"There is a tremendous and constantly growing demand for American pictures and American equipment in India," Mr. Kader declared. "We need thousands of new theatres, small and large, for the thousands of towns and villages throughout my country. For this, prefabricated theatres of American material, projectors and all the other kinds of auxiliary equipment, even to seats, will have an immediate market."

Illustrating the popularity of American films in India, he explained that there are 750 theatres throughout that country which show Hollywood pictures as their regular operation policy. He believes that under the pending change of government, the popularity of U. S. pictures will increase.

Has 1,700 to 2,000 Houses

"India at present has 1,700 to 2,000 theatres. We need at least 10,000 to meet the educational and entertainment needs," the Indian official said.

Mr. Kader placed great stress on the current need and market for 16mm equipment as a means of educating the millions of Indians who live in 700,000 villages in the huge country.

India now has 30 studios, producing their own films for domestic consumption and a large group of film papers and fan magazines, these latter mainly printed in English. The largest studios are located at Madras, Lahore, Calcutta and Bombay.

Traveling across the United States, to study all kinds of American industry and manufacturing, the Indian business leader is sponsored by the U. S. Department of Commerce. He will spend five weeks in the U. S., most of it in Hollywood, where he is the guest of Hassan Khayam, a young Indian studying production at the University of Southern California and in the studios.

SEE U. S. STARS IN LIGHT BRITISH FILMS

Look to Signed American Stars to Make Films on Bright, Cheery Side

London Bureau

The spate of star signings on which J. Arthur Rank engaged during his recent Hollywood visit is viewed here as casting a little cheer and lightness into the gloomy and heavy production schedule now greatly concerned with murder and despair.

It is time the engagement of names high in American box office rating will naturally be hailed for the boost they will give to the sales value of British pictures, as Mr. Rank himself has pointed out, and the deliberate effort to increase the salability of British films in the U. S. will react on the dollar situation and the fear of the new import duty may subside a little.

Will Be Bright and Cheerful

But more important on a long-term view than either of these considerations is the fact that the American stars are likely to appear in pictures this side which will be in the bright and cheerful class.

Mr. Rank has so far engaged Joan Fontaine, Bing Crosby, Douglas Fairbanks, Jr., and Claudette Colbert. Although Miss Fontaine delves now and then into the murkier fields, the remaining trio are all in what can be styled the happy class. Their qualities show fair and square a trend which Mr. Rank's producing program will take.

There has been growing uneasiness and dissatisfaction manifest here over a tendency not only of Rank producers, but also of most others to concentrate on the more morbid or harrowing type of subject. Of a recent group of British pictures playing their first engagements in London's fashionable West End every one was based either on a crime theme or focused on the lower register of human emotions.

Audiences Hungry for Laughs

Yet British audiences are hungry for laughs and a diet of cheerfulness. That the Rank Organization is conscious of its duty in this direction recently was given point by an announcement that it was embarking on a program of comedy, listing such as "Hue and Cry" and "Kind Hearts and Coronets" from Ealing, Anstey's once popular novel, "Vice Versa," from Two Cities; "Miranda," a story of a mermaid; "Bechers Brook," a racing comedy, both from Gainsborough; "London Belongs to Me," from Laundry and Gilliat, and various others.

Perhaps a dozen light subjects are on schedule, but the list of those cast in a darker mould is more formidable.

James Mason has just completed his lat-

est study of the mentality of a killer, "The Upturned Glass"; Two Cities have finished shooting on "October Man," a story of a murder suspect, and "Uncle Silas," Sheridan La Fanu's old-time chiller, and have in production another crime yarn, "Mark of Cain." "Good Time Girl" at Gainsborough has a girls' reform school as background, as has John Corfield's "White Unicorn," and Cineguild's "Blanche Fury" is one of a series of morbid works of Joseph Shearing currently engaging the local studios.

The big Paramount-Hal Wallis chore at Denham, "So Evil My Love" is another Shearing effort, as also is "Closed Carriage," scheduled by Two Cities.

Heavy with Murder

Korda's "Man About the House" concerns a man plotting his wife's death, the Boulting twins are filming Graham Greene's study of a small-time killer, "Brighton Rock," for Associated British; Warners are making a splash with "They Made Me a Fugitive," which has a topical link with a recent front page killing in the heart of London—and so on down the list.

To top them all, the biggest British production currently shooting is Sir Laurence Olivier's "Hamlet," which is murder on the grand scale.

Because of this aggregation of murder and low life, Mr. Rank's deals have been received with acclaim. Strongly to be welcomed is the decision to star Mr. Fairbanks in his own production of "Sir Lancelot," a Technicolor spectacle based on the romantic Arthurian legend of the Knights of the Round Table. Earlier announcement that Mr. Rank, in conjunction with RKO, will film "Ivanhoe" here, also in Technicolor, possibly with Sir Laurence and Vivien Leigh in starring spots, is also symptomatic of the new trend in British production.

Ultramar To Build Four Theatres in Havana

Distribuidora Ultramar, a producing, distributing and exhibiting company of Mexico City and Cuba, will build four houses in Havana, according to Jaime Menasce, president, and Luis Sanchez Amago, vice-president and general manager. Both men were recent New York visitors. One of the houses will be a 3,500-seat first run; the other three will be second runs. The Ultramar parent company is currently starting production in Mexico City on four productions.

British Order Tele. Stations

Orders for equipment for two new British television stations have been placed by the British Broadcasting Company. One of the transmitters will be located at Birmingham. It will carry the London program.

SEE HUNGARY PLAN AS BLOW TO MPEA

By ALEXANDER FODOR
in Budapest

A plan to spend \$180,000 on raw materials and for the purchase of American films from independent producers is of concern to the Motion Picture Export Association here. For, if the plan goes through, and there is every indication that it will, the MPEA will have a difficult time combating the competition from the American independents, since about 90 per cent of the theatres in Hungary are owned by political parties, which, for obvious reasons, will reserve preferred playing time for those pictures which they can purchase.

The \$180,000 has been made available to Hungarian distributing agencies, owned by the three leading political parties, by the Communist Party-controlled Danube Valley Bank.

Mafirt, the communist distributing agency, plans to distribute independent American product, as well as Russian product, British, French, Danish and Swedish films. The manager of Mafirt has recently returned from Moscow, where new import agreements were made.

American films, however, currently dominate the market, as they have heretofore. In the period from January 1 to the end of July, 50 American pictures were exhibited.

The MPEA is rumored to be carrying on promising negotiations with Hungarian Government agencies for the transfer of considerable dollar funds.

In addition to the major distributors, the small independents are making trips to Paris, London and even to the U. S. to get at least one or two big pictures for importation. It is doubtful, however, whether the Hungarian National Bank will grant the necessary dollar funds for such imports.

Lately, some individuals have sent American films as gifts to their relatives in Hungary and such transactions were permitted by the National Bank, though reluctantly.

It is expected that some 200 films will be shown here in the new season.

Hungarian film production will be launched at the end of August. "Somewhere in Europe" is the title of the first picture to be made in the Hunnia Studios in Budapest since the new film decree, nationalizing the industry, was issued.

MEXICO

by LUIS BECERRA CELIS
in Mexico City

The labor troubles that the American distributors operating here have been expecting have erupted. Unionized employees have made known their demands for a 50 per cent salary increase—the highest demands yet

made. The current contract with the union ends this month.

While the distributors admit that an increase might be in order, since living costs have soared here 400 per cent since 1939, they claim they are unable to increase salaries by 50 per cent since their business has dropped about 35 per cent in the last eight months.

Motion pictures led again in amusements grosses here in 1946, the Municipal Government's Treasury Department has announced. Of the total amusements gross of \$19,562,641—some \$600,000 less than in 1945—the motion pictures accounted for \$15,466,793; Mexico City's 82 theatres giving 68,887 performances during the year, attended by 49,723,477 people.

The cinemas in 1939 had a gross of only \$3,653,832, but then 40 cents was the highest admission charge. It is now 85 cents, in some cases a dollar.

Mario Moreno ("Cantinflas"), Mexico's most popular film comedian, has accepted the post of treasurer of Mexico's version of the March of Dimes, being arranged by the Mexican Variety Club.

The Cine Majestic, a new first run seating 2,500, has been opened here by the Emilio Azcarraga circuit, which has two other theatres here soon to be opened.

ITALY

by ARGEO SANTUCCI
in Rome

The Italian Government has invited 36 countries to participate in an International Exhibit of the Motion Picture Technique at Venice from August 14 to September 10.

The Exhibit will offer sectional exhibits covering the technical aspects of production and distribution, color film, sub-standard film, inventions and research, television, books and publications, as well as the showing of representative product.

The participation of the British, French, Argentinian and Russian industries already has been assured.

The Italian picture "To Live in Peace" was cited as the best picture of the year, in contributing to the moral and spiritual betterment of man, by the Office Catholique International Du Cinema which met in Brussels last month.

A Motion Picture Center has been established in Milan for the promotion of production in that city.

James Dunn, the U. S. Ambassador to

Italy, was present at the recent recording of some sequences of "Signora Delle Camelie," the first feature to be produced in cooperation between American (Columbia) and Italian (Cinopera) interests.

The Motion Picture Section of the Catholic Association of Italian Workers has arranged for the sale of 16mm sound projectors to local Catholic Worker clubs. These clubs are furnished native and foreign pictures selected by the Catholic Motion Picture Center.

SOUTH AFRICA

by R. N. BARRETT
in Johannesburg

Cinema fires are rare in South Africa, but two costly blazes recently occurred here. The palatial Twentieth Century theatre in Maritzburg, capital of the province of Natal, was burnt to a smouldering shell June 22, while a few weeks before the Astra, MGM's theatre in Port Elizabeth, Cape Province, was completely destroyed by fire. The 20th Century theatre was opened in 1943 and seated 1,150. The Astra seated 974.

A statement made by a local film company indicating that efforts would be made to persuade the Government to insist that 15 per cent of the films shown in South Africa should be local Afrikaans productions—Afrikaans is the second official language here—has evoked little support publicly or from the press and it is unlikely to be sanctioned by the Government.

TURKEY

by PHEDON NAZLOGLU
in Istanbul

Since 1944, 80 per cent of the pictures screened in Turkey have been of American origin. Around 1939 only 50 per cent of the films imported by Turkey came from America, the remaining being predominantly French, German, English, Russian and Egyptian. Now approximately 400 American features and 250 American shorts are imported annually.

The most serious competitors of American films are Egyptian productions. This competition applies not only to Turkey, but also all over the Near East.

Recently film importers have found themselves in a very difficult situation, owing to more pictures being imported than there are screens to show them.

Local production has not been well developed. At the present only eight to 10 films are produced annually.

Hoffberg Adds Four Pictures

"L'Esclave Blanc" and "Dram de Shanghai," both French films; "Thunder in the Hills," a Czech picture, and a Richard Tauber-German language musical have been added to the release list of Hoffberg Productions, Inc., for the 1947-48 season, J. H. Hoffberg, president, announced last week.

Forms Company For Production In Palestine

In line with what he called "the urgent need for a permanent film production industry in Palestine," Norman Lourie, long a South African theatre operator, in New York last week announced the formation of Palestine Films, Inc., to produce features and documentaries in the Holy Land.

He is associated in the venture with Joseph Krumgold, who has a long film production background and who is vice-president in charge of production, and Victor M. Ratner, who will be in charge of the company's New York office. In addition to the production activities at the Jerusalem studio (the first film, "The House in the Desert," a three-reel documentary, already has been finished and will be released here in September), the company, through Middle East Film Distributors, Ltd., also plans to release American pictures in Palestine.

Acquires Reissue Rights

In line with this activity, Mr. Lourie said he had acquired the distribution rights to several reissues of David O. Selznick and Edward Small films.

According to Mr. Lourie, Palestine Films productions will be aimed at the world market and will be in English. Hebrew features will be turned out when the market seems sufficiently promising. Since technical facilities and trained personnel available in Palestine are sharply limited, the company will serve as a kind of "pipe-line" between the U. S. and Jerusalem. The first feature production probably will be an original story by S. N. Behrman, who will go to Palestine in October.

He will be preceded by Mr. Lourie, who left last weekend, and by Mr. Krumgold, who leaves in a few weeks to write and direct two documentaries, one sponsored by the Palestine Foundation Fund and the other by the Palestine Labor Federation. Mr. Lourie, through Cinemas Investment Corporation, Ltd., also controls several sites in Haifa and Tel Aviv, where he hopes to build 1,800-seat houses. Palestine Films, Inc., also will do the newsreel work for RKO Pathe and Paramount in Palestine. So far no definite distribution arrangements for future product have been made in the U. S.

To Build in South Africa

Regarding his South African activities, Mr. Lourie, who is a partner with 20th-Fox in the Fox house in Johannesburg, and who also is associated in the operation of the 11-house Associated Theatres of South Africa, Ltd., said his company intended to build 35 houses to compete with the powerful African Consolidated Theatres, the Schlesinger circuit. Associated Theatres originally included some 50 houses which gave 20th-Fox 32 weeks and United Artists 22 weeks of their playing time.

J. Arthur Rank recently purchased a 25

per cent interest in the Schlesinger circuit, and Mr. Lourie said his contract included a provision giving the British pictures equal terms with American companies. Associated Theatres has 10- and 15-year franchises for 20th-Fox and UA product, but some of them are due to expire next year.

Commerce Department Lists Jamaica, Haiti Theatres

Washington Bureau

The Department of Commerce reported Friday that there are 26 motion picture theatres in Jamaica now in operation and nine in Haiti. Total seating capacity in Jamaica is slightly more than 20,000, while seating capacity in Haiti is close to 5,000. The top admission in Jamaica is 75 cents; in Haiti, 60 cents.

Acquires Two French Films

Andre LeBarge of European Copyrights and Distribution, Inc., has acquired rights to two French features, "L'Honorable Catherine" and "Non Coupable."

Britain to Stagger Working Hours Starting October 1

London Bureau

In an effort to conserve its power and fuel, Britain will stagger its working hours next winter, beginning October 1. W. R. Fuller, secretary of the Cinematograph Exhibitors Association, has set up machinery enabling exhibitors who will be affected by the impending government regulation to discuss the spreading of screening hours with local licensing authorities. Until the government officially announces details of the staggered hours, it will be impossible to estimate the effect such regulations will have on the box office.

Golding Joins Korda

David Golding, former managing editor of the *Stars & Stripes* in North Africa, and for the past year a representative for Samuel Goldwyn in England has been appointed special representative in England in charge of United States publicity for Morris Helprin, vice president of Alexander Korda's London Film Production, Inc., New York.

Now! on the SCREEN!

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America's Outstanding Singer and
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PHILHARMONIC TRIO
Directed by B. B. RAY Produced by JACK SCHWARZ

18 Back-home harmonies including:
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"Oakin Raggle"
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Distributed by
SCREEN GUILD Productions, Inc.
Home Office: 346 So. La Brea Ave., Hollywood, Calif.—Foreign Dep't.: 723 7th Ave., New York City.—Cable: "Guildfilms."

Tanglewood Bow To Serious Music In Pictures

Motion pictures took an important part in last Tuesday's program of the Boston Symphony at Tanglewood near Lenox, Mass., as the organizers of the 1947 Berkshire Festival allotted part of the evening to a demonstration of musical reproduction through the mediums of the films, radio and television.

Part of the concert was broadcast to give the audience an idea of how serious music was transmitted over the air. When the orchestra played the "Roman Carnival Overture," the floodlights came on and cameras began to grind, taking shots of the performers as well as of the audience for a short subject to be titled "The Story of Tanglewood." It is understood that the picture will be released through MGM.

Original Music Emphasized

Part of the demonstration included the showing of scenes from motion pictures with outstanding musical scores. Emphasis was placed on original background music. Among the films were "Henry V," which features music by William Walton; "Our Town," Aaron Copeland; "Alexander Nevsky," Prokofieff; "Mayerling," Arthur Honneger, and "The River," Virgil Thompson.

Music in the classical and semi-classical vein has played an increasingly important part in pictures of this and last year. Made conscious of the tremendous tieup possibilities inherent in the use of classical themes and persuaded that the public was willing to accept the long-hair approach and sometimes even to prefer it—as in the case of "Song to Remember" and "I'll Always Love You"—producers both here and abroad have begun to apply serious music more liberally to their scores.

Music Used as Film Theme

In some cases, as in MGM's "Till the Clouds Roll By," Universal-International's "Song of Scheherazade," Warner Brothers' "Night and Day," and Columbia's "The Jolson Story," music and action revolve around a famous performer or composer. In others, as in Warner Brothers' "Deception," classical themes are woven liberally into the background music. That particular picture, for instance, used parts of Haydn's Cello Concerto as well as excerpts from Schubert's "Unfinished Symphony," and from a number of Beethoven Sonatas. Republic's "Specter of the Rose," Warner's "Humoresque," and Paramount's yet-to-be-released "Golden Earrings" also are examples of how melodious tunes from the pens of classical masters are used advantageously to create or sustain certain moods.

British pictures have taken the lead in this direction. "Brief Encounter" featured

IN NEWSREELS "Unconquered"

Campaign Set

A large-scale advertising, publicity and exploitation campaign has been launched by Paramount in behalf of "Unconquered," the Cecil B. DeMille Technicolor production, it was announced in New York last Friday by Curtis Mitchell, the company's advertising and publicity director. The picture stars Gary Cooper and Paulette Goddard.

The campaign will reach its climax with the American premiere of the picture at Loew's Penn theatre in Pittsburgh on October 3.

The magazine, newspaper and radio exploitation program, now under way, is expected to reach a combined total of 300,000-000 readers and listeners. Implementing the campaign will be a squad of 15 special publicists who will concentrate on national wire and photo breaks, working in concert with Paramount's permanent staff of field men. These special publicists will work under the direct supervision of William Danziger, recently added to the company's promotional force as an executive publicist to handle the campaign for "Unconquered."

The campaign has already started in 126 major cities throughout the country.

Voters Favor Sunday Films

Sunday films will be shown in De Funiak Springs, Fla., and Sparta, Ga., as a result of recent elections in which the voters expressed themselves in favor. In Sparta, Sunday films were approved by a vote of 95 to 72 out of a registered 500. The De Funiak Springs Town Council took action after the voters had turned thumbs down on the Sunday ban by a vote of 445 to 224.

Select Eagle-Lion Title

"Northwest Stampede" has been set as the final release title for Eagle-Lion's Cinecolor feature formerly called "Rainbow Ridge." The picture will go into production shortly in Alberta, Canada, at the Duke of Windsor's E-P Ranch. Based on the *Saturday Evening Post* story, "Wild Horse Round-Up," the cast includes James Craig, Joan Leslie and Jack Oakie.

Air Express Deal Set

Eastern Airlines and the Railway Express Agency have signed an international air express agreement whereby the express agency will handle all overseas and international air express shipments to San Juan, Puerto Rico. The agreement specifies that Railway Express will develop and promote international air express business for the airline.

Form New 16mm Company

The Viking Picture Corporation, a 16mm film company, has been formed in Chicago to produce and distribute commercial, industrial, educational and entertainment shorts. The company is headed by Sullivan C. Richardson. Arnold Whitaker is vice-president and John K. Edmunds is secretary.

MOVIETONE NEWS—Vol. 29, No. 95—China floods bring more misery. . . . Jewish immigrants take off for Haifa after bitter Palestine fighting. . . . Kenneth R. Royall becomes new U. S. Secretary of War. . . . Jap Emperor inspects new dam. . . . Weapons of war tested in peace in U. S. and Australia. . . . Sports: 28,000 Swiss athletes in mass gymnastics. . . . Veteran fishermen go after giant shark. . . . North Carolina bathing beauties have a snowball fight.

MOVIETONE NEWS—Vol. 29, No. 96—British royal visit to fleet. . . . Boy Scouts off for jamboree. . . . Lincoln papers opened. . . . Belgian regent in Congo. . . . Names in the News: James Forrestal and Eric Johnston. . . . Lew Lehr hoists his breeches for the "Diaper Derby." . . . Sports: Ice time frolics. . . . Ski aquabatics.

NEWS OF THE DAY—Vol. 18, No. 293—S. S. Exodus tragedy in drama of Palestine. . . . Floods in China. . . . Kenneth C. Royall, new U. S. Secretary of War. . . . Jet engines tested for health hazards. . . . "Operation Ice" at North Carolina's Atlantic Beach. . . . Six-foot girls in Hollywood beauty contest. . . . 28,000 Swiss athletes celebrate "gymnastics day." Polo school at Purchase, N. Y.

NEWS OF THE DAY—Vol. 18, No. 294—Lincoln's secret papers revealed at last. . . . President mourns death of mother at 94. . . . Forrestal becomes first U. S. Secretary of Defense. . . . Boy Scout troops off to world jamboree. . . . Eric Johnston reports on movie trip. . . . "Diaper Derby" in Palisades Park. . . . Gold cup race at Hollywood Park. . . . Water ski tournament in Michigan. . . . Congo dancers perform for Belgian Prince.

PARAMOUNT NEWS—No. 96—Japan's new dam. . . . Beauty contest for six-foot girls. . . . Palestine S.S. Exodus incident stirs new crisis. . . . Paramount's "Welcome Stranger" has premiere in Detroit. . . . Youthful pair invent "world's strongest glue." . . . Flood adds to China's woes.

PARAMOUNT NEWS—No. 97—Boy Scouts sail for France. . . . Nation mourns President's mother. . . . Jet power hits the road. . . . United command becomes a reality. . . . French train pilots in gliders. . . . Eric Johnston reports on Europe. . . . Paterson leaves Washington. . . . The eleventh Arlington Classic.

RKO PATHE NEWS—Vol. 18, No. 98—Kenneth C. Royall takes over U. S. Secretary of War post. . . . Jap Emperor visits huge new dam. . . . Madam Eva Peron in Paris. . . . Australian kangaroo roundup. . . . Vast floods in China.

RKO PATHE NEWS—Vol. 18, No. 99—Boy Scouts sail for France. . . . Lincoln papers revealed. . . . Johnston reports on Europe. . . . Elizabeth and Philip on tour. . . . Deers star in zoo. . . . Forrestal Secretary of Defense. . . . Water-skiers in national race.

UNIVERSAL NEWSREEL—Vol. 20, No. 59—Take desperate measures to save China's rice crop. . . . Round up suspects in Palestine as terror continues. . . . New Secretary of War—Kenneth C. Royall. . . . Jap Emperor inspects new Sagama Dam. . . . Beauty contest for six-foot girls in Hollywood. . . . College students learn polo. . . . Model air show at Alexandria, Va. . . . Stock car race.

UNIVERSAL NEWSREEL—Vol. 20, No. 60—Nation mourns death of President's mother. . . . Navy Secretary Forrestal appointed head of new armed service unification. . . . Collection of Lincoln's papers is opened to public at Washington, D. C. . . . Scouts sail to attend jamboree in France. . . . Eric Johnston returns from European tour. . . . Picturesque wheat harvesting at Walla Walla, Wash. . . . Tiny tots show speed in New Jersey's "Diaper Derby." . . . Wild West thrills at colorful Cheyenne Rodeo.

TELENEWS—Vol. 1, No. 14—Wartime radar harnessed for civilian use. . . . In memory of murder-death camp preserved. . . . De Gaulle returns to public life. . . . Alsations celebrate midsummer night. Billiard champ-expert performs—without a cue. . . . Youth in the news.

the Rachmaninoff Second Piano Concerto; "The Seventh Veil" had music of Grieg, Beethoven, Chopin and Rachmaninoff, and "The Magic Bow," was built on Paganini tunes.

For the future, a wealth of Tchaikovsky tunes will be used in Allied Artists' "Tragic Symphony." MGM is about to release "Song of Love," depicting the careers of Robert Schumann and Johannes Brahms; producer Sidney Buchman is planning a film on Beethoven, and RKO has its eye on a story of Enrico Caruso's life. MGM also is understood to be considering a film on the life of Mozart.

//WHAT THE PICTURE DID FOR ME//

Columbia

DEAD RECKONING: Humphrey Bogart, Lizabeth Scott—The first two nights didn't do too badly. The third night should have gone home. Played Monday-Wednesday, July 14-16.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

DEAD RECKONING: Humphrey Bogart, Lizabeth Scott—If your patrons like 'em rough, this should be it. It would have been good for me on Saturday, but it was priced too high, so I played it on Sunday to fair business.—R. V. Fletcher, Lyric Theatre, Hartington, Neb.

JOHNNY O'CLOCK: Dick Powell, Evelyn Keyes—If your patrons go for murder and gangster stories, this will satisfy. Played Friday, Saturday.—R. V. Fletcher, Lyric Theatre, Hartington, Neb.

JOLSON STORY, THE: Larry Parks, Evelyn Keyes—This story is about Al Jolson. If people like Jolson, they will like this, as it is in Technicolor. Good acting, good songs, but four walkouts. Played Wednesday-Friday, June 11-13.—Frank D. Fowler, Princess Theatre, Mocksville, N. C. Rural patronage.

JOLSON STORY, THE: Larry Parks, Evelyn Keyes—A top feature anywhere. Tried a five-day run, but should have given it my regular Sunday-Tuesday.—R. V. Fletcher, Lyric Theatre, Hartington, Neb.

Metro-Goldwyn-Mayer

BEGINNING OR THE END: Brian Donlevy, Robert Walker—This feature did the average Sunday-Monday-Tuesday business and I think everyone should play it. It is well made and brings a good message.—R. V. Fletcher, Lyric Theatre, Huntington, Neb.

LOVE LAUGHS AT ANDY HARDY: Mickey Rooney, Bonita Granville—Am personally off Andy, but this feature did extra business and everyone was satisfied. Played Sunday-Tuesday.—R. V. Fletcher, Lyric Theatre, Hartington, Neb.

MIGHTY MCGURK, THE: Wallace Beery, Edward Arnold—Played Friday and Saturday to an average crowd but paid above average.—R. V. Fletcher, Lyric Theatre, Hartington, Neb.

SEA OF GRASS: Spencer Tracy, Katharine Hepburn—A natural for me, and I think it would hold up in any locality, especially in Nebraska.—R. V. Fletcher, Lyric Theatre, Hartington, Neb.

SEA OF GRASS: Spencer Tracy, Katharine Hepburn—A very good show that didn't take in at the box office the amount it should have. Spencer Tracy was at his best. The story itself had a sad ending, which helps to draw the women. Played Monday, Tuesday, June 30, July 1.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

SHOW-OFF, THE: Red Skelton, Marjorie Maxwell—A good comedy which played to good business on Sunday, Monday, Tuesday.—R. V. Fletcher, Lyric Theatre, Hartington, Neb.

TWO SISTERS FROM BOSTON: Kathryn Grayson, June Allyson—This was a big disappointment to me at the box office. For some reason word-of-mouth advertising killed my Saturday night. Certainly not a small town picture. However, I played this late and the story seemed very draggy and there was too much dialogue. Played Saturday, July 5.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

ZIEGFELD FOLLIES OF 1946: MGM Contract Stars—Being a subsequent run theatre, this wasn't meant for me. Business was off 50 per cent. Too much highbrow music and not enough girls was the general complaint. I guess I'll stick to double features. Played Wednesday, Thursday, July 16, 17.—A. J. Benya, Paramount Theatre, Connellsville, Pa.

Paramount

MY FAVORITE BRUNETTE: Bob Hope, Dorothy Lamour—One of our favorite stars in a good comedy with a lovely lady. However, we struck rainy weather, but Paramount was good to us as we had an early playdate on this one. First class entertainment for the whole family. Played Tuesday, June 24.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

O.S.S.: Alan Ladd, Geraldine Fitzgerald—Guess the public must still be fed up on pictures with any kind of a war background, as "O.S.S." was a first class

... 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.

flop on Sunday and Monday. Even in our action house Ladd was no good and our patrons usually like any kind of a thriller. Played Sunday, Monday, July 13, 14.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

SUDDENLY IT'S SPRING: Paulette Goddard, Ray Milland—Light comedy entertainment enjoyed by my sophisticated patrons, but the farmers didn't get much kick out of it. Beautiful star and an early playdate on this one. Not a small town picture. Played Thursday, June 17.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

PRC

LAW OF THE LASH: Al LaRue, Al "Fuzzy" St. John—I predicted Al LaRue could play the lead in a Western and I was well pleased on his first showing here. Of course, he gets good support from "Fuzzy." Comments were good. Played Friday, Saturday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

Republic

HIT PARADE OF 1947: Eddie Albert, Constance Moore—This is a nice musical and Gil Lamb keeps them laughing. Texas should pack them in on the Roy Rogers' song, "Is There Anyone Here from Texas?"—L. Brazil, Jr., New Theatre, Bearden, Ark.

SIoux CITY SUE: Gene Autry, Lynn Roberts—Good old Gene is very popular here. Helps keep the banker happy. Played Friday, Saturday, July 18, 19.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

RKO Radio

CODE OF THE WEST: James Warren, Debra Allden—These Zane Grey Westerns always draw and please, and this one is no exception. Play it. Played Friday, Saturday, July 11, 12.—E. M. Freiburg, Paramount Theatre, Dewey, Okla. Small town patronage.

LADY LUCK: Robert Young, Barbara Hale—A very interesting comedy with Morgan at his best. Some very good comedy scenes were when Morgan sets out to lose the gambling establishment his granddaughter owns. Played Sunday, July 6.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

NOCTURNE: George Raft, Lynn Bari—Another on the mystery angle that failed to draw the average. Played Friday and Saturday, July 4, 5.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

SINBAD THE SAILOR: Douglas Fairbanks, Jr., Maureen O'Hara—Our patrons here enjoy fantasy and costume pictures. The big item that helps put it over is that it is different from most shows. Played Monday, Tuesday, July 7, 8.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

SISTER KENNY: Rosalind Russell, Alexander Knox—This picture was definitely box office for us. I feel that it should appeal most anywhere. Played Wednesday, Thursday, July 16, 17.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SONG OF THE SOUTH: Disney Feature Cartoon—Walt Disney picture in Technicolor. It is outstanding in performance, as the cartoons are mixed in for laughs and plenty of comedy. Uncle Remus does a good job for the kids as well as for the grown-ups. We played it three days to full houses. Played Wednesday-Friday, April 30-May 2.—Frank D. Fowler, Princess Theatre, Mocksville, N. C. Rural patronage.

Screen Guild

HILLS OF OLD WYOMING: William Boyd, George Hayes—Very good Wyoming reissue and business was only fair. Since January 1 grosses have been off, but they have been worse in the past four weeks, despite our attempt to give the customers better shows.

Played Thursday, Friday, July 17, 18.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

MEET JOHN DOE: Gary Cooper, Barbara Stanwyck—A reissue that we had a break on due to the fact that it had never been played here. The print was excellent and the sound good despite the fact it was old. The people enjoyed it and made favorable comments on the way out. Played Wednesday, July 2.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

NORTHWEST TRAIL: John Litel—Used this on second spot of weekend double bill. Not so good. Miss Bellamy seems almost as good as when we last saw her in silents back in the early 1920's. Played Friday, Saturday, July 11, 12.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Twentieth Century-Fox

BLACK BEAUTY: Richard Dennings, Mona Freeman—Nice picture. It was popular with our audience. Business good. Should do well anywhere. Played Thursday-Saturday, July 17-19.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

Universal

DESTRY RIDES AGAIN: Marlene Dietrich, James Stewart—This is a very good Western reissue, so play it as soon as you can get it, as it will draw and please. Has a strong cast and a good story. Played Wednesday, Thursday, July 9, 10.—E. M. Freiburg, Paramount Theatre, Dewey, Okla. Small town patronage.

MICHIGAN KID, THE: Jon Hall, Rita Johnson—We used this on a weekend double bill to good business. Should go over well in any small situation. Played Friday, Saturday, June 11, 12.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

MICHIGAN KID, THE: Jon Hall, Rita Johnson—This is a good Western in Cinecolor which pleased all who came. I played it against a carnival and still did average business. Played Sunday, Monday, July 6, 7.—E. M. Freiburg, Paramount Theatre, Dewey, Okla. Small town patronage.

WHITE TIE AND TAILS: Dan Duryea, Ella Raines—Very mediocre entertainment. Business only fair. Bendix can hardly be called a star as feature attraction. Other roles better. Played Monday, Tuesday, July 14, 15.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Warner Bros.

BIG SLEEP: Humphrey Bogart, Lauren Bacall—Heavy drama and a good story. Turned out to be a very satisfactory evening's entertainment in this spot. Bogart is a favorite with my patrons here. This feature is packed with action and suspense. Play it, is my recommendation. Played Saturday, June 28.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

CLOAK AND DAGGER: Gary Cooper, Lilli Palmér—Another war drama. It is a story of a Nazi spy ring. Most of the scenes take place at night in rainy weather, which is hard to project in a small town. Opinions differ in this one's entertainment value. Struck very hot weather and heavy rainstorms. So it is pretty hard to give an opinion as we hit the worst storm of the season. Played Thursday, July 10.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

HUMORESQUE: Joan Crawford, John Garfield—Played midweek to a small but appreciative crowd.—R. V. Fletcher, Lyric Theatre, Hartington, Neb.

MAN I LOVE, THE: Ida Lupino, Robert Alda—Just got by and that's all. Didn't hold up for three days. Played Sunday-Tuesday.—R. V. Fletcher, Lyric Theatre, Hartington, Neb.

MAN I LOVE, THE: Ida Lupino, Robert Alda—
(Continued on following page)

(Continued from preceding page)

This was very good and satisfied everyone who saw it. Miss Lupino did the best acting job of her career. We consider this feature a good draw for any town, large or small. Played Wednesday, Thursday, July 9, 10.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

TIME, THE PLACE AND THE GIRL, THE: Dennis Morgan, Jack Carson—A nice musical in Technicolor in the high bracket place. Good entertainment, catchy songs and dances. Played Saturday, June 21.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

Short Features

Columbia

OUT WEST: All Star Comedies—We had to fasten down all the seats when this was over. These birds are always tops in comedy. Play this by all means.—Frank D. Fowler, Princess Theatre, Mocksville, N. C.

Metro-Goldwyn-Mayer

NORTH WEST HOUNDED POLICE: Technicolor Cartoons—MGM in the past year has released many funny cartoons, and this is one of their best.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

Paramount

AMUSEMENT PARK: Popeye the Sailor—Popeye in a good cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

G. I. HOBBIES: Unusual Occupations—An entertaining reel in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

IN COUNTRY LIFE: Speaking of Animals—A very good animal picture.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

POOCH PARADE: Speaking of Animals—A good talking comedy.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

UNUSUAL OCCUPATIONS: No. 1—Very good. It is a pleasure to play this series.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

RKO Radio

HEADING FOR TROUBLE: Edgar Kennedy—Lots of good laughs in this short.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SKATING LADY: Sportsopes—Well worth playing. Enjoyed.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

WIFE TAKES A WOLF: Leon Errol—It is really a good comedy. Play it, if you like comedies.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

Twentieth Century-Fox

MEXICAN BASEBALL: Terrytoons—A pleasing color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

STORM OVER BRITAIN: March of Time—Average March of Time. Very little entertainment. Will serve as a filler.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Universal

TINY TERRORS OF TIMBERLAND: Special Features—Interesting. Well received.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Warner-Vitaphone

CAT'S TALE: Merrie Melodies Cartoons—Good cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Jameson Opens Denver Branch

Earl E. Jameson, president of the Central Shipping Bureau of Kansas City, Mo., an inspecting and shipping service for film distributors, has opened a similar office in Denver. The Denver service is currently operating from the Monogram exchange but Mr. Jameson is negotiating for erection of a new building.

Short Product in First Run Houses

NEW YORK—Week of July 28

CAPITOL: Salt Water Tabby.....MGM

Neighborhood Pests.....MGM

Feature: The Hucksters.....MGM

CRITERION: Brooklyn, U.S.A......Universal

Feature: Brute Force.....Universal

HOLLYWOOD: The Flying Sportsman

of Jamaica.....Warner Bros.

Easter Yeggs.....Warner Bros.

Feature: Possessed.....Warner Bros.

MUSIC HALL: Turkey's 100 Million

20th Cent.-Fox

Feature: Bachelor and the Bobby Soxer,

The.....RKO Radio

PALACE: Sleepy Time Donald.....RKO Radio

A Summer's Tale.....RKO Radio

Feature: They Won't Believe Me.....RKO Radio

PARAMOUNT: Making the Varsity.....Paramount

I'll Be Skiing You.....Paramount

Feature: Perils of Pauline.....Paramount

RIVOLI: Champagne for Two.....Paramount

Diamond Gals.....Paramount

Feature: Crossfire.....RKO Radio

ROXY: The Sky Is Falling.....20th Cent.-Fox

Gardens of the Sea.....20th Cent.-Fox

Wings of the Wind.....20th Cent.-Fox

Feature: I Wonder Who's Kissing

Her Now.....20th Cent.-Fox

STRAND: So You Want to Go

on a Vacation.....Warner Bros.

Pest in the House.....Warner Bros.

Sunset in the Pacific.....Warner Bros.

Feature: Cry Wolf.....Warner Bros.

WINTER GARDEN: Juvenile Jury.....Universal

The Answer Man.....Universal

Feature: Slave Girl.....Univ.-Int.

CHICAGO—Week of July 25

APOLLO: I'll Be Skiing You.....Paramount

Feature: It Happened on 5th

Avenue.....Allied Artists

GRAND: Ski Bells.....RKO

Feature: Brute Force.....U-I

ROOSEVELT: Donalds Double Trouble.....RKO

Feature: The Homestretch.....20th Cent.-Fox

UNITED ARTISTS: Aladdin's Lamp

20th Cent.-Fox

Feature: Great Expectations.....Univ.

WOODS: Thrills of Music.....Columbia

Feature: Repeat Performance.....Eagle-Lion

First Short in MPA Series For September Release

Washington Bureau

The first in the series of short subjects sponsored by the Motion Picture Association and dealing with public affairs, is expected to be released about mid-September, Edward Cheyfitz, supervising the program for MPA, told reporters here Tuesday.

The series has been tentatively titled "America Unlimited." The first picture is "Power Behind the Nation," produced by Warner Brothers. Full production details for the rest of the series are expected to be completed this week.

Distribution details for the MPA series are being worked out by David Palfreyman, of MPA, and Norman Moray, of Warner Brothers, in cooperation with other film companies.

Profits from the series will go to the Damon Runyon Cancer Fund, it was announced.

Mr. Cheyfitz said he did not expect plans to be ready for several months for the series of shorts planned by the Motion Picture Academy of Arts and Sciences. This series has been tentatively titled, "The Story Behind the Films."

Bureau of Labor Statistics To Reduce Field Survey

Due to a reduction in operating funds, the Bureau of Labor Statistics in Washington has been forced to revise its method of getting admission price and other consumer price data, which will make it difficult to compare future admission price index figures with previous figures.

Previously the Bureau has been gathering its admission price data from 34 cities, covering 21 cities monthly, with an additional 13 cities every third month. Under the new operational procedure only 10 cities will be

covered all 12 months, with each eight of the remaining 24 cities being covered every third month.

The 10 cities which will be covered every month are Birmingham, Boston, Chicago, Cincinnati, Detroit, Houston, Los Angeles, New York, Philadelphia and Pittsburgh.

Disney Using Workshop

Walt Disney Productions and New Entertainment Workshop, Hopewell, N. J., have signed an agreement whereby the story developing facilities of the Workshop will be used for three Disney productions: "So Dear to My Heart," "The Little People" and a story of America's covered-wagon days which Mr. Disney plans to produce in the early 1950's.

Outdoor Theatre Ban Invalid

Leon M. Male, operator of the Seventh Street Drive-In, an outdoor theatre in Whitehall Township outside of Allentown, Pennsylvania, has won a suit brought against him in Lehigh County Common Pleas Court in an effort to restrain him from operating the outdoor situation. Judge John H. Diefenderfer, ruling in his favor, said the Allentown ordinance, a law against outdoor theatres, was invalid and unconstitutional.

Movie-Mite Expands

The Movie-Mite Corporation, Kansas City, has leased an additional 10,000 feet of space for production of projectors. Movie-Mite is manufacturing 1,000 16mm machines per month. Forrest O. Calvin, board chairman, said in that city last week.

Bucklin Theatre Sold

Clifford Byler has sold the C. and B. theatre in Bucklin, Mo., to Mr. and Mrs. Leo Walker of Cassopolis, Mich. Mr. Walker will manage the theatre.



MANAGERS' ROUND TABLE

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

WALTER BROOKS, Director



Interesting and instructive is the example set, in Baltimore, for the day-and-date run of "New Orleans" at the downtown Hippodrome and the (Negro) Harlem theatres. Opening simultaneously with two independent, but identical, campaigns, there can be no result other than a profitable business experience. Jules Levey and United Artists, selling this dramatic history of jazz music, have broken precedent, but established good trade policy.

A special trailer was devised for the Negro theatre, wherein Louis Armstrong introduced the Negro musicians individually to the audience. Prices were upped at the Harlem to match admission prices at the Hippodrome for this run, with no complaint by Negro patrons. The whole procedure was received with applause by Negroes. It proved an equality of treatment and the absence of any policy of discrimination that could be well received in many communities.

Traveling through the deep South in the past several years, we have been impressed with a new trend, to give Negro audiences better attention, rather than to consider this market as a matter of diminishing returns. Down in Jacksonville, we heard an important exhibitor say that he would like to have "a million dollars in new Negro theatres for the South." It is worth the effort and the investment to shake out that old belief that the Negro need be satisfied with less than the best in his own neighborhoods.

Carl Weick, manager of the Black River Falls theatres, out in Wisconsin, send us his version of the baby-sitting business he has developed as a goodwill enterprise in his town. He advertises "Maidettes," as he prefers to call 'em, and offers his patrons the services of qualified attendants who will watch over the infantry while you go to the movies. Mothers can obtain this needed help by merely calling the thea-

SUNDAY CONCERTS

Holt Gewinner, Jr., publicity director for the Georgia Theatre Company, Atlanta, forwards to the editor of the *Herald*, an exceptional example of community service rendered in their current series of summer "Pop" concerts, playing to capacity audiences every Sunday afternoon at the Fox theatre.

These concerts, free to the public, feature the Atlanta "Pop" Orchestra of fifty musicians under the direction of Albert Coleman, and are offered through the cooperation of Mr. William K. Jenkins, President of Atlanta Theatre Enterprises, the Hon. William B. Hartsfield, Mayor of Atlanta, and Mr. Herman Steinichen, Secretary, Atlanta Federation of Musicians.

Audiences of 4000 persons greet the program of finely performed classic and popular music with long and riotous applause. The concert is scheduled at 1:45 p. m. when it attracts music lovers to a fine theatre and creates a maximum public response with a minimum disarrangement of theatre routine.

Not every manager can create such a large demonstration for music lovers as a public relations gesture, but in nearly every community, large and small, there is a nucleus with which to put this type of operation into effect. It is something that can be done on Sunday in closed towns, where an audience ordinarily not available may be reached with appreciation of their theatre.

tre, no charge for the service; and prospective "sitters" may find gainful employment at going rates by contacting Mr. Weick at the theatre for an interview.

Why doesn't a circuit or metropolitan theatre chain start something as constructive in purpose as the Gaumont-British "Junior Club" Magazine, for boys and girls in this country? The idea is loaded with possibilities, and we compliment James Forsythe, director of public relations for Gaumont-British, in London, for such a good example. It is something that might be effectively tied-in with Saturday morning shows for children.

The current monthly issue, fifth to be received here, includes a sports section for Juniors, a contest section that is always doing things, news of the Junior Clubs' frequent trips as guests of G-B managers, a salute to 100 new "Odeon" Clubs in Canada, a gossip column and ideas section, with plenty of interest for Juniors along typically British lines of promotional activity.

Think of the job that could be done for "Junior Clubs" over here, with a Club magazine of their own, frequent Club meetings in neighborhood theatres, a central point for contests and showbuilder ideas, a control factor for juvenile delinquency, an award basis for youngsters, and their active cooperation in audience building for theatres.

Respectfully submitted by the Round Table to operators big enough to swing it into practice, and make it possible for smaller situations to climb on board, once the Junior Club idea is rolling and has gained national momentum.

Current issue of "What's New" arrived from Famous Players of Canada, with what's new concerning "The Ack"—our recent visitor in New York, the prize winning Mr. Ivan Ackery, of Vancouver, and way-stations en route. Ivan seems to have stopped over, often and frequently, on the way home, to be wined and dined, and photographed, as the Quigley Grand Award winner for 1946. —Walter Brooks

SHOWMEN PROMOTIONS



Window tieup with Brentano's Book Store was promoted by manager S. L. Sorkin, RKO Keith's theatre, Washington, D. C., to advertise "Ivy".



This eye-arresting marquee-top display was designed to exploit "Humoresque" at the Opera theatre, Buenos Aires.



A hitching post in front of the Capitol theatre, Philadelphia, helped to attract attention to manager Herman Comer's Western double bill.



The boys in barrels were dispatched by manager H. W. Reisinger, Loew's theatre, Dayton, Ohio, to exploit his playdate of "Copacabana".



Jeep ballyhoo, left, caused considerable comment for "The Egg and I" at the Palacio Chino theatre, Mexico City.

The exploitation-minded Rufino Brothers used this float, right, for the opening of "The Return of Monte Cristo," Life theatre, Manila, Philippines.



QUIGLEY AWARDS CONTENDERS

The men and women listed below have submitted evidence of showmanship within the past fortnight, which justifies their names being placed on the list of outstanding showmen.

ELMER ADAMS, JR. Hornbeck, Shawnee, Okla.	W. HEASEMAN Plumb, Streator, Ill.	H. PEARSON Wausau, Wausau, Wis.
A. A. ALLEN Dominion, Bispham Blackpool, England	TED HERBERT Broadway, Stratford, E. 15, London, England	GENE PEFFLEY Ridge, Gary, Ind.
JAMES BARNES Midwest, Oklahoma City, Okla.	WALTER HINKS Seamore, Glasgow, Scotland	SAM PIERCE Capitol, Macon, Ga.
CHARLES BARNETT Capitol, Martin, Tenn.	R. HYNES Criterion, Oklahoma City, Okla.	AL POLLEY Rialto, Phoenix, Ariz.
H. BEDFORD Palace, Derby, England	J. ISELY Jackson, Milwaukee, Wis.	LESTER POLLOCK Loew's, Rochester, N. Y.
WALTER A. BEHRENS Capitol, West Allis, Wis.	SID KLEPER College, New Haven, Conn.	G. E. RATHMAN New Marion, Marion, Iowa
GEORGE BERNARD Odeon, Bury, Lancs, England	PAUL O. KLINGER Strand, Waterbury, Conn.	G. RAY Regent, Bradford, Yorks., England
HELENE BOESEL Downer, Milwaukee, Wis.	RUDY KOUTNIK Paradise, Milwaukee, Wis.	H. W. REISINGER Loew's, Dayton, Ohio
HUGH S. BORLAND Louis, Chicago, Ill.	JOHN LONGBOTTOM Odeon, Chorley, Lancs., England	REYNOLDS ROBERTS Ritz, Tunstall, England
JOE BOYLE Poli, Norwich, Conn.	MARTIN LOVERIDGE Rex, Andover, England	CARL ROGERS Broad, Columbus, Ohio
A. J. BROWN Empire, Cardiff, Wales	ABE LUDACER Valentine, Toledo, Ohio	MORRIS ROSENTHAL Poli, New Haven, Conn.
BILL BROWN Bijou, New Haven, Conn.	H. H. MALONEY Poli, Worcester, Mass.	J. G. SAMARTANO State, Providence, R. I.
W. D. BUTLER Lyric, Salt Lake City, Utah	HUMBERTO MANRIQUE Metro Avenida, Medellin, Colombia	MATT SAUNDERS Poli, Bridgeport, Conn.
BOB CARNEY Poli, Norwich, Conn.	ED MAY Lincoln, Miami, Florida	LEE SEPTEMBRE State, Miami, Florida
W. E. CASE Picture House, Monmouth Mons, England	BILL MORTON Albee, Providence, R. I.	WILLIS SHAFFER Royal, Atchison, Kansas
LOU COHEN Poli, Hartford, Conn.	ROSS McCAUSLAND Telenews, Dallas, Texas	ROY T. SHIELD Royal, Enid, Okla.
TIFF COOK Capitol, Halifax, N. S.	P. E. McCOY Miller, Augusta, Ga.	S. L. SORKIN Keith's, Washington, D. C.
C. B. B. CRISP Ritz, Barrow-in-Furness Lancashire, England	WILLIAM NEWMAN Olympia, Cardiff, Wales	MICHAEL STRANGER State, White Plains, N. Y.
HAROLD DE GRAW Oneonta, Oneonta, New York	GRACE NILES Lexington, New York City	RALPH TIEDE Granada, Napanee, Ont.
K. D. EDMONDSON Gaumont, Chester, Cheshire, England	HAROLD NORRIS Grand, Macon, Ga.	RUPERT TODD Gaumont, Doncaster, Yorks, England
WILLIAM ELLIOTT Palace, McAdoo, Pa.	LOUIS NYE Hoosier, Whiting, Ind.	E. W. VAN NORMAN Uptown, Milwaukee, Wis.
FRED R. GREENWAY Palace, Hartford, Conn.	GEORGE PAGE Seco, Silver Springs, Md.	HELEN WABBE Golden Gate, San Fran- cisco, Cal.
KEN GRIMES Warner, Erie, Pa.	D. S. PALMQUIST Park, St. Paul, Minn.	KEITH WILSON Capitol, Brampton, Ont.
HANK HAROLD Palace, Cleveland, Ohio	PEARCE PARKHURST Capitol, Pawtucket, R. I.	ANSEL WINSTON Coliseum, New York City
	FRANK PAUL Lyric, Indianapolis, Ind.	NATE WISE Palace, Cincinnati, Ohio
		ARTHUR WOLFSON Empire, Whitby Yorks, England

Around the Table

Q LOU COHEN, manager of Loew's Poli theatre, Hartford, has his cashiers answering the 'phone with "Love that Huckster!" . . . SOL SORKIN, transferred from Washington, is on the job at RKO Keith's theatre, Flushing, L. I. . . HUGH BORLAND turns out a neat four-page institutional folder titled "Our Creed" and paid for with back-page advertisements. . . ROY SHIELD has Jesse James riding again, down at the Mecca theatre, Enid, Oklahoma, where they love that cowboy! . . . HANK HAROLD's good ad layouts arriving from the RKO Palace, Cleveland, Ohio. . . CLIFF BUECHEL, manager of the Mary Anderson theatre, Louisville, reports good business with distribution of 10,000 teaser throwaways for "The Unfaithful." . . Ed MAY exploiting March of Time's "New Trains for Old" in Miami railroad stations. . . SPENCER BREGOFF, manager of the Palace theatre on Staten Island, New York, got an effective tieup with record albums for "Humoresque." . . J. P. HARRISON, manager of the Texas theatre, Denton, Texas, had unsolicited praise from a leading educator prior to the opening of "Smash Up" as endorsement of the picture. . . E. K. BATONE, JR., and GORDON GRIFFITH working a personal appearance stunt at Scottsbluff, Nebraska.

Q Sampling is always intriguing to audiences, so ALLEN GRANT, manager of Century's Patio theatre, Brooklyn, was clever in promoting 10,000 packages of "Oakite" for his showing of "Nora Prentiss" which cleaned-up. . . PEARCE PARKHURST, manager of the Capitol theatre, Pawtucket, R. I. has an interesting chart to estimate ushers evaluation. He rates 'em nine different ways for a passing grade. . . W. H. HEASEMAN, of the Plumb theatre, Streator, Ill., had a cooperative newspaper ad for "The Yearling" that was good. . . NORMAN LEVINSON, assistant to Sid Kleper, manager of Loew's Poli-College, New Haven, Conn., ballyhoos "Fiesta" with bathing beauties on local beaches. . . GERRY PRATT, assistant manager of Century's Grove theatre, Freeport, L. I. made 'em curious with a "peep-show" idea to advertise "The Late George Apley." . . GUY HEVIA, city manager and BARNEY FELD, manager of Reade's Jersey theatre, Morristown, N. J., sent out 10,000 letters to patrons throughout Morris County for "Odd Man Out." . . GEORGE HAAG, manager of the Alan theatre, New Hyde Park, L. I. obtained police aid as exploitation of "Traffic With the Devil" in a safety campaign. . . GENE HUDGENS, manager of the Home theatre, Oklahoma City, flies us a saucer "good for two passes to Ivy."

Q ANSEL WINSTON worked a "miracle" electric lamp display that flashed on-and-off mysteriously, to advertise "Miracle On 34th Street" at the RKO Coliseum, New York. . . ABE KAUFMAN, of the Fountain theatre, Terre Haute, Ind., played the race fans to exploit "Galant Bess" with teaser throwaways . . . National Screen offers ten kinds of "Drive Safely" trailers, good public relations . . . DELMAR J. ADAY, assistant manager of the Yucca theatre, Midland, Texas, used a movie-set idea to advertise "The Yearling" . . . AL LEVER, city manager for Interstate Majestic theatre in Houston, Texas, got good newspaper breaks for breakfast to "Miss Good Egg (&I) of 1947". . . JIM BARNES, of the Midwest theatre, Oklahoma City, had the Governor of Wyoming presenting a cowboy hat to the Governor of Oklahoma to advertise "Cheyenne" . . . KEITH WILSON, manager of the Capitol theatre, Brampton, Ontario, dropped a thousand "flying saucers" over street crowds on Saturday night, with lucky numbers attached. . . GRACE NILES running a model plane competition in the lobby of Loew's Lexington, New York, to advertise "Blaze of Noon." . . J. G. SAMARTANO, manager of Loew's State theatre, Providence, featuring those midnight all-cartoon shows for grown-up kids. . . JIM BARNES enjoying a bathing beauty contest at the Midwest theatre, Oklahoma City.

Q NORMAN LOFTHUS, manager of the California theatre, Santa Barbara, promoted a large number of old juke-box records, pasted on his own labels, handed them out as throw-aways to advertise "The Fabulous Dorseys". . . PEARCE PARKHURST makes up a monthly calendar using half-column ad mats to display four changes a week. . . JOE BOYLE, manager of Loew's Poli-Broadway theatre, Norwich, running a best-letter contest on "Why I Like Homestretch." . . PAUL SWEENEY, Manager of the State theatre, Sandwich, Ill., used an animal display to exploit "The Yearling" and broke all house records in a four-day run. . . WALTER BEHRENS, manager of the Capitol theatre, West Allis, Wis., puts out a "flying saucer" with instructions in one easy lesson on how to make it fly. . . W. D. BUTLER, manager of the Lyric theatre, Sale Lake City, froze his sidewalk display in solid blocks of clear ice on a hot day. . . City Manager LAWRENCE SHIELDS was toasted at a surprise birthday party given by employees of the Georgia Theatre Company in Columbia, Ga. . . TIFF COOK, assistant manager of the Capitol theatre, Halifax, N. S. has a saucer that really flies, with an aid mail stamp on the back! . . HARVEY SMITH, long time member of the Round Table, and now barnstorming with "The Duke of Paducah," sends his street bally at Schine's theatre, Auburn, N. Y.

Alert Showman's Publicity Break "Best Ever"

Round Table members have their eyes wide open, and when district manager Harold deGraw, of Schine's Oneonta theatre, Oneonta, N. Y., discovered that Kim Hunter, star of "Stairway to Heaven," was playing the lead in a summer theatre only 30 miles away, he landed a front page full of publicity, by inviting Miss Hunter for a personal appearance, with fanfare, police-escort and official welcome.

The *Oneonta Star* proves how right he was, with a story Mr. deGraw calls "the best newspaper break we ever had," a headline with three pictures across the entire top of the front page, and the lead story on the page, which begins, "Oneonta turned out in force last night to give Kim Hunter, star of 'Stairway to Heaven', the first keys to the city she ever received." Photographs show 1,000 people jammed in the street in front of the theatre to see the actress, while the headman of the local radio station assists the Mayor in the presentation ceremonies. There's no telling how the straw-hat theatre liked the splurge, but no doubt about the exploitation value for the picture.

Moral of all this; for all good Round Tablers, is that you just never can tell where the publicity lightning is going to strike, out of a blue sky, even if the picture was made in England and the players may seem unknown in upstate New York.

Teaser Display Promotes Month of Playdates

With a budget of NO dollars for advertising, manager John Arnold, of the Yale theatre, Houston, Texas, conjured up a cute trick to exploit all the pictures on his monthly calendar, and display them, in contest style.

It so happened that every picture could be represented by a doll or an object, so he used an empty showcase to display a toy or an article, such as a Locket, a map of California, a map of Brooklyn, the Dolly Sisters, a toy Red House, a yearling deer, with a card reading: "Can you name the hits represented in this group of articles?"

Saunders Promotes Page Co-op for "Hucksters"

A full-page cooperative newspaper display ad was promoted by manager Matt Saunders to exploit his playdate of "The Hucksters" at the Poli theatre, in Bridgeport, Conn. The cost of the entire page was divided among the eight participating merchants. In addition, Saunders promoted a three-column by 11-inch cooperative ad with Anthony's Hair Styling Studio, which ran in the *Sunday Herald* and *Sunday Post*. The latter ad featured a still of Deborah Kerr in a scene from the picture.

Contest for University Students Aids Playdate

A literary quiz angle was used with good results by Gene Russell, manager of the Rialto theatre, Champaign, Ill., in connection with his engagement of "The Unfaithful." Russell ran an ad in *The Daily Illini*, read by some 9,000 summer school students at the University of Illinois, inviting the campus boys and girls to test their knowledge of famous sayings by sending in the names of authors of the following: 1. "Frailty, thy name is woman!" 2. "Charity shall cover the multitude of sins." 3. "He that is without sin among you, let him first cast a stone against her." 4. To err is human, to forgive divine." 5. "This above all: to thine own self be true, and it must follow as the night the day, thou canst not then be false to any man." Guest tickets were awarded for the first 10 correct answers.

Clock Tieup Promotes "Time"

A natural play on clocks and the passage of time was used by manager Preston Swan in a main thoroughfare window tieup with a clock-maker to advertise "Till the End of Time" at the Elephant Cinema, Shawlands, Glasgow, Scotland.

Conducts Beauty Contest Despite Handicaps

A campaign that took a bit of doing and is worth a round of cheers is that turned in by manager William Elliott, of the Palace theatre, MacAdoo, Pa. Exploiting Republic's "Calendar Girl," manager Elliott conducted a beauty contest, as he puts it, "in a town entirely too small."

As a further handicap, manager Elliott operates in a town that has no newspaper, so he promoted the paper in a key town four miles away, obtained plenty of space through four weeks, with excellent success. In a small town with no facilities he found enough real support and cooperation to participate in a national contest.

But that's the point of this story. The difference between the town "entirely too small for a contest of this sort" and the larger situation was taken up by the personal energy and acumen of a manager who wanted a result and got it anyway.

Tieup With Merchant Group Nets Windfall for Showman



What is more natural than tieups with department stores for "Miracle on 34th Street?" So thought RKO's Cincinnati publicist Nate Wise. The result: eight wonderful windows (for an example—see cut), drawing attention to the engagement of the picture at the Palace theatre there.

Wise contacted the Fourth Street Merchants, who cooperated wholeheartedly as a group in all avenues. They ran a huge five-column ad two days before opening, most of which was devoted to a straight plug for the picture, and appropriate credits for

the theatre. One store ran a four-column cooperative ad—that was Lytton's. There were five other drop-ins by downtown department stores in their ads. Wise had 500 special window cards printed.

With the Fourth Street Merchants sponsoring, between 750 and 1,000 orphans attended a weekday morning show. The *Enquirer* broke with a three-column art and story feature, and the *Post* did likewise. All the top heads of the department stores, the president of three different banks, and the Mayor were present to welcome the children.

Letter Writing Contest Builds "Honeymoon"

Good business-building contest idea to advertise "Honeymoon" was planned by manager Jack Tiernan, of the RKO Orpheum, Kansas City, with the Greyhound Bus Company sharing costs of a free honeymoon journey.

Contestants were asked to write a reply in 50 words or less to the question, "I would like to take a honeymoon in the Colorado Rockies because . . ." The prize to be an all-expense tour from Kansas City through the Colorado resort country, for seven days, as part of Greyhound's new travel agency plan. The Greyhound Bus terminal in Kansas City handles a traffic volume of over 500,000 passengers a month, and the contest was plugged through this period by both theatre and bus company. Station KCKN presented the winners on a special 15-minute program, the time and date of which was included in all preliminary advertising.

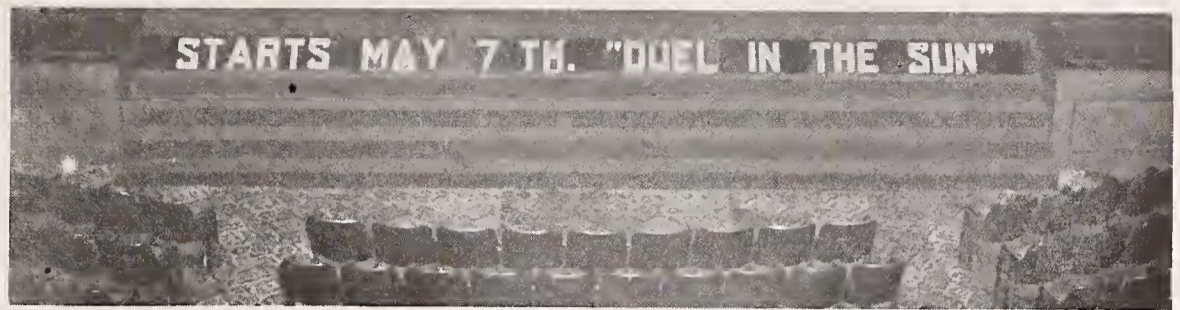
Not only is such a contest accumulative for benefits accruing to both theatre and cooperating transportation agency, but managers can be sure there will always be honeymooners who will reach for such attractive bait. And always a honeymoon trip that is possible for co-op participation in any locality.

Uses Teaser Giveaway

Manager Donald S. Palmquist used small envelopes with buttons enclosed to exploit "Abie's Irish Rose" at the Park theatre, St. Paul, Minn. Red copy on the outside of the envelope read: "You'll laugh the buttons off your clothing when you see 'Abie's Irish Rose', etc."

This special ad was used by manager Jack A. Simons for a three-hour, 15-unit cartoon show at the Center theatre, Hartford, Conn.

The Marquee Inside the House



Boyd Sparrow makes additional use of marquee letters of Loew's theatre, Indianapolis, by displaying a line of copy at the orchestra pit level, where audiences may see and read of the coming attraction, during intermissions.



Similarly, Don Shone, of the Paramount theatre, Omaha, gets brilliant use of lettering of the curtain line, with the full benefit of stage border and foot lights of various times when house or stage lights are up. No doubt of the striking effect!

There is an increasing tendency to utilize marquee letters progressively, for the coming attraction displayed in this fashion inside the theatre, to a second use, over the inside lobby doors to announce the next change of bill, and finally, outside and over the box-office window, where the potential patron makes the final decision to become a paying customer and puts down the price of admission.

Contest Boosts

"Expectations"

"Great Expectations" got off to a flying start at the RKO Albee theatre, Providence, R. I., according to a report from Bill Morton, publicity director.

Using the title of the picture, a radio contest was set with radio station WHIM, with all time free. They blanketed the air for six days, asking their listeners "What Great Expectations Do You Have for Your Child?" For the best answer in 100 words or less, a total of \$225 in prizes were promoted as gifts from local merchants.

The winner received a 42-piece layette, a baby carriage, a maternity gown and slip, two months diaper service, a set of baby portraits, a set of silver baby gifts, and a starter bank account in the new baby's name. Picture was plugged on all radio broadcasts, and even the dignified *Providence Journal* unbenet and gave the contest a story which appeared in advance of the picture's opening.

Cutout Bells Used to Exploit "San Angelo"

Cutout bells were hung from chandeliers and around the candy counter a week in advance to announce the coming of the "Bells of San Angelo" at the Capitol theatre, Macon, Ga. Manager Sam Pierce also

used a shadow-box on the front of the stage in the auditorium with silhouetted cutout letters, reading: "Roy Rogers, 'Bells of San Angelo.'" During the playdate of the picture, the cutout bells were hung underneath the marquee so that they would swing in the breeze and attract attention.

Sets Tieup With Merchant For Children Shows

Manager Ansel Winston arranged a tieup with a local merchant to sponsor a Summer Kiddie Club for six successive Saturdays at the RKO Coliseum theatre, New York. The merchant, in return for advertising, contributed \$300 in cash, which was used to purchase toys as prizes for the children. The main award each week was a bicycle. To ballyhoo the children shows, Winston had an usher ride one of the bicycles through neighboring streets.

Sets Model Airplane Contest

A model airplane contest attracted considerable attention to manager Harold Norris' playdate of "Blaze of Noon" at the Grand theatre, Macon, Ga. The entries were used for a mammoth lobby display for a week in advance. Prizes, ranging from a gas-model plane to a small glider were promoted at no cost to the theatre. Norris had an airplane fly twice over the city, towing a 20-ft. streamer which read: "Blaze of Noon," Grand Now." A full-page cooperative newspaper display ad was promoted.



Leaders in planning a summer series of six free Sunday "pops" concerts at the Fox theatre, Atlanta, Ga., are left to right, Tommy Read, city manager for Atlanta Theatre Enterprises, the Hon. William B. Hartsfield, Mayor of Atlanta, Herman Steinhilber, secretary of the Atlanta Federation of Musicians and Albert Coleman, Atlanta musician and director of the Atlanta "Pops" Concert Orchestra.

Arranges Window Tieups For "Moss Rose"

Manager Bill Brown set several window tieups to advertise "Moss Rose" at the Poli-Bijou theatre, New Haven, Conn. Stores were United-Whalen, Kern's Sandwich Shop, McQuiggan Florist, Temple Shop, and Liggett's Drug Store. A tieup was set with radio station WELI on the "Two O'Clock Club." Guest tickets were awarded to listeners naming the records played. Playdate announcements were made at different intervals. Tieups also were arranged with record programs over stations WNHC and WBIB. 2,250 bookmarks were distributed to book departments and stores.

Hold Screening for Lawmakers

To give State legislators an insight into post-war domestic problems as dramatized in "The Unfaithful," manager Fred Reeth, of the Capitol theatre, Madison, Wis., invited the Wisconsin lawmakers to attend a special screening in a body. The event was prominently covered by the local press.

**SHORTER!
SNAPPIER!
MORE MODERN!**

Switch to Filmack's
**PREVUE
TRAILER
SERVICE**

Filmack
1327 S. WABASH AVE. CHICAGO 5, ILL. **\$4⁵⁰** week

Special Screening Helps Promote "Expectations"

A special screening of "Great Expectations" was arranged by manager Abe Ludacer for newspaper and radio critics, the mayor and staff librarians of all public libraries to publicize his engagement of the picture at Loew's Valentine theatre, Toledo, Ohio. The screening was held a week in advance in Toledo's main Public Library auditorium. The Public Library mobile unit carried a 22x28 to the rural sections of the outlying districts, including a set of stills to show and allow people to look them over in selecting their books. Eleven branches of the library had 22x28 cards in all reading rooms. The Public Library main window had a display of stills and the book "Great Expectations" by Charles Dickens.

Round Table Visitor Had Busy Theatre Career

Ted R. Conklin, manager of Schine's Ashland, Ashland, Ohio, was a recent visitor to the Round Table, and gave us a brief account of his career in show business.



Ted R. Conklin

He started with the Century Circuit, which is located in Metropolitan New York, in 1932 as an usher, and by 1934 had been promoted to assistant manager. In 1935 he left Century and became relief manager for Skouras Theatres, also in the New York area. In 1938 he left Skouras to become a manager for the Schine circuit, starting in Lakeport, New York. Before coming to his present house, Ted managed various houses in New York State and Maryland. Born in Northport, L. I., 34 years ago, Ted is married and has one child.

Teaser Ads Draw Attention To "Two Mrs. Carrolls"

A teaser ad campaign was used to good advantage by manager Murry Meinberg to promote his engagement of "The Two Mrs. Carrolls" at the Strand theatre, Plainfield, N. J. Four teasers were scattered throughout the local newspaper for four days prior to opening. These ads stressed the name "Geoffrey" (Humphrey Bogart's name in the picture). On the fifth day (opening day); an ad was inserted in the newspaper notifying all that "Geoffrey" was in town and giving "his" telephone number (that of the Strand's pay booth).

Supplies Hotel with Doilies

Boyd Sparrow supplies the Hotel Claypool in Indianapolis with paper doilies to advertise "Framed" at Loew's theatre, which made a nice ad when placed before the customers by waitresses in the hotel.

HORNBECK
SHAWNEE'S FINEST THEATRE

Oklahoma's Newest and
Most Modern Theatre

Gala Opening TONITE!

DOORS OPEN AT 6:45
FIRST SHOW AT 7:15
TICKETS FOR FIRST SHOW
ON SALE FROM 1 P. M. TILL 5 P. M.

★ OPEN HOUSE ★
1 p. m. till 5 p. m.
FREE INSPECTION
OF THE THEATRE
TICKETS ON SALE FOR
SECOND SHOW AFTER 6:45

and here's our opening feature!
**"IT HAPPENED ON
5TH AVENUE"**
DON DEFORE • ANN HARDING
VICTOR MOORE • CHARLES HUGGLES

Specimen newspaper ad used by Elmer Adams, Jr., and Betty June Powell to announce the opening of the new Hornbeck theatre, Shawnee, Oklahoma, which will be their headquarters in the future.

Placards Placed on Street Clocks for "O'Clock"

Manager P. E. McCoy arranged a very good promotion for "Johnny O'Clock" at the Miller theatre, Augusta, Ga., through the cooperation of the mayor and two leading merchants. The merchants through a special permit, granted by the mayor, allowed McCoy to place "Time to see . . . Johnny O'Clock" placards on the street clocks, standing on the edge of the curb in front of stores. The cards were double-face and could be seen for several blocks. Attractive teen-age girls passed out "Time to see . . . Johnny O'Clock" cards in front of prominent stores. The promotion was very popular as most everyone would take a card.

Uses Local Player Angle

In Worster, Mass., Nate Goldberg, manager of the Plymouth theatre, received mentions in the local newspapers for "Partners in Time" when he learned that Tony De Marco, former Worcester vaudeville actor, is a featured player in the picture.

BIRTHDAYS OF THE WEEK:

G. C. MEESER	ROY PEFFLEY
JOHN HEGGIE	A. H. COHN
R. L. TULLY	B. W. FELDMAN
B. F. DE DICI	J. G. HANEY
HERMAN CLAYMON	JAMES SNYDER
JACK EUGENE	C. H. FOSTER
J. S. TAYLOR	DAVID SCHAEFER
F. S. MICKLEY	LES PUGSLEY
C. E. STONE	A. A. SACK
F. D. KING	WILLIAM G. SERRAO
JACK FIELDS	GUSTAV SCHUMANN
R. N. GOODOLL	BARNEY WISELMAN
V. L. HARMON	WILLIAM KASSUL
JAE ROLLINS	JACK FOSTER

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Television to Cover Major Political Conventions

Leaders of both the Republican and Democratic National Committees have indicated to the Television Broadcasters Association that television coverage of the major party conventions next summer is being anticipated with great interest, the Association's newsletter said this week. According to J. R. Poppele, TBA president, some 500,000 homes should be equipped with television receivers by the middle of 1948.

Network television service along the eastern seaboard would be available for political party telecasts prior to the 1948 election, Mr. Poppele said. Where no network facilities are available, convention activities will be filmed and sent to the stations.

The Radio Manufacturers Association last week announced that the first six months of 1947 saw the production of 46,389 sets by its member companies. Of this total 32,769 were table models and 3,157 were radio-phonograph combinations.

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending April 30, 1947.

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 HUCKSTERS (MGM)

First Report:

Total Gross Tabulated **\$494,200**
Comparative Average Gross **336,700**
Over-all Performance **146.7%**

BALTIMORE—Century	136.6%
BOSTON—Orpheum	107.6%
BOSTON—State	103.0%
BUFFALO—Great Lakes	131.0%
CINCINNATI—RKO Capitol	176.0%
CLEVELAND—Loew's State	142.5%
DENVER—Orpheum	132.3%
(DB) Alias Mr Twilight (Col.)	
INDIANAPOLIS—Loew's	149.2%
KANSAS CITY—Midland	173.4%
LOS ANGELES—Egyptian	156.4%
LOS ANGELES—Fox-Wilshire	182.1%
LOS ANGELES—Los Angeles	195.8%
NEW YORK—Capitol	144.6%
(SA) Ted Straeter's Orchestra, others	
PHILADELPHIA—Earle	143.8%
SAN FRANCISCO—Warfield	158.9%

FIESTA (MGM)

Final Report:

Total Gross Tabulated **\$695,200**
Comparative Average Gross **697,500**
Over-all Performance **99.6%**

ATLANTA—Loew's Grand	98.5%
BALTIMORE—Century	93.0%
BOSTON—Orpheum	88.4%
(DB) Little Miss Big (Univ.)	
BOSTON—State	90.9%
(DB) Little Miss Big (Univ.)	
BUFFALO—Great Lakes, 1st week	90.0%
BUFFALO—Great Lakes, 2nd week	55.0%
CINCINNATI—RKO Capitol, 1st week	136.0%
CINCINNATI—RKO Capitol, 2nd week	80.0%
CLEVELAND—Loew's State	74.5%
CLEVELAND—Loew's Ohio, MO 1st week	91.5%
INDIANAPOLIS—Loew's	89.5%
KANSAS CITY—Midland	98.2%
(DB) Little Mister Jim (MGM)	
LOS ANGELES—Egyptian, 1st week	132.6%
LOS ANGELES—Egyptian, 2nd week	105.4%
LOS ANGELES—Egyptian, 3rd week	104.7%
LOS ANGELES—Fox Wilshire, 1st week	90.0%
LOS ANGELES—Fox-Wilshire, 2nd week	116.2%
LOS ANGELES—Fox-Wilshire, 3rd week	108.5%
LOS ANGELES—Los Angeles, 1st week	175.1%
LOS ANGELES—Los Angeles, 2nd week	133.6%
LOS ANGELES—Los Angeles, 3rd week	109.6%
MINNEAPOLIS—State	90.5%
NEW YORK—Capitol, 1st week	100.1%
(SA) George Paxton's Orchestra, Lena Horne, others	
NEW YORK—Capitol, 2nd week	98.7%
(SA) George Paxton's Orchestra, Lena Horne, others	
NEW YORK—Capitol, 3rd week	94.5%
(SA) George Paxton's Orchestra, Lena Horne, others	

PHILADELPHIA—Stanley, 1st week	101.8%
PHILADELPHIA—Stanley, 2nd week	76.4%
PITTSBURGH—Penn	70.3%
ST. LOUIS—Loew's State	103.2%
(DB) Little Mister Jim (MGM)	
ST. LOUIS—Loew's Orpheum, MO 1st week	139.5%
(DB) Little Mister Jim (MGM)	
TORONTO—Loew's, 1st week	104.9%
TORONTO—Loew's, 2nd week	93.6%

I WONDER WHO'S KISSING HER NOW (20th-Fox)

First Report:

Total Gross Tabulated **\$315,000**
Comparative Average Gross **273,100**
Over-all Performance **115.3%**

BOSTON—Memorial	135.6%
(DB) Seven Keys to Baldpate (RKO)	
CHICAGO—Oriental, 1st week	141.5%
(SA) Vaudeville	
CHICAGO—Oriental, 2nd week	122.6%
(SA) Vaudeville	
CHICAGO—Oriental, 3rd week	103.7%
(SA) Vaudeville	
CINCINNATI—RKO Albee	113.6%
CINCINNATI—RKO Shubert, MO 1st week	138.8%
INDIANAPOLIS—Indiana	91.5%
(DB) Crimson Key (20th-Fox)	
INDIANAPOLIS—Keith's, MO 1st week	51.9%
(DB) Crimson Key (20th-Fox)	
PITTSBURGH—Fulton	88.0%
SAN FRANCISCO—Fox	92.7%
(DB) Crimson Key (20th-Fox)	

POSSESSED (WB)

First Report:

Total Gross Tabulated **\$389,500**
Comparative Average Gross **431,800**
Over-all Performance **90.2%**

CHICAGO—State Lake, 1st week	104.6%
CHICAGO—State Lake, 2nd week	80.1%
CHICAGO—State Lake, 3rd week	78.2%
CHICAGO—State Lake, 4th week	57.8%
LOS ANGELES—Warner's Downtown	104.7%
LOS ANGELES—Warner's Hollywood	119.7%
LOS ANGELES—Warner's Wiltern	131.2%
NEW YORK—Hollywood, 1st week	167.2%
NEW YORK—Hollywood, 2nd week	118.9%
NEW YORK—Hollywood, 3rd week	85.4%
NEW YORK—Hollywood, 4th week	85.4%
NEW YORK—Hollywood, 5th week	68.7%
NEW YORK—Hollywood, 6th week	59.4%
NEW YORK—Hollywood, 7th week	63.2%
PHILADELPHIA—Mastbaum	92.5%
SAN FRANCISCO—Paramount	111.1%

Housing Expediter Approves 61 New Theatre Projects

The Office of the Housing Expediter in Washington announced last Friday that from July 1 through July 18 it had approved 61 projects for construction, repair and remodeling of theatres. The total cost of the approved projects is \$1,682,205. During the same period, the Office denied 70 theatre projects which would have cost \$3,233,412. These are the first projects to be processed since the passage of the new rent and housing law, which removed Government controls from all building except amusement and recreational construction.

Washington Building Code Meeting Set for Next Week

Relaxation of the District of Columbia code for new theatres will be discussed at a meeting of District representatives and members of the citizens' committee within a week or ten days, Robert H. Davis, director of inspection for the District, said Monday. According to A. Julian Brylawski, chairman of the citizens' sub-committee for theatres, tentative agreement has already been reached on the relaxation of three provisions of the new code regarding new theatres. They are: Stands may be permitted up to 50 per cent of the theatre's capacity if aisles and exits are kept clear; exit lights will not be brighter than they are under the present code and exit doors will not be wider, and the fire alarm provision, to which theatre owners objected, will be taken out of the revised code.

Small Plans Changed

Edward Small, producer, announced in Hollywood last week that he has abandoned plans to film the motion picture "Cagliostro" in Mexico City and is currently negotiating with the Scalera Studios in Rome to do the film there. Gregory Ratoff, director of the picture, has left Mexico City for Rome to conclude the negotiations.

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Church Council Offers Rules For Child Attendance

Six recommendations governing the attendance of children at Richmond, Calif., theatres held were presented to the Richmond City Council last week by the city's Council of Churches. They have been turned over to Wayne Thompson, city manager, for study. The proposals are: No child under 16 years of age should be admitted to a theatre until after 3:30 P.M.; no children under 16 should be admitted to a theatre after 7 P. M. unless accompanied by an adult; no child of school age should be permitted in a theatre without an adult; no child of school age should be left unattended in a theatre; no child under 16 should be admitted to any theatre, whether accompanied by an adult or not, which shows a picture that is not classed as a "family" picture; all theatres should be lighted so that every seat is visible.

Chicago Censors Rejected Three Films in June

The Chicago Film Censor Board in June rejected three pictures. They were "The Escort Girl," "The Perverted Woman" and "The Patient Vanishes." The Board examined 108 pictures, comprising 527,000 feet of film. It classified eight pictures suitable only for adults. These were "Monsieur Verdoux," "Murder in Reverse," "Frenzy," "Killer at Large," "The Ring," "Sing Clearly," "Our Mother" and "The Night and You."

Legion of Decency Reviews Eight New Productions

The National Legion of Decency last week reviewed eight new features, approving of all but one. In Class A-I, unobjectionable for general patronage, were "Gas House Kids Go West," "Saddle Pals," and "Variety Girl." In Class A-II, unobjectionable for adults, were "Lured," "Merton of the Movies," "Sepia Cinderella," and "Slave Girl." "Cry Wolf" was placed in Class B, objectionable in part, because it "reflects the acceptability of divorce."

New Theatre Planned

Fox Midwest Theatres will build a 1,200-seat house in Hays, Kan., H. E. Jameyson, district manager, has announced. The new theatre is expected to cost \$250,000.

Harry Rosnagle Dies

Harry Rosnagle, 48, manager and part owner of the Blackstone theatre, Chicago, died July 23 at his home in Winnetka. He had been manager of the Harris theatre for 15 years and associated with the Blackstone since 1943. He is survived by his widow and three sons.

James E. Burns

James E. Burns, former government official and motion picture representative with the Maryland Board of Censors, died July 22. He was 48 years old.

PRODUCT DIGEST

SHOWMEN'S REVIEWS
SHORT SUBJECTS
ADVANCE SYNOPSES
SHORT SUBJECTS CHART
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Unfinished Dance

MGM—Technicolor Musical

On the slender young shoulders of diminutive Margaret O'Brien, the tiny tot whose marquee magnetism is attested by her standing among the Top Ten Money-Making Stars in *MOTION PICTURE HERALD'S* last two annual polls of exhibitors, rests the sales success of this magnificently staged and photographed Henry Koster production in Technicolor, produced by Joe Pasternak with all the wisdom of his years in musical production on full display. It's a story of the ballet and ballet people, which sounds a bit limited for mass appeal in cold type, and Miss O'Brien's is the only money name in the cast, but it's a gorgeous thing to look at, whether or not one's a ballet fan, and likely to prosper by word-of-mouth publicity.

The principals, in addition to Miss O'Brien, are Cyd Charisse, lately seen in "Fiesta"; Danny Thomas, a night club entertainer making his film debut in a role which has no relation to night clubbing, and Karin Booth, another newcomer to films, who shows much promise. Myles Connolly wrote the screenplay, admirably, from Paul Morand's "La Mort Du Cygne."

Miss O'Brien is seen as a child dancer in a metropolitan ballet (presumably New York) and Miss Charisse as a ballerina who is her idol. Miss Booth portrays a European ballerina whose coming to America threatens to interfere with Miss Charisse's career, and the little girl, intending only to spoil Miss Booth's premiere performance by pulling a switch which would turn out the lights, accidentally pulls one which opens a trap door, through which Miss Booth falls, sustaining injuries which spell the end of dancing for her. The child's remorse, her attempts to right the wrong she has done, the events which follow in normal sequence, are presented against a background made up of a number of splendidly produced ballet numbers, including "Swan Lake" and "Holiday for Strings," surely never more wondrously presented than as staged here by David Lichine.

Previewed at the Academy Award theatre, Hollywood, where it appeared to please an all-press audience tremendously. Reviewer's Rating: Excellent.—WILLIAM R. WEAVER.

Release date, not set. Running time, 100 min. PCA No. 12410. General audience classification.
Meg Merlin Margaret O'Brien
Adriane Bouchet Cyd Charisse
La Darina Karin Booth
Mr. Paneros Danny Thomas
Esther Dale, Thurston Hall, Harry Hayden, Mary Eleanor Donahue, Connie Cornell, Ruth Brady, Charles Broadstreet, Ann Codee, Gregory Gay

Deep Valley

Warner Brothers—True Love

A deep probing into an intensely dramatic situation, grade A performances, and skillful writing and directing combine in "Deep Valley" to make a distinctive picture, one almost specifically designed for the women in your audi-

ence, but one which any romantic soul should be happy to see.

Libby, who lived with her mother and father in an isolated farmhouse, had never known kindness nor laughter. Her mother and father hated each other and she almost hated them because of it. One day she ran away from home, ran away to a deserted shack she often used for a hideaway. There she met Barry, a convict who had escaped from a road gang. With him she found her first happiness, but after the initial flush of excitement was gone she found that Barry had violence in his blood. He didn't mean to hit people. He didn't mean to use a gun. But he always did. The hate that he had reminded her of the hate her mother and father had.

This story of contrasts—violence balancing tenderness, hate cancelling out love, suspicion destroying faith—is a story that has been given a sound, sensible and sensitive production. Its leisurely pace tends to make certain of the sequences seem over-long, but the leisure permits a wealth of detail that makes the story ring true.

The seeming authenticity of the picture gets an excellent assist from Ida Lupino. As Libby, first stammering and hurt, later glowing and defiant, she does a splendid job. Dane Clark, as Barry; Wayne Morris, as a building contractor, and Fay Bainter and Henry Hull, as Libby's mother and father, very nearly match her performance.

Moving, quiet and a little tearful, and yet sometimes brutal and spotting effectively a suspenseful chase scene, "Deep Valley" is given the sleekness and polish of a carefully-made production by director Jean Negulesco and producer Henry Blanke.

The screenplay was written by Salka Viertel and Stephen Morehouse Avery from the novel by Dan Tothoroh. The Max Steiner score is a beauty and is used effectively.

Seen at the home office screening room. Reviewer's Rating: Good.—RAY LANNING.

Release date, not set. Running time, 104 min. PCA No. 12010. General audience classification.
PCA No. 12010. General audience classification.
Libby Ida Lupino
Barry Dane Clark
Barker Wayne Morris
Fay Bainter, Henry Hull, Willard Robertson

Down To Earth

Columbia—Mr. Jordan Again

Slated for a well-deserved Radio City Music Hall run, "Down to Earth" has all the indications of being one of the year's best musicals. It glows with excellent Technicolor, is based on an imaginative and amusing story involving the by now quite famous Mr. Jordan of Columbia's 1941 release "Here Comes Mr. Jordan" and, in addition to a marquee combination that will fill any exhibitor's heart with joy, offers a number of eye-and-ear-filling production numbers of high quality.

As it invariably must, the picture revolves around the personalities and performances of

Rita Hayworth, looking better than ever, and Larry Parks. Taking a prominent third place is Roland Culver as Mr. Jordan, the heavenly host, who turns in an excellent acting job. Good comedy is provided by James Gleason and Edward Everett Horton, both of whom had the identical roles in the "Mr. Jordan" film.

Don Hartman was the producer who also collaborated with Edwin Blum and the witty and entertaining original screen-play. Alexander Hall directed and Allan Roberts and Doris Fisher collaborated on the many songs in the picture. The dancing sequences were arranged by Jack Cole.

The story in essence deals with Terpsichore, Rita Hayworth, one of the nine muses of classical Greece, who, seeing herself impersonated at the rehearsal of a musical show produced by Larry Parks, determines to go down to earth to change its "vulgar" tone. She is given permission to descend, over the protest of Mr. Horton, Messenger 7013, by Mr. Culver as Mr. Jordan, who promptly assigns Horton to accompany her.

Arriving at the theatre Rita gets rid of the "fake" Terpsichore, Adele Jergens, also engages the surprised Mr. Gleason as an agent and then proceeds in a subtle way to convince Parks that he should change the show's swing style into a modern version of a Greek tragedy. Being in love with her he gives in. The show opens for a trial run and flops miserably. Terpsichore who had originally said she wanted to help Larry, but who really had come to earth to change the show, now is confronted by Mr. Jordan who shows her that Parks' life depends on the revue's success.

Having fallen in love with him, Terpsichore returns to the show and promises to sing and dance it in the original form. It is a smash hit in New York and, although she wants to stay on earth, Mr. Jordan insists on her return to Mount Parnassus and the rest of the muses. But before the picture ends he also shows the unhappy Terpsichore that eventually she will be reunited with Parks in heaven.

The film blends humor, drama, dance and music into a most enjoyable whole.

Seen at the home office projection room. Reviewer's Rating: Excellent.—FRED HIFT.

Release date, not set. Running time, 101 mins. PCA No. 11676. General audience classification.
Terpsichore Rita Hayworth
Danny Miller Larry Parks
Eddie Marc Platt
Mr. Jordan Roland Culver
James Gleason, Edward Everett Horton, Adele Jergens, George MacReady, William Frawley, Jean Donahue, Kathleen O'Malley, William Haade, James Burke

Desert Fury

Paramount—Wallis—Adult Western

Hard as nails and beautiful as the West at its Technicolored best, this Hal Wallis production of a *Colliers Magazine* serial by Ramona Stewart thunders like an express train through its crowded 95 minutes of running time and explodes in a climax likely to send audiences rushing out to tell friends that a picture worth

their time and money is on display. It fits into no single pattern, although it's a blend of several, and deals adultly with adult matters. It's sure to make business news.

The scene is a desert city near Las Vegas, N. M., and the time is now. The principals are mostly people who live at the moment by proceeds from gambling control, and have lived in the past by others less legal. The dashing steeds which might have provided means of pursuit and escape a few decades back are replaced by Cadillacs, and the chaps of another era are supplanted by garb out of *Esquire* and *Vogue*. The malice, murder, emotion and conflict, however, are not only as deep-dyed as those of the Old West but as much deeper as these became when Al Capone and Dutch Schultz set out to make dim memories of the James boys.

In the script, written a little spottily but with plenty of drive by Robert Rossen, Mary Astor portrays the owner-boss of a gambling establishment in Chuckawalla, a town near Las Vegas, which she controls politically. Elizabeth Scott plays her headstrong daughter, who returns from an unfinished session at finishing school determined to follow her mother's profession. John Hodiak plays a noted racketeer, back in the neighborhood for a rest, after leaving it two years before following the death of his wife in an automobile accident suspected of being not accidental, and Wendell Corey, an impressive newcomer to pictures, plays his pal in crime from boyhood.

Burt Lancaster plays a highway patrolman in love with Miss Scott and determined to prevent her from "throwing herself away" on Hodiak, which is what she insists, most persistently and outrightly, in doing. A lot of other characters, none of the variety Hollywood calls "sweet," figure in a headlong course of events, punctuated by frequent interludes of emotion ranging from the romantic to the lethal, which culminates in Hodiak's killing of his lifelong pal and subsequent plunge to death in a speeding automobile with which he's trying to force Miss Scott's speeding automobile off a bridge.

It's a strikingly unusual kind of picture, combining the more violent elements of the east and the west, and its very unusualness figures to make it prosper. It's by no means an entertainment for children, but as played by a stout cast directed forthrightly by Lewis Allen it makes a strong bid for adult interests.

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

Release date, August 15, 1947. Running time, 95 min. PCA No. 12025. Adult audience classification.
Eddie Bendix John Hodiak
Paula Haller Elizabeth Scott
Burt Lancaster, Wendell Corey, Mary Astor, Kristine Miller, William Harrigan, James Flavin, Jane Novak, Ana Camargo

Heaven Only Knows

UA-Nebenzel—Hymn-Singing Western

This picture concerns a heavenly messenger sent down to earth to straighten out the one guy who is keeping the Book of Life and the Book of Destiny out of balance.

The guy toppling the books is a cold, ruthless killer, running a saloon in a town called Glacier in the Territory of Montana (this because he doesn't know any better, since the angels forgot to make a record of him in the Book of Life).

The killer is won over to the side of Right by such devices as the heavenly messenger repeatedly glancing upward, by being placed in close proximity to stained glass windows, by falling in love with a pastor's daughter.

It is explicitly shown in the film that when the killer fights a gun duel with another no-good, a great, heavenly light blinds his adversary, enabling the killer to add one more dead one to his list.

The film gradually gathers together its widespread story elements and finally concentrates on the salvation of the killer.

Main points of interest in the picture center about those elements that are of interest in any Western: lynching, street fights, the pretty girl in calico.

A presentation of producer Seymour Neben-

zal's Nero Films, "Heaven Only Knows" has in its cast Robert Cummings, as the messenger; Brian Donlevy, as the killer; Marjory Reynolds, as a dance hall girl, and Jorja Curtright, as the minister's daughter, all of whom do well with their roles. Albert S. Rogell directed from an original story by Aubrey Wisberg.

Seen at the home office. Reviewer's Rating: Fair.—R.L.

Release date, not set. Running time, 93 min. PCA No. 12371. Adult audience classification.
Michael Robert Cummings
Duke Byron Brian Donlevy
Drusilla Wainright Jorja Curtright
Ginger Marjorie Reynolds
Bill Goodwin, John Litel, Stuart Erwin, Gerald Mohr, Edgar Kennedy, Lurene Tuttle, Peter Miles, Will Orlean

Ghost Town Renegades

PRC—Western Melodrama

Produced by Jerry Thomas, PRC's "Ghost Town Renegades" is another in the Western series of pictures starring "Lash" La Rue and Al "Fuzzy" St. John. Like predecessor films it has the usual story designed primarily for those audiences who enjoy their outdoor film fare peppered with action.

The plot is concerned with the efforts of the star—a Government marshal with an infamous reputation as the "Cheyenne Kid"—to track down, expose and bring to justice a group of land swindlers with several murders on their books. With the aid of whip, fists and six-shooters, and his side-kick "Fuzzy," La Rue accomplishes his mission.

On the distaff side there is Jennifer Holt, as the daughter of one of the murdered land owners, whose presence in the picture lends the little hint of romance. Ray Taylor directed from an original screenplay by Patricia Harper.

Previewed in Lloyd's projection room in New York. Reviewer's Rating: Fair.—GEORGE H. SPIRES.

Release date, July 26, 1947. Running time, 58 min. PCA No. 12450. General audience classification.
Cheyenne Kid "Lash" La Rue
Fuzzy Al "Fuzzy" St. John
Diane Jennifer Holt
Jack Ingram, Bill Fawcett, Terry Frost, Steve Clark, Lee Roberts

Sepia Cinderella

Herald Pictures—Musical Romance

As the second Herald feature in a series of all-Negro films, "Sepia Cinderella" is ideal entertainment for the 684 theatres in the United States catering exclusively to Negro audiences. For others, however, it will have little appeal since most of the cast will be unknown to average audiences.

Directed by Arthur Leonard and produced by Jack Goldberg and Mr. Leonard, the picture is musical comedy entertainment and concerns a struggling band leader's rise to fame after overcoming many familiar obstacles. With this as the theme, there is ample opportunity for several songs numbers, musical pieces and romance, photographed against a night club background.

Heading the cast are such Negro stars as Billy Daniels, Shiela Guyse, the dancing star Tondaleyo, and Ruble Blakey, who, until recently, was soloist for Lionel Hampton. Freddie Bartholomew also puts in a brief appearance as a guest star in a night club scene, and musical numbers are presented by Deek Watson and his Brown Dots, Walter Fuller's orchestra, and John Kirby's band. The musical score was prepared by Charlie Shavers, featured trumpeter of the Tommy Dorsey band. Vincent Valentini wrote the story and the screenplay.

Reviewed at the Apollo theatre in the Harlem section of New York City. Reviewer's Rating: Good.—G. H. S.

Release date, July 25, 1947. Running time, 75 min. PCA No. 04416. General audience classification.
Bob Billy Daniels
Barbara Shiela Guyse
Vivian Tondaleyo
Barney Ruble Blakey
Jack Carter, Dusty Freeman, George Williams, Fred Gordon, Harold Norton

Wyoming

Republic—Adventure Western

Premiered at Cheyenne Wednesday during the fifty-first annual Frontier Days celebration, Republic's "Wyoming" is a high budget Western packed with all those exploitable ingredients which fill theatres catering to audiences who prefer the outdoor adventure type of picture.

In this, associate producer-director Joseph Kane has taken a well-written screenplay by Lawrence Hazard and Gerald Geraghty, and from it has emerged with a swift-paced melodrama of the rugged grazing lands of Wyoming in the 1870's and the equally rugged people who lived by the code of the gun. In it he has incorporated all the elements of adventure and romance, swift riding and hard fighting and touches of homespun comedy in the person of George "Gabby" Hayes.

In addition it has the exploitable names of William Elliott, who has appeared in more than 60 Westerns; Vera Ralston, John Carroll, Albert Dekker, Virginia Grey and Mme. Maria Ouspenskaya, all of whom carry their roles with ease and conviction.

The story is concerned with Elliott as a pioneering rancher who has built a cattle empire for his beautiful daughter and then has his land threatened by homesteaders and rustling. Circumventing the forces of justice, he takes the law into his own hands but is brought to realize by his daughter and his foreman that the cattle are being stolen by a gang headed by Dekker, using the homesteaders as a coverup for their illegal activities. Justice eventually triumphs.

"Wyoming" is further highlighted by the excellent outdoor photography of John Alton, and the musical background by Cy Feuer. Exhibitors should have little trouble in attracting first day audiences and from there they can depend on word-of-mouth attention.

Previewed at the Republic projection room in New York. Reviewer's Rating: Very Good.—GEORGE H. SPIRES.

Release date, August 1, 1947. Running time, 84 min. PCA No. 12214. General audience classification.
Charles Alderson William Elliott
Karen Vera Ralston
Glenn Forrester John Carroll
Windy Gibson George "Gabby" Hayes
Duke Lassiter Albert Dekker
Virginia Grey, Mme. Maria Ouspenskaya, Grant Withers, Harry Woods, Minna Gombell, Dick Curtis, Roy Barcroft, Trevor Bardette, Paul Harvey
(Review reprinted from last week's HERALD)

REISSUE REVIEWS

DUST BE MY DESTINY

(Warner Brothers)

Based on Jerome Odlum's crime career novel, "Dust Be My Destiny" is a romantic melodrama of an escaped convict and the girl he marries. Starring John Garfield, Priscilla Lane, Alan Hale, Frank McHugh and other prominent film actors, the picture will be reissued by Warner Brothers on September 1. When reviewed in the August 19, 1939, issue of MOTION PICTURE HERALD, the reviewer said: "The picture 'combines the entertainment and commercial qualities of a factual topical story of those of vividly imagined fiction. This and the sympathetic treatment of the sustaining love interest and the tension of the slackening comedy make the production meaty melodrama.'

MARKED WOMAN

(Warner Brothers)

Starring Bette Davis and Humphrey Bogart, "Marked Woman" is a melodrama of a girl who becomes a scarlet woman. When reviewed from Hollywood in the March 6, 1937, issue of MOTION PICTURE HERALD, it was said: "Concentrating on unsavory drama, the picture is devoid of love interest. . . . As is generally the case when such meaty subjects are treated, opportunities for strong characterizations are abundant." The picture is being reissued by Warner Brothers beginning September 1.

Turkey's 100 Million (20th Cent.-Fox)

The March of Time (V13-13)

With Turkey sharing the confused international spotlight that is blanketing the world *The March of Time* has made an excellent and comprehensive study of that country and asks and answers several pertinent questions concerning Turkey's place in world politics. The subject points out that because she is the keystone nation guarding the Dardanelles she must do two things: she must modernize her antiquated industry and she must maintain a strong army to withstand outside pressure from Russia and the Soviet satellites. However, without aid she cannot accomplish both these missions and, thus, the United States has invested \$100,000,000 to help her maintain her position. The subject goes even further than just presenting the current difficulties. It traces Turkey's turbulent history to the present time and concludes by emphasizing the importance of her present position in world politics.

Release date, August 8, 1947 18 minutes

HOST TO A GHOST (RKO)

Edgar Kennedy (73,405)

When Edgar Kennedy returns home and finds the house has been sold by his brother-in-law he is furious but is forced to rent a haunted apartment. After numerous ghostly escapades Edgar buys back the house at a fantastic price.

Release date, July 11, 1947 7 minutes

SKI BELLES (RKO)

Sportscope (74,311)

Towed by a speed boat, a group of bathing beauties show the finer points of aquatic skiing on Lake Eloise in Cypress Gardens, Fla., Robert Galliva and Trammell Picket demonstrate the art of water-ski jumping.

Release date, June 27, 1947 8 minutes

NERVOUS SHAKEDOWN (Columbia)

All-Star Comedy (8426)

Millionaire Hugh Herbert is treated at a sanitarium by two escaped convicts who try to end his life. There are laughs a-plenty as in the end, through some unconventional methods, Herbert manages to subdue the jailbirds and hand them over to the police.

Release date, May 8, 1947 15½ minutes

TRAINING FOR TROUBLE (Columbia)

All Star Comedy (8427)

Schilling and Lane, two unemployed vaudeville hoofers, plus Simoleon, the monkey, anger the people housed below them with their noisy dancing practice. When the lads finally get a job in a show they find the leading man is none other than their below-stairs neighbor who objected so strenuously to the noise.

Release date, July 3, 1947 15½ minutes

THE STUNT GIRL (Paramount)

Unusual Occupations (L6-4)

This short features Lila Finn, the stunt girl, who makes a living risking her neck falling down stairways and performing other dangerous tasks as a double for Hollywood stars. Other items include a collection of early American transportation vehicles; an artistic family, and a skilled ivory career. In Magnacolor.

Release date, May 2, 1947 11 minutes

DONALD'S DILEMMA (RKO)

Walt Disney Cartoon (74,103)

Daisy Duck tells a psychiatrist of her troubles. It seems that while Donald was walking he was hit on the head by a flower-pot and became a great singer. As he rose to fame and fortune he forgot his little girl-friend. Upon the doctor's advice Daisy hits Donald over the head and he returns to normal.

Release date, July 11, 1947 7 minutes

ADVENTURE ISLAND

(Paramount - Pine-Thomas)

PRODUCERS: William Pine and William Thomas. DIRECTOR: Peter Stewart. PLAYERS: Rory Calhoun, Rhonda Fleming, Paul Kelly, John Abbott, Alan Napier.

MELODRAMA. Three beachcombers steal a ship. One of them falls in love with the shipowner, a girl, who is aboard at the time of the piracy. The group, landing on an uncharted island, runs afoul of the island's insane ruler. After many complications, each member of the group reaps his just reward.

SMOKY RIVER SERENADE

(Columbia)

PRODUCER: Colbert Clark. DIRECTOR: Derwin Abrahams. PLAYERS: Paul Campbell, Ruth Terry, Billy Williams, Virginia Hunter, Paul E. Burns, Russell Hicks, Emmett Vogan.

ACTION MUSICAL. A financier wants to buy up all the property in the Hondo Valley, but he is unable to secure the Smoky River Ranch from "Pop" Robson, its owner. He visits the property and is handled roughly by the Hoosier Hot Shots, who have come to aid their old friend "Pop." They arrange for a beauty contest to raise some money. The financier's niece promises to lure the ranch away from "Pop," but she has an accident, is rescued and brought to the ranch where she enters the contest and wins.

MARSHAL OF CRIPPLE CREEK

(Republic)

ASSOCIATE PRODUCER: Sidney Picker. DIRECTOR: R. G. Springsteen. PLAYERS: Allan Lane, Bobby Blake, Martha Wentworth, Trevor Bardette, Tom London, Roy Barcroft.

WESTERN. The discovery of gold converts Cripple Creek into a boom town, and a wave of lawlessness follows. The Marshal is killed, and "Red Ryder" is appointed to take the Marshal's place. Thereupon he rids the town of its lawless elements.

WILD HARVEST

(Paramount)

PRODUCER: Robert Fellows. DIRECTOR: Tay Garnett. PLAYERS: Alan Ladd, Robert Preston, Dorothy Lamour, Lloyd Nolan, Dick Erdman, Allen Jenkins, Will Wright.

ACTION DRAMA. During the wheat harvest, two members of a combine crew clash over a woman, who falls in love with one of them but marries the other. The crew is attacked by irate farmers, the two rivals fight to a finish, and the girl loses both men.

BLACKMAIL

(Republic)

ASSOCIATE PRODUCER: William J. O'Sullivan. DIRECTOR: Lesley Selander. PLAYERS: William Marshall, Adele Mara, Ricardo Cortez, Grant Withers, Stephanie Bachelor, Richard Fraser, Roy Barcroft.

DRAMA. Dan Turner, a New York private detective, is called in to investigate the case of a wealthy radio network owner who is being blackmailed for \$50,000 by a gangster who claims the radio man murdered a night club singer. Later the radio man is suspected of yet another murder. Turner, after numerous gun fights and sessions with lovely ladies of the night club world, finally solves the case.

ROBIN HOOD OF MONTEREY

(Monogram)

PRODUCER: Jeffrey Bernerd. DIRECTOR: Christy Cabanne. PLAYERS: Gilbert Roland, Chris-Pin Martin, Evelyn Brent, Jack La Rue, Travis Kent, Donna DeMario.

MELODRAMA. A son discovers that his young step-mother and her lover plan to take over his father's ranch. When threatened with exposure, the step-mother accuses the son of being in love with her and, in a fit of rage, the father shoots his son, wounding him. In the darkness the father is killed and the son is blamed. The Cisco Kid and Poncho rescue the son and hide him while they investigate the case. When they reveal that the bullets from the wife's gun were the ones that killed the father they are jailed. However, when the wife confesses to the murder, the Cisco Kid and his friend are freed.

THE PRETENDER

(Republic)

PRODUCER-DIRECTOR: W. Lee Wilder. PLAYERS: Albert Dekker, Linda Sterling, Charles Drake, Catherine Craig, Alan Carney, Tom Kennedy, John Bagney.

MELODRAMA. A broker steals funds from an estate and decides to marry the heiress to safeguard his position. He arranges for her fiancé to be killed but does not state the fiancé's name. The heiress, meanwhile, has a change of heart and marries the broker. Himself becoming the target of the death plan, he attempts to cancel the deal but without success. Believing that he is pursued by the killer, he drives his car over a cliff and is killed. Ironically, the pursuer was really trying to tell him that the deal had been called off.

CASS TIMBERLANE

(MGM)

PRODUCER: Arthur Hornblow, Jr. DIRECTOR: George Sidney. PLAYERS: Spencer Tracy, Lana Turner, Mary Astor, Cameron Mitchell, Albert Dekker, Margaret Lindsay.

DOMESTIC DRAMA. A judge falls in love and marries a girl from "the other side of the tracks." After their baby is stillborn, she becomes restless and spends much of her time with an attorney, a friend of the family. Her husband suggests a trip to New York. Shortly after arriving, he is forced to return home for an impending trial and, after a bitter quarrel, tells his wife to stay in New York with the attorney. Later the husband learns she is ill, and brings her home to recuperate. She admits to herself that she really loves her husband, but believes he is waiting for her recovery to divorce her. However, his patience and fairness win her over and the judge realizes at last that his wife understands the true meaning of love.

FLASHING GUNS

(Monogram)

PRODUCER: Barney A. Sarecky. DIRECTOR: Lambert Hillyer. PLAYERS: Johnny Mack Brown, Raymond Hatton, Riley Hill, Jan Bryant, James Logan, Doug Evans, Ted Adams, Gary Garrett.

WESTERN. Shelby has one day left in which to pay off the loan on his ranch. When his daughter is on her way to pay off the loan she is kidnapped by gamblers who take the money from her in payment for a gambling debt her brother owes. She is rescued by Johnny Mack Brown and after a lot of gun play Shelby recovers his ranch.

SHORT SUBJECTS CHART

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MUSICAL PARADE (Color)

FF5-6	Golden Slippers (17)	12-13-46	3239
FF6-1	Sweet and Low (19)	3-28-47	3563
FF6-2	Champagne for Two (20)	6-13-47	3691
FF6-3	Smooth Sailing (20)	8-8-47	....
FF6-4	Paris in the Spring	9-26-47	....

LITTLE LULU (Color)

D5-5	Musica-Lulu (7)	1-24-47	3239
O5-6	A Scout with the Gout (7)	3-7-47	3435
D6-1	Loose in the Caboose (8)	5-23-47	3587
O6-2	Cad and Caddie (8)	7-18-47	....
O6-3	A Bout with a Trout	10-10-47	....

NOVELTOONS (Color)

P5-5	Goal Rush (6)	9-27-46	3262
P5-6	Sudden Fried Chicken (7)	10-18-46	3239
P6-1	Spree for All (7)	10-18-46	3225
P6-2	Stupidstitious Cat (7)	4-25-47	3587
P6-3	The Enchanted Square (10)	5-9-47	3587
P6-4	Madhattan Island (9)	6-27-47	....
P6-5	Much Ado About Mutton (8)	7-25-47	....
P6-6	The Wee Men (10)	8-8-47	....
P6-7	The Mild West	8-22-47	....
P6-8	Naughty But Nice	10-10-47	....

PACEMAKERS

K6-1	Brooklyn, I Love You (10)	10-4-46	3274
K6-2	Love in Tune (9½)	10-25-46	3349
K6-3	Radio, Take It Away! (11)	1-31-47	3460
K6-4	Try and Catch Me (9)	2-14-47	3575
K6-5	Brains Can Be Beautiful (10)	5-30-47	3691
K6-6	Everybody Talks About It	8-1-47	....

RKO

WALT DISNEY CARTOONS (Color)

Prod. No.	Title	Rel. Date	P.D. Page	Prod. No.	Title	Rel. Date	P.D. Page	Prod. No.	Title	Rel. Date	P.D. Page	Prod. No.	Title	Rel. Date	P.D. Page
74,104	Crazy With the Heat (7)	8-1-47	....	SPORTS REVIEW (Color)				NAME-BAND MUSICALS				3508	Doggone Modern (7)	6-14-47	....
74,105	Bootle Beetle (7)	8-22-47	....	7352	Summer Trails (8)	11-8-46	3563	2302	Champagne Music (15)	11-20-46	3587	3309	The Sneezing Weazel (7)	7-26-47	....
74,106	Wide Open Spaces (7)	9-12-47	....	7353	Playtime's Journey (8)	12-13-46	3539	2303	Tumbleweed Tempos (15)	12-4-46	3410	3310	Rhapsody in Rivets (7)	8-16-47	....
SPORTSCOPES				7302	Style of the Stars (10)	2-7-47	3539	2304	Moonlight Melodies (16)	12-18-46	3422	3311	Sniffles Bells the Cat (7)	9-28-47	....
74,304	Kentucky Basketeers (9)	12-13-46	3435	7303	Tanbark Champions (8)	5-23-47	3631	2305	Tex Beneke and The Glenn Miller Orchestra (15)	3-26-47	3538	MERRIE MELODIES CARTOONS (Color)			
74,305	College Climbers (8)	1-10-47	3460	7304	Wings of the Wind (8)	7-18-47	3715	2306	Melody Maestro (15)	4-2-47	3575	2711	Roughly Squeaking (7)	11-23-46	3363
74,306	Ski Champion (8)	2-10-47	3539	TERRYTOONS (Color)				2307	Tommy Tucker & Orch. (14)	4-9-47	3702	2712	One Meat Brawl (7)	1-18-47	3436
74,307	Ice Skippers (8)	3-7-47	3563	7505	The Snow Man (7)	10-11-46	3363	2308	Charlie Barnet & Orch. (15)	4-16-47	....	2713	Goofy Gophers (7)	1-25-47	3551
74,308	Wild Turkey (8)	4-4-47	3610	7506	The Housing Problem (7)	10-25-46	3363	2309	Charlie Spivak & Orch. (15)	5-14-47	....	2714	Gay Anties (7)	2-15-47	3551
74,309	Racing Sleuth (8)	5-2-47	3669	7507	The Crackpot King (7)	11-15-46	3387	2310	Jitterumba (16)	6-25-47	....	2715	Sentimental Over You (7)	3-8-47	3575
74,310	A Summer's Tale (8)	5-30-47	3715	7508	The Uninvited Pests (7)	11-29-46	3387	2311	Record Party (15)	7-2-47	3715	2716	Birth of a Notion (7)	4-12-47	3598
74,311	Ski Belles (8)	6-27-47	3759	7509	Mighty Mouse and the Hep Cat (7)	12-6-46	3387	SING AND BE HAPPY SERIES				2717	Tweetie Pie (7)	5-3-47	3679
EDGAR KENNEDY				7510	Beanstalk Jack (7)	12-20-46	3422	2382	The Singing Barbers (9)	2-17-47	3460	2718	Rabbit Transit (7)	5-10-47	3691
63,406	Noisy Neighbors (17)	9-20-46	3225	7511	Crying Wolf (7)	1-10-47	3538	2383	Let's Sing a College Song (10)	4-14-47	3669	2719	Hobo Bobo (7)	5-17-47	3679
73,401	I'll Build It Myself (15)	10-18-46	3367	7512	McDougal's Rest Farm (7)	1-31-47	3537	2384	Let's Sing a Western Song (10)	5-19-47	....	2720	Along Came Daffy	6-14-47	....
73,402	Social Terrors (18)	12-18-46	3587	7513	Dead End Cats (7)	2-14-47	3811	2385	Let's Go Latin (10)	7-21-47	....	3701	Inkl at the Circus (7)	6-21-47	....
73,403	Do or Diet (18)	2-10-47	3539	7514	Happy Go Lucky (7)	2-28-47	3631	THE ANSWER MAN				3702	Crowing Pains (7)	7-12-47	....
73,404	Heading for Trouble (18)	8-20-47	3702	7515	Mexican Baseball (7)	3-14-47	3611	2392	No. 2 Nature's Atom Bomb (10)	12-30-46	3422	3703	Pest in the House (7)	8-2-47	....
73,405	Host to a Ghost (18)	7-18-47	3759	7516	Aladdin's Lamp (7)	3-28-47	3611	2393	No. 3 The Jungle Gangster (9)	3-3-47	3575	3704	Foxy Duckling (7)	8-23-47	....
LEON ERROL				7517	Cat Trouble (7)	4-11-47	3811	2394	No. 4 Red Fury (8)	3-24-47	3575	3705	House Hunting Mice (7)	9-6-47	....
63,706	Follow That Blonde (18)	9-27-46	3225	7518	The Sky Is Falling (7)	4-25-47	3714	2395	No. 5 Storm Warning (9)	6-9-47	3715	"BUGS BUNNY" SPECIALS (Color)			
73,701	Borrowed Blonde (17)	3-7-47	3539	7519	The Intruders (7)	5-9-47	3715	2396	No. 6 Here's Your Answer (7)	7-28-47	....	2725	Rhapsody Rabbit (7)	11-9-46	3348
73,702	Wife Tames Wolf (17)	4-25-47	3575	7520	Mighty Mouse Meets Deedeye Dick (7)	5-30-47	3715	2397	Lights of Broadway	8-18-47	....	2726	Haro Grows in Manhattan (7)	3-22-47	3575
73,703	In Room 303 (17)	4-25-47	3631	MARCH OF TIME				TWO-REEL SPECIALS				3719	Eastor Yeggs (7)	6-28-47	....
73,704	Hired Husband (19)	5-9-47	3631	V13-2	World Food Problem (17)	10-4-46	3239	....	Harnessed Lightning	....	....	VITAPHONE VARIETIES			
73,705	Blonde's Away (18)	7-11-47	....	V13-3	The Soviets' Neighbor (18)	11-1-46	3286	....	Flight of the Wild Stallions	....	....	3403	So You Think You're a Nervous Wreck (10)	12-28-46	3436
FLICKER FLASHBACKS				V13-4	The American Cop (18)	11-29-46	3335	WARNER—VITAPHONE				3404	So You're Going to Be a Father (10)	5-10-47	3679
74,201	No. 1 (9)	9-13-46	3250	V13-5	Nobody's Children (17)	12-27-46	3387	TECHNICOLOR ADVENTURES				3405	So You Want to Be in Pictures (10)	6-7-47	....
74,202	No. 2 (9)	10-25-46	3349	V13-6	Germany—Handle with Care! (19)	1-24-47	3435	3802	Rubber River (10)	11-16-46	3348	3406	So You're Going on a Vacation (10)	7-5-47	....
74,203	No. 3 (8)	12-6-46	3435	V13-7	Fashion Means Business (17)	2-21-47	3488	3803	Kingdom of the Wild (10)	3-15-47	3575	4401	So You Want to Be a Salesman (10)	9-20-47	....
74,204	No. 4 (10)	1-17-47	3460	V13-8	The Teacher's Crisis (18)	3-21-47	3538	3804	Circus Horse (10)	6-28-47	....	MEMORIES OF MELODY LANE			
74,205	No. 5 (8)	2-28-47	3563	V13-9	Storm Over Britain (18)	4-18-47	3587	3805	Glamour Town (10)	8-2-47	....	4201	Let's Sing a Song of the West (10)	9-27-47	....
74,206	No. 6 (9)	4-11-47	3598	V13-10	The Russians Nobody Knows (19)	5-16-47	3630	3806	Branding Irons (10)	8-16-47	....	MISCELLANEOUS			
74,207	No. 7 (9)	5-23-47	3691	V13-11	Your Doctors—1947 (18½)	8-13-47	3679	TECHNICOLOR SPECIALS				Moscow Music Hall (Artkino) (31)	9-6-46	3239	
THIS IS AMERICA				V13-12	New Trains for Old? (18)	7-11-47	3725	3002	The Last Bomb (20½)	11-2-46	3286	Rebirth of Stalingrad (Artkino) (10)	10-28-46	3286	
63,113	Northern Rampart (18)	10-18-46	3286	V13-13	Turkey's 100 Million (18)	8-8-47	3759	3003	A Boy and His Dog (20)	4-26-47	3611	Operation Underground (Telenevs) (18)	12-11-46	3349	
73,101	Beauty for Sale (17)	11-15-46	3312	DRIBBLE PUSS PARADE				3004	Saddle Up (20)	3-1-47	3575	Divorce—USA (Telenevs) (14)	7-10-47	3735	
73,102	Germany Today (18)	12-15-46	3410	7901	Monkey-Tono News (9)	1-17-47	3551	3005	Song of a Nation (R) (20)	5-31-47	3702	Muslo Through the Ages (Superfilm) (16)	1-27-47	3446	
73,103	A Nation Is Born (20)	1-10-47	3435	7951	Fisherman's Nightmare (8)	5-2-47	3679	3006	Hollywood Wonderland (20)	8-9-47	....	Verona (Superfilm) (12)	1-27-47	3460	
73,104	Campus Boom (18)	2-10-47	3488	UNITED ARTISTS				3007	Romance and Dance (20)	8-30-47	....	Via Margutta (Superfilm) (12)	1-27-47	3460	
73,105	San Francisco (14)	3-10-47	3527	LOEW MUSICOLOR				FEATURETTES				The Etruscan Civilization (Superfilm) (9)	1-27-47	3460	
73,106	Forgotten Island (18)	4-4-47	3598	....	Tocatta and Fugue (10)	10-15-46	3274	3102	Minstrel Days (20)	11-30-46	3422	Woman Speaks (Film Studios of Chi.)	....	....
73,107	The Big Party (17)	5-2-47	3621	WORLD TODAY, INC.				3103	Alice in Movieland (20)	12-21-46	3460	Vol. 1, Release 2 (10)	9-46	....
73,108	I Am an Alcoholic (17)	6-4-47	3679	....	Wonder Eye (10)	5-16-47	3631	3104	Dog in the Orchard (20)	1-11-47	3539	Vol. 1, Release 3 (10)	10-46	3396	
73,109	Passport to Nowhere (17)	7-3-47	3714	UNIVERSAL				3105	Keystone Hotel (18)	2-8-47	3539	Vol. 1, Release 4 (10)	11-46	....
73,110	Whistle in the Night (18)	8-1-47	3749	LANTZ COLOR CARTUNES				3106	Remember When (20)	4-5-47	3598	Vol. 1, Release 5 (10)	12-46	3466	
MUSICAL FEATURETTES				2321	Fair Weather Flonds (7)	11-18-46	3422	SPORTS PARADE (Color)				Vol. 1, Release 6 (10)	1-47	3460	
73,201	No. 1 Melody Tlmo (18)	11-29-46	3422	2322	Wacky Weed (7)	12-16-46	3422	3503	Battle of Champs (10)	1-18-47	3435	The New North (NFB) (10)	3-47	3538	
73,202	Follow That Music (18)	1-31-47	3460	2323	Musical Moments (8)	2-24-47	3551	3504	American Sports Album (10)	3-8-47	3538	Ski Skill (NFB) (10)	4-47	3539	
73,203	Let's Make Rhythm (20)	5-23-47	3702	2324	Smoked Hams (7)	4-28-47	3575	3505	Let's Go Swimming (10)	1-4-47	3460	When a Man's a Prince (Grant Intl.) (13)	6-18-47	3702	
RAY WHITLEY WESTERN MUSICALS				2325	Coo-Coo Birds (7)	6-9-47	....	3506	Arrow Magle (10)	3-22-47	3575	SERIALS			
73,501	Bar Buckaroos (10)	9-6-46	3363	2326	Overture to William Tell (7)	6-16-47	3669	3507	Harness Racing (10)	5-3-47	3702	8120	Son of the Guardsman (15 episodes)	10-24-46	3387
73,502	Cupid Rides the Range (18)	10-11-46	3348	2327	Well Oiled (7)	6-30-47	....	3508	Flying Sportsman in Jamaica (10)	5-24-47	3702	8140	Jack Armstrong (15 episodes)	2-6-47	3551
73,503	Bandits and Ballads (17)	11-15-46	3363	JUVENILE JURY SERIES				3509	A Day at Hollywood Park (10)	6-7-47	3691	8160	The Vigilante (15 episodes)	5-22-47	....
73,504	A Buckaroo Broadcast (18)	12-20-46	3587	2361	No. 1 (11)	12-16-46	3460	3510	Tennis Town	6-21-47	....	COLUMBIA			
SPECIAL				2362	No. 2 (10)	3-31-47	3575	3511	Sportman's Playground (10)	7-5-47	....	8120	Son of the Guardsman (15 episodes)	10-24-46	3387
73,901	Football Highlights (19)	....	....	2363	No. 3 (11)	5-26-47	3749	3512	Carnival of Sports (10)	8-23-47	....	8140	Jack Armstrong (15 episodes)	2-6-47	3551
20TH CENTURY-FOX				2364	No. 4 (11)	6-2-47	3715	3513	Fishing the Florida Keys (10)	9-27-47	....	8160	The Vigilante (15 episodes)	5-22-47	....
MOVIETONE ADVENTURES (Color)				VARIETY VIEWS				MELODY MASTER BANDS				REPUBLIC			
7253	Historic Capetown (8)	10-18-46	3225	2341	Bear Facts (10)	2-24-47	3460	3603	Big Tlmo Revue (10)	1-25-47	3539	584	The Crimson Ghost (15 episodes)	10-26-46	3043
7254	Girls and Gags (8)	11-22-46	3587	2342	Polican Pranks (9)	2-24-47	3460	3604	Stan Kenton and Orchestra (10)	2-22-47	3538	691	Son of Zorro (13 episodes)	1-18-47	3349
7201	Fantasy of Slam (8)	1-3-47	3488	2343	Wild West Chimp (9)	3-17-47	3575	3605	Vaudeville Revue (10)	4-12-47	3598	693	Jesse James Rides Again (13 episodes)	3-21-47	3715
7202	Royalty of the Range (9)	3-7-47	3538	2344	Rhumba Holiday (9)	4-21-47	3575	3606	Zero Girl (10)	7-19-47	....	692	Jungle Girl Reissue	4-19-47	3551
7203	Harvest of the Sea (9)	7-4-47	3563	2345	Patio Museum (9)	6-2-47	3715	4601	Freddy Martin & His Orchestra (10)	9-13-47	....	694	The Black Widow (13 episodes)	6-10-47	....
7255	The Cape of Good Hope (8)	4-4-47	3538	2346	Bronco Bahes (9)	6-23-47	3715	BLUE RIBBON CARTOONS (Color)				....	G-Men Never Forget (13 episodes)	....	....
7256	Zululand (8)	6-6-47	3563	2347	Brooklyn, U. S. A.	8-4-47	....	3304	Have You Any Castles (7)	2-1-47	3489	MOTION PICTURE HERALD, AUGUST 2, 1947			
7257	Gardens of the Sea (8)	6-20-47	3715	20TH CENTURY-FOX				3305	Pigs Is Pigs (7)	2-22-47	3574	3761			
7258	Romance of the Fjords (8)	6-27-47	3715	MOVIETONE ADVENTURES (Color)				3306	Cat's Tale (7)	3-29-47	3575				
								3307	Goofy Groceries (7)	4-19-47	3598				

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

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.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3760-3761, issue of August 2, 1947.

Feature product listed by Company on pages 3748-3749, issue of July 26, 1947. For listing of 1945-46 Features by Company, see Product Digest, pages 3151-3152, issue of August 17, 1946.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a Box Office Champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED			Service Data Page
						M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	
ABIE'S Irish Rose	UA	....	Michael Chekhov-Joanna Dru	Dec. 27,'46	96m	Nov. 30,'46	3334	3066	3492
Adventure Island	Para.	....	Rory Calhoun-Rhonda Fleming	Oct. 10,'47	....	.....	....	3759	....
Adventures of Don Coyote (color)	UA	....	Richard Martin-Frances Rafferty	May 9,'47	65m	May 3,'47	3610	3599	....
Adventuress (8r.) (Eagle-Lion)	PRC	103	Deborah Kerr-Trevor Howard	Mar. 14,'47	98m	Mar. 8,'47	3513	....	....
Affairs of Geraldine, The	Rep.	603	Jane Withers-James Lydon	Nov. 18,'46	68m	Nov. 30,'46	3334	2951	....
Alexander's Ragtime Band (R.)	20th-Fox	709	Tyrone Power-Alice Faye	Mar.,'47	106m	Jan. 4,'47	3398	....	....
Alias a Gentleman	MGM	....	Wallace Beery-Tom Drake	Not Set	....	.....	....	3717	....
Alias Mr. Twilight	Col.	828	Michael Duane-Trudy Marshall	Dec. 24,'46	69m	Dec. 28,'46	3386	3312	3412
Angel and the Badman, The	Rep.	608	John Wayne-Irene Rich	Feb. 15,'47	100m	Feb. 15,'47	3474	3336	3553
† Angel on My Shoulder	UA	....	Paul Muni-Anne Baxter	Sept. 20,'46	101m	Sept. 21,'46	3210	2859	3464
† Anna and the King of Siam	20th-Fox	634	Irene Dunne-Rex Harrison	Aug.,'46	128m	June 8,'46	3029	2907	3288
Apache Rose (color)	Rep.	641	Roy Rogers-Dale Evans	Feb. 15,'47	75m	Mar. 29,'47	3549	3434	....
Arch of Triumph	UA	....	Ingrid Bergman-Charles Boyer	Not Set	....	.....	....	3487	....
Arnelo Affair, The	MGM	....	John Hodiak-George Murphy	(T) Feb. 13,'47	87m	Feb. 15,'47	3473	3459	3633
As You Desire Me	MGM	....	Greer Garson-Richard Hart	Not Set	....	.....	....	3287	....
(formerly A Woman of My Own)									
BACHELOR and the Bobby									
Soxer, The (Block 1)	RKO	801	Cary Grant-Myrna Loy-Shirley Temple	Sept. 1,'47	95m	June 7,'47	3665	3363	....
Bachelor's Daughters, The	UA	....	Gail Russell-Claire Trevor	Sept. 6,'46	88m	Sept. 14,'46	3197	3007	3350
Backlash (Wurtzel)	20th-Fox	711	Richard Travis-Jean Rogers	Mar.,'47	66m	Mar. 29,'47	3550	3503	....
Banjo (Block 5)	RKO	725	Sharyn Moffett-Jacqueline White	May 15,'47	68m	Apr. 19,'47	3586	3539	....
Bar 20 Justice (R.)	Screen Guild	HC12	William Boyd-Russell Hayden	July 19,'47	65m	Apr. 23,'38	....	....	....
Beast with Five Fingers, The	WB	613	Robert Alda-Andrea King	Feb. 8,'47	88m	Dec. 21,'46	3374	2786	3703
Beat the Band (Block 4)	RKO	718	Frances Langford-Gene Krupa	Feb. 19,'47	67m	Mar. 1,'47	3501	3126	....
Beauty and the Bandit	Mono.	531	Gilbert Roland-Ramsay Ames	Nov. 9,'46	77m	Dec. 7,'46	3347	3312	....
Bedelia (British) (Eagle-Lion)	PRC	101	Margaret Lockwood-Ian Hunter	Feb. 1,'47	81m	Feb. 1,'47	3445	....	3747
Beginning or the End, The	MGM	716	Brian Donlevy-Robert Walker	Mar.,'47	110m	Feb. 22,'47	3485	3076	3667
Bells of San Angelo (color)	Rep.	642	Roy Rogers-Dale Evans	Not Set	71m	May 31,'47	3654	3488	....
Bells of San Fernando	Screen Guild	4614	Donald Woods-Gloria Warren	Apr. 5,'47	69m	Apr. 5,'47	3562	3422	....
Below the Deadline	Mono.	520	Warren Douglas-Ramsay Ames	Aug. 3,'46	65m	Sept. 28,'46	3224	3127	....
† Best Years of Our Lives (Spcl.)	RKO	751	Myrna Loy-Fredric March	Nov. 20,'46	172m	Nov. 30,'46	3335	3312	3703
Betty Co-Ed	Col.	824	Jean Porter-William Mason	Nov. 28,'46	71m	Dec. 7,'46	3346	3274	3553
Big Fix, The	PRC	702	James Brown-Sheila Ryan	Apr. 19,'47	63m	May 10,'47	3621	3574	....
† Big Sleep, The	WB	601	Humphrey Bogart-Lauren Bacall	Aug. 31,'46	114m	Aug. 17,'46	3249	3126	3577
Big Town	Para.	4622	Philip Reed-Hillary Brooke	May 23,'47	60m	Feb. 22,'47	3486	3776	....
Birds and the Bees, The (color)	MGM	....	Jeannette MacDonald-Jose Iturbi	Not Set	....	.....	....	3599	....
Bishop's Wife, The	RKO	....	Cary Grant-Loretta Young	Not Set	....	.....	....	3702	....
Black Beauty	20th-Fox	636	Mona Freeman-Richard Denning	Sept.,'46	76m	July 20,'46	3102	2778	3492
Black Gold (Allied Artists)	Mono.	2	Anthony Quinn-Katherine DeMille	Aug. 1,'47	92m	June 28,'47	3701	3631	....
Blackmail	Rep.	617	William Marshall-Adele Mara	July 24,'47	....	.....	....	3759	....
Black Narcissus (Brit.) (color)	Univ.	....	Deborah Kerr-Sabu-David Farrar	Not Set	100m	July 12,'47	3725	....	....
Blaze of Noon	Para.	4611	Anne Baxter-Sterling Hayden	May 2,'47	90m	Mar. 8,'47	3513	3503	3747
Blind Spot	Col.	825	Chester Morris-Constance Dowling	Feb. 6,'47	73m	Feb. 1,'47	3445	3388	....
Blonde for a Day	PRC	....	Hugh Beaumont-Katheryn Adams	Aug. 29,'46	68m	Aug. 10,'46	3137	3030	....
Blondie Knows Best	Col.	806	Penny Singleton-Arthur Lake	Oct. 17,'46	69m	Sept. 21,'46	3211	3031	3350
Blondie's Big Moment	Col.	807	Penny Singleton-Arthur Lake	Jan. 9,'47	69m	Dec. 14,'46	3361	3347	....
Blondie's Holiday	Col.	808	Penny Singleton-Arthur Lake	Apr. 10,'47	67m	Mar. 8,'47	3514	3488	....
† Blue Skies (color)	Para.	4602	Bing Crosby-Fred Astaire	Dec. 27,'46	104m	Sept. 28,'46	3221	2884	3492
Bob, Son of Battle (color)	20th-Fox	720	Peggy Ann Garner-Lon McCallister	Not Set	103m	June 14,'47	3677	3539	....
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	.....	....	2230	....
Boomerang	20th-Fox	706	Dana Andrews-Jane Wyatt	Feb.,'47	88m	Feb. 1,'47	3446	3434	3553
Boom Town (R.)	MGM	713	Clark Gable-Claudette Colbert	Feb.,'47	119m	Sept. 28,'46	3225	....	....
Border Feud	PRC	752	Al "Lash" LaRue-Al "Fuzzy" St. John	May 10,'47	55m	May 24,'47	3643	....	....
Born to Kill (Block 5)	RKO	722	Claire Trevor-Lawrence Tierney	May 3,'47	92m	Apr. 19,'47	3585	3078	3633
Born to Speed	PRC	705	Johnny Sands-Terry Austin	Jan. 12,'47	61m	Jan. 25,'47	3434	3410	....
Boston Blackie and the Law	Col.	822	Chester Morris-Trudy Marshall	Dec. 12,'46	69m	Nov. 23,'46	3322	3312	....
Bowery, The (Reissue)	20th-Fox	642	George Raft-Wallace Beery	Oct.,'46	84m	Aug. 24,'46	3162	....	....
Brasher Doubloon, The	20th-Fox	707	George Montgomery-Nancy Guild	Feb.,'47	72m	Feb. 8,'47	3458	3238	3667
Brief Encounter (Brit.)	Univ.	....	Celia Johnson-Trevor Howard	(T) Aug. 24,'46	86m	Aug. 31,'46	3174	....	3228
Bringing Up Father	Mono.	604	Joe Yule-Renie Riano	Nov. 23,'46	68m	Oct. 19,'46	3262	3186	3553
Brute Force	Univ.	620	Burt Lancaster-Hume Cronyn	Aug.,'47	98m	June 28,'47	3702	3611

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Brute Man, The	PRC	714	Rondo Hatton-Jane Adams	Oct. 1, '46	60m	Oct. 26, '46	3273	2764
Buck Privates Come Home	Univ.	612	Bud Abbott-Lou Costello	Apr., '47	77m	Mar. 15, '47	3525	....	....
Buffalo Bill Rides Again	Screen Guild	4613	Richard Arlen-Jennifer Holt	Apr. 19, '47	66m	Apr. 5, '47	3562	3410	....
Bulldog Drummond at Bay	Col.	820	Ron Randell-Anita Louise	May 15, '47	70m	.....	.....	3587	....
Burning Cross, The	Screen Guild	4704	Hank Daniels-Virginia Patton	Sept. 1, '47	77m	July 26, '47	3746	....	....
Bush Pilot	Screen Guild	4616	Rochelle Hudson-Jack LaRue	June 7, '47	60m	.....	.....	3539	....
† CALCUTTA	Para.	4612	Alan Ladd-William Bendix	May 30, '47	83m	Apr. 26, '47	3598	2884	3633
Calendar Girl	Rep.	607	Jane Frazee-William Marshall	Jan. 31, '47	88m	Feb. 15, '47	3475	3335	3601
† California (color)	Para.	4606	Ray Milland-Barbara Stanwyck	Feb. 21, '47	98m	Dec. 21, '46	3373	2784	3667
Captain from Castile (color)	20th-Fox	....	Tyrone Power-Jean Peters	Not Set	.....	.....	.....	3562	....
Captive Heart, The (British)	Univ.	....	Michael Redgrave-Rachel Kempson	Not Set	86m	Apr. 26, '47	3597	....	....
Caravan (Brit.) (Eagle-Lion)	PRC	106	Stewart Granger-Jean Kent	July 20, '47	.....	.....	.....	.....	.....
Carnegie Hall	UA	....	Marsha Hunt-William Prince	Not Set	134m	Mar. 1, '47	3501	....	....
Carnival in Costa Rica (col.)	20th-Fox	710	Dick Haymes-Celeste Holme	Apr., '47	95m	Mar. 29, '47	3549	3090	3747
Case of the Baby Sitter, The	Screen Guild	4618	Tom Neal-Pamela Blake	July 26, '47	40m	.....	.....	3689	....
Cassidy of Bar 20 (R.)	Screen Guild	HC10	William Boyd-Russell Hayden	May 10, '47	59m	Feb. 12, '38	.....	.....	....
Cass Timberlane	MGM	....	Spencer Tracy-Lana Turner	Not Set	.....	.....	.....	3759	....
† Centennial Summer (color)	20th-Fox	633	Jeanne Craine-Cornel Wilde	Aug., '46	102m	June 8, '46	3030	2884	3492
Chase, The	UA	....	Robert Cummings-Michele Morgan	Nov. 22, '46	86m	Oct. 19, '46	3263	....	3577
Cheyenne	WB	622	Dennis Morgan-Jane Wyman	June 14, '47	100m	Apr. 26, '47	3597	2939	3747
Child of Divorce (Block 2)	RKO	708	Sharyn Moffett-Regis Toomey	Oct. 15, '46	62m	Oct. 19, '46	3262	2972	....
Cigarette Girl	Col.	826	Leslie Brooks-Jimmy Lloyd	Feb. 13, '47	67m	Feb. 15, '47	3475	3411	....
Claudia and David	20th-Fox	637	Dorothy McGuire-Robert Young	Sept., '46	78m	July 27, '46	3113	2939	3350
† Cloak and Dagger	WB	603	Gary Cooper-Lilli Palmer	Sept. 28, '46	106m	Sept. 14, '46	3197	2939	3288
Cockeyed Miracle, The	MGM	703	Frank Morgan-Keenan Wynn	Oct., '46	81m	July 20, '46	3102	2883	3412
Code of the Saddle	Mono.	677	Johnny Mack Brown-Raymond Hatton	June 28, '47	53m	July 26, '47	3749	3689	....
Code of the West (Block 4)	RKO	720	James Warren-Debra Alden	Feb. 20, '47	53m	Mar. 1, '47	3502	3410	....
Copacabana	UA	....	Groucho Marx-Carmen Miranda	May 30, '47	92m	May 24, '47	3641	....	3747
Corpse Came C.O.D., The	Col.	....	George Brent-Joan Blondell	June, '47	87m	.....	.....	3562	3703
Corsican Brothers (Reissue)	PRC	733	Douglas Fairbanks, Jr.-Ruth Warrick	June 21, '47	111m	.....	.....	.....	....
Crack-Up (Block 6)	RKO	627	Pat O'Brien-Claire Trevor	Sept. 6, '46	93m	June 22, '46	3054	2951	3228
Crime Doctor's Man Hunt, The	Col.	816	Warner Baxter-Ellen Drew	Oct. 24, '46	61m	Sept. 21, '46	3210	3187	....
Criminal Court (Block 2)	RKO	709	Tom Conway-Martha O'Driscoll	Nov. 20, '46	59m	Aug. 10, '46	3137	2963	....
Crimson Key, The (Wurtzel)	20th-Fox	722	Kent Taylor-Doris Dowling	July, '47	75m	July 5, '47	3714	3679	....
Crossfire (Block 1)	RKO	802	Robert Young-Robert Mitchum	Aug. 15, '47	86m	June 28, '47	3701	....	....
Cross My Heart	Para.	4603	Betty Hutton-Sonny Tufts	Jan. 10, '47	83m	Nov. 23, '46	3321	3055	3553
Cry Wolf	WB	625	Errol Flynn-Barbara Stanwyck	Aug. 16, '47	82m	July 5, '47	3713	3138	....
Cynthia	MGM	726	Elizabeth Taylor-George Murphy	July, '47	98m	May 17, '47	3629	3611	....
DANGEROUS Millions (Wurtzel)									
Dangerous Money	20th-Fox	648	Kent Taylor-Eona Drake	Dec., '46	69m	Dec. 7, '46	3345	3336	....
Dangerous Venture	Mono.	603	Sydney Toler-Gloria Warren	Oct. 12, '46	49m	Oct. 12, '46	3250	3186	....
Danger Street	UA	....	William Boyd-Andy Clyde	May 23, '47	59m	Feb. 22, '47	3487	....	....
Dark Delusion	Para.	4623	Jane Withers-Robert Lowery	June 20, '47	66m	Mar. 15, '47	3526	2972	....
Dark Mirror, The	MGM	724	Lucille Bremer-James Craig	June, '47	90m	Apr. 12, '47	3573	3459	....
† Dark Passage	Univ.	601	Olivia de Havilland-Lew Ayres	Oct., '46	85m	Oct. 5, '46	3237	2883	3667
Dark Passage	WB	....	Humphrey Bogart-Lauren Bacall	Not Set	.....	.....	.....	3599	....
Deadlier Than the Male	RKO	....	Claire Trevor-Lawrence Tierney	Not Set	.....	.....	.....	3078	....
Dead of Night (British)	Univ.	547	Mervyn Johns-Roland Carver	Aug. 23, '46	77m	July 6, '46	3077	....	....
Dead Reckoning	Col.	830	Humphrey Bogart-Lizabeh Scott	Feb., '47	100m	Jan. 4, '47	3397	3387	3747
Dear Ruth	Para.	4616	Joan Caulfield-William Holden	July 18, '47	85m	May 31, '47	3653	....	3667
Death Valley (color)	Screen Guild	4604	Robert Lowery-Helen Gilbert	Aug. 15, '46	72m	.....	.....	3090	....
Deception	WB	605	Bette Davis-Paul Henried	Oct. 26, '46	112m	Oct. 19, '46	3261	3238	3492
Decoy	Mono.	601	Jean Gillie-Edward Norris	Sept. 14, '46	76m	Sept. 14, '46	3198	3031	....
Deep Valley	WB	....	Ida Lupino-Dane Clark	(T) July 29, '47	104m	Aug. 2, '47	3757	3717	....
Desert Fury (color)	Para.	4617	John Hodiak-Lizabeh Scott	Aug. 15, '47	95m	Aug. 2, '47	3757	3611	....
Desperate (Block 6)	RKO	728	Steve Brodie-Audrey Long	June, '47	73m	May 17, '47	3629	3599	....
Destry Rides Again (Reissue)	Univ.	2791	Marlene Dietrich-James Stewart	Mar., '47	94m	Feb. 22, '47	3487	....	....
Devil on Wheels	PRC	701	Damian O'Flynn-Lenita Lane	Mar. 2, '47	67m	Feb. 1, '47	3446	3410	....
Devil's Playground, The	UA	....	William Boyd-Andy Clyde	Nov. 15, '46	62m	Sept. 21, '46	3211	3078	....
Devil Thumbs a Ride, The (Bl. 4)	RKO	719	Lawrence Tierney-Nan Leslie	Feb. 20, '47	63m	Mar. 1, '47	3501	3410	3601
Dick Tracy's Dilemma (Block 6)	RKO	729	Ralph Byrd-Lyle Latell	July, '47	60m	May 17, '47	3630	3599	....
Dick Tracy Versus Cueball (Bl. 3)	RKO	714	Morgan Conway-Anne Jeffreys	Dec. 18, '46	62m	Nov. 16, '46	3310	3031	....
Dillinger (Reissue)	Mono.	....	Lawrence Tierney-Edmunde Lowe	July 5, '47	72m	Mar. 17, '45	2361	....	....
Dishonored Lady	UA	....	Hedy LaMarr-Dennis O'Keefe	May 16, '47	85m	Apr. 26, '47	3597	....	3747
Don Ricardo Returns	PRC	....	Fred Colby-Isabelita	Nov. 5, '46	63m	Dec. 7, '46	3347	3240	....
Down Missouri Way	PRC	....	Martha O'Driscoll-William Wright	Aug. 15, '46	75m	July 20, '46	3102	3007	3288
Down to Earth (color)	Col.	....	Rita Hayworth-Larry Parks	Not Set	101m	Aug. 2, '47	3757	3126	....
Dragnet, The	Screen Guild	4703	Henry Wilcoxson-Mary Brian	Aug. 16, '47	71m	July 12, '47	3725	....	....
Drifftin' River	PRC	741	Eddie Dean-Shirley Patterson	Oct. 1, '46	57m	Oct. 5, '46	3237	3187	....
† Duel in the Sun (color)	Selznick	....	Jennifer Jones-Joseph Cotten	Apr. 17, '47	135m	Jan. 11, '47	3409	3363	3703
Dust Be My Destiny (R.)	WB	....	John Garfield-Priscilla Lane	Sept. 1, '47	85m	Aug. 2, '47	3758	....	....
EASY Come, Easy Go									
† Egg and I, The	Para.	4607	Sonny Tufts-Diana Lynn	Mar. 7, '47	77m	Feb. 8, '47	3458	2748	3667
Emperor Waltz (color)	Univ.	....	Claudette Colbert-Fred MacMurray	Not Set	108m	Mar. 29, '47	3549	3312	3747
Escape Me Never	Para.	....	Bing Crosby-Joan Fontaine	Not Set	.....	.....	.....	3611	....
	WB	....	Errol Flynn-Ida Lupino	Not Set	...	.....	.....	2861	....
FABULOUS Dorseys, The									
Fabulous Suzanne, The	UA	....	Tommy Dorsey-Jimmy Dorsey	Feb. 21, '47	91m	Mar. 1, '47	3502	3475	3703
Faithful in My Fashion (Bl. 17)	Rep.	604	Barbara Britton-Rudy Vallee	Dec. 15, '46	71m	Dec. 21, '46	3374	2926	....
Falcon's Adventure, The (Bl. 3)	MGM	627	Tom Drake-Donna Reed	Aug. 22, '46	81m	June 15, '46	3042	2951	....
Fall Guy	RKO	715	Tom Conway-Madge Meredith	Dec. 13, '46	61m	Dec. 14, '46	3362	3348
	Mono.	613	Clifford Penn-Robert Armstrong	Mar. 15, '47	64m	Mar. 8, '47	3514	3410

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Fantasia (R.) (Spl.) (color)	RKO	792	Disney Musical Feature	Sept. 28, '46	124m	Oct. 5, '46	3238
† Farmer's Daughter, The (Bl. 4)	RKO	716	Loretta Young-Joseph Cotten	Feb. 18, '47	97m	Mar. 1, '47	3502	3364	3747
Fear in the Night	Para.	4621	Paul Kelly-Kay Scott	Apr. 18, '47	72m	Feb. 22, '47	3486	3459	....
Fiesta (color)	MGM	727	Esther Williams-Ricardo Montalban	July, '47	104m	June 14, '47	3677	3611	....
Fighting Frontiersman, The	Col.	863	Charles Starrett-Smiley Burnette	Dec. 19, '46	61m	Nov. 16, '46	3309	....	....
Flashing Guns	Mono.	....	Johnny Mack Brown-Raymond Hatton	Aug. 16, '47	....	....	....	3759	....
Flight to Nowhere	Screen Guild	4605	Alan Curtis-Evelyn Ankers	Oct. 1, '46	74m	....	....	3078	....
Fool's Gold	UA	....	William Boyd-Andy Clyde	Jan. 31, '47	63m	Oct. 12, '46	3249	....	....
Forever Amber (color)	20th-Fox	....	Linda Darnell-Cornel Wilde	Not Set	....	....	....	3475	....
Framed for the Love of Rusty	Col.	812	Ted Donaldson-Ann Doran	May 1, '47	69m	....	....	3587	....
For Me	Col.	834	Glenn Ford-Janis Carter	Apr., '47	82m	Mar. 8, '47	3514	3503	3601
Fun and Fancy Free (color) (Spl.)	RKO	....	Disney Feature Cartoon	Not Set	....	....	....	3631	....
Fun on a Weekend	UA	....	Eddie Bracken-Priscilla Lane	May 15, '47	93m	Apr. 19, '47	3586	3503	3703
GALLANT Bess (color)	MGM	702	Marshall Thompson-George Tobias	Jan., '47	98m	Sept. 7, '46	3185	2778	3492
Gallant Journey	Col.	7002	Glenn Ford-Janet Blair	Sept. 24, '46	86m	Sept. 14, '46	3198	2939	3412
Gangster, The (Allied Artists)	Mono.	3	Barry Sullivan-Belita	Sept. 1, '47	....	....	....	3666	....
Gas House Kids	PRC	....	Robert Lowery-Teala Loring	Oct. 28, '46	68m	Oct. 12, '46	3250	3238	....
Gas House Kids Go West	PRC	711	Chili Williams-John Shelton	July 12, '47	61m	July 19, '47	3735	....	....
Genius at Work (Block 2)	RKO	710	Alan Carney-Anne Jeffreys	Oct. 20, '46	61m	Aug. 10, '46	3138	3078	....
Gentleman Joe Palooka	Mono.	602	Leon Errol-Joe Kirkwood	Oct. 5, '46	72m	Sept. 28, '46	3221	3126	3492
Ghost Goes Wild, The	Rep.	605	James Ellison-Anne Gwynne	Mar. 8, '47	66m	Apr. 5, '47	3561	2972	....
Ghost and Mrs. Muir, The	20th-Fox	715	Gene Tierney-Rex Harrison	May, '47	104m	May 24, '47	3641	3563	3747
Ghost Town Renegades	PRC	754	Al "Lash" LaRue-Al "Fuzzy" St. John	July 26, '47	58m	Aug. 2, '47	3758	3702	....
Ginger	Mono.	609	Frank Albertson-Barbara Reed	Jan. 4, '47	67m	Jan. 25, '47	3434	3312	....
Go Into Your Dance (Reissue)	WB	....	Al Jolson-Ruby Keeler	Not Set	100m	May 31, '47	3655	....	....
Gone With the Wind (R.)	MGM	....	Clark Gable-Vivien Leigh	(T) Apr. 28, '47	220m	Dec. 16, '39	....	....	....
Great Day (British) (Block 1)	RKO	703	Eric Portman-Flora Robson	Oct. 30, '46	69m	July 27, '46	3114	....	....
Great Expectations (Brit.)	Univ.	....	John Mills-Valerie Hobson	July, '47	115m	Mar. 29, '47	3549	....	3667
Great Waltz, The (R.)	MGM	723	Luise Rainer-Fernand Gravet	July, '47	106m	Sept. 21, '46	3212	....	....
Green Cockatoo	Univ.	....	John Mills-Rene Ray	July 18, '47	63m	July 19, '47	3734	....	....
Green for Danger (Eagle-Lion) (British)	PRC	....	Sally Gray-Trevor Howard	Not Set	91m	July 26, '47	3746	3611	....
Green Dolphin Street	MGM	....	Lana Turner-Van Heflin	Not Set	....	....	....	3587	....
Guilt of Janet Ames, The	Col.	836	Rosalind Russell-Melvyn Douglas	Apr., '47	83m	Mar. 8, '47	3513	3488	3553
Guilty, The	Mono.	614	Bonita Granville-Don Castle	Mar. 22, '47	71m	Mar. 22, '47	3537	3410	....
Gunfighters (color)	Col.	838	Randolph Scott-Barbara Hutton	July 15, '47	87m	June 14, '47	3677	3587	3747
Gunman's Code	Univ.	1107	Kirby Grant-Fuzzy Knight	Aug. 30, '46	....	....	....	3187	....
HARD Boiled Mahoney	Mono.	616	Leo Gorcey-Huntz Hall	May 10, '47	....	....	....	3488	....
Hat Box Mystery, The	Screen Guild	4617	Tom Neal-Pamela Blake	July 12, '47	40m	....	....	3666	....
Heartaches	PRC	704	Sheila Ryan-Chill Wills	June 28, '47	73m	July 5, '47	3714	3702	....
Heart of Arizona (R.)	Screen Guild	HC11	William Boyd-George Haymes	June 14, '47	68m	....	....	....	....
Heaven Only Knows	Univ.	....	Robert Cummings-Brian Donlevy	Not Set	93m	Aug. 2, '47	3758	....	....
Heldorado	Rep.	543	Roy Rogers-George "Gabby" Hayes	Dec. 15, '46	70m	Jan. 4, '47	3397	3348	....
Here Comes Trouble	UA	....	William Tracy-Beverly Lloyd	Not Set	....	....	....	3363	....
Her Husband's Affairs	Col.	....	Franchot Tone-Lucille Ball	Not Set	86m	July 26, '47	3745	3735	....
Her Sister's Secret	PRC	SP71	Nancy Coleman-Philip Reed	Sept. 23, '46	85m	Sept. 21, '46	3210	3090	3492
† High Barbaree	MGM	721	Van Johnson-June Allyson	May, '47	91m	Mar. 15, '47	3525	3238	3667
High Conquest	Mono.	620	Anna Lee-Warren Douglas	June 21, '47	79m	Mar. 15, '47	3525	3435	....
High School Hero	Mono.	517	Freddie Stewart-June Preisser	Sept. 7, '46	69m	Aug. 24, '46	3161	3126	....
Hit Parade of 1947	Rep.	610	Eddie Albert-Constance Moore	Mar. 22, '47	90m	May 3, '47	3609	3459	....
† Holiday in Mexico (color)	MGM	701	Walter Pidgeon-Ilona Massey	Sept., '46	128m	July 27, '46	3113	2764	3288
Hollywood Barn Dance	Screen Guild	4701	Ernest Tubb-Lori Talbott	June 21, '47	72m	June 7, '47	3665	3655	....
Home in Oklahoma	Rep.	5542	Roy Rogers-Dale Evans	Nov. 8, '46	72m	Nov. 9, '46	3298	3163	....
Homesteaders of Paradise Valley	Rep.	664	Allan Lane-Bobby Blake	Apr. 1, '47	....	....	....	3475	....
Homestretch, The (color)	20th-Fox	713	Cornel Wilde-Maureen O'Hara	May, '47	96m	Apr. 26, '47	3597	3488	3703
Home Sweet Homicide	20th-Fox	640	Lynn Bari-Randolph Scott	Oct., '46	90m	July 27, '46	3124	2939	3492
Honeymoon (Block 5)	RKO	721	Shirley Temple-Guy Madison	May 17, '47	74m	Apr. 19, '47	3585	3539	3747
Hoppy's Holiday	UA	....	William Boyd-Andy Clyde	July 18, '47	60m	May 17, '47	3630	....	....
How Green Was My Valley (Reissue)	20th-Fox	....	Walter Pidgeon-Maureen O'Hara	Not Set	118m	Jan. 4, '47	3398	....	....
Hucksters, The	MGM	728	Clark Gable-Deborah Kerr	Aug., '47	115m	June 28, '47	3701	3574	3747
† Humoresque	WB	612	Joan Crawford-John Garfield	Jan. 25, '47	125m	Dec. 28, '46	3385	3363	3667
I COVER Big Town	Para.	4624	Philip Reed-Hillary Brooke	July 25, '47	63m	Mar. 1, '47	3502	3459	....
If I'm Lucky	20th-Fox	638	Vivian Blaine-Harry James	Sept., '46	79m	Aug. 31, '46	3174	3066	3412
If You Knew Susie	RKO	....	Eddie Cantor-Joan Davis	Not Set	....	....	....	3475	....
I'll Be Yours	Univ.	607	Deanna Durbin-Tom Drake	Jan., '47	93m	Jan. 25, '47	3433	3348	3703
Imperfect Lady	Para.	4610	Teresa Wright-Ray Milland	Apr. 25, '47	97m	Mar. 15, '47	3526	2870	3747
International Lady (Reissue)	PRC	734	George Brent-Ilona Massey	May 24, '47	102m	....	....	....	....
I Stole a Million (Reissue)	Univ.	2794	George Raft-Claire Trevor	Apr., '47	75m	Mar. 15, '47	3527	....	....
† It Happened in Brooklyn	MGM	718	Frank Sinatra-Kathryn Grayson	Apr., '47	103m	Mar. 8, '47	3513	3238	3747
It Happened on Fifth Avenue (Allied Artists)	Mono.	1	Don DeFore-Ann Harding	Apr. 19, '47	115m	Feb. 8, '47	3457	....	3667
It's Great To Be Young	Col.	7038	Leslie Brooks-Jimmy Lloyd	Sept. 25, '46	68m	Sept. 21, '46	3210	3163	....
It's a Joke, Son (Eagle-Lion)	PRC	102	Kenny Delmar-Una Merkel	Jan. 25, '47	64m	Jan. 25, '47	3433	3387	3492
† It's a Wonderful Life (Special)	RKO	781	James Stewart-Donna Reed	Jan. 7, '47	130m	Dec. 21, '46	3373	3186	3601
† I've Always Loved You (color) (Special)	Rep.	601	Maria Ouspenskaya-Philip Dorn	Dec. 2, '46	117m	Sept. 7, '46	3185	2628	3464
Ivy	Univ.	616	Joan Fontaine-Patric Knowles	June, '47	99m	June 14, '47	3677	....	....
I Wonder Who's Kissing Her Now? (color)	20th-Fox	723	June Haver-Mark Stevens	Aug., '47	104m	June 14, '47	3678	3563	....
JEWELS of Brandenburg (Wurtzel)	20th-Fox	716	Richard Travis-Micheline Cheirel	May, '47	64m	Apr. 12, '47	3573	....	....
Johnny Frenchman (British)	Univ.	Francoise Rosay-Tom Walls	Oct., '46	104m	Nov. 2, '46	3286

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Johnny O'Clock	Col.	883	Dick Powell-Evelyn Keyes	Mar., '47	95m	Jan. 4, '47	3397	3388	3703
† Jolson Story, The (color) (Spcl.)	Col.	831	Larry Parks-William Demarest	Jan., '47	128m	Sept. 21, '46	3209	2883	3703
Jungle Flight	Para.	4625	Robert Lowery-Ann Savage	Aug. 22, '47	67m	Mar. 1, '47	3502	3126	....
Jungle Princess (Reissue)	Para.	R5-3620	Dorothy Lamour-Ray Milland	Sept. 1, '46	84m	Sept. 21, '46	3212	....	....
KEEPER of the Bees	Col.	....	Harry Davenport-Michael Duane	July 10, '47	....	....	....	3679	....
Killer at Large	PRC	717	Robert Lowery-Anabel Shaw	May 31, '47	63m	June 7, '47	3665	3655	....
Killer Dill	Screen Guild	4702	Stuart Erwin-Anne Gwynne	Aug. 2, '47	75m	June 14, '47	3678	3666	....
Kilroy Was Here	Mono.	621	Jackie Cooper-Jackie Coogan	July 19, '47	68m	July 5, '47	3713	3611	....
King of the Wild Horses	Col.	809	Preston Foster-Gail Patrick	Mar. 27, '47	79m	Mar. 22, '47	3537	3527	....
Kings Row (Reissue)	WB	608	Ann Sheridan-Robert Cummings	Dec. 7, '46	127m	Nov. 2, '46	3286	....	....
Kiss of Death	20th-Fox	725	Victor Mature-Brian Donlevy	Sept., '47	....	....	....	3735	....
Kit Carson (Reissue)	PRC	731	Dana Andrews-Lynn Bari	Mar. 22, '47	97m	Aug. 31, '40	....	....	....
LADIES' Man	Para.	4605	Eddie Bracken-Virginia Welles	Feb. 7, '47	90m	Jan. 11, '47	3409	2809	3747
Lady Chaser	PRC	....	Robert Lowery-Ann Savage	Nov. 25, '46	58m	Dec. 28, '46	3386	3312	....
Lady in the Lake	MGM	712	Robert Montgomery-Audrey Totter	Jan., '47	105m	Nov. 30, '46	3333	3312	3747
Lady Luck (Block I)	RKO	702	Robert Young-Barbara Hale	Oct. 18, '46	97m	July 20, '46	3102	2756	3350
Lady Surrenders, A (Brit.)	Univ.	....	Margaret Lockwood-Stewart Granger (T)	Oct. 4, '46	103m	Oct. 12, '46	3249	....	....
Land of the Lawless	Mono.	671	Johnny Mack Brown-Raymond Hatton	Apr. 26, '47	59m	May 17, '47	3630	3539	....
Landrush	Col.	861	Charles Starrett-Smilely Burnette	Oct. 17, '46	54m	Sept. 21, '46	3211	2895	....
Last Frontier Uprising	Rep.	5504	Monte Hale-Adrian Booth	Feb. 1, '47	....	....	....	3187	....
Last of the Mohicans (Reissue)	PRC	732	Randolph Scott-Binnie Barnes	Mar. 22, '47	94m	Aug. 15, '36	54	....	....
Last of the Redmen, The (color)	Col.	837	Jon Hall-Evelyn Ankers	Aug., '47	....	....	....	3574	....
Late George Apley, The	20th-Fox	712	Ronald Colman-Peggy Cummins	Apr., '47	98m	Feb. 8, '47	3457	3434	3667
Law Comes to Gunsight, The	Mono.	672	Johnny Mack Brown-Raymond Hatton	May 24, '47	56m	June 7, '47	3665	3587	....
Lawless Breed	Univ.	1106	Kirby Grant-Fuzzy Knight	Aug. 16, '46	58m	Dec. 14, '46	3362	3312	....
Law of the Canyon	Col.	867	Charles Starrett-Smilely Burnette	Apr. 24, '47	55m	....	....	3539	....
Law of the Lash	PRC	751	Al LaRue-Mary Scott	Feb. 28, '47	54m	Mar. 1, '47	3502	3410	....
Les Miserables (Reissue)	20th-Fox	704	Fredric March-Charles Laughton	Jan., '47	105m	Jan. 4, '47	3398	....	....
Life with Father (color)	WB	....	Irene Dunne-William Powell	Not Set	....	....	....	3475	....
Lighthouse	PRC	610	John Litel-June Lang	Jan. 10, '47	62m	Feb. 8, '47	3458	3312	....
Likely Story, A (Block 5)	RKO	724	Bill Williams-Barbara Hale	Apr. 19, '47	88m	Apr. 19, '47	3586	3574	....
Little Iodine	UA	....	Jo Ann Marlowe-Marc Cramer	Oct. 11, '46	57m	Sept. 14, '46	3198	3066	....
Little Miss Big	Univ.	549	Fay Holden-Beverly Simmons	Aug. 30, '46	61m	Sept. 7, '46	3186	2963	....
Little Miss Broadway	Col.	815	Jean Porter-John Shelton	June 19, '47	69m	....	....	3666	....
Little Mister Jim	MGM	719	"Butch" Jenkins-Frances Gifford	Apr., '47	94m	June 8, '46	3030	2926	....
Living in a Big Way	MGM	725	Gene Kelly-Marie McDonald	June, '47	103m	June 7, '47	3666	....	....
† Locket, The (Block 3)	RKO	711	Laraine Day-Brian Aherne	Dec. 20, '46	85m	Dec. 21, '46	3373	2939	3553
Lone Hand Texan	Col.	866	Charles Starrett-Smilely Burnette	Mar. 6, '47	54m	Mar. 15, '47	3526	3422	....
Lone Star Moonlight	Col.	854	Ken Curtis-Joan Barton	Dec. 12, '46	67m	Dec. 14, '46	3362	3274	....
Lone Wolf in Mexico, The	Col.	823	Gerald Mohr-Eric Blore	Jan. 16, '47	69m	Jan. 4, '47	3398	3348	....
Long Night, The (Special)	RKO	861	Henry Fonda-Barbara Bel Geddes	May 28, '47	101m	May 31, '47	3654	....	....
Lost Honeymoon (Eagle-Lion)	PRC	104	Franchot Tone-Ann Richards	Mar. 29, '47	69m	Mar. 15, '47	3526	3475	3703
Love and Learn	WB	620	Jack Carson-Martha Vickers	May 3, '47	83m	Mar. 29, '47	3550	....	....
Love Laughs at Andy Hardy	MGM	714	Mickey Rooney-Bonita Granville	Feb., '47	91m	Dec. 7, '46	3345	3127	3703
Lured	UA	....	George Sanders-Lucille Ball	Not Set	102m	July 19, '47	3733	3575	....
† MACOMBER Affair, The	UA	....	Gregory Peck-Joan Bennett	Mar. 21, '47	90m	Feb. 1, '47	3445	3076	3703
Mad Wednesday	UA	....	Harold Lloyd-Raymond Walburn	Apr. 4, '47	89m	Mar. 1, '47	3503	2870	3633
(formerly Sin of Harold Diddlebock)									
Magic Bow, The (British)	Univ.	....	Stewart Granger-Phyllis Calvert	Not Set	105m	July 5, '47	3713	....	....
Magic Town	RKO	....	James Stewart-Jane Wyman	Not Set	....	....	....	3563	....
Magnificent Doll	Univ.	602	Ginger Rogers-Burgess Meredith	Nov., '46	95m	Nov. 23, '46	3321	3274	3577
Magnificent Obsession (Reissue)	Univ.	2795	Irene Dunne-Robert Taylor	May, '47	67m	May 3, '47	3610	....	....
Magnificent Rogue	Rep.	606	Lynn Roberts-Warren Douglas	Feb. 15, '47	74m	Nov. 16, '46	3309	....	....
Man I Love, The	WB	611	Ida Lupino-Robert Alda	Jan. 11, '47	96m	Dec. 28, '46	3385	2784	3464
Marauders, The	UA	....	William Boyd-Andy Clyde	Not Set	63m	July 19, '47	3734	....	....
† Margie (color)	20th-Fox	646	Jeanne Crain-Alan Young	Nov., '46	94m	Oct. 19, '46	3261	2884	3601
Marked Woman (Reissue)	WB	....	Bette Davis-Humphrey Bogart	Sept. 1, '47	95m	Aug. 2, '47	3758	....	....
Marshal of Cripple Creek	Rep.	667	Allan Lane-Bobby Blake	Aug. 15, '47	....	....	....	3759	....
Meet Me at Dawn (British)	20th-Fox	721	William Eythe-Stanley Holloway	July, '47	99m	Jan. 25, '47	3434	....	....
Memory of Love	RKO	....	Dana Andrews-Merle Oberon	Not Set	....	....	....	3717	....
Men of Two Worlds (Br.) (color)	Univ.	....	Eric Portman-Phyllis Cavert	Sept. 9, '46	109m	Sept. 28, '46	3224	....	....
Merton of the Movies	MGM	....	Red Skelton-Virginia O'Brien	(T) July 17, '47	82m	July 19, '47	3734	3655	....
Michigan Kid, The (color)	Univ.	610	Jon Hall-Rita Johnson	Mar., '47	69m	Feb. 22, '47	3486	3090	....
Mighty McGurk, The	MGM	711	Wallace Beery-Edward Arnold	Jan., '47	87m	Nov. 23, '46	3321	3066	3577
Millerson Case, The	Col.	817	Warner Baxter-Nancy Saunders	May 29, '47	72m	....	....	3587	....
Millie's Daughter	Col.	814	Gladys George-Gay Nelson	Mar. 20, '47	70m	Feb. 22, '47	3487	3459	....
† Miracle on 34th Street	20th-Fox	718	Maureen O'Hara-John Payne	June, '47	96m	May 10, '47	3621	....	3747
Mr. Ace	UA	....	George Raft-Sylvia Sydney	Aug. 2, '46	84m	Aug. 31, '46	3173	2926	3412
Mr. District Attorney	Col.	832	Dennis O'Keefe-Marg. Chapman	Feb., '47	82m	Jan. 4, '47	3398	....	3553
Mr. Hex	Mono.	608	Leo Gorcey-Huntz Hall	Dec. 7, '46	63m	Dec. 14, '46	3362	3240	....
† Monsieur Beaucaire (Special)	Para.	4532	Bob Hope-Joan Caulfield	Aug. 30, '46	93m	May 18, '46	2997	2883	3464
Monsieur Verdoux	UA	....	Charles Chaplin-Martha Raye	Not Set	123m	Apr. 19, '47	3585	....	....
Moss Rose	20th-Fox	....	Victor Mature-Peggy Cummins	June, '47	82m	May 24, '47	3641	3550	....
Mother Wore Tights (color)	20th-Fox	724	Betty Grable-Dan Dailey, Jr.	Sept., '47	104m	....	....	3563	....
Mutiny in the Big House (R.)	Mono.	....	Charles Bickford-Barton MacLane	July 5, '47	83m	Oct. 14, '39	....	....	....
My Brother Talks to Horses	MGM	715	Peter Lawford-"Butch" Jenkins	Feb., '47	94m	Nov. 23, '46	3322	3031	....
† My Darling Clementine	20th-Fox	645	Henry Fonda-Linda Darnell	Nov., '46	97m	Oct. 12, '46	3249	3078	3464
My Dog Shep	Screen Guild	4609	Tom Neal-Helen Chapman-"Flame"	Dec. 1, '46	60m	....	....	3163	....
† My Favorite Brunette	Para.	4609	Bob Hope-Dorothy Lamour	Apr. 4, '47	87m	Feb. 22, '47	3485	3388	3703
My Heart Goes Crazy (Br.) (col.)	Univ.	....	Syd Field-Greta Gynt	Not Set	121m	Sept. 21, '46	3209	....	....
(formerly London Town)									
Mysterious Mr. Valentine	Rep.	531	William Henry-Linda Stirling	Sept. 3, '46	3312
My Wild Irish Rose (color)	WB	Dennis Morgan-Andrea King	Not Set	3599

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'NEATH Canadian Skies	Screen Guild	4606	Russell Hayden-Inez Cooper	Oct. 15,'46	41m			3127	
Never Say Goodbye	WB	606	Errol Flynn-Eleanor Parker	Nov. 9,'46	97m	Oct. 12,'46	3249	3078	3464
New Orleans	UA	....	Arturo de Cordova-Dorothy Patrick	Apr. 18,'47	89m	May 3,'47	3609	3488	3747
News Hounds	Mono.	622	Leo Gorcey-Christine McIntyre	Aug. 9,'47	68m	June 21,'47	3689		
Night Unto Night	WB	....	Viveca Lindfors-Ronald Reagan	(T) Aug. 22,'47	....			3735	
Nobody Lives Forever	WB	604	John Garfield-Geraldine Fitzgerald	Oct. 12,'46	100m	Sept. 28,'46	3221	2830	3412
Nocturne (Block 2)	RKO	706	George Raft-Lynn Bari	Oct. 29,'46	87m	Oct. 19,'46	3261	3055	3667
No Leave, No Love	MGM	704	Van Johnson-Marie Wilson	Oct., '46	117m	Aug. 31,'46	3173	2818	3492
† Nora Prentiss	WB	614	Ann Sheridan-Kent Smith	Feb. 22,'47	111m	Feb. 8,'47	3457	2883	3553
North of the Border	Screen Guild	4610	Russell Hayden-Inez Cooper	Nov. 15,'46	42m			3090	
Northwest Outpost	Rep.	615	Nelson Eddy-Ilona Massey	June 25,'47	91m	May 17,'47	3629		
† Notorious (Special)	RKO	761	Ingrid Bergman-Cary Grant	Sept. 6,'46	101m	July 27,'46	3113	2870	3464
Notorious Gentleman (British)	Univ.	603	Rex Harrison-Lilli Palmer	Nov. 1,'46	109m	Oct. 26,'46	3273		3412
ODD Man Out (British)	Univ.	617	James Mason-Robert Newton	June,'47	116m	Feb. 15,'47	3473		3703
One Hundred Men and a Girl (Reissue)	Univ.	2796	Deanna Durbin-Adolphe Menjou	May,'47	83m	May 3,'47	3610		
Oregon Trail Scouts	Rep.	665	Allan Lake-Martha Wentworth	May 15,'47	58m	May 24,'47	3643	3599	
Other Love, The	UA	....	Barbara Stanwyck-David Niven	July 11,'47	96m	Apr. 5,'47	3561	3550	3667
Out California Way (color)	Rep.	5503	Monte Hale-Adrian Booth	Dec. 5,'46	67m	Dec. 14,'46	3362	3127	
Outlaw of the Plains	PRC	....	Buster Crabbe-Al St. John	Sept. 22,'46	56m	Sept. 28,'46	3225	3126	
Overlanders, The (British)	Univ.	....	"Chips" Rafferty-Daphne Campbell	Not Set	91m	Oct. 19,'46	3261		
Overland Riders	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Aug. 21,'46	54m	Aug. 24,'46	3162	3126	
Over the Santa Fe Trail	Col.	852	Ken Curtis-Jennifer Holt	Feb. 13,'47	63m	Feb. 22,'47	3487	3422	
PACIFIC Adventure	Col.	....	Ron Randell-Muriel Steinbeck	July,'47	80m			3689	
Paradise Case, The	Selznick	....	Gregory Peck-Ann Todd	Not Set	....			3666	
Partners of the Plains (R.)	Screen Guild	HC09	William Boyd-Harvey Clark	Apr. 26,'47	71m	Dec. 11,'37			
Patient Vanishes, The (Br.)	Film Classics	....	James Mason-Mary Clare	May 22,'47	78m	May 31,'47	3654		
Perfect Marriage, The	Para.	4604	Loretta Young-David Niven	Jan. 24,'47	87m	Nov. 23,'46	3321	2883	3667
Perils of Pauline (color)	Para.	4615	Betty Hutton-John Lund	July 4,'47	92m	May 31,'47	3653	3631	3747
Philadelphia Story, The (R.)	MGM	....	Cary Grant-James Stewart	(T) May 8,'47	112m	May 10,'47	3621		
Philo Vance Returns	PRC	708	Alan Curtis-Terry Austin	June 14,'47	64m	Apr. 26,'47	3598	3422	
Philo Vance's Gamble	PRC	707	Alan Curtis-Tala Birell	Apr. 12,'47	62m	May 3,'47	3610	3434	
Philo Vance's Secret Mission	PRC	....	Alan Curtis-Sheila Ryan	Mar. 20,'47	....			3475	
Pilgrim Lady, The	Rep.	602	Adele Mara-Warren Douglas	Jan. 22,'47	67m	Jan. 25,'47	3433	3347	
Pinocchio (color) (Reissue)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40			
Pioneer Justice	PRC	753	Al "Lash" LaRue-Al "Fuzzy" St. John	June 28,'47	56m	July 5,'47	3714	3631	
Pirates of Monterey (color)	Univ.	....	Maria Montez-Rod Cameron	Not Set	....			3127	
Plainsman, The (Reissue)	Para.	R5-3624	Gary Cooper-Jean Arthur	Sept. 1,'46	113m	Sept. 21,'46	3212		
Plainsman and the Lady, The	Rep.	532	William Elliott-Vera Hruba Ralston	Nov. 15,'46	87m	Nov. 9,'46	3297	3127	3350
Possessed	WB	624	Joan Crawford-Van Heflin	July 26,'47	108m	May 31,'47	3653	3078	
Prairie Raiders	Col.	868	Charles Starrett-Smilely Burnette	May 29,'47	54m			3587	
Pretender, The	Rep.	620	Albert Dekker-Catherine Craig	Aug. 16,'47	....			3759	
Private Affairs of Bel Ami	UA	....	George Sanders-Angela Lansbury	Mar. 1,'47	112m	Mar. 1,'47	3501	3311	3667
Pursued	WB	615	Teresa Wright-Robert Mitchum	Mar. 8,'47	101m	Feb. 22,'47	3485	3435	3747
QUEEN of the Amazons	Screen Guild	4611	Robert Lowery-Patricia Morison	Jan. 15,'47	61m	Mar. 29,'47	3550	3311	
Queen of the Yukon (Reissue)	Mono.	617	Charles Bickford-Irene Rich	May 3,'47	70m	Sept. 21,'40			
RAGE in Heaven (R.)	MGM	705	Ingrid Bergman-Robert Montgomery	Oct., '46	85m	Aug. 24,'46	3162		
Raiders of the South	Mono.	564	Johnny Mack Brown-Raymond Hatton	Jan. 18,'47	55m	Feb. 22,'47	3487	3348	
Rainbow Over the Rockies	Mono.	683	Jimmy Wakely-Lee "Lasses" White	Feb. 8,'47	54m	Mar. 22,'47	3538	3410	
Ramrod	UA	....	Joel McCrea-Veronica Lake	May 2,'47	95m	Mar. 1,'47	3503	3487	3747
Range Beyond the Blue	PRC	745	Eddie Dean-Roscoe Ates	Mar. 17,'47	55m	Mar. 15,'47	3526	3411	
† Razor's Edge, The	20th-Fox	701	Tyrone Power-Gene Tierney	Jan., '47	146m	Nov. 30,'46	3334	3127	3553
Red House, The	UA	....	Edw. G. Robinson-Lon Calisher	Feb. 7,'47	99m	Feb. 8,'47	3457	3090	3553
Red River	UA	....	John Wayne-Montgomery Cliff	Not Set	....			3575	
Red Stallion (Eagle-Lion) (color)	PRC	107	Robert Paige-Ted Donaldson	Aug. 16,'47	81m	July 26,'47	3746	3475	
Renegade Girl	Screen Guild	4612	Alan Curtis-Ann Savage	Dec. 25,'46	65m	Feb. 22,'47	3486	3363	
Repeat Performance (Eagle-Lion)	PRC	105	Joan Leslie-Louis Hayward	May 30,'47	93m	May 31,'47	3655	3475	3747
Return of Monte Cristo, The	Col.	829	Louis Hayward-Barbara Britton	Dec., '46	91m	Dec. 7,'46	3345	3312	3412
Return of Rin Tin Tin, The	PRC	....	Donald Woods-Bobby Blake	Feb. 20,'47	....			3527	
Riders of the Lone Star	Col.	....	Charles Starrett-Smilely Burnette	Aug. 14,'47	....			3735	
Riding the California Trail	Mono.	610	Gilbert Roland-Martin Garralaga	Jan. 11,'47	59m	Feb. 8,'47	3459	3287	
Riff Raff (Block 1)	RKO	803	Pat O'Brien-Anne Jeffreys	Sept. 15,'47	80m	June 14,'47	3678	3666	
Rio Grande Raiders	Rep.	558	Sunset Carson-Peggy Stewart	Sept. 9,'46	57m	Oct. 12,'46	3250	3163	3350
Robin Hood of Monterey	Mono.	623	Gilbert Roland-Evelyn Brent	Aug. 2,'47	....			3759	
Robin Hood of Texas	Rep.	685	Gene Autry-Lynn Roberts	July 15,'47	....			3735	
Rolling Home	Screen Guild	4607	Jean Parker-Russell Hayden	Nov. 1,'46	71m	Feb. 8,'47	3459	3163	
Roll On, Texas Moon	Rep.	542	Roy Rogers-Dale Evans	Sept. 12,'46	68m	Sept. 21,'46	3211	3030	
Romance of Rosy Ridge	MGM	729	Van Johnson-Thomas Mitchell	Aug., '47	105m	July 5,'47	3713	3611	
Rustlers of Devil's Canyon	Rep.	666	Allan Lane-Bobby Blake	July 1,'47	58m	July 19,'47	3735	3679	
Rustler's Valley (R.)	Screen Guild	HC07	William Boyd-George Hayes	Mar. 15,'47	60m				
SADDLE Pals	Rep.	684	Gene Autry-Lynn Roberts	June 15,'47	72m	June 21,'47	3689	3631	
Saigon	Para.	....	Alan Ladd-Veronica Lake	Not Set	....			3666	
San Demetrio, London (British)	20th-Fox	714	Walter Fitzgerald-Arthur Young	Apr., '47	76m	Apr. 5,'47	3561		
San Quentin (Block 3)	RKO	712	Lawrence Tierney-Marion Carr	Dec. 17,'46	66m	Dec. 7,'46	3345	3336	3553
Santa Fe Uprising	Rep.	661	Allan Lane-Bobby Blake	Nov. 15,'46	55m	July 5,'47	3714	3322	
Sarge Goes to College	Mono.	618	Alan Hale, Jr.-June Preisser	May 17,'47	63m	May 17,'47	3630	3575	
Scared to Death (color)	Screen Guild	4608	Bela Lugosi-Douglas Fowley	May 3,'47	65m	June 21,'47	3689	3127	
Sea of Grass	MGM	720	Spencer Tracy-Katharine Hepburn	Apr., '47	131m	Feb. 15,'47	3473	3238	3553

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Sea Hawk, The (Reissue)	WB	618	Errol Flynn-Brenda Marshall	Apr. 26,'47	109m	Mar. 29,'47	3550
Sea Wolf, The (Reissue)	WB	619	Edw. G. Robinson-Ida Lupino	Apr. 26,'47	87m	Mar. 29,'47	3550	....	....
Second Chance (Wurtzel)	20th-Fox	726	Kent Taylor-Louise Currie	Sept.,'47	62m	July 26,'47	3745	3735	....
Secret Heart, The	MGM	709	Claudette Colbert-Walter Pidgeon	Dec.,'46	97m	Nov. 30,'46	3334	3274	3553
Secret Life of Walter Mitty, The (Special)	RKO	....	Danny Kaye-Virginia Mayo	Sept. 1,'47	105m	July 19,'47	3733	3611	....
Secret of the Whistler	Col.	818	Richard Dix-Leslie Brooks	Nov. 7,'46	65m	Nov. 2,'46	3286	3274	....
Seven Keys to Baldpate (Bl. 1)	RKO	804	Phillip Terry-Jacqueline White	Oct. 1,'47	68m	June 14,'47	3679	....	....
Seven Were Saved	Para.	4620	Richard Denning-Catherine Craig	Mar. 28,'47	73m	Feb. 22,'47	3486	2972	....
Shadowed	Col.	7042	Anita Louise-Robert Scott	Sept. 26,'46	70m	Nov. 30,'46	3334	3163	....
Shadow of a Woman	WB	602	Andrea King-Helmut Dantine	Sept. 14,'46	78m	Aug. 17,'46	3150	2543	3288
Shocking Miss Pilgrim, The (color)	20th-Fox	703	Betty Grable-Dick Haymes	Jan.,'47	85m	Jan. 4,'47	3397	2884	3703
Shoot to Kill	Screen Guild	4615	Russell Wade-Susan Walters	May 17,'47	60m	Apr. 12,'47	3574	3488	....
Show-Off, The	MGM	708	Red Skelton-Marilyn Maxwell	Dec.,'46	83m	Aug. 17,'46	3149	2951	3601
Silver Range	Mono.	563	Johnny Mack Brown-Raymond Hatton	Nov. 16,'46	63m	Dec. 7,'46	3346	3240	....
Silver Stallion (Reissue)	Mono.	612	David Sharpe-Janet Waldo	Dec. 14,'46	57m	.....	....	....	....
† Sinbad, The Sailor (color) (Bl. 2)	RKO	762	D. Fairbanks, Jr.-Maureen O'Hara	Jan. 13,'47	117m	Jan. 18,'47	3421	3031	3667
Singin' in the Corn	Col.	804	Judy Canova-Allen Jenkins	Dec. 26,'46	64m	Nov. 23,'46	3322	3312	3464
Singing on the Trail	Col.	7224	Ken Curtis-Jeff Donnell	Sept. 12,'46	....	.....	....	3187	....
Sing Me a Love Song (Reissue)	WB	....	James Melton-Patricia Ellis	Not Set	75m	June 7,'47	3666	....	....
Sioux City Sue	Rep.	681	Gene Autry-Lynn Roberts	Nov. 21,'46	69m	Dec. 7,'46	3345	3322	....
Sister Kenny (Block 1)	RKO	701	Rosalind Russell-Alexander Knox	Oct. 10,'46	118m	July 20,'46	3101	2907	3601
Six Gun Serenade	Mono.	684	Jimmy Wakely-Kay Morley	Apr. 5,'47	54m	May 3,'47	3610	3459	....
Slave Girl (color)	Univ.	621	Yvonne DeCarlo-George Brent	Aug.,'47	80m	July 19,'47	3734	3631	....
† Smash-Up	Univ.	609	Susan Hayward-Lee Bowman	Mar.,'47	103m	Feb. 15,'47	3475	3421	3703
Smoky River Serenade	Col.	....	Paul Campbell-Ruth Terry	Aug. 21,'47	....	.....	....	3759	....
So Dark the Night	Col.	805	Micheline Cheirel-Steven Geray	Oct. 10,'46	71m	Sept. 21,'46	3211	2850	....
Something in the Wind	Univ.	622	Deanna Durbin-John Dall	Aug.,'47	88m	July 26,'47	3746	3735	....
Song of Love	MGM	....	Katharine Hepburn-Robert Walker	Sept.,'47	119m	July 26,'47	3745	3679	....
Song of My Heart	Mono.	....	Frank Sundstrom-Audrey Long	Not Set	....	.....	....	3717	....
Song of Scheherazade (color)	Univ.	608	Brian Donlevy-Yvonne de Carlo	Mar.,'47	106m	Feb. 1,'47	3445	3312	3553
Song of the Sierras	Mono.	681	Jimmy Wakely-Lee "Lasses" White	Dec. 28,'46	58m	Jan. 18,'47	3421	3240	....
Song of the South (Spcl.) (col.)	RKO	791	Disney Feature Cartoon	Nov. 20,'46	95m	Nov. 2,'46	3285	....	3703
Song of the Thin Man	MGM	....	William Powell-Myrna Loy	(T) July 22,'47	86m	July 26,'47	3745	....	....
Song of the Wasteland	Mono.	682	Jimmy Wakely-Lee "Lasses" White	May 31,'47	56m	July 5,'47	3714	3655	....
Song of the Winchester	Mono.	....	Jimmy Wakely-Beverly John	Aug. 23,'47	....	.....	....	....	....
Son of Rusty, The	Col.	....	Ted Donaldson-Tom Powers	Aug. 7,'47	....	.....	....	3735	....
South of the Chisholm Trail	Col.	865	Charles Starrett-Smilely Burnette	Jan. 30,'47	58m	Feb. 1,'47	3446	3387	....
South of Pago Pago (R.)	PRC	736	Jon Hall-Victor McLaglen	June 21,'47	84m	July 20,'40	....	....	....
So Well Remembered (British)	RKO	....	John Mills-Martha Scott	Not Set	....	.....	....	3631	....
Spoilers of the North	Rep.	612	Paul Kelly-Adrian Booth	Apr. 24,'47	66m	May 10,'47	3621	3488	....
Sport of Kings	Col.	811	Paul Campbell-Gloria Henry	June 26,'47	68m	.....	....	3655	....
Springtime in the Sierras	Rep.	646	Roy Rogers-Jane Frazee	July 15,'47	75m	July 26,'47	3746	3689	....
Stagecoach to Denver	Rep.	662	Allan Lane-Bobby Blake	Dec. 23,'46	56m	Jan. 4,'47	3398	3348	....
Stairway to Heaven (Brit.) (col.)	Univ.	611	David Niven-Kim Hunter	Mar.,'47	104m	Nov. 16,'46	3310	....	3703
Stallion Road	WB	617	Zachary Scott-Alexis Smith	Apr. 12,'47	97m	Mar. 22,'47	3537	2939	3747
Stanley and Livingstone (R.)	20th-Fox	705	Spencer Tracy-Nancy Kelly	Jan.,'47	101m	Jan. 4,'47	3398	....	....
Stars Over Texas	PRC	743	Eddie Dean-Shirley Patterson	Nov. 18,'46	59m	Dec. 28,'46	3386	3287	....
Stepchild	PRC	703	Brenda Joyce-Donald Woods	June 7,'47	70m	June 14,'47	3678	3631	....
Stork Bites Man	UA	....	Jackie Cooper-Gene Roberts	June 21,'47	....	.....	....	3679	....
Strange Holiday	PRC	....	Claude Rains-Barbara Bate	Sept. 2,'46	56m	Nov. 2,'46	3286	....	....
Strange Journey (Wurtzel)	20th-Fox	708	Paul Kelly-Osa Massen	Feb.,'47	65m	Sept. 14,'46	3197	....	....
† Strange Love of Martha Ivers (Block 6)	Para.	4529	Barbara Stanwyck-Van Heflin	Sept. 13,'46	117m	Mar. 23,'46	2907	3870	3492
Stranger from Ponca City	Col.	....	Charles Starrett-Smilely Burnette	July 3,'47	56m	.....	....	3679	....
Strange Woman, The	UA	....	Hedy Lamar-George Sanders	Oct. 25,'46	101m	Nov. 2,'46	3285	2884	3667
Suddenly It's Spring	Para.	4608	Fred MacMurray-Paulette Goddard	Mar. 21,'47	87m	Feb. 15,'47	3473	2987	3667
Summer Holiday (color)	MGM	....	Mickey Rooney-Gloria DeHaven	Not Set	....	.....	....	3599	....
Sunset Pass (Block 1)	RKO	704	James Warren-Nan Leslie	Oct. 1,'46	59m	July 20,'46	3102	3090	3553
Sun Valley Serenade (R.)	20th-Fox	641	Sonja Henie-John Payne	Sept.,'46	86m	Aug. 24,'46	3163	....	....
Susie Steps Out	UA	....	David Bruce-Cleatus Caldwell	Dec. 13,'46	65m	Nov. 23,'46	3322	3078	....
Sweetheart of Sigma Chi	Mono.	606	Elyse Knox-Phil Regan	Dec. 21,'46	75m	Dec. 7,'46	3346	3240	....
Swell Guy	Univ.	606	Sonny Tufts-Ann Blyth	Jan.,'47	87m	Dec. 14,'46	3361	3274	3667
Swing the Western Way	Col.	853	Jack Leonard-Mary Doogan	June 26,'47	66m	.....	....	3655	....
TARZAN and the Huntress (Bl. 5)	RKO	723	Johnny Weissmuller-Brenda Joyce	Apr. 5,'47	72m	Mar. 22,'47	3537	3503	3633
Temptation	Univ.	604	Merle Oberon-George Brent	Dec.,'46	98m	Dec. 21,'46	3374	3076	3553
Tenth Avenue Angel	MGM	....	Margaret O'Brien-George Murphy	Not Set	....	.....	....	3031	....
Terror Trail	Col.	862	Charles Starrett-Smilely Burnette	Nov. 21,'46	55m	Nov. 2,'46	3286	3274	....
Texas Trail (R.)	Screen Guild	HC08	William Boyd-Russell Hayden	Apr. 23,'47	59m	.....	....	....	....
That Brennan Girl	Rep.	533	James Dunn-Mona Freeman	Dec. 23,'46	95m	Nov. 16,'46	3310	3090	....
That's My Gal (color)	Rep.	609	Lynn Roberts-Donald Barry	May 15,'47	66m	May 31,'47	3655	3434	....
That's My Man	Rep.	613	Don Ameche-Catherine McLeod	June 1,'47	104m	Apr. 12,'47	3573	3563	....
That Way With Women	WB	616	Sydney Greenstreet-Martha Vickers	Mar. 29,'47	84m	Feb. 22,'47	3487	3031	3703
They Were Sisters (British)	Univ.	1065	James Mason-Phyllis Calvert	Sept. 20,'46	108m	Aug. 3,'46	3125	....	....
They Won't Believe Me (Bl. 6)	RKO	726	Robert Young-Susan Hayward	July,'47	95m	May 17,'47	3630	3599	....
† 13 Rue Madeleine	20th-Fox	702	James Cagney-Annabella	Jan.,'47	95m	Dec. 21,'46	3374	....	3667
Thirteenth Hour, The	Col.	819	Richard Dix-Karen Morley	Mar. 6,'47	65m	Feb. 15,'47	3474	3421	....
This Happy Breed (British) (col.)	Univ.	....	Robert Newton-Celia Johnson	Not Set	115m	Apr. 19,'47	3586	....	....
This Time for Keeps (color)	MGM	....	Esther Williams-Jimmy Durante	Not Set	....	.....	....	3238	....
† This Little Girl in Blue (color)	20th-Fox	639	June Haver-Vivian Blaine	Oct.,'46	90m	Sept. 14,'46	3198	2907	3464
Three on a Ticket	PRC	715	Hugh Beaumont-Cheryl Walker	Apr. 5,'47	64m	Apr. 12,'47	3573	3435	....
Three Wise Fools (Block 17)	MGM	628	Margaret O'Brien-Lionel Barrymore	Aug. 29,'46	90m	June 22,'46	3054	2907	3350
Thrill of Brazil	Col.	7006	Evelyn Keyes-Keenan Wynn	Sept. 30,'46	91m	Sept. 21,'46	3209	3090	3264

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED		Advance Synopsis Page	Service Data Page
						M. P. Herald Issue	Product Digest Page		
Thunderbolt	Mono.	666	Documentary	July 26, '47	....	.....	.....	.....	.....
Thunder Mountain (Block 6)	RKO	730	Tim Holt-Richard Martin	June, '47	60m	May 7, '47	3630	3599	.....
† Till the Clouds Roll By (color)	MGM	710	Robert Walker-Judy Garland	Jan., '47	137m	Nov. 16, '46	3309	2963	3703
Till the End of Time (Block 6)	RKO	626	Dorothy McGuire-Guy Madison	Aug. 1, '46	105m	June 15, '46	3041	2784	3350
Time Out of Mind	Univ.	614	Phyllis Calvert-Robert Hutton	May, '47	88m	Mar. 22, '47	3537	3527	3577
Time of Their Lives	Univ.	546	Bud Abbott-Lou Costello	Aug. 16, '46	82m	Aug. 17, '46	3249	2939	3464
† Time, the Place, the Girl (color)	W8	610	Dennis Morgan-Jack Carson	Dec. 28, '46	108m	Dec. 14, '46	3361	2555	3703
Too Many Winsers	PRC	716	Hugh Beaumont-Trudy Marshall	May 24, '47	60m	June 7, '47	3666	3587	.....
Trailing Danger	Mono.	676	Johnny Mack Brown-Raymond Hatton	Mar. 29, '47	58m	Apr. 5, '47	3562	3435	.....
Trail Street (Block 4)	RKO	717	Randolph Scott-Anne Jeffreys	Feb. 19, '47	84m	Feb. 22, '47	3486	3364	3703
Trail to San Antonio	Rep.	682	Gene Autry-Peggy Stewart	Jan. 25, '47	67m	Feb. 1, '47	3446	3434	.....
Trap, The	Mono.	607	Sidney Toler-Manton Moreland	Nov. 30, '46	62m	Jan. 18, '47	3421	3287	.....
Trespasser, The	Rep.	619	Dale Evans-Warren Douglas	July 3, '47	72m	July 19, '47	3734	3717	.....
Trigger Fingers	Mono.	568	Johnny Mack Brown-Raymond Hatton	Sept. 21, '46	56m	Oct. 5, '46	3237	3126	.....
Trouble with Women, The	Para.	4614	Roy Milland-Teresa Wright	June 27, '47	81m	June 17, '47	3629	3611	.....
Tumbleweed Trails	PRC	742	Eddie Dean-Shirley Patterson	Oct. 28, '46	59m	Nov. 9, '46	3297	.....	.....
Twilight on the Rio Grande	Rep.	683	Gene Autry-Adele Mara	Apr. 1, '47	71m	Apr. 19, '47	3586	3488	.....
† Two Guys from Milwaukee	WB	524	Dennis Morgan-Joan Leslie	Aug. 17, '46	90m	Aug. 3, '46	3126	2884	3350
† Two Mrs. Carrolls, The	WB	621	Barbara Stanwyck-Humphrey Bogart	May 24, '47	99m	Apr. 5, '47	3561	3539	3667
Two Smart People	MGM	706	John Hodiak-Lucille Ball	Nov., '46	93m	June 8, '46	3029	2748	3492
† Two Years Before the Mast	Para.	4601	Alan Ladd-Brian Donlevy	Nov. 22, '46	98m	Aug. 31, '46	3173	3055	3464
UNEXPECTED Guest									
Undercover Maisie	MGM	722	Ann Sothorn-Barry Nelson	May, '47	90m	Mar. 8, '47	3514	3459	3667
† Undercurrent	MGM	707	Katharine Hepburn-Robert Taylor	Nov., '46	116m	Oct. 5, '46	3237	3007	3412
Under Nevada Skies	Rep.	541	Roy Rogers-Dale Evans	Aug. 26, '46	69m	Aug. 31, '46	3174	3127	.....
Under the Tonto Rim (Block 1)	RKO	805	Tim Holt-Nan Leslie	Aug. 1, '47	61m	June 14, '47	3678	3666	.....
Unfaithful, The	WB	623	Ann Sheridan-Zachary Scott	July 5, '47	109m	May 31, '47	3654	3574	.....
Unfinished Dance (color)	MGM	....	Margaret O'Brien-Cyd Charisse	(T) July 28, '47	100m	Aug. 2, '47	3757	3240	.....
Untamed Fury	PRC	SP72	Mikel Conrad-Gaylord Pendleton	Mar. 22, '47	64m	Mar. 29, '47	3550	3435	.....
VACATION Days									
Vacation in Reno (Block 3)	RKO	713	Jack Haley-Anne Jeffreys	Dec. 10, '46	60m	Oct. 12, '46	3249	3127	.....
Valley of Fear	Mono.	675	Johnny Mack Brown-Raymond Hatton	Feb. 15, '47	54m	Mar. 8, '47	3514	3410	.....
Variety Girl	Para.	4618	Mary Hatcher-DeForest Kelley	Aug. 29, '47	93m	July 19, '47	3733	3599	.....
Verdict, The	WB	607	Sydney Greenstreet-Peter Lorre	Nov. 23, '46	86m	Nov. 9, '46	3297	2764	3747
Vigilantes of Boomtown	Rep.	663	Allan Lane-Bobby Blake	Feb. 15, '47	56m	Feb. 15, '47	3474	3435	.....
Vigilantes Return, The (color)	Univ.	618	Jon Hall-Margaret Lindsay	July, '47	67m	May 31, '47	3654	3611	.....
Violence	Mono.	615	Nancy Coleman-Michael O'Shea	Apr. 12, '47	72m	Apr. 12, '47	3573	3459	.....
WAKE Up and Dream									
Wanted for Murder (Brit.)	20th-Fox	644	Eric Portman-Dulcie Gray	Nov., '46	91m	Nov. 9, '46	3298	.....	.....
Web, The	Univ.	615	Edmond O'Brien-Ella Raines	June, '47	91m	May 31, '47	3655	3611	.....
Web of Danger	Rep.	616	Adele Mara-Bill Kennedy	June 10, '47	58m	June 7, '47	3665	3631	.....
Welcome Stranger	Para.	4613	Bing Crosby-Barry Fitzgerald	(T) Apr. 25, '47	106m	May 3, '47	3609	3574	.....
West of Dodge City	Col.	864	Charles Starrett-Smiley Burnette	Mar. 27, '47	57m	Mar. 22, '47	3538	3488	.....
Western Union (Reissue)	20th-Fox	719	Robert Young-Randolph Scott	June, '47	95m	June 14, '47	3679	.....	.....
West to Glory	PRC	746	Eddie Dean-Roscoe Ates	Apr. 12, '47	61m	May 3, '47	3610	3422	.....
When the Daltons Rode (R.)	Univ.	2792	Randolph Scott-Kay Francis	Mar., '47	81m	Feb. 22, '47	3487	.....	.....
Where There's Life	Para.	....	Bob Hope-Signe Hasso	Not Set	....	.....	.....	3078	.....
Whiplash	WB	....	Dane Clark-Alexis Smith	Not Set	....	.....	.....	3717	.....
White Tie and Tails	Univ.	550	Dan Duryea-Ella Raines	Aug. 30, '46	74m	Sept. 14, '46	3197	.....	.....
Wicked Lady, The (British)	Univ.	605	Margaret Lockwood-James Mason	Jan., '47	98m	Dec. 14, '46	3361	.....	3412
Wife Wanted	Mono.	605	Kay Francis-Paul Cavanaugh	Nov. 2, '46	73m	Oct. 26, '46	3273	3138	.....
Wild Bill Hickok Rides (R.)	WB	609	Bruce Cabot-Constance Bennett	Dec. 7, '46	72m	Nov. 2, '46	3286	.....	.....
Wild Beauty	Univ.	545	Don Porter-Lois Collier	Aug. 9, '46	61m	Aug. 17, '46	3150	3076	.....
Wild Country	PRC	744	Eddie Deas-Al "Fuzzy" St. John	Jan. 17, '47	59m	Feb. 1, '47	3446	3411	.....
Wild Harvest	Para.	....	Alan Ladd-Dorothy Lamour	(T) Aug. 1, '47	....	.....	.....	3759	.....
Wild West (color)	PRC	706	Eddie Dean-Al LaRue	Dec. 1, '46	73m	Dec. 7, '46	3347	3138	.....
Winter Wonderland	Rep.	614	Lynn Roberts-Charles Drake	May 17, '47	71m	May 31, '47	3654	3599	.....
Wolf Call (Reissue)	Mono.	619	John Carroll-Movita	June 7, '47	61m	May 20, '39	....	.....	.....
Woman in White, The	WB	....	Alexis Smith-Sydney Greenstreet	Not Set	....	.....	.....	3575	.....
Woman on the Beach (Bl. 6)	RKO	727	Joan Bennett-Robert Ryan	June, '47	71m	May 24, '47	3643	3599	3747
Wyoming	Rep.	618	William Elliott-Vera Ralston	Aug. 1, '47	84m	Aug. 2, '47	3758	.....	.....
YANKEE Fakir									
† Yearling, The (color)	MGM	717	Gregory Peck-Jane Wyman	May, '47	135m	Nov. 30, '46	3333	2883	3703
Years Between, The (British)	Univ.	....	Michael Redgrave-Valerie Hobson	Not Set	100m	Mar. 15, '47	3535	.....	.....
You Can't Cheat an Honest Man (Reissue)	Univ.	2793	W. C. Fields-Edgar Bergen	Apr., '47	75m	Mar. 15, '47	3527

FEATURE PRODUCT, LISTED BY COMPANY IN ORDER OF RELEASE, PAGES 3748-3749



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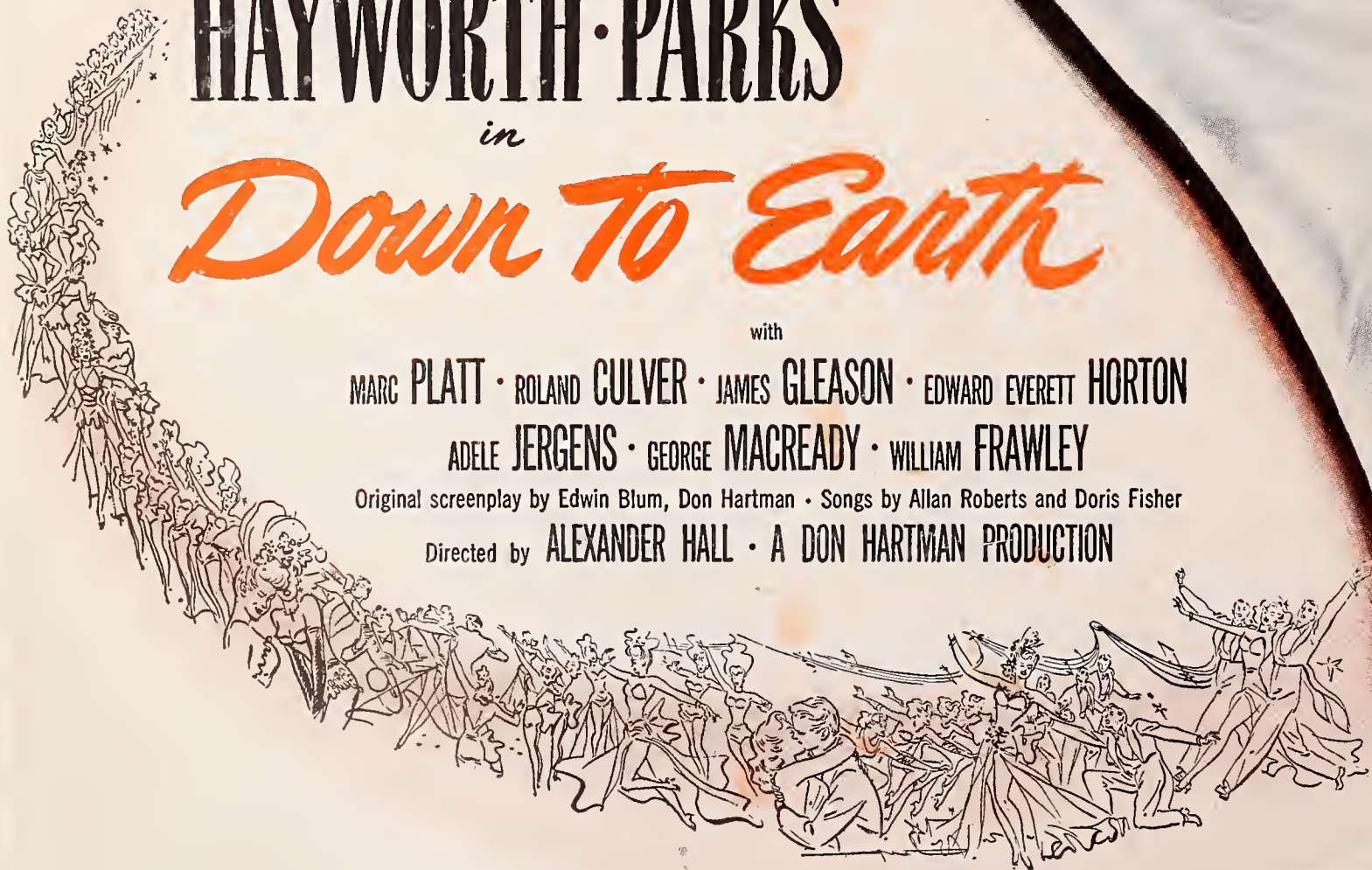
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VOL. 168, NO. 6; AUGUST 9, 1947

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THE HOLLYWOOD REPORTER

Friday, July 18, 1947

TRADE VIEWS by W.R. WILKERSON

• GOOD PICTURES are the lifeblood of this industry, important not only to the companies that make them, but to every man and woman who draws a studio paycheck.

With the majority of companies launching their new product season in August, the quality of the new pictures is of greater significance to the industry than perhaps at any other time in its history. For this reason, we couldn't help being impressed by the enthusiasm we encountered in visiting the MGM lot for the first time in months. There was an unmistakable tingle that seemed to radiate from Louis B. Mayer's front office all the way back to Lot Three.

For one reason, "The Hucksters," starring Clark Gable, No. 1 release on "MGM's Biggest Hit Parade," is set for a record-breaking world-wide "premiere" in 1000 important theatres. This picture, in the majority of spots, follows "Fiesta," which has been piling up hefty grosses.

Everyone on the lot tells you about "Green Dolphin Street," starring Lana Turner, Van Heflin, Donna Reed and Richard Hart. You hear on every side the glories of "Song of Love," starring Katharine Hepburn, Paul Henreid and Robert Walker.

"The Romance of Rosy Ridge," starring Van Johnson has enjoyed preview raves, and Red Skelton's "Merton of the Movies" is hailed as a comedy sleeper; Bill Powell and Myrna Loy in "Song of the Thin Man" are credited with another laugh hit. Greer Garson, Robert Mitchum and Richard Hart in "Desire Me," had just been sneak previewed and those who saw it were offering such comparisons as "Mrs Parkington" and "Mrs. Miniver."

Spencer Tracy, Lana Turner and Zachary Scott in "Cass Timberlane"; Walter Pidgeon, Deborah Kerr and Angela Lansbury in "If Winter Comes"; Frank Sinatra and Kathryn Grayson in "The Kissing Bandit"; Judy Garland and Gene Kelly in "The Pirate"; Robert Taylor in "The High Wall"; June Allyson and Peter Lawford in "Good News"; "Summer Holiday," starring Mickey Rooney; "This Time For Keeps," starring Esther Williams; "Virtuous," with Van Johnson and June Allyson; "Birds and Bees," with Jeanette MacDonald, Jose Iturbi and Jane Powell, are just a few more recently and almost finished productions the MGM gang is raving about.

With twenty of the new season's pictures completed, with seven others before the cameras, and nine additional important productions scheduled to start within the next eight weeks, it looks like MGM has hit its full stride.

*M-G-M
does it
all
summer
long!*

*"Hucksters"
tremendous
everywhere*

*Two of
Road-show
size!*

*Van's
best yet*

*Two swell
comedies*

*Greer's
greatest*

*Sure it's
"M-G-M
Biggest
Hit
Parade"
One after
another*



"Here's what it says
in a nutshell"



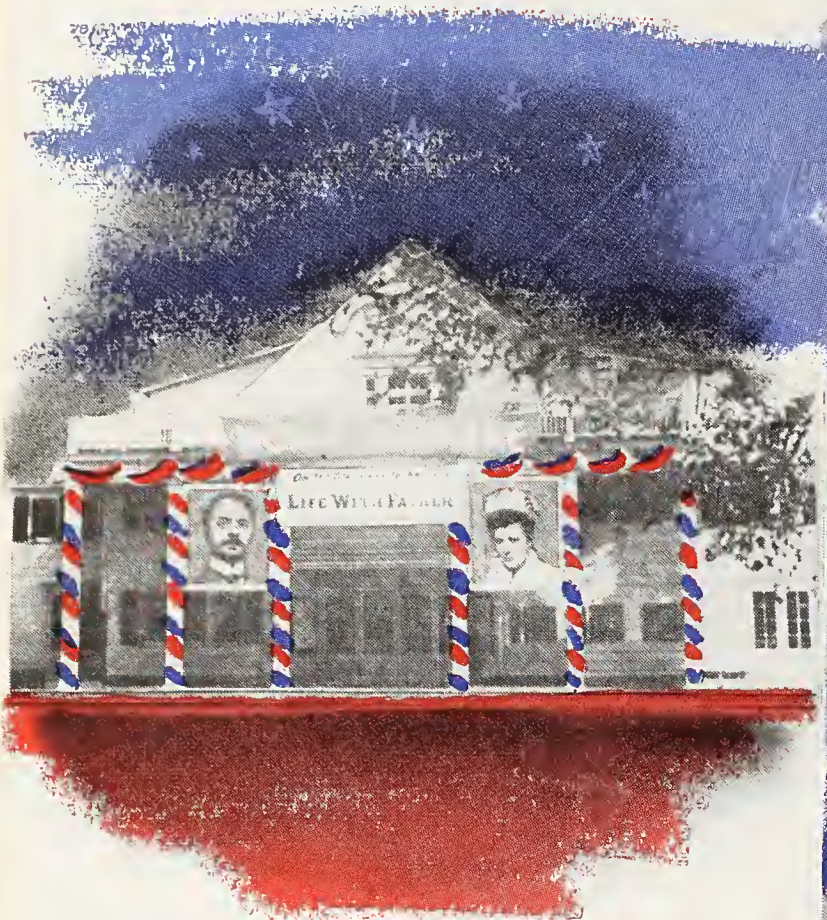


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World

"LIFE"

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Taking place on the same
its first performance at

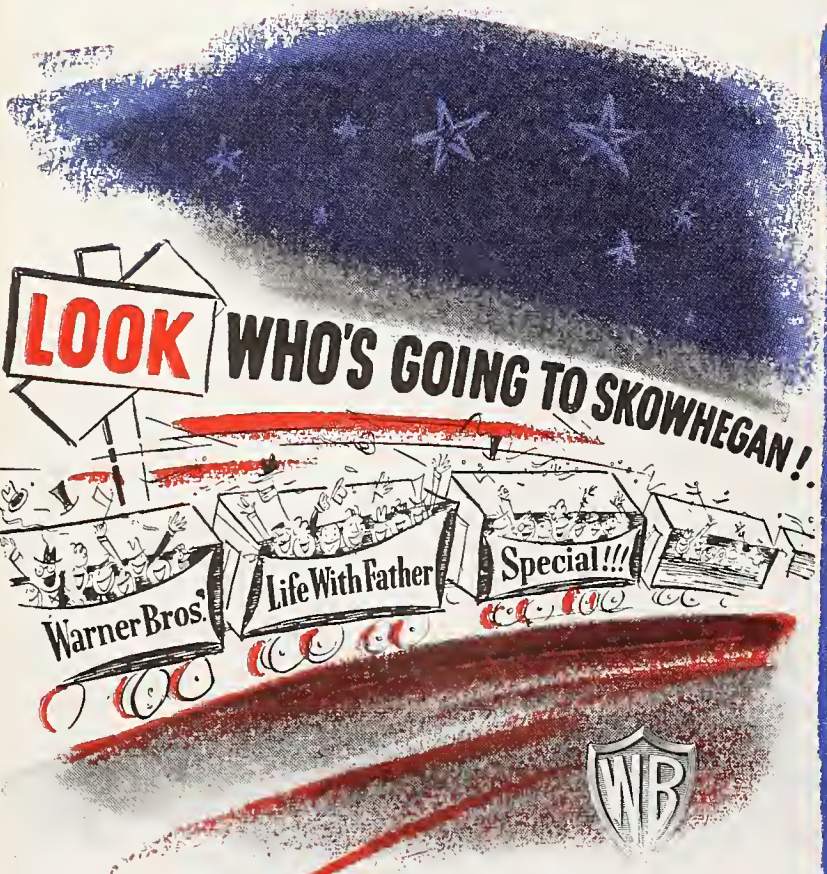
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Hollywood ON TOUR

By HEDDA HOPPER

Cedar City, Utah, July 28.—Ever since I started writing a column, I've been giving you news about Hollywood. When I left on this trek, I promised to let the people tell me what they thought of Hollywood and its pictures. So I introduced myself to John Rowberry, the motion picture exhibitor here. He said: **TWENTIETH CENTURY-FOX PICTURES BRING HIM THE BIGGEST RETURNS AT THE BOXOFFICE!**

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.... and **WHAT** returns Mr. Rowberry and every exhibitor will get **WHEN HE PLAYS**.....

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... from **20** Century-Fox

MOTION PICTURE HERALD

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TERRY RAMSAYE, *Editor*

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August 9, 1947

WARNER PATHE

THE acquisition of Pathe News by Warner Brothers and the announcement of Warner Pathe News is the only development of importance in the newsreel field for many tedious years. If the newsreel is to again become an important component of screen entertainment it will have to have aggressive attention calculated to create a new attitude within the industry. For far too long the newsreel has been regarded as "a filler" by the exhibitor and a sort of step-child short by sales departments.

During the great war, when it had its greatest opportunity to function it was hedged about by the competition of inept propaganda shorts, and was also invaded by bureaucratic and political odd jobs. Amateurs dictated, with official authority.

In part all this has been because the newsreel, for many and many a year, has not had interested friends in the upper levels of motion picture administration. The entry of Warners would indicate that the Warner Brothers in person are interested now. There is promise in that.



ABRACADABRA

UPON an autumn day some twenty-and-odd years ago your editor, being at the time in pursuit of kingfish in the middle of Great Peconic Bay, was semaphored ashore with great urgency. Hastening in under full sail, he found that one Miss Adams of Boston, foremost soothsayer of the day, required to know at once the exact hour of which exact day on which the motion picture had been invented. She was at the time, let us record with mingled emotions, astrologist-adviser to clients high in "downtown" finance.

Not to trifle with emergencies, the response was immediate, with the invention of a date and hour in authoritative nonchalance. In sequel and immediately, so help us, the underwriting of a new financing of a great picture corporation was announced. Your custodian of the precious fact of the precious hour became aware of the momentous import of his inspired fiction somewhat later on returning after the black duck season.

This is by way of prelude to consideration of the current begadgedet necromancy of the motion picture, the survey-and-audience-test fever which has been taking over the timorous braves of the great adventurous front line of motion picture entrepreneurs.

For rather a while now some of the able showmen of this industry have abandoned, in part, their faith and confidence in their skills of inheritance and experience in the art to puzzle their heads over charts and graphs based, in a fashion, on assorted questionnaires and funny totalizer recordings of parimutuels of reaction. Test spectators, collected by chance, sit with gadget dials in hand to record if they are amused, slightly amused, or find the show dull, uninteresting, etc. The tragic humor of it is that if the dumbdoras and their boy friends were thrilled they would forget to record and if they were having a really good time they would be too busy with that and each other to produce a record. The method has all the scientific merit of asking a patient to take his own pulse and clasp a hand to his brow for a fever rating.

A contradiction of the gadget method is afforded in the extraordinary prices being paid for audience tested plays and books, by which the producers seek to buy ready made success. A lot of gadget work could be had for the cost differential between the adventurous original and the proved story. If gadgets could do it, that would be the way to get material.

A prime example in miniature is afforded by the announcement the other day that after a hundred thousand dollars of investment and experiment it had been decided that "The Sin of Harold Diddlebock" was not a good title, and that it would therefore be changed.

For somewhat less than a hundred thousand dollars a certain expert we know could have positively declared that title was nothing to put on a million dollar investment. Also for about two bits the same expert would render an also valuable opinion on the new title.

The answers to the problems of the motion picture will not be found in formulae, figures, or fiddlings with same. Best sellers are not plotted with theodolite, transits, and targets, nor figured by table of logarithms, geodetic maps, hydrometers, galvanometers, or water witching.

There was no benefit of gadgetry, sensitometers or polls when Mr. Adolph Zukor elected to stake all that the motion picture could be a "whole evening's entertainment." Mr. David Wark Griffith had no reaction report when he plunged into the production which became "The Birth of a Nation." Mr. Richard Rowland had only the authority of a hunch when he plunged on "The Four Horsemen of the Apocalypse." Mr. George Loane Tucker had only a hope when he took Mayflower Pictures Corporation off into the hazy gamble of "The Miracle Man." Mr. Jesse Lasky was moving only on impulse when he pushed a little "western" up into "The Covered Wagon." Mr. Sam Warner was operating entirely without aid of divining rods when he went for sound. The careers of such contributors as Cecil B. DeMille, Louis B. Mayer, Irving Thalberg, and Darryl Zanuck were founded and have been pursued without dependence on electronic recordings of the basal temperatures of test audiences.



AN hour of magic suspense lurks between the end of night and the beginning of the day in the August of the Silvermine valley. At that moment when the first tint of grey creeps into the black, the night sounds and calls of woodland, meadow and pond cease. There is a sudden poised quiet. The world seems standing still. Leaves hang motionless from the top of the great oaks on the hill to the sensitive pendulous willows that touch the water. A wide thin V ripple sweeps over the dark shimmer, where a muskrat heads for home, all but periscope under. As the air warms little mists float between the rushes. With great silent wings wide spread a grey heron lets down into the shallows to contemplate the prospects of breakfast. The first glint of sun touches on the upland. A crow calls out in rowdy voice and takes off leading his gang a-helling and shouting through the woods. The day has begun. Down the long road through the valley the city, impatient, demanding, beckons. Time ferments.

—Terry Ramsaye

THIS WEEK IN THE NEWS

Junior Grosses

HAVING put into effect special "junior" admissions a month ago, the Minnesota Amusement Company set Charles Winchell, assistant to the circuit president, surveying the box offices in the St. Paul and Minneapolis theatres belonging to the circuit. Mr. Winchell last week came up with the news that young people between the ages of 12 and 18 pay from 15 to 18 per cent of the box office gross. And this percentage will increase, Mr. Winchell predicts, when the youngsters return home from their summer vacations. Mr. Winchell believes that setting lowered prices for 'teen-agers is "one of the most important moves for the benefit of motion pictures and the public in many years."

On the Record

WARNER BROTHERS came in for a deal of back slapping in the Senate last month and the company was read into the *Congressional Record*—issue of July 16, 1947—for producing a series of patriotic shorts dealing with American history. Senator Edward R. Martin, rising to speak on a measure which would enable the Government to produce films about the American system of constitutional government, cited Warners as having "a fine sense of civic responsibility." He then went on to say, after listing and favorably reviewing the Warner short subjects, that "it is proper and fitting that Warner Brothers should be commended here in the United States Senate for this important contribution to good citizenship. It is an outstanding example of the kind of service that motion pictures can render to a nation."

Reprint Reprinted

THE HICKORY *Daily Record*, Hickory, N. C., reprinted an editorial from an old issue of the *New York Post* the other day that was against people who say "I never go to the movies." Earle M. Holden, of North Carolina Theatres, Inc., sent the editorial back to New York and the *HERALD* offices, and we're glad to reprint part of the reprint: "We are opposed to people who say 'I never go to the movies'. That is, we are opposed to the people who make the statement as an intellectual pose, the theory being that the movies are middle class and not very bright. . . . Our thesis is that a man's a fool to admit he is too wise to pay any attention to an entertainment form that sells 85,000,000 tickets a week costing a total of \$1,000,000,000 a year. He might just as well say he never reads a newspaper."

BRITISH move to freeze American film funds in drastic cuts Page 13

SEARS, KELLY, BAGNALL take over in new regime at United Artists Page 14

FROM RENTALS TO BINGO—An exhibitor report from nine areas Page 21

DISTRIBUTORS see boom for foreign films in U. S. this winter Page 23

"PUT SHOW back in business for prosperity," says Jack Warner Page 24

20th-FOX launches new scale policy nationally Page 27

EXHIBITOR urges screen campaign to force Federal tax cut Page 27

ARMY sets anti-cartel rules for revival of German industry Page 42

UNIONS in Britain go on new wage and hour schedule Page 44

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Fatal Results

IN SHANGHAI last week three people tried to get into the Golden Castle theatre on two tickets to see a picture called "Wedding Night," with the result that the theatre was wrecked, nine policemen and two civilians were killed, and approximately 12,000 police went out on strike. According to United Press reports, the ticket incident was apparently enlarged to its fatal proportions because of a feud between the police and the military gendarmerie, both of whom control Shanghai. When a policeman tried to settle the dispute over the tickets, the gendarmes attacked him, according to UP, then police and gendarme reinforcements took over, machine guns were fired, the theatre, down to the film in the projector, was wrecked, and the gendarmes were confined to quarters.

It's a Crime

London Bureau

THERE was a big argument about it in House of Commons last week, but the Government won. Film stars who fail to reveal their ages on arriving in Britain by air will be liable to a fine of £100, two years in prison, or both. During consideration of the House of Lords amendments to the Statistics of Trade Bill—which amendments state that age, occupation, etc., must be furnished on entering the country—Mr. Brenden Bracken brought up the point that J. Arthur Rank was intending to bring a large number of ladies "of dubious ages"

from Hollywood to England to appear in British films "to swell our dollar receipts." In Mr. Bracken's opinion, if the president of the Board of Trade was going to force these ladies to disclose their exact ages, Mr. Rank would not be able to bring in the millions of dollars he had promised. "I beg the president of the Board of Trade, whose wintry charm even appeals to film actresses, not to make it possible," Mr. Bracken concluded. He was overruled. The amendment went in.

Blouse Me Never

BLOUSES and motion pictures have a lot in common—or they will have as long as Sara Colton has anything to say about it. A former monthly magazine motion picture editor. Miss Colton is now publicity director for a Philadelphia blouse and sportswear company. To get publicity she's turned to the stars she once wrote about and is naming blouses after them. Her first effort was the "Duel in the Sun" blouse which would appeal to women who thought they looked like Jennifer Jones. And so it went. Her latest creation, the blouse for August, is the "Escape Me Never" blouse for women who think they look like Ida Lupino.

Fire!

THE RKO RANCH lot at Encino was swept by fire late Monday night destroying \$150,000 worth of sets, including several new ones constructed for "Miracle of the Bells" and "Your Red Wagon". Bells and a red wagon helped put the blaze out.

Anniversary

PARAMOUNT NEWS celebrated its twentieth anniversary August 1. Its official 20th anniversary special issue, however, was released the first of the year. A. J. Richard, the reel's editor-in-chief, did much of the work of setting up the Paramount News organization. He entered the newsreel field in 1910 as a member of the staff of Pathe Weekly and helped set up the Paramount reel in 1927. The company's first major move was to build a separate building in New York City to house all the departments of its reel, which was built up to the point where it was available in all European languages, with special English and French editions.

Spread the Word

THE NEW ADVERTISING Code, adopted unanimously July 30 by directors of the Motion Picture Association, will be spread throughout the country as rapidly as possible in an effort to get widespread support from the industry for the code and its revisions. Telegrams outlining the revisions and their purpose have been sent to leading exhibitors and exhibitor associations, text of the revised code will be printed in bulk for distribution, each member company of the MPA has agreed to slip a copy of the code into at least one of its pressbooks, copies will go to members of all sales forces, and, finally, when Eric Johnston, MPA president, goes to Hollywood he will invite MPA member companies and independents to discuss the new code with him.

International

SELZNICK International Pictures, which is vying with other American companies, in culling talent from a Europe isolated and wartorn for approximately six years, on Wednesday afternoon introduced three of its latest acquisitions to the American news and trade press at a cocktail screening reception in the Monte Carlo cafe, New York. Alida Valli, Italian star, and Louis Jourdan, French star, were shown by screening of rushes of "The Paradine Case." Alf Kjellin, Swedish star, was host.

Also shown, to emphasize the point that the Selznick company has pioneered in the introduction to America of European talent, was "Intermezzo", Ingrid Bergman's first American picture, which the Selznick Releasing Organization is re-issuing.

Reviewing "Intermezzo" in its September 30, 1939 issue, the MOTION PICTURE HER-

ALD called it "serious entertainment designed to engage the attention of intelligent persons," and added that it was "well acted, expertly written, staged, and photographed." The picture was termed adult entertainment as a romance describing the home life and resistance to temptation of a concert violinist. Its feature players were Leslie Howard, Edna Best, Miss Bergman, John Halliday, Cecil Kellaway.

It was produced by David O. Selznick, in association with Mr. Howard, and directed by Gregory Ratoff from a screenplay by George O'Neill. It ran 70 minutes.

Attention

DO OUR exhibitor readers know people named Finderson, Findeisen, or Klose. If they do, will they communicate with us, or with Christian Hamilton, adjutant, New Jersey Divisional Headquarters, Salvation Army, 237 Washington Street, Newark 2, New Jersey. Commander Hamilton has been asked by a European family to locate relatives who bore those names; who were, the family stated, in theatre business in New Jersey; and who had been heard from last in 1939.

Permanent Home

A SPECIAL Act of Congress, passed and approved by President Truman the day before Congress adjourned, has given Roman Toporow, a veteran of the Free Polish Army, a permanent entry status in the U. S., enabling him to sign a contract with RKO for a role in "Berlin Express." Due to be deported as "a man without a country," Toporow has now returned to Europe, under American protection, where he will play his role in support of Merle Oberon and Robert Ryan. He was a young actor in Warsaw who went into the Army when the Nazis invaded Poland in the fateful autumn of 1939.

Cold Escape

PRIOR TO ADDRESSING the House of Commons Wednesday, see page 13, Prime Minister Clement Attlee took time out from preparing his speech to escape from London's hottest weather in nearly 100 years. At his personal request, the London office of United Artists sent over to No. 10 Downing Street a print of the 25-year-old classic, "Nanook of the North," a saga of life among the Eskimos.

PEOPLE

ERIC JOHNSTON, president of the Motion Picture Association of America, was re-elected president at a board of directors meeting in New York last Wednesday. Other officers reelected were: FRANCIS S. HARMON, vice-president; IRVING A. MAAS, vice-president and general manager; GORDON E. YOUNGMAN, secretary; HERBERT J. ERLANGER, assistant secretary; GEORGE BORTHWICK, treasurer, and FREDERICK W. DU VALL and FRANK J. ALFORD, assistant treasurers.

J. CHEEVER COWDIN, board chairman of Universal-International, left New York Tuesday for London to confer with J. ARTHUR RANK and to tour Europe.

SAMUEL SCHNEIDER, vice-president of Warner Brothers, accompanied by Mrs. Schneider, were to sail for England Friday from New York on a seven-week tour of the company branch offices in Great Britain and Europe.

ROBERT S. BENJAMIN, president of the J. Arthur Rank Organization, was to leave New York Thursday for a week's business visit to Hollywood.

TOM WALLER, publicity manager for United Artists, Monday assumed his duties as director of information in the New York office of the Motion Picture Association.

ROBERT M. WEITMAN, managing director of the Paramount theatre in New York, has accepted the chairmanship of the producing committee for the fourteenth annual "Night of Stars" program to be held at Madison Square Garden, November 17.

ARTHUR SHOENSTADT, head of the Shoensadt Theatre Enterprises of Chicago, has been appointed vice-chairman of the amusement division in that city's 1947 Jewish Welfare Fund drive.

HERBERT HENRY HORSTEMEIER has joined Producers Releasing Corporation as office manager in the Cleveland branch, where he will work under MARK GOLDMAN, branch manager.

ROBERT WEAIT, treasurer of the J. Arthur Rank Organization, and DAVID FARRAR, Rank film star, arrived in New York Tuesday from England. Next Thursday EARL ST. JOHN, chief production counsel for the Rank Organization, and SYDNEY BOX, head of Mr. Rank's Gainsborough Studios, will arrive in New York.

GEORGE PABST, formerly Twentieth Century-Fox salesman and later branch manager for Screen Guild, Monday was appointed manager of PRC and Eagle-Lion in New Orleans.

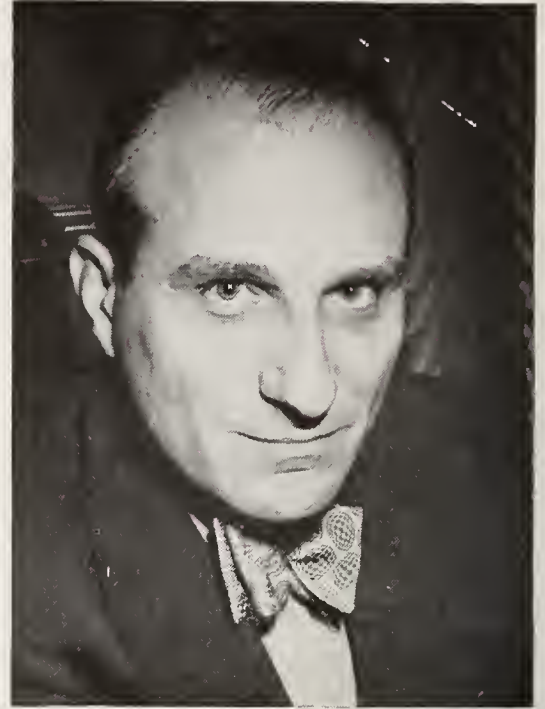
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THIS WEEK the Camera reports:



Photos by the Herald

WITH THE WARNER CONVENTION of eastern and Canadian sales personnel, in New York, July 31-August 2. At the left, the chief speakers, the brothers Warner, Harry M., left, and Major Albert, president and vice-president, respectively. Above, Mort Blumenstock, vice-president in charge of advertising and publicity; Roy Haines, western sales manager; Benjamin Kalmenson, vice-president and general sales manager; and Jules Lapidus, eastern and Canadian sales manager. Below, Howard Levinson, distribution representative on the legal staff; Robert Smeltzer, mid-Atlantic district manager; Fred Beiersdorf, Washington branch manager; and Robert Perkins, vice-president, secretary, and general counsel. Monday through Wednesday, in Chicago, the company held its second sales convention, at which Jack L. Warner was chief speaker. See page 24.



By the Herald

HARRY MICHALSON, RKO Radio Pictures shorts subjects sales manager, has been given charge of RKO Pathe, Inc., and will be elected its president at the company's next board meeting in New York.



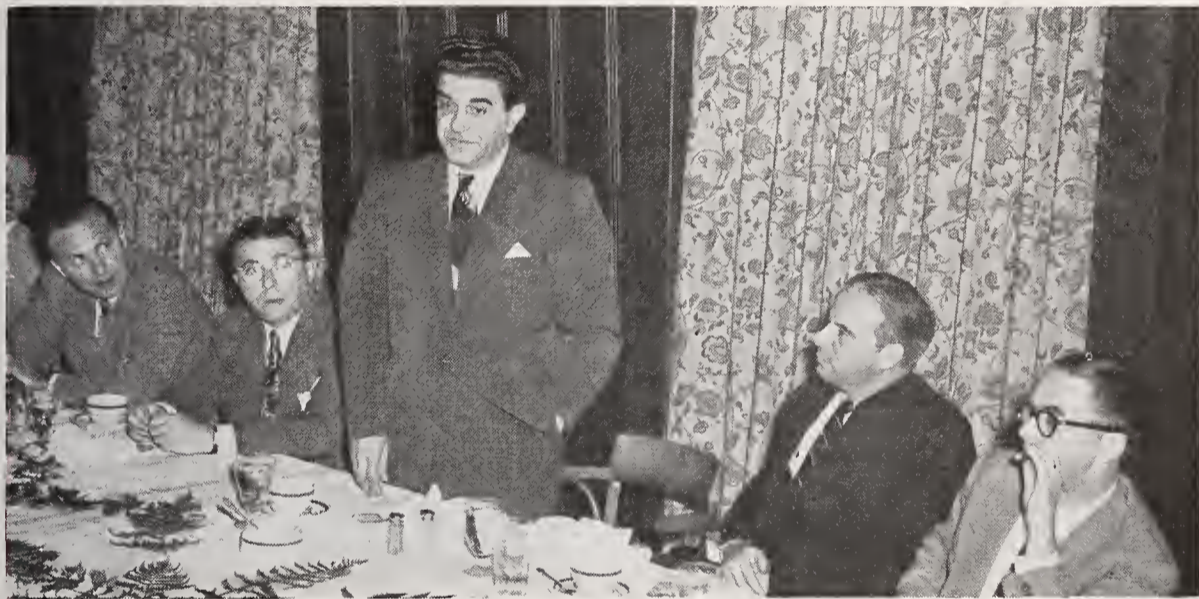
ALF KJELLIN, Swedish actor signed by David O. Selznick to a long term contract, as he arrived in New York. Mr. Kjellin met the New York press Wednesday at a reception and screening of SRO's reissue "Intermezzo" which will be released again shortly. See page 9.



D. E. GRIFFITHS, who last week was appointed president of the Kinematograph Renters Society, Great Britain. He represents Hunt Stromberg and Sol Lesser in that country.



FAREWELL, at a New York luncheon last week, for Chicago Jewish leaders sailing for investigation in Europe and Palestine. Seated are John Balaban, Balaban and Katz circuit secretary-treasurer, and chairman of the Chicago Jewish Welfare Fund; Rabbi Jonah Wise, national chairman of the United Jewish Appeal, which tendered the luncheon; Nathan Cummings, Chicago drive co-chairman; and Malcolm Kingsberg, RKO Theatres president. Standing, Abram Pritzker, William K. Hollander, Harry I. Hoffman, Leon J. Caine, and Irving Kupcinet, all of the Chicago delegation; and Leonard Goldenson, vice-president of Paramount in charge of theatre operations.



By the Herald

SAM SEIDELMAN, Eagle-Lion foreign manager, who departed this week for four months in Latin America, tells a New York trade luncheon last week of plans for the E-L "invasion." See page 42. Seated are Lloyd Lind, Pictorial Films president; Harry Kosiner, Edward Small Productions; A. W. Schwalberg, E-L vice-president and general sales manager; and Harold Dunn, assistant sales manager. The luncheon was held at Toots Shor's restaurant.



MEETING, right. Orson Welles, at the right, talks to Sir Alexander Korda, for whom he may make a picture, on the London Film Studios set of "Anna Karenina."



By the Herald

JULES LEVEY, independent producer, as he talked to the trade press in New York last week before sailing for Europe to study production possibilities. Mr. Levey decried labor and star costs in this country.



ON THE POINT of decision is Anthony Quinn, in Allied Artists' first Cinecolor production, "Black Gold." Ducky Louie pleads with him. Katharine DeMille, also a star, registers emotion. The picture was given its world premiere in Hollywood.



VALENTINA CORTESE, Italian star. Miss Cortese has been signed to an acting contract by Twentieth Century-Fox to appear in American films.



THE SCHNOZZLE CONCENTRATES on his newspaper. The talent surrounding Jimmy Durante is from MGM's Technicolor feature, "This Time for Keeps." The point of the photograph seems to be that Mr. Durante, comedy, and considerable pulchritude enhance the coming musical.



ON THE SET of Paramount's "The Night Has a Thousand Eyes," James E. Sixsmith, right, Paramount International Australia treasurer, and his wife, are entertained by Paramount actors William Demarest, left, and John Lund.



GREETINGS to Rene Clair, who produced "Man About Town" in Paris for RKO Radio. At the New York home office are Phil Reisman, vice-president in charge of foreign distribution; N. Peter Rathvon, president; Mr. Clair; and Ned E. Depinet, vice-chairman of the board.

BRITAIN TO IMPOSE 75% TAX OF AMERICAN FILM CASH

Attlee Proposals Would Give Government Full Control of Industry

Late Thursday, Treasury officials in London interpreted Prime Minister Clement Attlee's message on remittances on foreign films as setting up an *ad valorem* duty of 300%, substituted for the present duty of 5 pence per foot, rather than freezing 75% of the money earned. The Treasury will use a complicated formula to anticipate the net earnings of foreign films of which one-fourth will be considered as the value of the film, and remitted to the foreign countries, and the remaining three-fourths will be payable to Britain as a tax.

Mr. Attlee took the Commons floor Wednesday and announced that the Labor Government proposed to limit remittances for foreign films to not more than 25 per cent of their earnings. Only one-fourth of the films' earnings, he said, could be converted into non-British currency.

This was an initial statement in his Wednesday and Thursday "state of the nation" address on the economic crisis which Britain is facing—an address which promised hardships and controls for England and governmental regulation of workers and industry.

Immediately upon hearing Mr. Attlee's announcement, Eric Johnston, president of the Motion Picture Association, called a special meeting of the organization's board of directors for ten o'clock Friday morning in the Association's New York office.

The Prime Minister's statement on remittances reverses, in effect, the offer of American interests to have a minimum of 25 per cent—and perhaps more, if the situation demanded it—of their remittances frozen.

That offer was hurriedly written last week in New York and Hollywood by motion picture executives pushed and prodded by Mr. Johnston, and then sent to London to be officially considered as a substitute for the much deplored *ad valorem* tax plan which Hugh Dalton, Chancellor of the Exchequer, has been empowered to levy.

Freeze Plan Alternate To New Import Duty

If Mr. Dalton would not levy that tax—a tax on the probable gross of a picture—then, the Americans offered, they would be willing to have that 25 per cent frozen.

Although at mid-week details of the Attlee plan remained to be explained, it was evident that American films would very nearly, if not completely, return to their war-time basis in England.

During the war, a control committee, representing the American industry, the

COMPARING BRITISH EXPENDITURES IN U. S.

Washington Bureau

Following is a comparison of the money spent by England on U. S. imports during 1938, the country's last peace-time year, and for the period from July 1, 1946, to June 30, 1947, covering the first year of the \$3,750,000,000 U. S. credit loan to Britain. All figures, except those for films, are taken from the Annual Trade Reports of the United Kingdom. The film figures are a British Information Service estimate and represent royalty payments, only, not value.

	1938	Loan Period
Dairy produce	\$ 800,000	\$220,000,000
Tobacco	71,200,000	182,400,000
Oils, fats and resins	46,400,000	113,200,000
Grain and flour	62,400,000	104,000,000
Other food	41,200,000	81,600,000
Raw cotton and cotton waste	40,000,000	75,600,000
Films	28,000,000	72,000,000
Machinery	38,800,000	54,400,000
Iron, steel and non-ferrous metal	18,800,000	40,000,000
Meat	13,600,000	18,800,000

British Board of Trade and the British Treasury, effectively blocked American remittances and then established maximum dollar exports which America could withdraw during various war-time years.

Mr. Attlee's first-day speech did not mention the *ad valorem* tax and London sources have reported that the freezing of remittances and the threat of cuts in American imports may quite readily be expected to supersede the Dalton tax plan.

Would Have Power to Regulate All Economy

The bill unexpectedly introduced into Commons Tuesday by Mr. Attlee, as a sort of warm up to his speech, calls, in part, for "fostering and directing exports and reducing imports, or imports of any classes; from all or any countries, and for redressing the balance of trade."

Further, the bill provides for "assuring generally that the whole resources of the community are available for use and are used in a manner best calculated to serve the interests of the community."

That phrasing prompted the British Press Association to call the measure the "power-over-all bill."

The American plan for a 25 per cent freeze, offered to Britain by the member companies of the Motion Picture Association, was forwarded to Mr. Dalton and to

Treasury officials and executives in London on Tuesday.

It was the result of some remarkably fast work.

Mr. Johnston had protested the *ad valorem* tax to Mr. Dalton during his recent London visit. When Mr. Johnston returned to New York July 25 he announced he would soon have an alternative to the plan. At his July 30 press conference in New York, the freeze suggestion was put forward. August 5, the suggestion was a formal proposal, it was on paper, it was in London.

Original Offer Was For Six Month Trial

The proposal was a flexible one: A minimum of 25 per cent of American remittances to be frozen immediately, that to be increased if necessary; the whole plan to be reviewed after six months, with the possibility of extending the freeze for a year.

In terms of dollars, the 25 per cent freeze proposal meant that the American companies agreed to cut their remittances from \$68,000,000 annually to \$51,000,000, the \$17,000,000 in blocked funds to be withdrawn when England's position allowed.

Under Prime Minister Attlee's proposal, American remittances would be restricted to about \$17,000,000, the remainder blocked.

It was reported from Washington Wednesday that high Government officials were of the opinion that the proposed British action would be a violation of the loan agreement as it now stands which promises free convertibility of current sterling receipts. They indicated that the charge of violation of the loan agreement might be brought up in forthcoming talks on relaxing the terms of the agreement.

Other war-time restrictions and constrictions, previously announced, are also slated to affect the motion picture adversely in England.

Further Drastic Cuts in Imports of Newsprint

The Government has decided to cut imports of newsprint, reducing the size of newspapers, probably reducing their circulations, and certainly reducing the amount of space available for amusement advertising.

This winter the Government will again, as it did last winter, stagger working hours, with the result that theatres will be forced to play at odd hours. Theatres will probably be darkened again this winter, as last, to conserve the country's coal and power.

The legislation introduced by Mr. Attlee, reinstating the Government's war-time powers of complete economic control over all industrial, commercial and agricultural resources of the country will be acted upon before the House adjourns.

SEARS HEADS NEW REGIME AT UA

Install Kelly and Bagnall As Vice-presidents; New \$5,000,000 Loan Arranged

by RED KANN

The tangled United Artists situation headed for unravelling late Tuesday when Gradwell L. Sears was elected president and the board of directors authorized negotiations for a \$5,000,000 bank loan to finance future production from as low as five to as high as 75 per cent. This is a departure in UA policy and one designed to fortify the company with an uninterrupted flow of quality product.

The board of directors, at the same time, elected Arthur W. Kelly executive vice-president with as much autonomy over foreign distribution as, Mr. Sears explained at a Wednesday press interview, he had always exercised over domestic sales and which continues without change.

Followed Schenck Proposal

Selection of Mr. Sears as president was made by Mary Pickford and Charles Chaplin, co-owners of United Artists, in an unexpected switch late last week. This followed refusal of Joseph M. Schenck, executive producer of Twentieth Century-Fox, to seek a way of breaking the presidential deadlock because of Mr. Chaplin's refusal to extend written power of attorney as Miss Pickford had done.

Thereafter Miss Pickford and Mr. Chaplin joined in inviting Mr. Sears, until then vice-president in charge of domestic distribution, to the chief executive post. This was agreed upon in writing. The United Artists directorate was issued its instructions. Mr. Sears flew from Hollywood to New York over last weekend and, on Tuesday, was first elected a director and thereafter president. He succeeded Edward C. Raftery, long desirous of retiring in order to return to his law practice as one of the partners in O'Brien, Driscoll, Raftery and Lawler. He continues, however, as counsel for United Artists and as a temporary director representing Miss Pickford.

Holds Balance of Power

The Sears' appointment, moreover, makes him the ninth director on the board and places the power of final decision in his hands. Arnold Grant, Franklin Cole, Vitalis Challif and Mr. Raftery represent Miss Pickford. Charles Schwartz, Herbert Jacoby, E. Claude Mills and Mr. Kelly represent Mr. Chaplin.

Mr. Sears volunteered to the press on Wednesday that a principal objective for perhaps six months will be a rebuilding of United Artists' public relations within the trade.

Under questioning, to which he and Mr. Kelly readily submitted, this developed:



By the Herald

Mr. Sears' tenure of office as president is for approximately one year, or until next May when United Artists will hold its annual meeting. This is in accordance with the company's by-laws. Meanwhile, the new post is operative under his existing contract to which will be appended an exchange of letters signifying to the presidency.

Management will be in the hands of Mr. Sears and Mr. Kelly, plus George Bagnall, vice-president resident in Hollywood, who attended the press interview where it was revealed he holds no contract nor "do I want one."

No changes in the top personnel of the domestic or the foreign sales forces are anticipated and changes will be made "only if the occasion demands." Walter Gould, foreign sales manager, and Dave Coplan, managing director in England, are under contract, a point emphasized by way of disposing of persistent reports they had severed, or shortly would sever, affiliations with the company.

Expect Loan in Three Weeks

The \$5,000,000 revolving fund is yet to be set up, but eastern and western banks have indicated willingness to arrange the financing which Mr. Kelly expected to be completed in about three weeks after which he will go to London in an effort to break the playing time jam which has confronted United Artists there for many months. In this connection, he reflected confidence an accord can be reached with J. Arthur Rank. He held this to be desirable from United Artists' viewpoint and indicated discussions looking toward a solution have been held. The situation appears to hinge on whether or not United Artists will get full playing time in the Rank theatres. Admittedly, no such promise has been made.

Production financing is predicated on the approach set forth by Mr. Sears that, if a

film is worth distributing, it is worthwhile for United Artists to have a piece of it. While this alters the character of the company from a straight distributor to that of a producer-distributor, he pointed out the change will be gradual and unhurried. He also dissipated impressions that hereafter United Artists must be a partner in the production of whatever films it releases. If Mr. Selznick were to come along with a 'Gone With the Wind,' I think we'd make a deal without having shared in the production," he said.

Producers releasing through the company gave Messrs. Sears and Kelly a voluntary and unanimous vote of confidence.

To Work with Producers

David L. Loew is chairman of a producers' committee on which William Cagney and Carl Leserman are serving. United Artists will recognize this committee, according to Mr. Sears, because it offers a "simple method" of clearing immediate problems which management constantly finds necessary to discuss with producers.

"No official talks" have been held on the possibility of a new distribution deal with Enterprise, but hope that a long-term contract may develop was expressed by Mr. Sears.

Since United Artists is a member of the Motion Picture Association in England, it was indicated the company will go along with proposals on frozen funds made to the Labor Government as a means of aiding Britain in her current dollar dilemma. This does not mean United Artists will rejoin the Motion Picture Association in the United States. Asked about this, Mr. Sears dismissed the question with, "I don't know" and a shrug of the shoulders.

Mr. Bagnall announced that the company will deliver three pictures every two months from now until the end of the year.

THE NEW MANAGEMENT meets the press. The scene Wednesday morning in the New York office of Gradwell Sears, new United Artists president. Left to right, George Bagnall, vice-president in charge of production; Mr. Sears; and Arthur W. Kelly, executive vice-president.



"Yep, Hope—at last you're up there with the stars . . ."

"40 of 'em—and Crosby . . . my biggest supporting cast . . ."

Hur-ry, Hur-ry, Hur-ry!

**Step Right Up, Gentlemen, and Book
These Sensational Siamese Stars In A**

**“SOCKO, MAMMOTH
MUSICAL SMASH”***

for PARAMOUNT Week

Aug. 31 – Sept. 6

STRAIGHT
FROM THE
HEART OF
SHOW BUSINESS
COMES

VARIETY GIRL

Paramount's 35th-and-Greatest-Year



*One of The Most Remarkable
Stills in History—from the big
Carnival climax. Never before
have so many stars appeared
in a single motion picture scene.*

The 40-Star Sensation that will launch Celebration, August 31 to November 29



Produced by
DANIEL DARE
Directed by
GEORGE MARSHALL
Original Screenplay by Edmund
Hartmann, Frank Tashlin, Robert
Welch and Monte Brice
And Featuring These Songs by
Frank Loesser:
"TALLAHASSEE"
"YOUR HEART
CALLING ME"
"HE CAN WALTZ"
"HARMONY"



With all these **STAR** selling angles



TO BRING YOU "PURE GOLD GROSSES
IN ANY AND EVERY THEATRE!" —*Boxoffice*



A fan's inside movie thrills as she meets the stars... behind the scenes of a great motion picture studio.



Hollywood hot spots like The Brown Derby, Cocoanut Grove and Grauman's Chinese Theatre.



Two new stars for your boxoffice. "Mary Hatcher plays with verve and charm and Olga San Juan is delightfully funny." *Hollywood Reporter*



Surprise after surprise . . . and Ladd and Lamour are teamed in the biggest boxoffice surprise of all.



"Strongest name marquee value of the season." *Daily Variety* . . . "Paramount tossed the whole strength of its roster into it." *Hollywood Reporter*



Dramatic story of how the first baby adopted by the Variety Clubs became a successful movie star.



"Bing Crosby and Bob Hope together in skits that are gems of humorous originality." *M.P. Daily* . . . "And their antics draw bellylafts." *Daily Variety*



Big production numbers — 6 of them — including all the 40 Paramount stars on screen at one time.



4 top directors and writers in cast: "Butler, DeMille, Leisen and Marshall portray themselves and do right by acting assignments." *Boxoffice*



Frank Loesser songs soaring to star popularity . . . including the reigning radio hit, "Tallahassee."



BIG TOP CREW! CHIEF BARKERS! 
BARKERS! HERE'S YOUR

VARIETY GIRL



She's the girl you've dreamed about — in the show you've been planning for, for two years... the show Motion Picture Daily says is 'A grand, joyful tribute to Variety Clubs International'.

What a Climax to
**Paramount's
Fabulous 5**

"THE PERILS
OF PAULINE"

"DEAR RUTH"


"WELCOME
STRANGER"

"DESERT FURY"

and now
"VARIETY GIRL"!

Mary Hatcher, delightful singing star of "Oklahoma!" in the name role . . .

SET FOR TREMENDOUS VARIETY CLUBS PROMOTION!!!

 **7,800 VARIETY CLUB MEMBERS** participating in coast-to-coast pre-selling for key and subsequent runs.

BENEFIT PERFORMANCES

in 28 cities to spark first engagements with spectacular, space-garnering starts.

CIVIC CELEBRATIONS

in many spots. Official receptions, gala parades, citywide circus atmosphere—pre-arranged by Variety Clubs.

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of local Tent activities for eye-stopping lobbies and windows.

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for broadcasting or live microphone interviews at public functions.

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all set and all in the Paramount pressbook. Get a copy immediately for the whole big campaign.

FROM RENTALS TO BINGO

EXHIBITORS REPORT FROM NINE REGIONS

Exhibitor organizations all over the country this week were showering their memberships with bulletins protesting percentage pictures, protesting roadshow prices, high rentals, bingo and taxes, they were making plans for conventions, they were weighing the merits of affiliation with larger groups.

The most widespread, but most single minded, action was being readied by the state and regional units of the Motion Picture Theatre Owners of America which will shortly hold meetings to vote upon the proposed affiliation of MPTOA with the American Theatres Association, already approved by the officers and directors of the two organizations. Final decision to merge into a new organization, Theatre Owners of America, will be made at a convention of the two groups in Washington, September 19-20.

Meanwhile there were local problems to be considered:

CALIFORNIA

A formula for the licensing of percentage pictures to smaller theatres has been forwarded to the distributors by the Pacific Coast Conference of Independent Theatre Owners.

This week the organization announced that it had notified the distributors that it considers that the "cost of playing time of the theatres of the U. S. given any top percentage pictures far exceeds the cost of production and distribution on that picture."

Convinced that "the time has come for distributors to recognize that the smaller theatres are entitled to an equal proportion of the box office dollar," PCCITO has submitted to the distributors the following formula for licensing pictures to such theatres:

"On percentage pictures, not to exceed three per selling season, the distributor to be guaranteed 15 per cent of the gross up to the point where the gross reaches the theatre's overhead plus such 15 per cent film rental; then the theatre to receive an amount equal to the 15 per cent film rental guaranteed the distributor; thereafter the distributor and theatre to share dollar for dollar of the gross."

In San Francisco, meeting July 29, members of the Northern California Theatres Association elected Richard Spier, of Fox West Coast Theatres, president of their organization. Other officers elected include: Ben Levin, first vice-president; Roy Cooper, second vice-president and treasurer, and L. S. Ham, secretary and legal adviser. Directors include: Lee Dibble, Harry Franklin, Robert Lippert, George Nasser, C. V. Taylor, Sid Weisbaum and Jerry Zigmund. Charles Thall is executive secretary.

UTAH

A group of Utah exhibitors has organized a committee to invite the board of trustees of the PCCITO to hold a meeting at Salt Lake City—tentatively scheduled for August 19-21—so that the Utah owners may consider PCCITO affiliation. Utah has also invited Idaho exhibitors, who are not PCCITO members, and Montana operators, who joined PCCITO this year, to attend

the meeting. Previously Utah, Idaho and Montana exhibitors were linked together in the Intermountain Theatres Association, with each state having its separate organization. Montana left that organization last spring for PCCITO and a move is now underway to get both Utah and Idaho into the PCCITO fold.

FLORIDA

The Southeastern Theatre Owners Association will hold its annual convention at the Alcazar Hotel, Miami, August 11-14, for the election of officers and a discussion of trade problems affecting the Association. Spyros Skouras, president of Twentieth Century-Fox; Barney Balaban, president of Paramount; Leonard Goldenson, vice-president of Paramount, and E. V. Richards, president of Richards-Paramount theatres, are expected to attend.

MICHIGAN

Allied Theatres of Michigan are to meet Monday at the Grand Hotel, Mackinac Island, for a discussion of industry problems affecting the industry. Governor Kim Sigler of Michigan will address the meeting, according to Jack Stewart, general manager of the association, and affiliated exhibitor leaders, such as Earl J. Hudson, president of United Detroit Theatres, are expected to attend.

OHIO

Any local admission taxes that may be enacted by Ohio cities should be made a mandatory "pass-on" or consumer's tax, P. J. Wood, secretary of the Independent Theatre Owners of Ohio, has informed his membership in a recent bulletin.

Exhibitors are currently being persuaded by Mr. Wood to put pressure on their city officials to write such mandatory provisions into tax laws which might be passed by the various cities upon expiration, September 30, of the present state admissions tax.

Declaring that once a city enacts an admissions tax the chances are that it will remain forever, Mr. Wood wrote: "It is not

unfair for us to ask that the tax on the sale of our commodity—entertainment—be subjected to the same treatment as the sales tax on any merchandise or rental under the Ohio sales tax law."

Mr. Wood urged that when exhibitors hear of proposed local taxes they contact his office immediately.

INDIANA

From Indianapolis the Associated Theatre Owners of Indiana issued a warning last week that "many salesmen insist that there is no such thing as predetermined (film rental) brackets and that each new picture that is offered for sale must be priced on its merits, according to the distributor's opinion thereof, and attention is no longer paid to the old guide posts of brackets."

This warns ATOI, enables some distributors to secure "substantial increases without the exhibitor being aware of the fact."

Because salesmen now have that "magic gift" of being able to reclassify a picture, says ATOI, an exhibitor now has no way of knowing whether or not he is "paying 30 per cent more than his established second bracket, or, what is much more likely, that his second bracket has merely been raised by 30 per cent."

"The best defense," ATOI concludes, "is to adhere to your old classifications and avoid all these in between come-ons."

LOUISIANA

The plan of Andrew W. Smith, Jr., general sales manager of Twentieth Century-Fox, which would aid small-town exhibitors and "problem" theatres, was warmly applauded by members of the board of governors of Allied Theatre Owners of the Gulf States, meeting July 29 at New Orleans. They went on record as expressing appreciation for Mr. Smith's stand. The necessity of unifying independent exhibitors' efforts in the New Orleans territory was also stressed at the meeting and the board approved the appointment of Maurice J. Artigues as general manager.

COLORADO

The latest issue of the Rocky Mountain Independent Theatres' bulletin, published in Denver last week, charges that "fewer prints and late availabilities are one and the same thing." It states that the "no print" problem and the resulting late availability for small towns is just a result of not enough organized complaining" and insists that "there is no excuse for a print shortage except the willingness of the individual exhibitor to take it lying down." Changing its subject to a consideration of the "whole

(Continued on following page, column 3)

ON THE MARCH *From Rentals to* *Bingo—Report* *From Exhibitors*

by RED KANN

(Continued from preceding page)

PRINCIPALLY, this is directed at members of Allied Rocky Mountain Independent Theatres, but exhibitors elsewhere and all others are welcome, too.

ARMIT constituents now have in their hands a bulletin captioned, "It Pays to Be Ignorant." This refers to us and that column when went for the full length at Harry Brandt and his assortment of remarks before the Independent Motion Picture Producers Association in Hollywood.

"God knows we are not trying to defend Harry Brandt, but this bulletin," says the bulletin, "does object to the vat full of dead fish that was thrown at him by Red Kann in the latter's editorial on Page 18 of the July 16 issue of MOTION PICTURE HERALD.

"The issue involved seems to be the fact that Brandt sounded off about some of the faults of production and MOTION PICTURE HERALD, as usual [ARMIT's emphasis] jumped in on the side of the producer-distributors."

Here is how we jumped in on the side of the producer-distributors:

By concurring with Brandt that recent product has been off, but by disagreeing sharply it is the worst in 30 years.

By disagreeing that stars control production because this implies the heads of the studios do not. And they do.

By acknowledging entirely via our own election that important talent is petted, over-indulged and even overrated; by pointing out, which Brandt never did, that a whole stable of second stringers on whom no exhibitor depends is in for a free ride under the current system of scrambling for Hollywood personalities.

By taking the studios to severe task for the uneconomic competition they create for themselves in their stumbles and fumbles in the race for marquee names.

Since ARMIT neglected to report us fully as per the facts, those members who may have missed the original ought to know their organization's deliberate omissions as well.

Omitted was Brandt's declaration that names had lost their box office appeal; that this was the happy day when good stories are sufficient to bring in crowds.

Omitted was our position that Brandt was talking through his hat; that the system, uneconomic as it often is, has developed out of exhibitor insistence for name players and his resistance against attractions without them; that the impression left dangling suggested the star system was a producer concoction forced on the unwilling theatreman when, at best or at most, the praise or the blame has to be equally shared.

At that, however, the Rocky Mountain association seems interested in championing

Brandt not so much for what he said as for the fact he is an independent. The unaffiliated man never gets much of a break in trade papers but distributors do, ARMIT maintains.

Not often, ARMIT complains, can it find itself saying in trade papers:

"This is a great big country out here, filled with lots of small town exhibitors who've got problems. Most of those problems are a result of the fantastic sales policies dreamed up by the top sales executives of the film companies."

Too infrequently, ARMIT alleges, can it get in print with this—including its italics:

"Some day a trade paper editor is going to get off his backside and go out and find out what's eating several thousand independent exhibitors.

* * *

"That editor is going to learn that the motion picture industry is not just a New York and Hollywood affair, but that it is spread out all over in every town and crossroad in America.

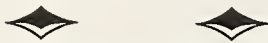
* * *

"That editor will find out that the grumbling and the [one word self-censored here] about high policy is not coming from a small group of radical or crackpot individuals but from earnest, hard-working small town exhibitors who happen to represent the entire motion picture industry in their particular community.

* * *

"Those are the guys who are getting shoved around by *exorbitant film rentals, illegal sales pressure, local checkers, bad clearances* and every new gimmick that the distributors happen to think up."

Take it away, you Denver firebrands!



Herewith a required sequel to the June 21 piece on average admission prices prevailing over the Loew circuit in the last 18 years up to and including the first 36 weeks of the 1946-47 season. The conclusions were reached by dividing gross, less tax, by tickets sold. It was surprising, and so noted, that the average turned out to be 38.01 cents in 1929-30, and only 47.34 cents in 1946-47, especially in the light of the 34-city survey conducted by the Bureau of Labor Statistics which came up with an increase of 52.2 per cent in the last five years.

Seeking a straight and unadorned arithmetical conclusion, Loew calculators dealt in gross and tickets, overriding any contributory factors such as special prices for uniformed men in the war period. It will be remembered the formula for the armed forces was a varying thing. In some instances, regular prices were cut in half. In others, the scale was tipped at a straight 25 cents.

This, of course, had its effect on the Loew graph. The average obviously was levelled off, but to what extent now becomes the question. No one knows.

racket of bigger and better terms for the distributors," the bulletin charges that "sales policies have degenerated into a race to see which top executive can get away with the most."

NEW JERSEY

A resolution condemning "the practice and policy of selling pictures with compulsory increase of admission prices as highly detrimental to the entire industry" was adopted last week by the Allied Theatre Owners of New Jersey, which urges exhibitors everywhere to resist "all attempts by distributors to sell their pictures under this harmful and short-sighted policy."

The Federation of New Jersey Theatre Owners is to decide at a membership meeting in September whether the organization will remain as a permanent group to fight admission tax legislation. Members of the Federation have been polled during the past few months on the question of the group's permanency and a meeting for a full discussion of the problem was decided upon. Practically all circuits and independent theatres in the state are represented in the Federation.

Hunt Foundation Head in Ohio

Herman H. Hunt, circuit operator, and Alan S. Moritz, Columbia branch manager, were elected area chairman and national trustee, respectively, at the Motion Picture Foundation organizational meeting held in Cincinnati Tuesday. Ralph Kinsler, general manager of the Kinsler-Shard circuit, was named area secretary.

The 35 industry members who attended the meeting at the Netherland Plaza Hotel elected the following area committeemen: John Krebs, IATSE; Arthur Mannheimer, branch manager, National Screen Service; Mr. Moritz; L. J. Bugie, Twentieth Century-Fox branch manager; Mr. Kinsler; Guthrie Crowe, president, Kentucky Association of Theatre Owners; Jack R. Keegan, general manager of the Northio circuit, Mr. Hunt; Phil Chakeres, Chakeres circuit, and C. R. Mitchell, exhibitor.

Max A. Cohen, temporary chairman for the New York area, has set Monday for the organizational meeting at the Hotel Astor. The meeting, to which motion picture and allied industry representatives have been invited, will elect 11 Foundation committeemen for the New York area, a national trustee and a permanent chairman of the local organization.

SEE IMPROVING MARKET FOR FOREIGN FEATURES HERE

Many New Distributors in Field Expect Boom to Come This Winter

While the foreign picture in the U. S. has not escaped the seasonal business slump, distributors are highly optimistic over the future of this kind of product come autumn and the cooler days.

Their reasoning is based on the ever-widening scope of foreign product and the increasing number of houses willing to book it. The British picture, actively aided by the American industry, is forging ahead with healthy strides. More and more, although very gradual as such developments always are, audiences are learning not to shy away from the label "foreign."

The number of foreign-language film distributors has grown sharply within the last year and competition has become more intense not only at home but also abroad, where films are made in increasing numbers, but not necessarily in equivalent quality. In view of the involved foreign currency situation, some of the majors and independent producers have produced and are producing films abroad in partnership with local companies, with U. S. exhibition guaranteed. Independent distributors are scouring former enemy countries for good Italian, Austrian and Hungarian pictures. Good French and Spanish-language films are as sought after as ever.

The situation regarding German films remains somewhat confused, although it is generally agreed that their market potentialities in this country are good. Ivan Pochna, who has formed a film import company, is understood to have arranged for the release of several German-made features by the Alien Property Custodian. Casino Film Exchange expects to add German and Austrian features to its release list, and Hoffberg Productions is titling a new Richard Tauber film.

Among the importers are the following with these outstanding titles on their release lists:

HOFFBERG PRODUCTIONS, INC.: "Measure for Measure," Italian, Shakespeare; "Two on a Vacation," Italian, musical comedy; "Clandestin," French, spy thriller, and "Sed de Amor," Spanish, Cuban musical drama.

CLASA - MOHME, INC.: "Tampico," Spanish musical drama; "Bel Ami," Spanish, drama; "Sinco Rostros De Mujer," Spanish, drama, and "Marco Antonio and Cleopatra," Spanish, musical comedy. The company also has over 200 Mexican and 300 Argentine features available.

MAYER-BURSTYN, INC.: "Open City," Italian, drama; "Paisan," Italian, drama, and "A Day in the Country," French.

SUPERFILM DISTRIBUTING CORPORATION: "L'Elisir D'Amor," Italian,

Reviews of Foreign Films

THE GREAT DAWN (Superfilm—Italian with English sub-titles). In contrast to many recent continental films here is one that is not grim but light entertainment. It tells a simple story in a pleasing fashion and with surprising good humor. Pierino Gamba, boy conductor, plays himself, leading the orchestra of the Teatro dell'Opera, Rome. The boy's father, a composer, leaves his wife and child for a year's trip to Paris to write music. The mother, a daughter of a stern, successful businessman who objected to her marriage to an artist, is forced to go to work. A priest discovers the amazing musical talent of the boy and manages to instruct him and arrange for his debut, tasks complicated when the mother and boy have to live with the grandfather. In the end, when Pierino leads the orchestra at a Roman open air concert, the grandfather is won over and the family is reunited. The priest played by Michele Riccardini, has the chief supporting role. A notable scene is when he gives a pantomime performance of an orchestra, with the various soloists, so that the boy may practice conducting. This Scalera Film production was directed by G. M. Scotese. Fine use was made of locales in Rome for the exteriors. Featured music includes "Fifth Symphony," Beethoven; "Moment Musical" and "Unfinished Symphony," Schubert and "William Tell Overture," Rossini. The dialogue is easily followed by the English subtitles. Running time, 83 min. General audience classification. *Good.*—M. Q. JR.

The Vow (Artkino—Russian with English subtitles). This is the Russian version of Stalin's political life since Lenin's death and as such it purports to tell the story of the Soviets political and industrial growth. "The Vow," directed by Mikhail Chiaureli and featuring Mikhail Gelovani as Stalin, is an outright and unsubtle propaganda picture which was certainly made for Russian home consumption. In it Joseph Stalin emerges as a kind of holy personality who, in direct contact with his subjects, seems to inspire a dumbfounded admiration that leaves people either speechless or calls for some ecstatic remarks along the party line. It offers a representation of the original development of the war—the pre-war Soviet-German pact is never even mentioned—which leaves historical accuracy running a poor second. Americans are not likely to find "The Vow" acceptable screen fare. Running time, 100 minutes. General audience classification. *Fair.*—F. H.

Donizetti Opera; "The Great Dawn," Italian, music drama; "The Iron Crown," Italian, drama, and "The Devil's Envoys," French, drama.

SIRITZKY INTERNATIONAL PICTURES CORPORATION: "Nais," French, with Fernandel; "Volponi," French; "Farrebique," French; and the Marcel Pagnol trilogy—"Marius," "Fannie" and "Caesar."

ARTKINO PICTURES, INC.: "The Russian Ballerina," Russian; "Glinka," Russian; "The Vow," Russian, and "In the Name of Life," Russian, film on Soviet doctors.

LOPERT FILMS, INC.: "A Cage of Nightingales," French, with Noel-Noel; "Shoe-Shine," Italian; "Martin Roumagnac," French, with Marlene Dietrich and Jean Gabin, and

ANYTHING FOR A SONG (Superfilm—Italian with English subtitles)—Ferruccio Tagliavini, last season's star of New York Metropolitan Opera, takes top credits in this Grandi Film production produced by Carlo Bugiani and directed by Leo Cattozzo. It is a comedy as much as it is a musical and, while its story taxes the audience's imagination rather heavily, it ought to please music fans and the Italian-language audiences. Tagliavini delivers himself of his acting chores satisfactorily and his songs are well recorded.

He plays a young man, the son of a rich eggplant manufacturer, with great singing ambitions and a good voice to back them up. His father, however, is opposed to his choice of a singing career and so Tagliavini, accompanied by his devoted teacher, has to cook up schemes to make money as best he can. In this he is helped by Carlo Campanini who, together with Virgilio Riento carries most of the comedy.

All ends well, of course, when Tagliavini meets the blind Luisa Rossi while disguised as a blind man himself. He returns to his father's business to be able to afford her treatment. Running time, 76 minutes. General audience classification. *Good.*—F.H.

STAR WITHOUT LIGHT (Cine Classics—French with English subtitles.) Originally released in France under the title "Etoile San Lumiere," this is a satire on that period in the late 1920's when the French film industry was adapting sound and talking to its motion pictures. It is also a vehicle for the introduction of Edith Piaf, currently the singing sensation of Parisian night-life, who portrays the maid of a beautiful silent film star whose future is threatened by the arrival of sound. The star's film career is temporarily saved when the servant's singing voice is dubbed into the actress' first sound picture. After the death of the star her maid is given a chance at stardom but the ways of fate return her to anonymity. As the singing servant Mlle. Piaf has ample opportunity to present several songs in her throaty but tender manner which are the highlights of the picture. Yves Montand, recently signed by Warner Brothers, portrays the maid's fiance, while Mila Parely as the silent screen star, and Marcel Herrand as her manager, lend competent support. Marcel Blistene wrote and directed the film and A. P. Antoine prepared the adaptation and dialogue. Running time, 80 minutes. Adult audience classification. *Good.*—G. S.

"Beauty and the Beast," French, from the Jean Cocteau story.

SAGA FILMS, INC.: "Dark Roses," Swedish; "Queen for a Night," Swedish; "Appassionata," Swedish; "Once Upon a Time."

FRANCO-LONDON FILM EXPORT COMPANY: "Le Capitan," French; "Voyage Sans Espoir," French; "La Maison Sou La Mer," French, and "La Duchess de Langeais," French.

CASINO FILM EXCHANGE, INC.: "Bel Ami," German; "Life of Mozart," German; "Heart of Vienna," German, and "Life of Ferdinand Raimund," German.

VOG FILMS: "Francis the First," French, with Fernandel; and "The Woman I Lov Most," French, with Noel-Noel.

"PUT THE SHOW IN SHOWMANSHIP"

—J. L. Warner

Studio Head Sees Greater Competition But Says Prosperity Will Continue

A revival of showmanship in exhibition, and the intelligent cutting of production costs while maintaining the upward trend in the quality of product will be more than sufficient to offset the threats of a serious recession in the film industry, Jack L. Warner, vice-president and executive producer, told 125 delegates to the Warner Brothers convention in Chicago Tuesday. The convention, which opened at the Blackstone Hotel Monday and continued through Wednesday, was attended by home office executives, division sales managers, district managers, branch managers and salesmen for the mid-west, southern and western section of the country.

47 Properties Available

Mr. Warner announced that the company's product for the 1947-48 season would be selected from the 47 story properties now owned by the company. At last week's three-day sales meeting for the eastern and Canadian sales force at the Waldorf-Astoria Hotel in New York, the first ten feature pictures for the new season were announced.

In recent seasons Warner Brothers has released from 18 to 22 features and it is expected that this same rate of release will be maintained in 1947-48.

Ben Kalmenson, vice-president and general sales manager, who presided at the Chicago meetings, presented an analysis of general business conditions and predicted that the high rate of motion pictures attendance would continue for a long time to come. Mr. Kalmenson's analysis was confirmed by a "roll call" report in which district and branch managers gave a brief account of business conditions in their territories.

Sees Peacetime Prosperity

"The spree is over," Mr. Warner told the Chicago sales group. "Once and for all we must forget about the artificial war boom times. Contrary to certain foreign beliefs, this country doesn't need wars to create prosperity. Our motion picture business built itself to greatness in times of peace. It will continue to do so."

While the motion picture industry faced no postwar physical reconversion problems, it did require a mental reconversion, Mr. Warner said, adding that such reconversion had dragged on too long.

More discriminating audiences and a greatly expanded entertainment field present challenges which will result in better pictures and which also must be met in improved showmanship, he said.

"Showmanship got lost during the war," Mr. Warner continued. "We didn't have time for it because we had our war jobs to do. But we need it now. We must put *show* back into our business." He then went on to point out that forward-looking exhibitors are also putting forth greater effort and ingenuity in merchandising their attractions.

"Life With Father" First

Outlining in general the season's forthcoming product, the Warner executive said that a balanced program of feature pictures would be selected from 47 outstanding story properties now being prepared, with "Life With Father," a Technicolor special starring William Powell and Irene Dunne, the first to be released on the company's new season product schedule. "The Voice of the Turtle," another Broadway stage hit, will also be released during the season, he said.

Guaranteeing the sales force a continual flow of good product from the studio, Mr. Warner warned that they "will be facing a competitive market such as you will have to reach far back in your memories to recall." He told the delegates that will be dealing with an adult-minded audience who mean to get their money's worth out of a picture "or they will spend the money for something else." Except in the Americas, he pointed out, people have little money to spend, even for bare necessities. "We should be proud and grateful that they include motion pictures among the necessities."

Romance Heads List

The 47 properties on the Warner production schedule from which next season's pictures will be made include 24 romantic dramas, eight adventure stories, five comedies, four musicals and six properties classified as mystery, romance and biography.

Among the stage plays are: "Life With Father," "The Voice of the Turtle," "Key Largo" by Maxwell Anderson, "Christopher Blake," "John Loves Mary," "Johnny Belinda" and "Distant Drums," to be filmed by United States Pictures.

Novels include: "Winter Meeting," by Ethel Vance, which will star Bette Davis; "The Fountainhead," "Flamingo Road," "Serenade," "The Turquoise," "The Return of the Soldier," "Ethan Frome," "Man Without Friends," "The African Queen," "Captain Horatio Hornblower," "The Two Worlds of Johnny Truro," "The Apple Orchard," "The Iron Gates," "Sugar Foot," by Clarence Buddington Kelland, "Winter Kill," "Dream Street," "The Bright Leaf," "The Story of Eddie Cantor" and "Will Rogers," written by the humorist's wife, Betty Rogers.

The original properties include two biographical stories—"Mr. Broadway" and

"The Story of Seabiscuit"—and four musicals—"Silver Lining," "Footlights," "Rainbow Mountain" and "April Showers." Other originals include "To the Victor," now being filmed in France; "The Adventures of Dan Juan," "The Forty-Niners," "The Frontiersman," "Montana," "Sunburst," "The Last Fling," "Old Enough to Know Better," "The Persian Cat," "Until Proven Guilty," "The Girl from Jones Beach," "With This Ring," "To the Ends of the Earth," "The Shadow of Fear," "No Common Clay" and "Forever and Always."

Those attending the Chicago convention from the home office, in addition to Mr. Kalmenson, included: Major Albert Warner, Samuel Schneider, Mort Blumenstock, Harry M. Kalmine, Roy Haines, Jules Lapidus, Norman Ayers, I. F. Dolid, Norman H. Moray, Bernard R. Goodman, Ed Hinchy, Howard Levinson, Gilbert A. Golden, Robert A. McGuire, Larry Golob, William Brumberg, Charles Baily and Don Gillette.

Skowhegan Party for "Life With Father"

Nation-wide radio broadcasts, a parade through the city, a bevy of visiting dignitaries and a clambake will highlight the premiere festivities of Warner Brothers Technicolor version of "Life With Father" when it opens at the Lakewood theatre in Skowhegan, Maine, next Wednesday.

The picture, a screen adaptation of the stage comedy by Howard Lindsay and Russel Crouse, which had its stage premiere in Skowhegan eight years ago, stars William Powell as "Father" and Irene Dunne as his wife.

On "premiere day" all surries and horse-drawn carriages of Skowhegan will take part in a parade through the city and will convey the New York and Boston delegations. The parade will follow a one-mile route from the railroad station to the Skowhegan State Fair, where a nation-wide broadcast celebrating the occasion will be presented over CBS's "Winner Take All" program. That evening, prior to the premiere, a mass State of Maine clambake, sponsored by Governor Horace A. Hildreth's Maine Development Commission, will furnish the background for the national hook-up of the "Headline Edition" program over the American Broadcasting System.

In two other broadcasts, the "Betty Crocker Magazine of the Air" program will report on the state fair, and film notables and New England dignitaries attending the premiere will be interviewed.

All programs will be wire-recorded for re-broadcast later.

Canadian Exhibitors Seek Abolition of Tax

The Manitoba Motion Picture Exhibitors Association has petitioned the Canadian Government for the abolition of the 20 per cent war excise tax, contending that the over-all taxes, including dominion and provincial amusements, imposed on theatres are excessive in comparison with taxes imposed on other businesses.

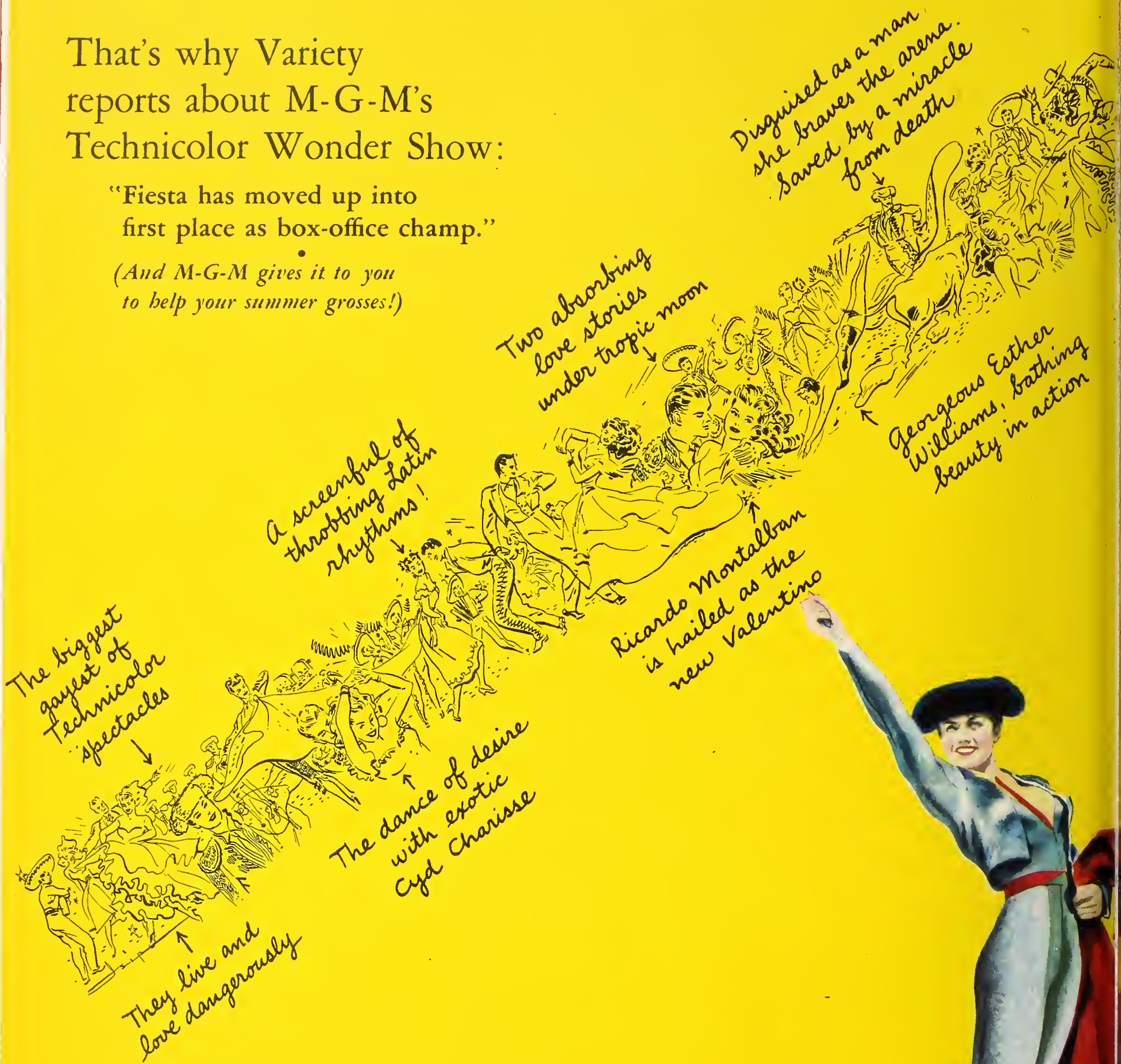


THE THINGS THEY DO in M-G-M's "FIESTA"

That's why Variety reports about M-G-M's Technicolor Wonder Show:

"Fiesta has moved up into first place as box-office champ."

(And M-G-M gives it to you to help your summer grosses!)



The biggest gayest of Technicolor spectacles

A screenful of throbbing Latin rhythms!

Two absorbing love stories under tropic moon

Disguised as a man she braves the arena. Saved by a miracle from death

Georgeous Esther Williams, bathing beauty in action

Ricardo Montalban is hailed as the new Valentino

The dance of desire with exotic Cyd Charisse

They live and love dangerously

ESTHER WILLIAMS

AKIM TAMIROFF • CYD CHARISSE • JOHN CARROLL • MARY ASTOR • FORTUNIO

and introducing

RICARDO MONTALBAN • PHOTOGRAPHED IN TECHNICOLOR

Original Screen Play by George Bruce and Lester Cole

Directed by RICHARD THORPE • Produced by JACK CUMMINGS

BONANOV

A METRO-GOLDWYN MAYER PICTURE



20th-Fox Starts New Scale in All Territories

National application of 20th-Fox's aid-to-small-theatres plan will start in all domestic exchange territories Monday, August 11,

A. W. Smith, Jr., 20th-Fox general sales manager, announced last Tuesday. He was speaking at a meeting of the North-Central Allied Exhibitors at the Hotel Nicollet in Minneapolis.



The sales policy, first announced by Mr. Smith at the Allied Theatre Owners of New Jersey convention

in Atlantic City June 25, aims specifically to help small-town theatres with low grossing possibilities; sub-subsequent run theatres in large cities or towns, and "problem" theatres with high expenses and low grossing possibilities.

The plan has been tested in the New Haven territory since June 30, 1947, Mr. Smith disclosed, adding that he was convinced it would "accomplish its stated objective." Some 6,000 theatres are expected to qualify under the program.

Exhibitor Groups Approve

Since Mr. Smith's announcement, several exhibitor organizations have come out publicly in favor of this new sales approach. They included Harry Brandt, president of the Independent Theatre Owners Association, Inc.; Sam Carver, president of Michigan Independent Theatre Owners, Inc., and the Allied Theatre Owners of the Gulf States, W. E. Pruett, president; Trueman T. Rembusch, president of Associated Theatre Owners of Indiana, Inc., and Benjamin Berger, president of North Central Allied.

Roughly the plan runs as follows: 20th-Fox offers exhibitors all pictures except roadshows, which will be offered at a flat rental price, on a percentage scale deal starting at 15 per cent of the gross and going up to 40 per cent of the gross with a 50-50 split on anything above the 40 per cent figure. Exhibitors will be offered not less than two pictures and not more than five of a season's product on percentage.

Preferred playing time will be expected on pictures "if they merit it." In working out the scale deal the company will require a statement of expenses certified to by an accredited accountant. At 15 per cent the scale deal will be based on a break-even point, which means that at this point the theatre will have its expenses and the company will have 15 per cent of the gross. The scale will go up in steps of 2½ with a profit equal to the percentage paid at each level. At

URGES SCREEN FIGHT TO END FEDERAL TAX

[Mr. D. G. Rauenhorst, manager of the Murray theatre in Slayton, Minnesota, believes that exhibitors should plan and execute a publicity campaign aimed at the elimination of the Federal admission tax during the next session of Congress. He presents herewith the details of his plan and asks exhibitors who are interested to write their views to the HERALD.]

By D. G. RAUENHORST

Here's how you can reduce or eliminate the Federal admissions tax:

Pictures on our screen entertain, educate, set fashions, sell U. S. Bonds, raise money for every charitable cause under the sun, purvey government propaganda, and mold public opinion of millions of people every day. The exhibitors of the United States control one of the greatest molders of public opinion in the world today.

It is time for all of us exhibitors, circuit operators, distributor affiliates and rugged individualists alike to use our screens for our own good.

Suggests Trailer and Cards

Here's how: have a trailer made up somewhat as follows:

"You and your fellow movie patrons paid over \$300,000,000 in Federal admission taxes during the past twelve months. The management of this theatre believes that this is an unnecessary tax because your movie entertainment is not a luxury but a very necessary part of your recreation. You are entitled to have your admission cost reduced by eliminating the Federal admission tax. If you are interested in eliminating this Federal tax on your admission, stop in the lobby and ask the usher for a post card on which to express your opinion to Representative Harold Knutson, chairman of the House Ways and Means Committee."

In the lobby have plenty of post cards

17½ per cent of the gross as film rental, for instance, the theatre will have a profit of 17½ per cent of the film rental.

At the 35 per cent level the theatre is to have 50 per cent of the film rental as profit. Under the scale deal the theatre is to have 50 per cent of the film rental as profit at the 37½ per cent level and 50 per cent of the film rental at the 40 per cent level. After that exhibitors and the company share dollar for dollar over the 40 per cent level.

Sunday Films Favored

Voters in De Funiak Springs, Mo., expressed themselves in favor of motion picture showings on Sunday in a public referendum last week. The count was 445 in favor and 244 against.

addressed to Representative Harold Knutson, Chairman House Ways and Means Committee, Washington, D. C.

The front of the card could be something like this:

"I am a voter in theth Congressional District of the State of It is my desire that the Federal admissions tax on theatre tickets be eliminated. Yours respectfully."

In addition to this the usher who handles the cards should urge each patron to write a letter to his own congressman, expressing his views.

Sees 50,000,000 Signatures

Just stop to consider the possibilities of such a plan. If only 1,000 theatres used the plan and got 1,000 signed cards, it would amount to 1,000,000 post cards. I'm certain that I can get 1,000 signers and I have one of the smallest theatres in the country. My guess is that the plan is good for 50,000,000 signed post cards.

Available information on national affairs indicates that the last session of Congress was just a sparring match between politicians on the tax reduction and that the real effort is to be made by Rep. Knutson and the Ways and Means Committee in November so as to have a tax reduction plan ready for the new session of Congress in January.

In order to be most effective, the plan should break in all theatres on the same date, about Nov. 1. The amount of publicity would be tremendous, the cards would roll in while the publicity was fresh in the minds of the lawmakers, and the tax would be eliminated.

Write to your theatre owners organization, write to your circuit heads, and get them busy on it.

Write to this magazine if you are willing to cooperate. This plan will eliminate the tax if we exhibitors will work on the plan. Let's kill this tax before it kills us.

Congress to Investigate Information Program

Washington Bureau

Both the House and the Senate have approved an investigation of the State Department's overseas information program, including the motion picture division, and a joint Congressional Committee will make the inquiry, reporting on its findings February 1. Presumably the committee's recommendations will determine the future of the program and of the House-approved Mundt bill, authorizing the program. Repeated attempts to get Senate action on the Mundt bill in the closing days of the session were blocked by Senator Taft. The committee's investigators will work in New York, Washington and, early in the fall, overseas.

HIS ONE IS RED MEAT! ITS T
EXCITING PICTURE WRITTEN V

KISS



Starring

VICTOR MATURE · BRIAN

with **RICHARD WIDMARK · TAYLOR**

Directed by **HENRY HATHAWAY**

Screen Play by Ben Hecht and Charles

Produced with the same stunning impact and straight-from-life-greatness



**PO IS TERRIFIC! A GRIPPING AND
H A MACHINE GUN!" —WALTER WINCHELL**

OF DEATH

DONLEVY · COLEEN GRAY

MES · HOWARD SMITH · KARL MALDEN

Produced by **FRED KOHLMAR**

• Based on a Story by Eleazar Lipsky

House on 92nd Street," "13 Rue Madeleine" and "Boomerang!"



THE HOLLYWOOD SCENE

Production Holds Level With 49 Shooting; Hope And Russell Start

Hollywood Bureau

With three new films going before the cameras and one put into the cans for the cutting room, the production index changed but slightly last week, the number of pictures shooting being 49 as against 47 the previous week.

Most notable starter was Paramount's new Bob Hope starrer, "The Paleface," with Jane Russell opposite the comedian. Norman Z. McLeod is directing for Robert Welch, the producer. Monogram resumed activity with "Rocky," featuring Roddy McDowall, Edgar Barrier, Jonathan Hale, Irving Bacon and William Ruhl. Linsley Parsons is the producer, with Phil Karlson directing.

Screen Guild Productions started one of its most pretentious films, "The Prairie" featuring Alan Baxter, Leonore Aubert, Jack Mitchum, Russ Vincent and Edna Holland. Frank Wisbar is directing for producers Edward Finney and George Moskov.

Six Films On M-G-M's August Shooting List

With nine pictures ready for the cameras, six of this number will start shooting during August at MGM. Three will be Technicolor productions. "Luxury Liner," a Joe Pasternak color musical, will be first to get the gun. George Brent, Frances Gifford, Jane Powell, Lauritz Melchior and Marina Koshetz are in the lead roles.

The remaining five include a new Lassie starrer, "Hills of Home," in Technicolor; "Homecoming," as Clark Gable's newest stellar vehicle; "The Big City," another Pasternak picture, with Margaret O'Brien

topping the cast; Frank Capra's "State of the Union," co-starring Spencer Tracy and Claudette Colbert, and the Technicolor version of the stage hit, "Joan of Lorraine," with Ingrid Bergman in the title role.

Newly Acclaimed Star To Produce Own Pictures

Capping his meteoric rise to screen stardom in a couple of pictures, Burt Lancaster has closed a deal with Universal-International for the release of his first independently produced film, "Kiss the Blood Off My Hands," from Gerald Butler's novel of that title. Richard Vernon has been set as producer, with shooting scheduled to start in November of this year. . . . The Jerry Fairbanks studios will augment their output of television films, short subjects and commercial films with feature picture production. The first full length screenplay to be produced by Fairbanks will glorify the country doctor, and is tentatively titled "Doctor Jim." Lew Landers will direct, with filming starting during the middle of this month.

Cutting rooms at Republic and Producers Releasing Corporation are reported humming as they put the finishing touches on new pictures. Republic currently has nine features getting the shear treatment, with three films before the cameras. PRC has eight films in the cutting rooms, with three others ready for shipment to its exchanges. . . . Pine and Thomas, Paramount's producing team, have just purchased an original story, "El Paso." They recently finished "Albuquerque," also a film glorifying the west during frontier days. . . . Warners announce acquisition of "Key Largo," drama by Maxwell Anderson, as a starring vehicle for Humphrey Bogart and Lauren Bacall.

It has been put on Jerry Wald's production schedule and will be the fourth screen appearance together of this acting pair, they having recently finished "Dark Passage."

Purchase of the rights to film the story of the noted race horse, Seabiscuit, is also announced by Warners. It will be produced in Technicolor and directed by David Butler. . . . PRC has bought an original story, "The Spiritualist," an exposé of fake medium rackets. . . . Orson Welles, star, producer and director of Republic's "Macbeth," finished film the Shakespearean drama right on its schedule of 21 days. . . . With the winding up of filming "Dangerous Years," Sol Wurtzel's independent production unit, which releases via 20th-Fox, will halt production during the summer and early fall months. "Dangerous Years" is Wurtzel's fifth release for 1947 under his six-pictures-a-year deal with Twentieth. . . . Gene Austry's fourth western musical for Columbia release will be a newly purchased story, "Hideaway."

Republic Garners Supply Of Western Film Stories

"Timber Trail" is a newly acquired story by Republic as one of their 1947-48 Tricolor westerns. Monte Hale and Adrian Booth will be starred in it. Another western yarn bought by the North Hollywood studio is "Night Time in Nevada," an original by Earl Snell. . . . Universal-International has purchased the comedy drama, "Traditionally Yours," popular radio program, as a starring vehicle for Donald O'Connor, and the new Budd Schulberg novel of the prize ring, "The Harder They Fall," has become RKO Radio's property for early filming. . . . RKO's next starring picture for George Raft will be almost entirely filmed in San Francisco, in line with the studio's policy of using actual backgrounds whenever possible.

"The Brain of Frankenstein," the next Abbott and Costello film for Universal-International, will satirize that studio's former horror films. They will poke fun at "Frankenstein," "Dracula," "The Wolf Man" and "The Mummy." . . . Director Billy Wilder has gone to Berlin to film authen-

STARTED

MONOGRAM

Rocky

PARAMOUNT

The Paleface

SCREEN GUILD

The Prairie

COMPLETED

COLUMBIA

The Crime Doctor's Gamble

SHOOTING

COLUMBIA

The Sign of the Ram

The Mating of Millie

Tex Granger

The Black Arrow

EAGLE-LION

Northwest Stampede

T-Man

GOLDWYN

That's Life

M-G-M

Killer McCoy

Virtuous
The High Wall
On an Island

With You
The Kissing Bandit

MONOGRAM

The Dusty Trail

PARAMOUNT

Night Has a
Thousand Eyes
My Own True Love

PRC

The El Lobo Mystery

Headin' for Heaven

REPUBLIC

The Gay Ranchero

The Red Pony

RKO RADIO

Wild Horse Mesa

Roughshod

Your Red Wagon

I Remember Mama

The Miracle of the Bells

SELZNICK

Portrait of Jennie

20TH-FOX

Gentleman's Agreement

The Snake Pit

Daisy Kenyon

Nightmare Alley

Green Grass of Wyoming

UNITED ARTISTS

Sleep My Love

The Time of Your Life

Hopalong Cassidy

(untitled)

UNIVERSAL-INTERNATIONAL

River Lady

Mortal Coils

The Senator Was Indiscreet

The Naked City

(Hellinger)

A Double Life

Tap Roots

WARNERS

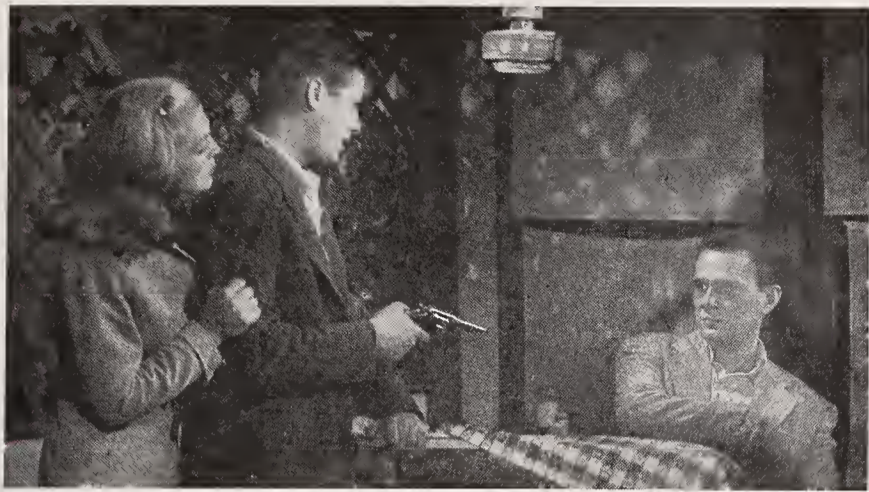
Mary Hagen

Romance in High C

(Curtiz)

Ever the Beginning

Silver River



COVERED. Wendell Corey is too late for his gun as John Hodiak and Lizabeth Scott corner him, in Paramount's Hal Wallis production, "Desert Fury." Mr. Hodiak and Miss Scott are the stars in a picture directed by Robert Z. Leonard, and shown July 28.



BRUTE FORCE, an example from the picture of that name produced by Mark Hellinger and directed by Jules Dassin for Universal-International release, and now available. Its stars are Burt Lancaster and Hume Cronyn.



INSTRUCTION, for Margaret O'Brien, in MGM's "The Unfinished Dance," in which she and Cyd Charisse are stars. MGM screened the picture for the trade July 28. Joseph Pasternak produced and Henry Koster directed.



ON THE FARM, in Paramount's "Wild Harvest," starring Alan Ladd, and Dorothy Lamour, above with Robert Preston and Allen Jenkins. Robert Fellows produced, and Tay Garnett directed, and the trade-showing was August 1.

tic scenes in the American zone there for Paramount's "A Foreign Affair," which stars Jean Arthur. . . . 20th-Fox announces that the title of "Bob, Son of Battle," has been changed to "Thunder in the Valley." . . . Republic has signed Allan Dwan to a writer-producer-director contract, and his next directorial assignment will be "End of the Rainbow." . . . Leslie Selander, who directed Allied Artists "Red Stallion," has been signed by Champion Productions to direct that outfit's first film, "Panhandle," for Monogram release.

Jean Negulesco To Direct "Johnny Belinda" for WB

Warners has set Jean Negulesco to direct "Johnny Belinda," in which Jane Wyman will star. Jerry Wald will produce the film version of the Broadway hit play. . . . Columbia has ticketed Ray Enright to direct their Cinecolor production, "Coroner Creek," starring Randolph Scott, with Harry Joe Brown producing. . . . Otto Lang's producer option was picked up by 20th-Fox. His first major production, "Call Northside 777" is ready for the cameras. . . . Ronald MacDougall, recently signed to a writer-producer contract at Warners, has two stories ready for the cameras this month. First

will be "Christopher Blake," from the Moss Hart stage success, with "Sunburst" to follow. . . . W. Ray Johnston is back in his Monogram office after a two months' European tour visiting distributors of Monogram product in England, France, Belgium, Holland, Italy, Denmark, Norway and Sweden. . . . Jeffrey Bernerd, producer of "Black Gold" for Allied Artists, leaves Hollywood on August 27 for a two months' visit to England.

Burt Lancaster has been signed by Universal-International to play opposite Joan Fontaine in "Thunder on the Hill," to be directed by Robert Siodmak for Joseph Siström. . . . Stanley Kramer, head of Screen Plays, Inc., signed radio comic Henry Morgan for a stellar role in "So This Is New York," Ring Lardner story originally known as "The Big Town." It will mark Morgan's debut as a screen actor. . . . Lon McCallister has been set to star in Sol Lesser's screen version of Robert Louis Stevenson's "Kidnapped" and "David Balfour," both of which tales will be combined into one motion picture. . . . Hungarian stage star, Veronika Pataky, was selected by Jesse L. Lasky and Walter MacEwen for one of the top roles in their "The Miracle of the Bells," currently being filmed for

RKO release. . . . Veteran actor James Barton and dancer Paul Draper have joined the cast of James Cagney's new starrer, "The Time of Your Life."

Maria Montez will star in three pictures to be made during the next three years by Seymour Nebenzal, according to an announcement by that producer. Pierre Aumont, actor-husband of Miss Montez, has a similar contract with Nebenzal. . . . Margaret O'Brien goes into MGM's "Olympic Queen," sharing star honors with Esther Williams and Ricardo Montalban. . . . Lee Cobb, on a loanout deal with 20th-Fox, was signed by Jesse L. Lasky and Walter MacEwen for an important role in "The Miracle of the Bells."

MGM Signs Thomas For "Big City"

Metro-Goldwyn-Mayer has signed radio and night club Danny Thomas to appear with Margaret O'Brien in the Joe Pasternak production, "The Big City," which Leslie Kardos will direct. . . . The same studio has also named Cyd Charisse for a top role in "Red Danube." . . . Halliwell Hobbes, veteran stage and screen actor, joins the cast of the Columbia picture, "The Black Arrow."

Sees Television An Early Threat

The independent theatre owner must recognize that television will affect the box-office, adversely at first, in the opinion of Leon S. Snider, Australian circuit owner, in this country for a "look-see" at the latest developments of American entertainment science.



Leon S. Snider

"There is no doubt it will be used in theatres," he said in New York last week. "That will offset the tendency to stay at home with the new receivers.

When the novelty wears off, people will come back to the theatre. People are gregarious in their paths of amusements."

Mr. Snider sees theatres using television strictly as an added attraction. Pictures will stay. Big pictures must be made, and will continue to draw.

He has been looking at television here, "considering all its aspects, as a showman," he said. He finds it so far, too expensive for use in his neighborhood and rural houses. He said he was particularly interested in the Zenith Radio Corporation's "pay as you use" television plan.

Mr. Snider also has been inspecting new theatre equipment. His 35 theatres are worn out by the boom business of war years, he said. However, "costs are so prohibitive, in view of our exchange situation, that we are holding our hands," he said.

Mr. Snider reported the J. Arthur Rank pictures increasingly popular in Australia. However, he said, they are still "too high-brow" for rural areas. Australian production is "improving" and exhibitors there, he said, believe picture making in their own country is "very definitely worthwhile."

Mr. Snider is a member of Parliament at Sydney, Australia, and during his visit here is also representing the Australian government in several matters of importance to Australia's future, he said.

Variety Clubs Will Sponsor 28 "Variety Girl" Premieres

Twenty-eight Variety Tents will sponsor as many special benefit premieres of Paramount's "Variety Girl" in as many cities, R. J. O'Donnell, head of Variety Clubs International, announced last Thursday. All premieres will be held on the night preceding the opening of the picture in the theatres where it will play its regular run. Ticket scales range from \$1.10 to \$10 a ticket and in each city the local Variety Club is handling the ticket sales. All funds from the benefit performances go to the local tent's Heart Fund.

LATE REVIEW

Singapore

Universal — Oriental Adventure

Fred MacMurray and Ava Gardner are the names in this adventurous film which is set in Singapore. The Orient with its mysteries and conscientious secret police provide the background for an entertaining romantic story.

MacMurray as a dashing, adventurous American who enjoys the excitement and risks in smuggling, falls in love with Miss Gardner. This part of the film takes place before the war. During the Japanese attack MacMurray loses the girl and believes that she is dead. Five years later he returns to Singapore to recover some hidden pearls and accidentally meets the girl. Now she is married to an Englishman whom she had met while interned in a prison camp. The girl is suffering from amnesia and does not remember the years before the war. After a fall she regains her memory and realizes her love for MacMurray. MacMurray clears himself with the police by turning over the pearls to them. The girl's husband recognizes that she loves MacMurray and at the end brings her to meet him.

Jerry Bresler produced and John Brahm directed this pleasing and diverting film. Miss Gardner's attractive gowns were designed by Michael Woulfe.

Seton I. Miller and Robert Thoeren wrote the screenplay from Mr. Miller's original story. Spring Byington and Roland Culver are good in their supporting roles.

Seen at the home office projection room. Reviewer's Rating: Good.—M. R. Y.

August release. Running time, 79 min. PCA No. 12443. General audience classification.

Matt Gordon.....	Fred MacMurray
Linda.....	Ava Gardner
Michael Van Leyden.....	Roland Culver
Richard Hayden, Spring Byington, Thomas Gomez, Porter Hall, George Lloyd, Maylia, Holmes Herbert, Edith Evanson, Frederick Worlock, Lal Chand Mehra, Curt Conway.	

Grable First On 20th-Fox Payroll

Betty Grable collected \$299,333 from Twentieth Century-Fox in 1946, and Spyros Skouras, the company's president, received an income of \$255,922, according to a report from the Securities and Exchange Commission released in Philadelphia last week. All incomes reported are grosses and do not include deductions for Federal and state taxes.

The report also disclosed that Charles P. Skouras, president of National Theatres Corporation, may get \$846,695 from National Theatres Amusement Company, Inc., a subsidiary. The sum would include profit on stock sales. Payment has been deferred pending settlement of a stockholder's suit.

The base salary of Charles Skouras was \$135,700, while Darryl F. Zanuck, vice-president in charge of production for Twentieth Century-Fox, earned \$260,000.

The Radic-Keith-Orpheum Corporation, of New York, reported the following salaries: N. Peter Rathvon, president, \$104,540; Ned E. Depinet, vice-chairman of the board, \$105,010, and Malcolm Kingsberg, vice-president, \$71,260.

Commonwealth to Meet

Clarence A. Schultz, president of Commonwealth Theatres, has announced a fall meeting for his organization on September 16-17 at the Hotel Phillips, Kansas City, Mo.

Pathe Realigns Studio Staff

Concentration on the established RKO Pathe series as well as on additional two series involving 19 new reels, operation of the RKO Pathe studios and an increased volume of commercial film production was stressed last week as Harry Michalson, RKO short subjects sales manager, was named president of RKO Pathe, Inc., by Ned E. Depinet, vice-chairman of the board.

Mr. Michalson succeeds Frederic Ullman Jr., who has resigned to join RKO as a producer. Two other promotions included Jay Bonafield, Pathe vice-president in charge of production, to the position of vice-president and general manager of the East Coast RKO subsidiary, and Douglas Travers, who was named production manager.

Headquarters of RKO-Pathe will be shifted from its present location at 625 Madison Avenue to the RKO Studio at Park Avenue and 106th Street, New York. The company now is putting out three series—This Is America, Sportsopes and Flicker Flashbacks—and is putting the final touches to plans for two new series. Jay Bonafield will personally produce the This Is America documentaries with Phil Reisman Jr. continuing as editorial supervisor. Richard Fleischer will continue to produce Flicker Flashbacks. Harold Lewis remains as manager of the Pathe Studios and Phillips B. Nichols as manager of the commercial department.

Work meanwhile is continuing on the newsreel which starts under the Warner Brothers banner this Monday. So far no format changes are contemplated and questions regarding the reel's proposed use of color remain unanswered. It was understood that the newsreel has put in a double order of prints and now is counting on distributing more than 1,000 prints to first-run houses alone. The 500 extra prints presumably were ordered to go to the Warner Brothers houses.

Warren Goldsmith to Speak At Television Meeting

Warren R. Goldsmith, television and motion picture engineer and son of Dr. Alfred N. Goldsmith, noted radio and television technical authority, will address the Society of Television Engineers on "Hollywood and East Coast Television" at a meeting of the Society in Los Angeles, August 20. His address will enumerate Hollywood's contributions to the development of television through photography and will point out the importance of films in future television operations.

Levine in "Discovery" Deal

Joseph Levine, president of Discovery Pictures Corporation, distributing Admiral Richard Byrd's "Discovery," has obtained all distribution rights outside of the United States and Canada, he has announced in New York.

ALBANY

"Odd Man Out" drew excellent business at Warners' Ritz, despite humid weather. The engagement, closely watched by local film people, turned out to be one of the most profitable for a British feature in this city. Warners' Strand followed with another Rank release, "Great Expectations." . . . The Fabian-Hellman-WTRY contest for a year's scholarship in piano at Juilliard School of Music has attracted a number of talented performers. Leo Rosen, of the Fabian-Hellman management, promoted the contest. He did the same thing when manager of Warners' Strand. . . . The Madison theatre junior manager contest, promoted by Sherburne Hutchinson, will get front page publicity in Hearst Sunday papers. . . . Meyer Schine, head of the Schine circuit, has made several recent stops at the Schine-Ten Eyck Hotel. The circuit's annual meeting will open in Gloversville August 12.

ATLANTA

Douglas R. Johnson added to the booking department at PRC. . . . M. E. Chafin, owner of the Graysville, Ala., Central theatre, is improving his theatre at a cost of about \$5,000. . . . C. B. Grimes, city manager for Wilby-Kinney theatres, Tuscaloosa, Ala., has announced plans for a new 650-seat house to be built near the University of Alabama campus. . . . Another new theatre for Smyrna, Tenn., to seat 375, will open about September 25. . . . N. H. Waters, president of the Waters theatre circuit, Birmingham, Ala., has announced that he will build two modern drive-in theatres as soon as material becomes available and that they will cost around \$100,000 each. . . . DeFuniak Springs, Fla., has voted to have Sunday shows by 445-to-224, and Johnson City, Tenn., will soon vote on the question. . . . In Atlanta on business and booking were: John Stillman, from Tennessee; Miss Katherine Johnson, Miami, Fla.; Clyde Sampler, the Carrollton showman, with L. J. Duncan and Sidney Laird of the Al-Dun, West Point, Ga.; P. L. Taylor, Dixie theatre, Columbus, Ga., and Tony Stone Leon, Tallahassee, Fla. . . . Lauren Norvell, formerly in the sports department of the Atlanta Journal, appointed editor for the film department, replacing Fred Moon, now city editor. . . . J. T. Scott, formerly with Columbia Pictures, has resigned from that company and is now with Republic Pictures in the booking department.

BALTIMORE

Spotty business for week beginning July 31. Seven new pictures at eight first run houses. Century pretty good with "Living in a Big Way". Hippodrome nice with "Vigilantes Return," plus vaudeville acts. Keith's okay with "The Web". Little fair with "The Captive Heart". Mayfair fair with "King of the Wild". Town pretty good with "Lost Honeymoon". Roslyn and Times good with "Three on a Ticket," plus "The Conspirators". There were two hold-overs: New theatre with "I Wonder Who's Kissing Her Now" and the Stanley with "Perils of Pauline". . . . Edward Burns, representative of the producers at the headquarters of Maryland Censor Board to see that films were examined and properly sealed, died suddenly. He had done this work for many years. . . . Baltimorean Fred



Sandy has resigned as Washington Kay Films manager and has become Washington Equity Exchange manager. . . . A DeVry agency for 16 and 35mm equipment has been opened here by Ed Wyatt's Motion Picture Service. . . . Television programs are being given in the Terrace Room of the Sheraton Belvedere Hotel here.

BOSTON

Business continued on the up-grade at most city and suburban houses. The Boston theatre, returning to stage show policy with Perry Como and Marion Hutton heading the bill, did turn-away business with an estimated \$50,000 for the week ending August 6. "I Wonder Who's Kissing Her Now", held over for a third week at the Memorial, also continued strong with about \$25,000 or a little below average for the final six days. "The Romance of Rosy Ridge" which opened it Loew's twin houses, the State and Orpheum, got off to a good start on Thursday and Friday, but faltered over the weekend. Probable grosses for the first week should hit about average or \$15,000 for the State and \$22,000 for the

WHEN AND WHERE

August 12-14: Southeastern Theatre Owners Association convention at the Alcazar Hotel in Miami, Fla.

September 19-20: American Theatres Association and Motion Picture Theatre Owners Association joint membership meetings to consider ratification of a resolution to unite the two organizations. The meetings will be held at the Shoreham Hotel in Washington, D. C.

September 24-29: Theatre Equipment and Supply Manufacturers and Theatre Equipment Dealers Protective Association joint convention at the Shoreham Hotel in Washington, D. C.

September 30-October 1: Kansas-Missouri Theatre Association for Kansas and Western Missouri annual convention at the Phillips Hotel, Kansas City.

Orpheum. . . Interstate Theatres busy with remodeling and redecoration plans for several New England houses. . . . "Carnegie Hall," hit by the heat wave and sagging grosses, closed August 3 at the Esquire.

CHARLOTTE

WGIV, Charlotte's newest radio station, is pushing plans to get on the air by October 1. The company, headed by Francis M. Fitzgerald, has purchased a site near the municipal golf links. They will build a tower and broadcasting antenna 185 feet high, according to Tom Brandon, vice-president and chief engineer. Law Epps is secretary and treasurer and program director. WGIV will have a power of 1,000 watts and will broadcast in daylight hours within a radius of 25 miles of Charlotte. . . . Former Governor J. Melvin Broughton, president of the Roanoke Historical Association, is directing a campaign to raise \$50,000 to help restore the Waterside theatre at Manteo, which was badly damaged by fire during the presentation of the great State drama, "The Lost Colony." Besides delaying the season's run of Paul Green's play, the fire did damage estimated at \$75,000.

CHICAGO

With loop theatre business slipping, several houses have brought in new films during the past week. The Apollo presented Paramount's "Welcome Stranger," "The Secret Life of Walter Mitty" bowed in at the Woods, and the Garrick welcomed "The Perils of Pauline." . . . Meanwhile, hold-overs in two or three theatres continued to pull the bulk of attendance. "Brute Force" at the Grand, and "The Hucksters" at the State-Lake both held strong, while the Chicago featured "Dear Ruth" for the fourth consecutive week. . . . Jack Kirsch, president of Allied Theatres of Illinois, returned last week from Washington, D. C. . . . Bill Dassow, manager of local headquarters of the National Theatre Supply Company for the past eight years, announced that he will join the C. Bendson Company in Decatur, Illinois. E. G. Smith, circuit contact man for the Nation Theatre Supply out of the New York office, will take over Dassow's duties here.

CINCINNATI

For the first time as long as memory serves, Greater Cincinnati suburban theatres are playing a first run day-and-date with a downtown house, namely, "Duel in the Sun," playing Keith's, in addition to the Ambassador, Hollywood, Covedale, Plaza, Forest, Mariemont and State theatres, in Cincinnati, the Liberty in Covington, and the Strand, in Newport, both Kentucky. . . . Arrangements are going forward for the Variety Club's annual golf tournament at the Summit Hills Country Club, August 25. Allan S. Moritz is general chairman of the affair; Peter Niland, chairman of the prize committee, and William Onie, chairman of the entertainment committee. . . . A small fire in the suburban Madison theatre projection room, caused by a film jamming, was extinguished before the audience was aware of the blaze. . . . It is reported that Ralph Kinsler, general manager of the Montgomery Amusement Co., operating several suburban houses here, has acquired a site in nearby Kennedy Heights for the construc-

(Continued on page 36)

Of Course

Rita HAYWORTH

in **Down to**

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ATTRACTION

MUSIC HALL



Technicolor Musical Story tradition... culminating in "The Jolson Story".

George Jergens - George Macready - William Frawley - Original screenplay by Edwin Blum, Don Hartman - Songs by Allan Roberts and Doris Fisher - Directed by Alexander Hall - A Don Hartman Production

tion of a 1,500-seat theatre. . . . A new drive-in theatre has been opened at nearby Mt. Healthy by George Vlachos. . . . Mrs. Harry Wessel, wife of the owner of Film Service Co., a trucking organization, is ill at Mercy Hospital in nearby Mariemont.

CLEVELAND

Generally cool weather has been the best advertising for theatres. Especially the downtown theatres are feeling less summer drop in attendance than ever before. "Duel," going into its eighth week at \$1.25 top, is piling up a total gross of approximately \$150,000. . . . City Council has voted to hold a referendum on the controversial daylight saving policy in the November elections, thus ending the annual spring fight for time change. Labor and theatre interests are opposed to fast time. City administration favors it. . . . Frank Gross, owner of the Gross Circuit of six theatres, having outgrown his present Film Bldg. space, is moving into the United Artist Bldg. on East 23rd St. . . . Saul Korman, Detroit theatre owner, has acquired his second Cleveland house, the Waldorf. He already has the King theatre. . . . Loew's Stillman is experimenting with a midnight all-cartoon show on Friday night, with a straight 50-cent admission. . . . Lee Goldsmith has been appointed local U-I office manager. He was previously in the home office. . . . M-G-M exchange closed at 1 p.m. Monday for the annual exchange picnic at Chippewa Lake.

COLUMBUS

Local theatres registered only mild grosses during the past week with "Dear Ruth" at the Ohio as the strongest entry. The Palace has been playing a split week policy during the past two weeks, showing revivals for the three-day Monday through Wednesday period. "The Thief of Bagdad" and "The Ghost Goes West" attracted fair business. "They Won't Believe Me," which won critical attention, played four days to good business at the Palace. "Black Gold" at the Grand, and "The Guilt of Janet Ames" at the Broad did fair business. . . . William Wardlow, Jr., has returned as doorman at the Grand following a three-year hitch in the Navy. . . . J. Real Neth has installed a contour curtain, similar to that in Radio City Music Hall, in his Markham theatre and plans to install a similar curtain in the State theatre. . . . Theatre men here doubt that the ban on downtown parking which becomes effective August 27 will have any appreciable effect on downtown theatre business. The ban is effective daily, except Sunday, between 4 p.m. and 6 p.m. . . . The Fraternal Order of Police, with 4,900 members in Ohio, is campaigning against pictures and radio programs which glorify crime and "degrade police officers." Copies of a resolution against such pictures and programs have been sent to J. Edgar Hoover, the Ohio Board of Censors, and national network executives. . . . P. J. Wood, secretary of the Independent Theatre Owners of Ohio, has been confined to Grant Hospital.

DALLAS

Interstate Theatres have drawn up plans for two additional suburban theatres in Austin, Texas. . . . Kenneth Arnold, of the

RETIRING



RETIRING FROM SHOW BUSINESS. Arthur Frudenberg, RKO Theatres Cincinnati and Dayton, O., division manager, will retire September 1 after 45 years in the business. Twenty-six of those years he spent with RKO. He joined the circuit at the Orpheum, Duluth, in 1921, going from there to St. Louis and then becoming Detroit division manager. In 1933, he was appointed to his present post. Mr. Frudenberg was active in fund drives during the war recently ended, and was chief barker of the Cincinnati Variety Club. He will settle, the announcement said, in southern California—"probably within easy reach of Los Angeles".

Texan theatre, Bowie, recently had a booth fire which did only a little damage to the equipment. . . . Claire Hilger is PRC-Eagle-Lion branch manager, replacing Russell Brown, appointed sales manager. . . . W. E. Guest, of the Palace, in Grapevine, has purchased a lot across from his present theatre to be used for a new, small house to be run on the weekends. . . . Houston Dean is the new Monogram salesman in North and East Texas. He replaces Claude Atkinson, who went with SRO. . . . Marshall Hasty has sold his Palace theatre in Whitewright to George Haight. . . . Exhibitors on Film Row: Major H. S. Cole, Bonham; J. D. Bickley, Blue Ridge; John Stiles, Ennis; Mitch Lewis, Houston; V. P. Post, Lancaster, and Bob Hooks, Minelo.

DENVER

A record attendance is indicated for the annual Rocky Mountain Screen Cub picnic and golf tournament at the Park Hill Country Club August 14. Dinner will be followed by a barn dance. . . . Robert Patrick will install a theatre in a store building at 26th and Humboldt as soon as he can evict the tenants. He is trying to find them a place to live. . . . Charles Klein, general manager of the Black Hills Amusement Co., is back from one of his periodic checkups at the Mayo Hospital, Rochester, Minn. They found him okay. . . . Quinton Horn, office manager and booker at RKO, has been boosted to office manager, with Dan Wagner now booker, and Al Clarke, assistant booker. . . . W. W. Williams has completed

his new \$65,000, 445-seat theatre, the Plains, Eads, Colo., and has opened it. The old theatre is being closed. . . . The Old Homestead theatre, Cope, Colo., owned by Shaffer & Thomason, burned to the ground. . . . Tom Bailey, who has gone into independent distribution, has his initial first run in a Denver theatre, the bill being "Meet John Doe" and "Flying Deuces," at the Broadway. . . . E. E. Bonebright has sold the Gem, Culbertson, Wyo., to Don Hunter. . . . With the consolidation of MPTOA and ATA the local Allied is getting a number of members and inquiries from New Mexico exhibitors. ATA was strong there.

INDIANAPOLIS

July passed out quietly at the first runs here. There was barely a ripple of excitement in a week that gave "The Unfaithful" \$10,500 at the Indiana, and "The Hucksters" \$10,000 on a holdover at Loew's. "Web of Danger," showing with Jerry Colonna in person, took an average \$18,000 at the Circle's stage show prices. . . . The outdoor shows at Butler Bowl are currently a drain on theatre attendance. A one night stand of "Aida" Friday drew a crowd of 10,300. Olsen and Johnson are there for a week, starting Sunday, in "Laffing Room Only." . . . Trueman Rembusch, president of the Associated Theatre Owners of Indiana, went to Philadelphia Wednesday for an Allied committee meeting. . . . Bill Carroll, ATOI secretary, took off for Cleveland Friday to bring his wife and son home from the hospital, well and sound again after suffering third degree burns in the crash of Rembusch's plane at Sandusky, O., three weeks ago. . . . Bob McRaven, 53, veteran Warner film salesman, died at his home here July 29. Burial was at Scooba, Miss. . . . Seen on the Row: Claude Slater, Spencer; A. C. Kalafat, Garrett; John Micu, C. W. Becker and Pete Mallers, Fort Wayne; Johnny Doerr and Pete Panagos of Alliance, Chicago; and Don Rossiter, Monticello, former secretary of the ATOI.

KANSAS CITY

The first 100 degree temperatures came to Kansas City last week. Theatre business seemed to thrive under the heat—but theatres with not-so-good cooling systems did not profit as well as others. . . . Fox Midwest finished the equipping of five theatres with modern new refrigeration systems. Two had had old equipment; three had had only fan cooling. . . . Charles Boshart, manager of the Kimo, put on a children's matinee August 2 for "Fantasia." The picture opened August 1 to a full house, has been doing capacity right along. . . . In 1946 there were 215 cases of polio in Kansas City; 37 in July. This year there have been only three cases reported. . . . The onset of hot weather has apparently slowed up theatre improvements by independents.

LOS ANGELES

Music impresario L. E. Behymer will present his first motion picture premiere August 13 by sponsoring the first Los Angeles screening of "Carnegie Hall" at the Beverly Music Hall theatre. On the following day, the picture will open at all four Music

(Continued on opposite page)

Hall theatres. . . . Pete Alderman and James G. Riley, franchise holders of the Constance Bennett cosmetics for theatre premiums for 11 western states, have taken offices on Film Row. . . . Herbert Rosener has acquired for distribution for 11 western states "Love On the Dole," the British picture. . . . John De Paoli's Holtville theatre, Holtville, was sold to the Western Amusement Co. . . . Hugh Bruen, Whittier, was on the Row, booking. . . . Bruce Miller, formerly with PRC, is now salesman for SGP. . . . Harry Milstein, Torrance theatres, is in Denver on business. . . . "Red" Galbrath, Associated Theatre Advertising, flew in from Dallas after opening the Dallas office, installing Merle Heubel as branch manager. . . . Exhibitors on the Row: Sylvan Victor, Long Beach; Curtis Donath, Fallbrook; James Xalis, Douglas, Ariz.

LOUISVILLE

Reports on business received from the newly opened theatres throughout the state are for the most part good, while in some exceptional cases business has far exceeded expectations. In the majority of cases the exhibitors are new in the theatre business. . . . Work is progressing nicely on the bulkheads being installed in the Rialto here. . . . Otto Marcum reports that construction of his new St. Clair theatre at Lebanon is proceeding according to schedule and should be opened August 15. . . . Recent Film Row visitors: Luther Knifley, Knifley; R. L. Harned, Sellersburg; F. X. Merkley, Columbia; Don Steinkamp, French Lick; Tony Cassinelli, Hazard; James L. Story, Jamestown; Gene Lutes, Frankfort; L. B. Fuqua, Eddyville; Oscar Hopper, Lebanon; Robert Enoch, Elizabethtown; Guy Craig, Indianapolis; C. E. Harvey, Greenfield. . . . Roland Foster has plans drawn for a new theatre at Bloomfield. It will seat 428. . . . Guthrie Crowe, president of the Kentucky Association of Theatre Owners, is back in town following a speaking tour of the state in behalf of one of the candidates for governor of the state. . . . "Dear Ruth" has opened at the Rialto with "Jungle Princess," while "Living in a Big Way" and "The Keeper of the Bees" is at Loew's. . . . "The Perils of Pauline" and "I Cover Big Town" were held for a third week at the Brown, while "Possessed" went for a second week at the Mary Anderson.

MEMPHIS

Good to big business was reported by first run houses. Warners held over "Possessed" for a second week. Ritz reported the Italian picture, "I Live as I Please," was doing a big business. Palace reported very big business with "I Wonder Who's Kissing Her Now." Loew's State said very good attendance marked "The Other Love." Malco closed two big weeks with "Dear Ruth" and opened "Trouble With Women." Strand was showing "That's My Man." . . . M. A. Lightman, Sr., president of Malco Theatres, Inc., returned from Hollywood, where he played a small role as an assistant coach in a feature and left the next day for New York on business. . . . David Flexer expects to open his new drive-in theatre in Minneapolis August 15 and in St. Louis August 22. . . . Mid-south exhibitors visiting Film Row: Henley Smith, Pocahontas; Jack Rhodes, West Memphis; Bill Kroeger, Portageville; E. E. Taylor, Cave City; Mrs.



S. Azar, Greenville; Donnie Vernon, Potts Camp; John Staples, Piggott; Clint Dunn, Alma; Owen Burgess, Brownsville; W. F. Sonneman, Fayetteville; K. H. Kinney, Hughes; T. T. Smith, Bolivar, Tenn., and Jack Watson, Tunica.

MIAMI

At a cocktail party given exclusively for members of Variety at the Alcazar Tuesday night, Colonel William McCraw was guest speaker. "Variety Girl" will be premiered here soon. . . . The campaign for more politeness among employees of Wometco theatres is still in swing. . . . Joseph H. Gintzler, assistant advertising director of Wometco, was called back to Buffalo, New York, due to the death of his father, head of Gintzler Press Co. Claude Norton, former manager of the Surf theatre, is taking his place. . . . Plans have been completed for the Southeastern Theatre Owners convention here in Miami, August 11-14. . . . Zollie C. Brown, who has attended the door of the Olympia theatre's stage for five years, has been awarded a silver plaque, making him honorary life member of the Chattanooga Stage Employee's Local 140. He's one of only two men to be so honored and has been with the union beginning in 1907. . . . "The Other Love" opened at the Capitol midnight show, and "The Perils of Pauline" hit Miami by way of the Paramount at the stroke of midnight. . . . "Hard-Boiled Mahoney" made its first appearance in Miami via the State theatre this week. . . . The Royal and the Variety presented "Son of Lassie" and "Faithful in My Fashion" and "National Velvet" and "Invisible Man's Revenge" this week.

MINNEAPOLIS

Theatre business picked up a shade all around in the last week despite extremely hot weather. "Welcome Stranger," doing its second week at Radio City, still topped the grosses, with "It Happened on Fifth Avenue" the best of the new entries. "The Egg and I" still ran strong in its fifth week in the Loop. . . . Minnesota Amusement Co. has dropped bank nights and other cash giveaways at all its theatres pending clarification of their legality by the state attorney general's office. . . . Ralph Cramblet has been promoted from Minneapolis branch manager for UA to midwest district manager. He has been succeeded in Minneapolis by E. J.

Stoller. . . . A survey of Minnesota Amusement Co. theatres in the Twin Cities shows teen-agers turn in 15 to 18 per cent of the grosses, proving the merit of the junior price scale, according to Charles Winchell, assistant to the president. . . . K. L. Nappen, Arlington, Minn., theatre operator, has purchased the Randall at Randall, Minn. . . . Wave of vandalism has hit the Chief at Bemidji, Minn.

NEW ORLEANS

Melvin J. Savoy, owner of the Savoy at Basile, has purchased the Celia in Basile and changed its name to the Star. . . . Alex Maillho, booker for the local PRC office, has undergone an appendectomy. . . . Exhibitor visitors to Film Row: Charles Waterall, Pritchard; Sam Wilson, Hazelhurst; R. E. Carrollo, Sidell. . . . Lille Mae Blanchette is the new inspectress at Dixie Films. . . . "Miracle on 34th Street" held for a third week at the Joy. Loew's State presented "Dishonored Lady." The Saenger offering was "The Trouble with Women." RKO's Orpheum featured "Ivy," and the Liberty held "Tarzan and the Huntress" for a second week. The Tudor showed "The Unfaithful" and the Globe offered "Honey-moon." "The Sea of Grass" was the Center's feature.

OMAHA

Extreme hot weather hit town. Boxoffice receipts were only warm. The hot sun brightened the corn crop outlook—which means better business in the fall. . . . MGM plans a picnic for August 17; RKO on the 23rd. . . . Three top IATSE officials of the state—president Wallace Snyder, of Hastings; business agent Leo Tews, of Norfolk, and secretary Conrad Kreegar, of Grand Island—met here. . . . Nebraska State Fair has outlawed passes this year. . . . Nebraska Seed Company has been sued for more than \$100,000 in Federal Court here by three branches of Poppers' Supply Company. They allege the popcorn called for in the contract was not supplied. W. H. Wright filed the suit, with plaintiffs listed as Louis M. Cole, Minneapolis; Jack H. Greenberg and Jack C. Engel, Philadelphia; and Cyril B. Lee, Denver.

PHILADELPHIA

Continued warm weather emptying the city on weekends for the seashore resorts nearby, business at the center-city houses has taken a decided drop, with the best percentages shown at the Fox, where "The Ghost and Mrs. Muir" holds. . . . Carl Munzer, head of the independent Hollywood exchange, announced that Mel Koff is no longer connected with the exchange, and that Henry Kahan returns after having been with the Warner circuit for 12 years as salesman. B. Lansing becomes booker at Hollywood, with A. Gushman as assistant booker. . . . Felt theatres, independent circuit, plans to reopen the Frolic as an all-Negro house later in the month. . . . The annual Variety Club golf tourney, dropped during the war period, will be resumed on Sept. 19 at the Cedarbrook County Club. Jack Beresin, chairman of the local tent's Heart Fund, reported that the club provided activities for 176 boys at the Mahlon Lewis Boys Club, sponsored by the Variety Club.

(Continued on page 40)



**"The Bachelor
beats the re
opening we
St. Mary's"
Radio City M**

RKO
PRESENTS

CARY MYRNA
GRANT · LOY

The Bachelor and the B

R K O
RADIO
PICTURES

with RUDY VALLEE · RAY COLLINS · HAR
A DORE SCHARY PRODUCTION • Directed by IRVING P

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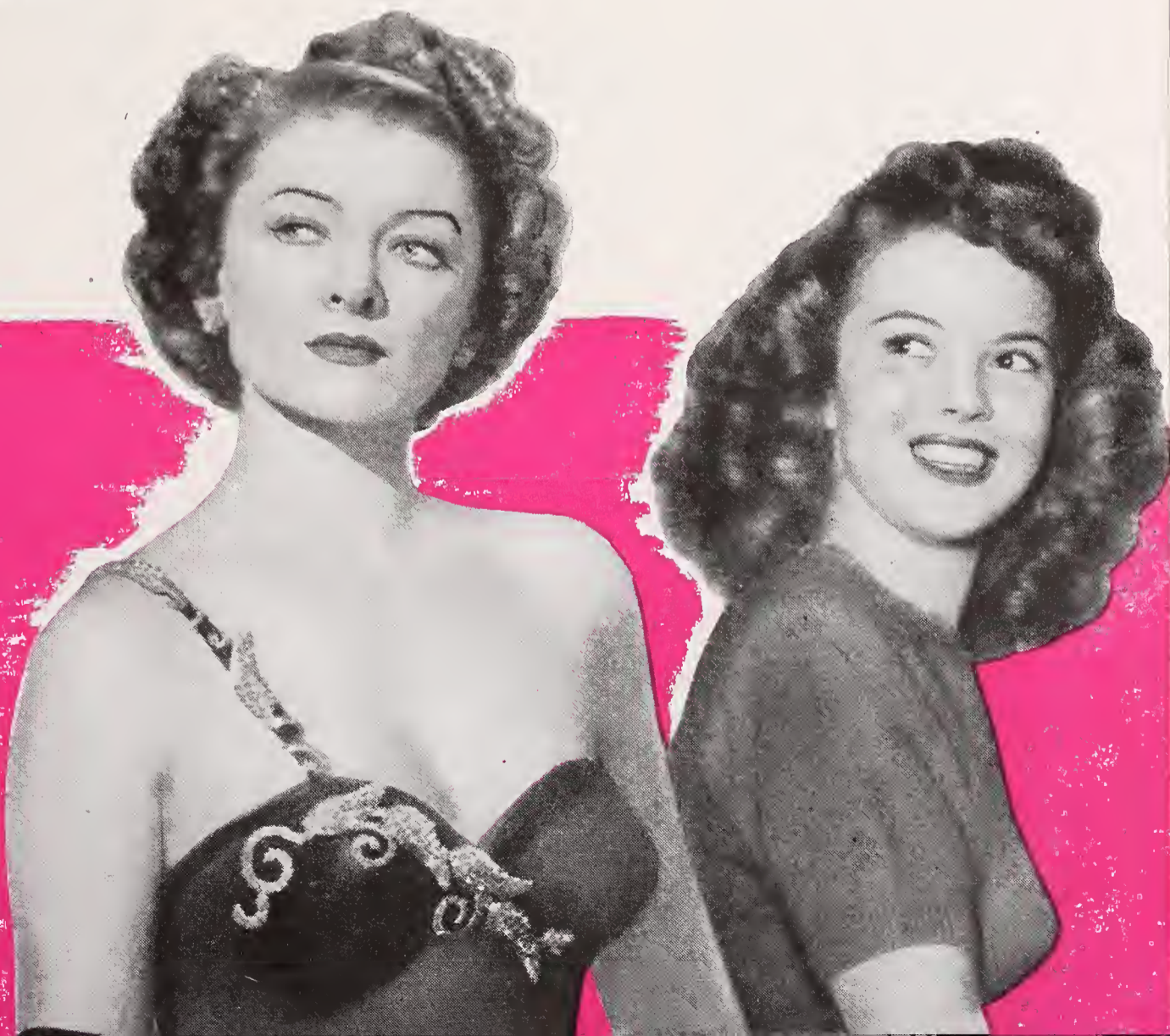
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SHIRLEY
TEMPLE

Bobby-Soxer

ENPORT • JOHNNY SANDS

Original Story and Screenplay by Sidney Sheldon



. . . Charles Kasselmann, formerly a booker at MGM, joined Eagle-Lion-PRC as salesman and was assigned to the New Jersey territory. . . . A committee of managers of the leading houses in Reading, Pa., will be named this month to adopt a large scale program of screen publicity and advertising to mark Reading's 200th anniversary celebration next year. . . . Herman Comer, manager of Warners' Capitol, marked his 23rd year of association with the theatre company. . . . Richard Mayers resigned as advertising-publicity director of William Goldman Theatres, Inc., to become administrative executive of the newly formed Philadelphia division of the Moldex Rubber and Plastic Corp. He is succeeded by Theodore Vanett, his assistant. . . . Abe Sunberg resigned as manager of the Girard and is succeeded by Walt Potamkin. Mr. Sunberg becomes associated with David Molliver's independent Principal exchange. . . . Charles Krips, 20th Century-Fox salesman, transferred to the New York exchange as Long Island salesman. . . . George T. Spang, head of the Academy Theatre Co. in Lebanon, Pa., was re-appointed to the State Board of Public Assistance. . . . A. Joseph DeFiore, owner of the Park, Wilmington, Del., closed the house for two days to install new projection equipment and to make minor alterations. . . . The late Robert E. Bessler's will directs that his Valley View theatre, Valley View, Pa., be sold within 30 days to a private buyer.

PITTSBURGH

Loew's Penn has succumbed to the double bill and reissue trend for the first time. Next month it will have "The Great Waltz," which has been reissued by MGM, together with Elizabeth Taylor's new film, "Cynthia." However, the Penn returns to the single standard the following week with "Song of the Thin Man." . . . Another reissue which is scheduled to come to the Penn screen is "Gone With the Wind." . . . "Variety Girl" will be unveiled here with a hoopla benefit screening early in September, with the proceeds going to the local Variety Club's Heart Fund. . . . "Carnegie Hall" is set for the legitimate Nixon theatre at advanced prices. "Forever Amber" goes into the J. P. Harris in October, with the matinee prices being cut from 90 cents to 75 cents. . . . Two other houses here, classed as first run, are going along with the double bill trend. The Ritz has "Easy Come, Easy Go" and "Fear in the Night," while the Senator is stringing along with "Wings of the Morning" and "Hit Parade of 1947." . . . By the time that the summer is over at least five drive-in theatres will be operating. Two are in operation and three are in the course of construction. . . . "I Wonder Who's Kissing Her Now" did excellent business for two weeks in the Fulton, and then was replaced by "The Egg and I." . . . First run managers feel that grosses should pick up with the end of the eight week run of the Summer Civic Light Opera Company in Pitt Stadium.

SEATTLE

"The Hucksters" ended its third week at the Music Hall. "Gunfighters" its second at the Liberty. The city's only other hold-over was "Dishonored," at the neighborhood Roosevelt. . . . Chester Nilsson and

Lester Theuerkauf finally received permission from the Federal Housing Expediter to complete the building of their Starlight drive-in theatre south of Tacoma; it is expected to open in about 60 days. . . . Hap Frederick, after several years in private business in Spokane, returned to the film trade by joining the staff of George De Waide, Seattle branch manager for Universal-International, as salesman for eastern Washington. . . . Ray Ackles, 20th Century-Fox salesman, has left Doctors' Hospital. . . . Among Film Row visitors: Ellis Levy, general manager for Telenews, from San Francisco; Jack Kloepper, northwest manager for Film Classics, from Portland; A. H. McMillan, manager of the Blue Mouse in Tacoma. . . . Out-of-towners on booking trips: Bill Evans, Centralia; John Owsley, Tacoma; Gene Groesbeck, Enumclaw; Carroll Barney, Arlington; Francis Glanfield, Tacoma; Bob Rosenberg, Puyallup; Joe Rosenfield, Spokane.

ST. LOUIS

"Dear Ruth" closed after a run of seven weeks and one day at the St. Louis. According to Maurice Schweitzer, branch manager for Paramount, this is the second longest run in the theatre's history of close to a quarter of a century. . . . Carpenters and mechanics are busy. Improvement notes include 1,000 new seats in the Ritz (Edwards and Harris), Farmington, Mo.; a \$30,000 new cooling system in the Avenue (David Komm), East St. Louis, Ill. . . . Work is also in progress on the new drive-ins, which will give St. Louis four. . . . The Lory theatre building, Highland, Ill., has been purchased by the Kerasotes circuit, which has leased it since 1939. The Kerasotes now own 13 theatre buildings in southern Illinois. . . . Stagehands' wages went up \$11.25 to \$86.25 in a contract with the St. Louis Amusement Company, retroactive to a War Labor Board decision of over two years ago.

TORONTO

"The Hucksters" was the only holdover of the week for Toronto first run theatres, the picture playing a second week which included the midsummer Civic Holiday when an exodus of residents to rural scenes took place. Two of the eight ace houses had British features, with "Odd Man Out" the attraction at the Famous Players' Imperial and "Hungry Hill" on the screen of Loew's Uptown. "Honeymoon" was the holiday picture at Shea's theatre while "The Late George Apley" followed five weeks of "Great Expectations" at both the Tivoli and Eglinton theatres. The foreign-language Kino theatre returned to Russian films with the playing of "Six A.M." and the International Cinema, another screen-art centre, revived "Captains Courageous." . . . Toronto film executives are as busy as the proverbial bee in preparations for two benefit shows. Thirty committee members of the Toronto Variety Tent, of which J. J. Fitzgibbons is chief barker, are preparing the Canadian premiere of "Variety Girl," August 27, for which Famous Players has donated the 3,343-seat Imperial so that total receipts from the reserved-seat scale can be turned over to Variety's vocational-training school for crippled children. Meanwhile 22 of the Canadian Picture Pioneers have organized the opening benefit show at the new Odeon Fairlawn August 14 for which man-

ager Len Bishop of the Famous Players' Tivoli has been serving as chairman. . . . Death came with tragic suddenness to Charles A. Sturgess, from a heart attack, while working in the booth of Toronto Loew's theatre, but his operator-partner, William McCaul, kept the show going. . . . Canada had one theatre opening during the past week, the LaSalle at Montreal.

VANCOUVER

Film business here failed again this week to snap out of the slump which it has been suffering for the past two months. In fact, the week was one of the worst of recent record here. Tops was "Carnival in Costa Rica" at the Strand. "The Egg and I" finished a five-week run at the Vogue to fair business and moved over to the downtown Odeon-Plaza. . . . Vancouver and Victoria may be "home bases" for operating crews and equipment during filming in the Yukon this winter of Jack London's "Smoke Bel- lew." . . . Sam Lambert arrived here from Winnipeg to take charge of the Hanson 16mm exchange and will cover British Columbia and Alberta. He succeeds Joe Archer. . . . Certification of IATSE Local 224 to bargain for a hitherto unorganized group of workers in eight city theatres was received by the business agent. The local will eventually embrace usherettes, doormen, janitors and cashiers in all theatres. . . . The new Woods theatre at Malardville, B. C., opened July 26. This, the lumber town's first theatre, seats 450. Pat Patenaude, former Montreal theatre manager, is in charge. . . . Proceedings were taken under the Landlord and Tenant Act by David Theatres, Ltd., of Vancouver, to recover possession of the York theatre, Victoria, from West Coast Theatres, Ltd., and Michael Goldin in Victoria County Court. David Theatres, which own the York, allege defaults in payment of rent and other conditions of the lease.

WASHINGTON

Washington theatre business was disappointing, with hot, muggy weather sending everyone to the pools and nearby beaches. The only holdover was "Brute Force" at RKO Keith's. New openings included "Dishonored Lady" at Warner's Earle; "I Wonder Who's Kissing Her Now," at Loew's Palace; "The Trouble with Women," at Loew's Capitol; "The Hucksters" moved to the Columbia after two weeks at the Palace. . . . New license fees for theatres using stage sets are now \$450 a year, as opposed to \$50; license fees for film houses will be \$75, instead of \$30, regardless of the size of the house. A. J. Brylawski, president of the MPTO in Washington said theatres will not raise prices. . . . Hardie Meakin, former manager of RKO Keith's in Washington, is back in town, where he will serve as Washington representative of RKO-Keith Theatres, and as manager of the local RKO-Keith's. Sol Sorkin, former local manager, has been transferred to Keith's Flushing, Long Island, theatre. . . . The local Variety Tent No. 11 was very busy this week with meetings and luncheons in preparation for fall fund-raising activities, which include the football game in Baltimore on September 21 and the Annual Welfare Awards Drawing, which takes place in November.

EVERY

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and
SOUL



*It's all for you...
from U.A.!*

The ENTERPRISE STUDIOS present

JOHN GARFIELD • LILLI PALMER

"Body and Soul"

and introducing HAZEL BROOKS as "ALICE"

with ANNE REVERE • WILLIAM CONRAD • LLOYD GOFF • JOSEPH PEVNEY • CANADA LEE
Directed by ROBERT ROSSEN • Produced by BOB ROBERTS • Original Screen Play by ABRAHAM POLONSKY

Russ Wehrle Charles Bierbauer
John A. Blatt F.E. McClell
Brown William Gray
A. R. Boyd Harry Long
Walsh Lewen Pizor R.
Feinstein John M. Harris
B.B. Anderson Charles K
Robert Coleman Claude Ro
Julius H. Gordon Henry Hall
Joe Lawrence R.J. O'Donnel
Pitts Sam Bendheim Jr
W. Dalke J. Merrick L.V. Johnson
H. Ringling T.M. Ellis Jr. J. Yeo

F.J. McWilliams
B. Marcus J. McMa
L. Macklin Geor
Tom Hanifin Walte
John Benas Berna
Motty Polen Wi
W.H. Sharp A. En
berman Sta Gos
L.J. Anger
Frank Rogers S

E.E. Alger

ARMY RULES OPEN GERMAN INDUSTRY

Military Government Sets Strict Anti-Cartel Rule; Embargo on Old Films

An American program for the reconstitution of the German film industry and for the restoration of its product to foreign markets as a means of getting money to pay for imports of food and raw materials was announced by the War Department in Washington late last week.

Issued simultaneously in both Washington and Berlin, the release clearly indicated the conditions under which the revival of the German industry would be permitted, stating that it would be reconstructed "on a democratic basis, in an independent, decartelized form under the supervision and control of Military Government."

Embargo on Nazi Pictures

Adhering to demands voiced by many interested parties, including the Motion Picture Association, the Army quoted Colonel Gordon E. Textor, information control head in Germany, as saying that "an embargo will be placed on all German films produced prior to the occupation." This limitation will apply to pictures earmarked for export, but whether it will also hold good for films destined for showing within Germany was not made clear.

The release was emphatic, however, regarding the political reliability of the personnel connected with the making of post-war German films. "Particularly strict requirements have been established in connection with the de-Nazification of the film industry," it stated.

Under the plan, distribution in Germany will be commercialized by licensing domestic and foreign distributors. In decreeing thus the Department said it was acting on the principle that German screens should be open to foreign and domestic product "on a free and competitive basis within current regulations governing the activities of the firms licensed to do business in the U. S. zone."

MPEA Now Distributing

The American industry distributes its pooled product through the Motion Picture Export Association which up to now has functioned in Germany under strict Army supervision. The report gave no deadline as to when the MPEA would be licensed to start functioning on its own, but Irving Maas, MPEA vice-president and general manager, said in New York this week that the organization probably would start commercial operations early in October.

According to the release, production, distribution and exhibition will be treated as separate businesses with "persons

or firms engaged in any of these three branches not permitted to engage in either of the others." This, Mr. Maas commented, probably was done to prevent the American industry from monopolizing the field, but he added that the regulations set down in the War Department plan were more or less temporary and likely to be changed later.

The development of a documentary film industry is regarded as an integral part of the program, according to the Army. This is in line with the feeling that German-produced films will be a prime factor in that country's reorientation program.

As for the admission of Russian, French and British pictures to the U. S. zone, the announcement said that it depended "upon full reciprocity for U. S. zone distributors from the respective occupation zones." U. S. and British Military Government officials will continue to jointly determine the policies governing the development of the German film industry.

Eagle-Lion Set In Latin America

Plans for the establishment of 10 and, possibly 11 Eagle-Lion branch offices throughout Latin America, to handle both Eagle-Lion and J. Arthur Rank as well as other outside product, were announced last week in New York at a luncheon given in honor of Sam L. Seidelman, foreign sales manager. Mr. Seidelman this week left for Mexico City as the first stop of his tour of all Central and South American capitals.

Eagle-Lion has set aside \$300,000 for these branches, Mr. Seidelman said. They will be located in Mexico, Cuba, Brazil, Chile, Peru, Uruguay, Colombia, Venezuela, Puerto Rico and Panama. An exchange also may be opened in Ecuador.

The first release will be "Bedelia," a Rank picture for a first-run opening in Mexico City early in September. Of the 11 Eagle-Lion films completed, at least eight will be distributed in Latin America and are expected to top domestic grosses there, Mr. Seidelman said. The company also will handle all Edward Small reissues and an Italian picture, "Shusha." Commitments already have been agreed on by Mexican, Argentine and Chilean circuits, and pictures are on their way. Cinecolor has promised to deliver subtitled prints of "Red Stallion" by September.

Alfred W. Schwalberg, Eagle-Lion vice-president and general sales manager, introduced Mr. Seidelman.

Name Committee For SMPE Meet

The list of committees that will handle the sixty-second semi-annual convention of the Society of Motion Picture Engineers, was announced last Friday in New York by Loren L. Ryder, president. The convention which will feature a theatre engineering conference and an educational and scientific exhibit, will be held October 20 through 24 at the Hotel Pennsylvania in New York.

Officers in charge of the convention, in addition to Mr. Ryder, include Donald F. Hyndman, past president of the SMPE; Earl I. Sponable, executive vice-president; John A. Maurer, engineering vice-president; M. R. Boyer, financial vice-president; C. R. Keith, editorial vice-president; W. C. Kunzmann, convention vice-president; G. T. Lorance, secretary, and E. A. Bertram, treasurer.

James Frank, Jr., chairman of the Atlantic Coast Section is general convention chairman and in charge of local arrangements, while Gordon A. Chambers is chairman of the papers committee with R. T. Van Niman, Herbert Barnett, N. L. Simmons and H. S. Walker as vice-chairmen.

Other convention officials are: Leonard Satz, chairman of the theatre engineering conference papers committee; W. C. Kunzmann, in charge of registration and information; Lester B. Isaac, luncheon and banquet; Oscar F. Neu, hotel and transportation; Lee E. Jones, membership and subscription, and Harry B. Braun, public address system.

The scientific and educational exhibit will be managed by Robert T. Kenworthy, with Mr. Simmons as chairman. H. F. Heidegger is chairman of the 35mm projection program committee, and M. W. Palmer heads the 16mm committee. Boyce Nemeck, executive secretary, is handling the general office administration, while Harold Desfor is publicity chairman, assisted by Leonard Bidwell and Don Gillette.

"Roosevelt Story" Benefit For Paralysis Fund

The premiere of "The Roosevelt Story," a semi-documentary film on the life of the late president, to be held August 21 at Brandt's Globe theatre, New York City, will be a benefit for the National Foundation for Infantile Paralysis. The benefit will have a \$5 top, scaled down to \$3 and \$1.50. The film is the result of editing 2,000,000 feet of film, plus some new shooting, and its narration will be translated into 14 languages for distribution abroad.

Atlas Dividends Up

Atlas Corporation, which owns most of the stock of RKO, reported Wednesday a dividend of 80 cents per share for the six-month period ended June 30. This totals \$1,636,170, and compares with a dividend of 25 cents a share for the same period in 1946.

Treasury Sees No Problem in Dual Taxation

Washington Bureau

There is little need for immediate work on the problem of coordinating the administration of Federal and state admission taxes, the Department of the Treasury announced Monday. The announcement was part of the Treasury's over-all study on the overlapping of taxation by the Federal Government and the states.

Due partly to the fact that interstate commerce is not a consideration, and state and municipalities are able to administer this group of taxes with reasonable success, the Treasury found that "amusement taxation can at best merit a low priority in a near-term program for Federal-state fiscal coordination."

Sales Tax Predominates

Most state taxation of amusements is in the form of a general sales tax, and therefore "the problem in this field is not so much one of overlapping between the state general sales taxes and Federal excise taxation," the report said.

"Because the state rates under the sales tax are extremely low (two per cent in all cases), the overlapping in this field has attracted little attention."

The study also pointed out that taxpayers, with increasing frequency, were raising questions about tax coordination; that state officials were conferring with Congressional authorities over it, and that state Governors, in their annual conference at Salt Lake City last month, devoted a substantial part of their session to the problem.

Tax Compromise Proposed

At the Governors' conference, a proposal that the Federal Government gradually abandon the taxation of liquors, inheritances, gasoline, luxuries and amusements to state jurisdiction in return for the withdrawal by the states from the personal and corporate income tax category was advanced at a forum discussion headed by Governor Thomas E. Dewey of New York.

The Treasury's study also published a table of Federal-state tax overlapping (exclusive of payroll taxes) for the fiscal year of 1946:

(In millions of dollars)

Tax	Federal	State
Net income:		
Individual	\$18,705	\$395
Corporate	12,462	436
Death and gift	677	143
Alcoholic	2,526*	466*
Tobacco	1,166	199
Gasoline	406	900
Admissions	415	12**
Stock transfer	30	30
Other	2,584	2,338
Total	\$38,971***	\$4,919***

(*)—Includes both excises and licenses.

(**)—Collections from special admissions taxes. Excludes amounts collected from admissions under the general sales taxes.

(***)—Exclusive of \$1.7 billion Federal and \$1 billion state payroll taxes.

Cleveland Studying Tax On Theatre Admissions

The Cleveland City Council last week heard the first reading of a bill to impose a three per cent city amusement tax when the state's three per cent tax is ended October 1. The bill is sponsored by the city administration and includes all places and types of amusement with the exception of bowling and bingo games. A second hearing of the bill will be heard by the city council on September 2.

Hit Congress Library Refusal

Washington Bureau

The action of Congress in failing to appropriate funds for the motion picture division of the Library of Congress was "definitely a slap in the face of the motion picture industry," W. Gayle Starnes, a member of the division, told a meeting of the Washington Film Council here last Thursday.

It meant, he said, that the preservation of films "was not on a par with the preservation of books and periodicals."

John G. Bradley, head of the division, told the group that the Library of Congress would work out by late September some concrete suggestions for the restoration of the motion picture division to be presented to Congress.

Speaking of the recommendations Congress made when the film unit was killed, Mr. Bradley said: "I am willing to debate whether the Library of Congress is the proper agency to handle it, but I am not willing to debate the merits of the motion picture as such. It has earned its citizenship. It has grown up and demonstrated its ability to train, teach and mobilize."

Tentative plans for an organized protest against the Congressional action were discussed at the Film Council meeting.

ANFA Protests Library Cut

The Allied Non-Theatrical Film Association, in a telegram to Kenneth M. Wherry, chairman of the Senate Appropriations Committee, has urged the immediate restoration of the appropriation which the committee recommends be cut from the funds requested by the Library of Congress and its motion picture division. Recently the committee appropriated the division only \$12,000 to be used for liquidation purposes.

Acquires Six Carey Westerns

Astor Pictures has acquired world distribution rights to six Harry Carey westerns from Western Attractions, Inc. All are ready for immediate release.

Fox Managers to Meet

The annual fall managers' meeting of Fox Midwest will be held August 18-19 at the Hotel Muehlebach, Kansas City, Mo.

RKO RADIO PICTURES, INC. TRADE SHOWINGS OF ROBERT RISKIN'S "MAGIC TOWN"

ALBANY
Delaware Theatre, 290 Delaware Ave.
Wed., August 20, 2:30 P.M.

ATLANTA
Rhodes Theatre, 62 S. Rhodes Center
Thurs., August 21, 11:00 A.M.

BOSTON
Uptown Theatre, 239 Huntington Ave.
Wed., August 20, 11:00 A.M.

BUFFALO
Shea's Niagara Theatre, 426 Niagara St.
Wed., August 20, 2:45 P.M.

CHARLOTTE
Plaza Theatre, 1610 Central Ave.
Wed., August 20, 10:30 A.M.

CHICAGO
Esquire Theatre, 58 E. Oak Street
Wed., August 20, 10:30 A.M.

CINCINNATI
Esquire Theatre, 320 Ludlow Ave.
Wed., August 20, 2:30 P.M.

CLEVELAND
Yorktown Thea., Brookpark & Pearl Rds.
Wed., August 20, 8:30 P.M.

DALLAS
Paramount Projection Room
412 So. Harwood St.
Wed., August 20, 2:30 P.M.

DENVER
Esquire Theatre, 6th & Downing St.
Thurs., August 21, 2:00 P.M.

DES MOINES
Uptown Theatre, 4115 University Ave.
Thurs., August 21, 2:00 P.M.

DETROIT
Midtown Thea., 711 W. Canfield St.
Wed., August 20, 2:30 P.M.

INDIANAPOLIS
Cinema Theatre, 213 E. 16th Street
Wed., August 20, 1:30 P.M.

KANSAS CITY
Vague Theatre, 3444 Braadway
Wed., August 20, 2:00 P.M.

LOS ANGELES
Ambassador Theatre, Ambassador Hotel
Wed., August 20, 1:30 P.M.

MEMPHIS
Memphian Theatre, 51 So. Caaper Street
Wed., August 20, 2:30 P.M.

MILWAUKEE
Varsity Theatre, 1326 W. Wisconsin Ave.
Wed., August 20, 2:00 P.M.

MINNEAPOLIS
Granada Theatre, 3022 Hennepin Ave.
Wed., August 20, 2:30 P.M.

NEW HAVEN
Dixwell Theatre, 820 Dixwell Ave.
Wed., August 20, 10:30 A.M.

NEW ORLEANS
Circle Thea., St. Bernard & N. Galvez Ave.
Wed., August 20, 11:00 A.M.

NEW YORK
Normandie Thea., 53rd St. & Park Ave.
Wed., August 20, 10:30 A.M.

OKLAHOMA CITY
Uptown Theatre, 1212 N. Hudson St.
Wed., August 20, 11:00 A.M.

OMAHA
Admiral Theatre, 40th & Farham St.
Wed., August 20, 2:00 P.M.

PHILADELPHIA
Uptown Theatre, Broad and Susquehanna
Wed., August 20, 11:00 A.M.

PITTSBURGH
RKO Proj. Rm., 1809-13 Blvd. of Allies
Wed., August 20, 2:00 P.M.

PORTLAND
Esquire Theatre, 838 N.W. 23 Avenue
Wed., August 20, 2:30 P.M.

ST. LOUIS
West End Theatre, 4819 Delmar Ave.
Wed., August 20, 1:00 P.M.

SALT LAKE CITY
Southeast Theatre, 2121 S. 11th East
Wed., August 20, 2:15 P.M.

SAN FRANCISCO
Alhombro Theatre, 2330 Palk Street
Wed., August 20, 1:30 P.M.

SEATTLE
Egyptian Theatre, 4543 University Way
Wed., August 20, 2:30 P.M.

SIOUX FALLS
Hollywood Thea., 212 Na. Phillips Ave.
Wed., August 20, 10:00 A.M.

WASHINGTON
Fox Proj. Rm., 932 New Jersey Ave.
Wed., August 20, 2:30 P.M.

NEW WAGE-HOUR SCALE IN BRITAIN

Producer Head Asks Unions to Maintain Present Rate of Production

by WILLIAM PAY
in London

"The British film production industry is on the threshold of changes of an extremely important character," Sir Henry French, director general of the British Film Producers Association, declared here last Thursday as he announced plans for reducing working hours and increasing salaries of film workers.

Sir Henry had called a mass meeting of representatives of three trade unions at Pinewood Studios to outline the three new agreements signed by BFPA with the Association of Cine Technicians, the Electrical Trades Union, and the National Association of Theatrical and Kine Employees.

"Between now and the 18th of August," Sir Henry explained to the group, "we are going to bring into operation, first, the new agreement with ACT on August 4; secondly, an agreement between the BFPA and the three principal unions in the studios, the effect of which will be to reduce the normal working week from 47 to 44 hours from the 18th of August; thirdly, the new grading scheme to change the hourly rates of pay set out in the schedules to the existing standard agreements with NATKE and ETC, also from the 18th of August.

"Although the three agreements will involve, one way and another, a largely increased wage payment to many workers in the studios, coupled with less hours worked in the studios, I do not deceive myself into thinking that every word and every figure in these three agreements are going to be warmly welcomed by all workers in the studios.

"So far as I can judge, everyone on the employer's side is prepared to try out fairly and squarely these important changes and in their innermost selves they feel that, notwithstanding their cost, they may prove to be justified if only output is maintained.

"If pictures which have hitherto taken 12 weeks on the floor are in the future going to take 16 weeks, and 20 weeks instead of 15, then the high hopes that many of us have for the future success of British films are doomed to failure."

Concern is felt amongst some producers that the economic position of the industry will not stand the strain put upon it by these three agreements. If production is to be maintained with these reduced hours, they argue, it will mean more overtime in the studios—and this the unions want to avoid.

So great is their anxiety that it has been agreed to set up a Joint Production Advisory Committee in an effort to keep pro-

duction at present level.

The agreement with the ACT now covers their entire membership. Under the old agreement, certain of the higher grades were excluded.

The ACT-Newsreel Association agreement, covering working conditions and salary rates—although slightly overshadowed by the three producer-labor pacts—is further evidence of the power and improved conditions labor is acquiring in the British industry.

This agreement replaces that made in August, 1944. It contains improved rates of pay for all grades as well as a guaranteed 44-hour week.

Approximately 200 employees are covered by the agreement.

Exports, Imports Increase; Theatre Shares Down

London Bureau

Fears of a cut in U. S. film imports have caused cinema shares here to drop sharply and this despite the fact that the latest Board of Trade figures show large increases in the exports and imports of exposed film. For the six months ended June, 1947, a total of 46,105,154 feet of exposed film was exported. During the same period, 10,433,357 feet of exposed film was imported. For the same six month period in 1946, 41,992,118 feet of exposed film was exported and 9,882,810 feet of exposed film was imported. The drop in cinema shares has occurred in the past month. Associated British is down from 25s. 3d. on June 26 to 22s. 0d. on July 26. Taking the same June-July dates, a comparison shows that British and Dominions is down from 22s. 6d to 20s. 0d; Gaumont-British from 24s. 9d to 22s. 0d, and Odeon from 45s. 6d to 40s. 0d.

Renters Still Against Booking Combines

London Bureau

The Kinematograph Renters' Society have decided against any revision of their policy towards booking combines and will remain firmly against them, as expressed in their memorandum to the Board of Trade on the Monopoly Report in 1945. Referring to this memorandum at a special KRS meeting here last week, one member said: "If we permitted a booking combine to be established, the Cinematograph Exhibitors Association, with all its power, could not prevent the cooperative societies from entering the exhibition field. Once that is done, there is no exhibitor combine that could compete with them." The members' views against any combine were endorsed by the KRS council and the opinions will be forwarded to CEA.

Rank in Sixth Term as Head Of Producers

London Bureau

J. Arthur Rank last week was reelected president, for the sixth consecutive year, of the British Film Producers Association. Taking the floor at the Association's sixth annual general meeting, Mr. Rank took occasion to remark that, "with good will and a square deal, I believe our pictures are good enough to attract American audiences on their own merits."

"Their success in the U. S.," he continued, "will bring into this country a substantial quantity of badly needed dollars. These returns will also help the industry to keep up a continuing flow of high quality British pictures for world-wide showing."

Mr. Rank noted in his presidential address that he believes "that we now have opportunities greater than those which hitherto have been available for showing the best British pictures in America. I do not know yet what these opportunities will spell in terms of dollars and net returns. Much depends on the quality of our films, local exploitation and the reactions of the American public."

Legion of Decency Reviews Eight New Productions

The National Legion of Decency last week reviewed eight new productions, approving of all. In Class A-I, unobjectionable for general patronage, were: "Code of the Saddle," "Her Husband's Affairs," "Kilroy Was Here," "Riders of the Lone Star," "Unfinished Dance," and "Wyoming." In Class A-II, unobjectionable for adults, were: "Second Chance" and "Something in the Wind."

56 Cuts by Chicago Censors in July

The Chicago Film Censor Board reviewed 97 motion pictures, consisting of 485,000 feet of film during the month of July. They reported 56 cuts and one picture, "The Patient Vanishes" as being classified for Adults Only. In addition "Wages of Sin", "Reckless Girls" and "Kilroy's Here" were rejected from the city's show houses.

Air Freight Rates Cut 25 Per Cent August 1

Washington Bureau

Reductions averaging 25 per cent in air freight rates went into effect August 1. The Civil Aeronautics Board took no action July into effect automatically. Under the new domestic airlines, thus putting the new rates in effect automatically. Under the new schedule, the average rate drops from 26.5 cents per ton mile to 20 cents.

Projectionists in New York Vote September Strike

The possibility of a strike that would close most of New York's theatres arose last week when 2,000 members of projectionist Local 306, International Alliance of Theatrical and Stage Employees, voted to quit work on Labor Day, September 1 and thereafter to support their wage and working conditions demands.

Richard F. Walsh, IATSE president, said in New York that "if the local refers the case to the International, I will appoint an international representative." Actually, the local strike vote, taken at Manhattan Center, is nothing but a vote to ask permission to strike from the International. Mr. Walsh pointed out that a long time still has to elapse before the deadline is reached and that negotiations are continuing.

The projectionists are asking for a 34 per cent wage boost, time and one-half for Saturday work and double time for Sundays and the establishment of an employer-financed welfare fund of five per cent of payrolls. The union's demands were submitted in May and negotiations have been carried on ever since. Most of the Broadway houses would be affected by such a walkout. Only theatres operated by members of the Independent Theatre Owners Association, which has a contract running through 1952, would not be hit by the strike.

In St. Louis, meanwhile, a new contract, calling for increases of \$11.25 a week and retroactive pay amounting to more than \$2,000 for some 20 individuals, was signed last week by the A.F.L. Stagehands Union, Local 6, and the St. Louis Amusements Co. which operates 24 theatres in St. Louis and St. Louis county.

Stagehands in the company's theatres, who now get \$75 a week, will receive \$86.25 a week with the increases retroactive to 1945. The contract for the first time specifies the duties of stagehands.

Majors Increased Profits 100 Per Cent, SOPEG Says

Asserting that the producer-distributors have "increased net profits after taxes, from 1945 to 1946, by over 100 per cent," the Screen Office and Professional Employees Guild, Local No. 109, Tuesday submitted a brief to Loew's, Paramount, RKO, Twentieth Century-Fox and Columbia requesting a 30 per cent wage increase for 2,500 New York home office employees. "The 1945 profits, in turn," the brief stated, "were from two to 10 times greater than their pre-war (1938) earnings. . . . We have every reason to believe that these all-time high profits will continue in 1947." SOPEG contends that the total cost of its demands "comes to the extremely low total of 1.3 per cent of the 1946 net profits after taxes."

Casey Still Willing To Arbitrate Strike

Pat Casey, veteran film labor relations man, in New York this week reiterated his willingness to serve as arbitrator in the jurisdictional strike on the coast "if it would help settle it." However, he pointed out that before he could act in any such capacity all parties concerned would have to agree.

The suggestion that Mr. Casey should mediate the dispute was made last June by Herbert K. Sorrell, head of the Conference of Studio Unions in Hollywood. Mr. Casey said that he had heard nothing about the matter since.

In Hollywood, meanwhile, producers have offered unions a continuation of the 11.7 per cent cost-of-living increase granted all unions January 1, 1947. The offer is being made on a year's extension of present contracts before August 22 when the closed shop provision of the Taft-Hartley bill goes into effect.

Congressional Committee Opens Labor Inquiry

With at least 200 subpoenas understood to have been issued, the House labor sub-committee investigating studio labor practices got its inquiry under way in Hollywood last Monday. Fred A. Hartley, Jr., co-author of the Taft-Hartley law, attended the hearings, which are expected to run for about three weeks.

The group is headed by Representative Carroll D. Kearns, Pennsylvania, and will investigate not only all phases of the labor situation on the coast, including the jurisdictional strike, but also the Hollywood practices of the American Federation of Musicians in the film, radio and television fields.

Among those who received subpoenas are Herbert K. Sorrell, president of the Conference of Studio Unions, and Roy Brewer, international representative of the International Alliance of Theatrical and Stage Employees.

Lancaster Forms Own Company

Burt Lancaster has completed a deal with Universal-International for the release of his first independently produced picture, to be based on the novel, "Kiss the Blood Off My Hands". Harold Hecht is associated with Mr. Lancaster in his new company.

New Jersey ATO Outing Set

The Allied Theatre Owners of New Jersey, Inc., will hold their annual summer outing at the West End Casino, West End, N. J., on Thursday, August 21. Tickets and information may be obtained from the organizations' New York headquarters.

Set Community Service Group

Kansas City civic leaders are in the process of forming a local organization of the Community Service Department of the Motion Picture Association. Mrs. Thomas B. Link has been appointed local chairman.

RKO RADIO PICTURES, INC. TRADE SCREENINGS OF WALT DISNEY'S "FUN AND FANCY FREE"

Color by TECHNICOLOR

ALBANY

Delaware Theatre, 290 Delaware Ave.
Tues., August 19, 2:30 P.M.

ATLANTA

Rhodes Theatre, 62 S. Rhodes Center
Wed. Aug. 20, 11:00 A.M.

BOSTON

Uptown Theatre, 239 Huntington Ave.
Tues., August 19, 11:00 A.M.

BUFFALO

Sheo's Niogoro Theatre, 426 Niogoro St.
Tues., August 19, 2:45 P.M.

CHARLOTTE

Plazo Theatre, 1610 Central Ave.
Tues., August 19, 10:30 A.M.

CHICAGO

Esquire Theatre, 58 E. Oak Street
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CINCINNATI

Esquire Theatre, 320 Ludlow Ave.
Tues., August 19, 2:30 P.M.

CLEVELAND

Shaker Thea., Kinsmon and Lee Rds.
Tues., August 19, 2:00 P.M.

DALLAS

Paramount Projection Room
412 So. Horwood St.

Tues., August 19, 2:30 P.M.

DENVER

Esquire Theatre, 6th & Downing
Tues., August 19, 2:00 P.M.

DES MOINES

Uptown Theatre, 4115 University Ave.
Wed., August 20, 2:00 P.M.

DETROIT

Midtown Theo., 711 W. Confield Ave.
Tues., August 19, 2:30 P.M.

INDIANAPOLIS

Cinema Theatre, 213 E. 16th Street
Tues., August 19, 1:30 P.M.

KANSAS CITY

Kimo Theatre, 3319 Main Street
Tues., August 19, 2:00 P.M.

LOS ANGELES

Ambassador Theatre, Ambassador Hotel
Tues., August 19, 1:30 P.M.

MEMPHIS

Memphion Theatre, 51 So. Cooper Street
Tues., August 19, 2:30 P.M.

MILWAUKEE

Varsity Theatre, 1326 W. Wisconsin Ave.
Tues., August 19, 2:00 P.M.

MINNEAPOLIS

Gronodo Theatre, 3022 Hennepin Ave.
Tues., August 19, 2:30 P.M.

NEW HAVEN

Strand Theatre, 1217 Dixwell Avenue
Tues., August 19, 10:30 A.M.

NEW ORLEANS

Circle Theo., St. Bernard & N. Galvez Ave.
Tues., August 19, 11:00 A.M.

NEW YORK

Normandie Theo., 53rd St. & Park Ave.
Tues., August 19, 10:30 A.M.

OKLAHOMA CITY

Uptown Theatre, 1212 N. Hudson St.
Tues., August 19, 11:00 A.M.

OMAHA

Admiral Theatre, 40th & Forhom St.
Tues., August 19, 2:00 P.M.

PHILADELPHIA

Uptown Theatre, Broad and Susquehanna
Tues., August 19, 11:00 A.M.

PITTSBURGH

RKO Proj. Rm., 1809-13 Blvd. of Allies
Tues., August 19, 2:00 P.M.

PORTLAND

Esquire Theatre, 838 N.W. 23 Avenue
Tues., August 19, 2:30 P.M.

ST. LOUIS

West End Theatre, 4819 Delmar Blvd.
Tues., August 19, 1:00 P.M.

SALT LAKE CITY

Southeast Theatre, 2121 S. 11th St.
Tues., August 19, 2:15 P.M.

SAN FRANCISCO

Alhombro Theatre, 2330 Polk Street
Tues., August 19, 1:30 P.M.

SEATTLE

Egyptian Theatre, 4543 University Way
Tues., August 19, 2:30 P.M.

SIOUX FALLS

Hollywood Theo., 212 No. Phillips Ave.
Tues., August 19, 10:00 A.M.

WASHINGTON

Fax Proj. Rm., 932 New Jersey Ave.
Tues., August 19, 10:30 A.M.

MPEA SIGNS DEAL WITH BULGARIA

by ASSEN SHTEREFF
in Sofia

The Motion Picture Export Association has signed a distribution agreement with Filmsko Delo, the Bulgarian Film Monopoly, for the release of 20 new features and short subjects through the monopoly prior to March 31, 1948. Additionally, a group of MPEA member company pictures, withdrawn from circulation and returned to the American Mission in Sofia, will be released.

The deal was simultaneously announced in New York last Wednesday by Irving Maas, vice-president and general manager of the MPEA.

The Bulgarian agreement came as a climax to several months of negotiation and it means the first official showing of American features in the country in seven years.

Jean Birnkahn made the preliminary negotiations and will remain in Sofia as the Bulgarian representative.

The agreement marks the eleventh of the 13 countries under MPEA jurisdiction to be opened to American product. The remaining two are Yugoslavia and Russia.

American pictures have always enjoyed success here, but during the war they were not shown in the country.

After Bulgaria established its monopoly at the beginning of 1947, the American Mission asked all firms distributing American pictures to turn those pictures over to the Mission, which stopped all distribution.

The recently signed cultural agreement between Bulgaria and Czechoslovakia has been followed by the signing of similar agreements with Yugoslavia, Roumania, and Poland. The agreements include provisions for the exchange of motion pictures, artists and technicians.

EGYPT

by JACQUES PASCAL
in Cairo

Although Egypt went off the pound sterling standard July 15 with the result that almost all business was halted, "imports of American films will undergo no change as long as the present agreement between the Egyptian Government and the eight major companies is valid," according to Me Aziz Beheiri, Controller General of the Import Bureau.

It appears, however, that the importation of other foreign films will be subject to certain difficulties unless a distribution system similar to that of the American is adopted.

Negotiations are underway between Twentieth Century-Fox Film of Egypt and the Gaafar Brothers for the purchase of Gaafar's Cairo Palace, a theatre seating 1,700. Gaafar has recently purchased a new theatre, the Printania, in Cairo.

ITALY

by ARCEO SANTUCCI
in Rome

The import-export arrangement between Italy and France, under which the two countries were to import 100 of each other's features, has not worked out as expected.

Want of foreign currency for the clearing of the films and the stopping of the exportation of other goods to France has made the arrangement ineffective. Many French features for which permission for importation had been given to Italian distributors by the Ministry for Foreign Trade were stored in the Italian customs in default of payment.

The French industry, protesting this action, pointed out that Italian pictures are imported into France without difficulties. The Italian Government then decided to let customs release some 50 French pictures with the understanding that payment will be made as soon as the Italian Government receives French currency for Italian exports to France.

A special motion picture clearing house between the two countries is scheduled to be established.

According to the Societa Autori ed Editori, gross income of motion picture theatres in Italy during March was 2,251,000,000 lire, about \$10,000,000. Grosses for January and February had been lower.

The equivalent of Hollywood's "Oscars" have been handed out by the National Association of Motion Picture Critics. Silver ribbons were awarded to: "Paiza," best feature; Alida Valli, now under contract to David O. Selznick, best actress; Amedeo Nazzari, best actor; "Children in the City," best documentary, and Roberto Rossellini, director of "Paiza," best director.

MEXICO

by LUIS BECERRA CELIS
in Mexico City

Six of Mexico's leading directors and two of her top notch cameramen have organized a new production company here, Dirmex, which has been assured financing by the film trade's own bank, the Banco Cinematografico, to produce five pictures before the end of 1947. The directors, headed by Fernando Fernandez, are Juan Oro, Adolfo Bustamente, Emilio Muriel, Rafael Portas and Alfonso Gomez. The cameramen are Gabriel Figueroa and Rual Solares. All will continue to accept assignments from outside companies.

Luis Castro, operator of three theatres here, will invest \$1,500,000 in building two new theatres.

The biggest grossing picture of the sum-

HOLLAND RETURNS AS FREE MARKET

The return of the Netherlands as a completely free market was announced in New York Tuesday by Eric Johnston, Motion Picture Association and Motion Picture Export Association president. The Dutch Government had previously imposed a 28-week limitation on U. S. product.

At the same time the MPA-MPEA head revealed that the Export Association had entered into negotiations with a major American producer for the production of at least one or possibly two semi-documentary films on Holland. Mr. Johnston said the Dutch were eager for American films conveying the locale, background and character of their country. At mid-week no details concerning this unusual MPEA move were available. Irving Maas, MPEA vice-president and general manager, refused to comment.

The Dutch officials, in freeing American films for playing time restrictions, said they were asking only that MPEA did not send over pictures of dubious moral tone, especially those of the gun-blazing, gangster variety.

mer is "The Best Years of Our Lives," which, after seven weeks at the first run Cine Alameda, is now in its second week at the Cine Bucareli. The Municipal Treasury reported the picture grossed \$125,458 in 42 days.

ARGENTINA

by NATALIO BRUSKI
in Buenos Aires

Guaranteed Pictures, a recently established production company, will produce only two or three large productions a year, designed for an international audience, its officials report. The first will be a biography of Facundo Quiroga, a national leader during the country's fight for its independence.

The Municipality of the City of Buenos Aires has issued a decree by which the Censorship Board becomes part of the Municipality.

The following have been elected to the board of directors of the Argentine Society of Film Directors: Mario Soffici, president; Luis Cesar Amadori, vice-president; Arturo S. Mom, general secretary; Dr. Enrique T. Susini, assistant secretary; Luis Saslavsky, treasurer; Alberto de Zavalía, assistant treasurer; Lucas Demare, Francisco Mujica, Carlos Borcosque, Ernesto Arancibia, Augusto C. Vatteone, and Manuel Romero. The Professional Ethics Committee is composed of B. Perojo, E. Cahen Salaberry, J. Saraceni, L. Bayon Herrera, and C. Catrani.

Allied Artists Joins MPEA

Allied Artists Productions has joined both the Motion Picture Association and the Motion Picture Export Association, thus becoming the ninth member of the export group and the first to join it since its charter by the eight original sponsoring companies early last year. This was announced this week by Eric Johnston, president of both MPA and MPEA.

The Allied Artists application for membership was approved at an MPEA board of directors' meeting last week. It will join the organization starting September 1, 1947 and brings with it all Monogram product as well. Prior deals made by Monogram in MPEA countries will be permitted to run their contracted course.

Allied Artists, which turns out high budget pictures, decided to ally itself with MPEA as the result of a series of talks between Mr. Johnston and Steve Brody, Monogram and Allied Artists president, and between Norton V. Ritchey, president of Monogram's international organization, and Irving Maas, MPEA vice-president and general manager.

MPEA currently is operating in 11 countries in what represents an industry effort to present a solid front in bargaining with

European state film monopolies and cartels. Yugoslavia and Russia are the only two countries with whom agreements have yet to be made. Mr. Maas said in New York this week that negotiations with the Soviets were proceeding and that agreement on several basic points had been reached.

Eight Film Companies Renew French Export Agreement

The seven major film companies who are members of the Motion Picture Association, and United Artists, have extended for another year their voluntary agreement limiting themselves to a total export of 124 features annually to France. The pact, entered into following the Byrnes-Blum accord, was voluntarily agreed upon in the spring of 1946 and became effective July 1, 1946. The declared purpose was to avoid deluging the French market with American product. The seven major company members of the MPA are: Columbia, Loew's, Paramount, RKO, Twentieth Century-Fox, Universal and Warner Brothers.

Name Dembow Pickford Agent

Sam Dembow, Jr., president of Producers Service Corporation, was appointed this week world representative of Triangie Productions' "Sleep, My Love." Mary Pickford is president of Triangie. The picture is being produced by Charles "Buddy" Rogers and Ralph Cohn.

20th-Fox Opens 16mm Program

The world-wide 16mm program of 20th-Fox has been launched and prints now are on their way to an initial four South American countries, Britain, Australia, South Africa, France, Belgium and the Philippines, it was learned in New York this week.

All 16mm product will be handled through the company's 35mm branches. A list of 26 programs has been made available for South America. Approximately one-half of these feature-and-shorts units are dubbed in Spanish. The other half is subtitled and of the action type. Plans do not include distribution of a 16mm newsreel.

It was explained that the dubbing method had been chosen in view of the fact that most of these narrow-gauge prints play out-of-town situations where audiences have some difficulty following the written titles. This obstacle is partly overcome in action pictures which are self-explanatory.

Plans call for considerable territorial expansion of 20th-Fox 16mm product at a later date. Currently 26 programs are being shipped to South Africa, and 12 each to Australia, France and the rest of the United Kingdom.

Columbia Pictures announces that prints
of the following pictures are now
available in our exchanges
for screening

**THE SON
OF RUSTY**

Ted DONALDSON · Stephen DUNNE · Tom POWERS
Ann DORAN · Thurston HALL and RUSTY

Original screenplay by Malcolm Stuart Boylan
Directed by LEW LANDERS · Produced by WALLACE MACDONALD

**SMOKY RIVER
SERENADE**

THE HOOSIER HOT SHOTS (Hezzie, Ken, Gil and Gabe)
Paul Campbell · Ruth Terry · Billy Williams · Virginia Hunter
The Sunshine Boys · Carolina Cotton · Cottonseed Clark
The Boyd Triplets

Original screenplay by Barry Shipman
Directed by DERWIN ABRAHAMS · Produced by COLBERT CLARK



Young Studies PRC Merger

The complete merger of the distribution assets of Producers Releasing Corporation with Eagle-Lion—both companies are Pathe Industries affiliates—was considered a certainty this week. At the same time it was understood both in New York and Hollywood that negotiations are under way to terminate prematurely the three-year contract held by Harry H. Thomas as president of PRC. It is due to expire in May, 1948.

Both developments still are in the negotiation stage and there is a possibility that PRC may cease to exist altogether, with both its distribution and production activities to be taken over by Eagle-Lion. Arthur Krim, Eagle-Lion president, said at the coast this week that the merger was expected to be completed within 60 days. However, everyone connected with the two companies stressed this week that nothing could be said definitely until approval had been given by Robert R. Young, Pathe head.

In New York it was understood that, under the present state of negotiations, PRC would continue to turn out low-budget pictures bearing the PRC trade mark. Its function would be similar to that of the Pine-Thomas organization, which releases through Paramount. Eagle-Lion will, of course, continue its own production activities with Bryan E. Foy as production head of either that company only or as chief of the merged production program.

Alfred Schwalberg, Eagle-Lion vice-president in charge of distribution, will definitely head the combined sales force. Under the merger all PRC exchanges and personnel will be taken over. A similar move in that direction occurred last April when Eagle-Lion and PRC combined their advertising - exploitation - publicity departments with Max E. Youngstein in the top spot.

First UN Film Previewed

The first United Nations Film Board picture, "The People's Charter," was previewed July 30 for members of the National Board of Review and the New York Film Council at the Museum of Modern Art, New York City. The film is a two-reel documentary showing the birth, purposes and significance of the United Nations.

Has New 16mm Projector

The DeVry Corporation, Chicago manufacturers of motion picture equipment, has announced that it will soon introduce a new, lightweight, low priced, 16 mm. sound motion picture projector.

Applies for Television Stations

The Philadelphia *Inquirer* has applied to the Federal Communications Commission for construction permits for three experimental television relay broadcast stations in the Philadelphia area.

IN NEWSREELS

MOVIE TONE NEWS—Vol. 29, No. 97—The Marshall Plan in a world divided.

MOVIE TONE NEWS—Vol. 29, No. 98—U. S. Air Force's day. . . . Senate committee hears testimony on Hughes probe. . . . Lieutenant General Wedemeyer on mission to China. . . . Japanese crown prince in school. . . . Sports: Horse racing. . . . Teen age yachting. . . . Speed boat test. . . . Canadian girls learn self-defense.

NEWS OF THE DAY—Vol. 18, No. 296—Henry J. Kaiser at the Senate inquiry. . . . Brest port suffers fate of Texas City. . . . Army transport runs aground. . . . Senora Peron dazzles diplomats. . . . Vatican singers here. . . . Fashions. . . . Aquaskiing. . . . Motorcycling.

NEWS OF THE DAY—Vol. 18, No. 297—Elliott Roosevelt—star witness at Senate inquiry. . . . Air force celebrates its fortieth anniversary. . . . Villagers hail Pontiff on vacation. . . . Jap crown prince champ speller. . . . New defense tactics for girls in Canada. . . . Teen age's yachting classic.

PARAMOUNT NEWS—No. 97—Water skiing in Florida. . . . All-stars play for Babe Ruth. . . . French harbor disaster. . . . Washington's \$40,000,000 mystery.

PARAMOUNT NEWS—No. 98—Republic bank wagon gets rolling. . . . Swimming—the National AAU final. . . . Tennis—greatest sister act revived. . . . Act II, Washington's big show.

RKO PATHE NEWS—Vol. 18, No. 100—The Kaiser-Hughes probe. . . . The Greek war.

RKO PATHE NEWS—Vol. 18, No. 101—Wedemeyer visits China. . . . MacArthur and Evatt confer. . . . DeGaul in Brittany tour. . . . Sutton sisters at tennis. . . . Elliott Roosevelt testifies. . . . Tiny sail craft in race.

UNIVERSAL NEWSREEL—Vol. 20, No. 61—Henry J. Kaiser at the Senate probe. . . . Forty die as nitrate ship explodes. . . . Sister Kenny Arrives on the SS Queen Elizabeth. . . . Army transport runs aground. . . . Roman singers arrive.

UNIVERSAL NEWSREEL—Vol. 20, No. 62—Hughes probe. . . . Air forces honored on birthday.

TELENEWS—Vol. 1, No. 15—Australia—Nation greets new citizen. . . . Meteor shower hits Siberia. . . . Glider tests in Poland. . . . Argentine naval cadets follow Eva Peron tour. . . . Archery meet honors William Tell. . . . Prince Charles of Belgium visits Leopoldville. . . . Sports we seldom see—Kayak Slalom. . . . Jeep Racing in Belgium.

Dissolving Pools In Philadelphia

Philadelphia Bureau

Warner Brothers has been active in Philadelphia and in nearby areas dissolving pooling arrangements in compliance with the decree in the U. S. vs. Paramount et al anti-trust suit.

The Warner circuit retains the Circle, State and Sixty-Ninth Street here, while Paramount retains the Frankford, Nixon, Roosevelt and Tower. In other deals, Warners retain the Vernon, while William Goldman gets the Bandbox; Warners retains the Oxford, while Henry Friedman retains the Lawndale.

In Vineland, N. J., Warners retains the Globe and Grand, while the Cumberland Holding Company retains the Landis.

The pooling arrangement still holds in Burlington, N. J., where Warners own Atlantic Theatres, Inc., operating the Birch Opera House and the Criterion in Moorestown, N. J., in equal partnership with Mr. and Mrs. Ben Amsterdam. Also, the Warner circuit leases 12 other houses in that territory and sublets them to Atlantic Theatres.

Arbitrator Cuts Star Clearance

The Boston tribunal of the American Arbitration Association last week cut the clearance over the Star theatre, Pascoag, R. I., from 30 to seven days and received an appeal from Loew's in an award made in the clearance complaints of the Narragansett Pier Amusement Company.

In the Star case, the tribunal ruled that the maximum clearance which may be granted in film licenses hereafter entered into by the five majors with the Stadium, Bijou and Park theatres, Woonsocket, R. I., must be seven days and not later than 60 days after territorial release.

The award which Loew's is appealing is one in which the arbitrator granted no clearance over Narragansett's Community theatre, Wakefield, R. I., in licenses entered into by the five majors with the Strand, Majestic, Albee, Loew's State, Carlton and Fay's theatre, all in Providence. It was found that the competition which exists is not sufficiently substantial to warrant clearance.

Ohio Police to Fight Films And Radio Glorifying Crime

Police departments in Ohio cities are preparing campaigns to combat motion pictures and radio programs which "glorify crime and degrade police officers." Captain William Murphy, of the Columbus police force and state secretary of the Fraternal Order of Police, said the campaign will be part of the police departments' state-wide campaign to combat juvenile delinquency.

Picture Committee Seeking Better Child Pictures

In San Francisco the Catholic Diocesan Motion Picture Committee has begun a campaign for what they term "better balanced junior matinees." The committee, headed by Mrs. Edith Riley, also contemplates developing a motion picture appreciation group among the young members of the various Catholic societies.

Street Shows Approved

The Christiana Community Center has received the approval of the Wilmington, Del., Street and Sewer Department to rope off one street on Wednesday nights for the showing of motion pictures without charge. However, final approval will have to come from the police department. The film program is part of the Center's recreational program, which will operate through September.

Building Permit Denied

Superior Court Judge James Murphy, New Haven, has filed a decision upholding that city's building inspector, Henry Falsey, in his refusal to issue a permit to Robert Spodick and Leonard Sampson for building a Quonset-hut motion picture theatre.

//WHAT THE PICTURE DID FOR ME//

Columbia

JOLSON STORY: Larry Parks, William Demarest—Another over-rated Hollywood programmer as far as we were concerned. Business would have been better, two to one, if we had played a good comedy or even a poor Mexican picture. Played Friday, Saturday, July 11, 12.—D. W. Trisko, Ritz Theatre, Jerome, Arizona.

KING OF THE WILD HORSES: Preston Foster, Gail Patrick—Did nicely at the boxoffice, very natural. Everyone very happy. Played Friday, Saturday, July 25, 26.—Harland Rankin, Plaza Theatre, Tilbury, Ontario.

MR. DISTRICT ATTORNEY: Dennis O'Keefe, Adolphe Menjou—Here is one Columbia picture you needn't be afraid of—for a change. It is good entertainment, and we did above average business on mid-week. Played Wednesday, Thursday, July 23, 24.—Dale E. Juergens, Molo Theatre, Moulton, Ia. Small town and rural trade.

Crown

GUNSMOKE: N. Stuart—Just a fair western. Played Friday, Saturday, July 18, 19.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Film Classics

STRIKE ME PINK: Eddie Cantor—When they put out a reissue, why don't they make a new trailer. Both trailer and advertisement show it as a nothing-but-music show, when it's really a swell comedy. Due to those two factors, I had a very small attendance. Played Tuesday, Wednesday, July 22, 23.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Metro-Goldwyn-Mayer

THE BEGINNING OR THE END: Tom Drake, Robert Walker—The greatest disappointment of the year—at least as far as our attendance was concerned. The picture is wonderfully built up for the revealing of the A bomb. But when you leave the theatre you know as much about the bomb as you did before the show. It doesn't tell a thing. Played Wednesday-Friday, July 9-11.—Kenneth L. Feldhaus, Beverly Theatre, University City, Mo.

HIGH BARBAREE: Van Johnson, June Allyson—Should have had this the one day, and "Mister Jim" the two, as Jim did more in one day than this could have in a dozen. Can't figure out the reason, as it was a good story with the best in acting. Played Monday, Tuesday, July 14, 15.—D. W. Trisko, Ritz Theatre, Jerome, Arizona.

IT HAPPENED IN BROOKLYN: Frank Sinatra, Kathryn Grayson—This type of picture I can look at for hours and still enjoy it more than the first time. MGM can put out more of this type. The public seemed to enjoy it also. Especially Peter Lawford going off on a tangent with his swing-song interpretation—it proved him human after all! Played Saturday, Sunday, June 21, 22.—Kenneth L. Feldhaus, Beverly Theatre, University City, Mo.

LITTLE MISTER JIM: "Butch" Jenkins, Frances Gifford—Good little picture from Metro that hit the patrons, and they came out to see it. Did considerably better than a lot of the so-called "rated" shows. Played Sunday, July 13.—D. W. Trisko, Ritz Theatre, Jerome, Arizona.

LOVE LAUGHS AT ANDY HARDY: Mickey Rooney, Bonita Granville—This is an entertaining comedy, but business was just average. Played Wednesday, Thursday, July 16, 17.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

LOVE LAUGHS AT ANDY HARDY: Mickey Rooney, Bonita Granville—Good laugh picture, but not up to the old Andy Hardys. Business average. Played Tuesday, Wednesday, July 15, 16.—Roy Reeves, Brockton Theatre, New Brockton, Ala. Small town and rural patronage.

LOVE LAUGHS AT ANDY HARDY: Mickey Rooney, Bonita Granville—When is MGM going to permit this "boy" to grow up? For years now he has been acting as a child. He's been through the wars, marriages, and still a child. My! what endurance. My people are a bit tired of his foolishness, and are wondering if his feet will ever be planted on or in solid ground. (But the people still come in to see him.) Played Saturday, Sunday, June 28, 29.

... 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.

—Kenneth L. Feldhaus, Beverly Theatre, University City, Mo.

MY BROTHER TALKS TO HORSES: Peter Lawford, "Butch" Jenkins—One of the best from Metro for small towns in some time. Enjoyed by all. The small towns need more of these. Played Tuesday, Wednesday, July 22, 23.—Roy Reeves, Brockton Theatre, New Brockton, Ala. Small town and rural patronage.

RAGE IN HEAVEN: Ingrid Bergman, Robert Montgomery—Good picture, but not fast enough for our customers. Business below average. It would be better for large towns. Played Sunday, Monday, July 20, 21.—Roy Reeves, Brockton Theatre, New Brockton, Ala. Small town and rural patronage.

THIS MAN'S NAVY: Wallace Beery—Here's an old picture from '45 that did good business. Wally tells his tales, and for once gets himself into some real complications. The patrons really enjoyed it. Played Wednesday-Friday, May 7-9.—Kenneth L. Feldhaus, Beverly Theatre, University City, Mo.

TWO SMART PEOPLE: Lucille Ball, John Hodiak—And one dumb one—the dumb one being Dale. All Lucille and John did for three reels was ride on a train, and smile at each other. No action, no nothing, except walkouts. Beware of this, fellow exhibitors! Played Wednesday, Thursday, July 16, 17.—Dale E. Juergens, Molo Theatre, Moulton, Ia. Small town and rural trade.

UNDERCOVER MAISIE: Ann Sothern, Barry Nelson—Maisie as a rookie lady cop in training was the best in comedy we have had in some time. Another one of the lower bracket shows that outdid the top ones. Played Friday, Saturday, July 18, 19.—D. W. Trisko, Ritz Theatre, Jerome, Arizona.

THE YEARLING: Gregory Peck, Jane Wyman—This is the best yet. Even the "Jolson Story" took second place to this picture. Jane Wyman is cast differently than usual, but does a wonderful job of it. And its color—well, words can't describe its beauty. Everyone enjoyed it. Played Wednesday-Sunday, July 23-27.—Kenneth L. Feldhaus, Beverly Theatre, University City, Mo.

Monogram

BRINGING UP FATHER: Joe Yule, Renie Riano—Joe Yule as Jiggs was better than Jiggs himself. The people went for this one in a big way, as the kids came and brought the old folks. The older ones seemed to get more kick out of it than the kids.—Played Wednesday, July 16.—D. W. Trisko, Rio Theatre, Jerome, Arizona.

IT HAPPENED ON FIFTH AVENUE: Don DeFore, Ann Harding—A good show that didn't draw flies at the BO, and that is what counts. Can't figure out what is wrong, as this is definitely a good show. Played Friday, Saturday, July 25, 26.—D. W. Trisko, Ritz Theatre, Jerome, Arizona.

MR. HEX: Leo Gorcey, Huntz Hall—The Bowery Boys were on the ball as far as the box office was concerned. The fight that Huntz Hall put on in the state of hypnotism, or hexing, they called it, was a beautiful piece of comedy. Played Sunday, July 20.—D. W. Trisko, Ritz Theatre, Jerome, Arizona.

SILVER STALLION: David Sharpe, Janet Waldo—Double billed it with the above, and then it didn't get by. Reissues in this class of show don't go, and the sooner the small companies learn that the better off they will be, and us, too. Played Sunday, July 20.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

Paramount

CROSS MY HEART: Sonny Tufts, Betty Hutton—Cute picture. We double-billed to nice business. Played Thursday-Saturday, July 24-26.—Harland Rankin, Joy Theatre, Bothwell, Ontario.

PRC Pictures

KIT CARSON: Jon Hall, Dana Andrews—One of the best action pictures we've ever played. This is

one reissue that really pleased our patrons, and it had plenty of laughs. They don't make this kind of picture any more, what with the hundreds it took to make up the cast. Played Friday, Saturday, July 18, 19.—Dale E. Juergens, Molo Theatre, Moulton, Ia. Small town and rural trade.

Republic

ANGEL AND THE BADMAN: John Wayne, Gail Russell—This picture proved a surprise. Business was very good, everyone liked it. Played Monday, Tuesday, July 21, 22.—Harland Rankin, Plaza Theatre, Tilbury, Ontario.

THE ANGEL AND THE BADMAN: John Wayne, Irene Rich—John Wayne should produce more of this kind, as he always draws here, and this type western is always welcome here. Small towns, by all means play this one. Played Sunday, Monday, July 27, 28.—Roy Reeves, Brockton Theatre, New Brockton, Ala. Small town and rural patronage.

I'VE ALWAYS LOVED YOU: Maria Ouspenskaya, Philip Dorn—This did no business here; too much high-powered music and too much foreign accent and atmosphere. Doubtful if it will go over in any small locality. Played Sunday, Monday, July 13, 14.—A. C. Edwards, Winema Theatre, Scotia, Cal.

VALLEY OF ZOMBIES: R. Livingstone—A good horror show for the weekend double bill. Played Friday, Saturday, July 18, 19.—Ralph Raspa, State Theatre, Rivesville, W. Va.

RKO Radio

CHILD OF DIVORCE: Sharyn Moffett, Regis Toomey—I've seen this story many times before, but it still seems to please. Played Friday, Saturday, July 11, 12.—Ralph Raspa, State Theatre, Rivesville, W. Va.

DING DONG WILLIAMS: Glenn Vernon—RKO should be ashamed to put their name on this. We were ashamed when the people came out—that is the few that went in. This show drew by far the worst business we have had here in the past four months. Played Wednesday, July 23.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

LADY LUCK: Robert Young, Barbara Hale—Swell comedy that failed to meet expenses. Nothing seems to draw during mid-week, and the prices on features are too high to risk anything "special." Played Tuesday, Wednesday, July 8, 9.—Ralph Raspa, State Theatre, Rivesville, W. Va.

SINBAD THE SAILOR: Douglas Fairbanks, Jr., Maureen O'Hara—Used this on our opening night for Beau theatre, Belle River; business naturally good, but as for picture, not so hot. Coloring was good. Played Wednesday, July 23.—Harland Rankin, Beau Theatre, Belle River, Ontario.

SONG OF THE SOUTH: Disney Feature Cartoon—Did very well even if it did run against "The Jolson Story," which was given a big campaign by my competitor. I would have done the same for this if the percentage wasn't so high. Played Sunday, Monday, July 13, 14.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Screen Guild

'NEATH CANADIAN SKIES: Russell Hayden, Inez Cooper—Used on second spot of double-bill to fair business. Played Friday, Saturday, July 18, 19.—A. C. Edwards, Winema Theatre, Scotia, Cal.

Twentieth Century-Fox

ANNA AND THE KING OF SIAM: Irene Dunn, Rex Harrison—This picture was quite long; did better than anticipated. Played Monday-Wednesday, July 21-23.—Harland Rankin, Joy Theatre, Bothwell, Ontario.

(Continued on following page)

CARNIVAL IN COSTA RICA: Dick Haymes, Celeste Holme—Color good, music very catchy, cast perfect, and crowd well pleased. Not a record breaking crowd, as business is considerably off this kind of weather. Played Sunday-Tuesday, July 20-22.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

LES MISERABLES: Fredric March, Charles Laughton—Another reissue that failed. The fault of our show wasn't the picture, though. The company that prints our advertising made an error, and titled it as a Mexican picture, and the American trade took advantage of that to stay home, despite the trailer. Played Wednesday, July 9.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

MARGIE: Jeanne Crain, Alan Young—Even with the worst weather of the county we had a fine house. A picture that everyone should play—and that everyone should see. It's a delight for all, especially the exhibitor. Played Monday, Tuesday, June 30, July 1.—Kenneth L. Feldhaus, Beverly Theatre, University City, Mo.

RAZOR'S EDGE: Tyrone Power, Gene Tierney—Not for small town. Didn't do business; each night it got worse. Nevertheless, it was well produced. Played Wednesday, Thursday, July 23, 24.—Harland Rankin, Plaza Theatre, Tilbury, Ontario.

RAZOR'S EDGE: Tyrone Power, Gene Tierney—I am glad this one is over. It was so complicated to me and the audience, that I doubt if many of them got the sense of it. That showed in the restlessness of the audience. It took a terrific nose dive at the box office. It is just one hour too long, and we had many walkouts on it. I can put a two bit Western and do more business than this one did, and I would not be falling over a checker either. The hoi polloi may go for it, but you can bet your bottom dollar that my horny sons of toil did not.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

STANLEY AND LIVINGSTONE: Spencer Tracy, Nancy Kelly—I played this reissue on Friday-Saturday, and did a nice business on it. The jungle scenes pleased the children. Played Friday, Saturday, July 18, 19.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

THREE LITTLE GIRLS IN BLUE: George Montgomery, June Haver—As sweet a picture as you could wish. Everyone enjoyed it; if they didn't they are crazy. Played Thursday-Saturday, July 24-26.—Harland Rankin, Beau Theatre, Belle River, Ontario.

United Artists

LITTLE IODINE: Jo Ann Marlowe, Marc Cramer—Used on weekend double bill to fair business. Very good for children. Played Friday, Saturday, July 18, 19.—A. C. Edwards, Winema Theatre, Scotia, Cal.

THE RED HOUSE: Edward G. Robinson, Lon McCallister—Edward G. has made some very good pictures the last few years, and this is up among the top ones. An interesting feature, and business was good. Played Monday, Tuesday, July 21, 22.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

SCANDAL IN PARIS: George Sanders, Signe Hasso—With the holiday threat, we did very poorly on this picture. This picture was so slow that most of my people went to sleep halfway through it. I didn't blame them. There was nothing to hold anyone's attention except, perhaps, Carole Landis, who didn't do as much display or posing as she usually does. Played Wednesday-Friday, July 2-4.—Kenneth L. Feldhaus, Beverly Theatre, University City, Mo.

Universal

HOME ON THE RANGE: Monte Hale, Adrian Booth—Fair Western that did fairly well on double bill. Played Thursday-Saturday, July 24-26.—Harland Rankin, Joy Theatre, Bothwell, Ontario.

I'LL BE YOURS: Deanna Durbin, Tom Drake—Crowd rather small, as we were playing against Albert Spaulding, one of America's great violinists, in person. However, those who came remarked it was a very cute picture. Played Sunday-Tuesday, July 13, 15.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

MICHIGAN KID: Jon Hall, Rita Johnson—Good little action picture; nothing big, but still it satisfied the audience better than these psychopathic lemons there have been so many of.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

SMASH-UP: Susan Hayward, Lee Bowman—Had expected good business with this picture, but I saw customers walk away and never buy a ticket, after looking at lobby pictures. Many walked out of show. Acting is good, but not the type of picture for this college town. Played Sunday, Monday, June 29, 30.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

STAIRWAY TO HEAVEN: David Niven, Kim Hunter—Crowd very good for being played during this hot, humid weather. The crowd, as a whole, thought it very fine, though terribly far-fetched. Played Sunday-Tuesday, July 6-8.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

SWELL GUY: Sonny Tufts, Ann Blyth—For a

Short Product in First Run Houses

NEW YORK—Week of August 4

CAPITOL: Salt Water Tabby.....MGM
Neighborhood Pests.....MGM
Feature: The Hucksters.....MGM

CRITERION: Brooklyn, U.S.A.....Universal
Feature: Brute Force.....Universal

GLOBE: Doggone Modern.....Warner Bros.
Harmonica Rascals.....Warner Bros.
Feature: Wyoming.....Republic

HOLLYWOOD: The Flying Sportsman
of Jamaica.....Warner Bros.
Easter Yeggs.....Warner Bros.
Feature: Possessed.....Warner Bros.

MUSIC HALL: Turkey's 100
Million.....20th Cent.-Fox
Feature: Bachelor and the Bobby-Soxer,
The.....RKO Radio

PALACE: Sleepy Time Donald.....RKO Radio
A Summer's Tale.....RKO Radio
Feature: They Won't Believe Me.....RKO Radio

PARAMOUNT: Popular Science
No. 6.....Paramount
Everybody Talks About It.....Paramount
Much Ado About Muffon.....Paramount
Feature: Welcome Stranger.....Paramount

RIALTO: Shoe Shine Jasper.....Paramount
Basket Wizards.....RKO Pathe
Plastic Invention.....RKO Radio

midweek draw this did average business. Audience reaction somewhat negative. Played Wednesday, Thursday, July 16, 17.—A. C. Edwards, Winema Theatre, Scotia, Cal.

Warner Bros.

CHEYENNE: Dennis Morgan, Jane Wyman—I was really proud to show this one. Attendance was good, and so was the price—for Warners. Every time they have something worth while they raise the price. Played Sunday, Monday, July 20, 21.—Ralph Raspa, State Theatre, Rivesville, W. Va.

ONE MORE TOMORROW: Jack Carson, Dennis Morgan—This is a rather old picture, but it did us a lot of business. Jack and Dennis did very good for themselves in this picture. They're a natural pair. Played Saturday, Sunday, July 5, 6.—Kenneth L. Feldhaus, Beverly Theatre, University City, Mo.

SEA WOLF: Edward G. Robinson, Ida Lupino—Truly a wonderful picture. All six stars deserve praise for their performances. Barely did average business, because I played it third run, but I'm sure it pleased. Some said it was much better than "Two Years Before the Mast." Played Tuesday, Wednesday, July 15, 16.—Ralph Raspa, State Theatre, Rivesville, W. Va.

STALLION ROAD: Ronald Reagan, Zachary Scott—Good out-door story about a horse doctor which did a nice business. Played Thursday, Friday, July 17, 18.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

A STOLEN LIFE: Bette Davis, Glenn Ford—This was a disappointment for our boxoffice, but those who did see it were most pleased with the picture. They all said that Bette had come from her hi-horse, and really did some civil acting. They were most pleased with this performance. Played Wednesday, Thursday, June 25, 26.—Kenneth L. Feldhaus, Beverly Theatre, University City, Mo.

Short Features

Metro-Goldwyn-Mayer

AROUND THE WORLD IN CALIFORNIA: Fitz Patrick Traveltalks—This Traveltalk will serve as a filler.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

I LOVE MY WIFE, BUT: Pete Smith Specialty—This is a sequel to "Husband, But—" and is just as funny. Patrons really laughed themselves out on this one.—Kenneth L. Feldhaus, Beverly Theatre, University, Mo.

RED HOT RANGERS: Technicolor Cartoons—Entertaining color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Feature: Blackmail.....Republic
RIVOLI: Champagne for Two.....Paramount
Diamond Gals.....Paramount
Feature: Crossfire.....RKO Radio

ROXY: The Sky Is Falling.....20th Cent.-Fox
Gardens of the Sea.....20th Cent.-Fox
Wings of the Wind.....20th Cent.-Fox
Feature: I Wonder Who's Kissing Her
Now.....20th Cent.-Fox

STRAND: So You Want to Go
on a Vacation.....Warner Bros.
Pest in the House.....Warner Bros.
Sunset in the Pacific.....Warner Bros.
Feature: Cry Wolf.....Warner Bros.
WINTER GARDEN: Jitterumba.....Universal
Feature: Green for Danger.....PRC Pictures

CHICAGO—Week of August 4

GRAND: Ski Bells.....RKO
Feature: Brute Force.....U-I
ORIENTAL: A Day at Hollywood
Park.....Warner Bros.

Feature: Carnival in Costa Rica.....20th Fox
ROOSEVELT: Tennis Town.....Warner Bros.
Feature: The Homestretch.....20th Fox

UNITED ARTISTS: I Love My Husband,
But.....MGM
Feature: High Barbaree.....MGM

Paramount

COLLEGE QUEEN: Musical Parade Featurette—This is my idea of what a short should be.—Kenneth L. Feldhaus, Beverly Theatre, University, Mo.

JASPER'S DERBY: Pal Puppets—This was the best yet. These Puppets are always a hit.—Kenneth L. Feldhaus, Beverly Theatre, University City, Mo.

MADHATTAN ISLAND: Noveltoons—This is an entertaining color cartoon with good music, but not enough comedy to please the kids on Friday and Saturday.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RKO Radio

HAIL NOTRE DAME: Sportscope—Swell short.—Ralph Raspa, State Theatre, Rivesville, W. Va.

RANCH HOUSE ROMEO: Western Musicals—Good musical western.—Ralph Raspa, State Theatre, Rivesville, W. Va.

RHYTHM WRANGLERS: Ray Whitley Western Musicals—This series is okay.—Ralph Raspa, State Theatre, Rivesville, W. Va.

TENDEFOOT TRAIL: Sportscope—Good 9 minute short.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Twentieth Century-Fox

HAPPY GO LUCKY: Terrytoons—A good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Urges Increased Use Of Films in Schools

With schools "constantly confronted with the problem of teaching more things to more people," there should be a greater use made of teaching films in the schoolroom, according to Floyd E. Brooker, chief of the Visual Education Section of the U. S. Office of Education. Speaking at Cincinnati, O., last Thursday at the national convention of the National Educational Association, Mr. Brooker declared that "schools need to use wider and more effective means of education through the medium of motion pictures and the radio."



MANAGERS' ROUND TABLE

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

WALTER BROOKS, Director



Q Leave us face it. If you are a manager with an annual budget of \$15,000 and up, you may afford an advertising agency with artists, engravers and photographers, like the big Broadway houses. Then, you may afford to "make little ones out of big ones" or re-vamp pressbook advertising to change size and shape, along strictly advertising agency lines.

But, if you're not so fortunate, you work with mats and like it. The process is comparatively easy, within limitations of almost any press, if you cultivate the composing-room foreman and gain his good will. You, with the pressbook, shears and paste; he, with mats and the ability to cast 'em, can get things done, easily and cheaply.

Film industry has tried hard to make the use of mats more convenient and practical for managers with budget problems. It's the solution in the small towns, and the sooner more managers can learn mat techniques, the better for business in the middle and lower brackets. You get a lot of high-class advertising agency service when you buy mats at 15 cents per column, and you can perform small miracles, cutting and fixing them to your own demands.

Q A special eight-page section of the Shawnee, Oklahoma, *News-Star* is at hand, together with a handsome brochure of introduction and other examples of good showmanship, to mark the opening of the new Hornbeck theatre, where Elmer Adams, Jr. will hereafter make his headquarters in the management of the Hornbeck, Bison, Criterion and Avon theatres, all in Shawnee. A complete description of the new theatre, pride of the Griffith circuit, will appear shortly in *Better Theatres*. It's all very fine, but for one thing, and that's a note from Elmer saying that his assistant in advertising, Betty June Powell, is on vacation and may not return. The Round Table will regret the loss of this working team.

ANNOUNCEMENT

vs.

ADVERTISEMENT

When we argued for marquee copy the other issue, the editor of the *Herald* argued with us, but immediately, in the fact that we hadn't made a case for journalism, that marquee copy is headline copy and should sell the show as it sells the news.

Quite correctly, he pointed out, headline space is also small space; it doesn't hamper a newspaper man to be in small space, but challenges him. The sharper the limits, the more exacting the demands. To make good use of small space is showmanship *plus* journalism and requires both skills.

The case in court is this: Does the announcement constitute an advertisement? Or, is announcement *vs.* advertisement to be decided in favor of journalism, i. e., headline-salesmanship, the use of selling lines to accent names in the news.

Journalism sets forth five essentials of a news story: who, what, when, where and why. We believe a selling line that brings the patron in off the street, is "why"—why he should see this picture, in addition to the mere announcement of who, what, when and where.

Q Managers generally will applaud and support the booking of the two-reeler "Passport to Nowhere," current release of Pathe's "This Is America" series, which will play 10,000 theatres. The film has had unusual praise from civic and community organizations and is recommended to those with 18 minutes to spare for a human problem, that of displaced persons.

Q Teen-agers up in Albany, N. Y., are taking over the operation of Warners Madison theatre for a day, in a combination of public relations opposed to juvenile delinquency, launched by manager Sherburne J. Hutchinson. The *Albany Times-Union* is cooperating over an eight-week summer period with stories and pictures.

Various teams of contestants win the opportunity to study management problems, including house operation, ticket selling, ticket taking, ushering, advertising, publicity, etc. and each winning team takes over on one day a week. Finalists win a three-day trip to New York, as guests of zone manager C. J. Latta, to visit Warners theatres in the metropolis, the Warners' home office, and exchange, and generally brush up on film business first hand experience.

It's a good way to teach the youngsters appreciation of motion pictures and the responsibilities of theatre operation, which has particular appeal in residential and neighborhood houses where strong newspaper support can be found for a youth activity with so many constructive benefits.

Q Something new has been added, with Bill Ferguson at the adding machine. M-G-M has concluded arrangements with Grossett & Dunlap, publishers of the popular priced edition of "The Hucksters" whereby a joint film-book exploitation tieup can be profitable in prize money to both managers and merchants. For the best book-windows advertising that fine attraction, there will be a total of \$350 in side-money, split two ways. For the winners, \$100 to the manager and an equal sum to the book dealer; second prizes, \$50 to each, and third prizes, \$25 to each. It's the business of rewarding the merchant tieup as well as the manager that wins our applause. Love that book promotion! Love that showmanship!

—Walter Brooks

Lobbies, Window and Ballyhoos



Advance lobby display, left, for manager Millard Ochs' world premiere engagement of the two-reel featurette, "Soap Box Derby," at the Strand theatre, Akron, Ohio.



Lawrence Lehman, RKO city manager, used this lobby board display to promote contest tieup with local store for "Woman on the Beach" at the Orpheum, Kansas City.



RKO Cincinnati publicist Nate Wise arranged for this Arapohoe Indian village, left, to promote "Black Gold" at the Grand.



One of the five "Fiesta" fashion windows secured by Loew publicist Ted Barker for the play-date at the State theatre, Cleveland.



Cactus plant giveaway, left, was held in the lobby of the Hippodrome, Baltimore, with Len Smelter promoting the cacti from a local florist.



Usherette, right, of the Metro Avenida, Medellin, Colombia, drives jeep hung with one-sheets plugging "Undecurrent."

Railroad Tieup Does Good Job For "Stranger"

A nice way to make strangers feel welcome has been put into effect as exploitation for "Welcome Stranger" at the Paramount theatre, New York. By arrangement with the New York Central, and the New York, New Haven & Hartford railroads, the theatre distributes "Are You the Lucky One?" folders to all passengers on selected trains coming into New York.

Professional models, sufficient in themselves to attract attention, canvass the trains before reaching Grand Central, collecting the numbered coupons which are drawn by chance before leaving the train. The winner, and a companion, are the guests of the Paramount theatre, at dinner in a famous night-club, and for any stage show in New York, on an evening chosen by the winner. Two other names, from among the passengers, are drawn to receive passes to the Paramount for the showing of "Welcome Stranger."

The whole proposition is handled while the train is en route, and completed so winners may be photographed at the train gate. Passengers on the Pacemaker, Yankee Clipper, Cape Codder, Empire State Express and other famous trains, arriving at Grand Central, have been winners during a week of exploitation prior to the opening of the picture.

Music Store Tieup Helps Sell "Miss Pilgrim"

A tieup with a local music store was arranged by manager Elmer Adams, Jr., to publicize his playdate of "The Shocking Miss Pilgrim" at the Bison theatre, Shawnee, Okla. A large display was set up in the store window. Patrons were advised at the theatre that they could buy the hit tunes from the picture at the store. The music shop also plugged the playdate on its radio program, playing songs from the picture. Juke boxes in the local area were sniped for the small cost of three passes for the show. Other promotions included a contest on a local disc jockey program, a tieup with Remington Rand Typewriter Agency and a shorthand contest.

Box Office Utilized for Novel Exploitation

A turntable with a pulley on top was placed over the box office a week in advance by manager T. Schieffer as a promotion for "Blue Skies" at the Fox East theatre, Milwaukee, Wis. On the opposite wall another pulley was fastened. A string connected the two pulleys, and cutouts from the press book were fastened to it. When the current was turned on, the accessories moved slowly from the wall to the box office.

SHOWMEN IN ACTION

Charles Reed Jones thinks out his publicity plans. He had a radio station in Stamford, Conn., giving free spots for "New Orleans" because their favorite disk-jockey awarded the prizes in a contest from the Plaza theatre stage.

Reg Streeter, manager of Warners Mission theatre, Santa Barbara, California, sends us a practical feather attached to a throwaway reading "No feather needed for the tickle of a lifetime, if you see Bob Hope in "My Favorite Brunette."

Save that "red headed child" contest to advertise "Life With Father" beginning in August. There will be more red-heads in circulation than ever before in history. Also open season for horse-and-buggy rides.

"A note from Pearce Parkhurst" encloses his last few ads before the Capitol theatre, Pawtucket, R. I., closed for renovations, to re-open in the early fall.

Norman Levinson, assistant manager of the Poli-College theatre, New Haven, planted 13 boys at a night ball game with placards that spelled out "See the Hucksters with Clark Gable" to an audience of 5,000 fans.

Arnold Gates handed out 500 "Cynthia" rosebuds to the first 500 women to enter the Stillman theatre in Cleveland; he also gave a "Teen-agers Treat" to lucky number winners in a card throwaway for the same attraction.

J. G. Samartano, manager of the State theatre, Providence, making good use of imprinted bags in food stores. Housewives are natural bag-savers; they read the advertising and watch the theatre lobby for lucky numbers.

Model airplanes flying more successfully than saucers to advertise "Blaze of Noon" in Loew's theatres. Mike Stranger and his assistant, Irv Kaminer, send in good examples from Loew's theatre at White Plains.

Freddie Bartholdi, manager of the Capitol theatre, Port Chester, N. Y., had a full blown Christmas Tree for lobby display, to advertise "Miracle on 34th Street."

Manager Micky D'Souza of the Metro theatre, Bombay, India, ran a very successful baby show, with prizes for "Cheryl," "Fiazz" and "Yvonne," who would have won, at Asbury Park.

Bill Exton, manager of the Roosevelt theatre, Kenosha, Wisconsin, planned to vacation in New York, when the contractor remodeling his theatre front suddenly decided to do the job at once, so the trip is off until sometime in the Fall.

Willis Shaffer going in for poster copy on the backs of every other seat at the Royal theatre, Atchison, Kansas — "if you miss 'Mr. District Attorney' don't blame us" he tells 'em.

Fly control is a front-page municipal problem out in Marion, Iowa, and manager G. E. Rathman, of the New Marion theatre, helps out with special Technicolor films on the subject.

"Susy Sheffield, the Magic Cow," is doing personal appearances for manager Leo Raelson, of the St. Albans Showplace, St. Albans, Long Island, to exploit "The Farmer's Daughter."

Boyd Sparrow chirps from Loew's Indianapolis that his staff sergeant, Kenneth Green, turned in a fine window display and cooperative book ad on "The Hucksters" from two important department stores.

All New Jersey will be in search of "The Most Lovable Girl of the Month" under the sponsorship of Walter Reade's theatres. Steve Brener reports \$1,155 in prizes, in addition to fame and fortune with the Conover model agency, for the winner.

Messrs. Allen and Newman, managers of the Majestic and Trans-Lux theatres, Boston, had thousands of racing enthusiasts at Suffolk Downs betting on "Johnny O'Clock" as the featured handicap, on sports pages and racing forms.

Frank La Falce, of the Earle theatre, Washington, D. C., furnished a top-notch campaign for "Dead Reckoning" with a boxing tournament for the Metropolitan Police Boy's Clubs, with "Humphrey Bogart Trophies" awarded to the winners.

Teams of "bobby-soxers" debated the respective popularity of Glenn Ford and Larry Parks in a joint radio program for two neighboring Virginia cities, as exploitation for the Newport and Colley theatres, Norfolk and the Commodore theatre, Portsmouth.

Lawrence Lehman, manager of the Orpheum theatre, Kansas City, found a young (and beautiful!) dramatic actress to sit through a lone showing of "The Beast With Five Fingers" and then tell newspaper and radio audiences all about it.

Assistant manager Betty June Powell rented a donkey for purposes of street ballyhoo to exploit "Ramrod" at the Bison theatre, Shawnee, Okla. The donkey was bannered with copy reading: "I'm a (you know what) but don't you be one . . . see," etc. The theatre staff was dressed in cowboy and cowgirl costumes.

COMPETITION RISING SERVICE IS ANSWER

—Pat McGee

LAST WEEK Pat McGee, general manager of the Cooper Foundation in Denver, concluded that theatre business was facing increased competition and that the theatre manager was going to have to get out and work, with courtesy and with showmanship, to insure his theatre its share of the amusement dollar. He put his conclusion in the form of a brisk memo and mailed it off to the manager of the Foundation's theatres in Colorado and Nebraska and to the associated theatres of Criterion Theatre Corporation and Regal Theatres in Oklahoma City. He sent each of his managers a quarter, wrote to them to spend that money for a good cigar and then "lock your office door, take the 'phone off the hook, clear enough space off your desk for your feet, lean back, light up, and then read this memo carefully":

"For several years now I have been telling you to be ready for increased competition. Well, you're starting to get it and a year hence it will be much sharper.

"The fight is on for the amusement dollar.

"Some of you are aware of the situation and a few have shown signs of getting jittery about it. That's all to the good, because to fight intelligently you must first know your opponent.

"The answer is simple. Look at the number of restaurants and hamburger stands in your town. There are many, but you choose only a few, depending on the quality you wish and the amount you are willing to pay for your food. You weigh up the service, too, and the friendliness of the owner and then you make your choice. All other things being equal, you will decide in favor of Bill Pearson's place because you know he will be right at the front door at the noon hour and the dinner hour to greet you by name, to find the table you prefer, to suggest what is best on the menu and to see that you get service.

"You Must Be Showmen"

"It all adds up to this: You can't stop competition, but you can overcome it. And the way to overcome it is by giving the best merchandise you can secure, at the lowest price you can offer, which, with volume, will leave you a profit, in the most comfortable surroundings you can provide, and then, to add the extra that most theatres today do not find time to give, you must see that your patrons have courtesy."

"You must be showmen and sell your shows to the public. In this, much is not being done. Not one town puts window cards in the suburban shopping center. All put them downtown. And after that

you must drill yourself and your staff to see that no contact with the public can allow friction, or argument. Your cashiers and your doormen and ushers must know the answers and only you can give them to those people.

"I counsel you to have a 30-minute staff meeting daily, if need be, to drive home the matter of courtesy which includes giving the right information about schedule and program when asked. Answer the phone with a "thank you for calling."

"Call George by His First Name"

"I like to see the manager take the ticket box once in a while just to show the doorman that it is an important post and to show by example the free and easy manner in which to greet and speak to the customer. How easy it is to call George by his first name and tell him how glad you are to see him while tearing his tickets. How friendly it is to stand by the front door at the break and tell George and your other friends good night.

"Brother, the chips are down. Get with it now."

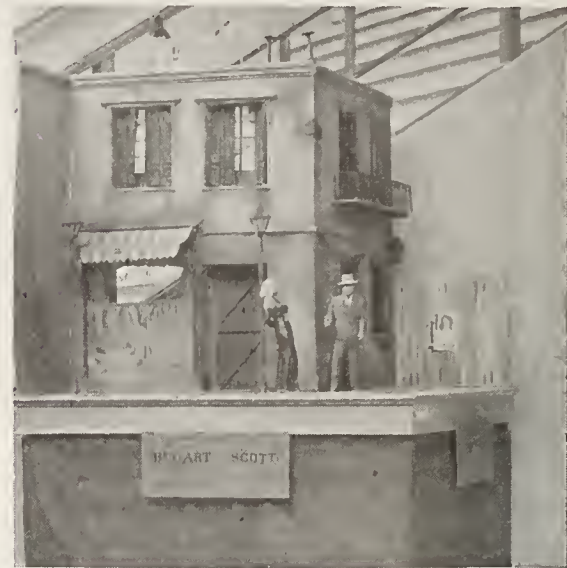
Holds Advance Screening For Music Personalities

A special screening for prominent music personalities of Boston was arranged by manager George Kraska to exploit his engagement of "The Barber of Seville" at the Kenmore theatre there. All leading colleges and music schools were serviced with photo displays or stand-card. 10,000 postcards were mailed to Boston Symphony and opera subscribers. 10,000 bookmarks were distributed in the main and branch libraries. WBMS, Boston music station, used a half-hour of Tagliavini records day before openings. Mrs. Muriel Maclachlan, motion picture critic of the Massachusetts Federation of Music Clubs, mentioned the picture and the theatre at each of her 10 scheduled lectures.

Kleper Arranges Parade To Exploit "Miracle"

A parade and "flying saucers" heralded the moveover of "The Miracle on 34th Street" to the College theatre, New Haven, Conn. The campaign was arranged by manager S. H. Kleper and assistant manager Norman Levinson. In cooperation with the U. S. Army, which furnished the vehicles and sound truck, a 90-minute parade was held opening day. For the remainder of the day, the sound truck traveled around town. The "saucers" were launched from New Haven's tallest building. They were good for a free admission to see "Miracle on 34th Street."

Realistic "Set" Spurs Campaign In Buenos Aires



One of the most effective campaigns ever to be conducted in a South American country arrived this week for consideration by the Quigley Awards judges. This highly efficient campaign was handled by manager Jesus Ibarguchi in connection with his engagement of "Maldita Mujer" (Dead Reckoning) at the Gran Rex theatre in Buenos Aires.

Using all facets of promotion, Ibarguchi highlighted his campaign with a miniature set in the lobby, exhibiting one scene from the picture. The figures of Humphrey Bogart and Elizabeth Scott (see cut) were made of plaster of paris. In addition, the lobby was utilized for a color display, photographs and one-sheets.

The front of the theatre was decorated in an original and attractive manner with the faces of Bogart and Miss Scott painted on a large "bandeux" with the words "Maldita Mujer" in big white letters upon a green background. Enlarged portraits of the two stars were placed in the most centrally located window in Buenos Aires.

One- and two-sheet posters were placed alongside the sign indicating the station in the four subway lines. The posters were exhibited for a week. Through a tieup with RCA Victor, the song "Either It's Love or It Isn't," was given a popular-build-up.

Several window tieups, in addition to the one mentioned above, were arranged, principally with drug stores. Ibarguchi obtained a considerable amount of free radio and newspaper publicity. The highlights of the press promotion were a full page of illustrated material in *La Nacion* and a half-page of illustrations in *Democracia*.

Loew's Using Half-Sheet Cards

Loew's theatres are putting out a striking half-sheet card in three colors to advertise "Loew's summertime Pageant of Hits." Card pictures a billboard in green and black, on which is "posted" the name of the attraction in contrasting red or blue ink.

Hynes Blankets City With Copy On "Hucksters"

A trailer posted with two 24-sheets and a six-sheet covered all sections of the city with the greater part of the time being spent patrolling neighborhood shopping and residential centers to promote the playdate of "The Hucksters" at the Criterion theatre, Oklahoma City. Manager Robert A. Hynes conducted the campaign.

On opening day there happened to be a parade scheduled through the downtown area. Counting on the expected crowd to watch this event, Bob planted 10 cars along the line of march with "Huckster" banners at six a.m. and kept the meters open with nickles until the parade was over.

Bob also secured 1,000 circus balloons and had streamers printed with the picture, theatre and playdate credits to fit on the sticks. They were passed out free to children along the line of march. To insure their being carried around the city, the children bringing the balloons intact to the theatre in the afternoon were admitted free. Over 600 of the balloons were returned.

Opening night, radio station KOMA cut records of patrons' comments as they left the theatre. The comments were incorporated into radio spot announcements the following day and used for three days. Sixty additional spot announcements were used.

The Selling Approach ON NEW PRODUCT

THE TROUBLE WITH WOMEN (Paramount): This is a comedy co-starring Academy Award winners Ray Milland and Teresa Wright. Arrange a newspaper contest whereby contestants are asked to name the pictures, from published stills, in which Milland has trouble with women. The pictures include "The Major and the Minor" with Ginger Rogers; "The Well Groomed Bride" with Olivia DeHavilland, and "The Lady Has Plans" with Paulette Goddard.

Use a gag throwaway headed: If you follow these rules you'll have 'The Trouble With Women' that Ray Milland has at the Gem theatre. 1. Show who's boss . . . they love to be treated rough. 2. Never remember birthdays, anniversaries or other events THEY think are important. 3. Never be on time for a date. 4. Always make dates no more than 30 minutes in advance. 5. Shave no more than twice a week. 6. Always dine where YOU want to, NOT where SHE wants to. 7. Remember that on a date, the more the merrier, so bring your mother or a friend every time. 8. Smoke strong, cheap cigars. 9. Take her out in the moonlight and refuse to kiss her. 10. Tell her you don't like her family. 11. At parties always make a play for other girls.

THE BACHELOR AND THE BOBBY-SOXER (RKO Radio): In the picture, Cary Grant and Rudy Vallee are forced to exert themselves in stunt races for the attention of Shirley Temple and Myrna Loy. Make an elaborate build-up for a "Bachelor and Bobby-Soxer" Field Day, at a park, or downtown. Feature sack races, obstacle races, three-legged races, potato races, etc., generally with bobby-soxers opposed to bachelors. The affair could be started with a jalopy parade through town with prizes for the most eccentric jalopies and bobby-soxer costumes.

Arrange a "Miss Bobby-Soxer" contest along the lines of an amateur night show. Contestants for prizes should do singing or dancing turns on the stage, wearing typical bobby-soxer costumes. Featured also would be a jury box peopled with a selected list of bachelors, who are to bring in verdicts for the best performances.

Cary Grant in the picture is visualized as a knight by Shirley Temple and Myrna Loy in turn. Put a man in armor on the street, the armor simulated with aluminum-coated pastboard. A placard could read: "How Cary Grant looks to the girls in, etc." An added effect would be to have his visor closed, a prize being offered to anyone accosting him by name.

PRISON BARS MAKE CONVINCING DISPLAY



Loew's Criterion theatre, New York, is featuring one of the most unusual displays ever constructed, in connection with the engagement of "Brute Force." Iron bars and steel plates have been used to create a startling effect. The box office is encased in steel plates with bars to simulate a prison entrance and the inner lobby displays, above, have iron bars in front of them to give the effect of a prison cell.

Street Ballyhoo Draws Attention To "Pauline"

In keeping with the theme of the picture, ballyhoo was extensively employed by manager Bob Hynes to exploit "The Perils of Pauline" at the Criterion theatre, Oklahoma City, Okla. For six days before opening, a boy in ape costume was led through the streets by a girl in costume and a blonde wig. The "ape" carried a sign reading: "Pearl was afraid of neither man nor beast. See Betty Hutton in, etc."

A cutout of Betty Hutton hanging from a balloon basket was suspended from two U. S. Army target balloons for four days in advance. Bob planned to use the promotion during the run of the picture also, but the balloons burst so he utilized the cutout on the marquee.

The special record from Paramount's radio department was played over the public address system at all intermissions a week before opening with a transcribed plug on playdate and picture credits. Bob arranged to have the orchestra at Kotch's dance hall use the four songs from the picture in a medley number, with announcements over the public address system once each night for four nights in return for passes to the matinee for each member of the band and a guest.

Brown Sets Many Window Tieups in New Haven

Many window tieups were arranged by manager Bill Brown to exploit his return engagement of "Alexander's Ragtime Band" and "Western Union" at the Poli Bijou theatre, New Haven, Conn. Stores cooperating were Rosebud Florist, Hill's Music Shop, McQuiggan Florist, House of Harmony, Chili's Restaurant, Temple Shop, David Dean Smith Music Store, New Haven Instrument Shop, Goldie's Music Shop, J. J. Newberry, Western Union, United-Whelan, and Music Corner. Assistant manager Tony Masella helped Bill in arranging the tieups.

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Manages Largest Theatre In Northern England

"Phil" Ridler, manager of the New Victoria theatre, in Yorkshire, England, has been in show business since he left school at



"Phil" Ridler

the age of 14, except for a short space of time when he was fighting in World War I, as a captain. He took over his first management job at the age of 17, but left after four years to go into the Army. Upon his return in 1919 he went on the stage, playing everything from musical comedy to drama and pantomime. In 1924 he went back into management, at the Queens Theatre, Leeds, and in 1930 took over the management of his present theatre.

"Phil" is very proud to be the manager of the largest theatre in the North of England, a theatre which covers a site of just over one acre. The New Victoria seats 3,500, and has a ballroom, a restaurant, and two cafes, under the same roof and the same management, to give you an idea of what he does in his spare time.

"Phil" is married and has one child, and his chief hobby is golf, though he seems to have doubts about the quality of his game. He believes that the main essentials for a good manager are tact, courtesy, organizing ability, and a sense of humor.

Promotes "Yearling" Giveaway

Color photographs of Claude Jarman, Jr., suitable for framing, were given away to advertise the engagement of "The Yearling" at the Wausau theatre, Wausau, Wis. Manager H. Pearson arranged the giveaway.

Selling Lines

"Its drama blisters the screen"
"Never before a picture like this"
—for CROSSFIRE

"Raw! Rough! Roaring!"
"Where the Law Blazed—"
—From the Muzzles of Guns!"
—for WYOMING

"The She of Araby"
"Told with Lusty Laughter"
"Out-Sizzling the Desert"
—for SLAVE GIRL

"He wrote songs across a nation's heart"
"The loves he knew! The songs he knew!"
"No wonder they're cheering it now"
—for I WONDER WHO'S
KISSING HER NOW

(Send in your slogans that will sell seats for the benefit of other Round Tablers.)



By the Herald

Two Scroll of Honor winners in the Second Quarter were recent visitors to the Round Table. Rudy Koutnik, left, manager of the Fox Wisconsin theatre, and Charles R. Hacker, manager of the Fox Palace, both of Milwaukee, stopped in at this office while in New York en route to a vacation in Miami and Havana.

BIRTHDAYS OF THE WEEK:

A. H. COHN	STEVE COKINS
B. W. FELDMAN	A. J. MCKELVEY
J. G. HANEY	JAMES GAMBLE
JAMES SNYDER	F. C. KENNEDY
C. H. FOSTER	S. M. FARRAR
DAVID SCHAEFER	JEAN LA ROE
LES PUGSLEY	CHARLES R. BURCH
A. A. SACK	HERMAN WEINBERG
W. S. SERRAO	PEARCE PARKHURST
GUSTAV SCHUMANN	FRANCIS SCHLAX
BARNEY WISELMAN	A. D. RABE
WILLIAM KASSUL	G. V. SWEENEY
JACK FOSTER	H. W. BLACKSTONE
RALPH ARMSTRONG	L. A. KLAFTA
LEON SCHULTZ	F. McMULLEN
E. R. LOGAN	PETE GLORIOD
E. E. O'DONNELL	BARNEY GURNETTE
FOREMAN ROGERS	W. A. HESTON
A. C. STOCK	NICK KARL
J. B. MASON	BENNIE HENNING
R. C. YALE	J. W. TRIPP
E. D. DORREL	MIKE KIRKHART
A. T. JOHNSON	ARTHUR EGBERTS
PAUL BARKER	M. McALEXANDER
W. E. ADAMS	M. J. SHEARN
BEN JACOBSON	J. N. FENDLEY
F. J. ORLANDO	NORMAN BAILEY
HOWARD SWEET	F. G. MILLS
J. T. FLOORE	A. R. SUNDERLAND
D. M. DILLENBECK	L. H. ROBBINS
NATHAN WISE	D. E. MEDHURST
MORTON COLE	C. B. SHERRED

Peffley Uses Barrel Promotion

Manager Dick Peffley had a man parade the streets all day Saturday in a barrel to announce the coming of "Calcutta" to the Paramount theatre, Fremont, Ohio. A sign read: "A barrel of thrills in 'Calcutta'—with Alan Ladd. At the," etc. Dick reports that the promotion really caught the attention of the town.

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PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending April 30, 1947.

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 HUCKSTERS (MGM)

Final Report:

Total Gross Tabulated **\$936,000**
Comparative Average Gross **717,700**
Over-all Performance **129.7%**

BALTIMORE—Century, 1st week	136.6%
BALTIMORE—Century, 2nd week	95.9%
BOSTON—Orpheum, 1st week	107.6%
BOSTON—Orpheum, 2nd week	103.8%
BOSTON—State, 1st week	103.0%
BOSTON—State, 2nd week	93.9%
BUFFALO—Great Lakes, 1st week	131.0%
BUFFALO—Great Lakes, 2nd week	85.0%
CHICAGO—State Lake	110.1%
CINCINNATI—RKO Capitol, 1st week	176.0%
CINCINNATI—RKO Capitol, 2nd week	120.0%
CLEVELAND—Loew's State, 1st week	142.5%
CLEVELAND—Loew's State, 2nd week	89.9%
DENVER—Orpheum, 1st week	132.3%
(DB) Alias Mr. Twilight (Col.)	
DENVER—Orpheum, 2nd week	73.5%
(DB) Alias Mr. Twilight (Col.)	
INDIANAPOLIS—Loew's, 1st week	149.2%
INDIANAPOLIS—Loew's, 2nd week	74.6%
KANSAS CITY—Midland, 1st week	173.4%
KANSAS CITY—Midland, 2nd week	104.0%
LOS ANGELES—Egyptian, 1st week	156.4%
LOS ANGELES—Egyptian, 2nd week	112.2%
LOS ANGELES—Fox-Wilshire, 1st week	182.1%
LOS ANGELES—Fox-Wilshire, 2nd week	131.7%
LOS ANGELES—Los Angeles, 1st week	195.8%
LOS ANGELES—Los Angeles, 2nd week	110.5%
NEW YORK—Capitol, 1st week	144.6%
(SA) Ted Straeter's Orchestea, others	
NEW YORK—Capitol, 2nd week	116.8%
(SA) Ted Straeter's Orchestea, others	
PHILADELPHIA—Earle, 1st week	143.8%
PHILADELPHIA—Earle 2nd week	119.8%
PITTSBURGH—Penn	150.7%
SAN FRANCISCO—Warfield, 1st week	158.9%
SAN FRANCISCO—Warfield, 2nd week	80.5%
TORONTO—Loew's	101.4%

PERILS OF PAULINE (Para.)

Final Report:

Total Gross Tabulated **\$779,300**
Comparative Average Gross **795,500**
Over-all Performance **97.7%**

BALTIMORE—Stanley	120.2%
BOSTON—Metropolitan, 1st week	113.0%
(DB) Fear in the Night (Para.)	
BOSTON—Metropolitan, 2nd week	98.9%
(DB) Fear in the Night (Para.)	
BOSTON—Fenway, MO 1st week	98.4%
(DB) Fear in the Night (Para.)	
BOSTON—Paramount, MO 1st week	109.1%
(DB) Fear in the Night (Para.)	
BUFFALO—Buffalo	88.7%
BUFFALO—Hippodrome, MO 1st week	70.9%
CLEVELAND—Loew's State	78.9%
CLEVELAND—Loew's Ohio, MO 1st week	98.5%
DENVER—Denham, 1st week	115.7%
DENVER—Denham, 2nd week	74.3%
INDIANAPOLIS—Indiana	84.5%
(DB) Spoilers of the North (Rep.)	
INDIANAPOLIS—Keith's, MO 1st week	64.9%
(DB) Spoilers of the North (Rep.)	
KANSAS CITY—Paramount, 1st week	122.1%
KANSAS CITY—Paramount, 2nd week	83.9%
LOS ANGELES—Paramount Downtown, 1st week	136.9%
LOS ANGELES—Paramount Downtown, 2nd week	115.2%
LOS ANGELES—Paramount Downtown, 3rd week	60.8%

LOS ANGELES—Paramount Hollywood 1st week	128.4%
LO SANGELES—Paramount, Hollywood, 2nd week	111.1%
LOS ANGELES—Paramount Hollywood, 3rd week	72.9%
MINNEAPOLIS—Radio City	86.1%
MINNEAPOLIS—Century, MO 1st week	98.5%
MINNEAPOLIS—Lyric, MO 2nd week	83.3%
NEW YORK—Paramount, 1st week	102.8%
(SA) Perry Como, others	
NEW YORK—Paramount, 2nd week	92.9%
(SA) Perry Como, others	
NE WYORK—Paramount, 3rd week	74.3%
(SA) Perry Como, others	
OMAHA—Orpheum	149.5%
(DB) Fear in the Night (Para.)	
PHILADELPHIA—Goldman, 1st week	132.7%
PHILADELPHIA—Goldman, 2nd week	106.1%
PHILADELPHIA—Goldman, 3rd week	84.0%
PHILADELPHIA—Goldman, 4th week	70.7%
PITTSBURGH—Stanley, 1st week	116.5%
PITTSBURGH—Stanley, 2nd week	77.7%
SAN FRANCISCO—Paramount	118.0%
(DB) Winter Wonderland (Rep.)	
SAN FRANCISCO—State, MO 1st week	75.0%
(DB) Winter Wonderland (Rep.)	
SAN FRANCISCO—State, MO 1st week	100.0%
(DB) Winter Wonderland (Rep.)	

THE UNFAITHFUL (WB)

Final Report:

Total Gross Tabulated **\$635,500**
Comparative Average Gross **658,100**
Over-all Performance **96.5%**

BALTIMORE—Stanley, 1st week	120.2%
BALTIMORE—Stanley, 2nd week	72.7%
BOSTON—Metropolitan	80.0%
(DB) Blackmail (Rep.)	
BOSTON—Fenway, MO 1st week	90.9%
(DB) Blackmail (Rep.)	
BOSTON—Paramount, MO 1st week	102.1%
(DB) Blackmail (Rep.)	
BUFFALO—Buffalo	76.5%
(DB) Dark Delusion (MGM)	
BUFFALO—Hippodrome, MO 1st week	81.1%
(DB) Dark Delusion (MGM)	
CINCINNATI—RKO Albee	79.5%
CINCINNATI—RKO Lyric, MO 1st week	91.6%
CLEVELAND—Warner's Hippodrome, 1st week	110.5%
CLEVELAND—Warner's Hippodrome, 2nd week	72.8%
CLEVELAND—Warner's Lake, MO 1st week	97.2%
DENVER—Denver	84.3%
(DB) Philo Vance's Gamble (PRC)	
DENVER—Webber	54.0%
(DB) Philo Vance's Gamble (PRC)	
DENVER—Aladdin, MO 1st week	51.7%
(DB) Philo Vance's Gamble (PRC)	
INDIANAPOLIS—Indiana	73.9%
(DB) Singing in the Corn (Col.)	
KANSAS CITY—Orpheum, 1st week	108.1%
(DB) Seven Were Saved (Para.)	
KANSAS CITY—Orpheum, 2nd week	81.0%
(DB) Seven Were Saved (Para.)	
LOS ANGELES—Warner Downtown, 1st week	104.6%
LOS ANGELES—Warner Downtown, 2nd week	81.1%
LOS ANGELES—Warner Hollywood, 1st week	116.1%
LOS ANGELES—Warner Hollywood, 2nd week	67.6%
LOS ANGELES—Warner Wiltern, 1st week	120.4%
LOS ANGELES—Warner Wiltern, 2nd week	76.6%
MINNEAPOLIS—Radio City	66.6%
MINNEAPOLIS—Century, MO 1st week	94.2%
NEW YORK—Strand, 1st week	120.1%
(SA) Vaughn Monroe's Orchestra	
NEW YORK—STRAND, 2nd week	122.9%
(SA) Vaughn Monroe's Orchestra	
NEW YORK—Strand, 3rd week	110.9%
(SA) Vaughn Monroe's Orchestra	

OMAHA—RKO Brandeis	108.5%
(DB) Dick Tracy's Dilemma (RKO)	
PHILADELPHIA—Mastbaum, 1st week	101.0%
PHILADELPHIA—Mastbaum, 2nd week	51.8%
PITTSBURGH—Stanley, 1st week	88.0%
SAN FRANCISCO—Warfield, 1st week	114.4%
(DB) Three on a Ticket (PRC)	
SAN FRANCISCO—Warfield, 2nd week	97.4%
(DB) Three on a Ticket (PRC)	

NEW ORLEANS (UA)

First Report:

Total Gross Tabulated **\$178,800**
Comparative Average Gross **179,900**
Over-all Performance **99.3%**

BALTIMORE—Hippodrome	106.5%
(SA) Vaudeville	
LOS ANGELES—Music Hall, Beverly Hills, 1st week	95.7%
LOS ANGELES—Music Hall, Beverly Hills, 2nd week	53.1%
LOS ANGELES—Downtown, 1st week	82.3%
LOS ANGELES—Downtown, 2nd week	53.9%
LOS ANGELES—Hawaii, 1st week	98.2%
LOS ANGELES—Hawaii, 2nd week	53.5%
LOS ANGELES—Hollywood, 1st week	102.2%
LOS ANGELES—Hollywood, 2nd week	56.8%
NEW YORK—Winter Garden, 1st week	175.7%
NEW YORK—Winter Garden, 2nd week	121.0%
PHILADELPHIA—Earle	62.6%
SAN FRANCISCO—United Artists, 1st week	116.8%
(DB) The Devil on Wheels (PRC)	
SAN FRANCISCO—United Artists, 2nd week	79.1%
(DB) The Devil on Wheels (PRC)	

Dividend Payments Total \$16,319,000 for Five Months

Dividend payments by motion picture companies totaled \$16,319,000 in the first five months of 1947, compared with \$11,722,000 for the comparable 1946 period, according to the Department of Commerce, in Washington.

May dividend payments showed a sharp drop this year, totaling only \$188,000 compared with \$1,074,000 last year. However, Commerce officials attributed this to the fact that RKO this year paid a dividend in April which last year it had declared in May. This year's April payments totaled \$4,461,000, almost double the \$2,256,000 disbursed in April 1946.

\$325,000 Promotion Budget For "Stallion" Openings

Eagle-Lion Films has set up a promotion budget of \$325,000 for the openings of its Cinecolor "Red Stallion". A simultaneous premiere of the picture will be held August 12 at the Majestic theatre in Houston and at the Carthay Circle in Los Angeles. This will be followed by openings in first run houses of National Theatres, Interstate, Paramount-Richards, M&P circuit, and other circuits.



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WANT TO LEASE OR BUY SMALL THEATRE in neighborhood community within sixty miles of New York City. Will consider partnership. JOHN BATTISON, 407 Central Park West, New York City.

FOR SALE—TWO STORY BRICK BUILDING, theatre, confectionery, business rental property and apartments, \$31,500 cash. Located in central Colorado, population 1,200. This is a money-maker. Reason for selling, retiring. BOX 2136, MOTION PICTURE HERALD.

WANTED TO LEASE: THEATRE WITHIN 100 mile radius of New York City. Give location first letter. BOX 2141, MOTION PICTURE HERALD.

OBITUARIES

John Redmond, Minneapolis RKO Manager, Dies

John D. Redmond, 42, Minneapolis district manager for RKO theatres, died of a heart attack August 4 at his home in Minneapolis. Born in New York City, he entered the theatre business there, later went to the west coast, and subsequently became general manager of the Mort H. Singer Theatres at Chicago. Mr. Redmond had moved his RKO headquarters to Minneapolis from Omaha last January and from there covered Minnesota, Iowa and Nebraska. He is survived by his widow and a daughter.

Walter De Leon

Walter De Leon, 63, former vaudeville and musical-comedy entertainer and recently a screen writer, died August 1 in Hollywood. He collaborated on the screen play of "Ruggles of Red Gap," wrote dialogue for "Girl Crazy" and "Hold 'Em Jail" and collaborated on "Tugboat Annie Sails Again".

George S. Appelgate

George S. Appelgate, 55, chief of engineering of the Westrex Corporation, a subsidiary of Western Electric, died of a heart attack July 25 while operating his automobile near Bayshore, L. I.

Edward E. Heller

Edward Ernest Heller, branch manager of Kaly Film Company in Charlotte, N. C., died August 1 in a Charlotte hospital. He had been associated with the industry for the past 30 years in the south.

Stanley Chambers

Stanley Chambers, 58, manager of the Argmore theatre, Chicago, died at his home in Evanston, Ill., July 28. He had been associated with the Essaness theatre circuit for several years.

Eight MGM Films Acquired

Cesareo Gonzales, a motion picture producer and distributor in Spain, has acquired the distribution rights to eight MGM features for distribution in that country and her possessions. The pictures are: "Vacation from Marriage," "We Were Dancing," "H.M. Pulham, Esq.," "Beginning Or the End," "Ramrod," "Man from Down Under," "Feminine Touch" and "Chocolate Soldier." Options have also been acquired on "Rio Rita" and "Blackmail." Mr. Gonzales is represented in New York by Antonio Mendez.

Cohen Gets "Blue Veil"

Leo Cohen, New York, has acquired the American distribution rights to the French melodrama, "Blue Veil," which stars Gaby Morlay, Pierre Jourdan and Charpin. Mr. Cohen expects to open the picture at a Broadway theatre shortly.

PRODUCT DIGEST

**SHOWMEN'S REVIEWS
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.

Wild Harvest

Paramount—That Ladd Lad Again

Here's that Ladd lad again, meaning Alan, and this time he's got Dorothy Lamour, Lloyd Nolan and Robert Preston alongside him on marquee and screen. In view of the spanking box office pace set by his last picture, the oddly fabricated "Calcutta," it is plain business sense to settle this time for his presence, confident that the public will flock in, and disregard the fact that this picture produced by Robert Fellows and directed by Tay Garnett is a creaky vehicle for a plainly topflight money-maker.

It's a strange thing Producer Fellows and Director Garnett have put together here, using a John Monks, Jr., screenplay originally publicized as "The Big Haircut." They set out, manifestly, to dramatize the annual wheat crop, concentrating on that phase of it which pertains to the harvesting by crews of men who sweep across the nation equipped with massive combines, servicing farmers and ranchers as they go. Against this background they elected to run off a story about one such crew, whose ways and whose relations with each other remind of sea stories of earlier years, and of what happens when a woman invades the masculine society of these rough-hewn buddies. And then they chose to handle it all seriously and humorously, in alternation, with the result that the whole of it seems uneven and implausible.

Ladd plays the crew boss, Nolan and Preston his long time pals in other ventures, and Miss Lamour a farmer's niece who falls so hard for Ladd that, when he moves on to the next place of harvest, she marries Preston in order to get taken along to where Ladd is. She influences Preston to steal wheat from the customers, without knowledge of the crew, and when he's caught at it his buddies flee with him across a state line, for a melodramatic highlight, instead of turning him in. Later Miss Lamour tells her husband why she married him, whereupon he and Ladd fight furiously, but make up afterward and walk away from the scene, leaving the wife without further ceremony and heading for other scenes of labor and conflict.

The relationship between Miss Lamour and Ladd is left in doubt, although she declares her side of the matter plainly in word and deed, and the pal relationship between the men is represented as the most important of the several themes dealt with.

Logic aside, the picture abounds in rough-and-tumble battling between men, in pairs and in gangs, and there is action enough for any audience.

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

Release date, September 26, 1947. Running time, 92 min. PCA No. 12068. Adult audience classification.
Joe Madigan.....Alan Ladd
Fay Rankin.....Dorothy Lamour
Robert Preston, Lloyd Nolan, Dick Erdman, Allen Jenkins, Will Wright, Griff Barnett, Anthony Caruso,

I Know Where I'm Going

U-I-Prestige—Love in a Storm

The art film houses are going to have a fine time with this picture. It's a beautifully photographed picture, a poetic picture, with a wild and exotic flavoring, a primitive setting. And with star names that are top drawing cards at the art houses: Wendy Hiller, remembered for her "Pegymalion," and Roger Livesey, who received bravoos for his "Colonel Blimp."

Excellent though it is, "I Know Where I'm Going" has few sharp pointed dramatics or close-embrace love scenes and so will take a deal of selling if U-I officials decide to take this J. Arthur Rank-made film out of the "Prestige" class and book it generally.

For those who want something different, something skillfully and sensitively done, this is it.

Backgrounded in the Hebrides Islands, with scenes of ruined castles, Scottish dances and Scottish songs, "I Know Where I'm Going" offers exactly-right performances by a long list of performers, offers some of the best scenic views seen on the screen in a long while, and offers a breathtaking and harrowing sequence in which the principals of the cast, adrift in a boat, fight against a raging sea to avoid being sucked into a whirlpool.

Written, produced and directed by Michael Powell and Emeric Pressburger, "I Know" is the story of a gold digger Miss Hiller, all set to marry a very rich man. She is to meet her fiance on an island in the outermost fringe of the Hebridean group. But the last step of her journey can't be made; storms and high seas prevent her from crossing in a motor launch to the island rented by her fiance. Marooned, she meets a younger man, played by Livesley, who persuades her that she isn't, after all, quite sure of where she's going.

It's a simple story, a wandering story, but one that has been given all the panoply of rich characterization, quiet humour and emotion that add up to a distinguished picture.

Seen at the home office. Reviewer's Rating: Excellent for the art houses, problematical for others.—RAY LANNING.

Release date, not set. Running time, 91 min. PCA No. 11820. General audience classification.
Joan Webster.....Wendy Hiller
Torquil MacNeil.....Roger Livesey
Ruairidh Mor.....Finlay Currie
Pamela Brown, Valentine Dyll, Petula Clark, Walter Hudd, George Carney, Duncan MacKechnie

Key Witness

Columbia—Murder Melodrama

Directed by D. Ross Lederman, Columbia's "Key Witness" is a murder melodrama without mystery, action or suspense but, rather, is a slow-paced story of an innocent man who flees from a crime he didn't commit.

Heading the cast are John Beal as the in-

nocent victim of circumstances, Trudy Marshall and Jimmy Lloyd as his friends who inadvertently expose him to the police, and Helen Mowery who finds herself on the receiving end of a bullet.

When Beal is suspected of the crime he takes to the open road with the police in hot pursuit. In his travels he stumbles across the body of another murder victim and switches identities. With his new name he poses as the long-lost son of a wealthy industrialist until he is exposed and charged with the second murder. However, both situations right themselves and the picture ends on a happy note with Beal being unofficially adopted by his well-to-do foster father.

Rudolph Flothow produced the pictures and Edward Bock and Raymond L. Schrock adapted J. Donald Wilson's story to the screen.

Reviewed at the Rialto theatre in New York. Reviewer's Rating: Fair.—GEORGE H. SPIRES.

Release date, not set. Running time, 67 min. PCA No. 12417. General audience classification.

Milton Higby.....John Beal
Marge Andrews.....Trudy Marshall
Larry Summers.....Jimmy Lloyd
Sally Guthrie.....Helen Mowery
Wilton Graff, Barbara Reed, Charles Trowbridge, Harry Hayden, William Newell, Selmer Jackson, Robert Williams.

High Tide

Monogram—Multiple Murder Mystery

A smartly contrived and baffling murder mystery yarn, bringing Lee Tracy back to the screen in one of his typically fine breezy performances, this one is a surefire grosser for Monogram and its producer, Jack Wrather. Despite the use of a great amount of dialogue to link many of the twists and turns of the plot, and even the genuinely surprising denouement, the action is driving throughout, with enough gunplay and summoning of the morgue wagon to satisfy the most sanguinary of murder mystery audiences.

The film's only noticeable lack is the romance angle. Producer Wrather, Director John Reinhardt the writer of the screenplay, Robert Prcsnell Sr. play it throughout in a very low key. A flirtation between Don Castle, as an ex-reporter turned bodyguard, and shy acting Anabel Shaw, which begins in the early scenes, remains just about that throughout. It never comes to even a one-clutch stage.

Lee Tracy, doing one of those acting chores he can handle so well, with his breezy manner and staccato chatter, heads the more than adequate cast, as a crusading editor of a Los Angeles newspaper. Coveting the ownership of the paper, Tracy wages a vice crusade in connivance with the city's toughest gangster leader. When the owner is bumped off, vengeful mobsters are blamed and Tracy's well oiled and machined scheme seems to be working on schedule. When he hires a smart ex-reporter of the paper as his bodyguard, he overplays his hand.

After causing the violent demise of several others who block his path, he plans a similar

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Prod. No.	Title	Tradeshow or Release Date
BLOCK 2		
708	Child of Divorce	Oct. 15, '46
710	Genius at Work	Oct. 20, '46
706	Nocturne	Oct. 29, '46
709	Criminal Court	Nov. 20, '46

BLOCK 3		
713	Vacation in Reno	Dec. 10, '46
715	Falcon's Adventure	Dec. 13, '46
712	San Quentin	Dec. 17, '46
714	Dick Tracy Versus Cueball	Dec. 18, '46
711	The Locket	Dec. 20, '46

BLOCK 4		
716	The Farmer's Daughter	Feb. 18, '47
717	Trail Street	Feb. 19, '47
718	Beat the Band	Feb. 19, '47
719	The Devil Thumbs a Ride	Feb. 20, '47
720	Code of the West	Feb. 20, '47

BLOCK 5		
723	Tarzan and the Huntress	Apr. 5, '47
724	A Likely Story	Apr. 19, '47
722	Born to Kill	May 2, '47
725	Banjo	May 15, '47
721	Honey-moon	May 17, '47

BLOCK 6		
727	The Woman on the Beach	June, '47
728	Desperate	June, '47
730	Thunder Mountain	June, '47
726	They Won't Believe Me	July, '47
729	Dick Tracy's Dilemma	July, '47

BLOCK 1		
805	Under the Tonto Rim	Aug. 1, '47
802	Crossfire	Aug. 15, '47
801	Bachelor and the Bobby Soxer	Sept. 1, '47
803	Riff Raff	Sept. 15, '47
804	Seven Keys to Baldpate	Oct. 1, '47

SCREEN-GUILD

4604	Death Valley	Aug. 15, '46
4605	Flight to Nowhere	Oct. 1, '46
4606	'Neath Canadian Skies	Oct. 15, '46
4607	Rolling Home	Nov. 1, '46
4610	North of the Border	Nov. 15, '46
4609	My Dog Shep	Dec. 1, '46
4612	Renegade Girl	Dec. 25, '46
4611	Queen of the Amazons	Jan. 15, '47

Prod. No.	Title	Tradeshow or Release Date
HC07	Rustler's Valley (R)	Mar. 15, '47
4614	Bells of San Fernando	Apr. 5, '47
HC08	Texas Trail (R)	Apr. 12, '47
4613	Buffalo Bill Rides Again	Apr. 19, '47
HC09	Partners of the Plains (R)	Apr. 26, '47
4608	Scared to Death	May 3, '47
HC10	Cassidy of Bar 20 (R)	May 10, '47
4615	Shoot to Kill	May 17, '47
4616	Bush Pilot	June 7, '47
HC11	Heart of Arizona (R)	June 14, '47
4701	Hollywood Barn Dance	June 21, '47
4617	The Hat Box Mystery	July 12, '47
HC12	Bar 20 Justice (R)	July 19, '47
4618	The Case of the Baby Sitter	July 26, '47
4702	Killer Dill	Aug. 2, '47
4703	Dragnet	Aug. 16, '47
4704	The Burning Cross	Sept. 1, '47

SELZNICK REL. ORG.

....	Duel in the Sun	Apr. 17, '47
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20TH CENTURY-FOX

633	Centennial Summer	Aug. '46
634	Anna and the King of Siam	Aug. '46
635	Deadline for Murder (Wurtzel)	Aug. '46
636	Black Beauty	Sept. '46
637	Claudia and David	Sept. '46
638	If I'm Lucky	Sept. '46
641	Sun Valley Serenade (R)	Sept. '46
639	Three Little Girls in Blue	Oct. '46
640	Home Sweet Homicide	Oct. '46
642	The Bowery (R)	Oct. '46
644	Wanted for Murder (Brit.)	Nov. '46
645	My Darling Clementine	Nov. '46
646	Margie	Nov. '46
648	Dangerous Millions (Wurtzel)	Dec. '46
649	Wake Up and Dream	Dec. '46
701	The Razor's Edge	Jan. '47
702	13 Rue Madeleine	Jan. '47
703	The Shocking Miss Pilgrim	Jan. '47
704	Les Miserables (R)	Jan. '47
705	Stanley and Livingstone (R)	Jan. '47
706	Boomerang	Feb. '47
707	The Brasher Doubloon	Feb. '47
708	Strange Journey (Wurtzel)	Feb. '47
709	Alexander's Ragtime Band (R)	Mar. '47
711	Blacklash (Wurtzel)	May. '47
710	Carnival in Costa Rica	Apr. '47
712	The Late George Apley	Apr. '47
714	San Demetrio, London (Brit.)	Apr. '47
713	Homestretch	May, '47
715	The Ghost and Mrs. Muir	May, '47
716	Jewels of Brandenburg (Wurtzel)	May, '47
717	Moss Rose	June, '47
718	Miracle on 34th Street	June, '47
719	Western Union (R)	June, '47
721	Meet Me at Dawn	July, '47

Prod. No.	Title	Tradeshow or Release Date
722	The Crimson Key (Wurtzel)	July, '47
723	I Wonder Who's Kissing Her Now	Aug. '47
724	Mother Wore Tights	Sept. '47
725	Kiss of Death	Sept. '47
726	Second Chance (Wurtzel)	Sept. '47

UNITED ARTISTS

....	Mr. Ace	Aug. 2, '46
....	Caesar and Cleopatra (Brit.)	Aug. 16, '46
....	The Bachelor's Daughters	Sept. 6, '46
....	Angel on My Shoulder	Sept. 20, '46
....	Little Iodine	Oct. 11, '46
....	Strange Woman	Oct. 25, '46
....	Devil's Playground	Nov. 15, '46
....	The Chase	Nov. 22, '46
....	Susie Steps Out	Dec. 13, '46
....	Abie's Irish Rose	Dec. 27, '46
....	Fool's Gold	Jan. 31, '47
....	The Red House	Feb. 7, '47
....	The Fabulous Dorseys	Feb. 21, '47
....	The Private Affairs of Bel Aml	Mar. 7, '47
....	The Macomber Affair	Mar. 21, '47
....	Unexpected Guest	Mar. 28, '47
....	Sin of Harold Diddlebock	Apr. 4, '47
....	New Orleans	Apr. 18, '47
....	Ramrod	May 2, '47
....	Adventures of Don Coyote	May 9, '47
....	Fun on a Weekend	May 15, '47
....	Dishonored Lady	May 16, '47
....	Dangerous Venture	May 23, '47
....	Copacabana	May 30, '47
....	Stork Bites Man	June 21, '47
....	The Other Love	July 11, '47
....	Hoppy's Holiday	July 18, '47

UNIVERSAL

543	The Black Angel	Aug. 2, '46
544	Slightly Scandalous	Aug. 2, '46
545	Wild Beauty	Aug. 9, '46
1105	Rustler's Roundup	Aug. 9, '46
546	The Time of Their Lives	Aug. 16, '46
1106	Lawless Breed	Aug. 16, '46
517	Dead of Night (Brit.)	Aug. 23, '46
....	Brief Encounter (Brit.) (T)	Aug. 24, '46
1107	Gunman's Code	Aug. 30, '46
548	The Killers	Aug. 30, '46
549	Little Miss Big	Aug. 30, '46
550	White Tie and Tails	Aug. 30, '46
....	Men of Two Worlds (Brit.)	Sept. 9, '46
1065	They Were Sisters (Brit.)	Sept. 20, '46
....	Johnny Frenchman (Brit.)	Oct. '46
601	Dark Mirror	Oct. '46
....	A Lady Surrenders (Brit.) (T)	Oct. 4, '46
602	Magnificent Doll	Nov. '46
603	Notorious Gentleman (Brit.)	Nov. 1, '46

Prod. No.	Title	Tradeshow or Release Date
604	Temptation	Dec. '46
605	Wicked Lady (British)	Jan. '47
606	Swell Guy	Jan. '47
607	I'll Be Yours	Jan. '47
609	Smash-up	Mar. '47
610	Michigan Kid	Mar. '47
2791	Destry Rides Again (R)	Mar. '47
608	Song of the Scheherazade	Mar. '47
2792	When the Daltons Rode (R)	Mar. '47
611	Stairway to Heaven (British)	Mar. '47
612	Buck Privates Come Home	Apr. '47
2793	You Can't Cheat an Honest Man (R)	Apr. '47

2794	I Stole a Million (R)	Apr. '47
614	Time Out of Mind	May, '47
2795	Magnificent Obsession (R)	May, '47
2796	One Hundred Men and a Girl	May, '47
616	Ivy	June, '47
615	The Web	June, '47
617	Odd Man Out (Brit.)	June, '47
618	The Vigilantes Return	July, '47
619	Great Expectations (Brit.)	July, '47
620	Brute Force	Aug. '47
621	Something in the Wind	Aug. '47
622	Singapore	Aug. '47
623	Slave Girl	Aug. '47

WARNER BROTHERS

523	Night and Day	Aug. 3, '46
524	Two Guys from Milwaukee	Aug. 17, '46
601	The Big Sleep	Aug. 31, '46
602	Shadow of a Woman	Sept. 14, '46
603	Cloak and Dagger	Sept. 28, '46
604	Nobody Lives Forever	Oct. 12, '46
605	Deception	Oct. 26, '46
606	Never Say Goodbye	Nov. 9, '46
607	The Verdict	Nov. 23, '46
608	Kings Row (R)	Dec. 7, '46
609	Wild Bill Hickok Rides (R)	Dec. 7, '47
610	Time, Place and the Girl	Dec. 28, '46
611	The Man I Love	Jan. 11, '47
612	Humoresque	Jan. 25, '47
613	The Beast with Five Fingers	Feb. 8, '47
614	Nora Prentiss	Feb. 22, '47
615	Pursued	Mar. 8, '47
616	That Way with Women	Mar. 29, '47
617	Stallion Road	Apr. 12, '47
618	The Sea Hawk (R)	Apr. 26, '47
619	The Sea Wolf (R)	Apr. 26, '47
620	Love and Learn	May 3, '47
621	The Two Mrs. Carrolls	May 24, '47
622	Cheyenne	June 14, '47
623	The Unfaithful	July 5, '47
624	Possessed	July 26, '47
....	Deep Valley	(T) July 29, '47
625	Cry Wolf	Aug. 15, '47
....	Night Unto Night	(T) Aug. 22, '47
....	Dust Be My Destiny (R)	Sept. 1, '47
....	Marked Woman (R)	Sept. 1, '47

[Reviews continued from page 3769]
fate for his bodyguard, to cover his tracks. Instead, he winds up in his wrecked car, on a rocky ocean beach, helpless with a broken back, as high tide rolls in.

Don Castle, as the bodyguard, is runner-up to Tracy for top acting honors. Anabel Shaw, as the shy secretary of the newspaper publisher, Julie Bishop as a philandering wife, and Regis Toomey, as a police inspector, give quality performances. Others in an able support cast are Douglas Walton, Francis Ford, Anthony Warde, Argentina Brunetti and Wilson Wood. Jack Wrather's production and John Reinhardt's direction rate high commendation, especially for the refreshing departure from tradition in stagg the newspaper office scenes.

Reviewed at Monogram Studios. Reviewer's rating: Excellent.—W. J. M.

Release date, not set. Running time, 70 min. PCA No. 12226. General audience classification.
FresneyLee Tracy
Tim SladeDon Castle
Cliff VaughnDouglas Walton
Mrs. VaughnJulie Bishop
Wanda JonesAnabel Shaw
O'HallidayRegis Toomey
Francis Ford, Anthony Warde, Argentina Brunetti, Wilson Wood.

Blackmail

Republic—Standard Thriller

Except for some knuckle-searing, "no holds barred" fisticuff scenes this picture is unlikely to over-excite audiences, but suspense is kept up nicely until the very end in a story that defies logic on several counts.

William Marshall pleases as the private

detective with a yen to toss off wise-cracks under all and every circumstances. Ricardo Cortez manages as best he can while wrestling with some pretty difficult lines and Adele Mara and Richard Fraser make a good-looking pair of villains.

Direction by Lesley Selander is heavy-handed. William J. O'Sullivan was the associate producer. Royal K. Cole wrote the screenplay from an original story by Robert Leslie Bellem.

Pepped up by the action scenes, the plot moves along at a trim pace with only occasional lags. Marshall as the detective is retained by Cortez, a rich California playboy, to get him out of a blackmail frameup. He says he was drugged by Stephania Bachelor, a singer, who subsequently arranged to take some compromising pictures. Miss Bachelor is killed and when her partner also is shot, Marshall suspects Cortez whom he finds with gun in hand.

The police don't believe Marshall since he can't produce a body. A gambling house run by Roy Barcroft owes Cortez a lot of money, so Marshall investigates that end and gets himself in and out of a lot of trouble, only to find in the end that Adele Mara, Cortez' girl friend, and Richard Fraser, the chauffeur, are the real villains.

Reviewed at the home office projection room. Reviewer's Rating: Fair.—FRED HIFT.

Release date, July 24, 1947. Running time, 67 min. PCA No. 12258. General audience classification.
Dan TurnerWilliam Marshall
Sylvia DuaneAdele Mara
Ziggy CranstonRicardo Cortez
Stephanie Bachelor, Richard Fraser, Roy Barcroft, George J. Lewis, Gregory Gay, Tristram Coffin, Eva Novak, Bud Wolfe

ADVANCE SYNOPSIS

LOUISIANA (Monogram)

PRODUCER: Lindsley Parsons. DIRECTOR: Phil Karlson. PLAYERS: Jimmie Davis, Margaret Lindsay, John Gallaudet, Ralph Fretto, Mary Field, Eddy Waller.

POLITICAL DRAMA: The music-loving son of a Louisiana sharecropper works his way through the state university and later becomes a college professor. He resigns his teaching post, becomes a city court clerk and marries a girl who aids him in his political career. When elected police commissioner, he fights the gambling element and thereby incurs the enmity of a racketeer. Then he runs for Governor, and the opposing forces seek to embarrass him, but he is elected.

THE SWORDSMAN (Columbia)

PRODUCER: Burt Kelly. DIRECTOR: Joseph H. Lewis. PLAYERS: Larry Parks, Ellen Drew, George Macready, Edgar Buchanan, Ray Collins, Marc Platt, Michael Duane.

PERIOD DRAMA. Laid in Scotland at the turn of the 18th century, this is the story of a feud between two Scottish clans. The feud is finally resolved when the son and heir of one clan falls in love with the daughter of the leader of the opposing clan.

SHORT SUBJECTS CHART

index to reviews, synopses

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8432	So's Your Antenna (17)	10-10-46	3322
8433	Slappily Married (16½)	11-7-46	3348
8434	Moron Than Off (17)	11-28-46	3387
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8436	Meet Mr. Mischief (17½)	1-23-47	3539
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8505	Up'n Atom (6)	7-10-47	3715

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8702	The Uncultured Vulture (5½)	2-6-47	3538
8703	Wacky Quacky (6)	3-20-47	3598
8704	Leave Us Chase It (6½)	5-15-47	3669
8705	Tooth or Consequences (6½)	8-5-47	3714

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8953	Les Elgart & Orchestra (10)	11-28-46	3348
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8955	Shorty Sherock & Orch. (8½)	1-23-47	3551
8956	Buddy Morrow & Orch. (9½)	2-27-47	3563
8957	George Towne & Orch. (10)	3-27-47	3598
8958	Ray Anthony & Orch. (10½)	5-22-47	3715

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8655	No. 5 Rumors Are Flying (10)	1-23-47	3563
8656	No. 6 Ole Buttermilk Sky (10)	2-27-47	3551
8657	No. 7 The Coffee Song & Open the Door, Richard (9½)	3-13-47	3551
8658	No. 8 I'll Close My Eyes (10)	4-17-47	3598
8659	No. 9 For Sentimental Reasons (10½)	5-22-47	3715
8660	No. 10 Managua, Nicaragua (9½)	7-19-47	3715

SCREEN SNAPSHOTS

8852	No. 2 (Looking Down on Hollywood) (10)	10-3-46	3349
8853	No. 3 (Rodeo) (10)	11-7-46	3422
8854	No. 4 (Skolsky Party) (9½)	12-26-46	3446
8855	No. 5 (Movie Columnists) (9)	1-23-47	3538
8856	No. 6 (Behind the Mike) (9)	2-8-47	3538
8857	No. 7 (Holiday in Las Vegas) (10)	3-13-47	3563
8858	No. 8 (My Pal Ringeye) (10)	4-10-47	3611
8859	No. 9 (Famous Hollywood Mothers) (10)	5-1-47	3669
8860	No. 10 (So This 'Oollywood) (10)	6-12-47	....

WORLD OF SPORTS

8802	Ten Pin Magic (10)	10-24-46	3348
8803	Hi-Li (9½)	11-21-46	3363
8804	Best in Show (Dogs) (9)	12-12-46	3436
8805	Polo (9)	1-30-47	3538
8806	Cue Tricks (9)	2-20-47	3563
8807	Tennis Wizards (9)	3-20-47	3598
8808	Goofy Golf (8)	4-24-47	3669
8809	Grappling Groaners (9)	5-29-47	3715
8810	Volley-Oop! (Badminton) (8)	7-26-47

FLIPPY (Color)

7603	Silent Tweetment (6½)	9-19-46	3239
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M-G-M

TWO REEL SPECIALS

A-801	The Luckiest Guy in the World (21)	1-25-47	3460
A-802	Give Us the Earth	6-21-47	3715

FITZPATRICK TRAVELTALKS (Color)

T-811	Glimpses of California (9)	10-26-46	3363
T-812	Calling on Costa Rica (10)	3-15-47	3551
T-813	Around the World in California (9)	5-17-47	3707
T-814	On the Shores of Nova Scotia (8)	6-28-47	3711

PETE SMITH SPECIALTIES

S-852	Sure Cures (19)	11-2-46	3239
S-853	I Love My Husband, But (9)	12-7-46	3460
S-854	Playing by Ear (9)	12-28-46	3460

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S-855	Athletiquiz (9)	1-11-47	3460
S-856	Diamond Demon (9)	2-1-47	3551
S-857	Early Sports Quiz (9)	3-1-47	3551
S-858	I Love My Wife But (9)	4-5-47	3691
S-859	Neighbor Pests (9)	5-3-47	3575
S-860	Pet Peeves (9)	7-5-47	3714

M-G-M TECHNICOLOR CARTOONS

W-831	Henpecked Hoboes (7)	10-26-46	3363
W-834	Hound Hunters (7)	4-12-47	3702
W-839	Uncle Tom's Cabana (8)	7-19-47	....

TOM AND JERRY CARTOONS

W-382	Cat Fishin' (8)	3-15-47	3551
W-833	Part Time Pal (8)	3-15-47	3351
W-835	The Cat Concerto (7)	4-26-47	3610
W-836	Red Hot Rangers (8)	5-31-47	3715
W-837	Dr. Jekyll and Mr. Mouse (8)	6-14-47	3715
W-838	Salt Water Tabby (7)	7-12-47	....

PARAMOUNT

UNUSUAL OCCUPATIONS (Color)

L6-1	No. 1 (10)	12-13-46	3298
L6-2	Swedish Glass Makers (10)	2-14-47	3460
L6-3	G.I. Hobbles (11)	3-14-47	3551
L6-4	The Stunt Girl (11)	5-2-47	3759
L6-5	Arctic Artisan (11)	7-4-47	....
L6-6	Film Tot Fairyland (11)	9-5-47	....

GEORGE PAL PUPPETOONS (Color)

US-7	Jasper in a Jam (7)	10-8-46	3239
U5-8	Shoe Shine Jasper (7)	2-28-47	3460
U6-1	Wilbur the Lion (10)	4-18-47	3587
U6-2	Tubby the Tuba (10)	7-11-47	3715

POPEYE THE SAILOR (Color)

E5-7	The Fistle Mystic (6)	2-7-47	3348
E5-8	The Island Fling (7)	3-14-47	3435
E6-1	Abusement Park (7)	4-25-47	3563
E6-2	I'll Be Ski-Ing Ya (8)	6-13-47	3715
E6-3	Popeye and the Pirates (8)	9-12-47	....
E6-4	Royal Four Flusher (6)	9-12-47	....

POPULAR SCIENCE (Color)

J6-1	No. 1 (11)	11-1-46	3349
J6-2	The Spenge Divers (11)	1-17-47	3435
J6-3	Air-Borne Pastures (11)	2-28-47	3539
J6-4	Marine Miracles (10)	4-4-47	3587
J6-5	Moon Rockets (10)	6-6-47	3691
J6-6	Twentieth Century Vikings (11)	7-25-47	....

SPEAKING OF ANIMALS

Y6-1	Stork Crazy (10)	10-18-46	3348
Y6-2	Pooch Parade (10)	12-27-46	3435
Y6-3	Country Life (9)	2-21-47	3551
Y6-4	They're Not So Dumb (8)	3-28-47	3551
Y6-5	In Love (10)	5-30-47	3679
Y6-6	As Our Friends (10)	6-27-47

TWO REEL SPECIAL

37	Two Decades of History (22½)	1-4-47	3531
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SPORTLIGHTS

R6-1	Race Horses Are Born (9)	10-4-46	3237
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R6-2	Dive Hi Champs (10)	10-11-46	3349
R6-3	Queens of the Court (10)	11-15-46	3422
R6-4	Like Father—Like Son (10)	12-13-46	3435
R6-5	Jumping Jacks (9½)	1-10-47	3539
R6-6	Selling the Sun (10)	1-31-47	3539
R6-7	Under White Sails (9)	2-28-47	3563
R6-8	Iced Lightning (10)	4-18-47	3587
R6-9	Making the Varsity (10)	6-13-47	3691
R6-10	Diamond Gals (10)	7-18-47	....

MUSICAL PARADE (Color)

FF5-6	Golden Slippers (17)	12-13-46	3239
FF6-1	Sweet and Low (19)	3-28-47	3563
FF6-2	Champagne for Two (20)	6-13-47	3691
FF6-3	Smooth Sailing (20)	8-8-47	....
FF6-4	Paris in the Spring (19)	9-26-47	....

LITTLE LULU (Color)

D5-5	Musica-Lulu (7)	1-24-47	3239
D5-6	A Scout with the Gout (7)	3-7-47	3435
D6-1	Loose in the Caboose (8)	5-23-47	3587
D6-2	Cad and Caddie (8)	7-18-47	....
D6-3	A Bout with a Trout (8)	10-10-47	....

NOVELTOONS (Color)

P5-6	Sudden Fried Chicken (7)	10-18-46	3239
P6-1	Spree for All (7)	10-18-46	3225
P6-2	Stupidstiltious Cat (7)	4-25-47	3587
P6-3	The Enchanted Square (10)	5-9-47	3587
P6-4	Madhattan Island (9)	6-27-47	....
P6-5	Much Ado About Mutton (8)	7-25-47	....
P6-6	The Wee Men (10)	8-8-47	....
P6-7	The Mild West (7)	8-22-47	....
P6-8	Naughty But Mice (7)	10-10-47	....

PACEMAKERS

K6-1	Brooklyn, I Love You (10)	10-4-46	3274
K6-2	Love in Tune (9½)	10-25-46	3349
K6-3	Radio, Take It Away! (11)	1-31-47	3460
K6-4	Try and Catch Me (9)	2-14-47	3575
K6-5	Brains Can Be Beautiful (10)	5-30-47	3691
K6-6	Everybody Talks About It (10)	8-1-47	....

WALT DISNEY CARTOONS (Color)

64,112	Bath Day (7)	10-11-46	3349
64,113	Frank Duck Brings 'Em Back Alive (7)	11-1-46	3387
64,114	Double Dribble (7)	11-29-46	3348
64,115	Pluto's Housewarming (7)	12-20-46	3435
64,116	Rescue Dog (7)	3-21-47	3563
64,117	Straight Shooters (6)	4-18-47	3598
64,118	Sleepy Time Donald (7)	5-9-47	3631
74,101	Figaro and Frankie (7)	5-30-47	3575
74,102	Clown of the Jungle (7)	6-20-47	3749
74,103	Donald's Dilemma (7)	7-11-47	3759
74,104	Crazy With the Heat (7)	8-1-47
74,105	Bootle Beetle (7)	8-22-47
74,106	Wide Open Spaces (7)	9-12-47

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WALT DISNEY CARTOONS (Color)

64,112	Bath Day (7)	10-11-46	3349
64,113	Frank Duck Brings 'Em Back Alive (7)	11-1-46	3387
64,114	Double Dribble (7)	11-29-46	3348
64,115	Pluto's Housewarming (7)	12-20-46	3435
64,116	Rescue Dog (7)	3-21-47	3563
64,117	Straight Shooters (6)	4-18-47	3598
64,118	Sleepy Time Donald (7)	5-9-47	3631
74,101	Figaro and Frankie (7)	5-30-47	3575
74,102	Clown of the Jungle (7)	6-20-47	3749
74,103	Donald's Dilemma (7)	7-11-47	3759
74,104	Crazy With the Heat (7)	8-1-47	....
74,105	Bootle Beetle (7)	8-22-47	....
74,106	Wide Open Spaces (7)	9-12-47	....

SPORTSCOPES

74,304	Kentucky Basketeers (9)	12-13-46	3435
74,305	College Climbers (8)	1-10-47	3460

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74,306	Ski Champion (8)	2-10-47	3539	7304	Wings of the Wind (8)	7-18-47	3715	2302	Champagne Music (15)	11-20-46	3387	3308	Doggone Modern (7)	6-14-47
74,307	Ice Skippers (8)	3-7-47	3563	8301	Gridiron Greatness (9)	8-1-47	....	2303	Tumbleweed Tempos (15)	12-4-46	3410	3309	The Sneezing Weazel (7)	7-26-47	....
74,308	Wild Turkey (8)	4-4-47	3610	8351	Vacation Magic (8)	9-26-47	....	2304	Moonlight Melodies (16)	12-18-46	3422	3310	Rhapsody in Rivets (7)	8-16-47	....
74,309	Racing Sleuth (8)	5-2-47	3669	TERRYTOONS (Color)				2305	Tex Beneke and The Glenn Miller Orchestra (15)	3-26-47	3538	MERRIE MELODIES CARTOONS (Color)			
74,310	A Summer's Tale (8)	5-30-47	3715	7506	The Housing Problem (7)	10-25-46	3363	2308	Melody Maestro (15)	4-2-47	3575	2711	Roughly Squeaking (7)	11-23-46	3363
74,311	Ski Belles (8)	8-27-47	3759	7507	The Crackpot King (7)	11-15-46	3387	2307	Tommy Tucker & Orch. (14)	4-9-47	3402	2712	One Meat Brawl (7)	1-18-47	3438
EDGAR KENNEDY				7508	The Uninvited Pests (7)	11-29-46	3367	2308	Charlie Barnet & Orch. (15)	4-16-47	....	2713	Goofy Gophers (7)	1-25-47	3551
73,401	I'll Build It Myself (15)	10-18-46	3367	7509	Mighty Mouse and the Hep Cat (7)	12-8-46	3367	2309	Charlie Spivak & Orch. (15)	5-14-47	....	2714	Gay Antles (7)	2-15-47	3551
73,402	Social Terrors (18)	12-18-46	3587	7510	Beanstalk Jack (7)	12-20-46	3422	2310	Jitterumba (18)	8-25-47	....	2715	Sentimental Over You (7)	3-8-47	3575
73,403	Do or Diet (18)	2-10-47	3539	7511	Crying Wolf (7)	1-10-47	3538	2311	Record Party (15)	7-2-47	3715	2716	Birth of a Notion (7)	4-12-47	3598
73,404	Heading for Trouble (18)	6-20-47	3702	7512	McDougal's Rest Farm (7)	1-31-47	3537	SING AND BE HAPPY SERIES				2717	Tweetie Pie (7)	5-3-47	3679
73,405	Host to a Ghost (18)	7-18-47	3759	7513	Dead End Cats (7)	2-14-47	3811	2382	The Singing Barbers (9)	2-17-47	3460	2718	Rabbit Transit (7)	5-10-47	3691
LEON ERROL				7514	Happy Go Lucky (7)	2-28-47	3631	2383	Let's Sing a College Song (10)	4-14-47	3669	2719	Hobo Bobo (7)	5-17-47	3679
73,701	Borrowed Blonde (17)	3-7-47	3539	7515	Mexican Baseball (7)	3-14-47	3611	2384	Let's Sing a Western Song	5-19-47	....	2720	Along Came Daffy	6-14-47	....
73,702	Wife Tames Wolf (17)	4-25-47	3575	7516	Aladdin's Lamp (7)	3-28-47	3611	2385	Let's Go Latin (10)	7-21-47	....	3701	Inki at the Circus (7)	6-21-47	....
73,703	In Room 303 (17)	4-25-47	3631	7517	Cat Trouble (7)	4-11-47	3611	THE ANSWER MAN				3702	Growing Pains (7)	7-12-47	....
73,704	Hired Husband (19)	5-9-47	3631	7518	The Sky Is Falling (7)	4-25-47	3714	2392	No. 2 Nature's Atom Bomb (10)	12-30-46	3422	3703	Pest in the Home (7)	8-2-47	....
73,705	Blonde's Away (18)	7-11-47	....	7519	The Intruders (7)	5-9-47	3715	2393	No. 3 The Jungle Gangster (9)	3-3-47	3575	3704	Foxy Duckling (7)	8-23-47	....
FLICKER FLASHBACKS				8502	Flying South (7)	8-15-47	....	2394	No. 4 Red Fury (8)	3-24-47	3575	3705	House Hunting Mice (7)	9-6-47	....
74,201	No. 1 (9)	9-13-46	3250	8503	Date for Dinner (7)	8-29-47	....	2395	No. 5 Storm Warning (9)	6-9-47	3715	"BUGS BUNNY" SPECIALS (Color)			
74,202	No. 2 (9)	10-25-46	3349	8504	Fishing by the Sea (7)	9-19-47	....	2396	No. 6 Here's Your Answer	7-28-47	....	2725	Rhapsody Rabbit (7)	11-9-46	3348
74,203	No. 3 (8)	12-6-46	3435	MARCH OF TIME				2397	No. 7 Lights of Broadway	8-18-47	....	2726	Hare Grows in Manhattan (7)	3-22-47	3575
74,204	No. 4 (10)	1-17-47	3460	V13-3	The Soviets' Neighbor (18)	11-1-48	3286	TECHNICOLOR ADVENTURES				3719	Easter Yeggs (7)	6-28-47	....
74,205	No. 5 (8)	2-28-47	3563	V13-4	The American Cop (18)	11-29-46	3335	3802	Rubber River (10)	11-16-46	3348	VITAPHONE VARIETIES			
74,206	No. 6 (9)	4-11-47	3598	V13-5	Nobody's Children (17)	12-27-46	3387	3803	Kingdom of the Wild (10)	3-15-47	3575	3403	So You Think You're a Nervous Wreck (10)	12-28-46	3436
74,207	No. 7 (9)	5-23-47	3691	V13-6	Germany—Handle with Care! (19)	1-24-47	3435	3804	Circus Horse (10)	6-26-47	....	3404	So You're Going to Be a Father (10)	5-10-47	3679
THIS IS AMERICA				V13-7	Fashion Means Business (17)	2-21-47	3488	3805	Glamour Town (10)	8-2-47	....	3405	So You Want to Be in Pictures (10)	6-7-47	....
63,113	Northern Rampart (18)	10-18-46	3286	V13-8	The Teacher's Crisis (16)	3-21-47	3538	3806	Branding Irons (10)	8-16-47	....	3406	So You're Going on a Vacation	7-5-47	....
73,101	Beauty for Sale (17)	11-15-46	3312	V13-9	Storm Over Britain (18)	4-18-47	3587	TWO-REEL SPECIALS				4401	So You Want to Be a Salesman (10)	9-20-47	....
73,102	Germany Today (18)	12-15-46	3410	V13-10	The Russians Nobody Knows (18)	5-16-47	3630	....	Harnessed Lightning	....	....	MEMORIES OF MELODY LANE			
73,103	A Nation Is Born (20)	1-10-47	3435	V-13-11	Your Doctors—1947 (18½)	6-13-47	3679	....	Fight of the Wild Stallions	....	....	4201	Let's Sing a Song of the West (10)	9-27-47	....
73,104	Campus Boom (18)	2-10-47	3488	V13-12	New Trains for Old? (18)	7-11-47	3725	WARNER—VITAPHONE				MISCELLANEOUS			
73,105	San Francisco (14)	3-10-47	3527	V13-13	Turkey's 100 Million (18)	8-6-47	3759	TECHNICOLOR ADVENTURES				Moscow Music Hall (Artkino) (31)	9-6-46	3239	
73,106	Forgotten Island (18)	4-4-47	3598	DRIBBLE PUSS PARADE				3807	Romance and Dance (20)	8-30-47	....	Rebirth of Stalingrad (Artkino) (10)	10-28-46	3286	
73,107	The Big Party (17)	5-2-47	3621	7901	Monkey-Tone News (9)	1-17-47	3551	FEATURETTES				Operation Underground (Telenews) (18)	12-11-46	3349	
73,108	I Am an Alcoholic (17)	6-4-47	3679	7951	Fisherman's Nightmare (8)	5-2-47	3679	3102	Minstrel Days (20)	11-30-46	3422	Divorce—USA (Telenews) (14)	7-10-47	3735	
73,109	Passport to Nowhere (17)	7-3-47	3714	UNITED ARTISTS				3103	Allée in Movieland (20)	12-21-46	3460	Music Through the Ages (Superfilm) (16)	1-27-47	3446	
73,110	Whistle in the Night (18)	8-1-47	3749	....	Tocatta and Fugue (10)	10-15-46	3274	3104	Dog in the Orchard (20)	1-11-47	3539	Verona (Superfilm) (12)	1-27-47	3460	
MUSICAL FEATURETTES				....	Wonder Eye (10)	5-16-47	3631	3105	Keystone Hotel (18)	2-8-47	3539	Via Margutta (Superfilm) (12)	1-27-47	3460	
73,201	No. 1 Melody Time (18)	11-29-46	3422	WORLD TODAY, INC.				3106	Remember When (20)	4-5-47	3598	The Etruscan Civilization (Superfilm) (9)	1-27-47	3460	
73,202	Follow That Music (18)	1-31-47	3460	....	Wonder Eye (10)	5-16-47	3631	SPORTS PARADE (Color)				Woman Speaks (Film Studios of Chl.)			
73,203	Let's Make Rhythm (20)	5-23-47	3702	UNIVERSAL				3503	Battle of Champs (10)	1-18-47	3435	Vol. 1, Release 2 (10)	9-46	....
RAY WHITLEY WESTERN MUSICALS				2321	Fair Weather Fiends (7)	11-18-46	3422	3504	American Sports Album (10)	3-8-47	3538	Vol. 1, Release 3 (10)	10-46	3396	
73,501	Bar Buckaroos (10)	9-6-46	3363	2322	Wacky Weed (7)	12-16-46	3422	3505	Let's Go Swimming (10)	1-4-47	3460	Vol. 1, Release 4 (10)	11-46	....
73,502	Cupid Rides the Range (18)	10-11-46	3348	2323	Musical Moments (8)	2-24-47	3551	3508	Arrow Magic (10)	3-22-47	3575	Vol. 1, Release 5 (10)	12-46	3466	
73,503	Bandits and Ballads (17)	11-15-46	3363	2324	Smoked Hams (7)	4-28-47	3575	3507	Harness Racing (10)	5-3-47	3702	Vol. 1, Release 6 (10)	1-47	3460	
73,504	A Buckaroo Broadcast (18)	12-20-46	3587	2325	Coo-Coo Birds (7)	6-9-47	....	3508	Flying Sportsman in Jamaica (10)	5-24-47	3702	The New North (NFB) (10)	3-47	3538	
SPECIAL				2326	Overture to William Tell (7)	6-16-47	3669	3509	A Day at Hollywood Park (10)	6-7-47	3691	Ski Skill (NFB) (10)	4-47	3539	
73,901	Football Highlights (19)	....	....	2327	Well Oiled (7)	6-30-47	....	3510	Tennis Town	6-21-47	....	When a Man's a Prince (Grant Intl.) (13)	6-18-47	3702	
20TH CENTURY-FOX				JUVENILE JURY SERIES				3511	Sportman's Playground (10)	7-5-47	....	SERIALS			
MOVIETONE ADVENTURES (Color)				2361	No. 1 (11)	12-16-46	3460	3512	Carnival of Sports (10)	8-23-47	....	COLUMBIA			
7254	Girls and Gags (8)	11-22-46	3587	2362	No. 2 (10)	3-31-47	3575	3513	Fishing the Florida Keys (10)	9-27-47	....	8120	Son of the Guardsman (15 episodes)	10-24-46	3387
7201	Fantasy of Slam (8)	1-3-47	3488	2363	No. 3 (11)	5-26-47	3749	MELODY MASTER BANDS				8140	Jack Armstrong (15 episodes)	2-8-47	3551
7202	Royalty of the Range (9)	3-7-47	3538	2364	No. 4 (11)	6-2-47	3715	3603	Big Time Revue (10)	1-25-47	3539	8160	The Vigilante (15 episodes)	5-22-47	....
7203	Harvest of the Sea (9)	7-4-47	3563	VARIETY VIEWS				3604	Stan Kenton and Orchestra (10)	2-22-47	3538	REPUBLIC			
7255	The Cape of Good Hope (8)	4-4-47	3538	2341	Bear Facts (10)	2-24-47	3460	3605	Vaudeville Revue (10)	4-12-47	3598	584	The Crimson Ghost (15 episodes)	10-26-46	3043
7256	Zululand (8)	6-6-47	3563	2342	Pelican Pranks (9)	2-24-47	3460	3606	Zero Girl (10)	7-19-47	....	691	Son of Zorro (13 episodes)	1-18-47	3349
7257	Gardens of the Sea (8)	6-20-47	3715	2343	Wild West Chimp (9)	3-17-47	3575	4601	Freddy Martin & His Orchestra (10)	9-13-47	....	693	Jesse James Rides Again (13 episodes)	3-21-47	3715
7258	Romance of the Fjords (8)	6-27-47	3715	2344	Rhumba Holiday (9)	4-21-47	3575	BLUE RIBBON CARTOONS (Color)				692	Jungle Girl Reissue (15 episodes)	4-19-47	3551
8251	Holiday in South Africa (8)	8-22-37	....	2345	Patio Museum (9)	6-2-47	3715	3304	Have You Any Castles (7)	2-1-47	3489	694	The Black Widow (13 episodes)	6-10-47	....
8252	Home of the Danes (8)	10-17-47	....	2346	Bronco Babes (9)	6-23-47	3715	3305	Pigs Is Pigs (7)	2-22-47	3574	....	G-Men Never Forget (13 episodes)	....	....
SPORTS REVIEW (Color)				2347	Brooklyn, U.S.A. (10)	9-4-47	....	3306	Cat's Tale (7)	3-29-47	3575				
7352	Summer Trails (8)	11-8-46	3563	2348	Play and Plenty (9)	8-11-47	....	3307	Goofy Groceries (7)	4-19-47	3598				
7353	Playtime's Journey (8)	12-13-46	3539												
7302	Style of the Stars (10)	2-7-47	3539												
7303	Tamark Champions (8)	5-23-47	3631												

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

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.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3772-3773, issue of August 9, 1947.

Feature product listed by Company on pages 3770-3771, issue of August 9, 1947. For listing of 1945-46 Features by Company, see Product Digest, pages 3151-3152, issue of August 17, 1946.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a Box Office Champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	— REVIEWED —				
						M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page	
ABIE'S Irish Rose	UA	....	Michael Chekhov-Joanna Dru	Dec. 27,'46	96m	Nov. 30,'46	3334	3066	3492
Adventure Island	Para.	4702	Rory Calhoun-Rhonda Fleming	Oct. 10,'47	....	.....	....	3759	....
Adventures of Don Coyote (color)	UA	....	Richard Martin-Frances Rafferty	May 9,'47	65m	May 3,'47	3610	3599	....
Adventuress (Br.) (Eagle-Lion)	PRC	103	Deborah Kerr-Trevor Howard	Mar. 14,'47	98m	Mar. 8,'47	3513	....	....
Affairs of Geraldine, The	Rep.	603	Jane Withers-James Lydon	Nov. 18,'46	68m	Nov. 30,'46	3334	2951	....
Alexander's Ragtime Band (R.)	20th-Fox	709	Tyrone Power-Alice Faye	Mar.,'47	106m	Jan. 4,'47	3398	....	....
Alias a Gentleman	MGM	....	Wallace Beery-Tom Drake	Not Set	....	.....	....	3717	....
Alias Mr. Twilight	Col.	828	Michael Duane-Trudy Marshall	Dec. 24,'46	69m	Dec. 28,'46	3386	3312	3412	
Along the Oregon Trail	Rep.	651	Monte Hale-Adrian Booth	Aug. 30,'47	....	.....	....	....	....
Angel and the Badman, The	Rep.	608	John Wayne-Irene Rich	Feb. 15,'47	100m	Feb. 15,'47	3474	3336	3553	
† Angel on My Shoulder	UA	....	Paul Muni-Anne Baxter	Sept. 20,'46	101m	Sept. 21,'46	3210	2859	3464
Apache Rose (color)	Rep.	641	Roy Rogers-Dale Evans	Feb. 15,'47	75m	Mar. 29,'47	3549	3434	....
Arch of Triumph	UA	....	Ingrid Bergman-Charles Boyer	Not Set	....	.....	....	3487	....
Arnelo Affair, The	MGM	....	John Hodiak-George Murphy	Sept.,'47	87m	Feb. 15,'47	3473	3459	3633
As You Desire Me (formerly A Woman of My Own)	MGM	....	Greer-Garson-Richard Hart	Not Set	....	.....	....	3287	....
BACHELOR and the Bobby										
Soxer, The (Block I)	RKO	801	Cary Grant-Myrna Loy-Shirley Temple	Sept. 1,'47	95m	June 7,'47	3665	3363	....
Bachelor's Daughters, The	UA	....	Gail Russell-Claire Trevor	Sept. 6,'46	88m	Sept. 14,'46	3197	3007	3350
Backlash (Wurtzel)	20th-Fox	711	Richard Travis-Jean Rogers	Mar.,'47	66m	Mar. 29,'47	3550	3503	....
Banjo (Block 5)	RKO	725	Sharyn Moffett-Jacqueline White	May 15,'47	68m	Apr. 19,'47	3586	3539	....
Bar 20 Justice (R.)	Screen Guild	HC12	William Boyd-Russell Hayden	July 19,'47	65m	Apr. 23,'38	....	....	....
Beast with Five Fingers, The	WB	613	Robert Alda-Andrea King	Feb. 8,'47	88m	Dec. 21,'46	3374	2786	3703	
Beat the Band (Block 4)	RKO	718	Frances Langford-Gene Krupa	Feb. 19,'47	67m	Mar. 1,'47	3501	3126	....
Beauty and the Bandit	Mono.	531	Gilbert Roland-Ramsay Ames	Nov. 9,'46	77m	Dec. 7,'46	3347	3312	....
Bedelia (British) (Eagle-Lion)	PRC	101	Margaret Lockwood-Ian Hunter	Feb. 1,'47	81m	Feb. 1,'47	3445	....	3747
Beginning or the End, The	MGM	716	Brian Donlevy-Robert Walker	Mar.,'47	110m	Feb. 22,'47	3485	3076	3667	
Bells of San Angelo (color)	Rep.	642	Roy Rogers-Dale Evans	Not Set	71m	May 31,'47	3654	3488	....
Bells of San Fernando	Screen Guild	4614	Donald Woods-Gloria Warren	Apr. 5,'47	69m	Apr. 5,'47	3562	3422	....
† Best Years of Our Lives (Spcl.)	RKO	761	Myrna Loy-Fredric March	Nov. 20,'46	172m	Nov. 30,'46	3335	3312	3703	
Betty Co-Ed	Col.	824	Jean Porter-William Mason	Nov. 28,'46	71m	Dec. 7,'46	3346	3274	3553	
Big Fix, The	PRC	702	James Brown-Sheila Ryan	Apr. 19,'47	63m	May 10,'47	3621	3574	....
† Big Sleep, The	WB	601	Humphrey Bogart-Lauren Bacall	Aug. 31,'46	114m	Aug. 17,'46	3249	3126	3577	
Big Town	Para.	4622	Philip Reed-Hillary Brooke	May 23,'47	60m	Feb. 22,'47	3486	3776	....
Birds and the Bees, The (color)	MGM	....	Jeannette MacDonald-Jose Iturbi	Not Set	....	.....	....	3599	....
Bishop's Wife, The	RKO	....	Cary Grant-Loretta Young	Not Set	....	.....	....	3702	....
Black Beauty	20th-Fox	636	Mona Freeman-Richard Denning	Sept.,'46	76m	July 20,'46	3102	2778	3492	
Black Gold (Allied Artists)	Mono.	2	Anthony Quinn-Katherine DeMille	Aug. 1,'47	92m	June 28,'47	3701	3631	....
Blackmail	Rep.	617	William Marshall-Adele Mara	July 24,'47	67m	Aug. 9,'47	3771	3759	....
Black Narcissus (Brit.) (color)	Univ.	....	Deborah Kerr-Sabu-David Farrar	Not Set	100m	July 12,'47	3725	....	....
Blaze of Noon	Para.	4611	Anne Baxter-Sterling Hayden	May 2,'47	90m	Mar. 8,'47	3513	3503	3747	
Blind Spot	Col.	825	Chester Morris-Constance Dowling	Feb. 6,'47	73m	Feb. 1,'47	3445	3388	....
Blondie Knows Best	Col.	806	Penny Singleton-Arthur Lake	Oct. 17,'46	69m	Sept. 21,'46	3211	3031	3350	
Blondie's Big Moment	Col.	807	Penny Singleton-Arthur Lake	Jan. 9,'47	69m	Dec. 14,'46	3361	3347	....
Blondie's Holiday	Col.	808	Penny Singleton-Arthur Lake	Apr. 10,'47	67m	Mar. 8,'47	3514	3488	....
† Blue Skies (color)	Para.	4602	Bing Crosby-Fred Astaire	Dec. 27,'46	104m	Sept. 28,'46	3221	2884	3492	
Bob, Son of Battle (color)	20th-Fox	720	Peggy Ann Garner-Lon McCallister	Not Set	103m	June 14,'47	3677	3539	....
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	.....	....	2230	....
Boomerang	20th-Fox	706	Dana Andrews-Jane Wyatt	Feb.,'47	88m	Feb. 1,'47	3446	3434	3553	
Boom Town (R.)	MGM	713	Clark Gable-Claudette Colbert	Feb.,'47	119m	Sept. 28,'46	3225	....	....
Border Feud	PRC	752	Al "Lash" LaRue-Al "Fuzzy" St. John	May 10,'47	55m	May 24,'47	3643	....	....
Born to Kill (Block 5)	RKO	722	Claire Trevor-Lawrence Tierney	May 3,'47	92m	Apr. 19,'47	3585	3078	3633	
Born to Speed	PRC	705	Johnny Sands-Terry Austin	Jan. 12,'47	61m	Jan. 25,'47	3434	3410	....
Boston Blackie and the Law	Col.	822	Chester Morris-Trudy Marshall	Dec. 12,'46	69m	Nov. 23,'46	3322	3312	....
Bowery, The (Reissue)	20th-Fox	642	George Raft-Wallace Beery	Oct.,'46	84m	Aug. 24,'46	3162	....	....
Brasher Doubloon, The	20th-Fox	707	George Montgomery-Nancy Guild	Feb.,'47	72m	Feb. 8,'47	3458	3238	3667	
Bringing Up Father	Mono.	604	Joe Yule-Renie Hiano	Nov. 23,'46	68m	Oct. 19,'46	3262	3186	3553	
Brute Force	Univ.	620	Burt Lancaster-Hume Cronyn	Aug.,'47	98m	June 28,'47	3702	3611	....
Brute Man, The	PRC	714	Rondo Hatton-Jane Adams	Oct. 1,'46	60m	Oct. 26,'46	3273	2764	....
Buck Privates Come Home	Univ.	612	Bud Abbott-Lou Costello	Apr.,'47	77m	Mar. 15,'47	3525	

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						M. P. Herald Issue	Product Digest Page		
Buffalo Bill Rides Again	Screen Guild	4613	Richard Arlen-Jennifer Holt	Apr. 19,'47	66m	Apr. 5,'47	3562	3410
Bulldog Drummond at Bay	Col.	820	Ron Randall-Anita Louise	May 15,'47	70m	.....	....	3587	....
Burning Cross, The	Screen Guild	4704	Hank Daniels-Virginia Patton	Sept. 1,'47	77m	July 26,'47	3746	....	....
Bush Pilot	Screen Guild	4616	Rochelle Hudson-Jack LaRue	June 7,'47	60m	.....	....	3539	....
† CALCUTTA	Para.	4612	Alan Ladd-William Bendix	May 30,'47	83m	Apr. 26,'47	3598	2884	3633
Calendar Girl	Rep.	607	Jane Frazee-William Marshall	Jan. 31,'47	88m	Feb. 15,'47	3475	3335	3601
† California (color)	Para.	4606	Ray Milland-Barbara Stanwyck	Feb. 21,'47	98m	Dec. 21,'46	3373	2784	3667
Captain from Castile (color)	20th-Fox	....	Tyrone Power-Jean Peters	Not Set	....	.....	....	3562	....
Captive Heart, The (British)	Univ.	....	Michael Redgrave-Rachel Kempson	Not Set	86m	Apr. 26,'47	3597	....	....
Caravan (Brit.) (Eagle-Lion)	PRC	106	Stewart Granger-Jean Kent	Not Set	....	.....	....	....	....
Carnegie Hall	UA	....	Marsha Hunt-William Prince	Not Set	134m	Mar. 1,'47	3501	....	....
Carnival in Costa Rica (col.)	20th-Fox	710	Dick Haymes-Celeste Holme	Apr.,'47	95m	Mar. 29,'47	3549	3090	3747
Case of the Baby Sitter, The	Screen Guild	4618	Tom Neal-Pamela Blake	July 26,'47	40m	.....	....	3689	....
Cassidy of Bar 20 (R.)	Screen Guild	HC10	William Boyd-Russell Hayden	May 10,'47	59m	Feb. 12,'38	....	....	....
Cass Timberlane	MGM	....	Spencer Tracy-Lana Turner	Not Set	....	.....	....	3759	....
Chase, The	UA	....	Robert Cummings-Michele Morgan	Nov. 22,'46	86m	Oct. 19,'46	3263	....	3577
Cheyenne	WB	622	Dennis Morgan-Jane Wyman	June 14,'47	100m	Apr. 26,'47	3597	2939	3747
Child of Divorce (Block 2)	RKO	708	Sharyn Moffett-Regis Toomey	Oct. 15,'46	62m	Oct. 19,'46	3262	2972	....
Cigarette Girl	Col.	826	Leslie Brooks-Jimmy Lloyd	Feb. 13,'47	67m	Feb. 15,'47	3475	3411	....
Claudia and David	20th-Fox	637	Dorothy McGuire-Robert Young	Sept.,'46	78m	July 27,'46	3113	2939	3350
† Cloak and Dagger	WB	603	Gary Cooper-Lilli Palmer	Sept. 28,'46	106m	Sept. 14,'46	3197	2939	3288
Cockeyed Miracle, The	MGM	703	Frank Morgan-Keenan Wynn	Oct.,'46	81m	July 20,'46	3102	2883	3412
Code of the Saddle	Mono.	677	Johnny Mack Brown-Raymond Hatton	June 28,'47	53m	July 26,'47	3749	3689	....
Code of the West (Block 4)	RKO	720	James Warren-Debra Alden	Feb. 20,'47	53m	Mar. 1,'47	3502	3410	....
Copacabana	UA	....	Groucho Marx-Carmen Miranda	May 30,'47	92m	May 24,'47	3641	....	3747
Corpse Came C.O.D., The	Col.	....	George Brent-Joan Blondell	June,'47	87m	.....	....	3562	3703
Corsican Brothers (Reissue)	PRC	733	Douglas Fairbanks, Jr.-Ruth Warrick	June 21,'47	111m	.....	....	....	....
Crack-Up (Block 6)	RKO	627	Pat O'Brien-Claire Trevor	Sept. 6,'46	93m	June 22,'46	3054	2951	3228
Crime Doctor's Man Hunt, The	Col.	816	Warner Baxter-Ellen Drew	Oct. 24,'46	61m	Sept. 21,'46	3210	3187	....
Criminal Court (Block 2)	RKO	709	Tom Conway-Martha O'Driscoll	Nov. 20,'46	59m	Aug. 10,'46	3137	2963	....
Crimson Key, The (Wurtzel)	20th-Fox	722	Kent Taylor-Doris Dowling	July,'47	75m	July 5,'47	3714	3679	....
Crossfire (Block 1)	RKO	802	Robert Young-Robert Mitchum	Aug. 15,'47	86m	June 28,'47	3701	....	....
Cross My Heart	Para.	4603	Betty Hutton-Sonny Tufts	Jan. 10,'47	83m	Nov. 23,'46	3321	3055	3553
Cry Wolf	WB	625	Errol Flynn-Barbara Stanwyck	Aug. 16,'47	82m	July 5,'47	3713	3138	....
Cynthia	MGM	726	Elizabeth Taylor-George Murphy	July,'47	98m	May 17,'47.	3629	3611	....
DANGEROUS Millions (Wurtzel)	20th-Fox	648	Kent Taylor-Dona Drake	Dec.,'46	69m	Dec. 7,'46	3345	3336	....
Dangerous Money	Mono.	603	Sydney Toler-Gloria Warren	Oct. 12,'46	49m	Oct. 12,'46	3250	3186	....
Dangerous Venture	UA	....	William Boyd-Andy Clyde	May 23,'47	59m	Feb. 22,'47	3487	....	....
Danger Street	Para.	4623	Jane Withers-Robert Lowery	June 20,'47	66m	Mar. 15,'47	3526	2972	....
Dark Delusion	MGM	724	Lucille Bremer-James Craig	June,'47	90m	Apr. 12,'47	3573	3459	....
† Dark Mirror, The	Univ.	601	Olivia de Havilland-Lew Ayres	Oct.,'46	85m	Oct. 5,'46	3237	2883	3667
Dark Passage	WB	....	Humphrey Bogart-Lauren Bacall	Not Set	....	.....	....	3599	....
Deadlier Than the Male	RKO	....	Claire Trevor-Lawrence Tierney	Not Set	....	.....	....	3078	....
Dead Reckoning	Col.	830	Humphrey Bogart-Lizabeh Scott	Feb.,'47	100m	Jan. 4,'47	3397	3387	3747
Dear Ruth	Para.	4616	Joan Caulfield-William Holden	July 18,'47	85m	May 31,'47	3653	....	3667
Deception	WB	605	Bette Davis-Paul Henried	Oct. 26,'46	112m	Oct. 19,'46	3261	3238	3492
Decoy	Mono.	601	Jean Gillie-Edward Norris	Sept. 14,'46	76m	Sept. 14,'46	3198	3031	....
Deep Valley	WB	....	Ida Lupino-Dane Clark	(T) July 29,'47	104m	Aug. 2,'47	3757	3717	....
Desert Fury (color)	Para.	4617	John Hodiak-Lizabeh Scott	Aug. 15,'47	95m	Aug. 2,'47	3757	3611	....
Desperate (Block 6)	RKO	728	Steve Brodie-Audrey Long	June,'47	73m	May 17,'47	3629	3599	....
Destry Rides Again (Reissue)	Univ.	2791	Marlene Dietrich-James Stewart	Mar.,'47	94m	Feb. 22,'47	3487	....	....
Devil on Wheels	PRC	701	Damian O'Flynn-Lenita Lane	Mar. 2,'47	67m	Feb. 1,'47	3446	3410	....
Devil's Playground, The	UA	....	William Boyd-Andy Clyde	Nov. 15,'46	62m	Sept. 21,'46	3211	3078	....
Devil Thumbs a Ride, The (Bl. 4)	RKO	719	Lawrence Tierney-Nan Leslie	Feb. 20,'47	63m	Mar. 1,'47	3501	3410	3601
Dick Tracy's Dilemma (Block 6)	RKO	729	Ralph Byrd-Lyle Latell	July,'47	60m	May 17,'47	3630	3599	....
Dick Tracy Versus Cueball (Bl. 3)	RKO	714	Morgan Conway-Anne Jeffreys	Dec. 18,'46	62m	Nov. 16,'46	3310	3031	....
Dillinger (Reissue)	Mono.	....	Lawrence Tierney-Edmund Lowe	July 5,'47	72m	Mar. 17,'45	2361	....	....
Dishonored Lady	UA	....	Hedy LaMair-Dennis O'Keefe	May 16,'47	85m	Apr. 26,'47	3597	....	3747
Don Ricardo Returns	PRC	....	Fred Colby-Isabelita	Nov. 5,'46	63m	Dec. 7,'46	3347	3240	....
Down to Earth (color)	Col.	....	Rita Hayworth-Larry Parks	Not Set	101m	Aug. 2,'47	3757	3126	....
Dragnet, The	Screen Guild	4703	Henry Wilcoxson-Mary Brian	Aug. 16,'47	71m	July 12,'47	3725	....	....
Driffin' River	PRC	741	Eddie Dean-Shirley Patterson	Oct. 1,'46	57m	Oct. 5,'46	3237	3187	....
† Duel in the Sun (color)	Selznick	....	Jennifer Jones-Joseph Cotten	Apr. 17,'47	135m	Jan. 11,'47	3409	3363	3703
Dust Be My Destiny (R.)	WB	....	John Garfield-Priscilla Lane	Sept. 1,'47	85m	Aug. 2,'47	3758	....	....
EASY Come, Easy Go	Para.	4607	Sonny Tufts-Diana Lynn	Mar. 7,'47	77m	Feb. 8,'47	3458	2748	3667
† Egg and I, The	Univ.	....	Claudette Colbert-Fred MacMurray	Not Set	108m	Mar. 29,'47	3549	3312	3747
Emperor Waltz (color)	Para.	....	Bing Crosby-Joan Fontaine	Not Set	....	.....	....	3611	....
Escape Me Never	WB	....	Errol Flynn-Ida Lupino	Not Set	....	.....	....	2861	....
FABULOUS Dorseys, The	UA	....	Tommy Dorsey-Jimmy Dorsey	Feb. 21,'47	91m	Mar. 1,'47	3502	3475	3703
Fabulous Suzanne, The	Rep.	604	Barbara Britton-Rudy Vallee	Dec. 15,'46	71m	Dec. 21,'46	3374	2926	....
Falcon's Adventure, The (Bl. 3)	RKO	715	Tom Conway-Madge Meredith	Dec. 13,'46	61m	Dec. 14,'46	3362	3348	....
Fall Guy	Mono.	613	Clifford Penn-Robert Armstrong	Mar. 15,'47	64m	Mar. 8,'47	3514	3410	....
Fantasia (R.) (Spl.) (color)	RKO	792	Lisney Musical Feature	Sept. 28,'46	124m	Oct. 5,'46	3238	....	....
† Farmer's Daughter, The (Bl. 4)	RKO	716	Loretta Young-Joseph Cotten	Feb. 18,'47	97m	Mar. 1,'47	3502	3364	3747
Fear in the Night	Para.	4621	Paul Kelly-Kay Scott	Apr. 18,'47	72m	Feb. 22,'47	3486	3459	....
Fiesta (color)	MGM	727	Esther Williams-Ricardo Montalban	July,'47	104m	June 14,'47	3677	3611

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Fighting Frontiersman, The	Col.	863	Charles Starrett-Smilely Burnette	Dec. 19, '46	61m	Nov. 16, '46	3309
Flashing Guns	Mono.	673	Johnny Mack Brown-Raymond Hatton	Aug. 16, '47	....	.....	....	3759	....
Flight to Nowhere	Screen Guild	4605	Alan Curtis-Evelyn Ankers	Oct. 1, '46	74m	.....	....	3078	....
Fool's Gold	UA	....	William Boyd-Andy Clyde	Jan. 31, '47	63m	Oct. 12, '46	3249	....	....
Forever Amber (color)	20th-Fox	....	Linda Darnell-Cornel Wilde	Not Set	....	.....	....	3475	....
For the Love of Rusty	Col.	812	Ted Donaldson-Ann Doran	May 1, '47	69m	.....	....	3587	....
Framed	Col.	834	Glenn Ford-Janis Carter	Apr., '47	82m	Mar. 8, '47	3514	3503	3601
Fun and Fancy Free (color) (Spl.)	RKO	....	Disney Feature Cartoon	Not Set	....	.....	....	3631	....
Fun on a Weekend	UA	....	Eddie Bracken-Priscilla Lane	May 15, '47	93m	Apr. 19, '47	3586	3503	3703
GALLANT Bess (color)	MGM	702	Marshall Thompson-George Tobias	Jan., '47	98m	Sept. 7, '46	3185	2778	3492
Gallant Journey	Col.	7002	Glenn Ford-Janet Blair	Sept. 24, '46	86m	Sept. 14, '46	3198	2939	3412
Gangster, The (Allied Artists)	Mono.	3	Barry Sullivan-Belita	Sept. 1, '47	....	.....	....	3666	....
Gas House Kids	PRC	....	Robert Lowery-Teala Loring	Oct. 28, '46	68m	Oct. 12, '46	3250	3238	....
Gas House Kids Go West	PRC	711	Emory Parnell-Chili Williams	July 12, '47	61m	July 19, '47	3735	....	....
Genius at Work (Block 2)	RKO	710	Alan Carney-Anne Jeffreys	Oct. 20, '46	61m	Aug. 10, '46	3138	3078	....
Gentleman Joe Palooka	Mono.	602	Leon Errol-Joe Kirkwood	Oct. 5, '46	72m	Sept. 28, '46	3221	3126	3492
Ghost Goes Wild, The	Rep.	605	James Ellison-Anne Gwynne	Mar. 8, '47	66m	Apr. 5, '47	3561	2972	....
Ghost and Mrs. Muir, The	20th-Fox	715	Gene Tierney-Rex Harrison	May, '47	104m	May 24, '47	3641	3563	3747
Ghost Town Renegades	PRC	754	Al "Lash" LaRue-Al "Fuzzy" St. John	July 26, '47	58m	Aug. 2, '47	3758	3702	....
Ginger	Mono.	609	Frank Albertson-Barbara Reed	Jan. 4, '47	67m	Jan. 25, '47	3434	3312	....
Go Into Your Dance (Reissue)	WB	....	Al Jolson-Ruby Keeler	Not Set	100m	May 31, '47	3655	....	....
Gone With the Wind (R.)	MGM	....	Clark Gable-Vivien Leigh	(T) Apr. 28, '47	220m	Dec. 16, '39	....	....	....
Great Day (British) (Block 1)	RKO	703	Eric Portman-Flora Robson	Oct. 30, '46	69m	July 27, '46	3114	....	....
Great Expectations (Brit.)	Univ.	....	John Mills-Valerie Hobson	July, '47	115m	Mar. 29, '47	3549	....	3667
Great Waltz, The (R.)	MGM	723	Luise Rainer-Fernand Gravet	July, '47	106m	Sept. 21, '46	3212	....	....
Green for Danger (Eagle-Lion) (British)	PRC	....	Sally Gray-Trevor Howard	Aug. 7, '47	91m	July 26, '47	3746	3611	....
Green Dolphin Street	MGM	....	Lana Turner-Van Heflin	Not Set	....	.....	....	3587	....
Guilt of Janet Ames, The	Col.	836	Rosalind Russell-Melvyn Douglas	Apr., '47	83m	Mar. 8, '47	3513	3488	3553
Guilty, The	Mono.	614	Bonita Granville-Don Castle	Mar. 22, '47	71m	Mar. 22, '47	3537	3410	....
Gunfighters (color)	Col.	838	Randolph Scott-Barbara Britton	July 15, '47	87m	June 14, '47	3677	3587	3747
HARD Boiled Mahoney	Mono.	616	Leo Gorcey-Huntz Hall	May 10, '47	....	.....	....	3488	....
Hat Box Mystery, The	Screen Guild	4617	Tom Neal-Pamela Blake	July 12, '47	40m	.....	....	3666	....
Heartaches	PRC	704	Sheila Ryan-Chill Wills	June 28, '47	73m	July 5, '47	3714	3702	....
Heart of Arizona (R.)	Screen Guild	HC11	William Boyd-George Haymes	June 14, '47	68m	.....	....	....	....
Heaven Only Knows	Univ.	....	Robert Cummings-Brian Donlevy	Not Set	93m	Aug. 2, '47	3758	....	....
Heldorado	Rep.	543	Roy Rogers-George "Gabby" Hayes	Dec. 15, '46	70m	Jan. 4, '47	3397	3348	....
Here Comes Trouble	UA	....	William Tracy-Beverly Lloyd	Not Set	....	.....	....	3363	....
Her Husband's Affairs	Col.	....	Franchot Tone-Lucille Ball	Not Set	86m	July 26, '47	3745	3735	....
Her Sister's Secret	PRC	SP71	Nancy Coleman-Philip Reed	Sept. 23, '46	85m	Sept. 21, '46	3210	3090	3492
† High Barbaree	MGM	721	Van Johnson-June Allyson	May, '47	91m	Mar. 15, '47	3525	3238	3667
High Conquest	Mono.	620	Anna Lee-Warren Douglas	June 21, '47	79m	Mar. 15, '47	3525	3435	....
High School Hero	Mono.	517	Freddie Stewart-June Preisser	Sept. 7, '46	69m	Aug. 24, '46	3161	3126	....
High Tide	Mono.	....	Lee Tracy-Don Castle	Not Set	70m	Aug. 9, '47	3769	....	....
Hit Parade of 1947	Rep.	610	Eddie Albert-Constance Moore	Mar. 22, '47	90m	May 3, '47	3609	3459	....
† Holiday in Mexico (color)	MGM	701	Walter Pidgeon-Ilona Massey	Sept., '46	128m	July 27, '46	3113	2764	3288
Hollywood Barn Dance	Screen Guild	4701	Ernest Tubbs-Lori Talbott	June 21, '47	72m	June 7, '47	3665	3655	....
Home in Oklahoma	Rep.	5542	Roy Rogers-Dale Evans	Nov. 8, '46	72m	Nov. 9, '46	3298	3163	....
Homesteaders of Paradise Valley	Rep.	664	Allan Lane-Bobby Blake	Apr. 1, '47	....	.....	....	3475	....
Homestretch, The (color)	20th-Fox	713	Cornel Wilde-Maureen O'Hara	May, '47	96m	Apr. 26, '47	3597	3488	3703
Home Sweet Homicide	20th-Fox	640	Lynn Bari-Randolph Scott	Oct., '46	90m	July 27, '46	3124	2939	3492
Honeymoon (Block 5)	RKO	721	Shirley Temple-Guy Madison	May 17, '47	74m	Apr. 19, '47	3585	3539	3747
Hoppy's Holiday	UA	....	William Boyd-Andy Clyde	July 18, '47	60m	May 17, '47	3630	....	....
How Green Was My Valley (Reissue)	20th-Fox	....	Walter Pidgeon-Maureen O'Hara	Not Set	118m	Jan. 4, '47	3398	....	....
Hucksters, The	MGM	728	Clark Gable-Deborah Kerr	Aug., '47	115m	June 28, '47	3701	3574	3747
† Humoresque	WB	612	Joan Crawford-John Garfield	Jan. 25, '47	125m	Dec. 28, '46	3385	3363	3667
I COVER Big Town	Para.	4624	Philip Reed-Hillary Brooke	July 25, '47	63m	Mar. 1, '47	3502	3459	....
If I'm Lucky	20th-Fox	638	Vivian Blaine-Harry James	Sept., '46	79m	Aug. 31, '46	3174	3066	3412
If You Knew Susie	RKO	....	Eddie Cantor-Joan Davis	Not Set	....	.....	....	3475	....
I Know Where I'm Going (Brit.)	Univ.	....	Wendy Hiller-Roger Livesey	Not Set	91m	Aug. 9, '47	3769	....	....
I'll Be Yours	Univ.	607	Deanna Durbin-Tom Drake	Jan., '47	93m	Jan. 25, '47	3433	3348	3703
Imperfect Lady	Para.	4610	Teresa Wright-Ray Milland	Apr. 25, '47	97m	Mar. 15, '47	3526	2870	3747
International Lady (Reissue)	PRC	734	George Brent-Ilona Massey	May 24, '47	102m	.....	....	....	....
I Stole a Million (Reissue)	Univ.	2794	George Raft-Claire Trevor	Apr., '47	75m	Mar. 15, '47	3527	....	....
† It Happened in Brooklyn	MGM	718	Frank Sinatra-Kathryn Grayson	Apr., '47	103m	Mar. 8, '47	3513	3238	3747
It Happened on Fifth Avenue (Allied Artists)	Mono.	1	Don DeFore-Ann Harding	Apr. 19, '47	115m	Feb. 8, '47	3457	....	3667
It's Great To Be Young	Col.	7038	Leslie Brooks-Jimmy Lloyd	Sept. 12, '46	68m	Sept. 21, '46	3210	3163	....
It's a Joke, Son (Eagle-Lion)	PRC	102	Kenny Delmar-Una Merkel	Jan. 25, '47	64m	Jan. 25, '47	3433	3387	3492
† It's a Wonderful Life (Special)	RKO	781	James Stewart-Donna Reed	Jan. 7, '47	130m	Dec. 21, '46	3373	3186	3601
† I've Always Loved You (color) (Special)	Rep.	601	Maria Ouspenskaya-Philip Dorn	Dec. 2, '46	117m	Sept. 7, '46	3185	2628	3464
Ivy	Univ.	616	Joan Fontaine-Patric Knowles	June, '47	99m	June 14, '47	3677	....	....
I Wonder Who's Kissing Her Now? (color)	20th-Fox	723	June Haver-Mark Stevens	Aug., '47	104m	June 14, '47	3678	3563	....
JEWELS of Brandenburg (Wurtzel)	20th-Fox	716	Richard Travis-Micheline Cheirel	May, '47	64m	Apr. 12, '47	3573	....	....
Johnny Frenchman (British)	Univ.	Francoise Rosay-Tom Walls	Oct., '46	104m	Nov. 2, '46	3286

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Johnny O'Clock	Col.	883	Dick Powell-Evelyn Keyes	Mar., '47	95m	Jan. 4, '47	3397	3388	3703
† Jolson Story, The (color) (Spcl.)	Col.	831	Larry Parks-William Demarest	Jan., '47	128m	Sept. 21, '46	3209	2883	3703
Jungle Flight	Para.	4625	Robert Lowery-Ann Savage	Aug. 22, '47	67m	Mar. 1, '47	3502	3126	....
Jungle Princess (reissue)	Para.	R5-3620	Dorothy Lamour-Ray Milland	Sept. 1, '46	84m	Sept. 21, '46	3212	....	....
KEEPER of the Bees	Col.	....	Harry Davenport-Michael Duane	July 10, '47	....	....	....	3679	....
Key Witness	Col.	....	John Beal-Trudy Marshall	Not Set	67m	Aug. 9, '47	3769	....	....
Killer at Large	PRC	717	Robert Lowery-Anabel Shaw	May 31, '47	63m	June 7, '47	3665	3655	....
Killer Dill	Screen Guild	4702	Stuart Erwin-Anne Gwynne	Aug. 2, '47	75m	June 14, '47	3678	3666	....
Kilroy Was Here	Mono.	621	Jackie Cooper-Jackie Coogan	July 19, '47	68m	July 5, '47	3713	3611	....
King of the Wild Horses	Col.	809	Preston Foster-Gail Patrick	Mar. 27, '47	79m	Mar. 22, '47	3537	3527	....
Kings Row (Reissue)	WB	608	Ann Sheridan-Robert Cummings	Dec. 7, '46	127m	Nov. 2, '46	3286	....	....
Kiss of Death	20th-Fox	725	Victor Mature-Brian Donlevy	Sept., '47	....	....	....	3735	....
Kit Carson (Reissue)	PRC	731	Dana Andrews-Lynn Bari	Mar. 22, '47	97m	Aug. 31, '40	....	....	....
LADIES' Man	Para.	4605	Eddie Bracken-Virginia Welles	Feb. 7, '47	90m	Jan. 11, '47	3409	2809	3747
Lady Chaser	PRC	....	Robert Lowery-Ann Savage	Nov. 25, '46	58m	Dec. 28, '46	3386	3312	....
Lady in the Lake	MGM	712	Robert Montgomery-Audrey Totter	Jan., '47	105m	Nov. 30, '46	3333	3312	3747
Lady Luck (Block 1)	RKO	702	Robert Young-Barbara Hale	Oct. 18, '46	97m	July 20, '46	3102	2756	3350
Lady Surrenders, A (Brit.)	Univ.	....	Margaret Lockwood-Stewart Granger (T)	Oct. 4, '46	103m	Oct. 12, '46	3249	....	....
Land of the Lawless	Mono.	671	Johnny Mack Brown-Raymond Hatton	Apr. 26, '47	59m	May 17, '47	3630	3539	....
Landrush	Col.	861	Charles Starrett-Smiley Burnette	Oct. 17, '46	54m	Sept. 21, '46	3211	2895	....
Last Frontier Uprising	Rep.	5504	Monte Hale-Adrian Booth	Feb. 1, '47	....	....	....	3187	....
Last of the Mohicans (Reissue)	PRC	732	Randolph Scott-Binnie Barnes	Mar. 22, '47	94m	Aug. 15, '36	54	....	....
Last of the Redmen, The (color)	Col.	837	Jon Hall-Evelyn Ankers	Aug., '47	....	....	....	3574	....
Late George Apley, The	20th-Fox	712	Ronald Colman-Peggy Cummins	Apr., '47	98m	Feb. 8, '47	3457	3434	3667
Law Comes to Gunsight, The	Mono.	672	Johnny Mack Brown-Raymond Hatton	May 24, '47	56m	June 7, '47	3665	3587	....
Law of the Canyon	Col.	867	Charles Starrett-Smiley Burnette	Apr. 24, '47	55m	....	....	3539	....
Law of the Lash	PRC	751	Al LaRue-Mary Scott	Feb. 28, '47	54m	Mar. 1, '47	3502	3410	....
Les Miserables (Reissue)	20th-Fox	704	Fredric March-Charles Laughton	Jan., '47	105m	Jan. 4, '47	3398	....	....
Life with Father (color)	WB	....	Irene Dunne-William Powell	Not Set	....	....	....	3475	....
Lighthouse	PRC	610	John Litel-June Lang	Jan. 10, '47	62m	Feb. 8, '47	3458	3312	....
Likely Story, A (Block 5)	RKO	724	Bill Williams-Barbara Hale	Apr. 19, '47	88m	Apr. 19, '47	3586	3574	....
Little Iodine	UA	....	Jo Ann Marlowe-Marc Cramer	Oct. 11, '46	57m	Sept. 14, '46	3198	3066	....
Little Miss Broadway	Col.	815	Jan Porter-John Shelton	June 19, '47	69m	....	....	3666	....
Little Mister Jim	MGM	719	"Butch" Jenkins-Frances Gifford	Apr., '47	94m	June 8, '46	3030	2926	....
Living in a Big Way	MGM	725	Gene Kelly-Marie McDonald	June, '47	103m	June 7, '47	3666	....	....
† Locket, The (Block 3)	RKO	711	Laraine Day-Brian Aherne	Dec. 20, '46	85m	Dec. 21, '46	3373	2939	3553
Lone Hand Texan	Col.	866	Charles Starrett-Smiley Burnette	Mar. 6, '47	54m	Mar. 15, '47	3526	3422	....
Lone Star Moonlight	Col.	854	Ken Curtis-Joan Barton	Dec. 12, '46	67m	Dec. 14, '46	3362	3274	....
Lone Wolf in Mexico, The	Col.	823	Gerald Mohr-Eric Blore	Jan. 16, '47	69m	Jan. 4, '47	3398	3348	....
Long Night, The (Special)	RKO	861	Henry Fonda-Barbara Bel Geddes	May 28, '47	101m	May 31, '47	3654	....	....
Lost Honeymoon (Eagle-Lion)	PRC	104	Franchot Tone-Ann Richards	Mar. 29, '47	69m	Mar. 15, '47	3526	3475	3703
Louisiana	Mono.	....	Jimmie Davis-Margaret Lindsay	Not Set	....	....	....	3771	....
Love and Learn	WB	620	Jack Carson-Martha Vickers	May 3, '47	83m	Mar. 29, '47	3550	....	....
Love Laughs at Andy Hardy	MGM	714	Mickey Rooney-Bonita Granville	Feb., '47	91m	Dec. 7, '46	3345	3127	3703
Lured	UA	....	George Sanders-Lucille Ball	Not Set	102m	July 19, '47	3733	3575	....
† MACOMBER Affair, The	UA	....	Gregory Peck-Joan Bennett	Mar. 21, '47	90m	Feb. 1, '47	3445	3076	3703
Mad Wednesday	UA	....	Harold Lloyd-Raymond Walburn	Apr. 4, '47	89m	Mar. 1, '47	3503	2870	3633
(formerly Sin of Harold Diddlebock)	....	....	....	....	....	....	....	....	....
Magic Bow, The (British)	Univ.	....	Stewart Granger-Phyllis Calvert	Not Set	105m	July 5, '47	3713	....	....
Magic Town	RKO	....	James Stewart-Jane Wyman	Not Set	....	....	....	3563	....
Magnificent Doll	Univ.	602	Ginger Rogers-Burgess Meredith	Nov., '46	95m	Nov. 23, '46	3321	3274	3577
Magnificent Obsession (Reissue)	Univ.	2795	Irene Dunne-Robert Taylor	May, '47	67m	May 3, '47	3610	....	....
Magnificent Rogue	Rep.	606	Lynn Roberts-Warren Douglas	Feb. 15, '47	74m	Nov. 16, '46	3309	....	....
Man I Love, The	WB	611	Ida Lupino-Robert Alda	Jan. 11, '47	96m	Dec. 28, '46	3385	2784	3464
Marauders, The	UA	....	William Boyd-Andy Clyde	Not Set	63m	July 19, '47	3734	....	....
† Margie (color)	20th-Fox	646	Jeanne Crain-Alan Young	Nov., '46	94m	Oct. 19, '46	3261	2884	3601
Marked Woman (Reissue)	WB	....	Bette Davis-Humphrey Bogart	Sept. 1, '47	95m	Aug. 2, '47	3758	....	....
Marshal of Cripple Creek	Rep.	667	Allan Lane-Bobby Blake	Aug. 15, '47	....	....	....	3759	....
Meet Me at Dawn (British)	20th-Fox	721	William Eythe-Stanley Holloway	July, '47	99m	Jan. 25, '47	3434	....	....
Memory of Love	RKO	....	Dana Andrews-Merle Oberon	Not Set	....	....	....	3717	....
Men of Two Worlds (Br.) (color)	Univ.	....	Eric Portman-Phyllis Cavert	Sept. 9, '46	109m	Sept. 28, '46	3224	....	....
Merton of the Movies	MGM	....	Red Skelton-Virginia O'Brien	Oct., '47	82m	July 19, '47	3734	3655	....
Michigan Kid, The (color)	Univ.	610	Jon Hall-Rita Johnson	Mar., '47	69m	Feb. 22, '47	3486	3090	....
Mighty McGurk, The	MGM	711	Wallace Beery-Edward Arnold	Jan., '47	87m	Nov. 23, '46	3321	3066	3577
Millerson Case, The	Col.	817	Warner Baxter-Nancy Saunders	May 29, '47	72m	....	....	3587	....
Millie's Daughter	Col.	814	Gladys George-Gay Nelson	Mar. 20, '47	70m	Feb. 22, '47	3487	3459	....
† Miracle on 34th Street	20th-Fox	718	Maureen O'Hara-John Payne	June, '47	96m	May 10, '47	3621	....	3747
Mr. District Attorney	Col.	832	Dennis O'Keefe-Marg. Chapman	Feb., '47	82m	Jan. 4, '47	3398	....	3553
Mr. Hex	Mono.	608	Leo Gorcey-Huntz Hall	Dec. 7, '46	63m	Dec. 14, '46	3362	3240	....
Monsieur Verdoux	UA	....	Charles Chaplin-Martha Raye	Not Set	123m	Apr. 19, '47	3585	....	....
Moss Rose	20th-Fox	....	Victor Mature-Peggy Cummins	June, '47	82m	May 24, '47	3641	3550	....
Mother Wore Tights (color)	20th-Fox	724	Betty Grable-Dan Dailey, Jr.	Sept., '47	104m	....	....	3563	....
Mutiny in the Big House (R.)	Mono.	....	Charles Bickford-Barton MacLane	July 5, '47	83m	Oct. 14, '39	....	....	....
My Brother Talks to Horses	MGM	715	Peter Lawford-"Butch" Jenkins	Feb., '47	94m	Nov. 23, '46	3322	3031	....
† My Darling Clementine	20th-Fox	645	Henry Fonda-Linda Darnell	Nov., '46	97m	Oct. 12, '46	3249	3078	3464
My Dog Shep	Screen Guild	4609	Tom Neal-Helen Chapman-"Flame"	Dec. 1, '46	60m	....	....	3163	....
† My Favorite Brunette	Para.	4609	Bob Hope-Dorothy Lamour	Apr. 4, '47	87m	Feb. 22, '47	3485	3388	3703
My Heart Goes Crazy (Br.) (col.)	Univ.	....	Syd Field-Greta Gynt	Not Set	121m	Sept. 21, '46	3209	....	....
(formerly London Town)	....	....	....	....	....	....	....	....	....
Mysterious Mr. Valentine	Rep.	531	William Henry-Linda Stirling	Sept. 3, '46	3312
My Wild Irish Rose (color)	WB	Dennis Morgan-Andrea King	Not Set	3599

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'NEATH Canadian Skies	Screen Guild	4606	Russell Hayden-Inez Cooper	Oct. 15,'46	41m				3127
Never Say Goodbye	WB	606	Errol Flynn-Eleanor Parker	Nov. 9,'46	97m	Oct. 12,'46	3249	3078	3464	
New Orleans	UA	....	Arturo de Cordova-Dorothy Patrick	Apr. 18,'47	89m	May 3,'47	3609	3488	3747	
News Hounds	Mono.	622	Leo Gorcey-Christine McIntyre	Aug. 9,'47	68m	June 21,'47	3689	....	....
Night Unto Night	WB	....	Vivéca Lindfors-Ronald Reagan	(T) Aug. 22,'47	....	....	....	3735	....
Nobody Lives Forever	WB	604	John Garfield-Geraldine Fitzgerald	Oct. 12,'46	100m	Sept. 28,'46	3221	2830	3412	
Nocturne (Block 2)	RKO	706	George Raft-Lynn Bari	Oct. 29,'46	87m	Oct. 19,'46	3261	3055	3667	
No Leave, No Love	MGM	704	Van Johnson-Marie Wilson	Oct.,'46	117m	Aug. 31,'46	3173	2818	3492	
† Nora Prentiss	WB	614	Ann Sheridan-Kent Smith	Feb. 22,'47	111m	Feb. 8,'47	3457	2883	3553	
North of the Border	Screen Guild	4610	Russell Hayden-Inez Cooper	Nov. 15,'46	42m	....	....	3090	....
Northwest Outpost	Rep.	615	Nelson Eddy-Illona Massey	June 25,'47	91m	May 17,'47	3629	....	....
† Notorious (Special)	RKO	761	Ingrid Bergman-Cary Grant	Sept. 6,'46	101m	July 27,'46	3113	2870	3464	
Notorious Gentleman (British)	Univ.	603	Rex Harrison-Lilli Palmer	Nov. 1,'46	109m	Oct. 26,'46	3273	....	3412	
ODD Man Out (British)	Univ.	617	James Mason-Robert Newton	June,'47	116m	Feb. 15,'47	3473	....	3703	
One Hundred Men and a Girl (Reissue)	Univ.	2796	Deanna Durbin-Adolphe Menjou	May,'47	83m	May 3,'47	3610	....	....
Oregon Trail Scouts	Rep.	665	Allan Lake-Martha Wentworth	May 15,'47	58m	May 24,'47	3643	3599	....
Other Love, The	UA	....	Barbara Stanwyck-David Niven	July 11,'47	96m	Apr. 5,'47	3561	3550	3667	
Out California Way (color)	Rep.	5503	Monte Hale-Adrian Booth	Dec. 5,'46	67m	Dec. 14,'46	3362	3127	....
Outlaw of the Plains	PRC	....	Buster Crabbe-Al St. John	Sept. 22,'46	56m	Sept. 28,'46	3225	3126	....
Overlanders, The (British)	Univ.	....	"Chips" Rafferty-Daphne Campbell	Not Set	91m	Oct. 19,'46	3261	....	....
Over the Santa Fe Trail	Col.	852	Ken Curtis-Jennifer Holt	Feb. 13,'47	63m	Feb. 22,'47	3487	3422	....
PACIFIC Adventure	Col.	....	Ron Randell-Muriel Steinbeck	July,'47	80m	....	....	3689	....
Paradine Case, The	Selznick	....	Gregory Peck-Ann Todd	Not Set	....	....	....	3666	....
Partners of the Plains (R.)	Screen Guild	HC09	William Boyd-Harvey Clark	Apr. 26,'47	71m	Dec. 11,'37	....	....	....
Patient Vanishes, The (Br.)	Film Classics	....	James Mason-Mary Clare	May 22,'47	78m	May 31,'47	3654	....	....
Perfect Marriage, The	Para.	4604	Loretta Young-David Niven	Jan. 24,'47	87m	Nov. 23,'46	3321	2883	3667	
Perils of Pauline (color)	Para.	4615	Betty Hutton-John Lund	July 4,'47	92m	May 31,'47	3653	3631	3747	
Philadelphia Story, The (R.)	MGM	....	Cary Grant-James Stewart	(T) May 8,'47	112m	May 10,'47	3621	....	....
Philo Vance Returns	PRC	708	Alan Curtis-Terry Austin	June 14,'47	64m	Apr. 26,'47	3598	3422	....
Philo Vance's Gamble	PRC	707	Alan Curtis-Tala Birell	Apr. 12,'47	62m	May 3,'47	3610	3434	....
Philo Vance's Secret Mission	PRC	....	Alan Curtis-Sheila Ryan	Mar. 20,'47	....	....	....	3475	....
Pilgrim Lady, The	Rep.	602	Adele Mara-Warren Douglas	Jan. 22,'47	67m	Jan. 25,'47	3433	3347	....
Pinocchio (color) (Reissue)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....	....	....
Pioneer Justice	PRC	753	Al "Lash" LaRue-Al "Fuzzy" St. John	June 28,'47	56m	July 5,'47	3714	3631	....
Pirates of Monterey (color)	Univ.	....	Maria Montez-Rod Cameron	Not Set	....	....	....	3127	....
Plainsman, The (Reissue)	Para.	R5-3624	Gary Cooper-Jean Arthur	Sept. 1,'46	113m	Sept. 21,'46	3212	....	....
Plainsman and the Lady, The	Rep.	532	William Elliott-era Hrubal Ralston	Nov. 15,'46	87m	Nov. 9,'46	3297	3127	3350	
Possessed	WB	624	Joan Crawford-Van Heflin	July 26,'47	108m	May 31,'47	3653	3078	....
Prairie Raiders	Col.	868	Charles Starrett-Smilely Burnette	May 29,'47	54m	....	....	3587	....
Pretender, The	Rep.	620	Albert Dekker-Catherine Craig	Aug. 16,'47	....	....	....	3759	....
Private Affairs of Bel Ami	UA	....	George Sanders-Angela Lansbury	Mar. 1,'47	112m	Mar. 1,'47	3501	3311	3667	
Pursued	WB	615	Teresa Wright-Robert Mitchum	Mar. 8,'47	101m	Feb. 22,'47	3485	3435	3747	
QUEEN of the Amazons	Screen Guild	4611	Robert Lowery-Patricia Morison	Jan. 15,'47	61m	Mar. 29,'47	3550	3311	....
Queen of the Yukon (Reissue)	Mono.	617	Charles Bickford-Irene Rich	May 3,'47	70m	Sept. 21,'40	....	....	....
RAGE in Heaven (R.)	MGM	705	Ingrid Bergman-Robert Montgomery	Oct.,'46	85m	Aug. 24,'46	3162	....	....
Raiders of the South	Mono.	564	Johnny Mack Brown-Raymond Hatton	Jan. 18,'47	55m	Feb. 22,'47	3487	3348	....
Rainbow Over the Rockies	Mono.	683	Jimmy Wakely-Lee "Lasses" White	Feb. 8,'47	54m	Mar. 22,'47	3538	3410	....
Ramrod	UA	....	Joel McCrea-Veronica Lake	May 2,'47	95m	Mar. 1,'47	3503	3487	3747	
Range Beyond the Blue	PRC	745	Eddie Dean-Roscoe Ates	Mar. 17,'47	55m	Mar. 15,'47	3526	3411	....
† Razor's Edge, The	20th-Fox	701	Tyrone Power-Gene Tierney	Jan.,'47	146m	Nov. 30,'46	3334	3127	3553	
Red House, The	UA	....	Edw. G. Robinson-Lon McCalister	Feb. 7,'47	99m	Feb. 8,'47	3457	3090	3553	
Red River	UA	....	John Wayne-Montgomery Clift	Not Set	....	....	....	3575	....
Red Stallion (Eagle-Lion) (color)	PRC	107	Robert Paige-Ted Donaldson	Aug. 16,'47	81m	July 26,'47	3746	3475	....
Renegade Girl	Screen Guild	4612	Alan Curtis-Ann Savage	Dec. 25,'46	65m	Feb. 22,'47	3486	3363	....
Repeat Performance (Eagle-Lion)	PRC	105	Joan Leslie-Louis Hayward	May 30,'47	93m	May 31,'47	3655	3475	3747	
Return of Monte Cristo, The	Col.	829	Louis Hayward-Barbara Britton	Dec.,'46	91m	Dec. 7,'46	3345	3312	3412	
Return of Rin Tin Tin, The	PRC	....	Donald Woods-Bobby Blake	Feb. 20,'47	....	....	....	3527	....
Riders of the Lone Star	Col.	....	Charles Starrett-Smilely Burnette	Aug. 14,'47	....	....	....	3735	....
Riding the California Trail	Mono.	610	Gilbert Roland-Martin Garralaga	Jan. 11,'47	59m	Feb. 8,'47	3459	3287	....
Riff Raff (Block 1)	RKO	803	Pat O'Brien-Anne Jeffreys	Sept. 15,'47	80m	June 14,'47	3678	3666	....
Rio Grande Raiders	Rep.	558	Sunset Carson-Peggy Stewart	Sept. 9,'46	57m	Oct. 12,'46	3250	3163	3350	
Robin Hood of Monterey	Mono.	623	Gilbert Roland-Evelyn Brent	Aug. 2,'47	....	....	....	3759	....
Robin Hood of Texas	Rep.	685	Gene Autry-Lynn Roberts	July 15,'47	....	....	....	3735	....
Rolling Home	Screen Guild	4607	Jean Parker-Russell Hayden	Nov. 1,'46	71m	Feb. 8,'47	3459	3163	....
Roll On, Texas Moon	Rep.	542	Roy Rogers-Dale Evans	Sept. 12,'46	68m	Sept. 21,'46	3211	3030	....
Romance of Rosy Ridge	MGM	729	Van Johnson-Thomas Mitchell	Aug.,'47	105m	July 5,'47	3713	3611	....
Rustlers of Devil's Canyon	Rep.	666	Allan Lane-Bobby Blake	July 1,'47	58m	July 19,'47	3735	3679	....
Rustler's Valley (R.)	Screen Guild	HC07	William Boyd-George Hayes	Mar. 15,'47	60m	....	....	....	....
SADDLE Pals	Rep.	684	Gene Autry-Lynn Roberts	June 15,'47	72m	June 21,'47	3689	3631	....
Saigon	Para.	....	Alan Ladd-Veronica Lake	Not Set	....	....	....	3666	....
San Demetrio, London (British)	20th-Fox	714	Walter Fitzgerald-Arthur Young	Apr.,'47	76m	Apr. 5,'47	3561	....	....
San Quentin (Block 3)	RKO	712	Lawrence Tierney-Marion Carr	Dec. 17,'46	66m	Dec. 7,'46	3345	3336	3553	

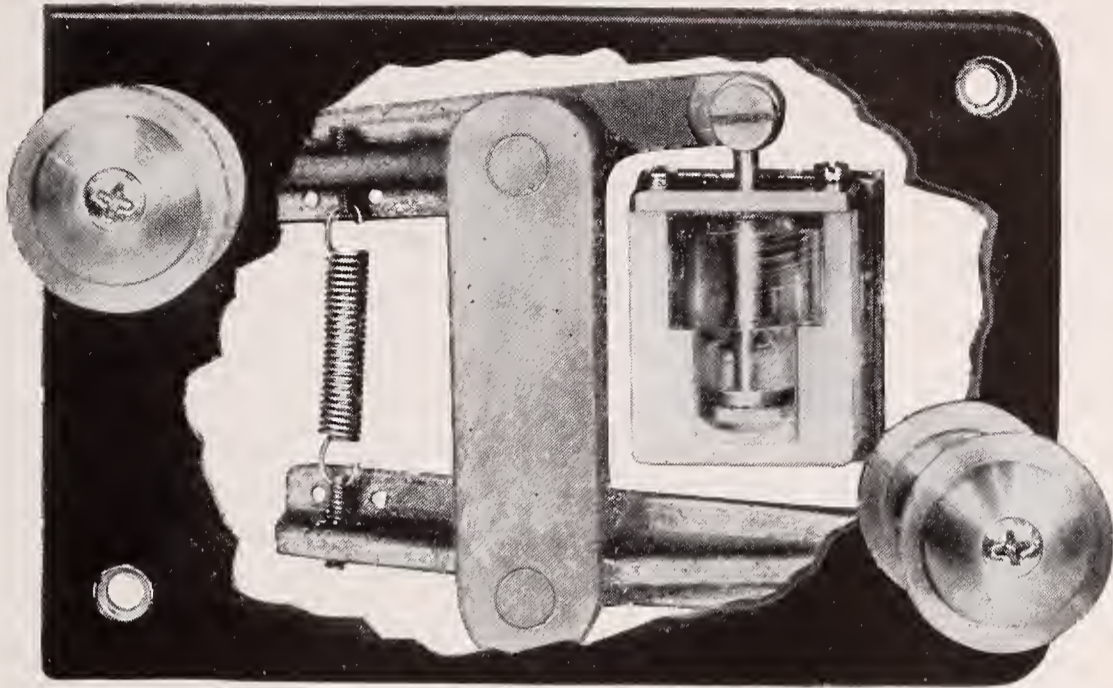
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Santa Fe Uprising	Rep.	661	Allan Lane-Bobby Blake	Nov. 15,'46	55m	July 5,'47	3714	3322
Sarge Goes to College	Mono.	618	Alan Hale, Jr.-June Preisser	May 17,'47	63m	May 17,'47	3630	3575	....
Scared to Death (color)	Screen Guild	4608	Bela Lugosi-Douglas Fowley	May 3,'47	65m	June 21,'47	3689	3127	....
Sea of Grass	MGM	720	Spencer Tracy-Katharine Hepburn	Apr., '47	131m	Feb. 15,'47	3473	3238	3553
Sea Hawk, The (Reissue)	WB	618	Errol Flynn-Brenda Marshall	Apr. 26,'47	109m	Mar. 29,'47	3550	....	..
Sea Wolf, The (Reissue)	WB	619	Edw. G. Robinson-Ida Lupino	Apr. 26,'47	87m	Mar. 29,'47	3550	....	....
Second Chance (Wurtzel)	20th-Fox	726	Kent Taylor-Louise Currie	Sept., '47	62m	July 26,'47	3745	3735	....
Secret Heart, The	MGM	709	Claudette Colbert-Walter Pidgeon	Dec., '46	97m	Nov. 30,'46	3334	3274	3553
Secret Life of Walter Mitty, The (Special)	RKO	....	Danny Kaye-Virginia Mayo	Sept. 1,'47	105m	July 19,'47	3733	3611	....
Secret of the Whistler	Col.	818	Richard Dix-Leslie Brooks	Nov. 7,'46	65m	Nov. 2,'46	3286	3274	....
Seven Keys to Baldpate (Bl. 1)	RKO	804	Phillip Terry-Jacqueline White	Oct. 1,'47	68m	June 14,'47	3679	....	....
Seven Were Saved	Para.	4620	Richard Denning-Catherine Craig	Mar. 28,'47	73m	Feb. 22,'47	3486	2972	....
Shadowed	Col.	7042	Anita Louise-Robert Scott	Sept. 26,'46	70m	Nov. 30,'46	3334	3163	....
Shadow of a Woman	WB	602	Andrea King-Helmut Dantine	Sept. 14,'46	78m	Aug. 17,'46	3150	2543	3288
Shocking Miss Pilgrim, The (color)	20th-Fox	703	Betty Grable-Dick Haymes	Jan., '47	85m	Jan. 4,'47	3397	2884	3703
Shoot to Kill	Screen Guild	4615	Russell Wade-Susan Walters	May 17,'47	60m	Apr. 12,'47	3574	3488	....
Show-Off, The	MGM	708	Red Skelton-Marilyn Maxwell	Dec., '46	83m	Aug. 17,'46	3149	2951	3601
Silver Range	Mono.	563	Johnny Mack Brown-Raymond Hatton	Nov. 16,'46	63m	Dec. 7,'46	3346	3240	....
Silver Stallion (Reissue)	Mono.	612	David Sharpe-Janet Waldo	Dec. 14,'46	57m	.....	.....	.....	.....
† Sinbad, The Sailor (color) (Bl. 2)	RKO	762	D. Fairbanks, Jr.-Maureen O'Hara	Jan. 13,'47	117m	Jan. 18,'47	3421	3031	3667
Singapore	Univ.	622	Fred MacMurray-Ava Gardner	Aug., '47	.....	.....	.....	.....	.....
Singin' in the Corn	Col.	804	Judy Canova-Allen Jenkins	Dec. 26,'46	64m	Nov. 23,'46	3322	3312	3464
Singing on the Trail	Col.	7224	Ken Curtis-Jeff Donnell	Sept. 12,'46	.....	.....	.....	3187	....
Sing Me a Love Song (Reissue)	WB	....	James Melton-Patricia Ellis	Not Set	75m	June 7,'47	3666	....	....
Sioux City Sue	Rep.	681	Gene Autry-Lynn Roberts	Nov. 21,'46	69m	Dec. 7,'46	3345	3322	....
Sister Kenny (Block 1)	RKO	701	Rosalind Russell-Alexander Knox	Oct. 10,'46	118m	July 20,'46	3101	2907	3601
Six Gun Serenade	Mono.	684	Jimmy Wakely-Kay Morley	Apr. 5,'47	54m	May 3,'47	3610	3459	....
Slave Girl (color)	Univ.	622	Yvonne DeCarlo-George Brent	Aug., '47	80m	July 19,'47	3734	3631	....
† Smash-Up	Univ.	609	Susan Hayward-Lee Bowman	Mar., '47	103m	Feb. 15,'47	3475	3421	3703
Smoky River Serenade	Col.	....	Paul Campbell-Ruth Terry	Aug. 21,'47	.....	.....	.....	3759	....
So Dark the Night	Col.	805	Micheline Cheirel-Steven Geray	Oct. 10,'46	71m	Sept. 21,'46	3211	2850	....
Something in the Wind	Univ.	621	Deanna Durbin-John Dall	Aug., '47	88m	July 26,'47	3746	3735	....
Song of Love	MGM	....	Katharine Hepburn-Robert Walker	Oct., '47	119m	July 26,'47	3745	3679	....
Song of My Heart	Mono.	....	Frank Sundstrom-Audrey Long	Not Set	.....	.....	.....	3717	....
Song of Scheherazade (color)	Univ.	608	Brian Donlevy-Yvonne de Carlo	Mar., '47	106m	Feb. 1,'47	3445	3312	3553
Song of the Sierras	Mono.	681	Jimmy Wakely-Lee "Lasses" White	Dec. 28,'46	58m	Jan. 18,'47	3421	3240	....
Song of the South (Spcl.) (col.)	RKO	791	Disney Feature Cartoon	Nov. 20,'46	95m	Nov. 2,'46	3285	....	3703
Song of the Thin Man	MGM	....	William Powell-Myrna Loy	Sept., '47	96m	July 26,'47	3745	....	....
Song of the Wasteland	Mono.	682	Jimmy Wakely-Lee "Lasses" White	May 31,'47	56m	July 5,'47	3714	3655	....
Song of the Winchester	Mono.	....	Jimmy Wakely-Beverly John	Aug. 23,'47	.....	.....	.....	.....	.....
Son of Rusty, The	Col.	....	Ted Donaldson-Tom Powers	Aug. 7,'47	.....	.....	.....	3735	....
South of the Chisholm Trail	Col.	865	Charles Starrett-Smiley Burnette	Jan. 30,'47	58m	Feb. 1,'47	3446	3387	....
South of Pago Pago (R.)	PRC	736	Jon Hall-Victor McLaglen	June 21,'47	84m	July 20,'40	.....	....	....
So Well Remembered (British)	RKO	....	John Mills-Martha Scott	Not Set	.....	.....	.....	3631	....
Spoilers of the North	Rep.	612	Paul Kelly-Adrian Booth	Apr. 24,'47	66m	May 10,'47	3621	3488	....
Sport of Kings	Col.	811	Paul Campbell-Gloria Henry	June 26,'47	68m	.....	.....	3655	....
Springtime in the Sierras	Rep.	646	Roy Rogers-Jane Frazee	July 15,'47	75m	July 26,'47	3746	3689	....
Stagecoach to Denver	Rep.	662	Allan Lane-Bobby Blake	Dec. 23,'46	56m	Jan. 4,'47	3398	3348	....
Stairway to Heaven (Brit.) (col.)	Univ.	611	David Niven-Kim Hunter	Mar., '47	104m	Nov. 16,'46	3310	....	3703
Stallion Road	WB	617	Zachary Scott-Alexis Smith	Apr. 12,'47	97m	Mar. 22,'47	3537	2939	3747
Stanley and Livingstone (R.)	20th-Fox	705	Spencer Tracy-Nancy Kelly	Jan., '47	101m	Jan. 4,'47	3398	....	....
Stars Over Texas	PRC	743	Eddie Dean-Shirley Patterson	Nov. 18,'46	59m	Dec. 28,'46	3386	3287	....
Stepchild	PRC	703	Brenda Joyce-Donald Woods	June 7,'47	70m	June 14,'47	3678	3631	....
Stork Bites Man	UA	....	Jackie Cooper-Gene Roberts	June 21,'47	.....	.....	.....	3679	....
Strange Holiday	PRC	....	Claude Rains-Barbara Bate	Sept. 2,'46	56m	Nov. 2,'46	3286	....	....
Strange Journey (Wurtzel)	20th-Fox	708	Paul Kelly-Osa Massen	Feb., '47	65m	Sept. 14,'46	3197	....	....
† Strange Love of Martha Ivers (Block 6)	Para.	4529	Barbara Stanwyck-Van Heflin	Sept. 13,'46	117m	Mar. 23,'46	2907	3870	3492
Stranger from Ponca City	Col.	....	Charles Starrett-Smiley Burnette	July 3,'47	56m	.....	.....	3679	....
Strange Woman, The	UA	....	Hedy Lamar-George Sanders	Oct. 25,'46	101m	Nov. 2,'46	3285	2884	3667
Suddenly It's Spring	Para.	4608	Fred MacMurray-Paulette Goddard	Mar. 21,'47	87m	Feb. 15,'47	3473	2987	3667
Summer Holiday (color)	MGM	....	Mickey Rooney-Gloria DeHaven	Not Set	.....	.....	.....	3599	....
Sunset Pass (Block 1)	RKO	704	James Warren-Nan Leslie	Oct. 1,'46	59m	July 20,'46	3102	3090	3553
Sun Valley Serenade (R.)	20th-Fox	641	Sonja Henie-John Payne	Sept., '46	86m	Aug. 24,'46	3163	....	....
Susie Steps Out	UA	....	David Bruce-Cleatus Caldwell	Dec. 13,'46	65m	Nov. 23,'46	3322	3078	....
Sweetheart of Sigma Chi	Mono.	606	Elyse Knox-Phil Regan	Dec. 21,'46	75m	Dec. 7,'46	3346	3240	....
Swell Guy	Univ.	606	Sonny Tufts-Ann Blyth	Jan., '47	87m	Dec. 14,'46	3361	3274	3667
Swing the Western Way	Col.	853	Jack Leonard-Mary Doogan	June 26,'47	66m	.....	.....	3655	....
Swordsman, The	Col.	....	Larry Parks-Ellen Drew	Not Set	.....	.....	.....	3771	....
TARZAN and the Huntress (Block 5)	RKO	723	Johnny Weissmuller-Brenda Joyce	Apr. 5,'47	72m	Mar. 22,'47	3537	3503	3633
Temptation	Univ.	604	Merle Oberon-George Brent	Dec., '46	98m	Dec. 21,'46	3374	3076	3553
Tenth Avenue Angel	MGM	....	Margaret O'Brien-George Murphy	Not Set	.....	.....	.....	3031	....
Terror Trail	Col.	862	Charles Starrett-Smiley Burnette	Nov. 21,'46	55m	Nov. 2,'46	3286	3274	....
Texas Trail (R.)	Screen Guild	HC08	William Boyd-Russell Hayden	Apr. 12,'47	59m	.....	.....	....	....
That Brennan Girl	Rep.	533	James Dunn-Mona Freeman	Dec. 23,'46	95m	Nov. 16,'46	3310	3090	....
That's My Gal (color)	Rep.	609	Lynn Roberts-Donald Barry	May 15,'47	66m	May 31,'47	3655	3434	....
That's My Man	Rep.	613	Don Ameche-Catherine McLeod	June 1,'47	104m	Apr. 12,'47	3573	3563	....
That Way With Women	WB	616	Sydney Greenstreet-Martha Vickers	Mar. 29,'47	84m	Feb. 22,'47	3487	3031	3703
They Were Sisters (British)	Univ.	1065	James Young-Phyllis Calvert	Sept. 20,'46	108m	Aug. 3,'46	3125	....	....
They Won't Believe Me (Bl. 6)	RKO	726	Robert Mason-Sybil Hayward	July, '47	95m	May 17,'47	3630	3599	....
† 13 Rue Madeleine	20th-Fox	702	James Cagney-Annabella	Jan., '47	95m	Dec. 21,'46	3374	....	3667
Thirteenth Hour, The	Col.	819	Richard Dix-Karen Morley	Mar. 6,'47	65m	Feb. 15,'47	3474	3421	....
This Happy Breed (British) (col.)	Univ.	....	Robert Newton-Celie Johnson	Not Set	115m	Apr. 19,'47	3586	....	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED		Advance Synopsis Page	Service Data Page
						M. P. Herald Issue	Product Digest Page		
This Time for Keeps (color)	MGM	....	Esther Williams-Jimmy Durante	Not Set	....	....	....	3238	....
† Three Little Girls in Blue (color)	20th-Fox	639	June Haver-Vivian Blaine	Oct., '46	90m	Sept. 14, '46	3198	2907	3464
Three on a Ticket	PRC	715	Hugh Beaumont-Cheryl Walker	Apr. 5, '47	64m	Apr. 12, '47	3573	3435	....
Thrill of Brazil	Col.	7006	Evelyn Keyes-Keenan Wynn	Sept. 30, '46	91m	Sept. 21, '46	3209	3090	3264
Thunderbolt	Mono.	666	Documentary	July 26, '47	....	....	....	....	....
Thunder Mountain (Bl. 6)	RKO	730	Tim Holt-Richard Martin	June, '47	60m	May 7, '47	3630	3599	....
† Till the Clouds Roll By (color)	MGM	710	Robert Walker-Judy Garland	Jan., '47	137m	Nov. 16, '46	3309	2963	3703
Time Out of Mind	Univ.	614	Phyllis Calvert-Robert Hutton	May, '47	88m	Mar. 22, '47	3537	3527	3577
† Time, the Place, the Girl (color)	WB	610	Dennis Morgan-Jack Carson	Dec. 28, '46	108m	Dec. 14, '46	3361	2555	3703
Too Many Winsers	PRC	716	Hugh Beaumont-Trudy Marshall	May 24, '47	60m	June 7, '47	3666	3587	....
Trailing Danger	Mono.	676	Johnny Mack Brown-Raymond Hatton	Mar. 29, '47	58m	Apr. 5, '47	3562	3435	....
Trail Street (Block 4)	RKO	717	Randolph Scott-Anne Jeffreys	Feb. 19, '47	84m	Feb. 22, '47	3486	3364	3703
Trail to San Antone	Rep.	682	Gene Autry-Peggy Stewart	Jan. 25, '47	67m	Feb. 1, '47	3446	3434	....
Trap, The	Mono.	607	Sidney Toler-Manton Moreland	Nov. 30, '46	62m	Jan. 18, '47	3421	3287	....
Trespasser, The	Rep.	619	Dale Evans-Warren Douglas	July 3, '47	72m	July 19, '47	3734	3717	....
Trigger Fingers	Mono.	568	Johnny Mack Brown-Raymond Hatton	Sept. 21, '46	56m	Oct. 5, '46	3237	3126	....
Trouble with Women, The	Para.	4614	Ray Milland-Teresa Wright	June 27, '47	81m	May 17, '47	3629	3611	....
Tumbleweed Trails	PRC	742	Eddie Dean-Shirley Patterson	Oct. 28, '46	59m	Nov. 9, '46	3297	....	....
Twilight on the Rio Grande	Rep.	683	Gene Autry-Adele Mara	Apr. 1, '47	71m	Apr. 19, '47	3586	3488	....
† Two Mrs. Carrolls, The	WB	621	Barbara Stanwyck-Humphrey Bogart	May 24, '47	99m	Apr. 5, '47	3561	3539	3667
Two Smart People	MGM	706	John Hodiak-Lucille Ball	Nov., '46	93m	June 8, '46	3029	2748	3492
† Two Years Before the Mast	Para.	4601	Alan Ladd-Brian Donlevy	Nov. 22, '46	98m	Aug. 31, '46	3173	3055	3464
UNEXPECTED Guest	UA	....	Bill Boyd-Rand Brooks	Mar. 28, '47	61m	Dec. 14, '46	3362	....	....
Undercover Maisie	MGM	722	Ann Sothorn-Barry Nelson	May, '47	90m	Mar. 8, '47	3514	3459	3667
† Undercurrent	MGM	707	Katharine Hepburn-Robert Taylor	Nov., '46	116m	Oct. 5, '46	3237	3007	3412
Under the Tonto Rim (Block 1)	RKO	805	Tim Holt-Nan Leslie	Aug. 1, '47	61m	June 14, '47	3678	3666	....
Unfaithful, The	WB	623	Ann Sheridan-Zachary Scott	July 5, '47	109m	May 31, '47	3654	3574	....
Unfinished Dance (color)	MGM	....	Margaret O'Brien-Cyd Charisse	Sept., '47	100m	Aug. 2, '47	3757	3240	....
Untamed Fury	PRC	SP72	Mikel Conrad-Gaylord Pendleton	Mar. 22, '47	64m	Mar. 29, '47	3550	3435	....
VACATION Days	Mono.	611	Freddie Stewart-June Preisser	Jan. 25, '47	66m	Apr. 5, '47	3562	3363	....
Vacation in Reno (Block 3)	RKO	713	Jack Haley-Anne Jeffreys	Dec. 10, '46	60m	Oct. 12, '46	3249	3127	....
Valley of Fear	Mono.	675	Johnny Mack Brown-Raymond Hatton	Feb. 15, '47	54m	Mar. 8, '47	3514	3410	....
Variety Girl	Para.	4618	Mary Hatcher-DeForest Kelley	Aug. 29, '47	93m	July 19, '47	3733	3599	....
Verdict, The	WB	607	Sydney Greenstreet-Peter Lorre	Nov. 23, '46	86m	Nov. 9, '46	3297	2764	3747
Vigilantes of Boomtown	Rep.	663	Allan Lane-Bobby Blake	Feb. 15, '47	56m	Feb. 15, '47	3474	3435	....
Vigilantes Return, The (color)	Univ.	618	Jon Hall-Margaret Lindsay	July, '47	67m	May 31, '47	3654	3611	....
Violence	Mono.	615	Nancy Coleman-Michael O'Shea	Apr. 12, '47	72m	Apr. 12, '47	3573	3459	....
WAKE Up and Dream	20th-Fox	649	John Payne-June Haver	Dec., '46	92m	Nov. 30, '46	3333	2499	3577
Wanted for Murder (Brit.)	20th-Fox	644	Eric Portman-Dulcie Gray	Nov., '46	91m	Nov. 9, '46	3298	....	....
Web, The	Univ.	615	Edmond O'Brien-Ella Raines	June, '47	91m	May 31, '47	3655	3611	....
Web of Danger	Rep.	616	Adele Mara-Bill Kennedy	June 10, '47	58m	June 7, '47	3665	3631	....
Welcome Stranger	Para.	4613	Bing Crosby-Barry Fitzgerald	(T) Apr. 25, '47	106m	Mar. 3, '47	3609	3574	....
West of Dodge City	Col.	864	Charles Starrett-Smiley Burnette	Mar. 27, '47	57m	Mar. 22, '47	3538	3488	....
Western Union (Reissue)	20th-Fox	719	Robert Young-Randolph Scott	June, '47	95m	June 14, '47	3679	....	....
West to Glory	PRC	746	Eddie Dean-Roscoe Ates	Apr. 12, '47	61m	May 3, '47	3610	3422	....
When the Daltons Rode (R.)	Univ.	2792	Randolph Scott-Kay Francis	Mar., '47	81m	Feb. 22, '47	3487	....	....
Where There's Life	Para.	....	Bob Hope-Signe Hasso	Not Set	....	....	....	3078	....
Whiplash	WB	....	Dane Clark-Alexis Smith	Not Set	....	....	....	3717	....
Wicked Lady, The (British)	Univ.	605	Margaret Lockwood-James Mason	Jan., '47	98m	Dec. 14, '46	3361	....	3412
Wife Wanted	Mono.	605	Kay Francis-Paul Cavanaugh	Nov. 2, '46	73m	Oct. 26, '46	3273	3138	....
Wild Bill Hickok Rides (R.)	WB	609	Bruce Cabot-Constance Bennett	Dec. 7, '46	72m	Nov. 2, '46	3286	....	....
Wild Country	PRC	744	Eddie Deas-Al "Fuzzy" St. John	Jan. 17, '47	59m	Feb. 1, '47	3446	3411	....
Wild Harvest	Para.	4701	Alan Ladd-Dorothy Lamour	Sept. 26, '47	92m	Aug. 9, '47	3769	3759	....
Wild West (color)	PRC	706	Eddie Dean-Al LaRue	Dec. 1, '46	73m	Dec. 7, '46	3347	3138	....
Winter Wonderland	Rep.	614	Lynn Roberts-Charles Drake	May 17, '47	71m	May 31, '47	3654	3599	....
Wolf Call (Reissue)	Mono.	619	John Carroll-Movita	June 7, '47	61m	May 20, '39	....	....	....
Woman in White, The	WB	....	Alexis Smith-Sydney Greenstreet	Not Set	....	....	....	3575	....
Woman on the Beach (Bl. 6)	RKO	727	Joan Bennett-Robert Ryan	June, '47	71m	May 24, '47	3643	3599	3747
Wyoming	Rep.	618	William Elliott-Vera Ralston	Aug. 1, '47	84m	Aug. 2, '47	3758	....	....
YANKEE Fakir	Rep.	611	Douglas Fowley-Joan Woodbury	Apr. 1, '47	71m	Apr. 12, '47	3574	3459	....
† Yearling, The (color)	MGM	717	Gregory Peck-Jane Wyman	May, '47	135m	Nov. 30, '46	3333	2883	3703
Years Between, The (British)	Univ.	....	Michael Redgrave-Valerie Hobson	Not Set	100m	Mar. 15, '47	3535	....	....
You Can't Cheat an Honest Man (Reissue)	Univ.	2793	W. C. Fields-Edgar Bergen	Apr., '47	75m	Mar. 15, '47	3527

FEATURE PRODUCT, LISTED BY COMPANY IN ORDER OF RELEASE, PAGES 3770-3771

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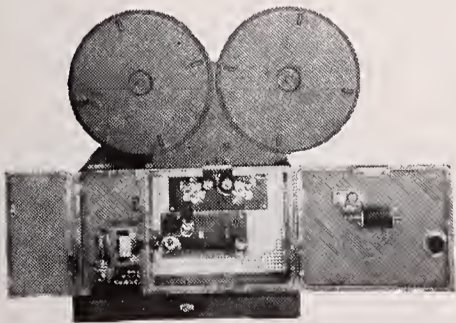
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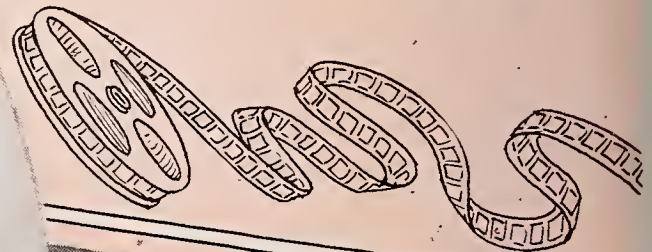
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Life With Father

Body and Soul

Louisiana

Stork Bites Man

Adventure Island

(In News Section)

Kiss of Death

THE BRITISH EXCLUSION ACT

An Editorial

New York:

**MAJORS PRESS EMBARGO ON FILMS
TO BRITAIN; STUDY PLANS TO
BUILD MORE DOMESTIC REVENUE**

London:

**EXHIBITORS TELL GOVERNMENT
INDUSTRY IS "IN CHAOS AND FACES
EXTINCTION" UNLESS TAX ON U. S.
FILMS IS MODIFIED; RANK SEES
HOPE FOR COMPROMISE PLAN**

The Field, U.S.A.:

**ALLIED WARNS AGAINST INCREASE IN
RENTALS TO MEET LOSS; EXHIBITOR
LEADERS SAY EMBARGO IS JUSTIFIED**



VOL. 168, NO. 7; AUGUST 16, 1947

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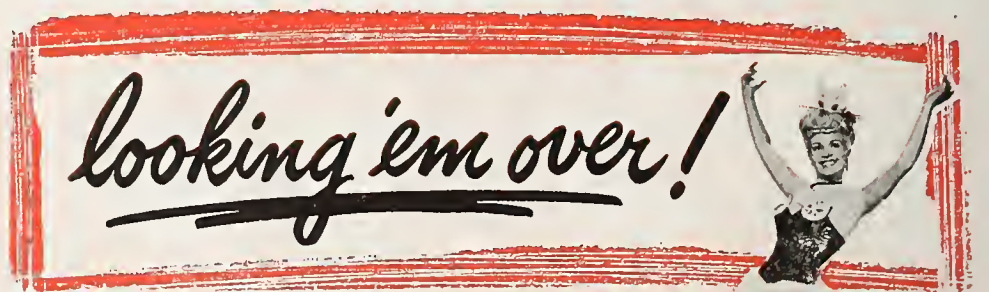
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THE look-of-the-month FOR AUGUST!



Motion Picture Herald acclaims **MIRACLE ON 34th STREET** a box-office champion! Winner of Boxoffice Magazine Blue Ribbon Award! *Maureen O'Hara, John Payne, Edmund Gwenn.* **I WONDER WHO'S KISSING HER NOW** 4th Week Chicago—New York, holdovers, moveovers everywhere! *June Haver, Mark Stevens—Technicolor.*



Trade press critics this week will see two of 20th's great new attractions—**MOTHER WORE TIGHTS** starring Betty Grable with Dan Dailey—Technicolor too!...and **KISS OF DEATH** starring Victor Mature, Brian Donlevy and Coleen Gray. (*"This One Was Written With A Machine Gun," Says Walter Winchell*). Read the reviews next week!



The whole industry is looking forward to **THE FOXES OF HARROW** *Rex Harrison, Maureen O'Hara*, **NIGHTMARE ALLEY** *Tyrone Power, Joan Blondell, Coleen Gray, Helen Walker*, **DAISY KENYON** *Joan Crawford, Dana Andrews, Henry Fonda*, **THE SNAKE PIT** *Olivia de Havilland, Mark Stevens*, and **FOREVER AMBER** *Linda Darnell, Cornel Wilde, Richard Greene, George Sanders—Technicolor*, **CAPTAIN FROM CASTILE** *Tyrone Power, Jean Peters, Cesar Romero—Technicolor* and **GENTLEMAN'S AGREEMENT** *Gregory Peck, Dorothy McGuire, John Garfield*.

EVERY EXHIBITOR looks TO **20** CENTURY-FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

TERRY RAMSAYE, Editor

Vol. 168, No. 7



August 16, 1947

BRITISH EXCLUSION ACT

TAKING pretext from economic conditions the Socialist British government has moved for the exclusion of the American motion picture. The procedure culminating last week in the approval by the House of Commons of the innocently named Supplies and Services Bill is patterned familiarly on the ideological strategy of the aggressive Left. Too closely to be coincidental, the program follows the historic and ill-fated processes conceived in Russia and demonstrated with variations in Germany, Italy and Japan, ever in behalf of totalitarian designs.

The device in this instance is confiscatory taxation. As a tax it is out of any real relevancy to the facts of the national and international economy and trade relations. It is also, out of arrogant ignorance or by revolutionary design, a flying in the face of the vitally important community of interest between the two effective allies of the West. This has a world importance that transcends economics.

The Atlee government by the approved measure will be taking three out of every four dollars earned by imported pictures, a net after all the normal take of British exhibition, which includes payrolls, profits and interior taxations. To Britain "imported pictures" means American pictures.

That decision has been made after American offers for the indefinite blocking and holding in Britain of a substantial part of the funds earned by the American product.

In substance the British Government, recipient of concessions and loans in the billions, says to the United States: "We do not want anything out of you but money."

A CONSIDERED campaign of preparation has led up to this political move. The American motion picture has been subjected to attack, both direct and by innuendo, both on the floor of Parliament and by devices of propaganda, including posters and public prints. Some of the British press, apparently unaware of the design for the control of communication, has been made party to it. Also on this side, perhaps at times unconsciously, there have been contributions in the American press by critical voices from the Left.

Despite the invalidity of the selected figures of the citations, the melodramatic implication in this program of preparation was that American pictures were taking bread out of the mouths of starving Britain. That was the stark message of the press, the billboards and the public speakers.

Unfortunately and erroneously the situation will be regarded in some quarters as an issue between Hollywood and some British politicians, or even possibly between Hollywood and the British picture industry. That British industry is entirely conscious of the mutuality of interests between London and Hollywood. The development and adjustment of those mutual interests have been until now in the hands of persons competent to deal with their problems in the established manner of free industry.

The Atlee-Dalton move is not in behalf of the British film industry, but quite to the contrary, is against its best interests. It must be judged by that same government's attitude toward

the paper-starved British press and other strategies of Socialistic control.

It has been officially estimated that 17½ percent of the income of the American companies, members of the Motion Picture Association, has been derived from British sources. The loss of that can affect American programs of production and distribution, but adjustment can be made. It is difficult, however, to foresee what adjustment could be made by British exhibition if it should lose the product which has occupied 80 percent of its screen time.

THE American decision of last Friday, announced by Mr. Eric Johnston, "to discontinue immediately shipments of American feature film and short subjects to England," was the inevitable answer—the only tenable answer.

It is not possible to believe that there could have been any British expectation of an American acquiescence. It is certain that no British motion picture authority could have counselled the move or encouraged anticipations based upon it.

The consequences are immediately damaging in the extreme to the carefully and expensively nurtured international motion picture structure built by Mr. J. Arthur Rank. As a producer he has been wooing American screens, especially of theatres affiliated with American production, against a consciousness of his position as Britain's most powerfully established exhibitor consumer of Hollywood pictures.

Just a fortnight ago, Mr. Rank remarked for publication that were he the Chancellor of the Exchequer he would hesitate at an import tax on films because: "That might endanger goodwill." At the moment that seems an understatement.

CONSIDERABLY more than the motion picture and its international relations is involved. In both Britain and the United States the remarkable film decision of the Supplies and Services Bill is a matter for page one attention and radio discussion. Every big daily in London carried banner heads on the American film embargo last Saturday and the Associated Press radiophoto service brought pictures of those headlines to America's Sunday papers for a photomontage. This means going to the people. Reactions may be expected affecting ramifications of trade and international relations far beyond the theatre box office.

On official levels there is also consideration to be given to the British film impost as a deliberate and calculated invasion of prior reciprocal trade agreements and the British loan agreement.

This comes after a long succession of extensions of assistance to Britain. Mr. Johnston has observed: ". . . the American industry, conscious of Britain's dollar crisis, had voluntarily suggested [meeting] the British halfway by offering to block, during the crisis, a substantial share of the earnings of the American companies."

The shockingly unreasonable development is tantamount to a declaration of economic isolationism, the last step before a

[Continued on following page, column 1]

THIS WEEK IN THE NEWS

THE BRITISH EXCLUSION ACT

[Continued from preceding page]

declaration of economic war. Considering Britain's position and condition, internal and external, the decisions involved have a quality of madness. It is all to be seen as a blighting discouragement of plans for adjustment of global social and economic problems.

"The British," says Mr. Johnston, "may have set in motion a chain reaction which could blast the hope of all trade revival around the world."

There is yet time for reconsideration. The inventory of American film now in London, thus free of the new tax, is said to be sufficient for a considerable period, perhaps as much as six months. The British pressures for such a reconsideration will inevitably be emphatic.

Mr. Winston Churchill charges the Labour Government with seeking "a blank check for totalitarian government." Those strong words are given a shocking reality by the substance and the manner of the tax pronouncement on imported films.

The Atlee government has made a grievous mistake, bad economically, worse politically. Much depends on how quickly and how thoroughly it proceeds to correct this mistake.

THE HERALD

Holiday

STARTING MONDAY all J. Arthur Rank's production and laboratory units, including all of his British studios, were to be closed for two weeks, giving all employees their vacations at one time. That plan, however, was formulated last year, long before the British put the tax on foreign films and America stopped shipments of their product over there and Britain had to find ways to increase her production. Anyway, the plan was to be, is, or is going to be the first mass holiday in film history in Britain. At any rate, Rank's theatres and executive headquarters staff were not to be affected by the holiday and they were the ones doing the most worrying.

New Era

DON'T LET ANYBODY tell you times haven't changed. Thirty-five years ago and more, almost the entire production of the industry was centered at Fort Lee, New Jersey, now known to New Yorkers only as the other end of the George Washington

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WHAT the leaders in both countries say about British exclusion act Page 17

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SCULLY sees drastic change in sales policy resulting from tax Page 18

OFFICIALDOM finds escape at films, but most "too darn busy" Page 21

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Bridge. Mary Pickford was trying on New York hats at the location, Ben Turpin was getting hit in the face with a pie, and cops were chasing bathing girls all over the place. But today there's a Long Island film company that wants to produce at Ft. Lee in the old Aurora Film Company studios and it can't unless city officials rezone a part of the town to permit business enterprises in the area. A public hearing on the rezoning will be held August 20.

Circus Control

St. John Bureau

CIRCUSES are being regulated now in Halifax, N. S., and St. John, N. B. Both the city councils of those cities have unanimously passed motions for establishing specific control and restriction over circuses following a flood of complaints of misleading advertising, congestion, short shows, extra admission charges, and similar matters brought out when a circus recently passed through this area. Protection was reported as necessary for the circus from the threats of irate "victims." The only explanation offered by the circus officials for the avalanche of protests was that many concessionaries outside the circus had been licensed to operate gambling booths on the border of the city-owned circus lot at Halifax.

Love Stories

THE MOTION PICTURE Research Bureau has just completed a poll of the American public on the "ten greatest love stories ever told in books or on the stage or screen." "Gone With the Wind" was declared the winner, which put beams on the faces of MGM executives who have announced the reissue of that picture. As a matter of fact it was MGM that stirred up the whole poll, asking that the poll be made on the eve of releasing their "Song of Love," which is a love story about Clara and Robert Schumann. Other stories the poll dug up, in the order named, are "Romeo and Juliet," "The Fountainhead," "Wuthering Heights," "Gentleman's Agreement," "Forever Amber," "Duel in the Sun," "The Dark Rose," "Anthony and Cleopatra," and "This Side of Innocence."

Bad Billing

THE City Commission in Millville, N. J., passed a resolution last week authorizing a referendum on Sunday motion picture shows. The ballot for the November 4 election will contain the question: "Shall Article 2 of Chapter 207 of the title, Administration of Civil and Criminal Justice of the Revised Statutes, be adopted." Motion picture men, however, would rather have it read: "Do you want Sunday movies?"

Library

Washington Bureau

DR. LUTHER EVANS, head of the Library of Congress, announced Tuesday that the Library would sponsor legislation at the next session of Congress to authorize the library's film section on a permanent basis. The law would give the film section authority to collect films, distribute Government films, and serve as a clearing house on film information. Until a decision is reached on such a bill, Dr. Evans said, the library will merely store the film it has. It has no funds to maintain them or replace deteriorating negatives. Dr. Evans said the House Appropriations Committee in cutting the film section out of the budget provided funds for storage of the film collection "pending disposition" and also called for a Congressional study of the whole matter. "The two together," he remarked, "force us to the conclusions that there must be legislation settling the question."

Dividends Up 40%

Washington Bureau

DIVIDEND payments by motion picture firms during the first half of 1947 totalled \$24,286,000, approximately 40.5 percent ahead of the \$17,292,000 disbursed in the first six months of 1946, the Commerce Department reported Wednesday.

Dividends in the second quarter amounted to \$12,616,000, compared with \$8,900,000 in the like 1946 period. This was a gain of 41.8 percent slightly higher than the 39.1 percent by which 1947 first quarter payments exceeded the figure for the first three months of 1946.

June 1947 payments, the Department said, were \$7,967,000, or 43 percent above the \$5,570,000 reported in June 1946.

Good Neighbors

COMPETITION to the contrary, exhibitors in the Philadelphia area report a spirit of co-operation that makes for healthy relationships within the industry along "good neighbor" lines. Such a policy was demonstrated in a neighboring community in the territory when competitive exhibitors arranged their vacations so that one house would be closed for one week, with the other closing for a week when the first vacationer returned.

Al Davis, Monogram branch manager, reports a "good neighbor" incident at nearby

Mercersburg, Pa. Raymond Myers, manager of the Star there, for reasons beyond his control, was unable to return the print of "It Happened On Fifth Avenue" in time for showing at another theatre. In order to avoid causing a dark house for the exhibitor, Mr. Myers chartered an airplane in Hagerstown, Md., to which he drove the print and had it flown to the Northeast Airport in Philadelphia in time for the picture to be used as originally scheduled.

Last week the Fox theatre, on the last day of its first run showing of "The Ghost and Mrs. Muir," had the following two lines prominently displayed in its newspaper advertisements: "If you've missed this great picture—be sure to see it at your favorite neighborhood theatre."

The Heat

IN CASE you didn't feel it, there was a heat wave last week, all over the midwest—and the East, too, for that matter. The worst heat in 40 years in some sections, the worst in 60 in others. Temperatures around Kansas City went way over the 100 degree mark. In St. Louis collars were opened and coats were shed. In Chicago it was the same story. All of which had an appreciable affect on theatre business—for theatres, that is, that had air conditioning. People throughout the heat stricken areas were hurrying to the theatres to escape the heat wave.

Long Wait

ELIZA PALMER waited until she was 104 years of age before seeing her first motion picture. A bedridden patient at Essex Hospital in England, she was visited recently on her birthday by J. Arthur Rank Organization executives and asked if she wouldn't like to see a feature. She said yes, she would, that she had read Dickens' "Great Expectations" soon after it was published and couldn't she please see Mr. Rank's film version of that novel. She could.

Casting Down

CENTRAL CASTING Corporation's vice-president, Howard R. Philbrick, reported this week in Hollywood that extra placements for the first six months of 1947 totalled 109,783, a reduction of 19 per cent from the same period last year. A centralized system for all files of the 4,000 adult and 1,200 children extras has been established, Mr. Philbrick reported.

PEOPLE

ERIC JOHNSTON, president of the Motion Picture Association, left New York for Spokane, Wash., Saturday to resume the vacation he interrupted to attend the MPA meeting in New York last Friday which concerned itself with the British 75 per cent tax on American films.

DANIEL FRANKEL has resigned as general sales manager of the 16mm division of 20th Century-Fox International Corp., in New York to return to his former business as an executive of Four Continent Films.

B. W. GARRETT has been appointed managing director of the J. Arthur Rank Organization's theatres in Jamaica, B.W.I. Mr. Garrett was previously western theatre controller for Odeon Theatres.

WILLIAM K. JENKINS, president of George Theatre Company in Atlanta, was the guest of CAPTAIN EDDIE RICKENBACKER on the Constellation's record-breaking flight from Atlanta to New York and back, on August 5.

JOSEPH ENDE has terminated his association with the auditing firm, Price, Waterhouse and Company in New York to join Film Classics, Inc., as comptroller.

EDWARD SOLOMON, of Twentieth Century-Fox's Chicago and New York exploitation staffs, Monday was appointed exploitation manager for the midwest area.

DAN BENJAMIN has retired from the Sussex branch of the Cinematograph Exhibitors Association in England. He was chairman for several years and has been associated with the industry more than 30 years. Mr. Benjamin has disposed of his interest in the Princess cinema in Brighton and will now devote his activities to welfare work.

FREDERIC ULLMAN, JR., left his post as president of RKO-Pathé Wednesday to travel from New York to Hollywood to take up his new duties as an RKO producer. His first picture is "The Window," taken from the story, "A Boy Cried Murder."

ARTHUR W. KELLY, executive vice-president of United Artists, left New York Wednesday by plane for London to confer with J. ARTHUR RANK and to visit film leaders in Continental Europe.

JACK L. WARNER flew to London early this week.

CHARLES SEGALL, president of Segall's Theatre Corp., in Philadelphia, last week was elected vice-president of the Broad Street Trust Company, of which he is a director.

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THIS WEEK the Camera reports:



By the Herald

PLANNING the convention of the Motion Picture Theatre Owners of America and the American Theatres Association in Washington September 19-20—the joint committee as it met at luncheon in New York last week. Seated, S. H. Fabian, ATA president, and A. Julian Brylawski, Washington MPTOA president and convention chairman. Standing, Henry Ferber, ATA controller; Frank Boucher, MPTOA; Herman Levy, MPTOA general counsel; and Robert Coyne, ATA executive director.



GREETINGS from Philadelphia's Variety Club, for Colonel William McCraw, Variety national executive director, who arrived to plan for the charity premiere of Paramount's "Variety Girl". In the picture are: Cecil Felt, Oscar Neufeld, Leo Weinroth, Mike Felt, Al Davis, the tent's chief barker, Ulrik Smith, William Clark, Jack Beresin, Colonel McCraw, City Solicitor Frank Truscott, Ray Schwartz, Ted Schlanger, Edward Emanuel, and William F. Brooker.



COAST BOUND. Paul Hollister, RKO executive, and his wife at New York's LaGuardia airport. He is conferring with studio executives on coming plans and policies. Mr. Hollister last week was appointed publicity director in a realignment of promotion activity.



YOU NEEDED A STRONG RIGHT arm in those days, Colonel William Selig, picture pioneer, explains to Margaret Herrick, Academy of Motion Picture Arts and Sciences executive secretary. The machine is the Polyscope projector, his invention, which he donated the other day to the Academy. Along with it, the Colonel gave a 1909 Selig camera, records of the Selig Company, its stills, and press books from pictures as far back as 1906.



By the Herald

AL TAMARIN last week assumed the post of publicity manager for United Artists. Mr. Tamarin was Theatre Guild publicity director, and handled the "Henry V" campaign last year.



By the Herald

ORGANIZATION of the Motion Picture Foundation New York unit: a scene at the meeting in the Astor Hotel Monday morning. The huddle is composed of Oscar Doob, left, Loew's, Inc., vice-president; Max A. Cohen, temporary chairman; George Skouras, Skouras circuit president, and Fred Schwartz, Century Circuit vice-president. See page 22.



QUIGLEY AWARD WINNER, left, P. A. McCoy, second from the right, was elected president of the Advertising Club of Augusta, Ga., where he is city manager for the Georgia Theatre Company. With him are D. M. Kelly, director; Amon McCormack, past president, and Harry Timmerman, vice-president.



ON THE DAIS, as the North Central Allied met last week in Minneapolis. Left to right, M. A. Levy, 20th-Fox district manager; Jack Lorentz, central division manager; A. W. Smith, Jr., general sales manager; Benjamin Berger, NCA president; Sam Shain, 20th-

Fox exhibitor relations director, and Stanley Kane, NCA secretary. The meeting was an occasion for Mr. Smith to announce national application of his sales plan to aid small exhibitors after a period of experimentation.

BRITISH INDUSTRY RALLIES TO U.S. SUPPORT IN FIGHT ON "CONFISCATORY" TAX

In a harsh answer to Britain's harsh tax of 75 per cent on earnings of foreign films, the Motion Picture Export Association voted August 8 to cease all shipments to England of feature product and short subjects produced by its member companies.

Braced to accept a freeze on 25 per cent or more of their British earnings, American producers were unexpectedly and unpleasantly shocked and shattered to find last Wednesday that the British Government had decreed 25 per cent of America's profits for America, 75 per cent for England.

Prime Minister Clement Attlee's ambiguous statement on film remittances in the House of Commons Tuesday, August 5, was clarified the following morning by the British Treasury which explained that what Mr. Attlee had meant was that henceforth, from August 7 on, an *ad valorem* duty of 300 per cent was substituted for the duty of five pence a foot, chargeable on the value at importation.

Last Friday morning Eric A. Johnston, president of the Motion Picture Association, faced the American producers across the conference table at MPA's New York headquarters. After three hours of deliberation the decision was made: stop all shipments immediately.

Agreeing, were these members of the MPEA: Columbia, Loew's, Paramount, RKO, Twentieth Century-Fox, United Artists, Universal, Warner Brothers, and, possibly, Allied Artists, bringing with it all Monogram product, which has joined the organization effective September 1.

The results of the tax and the subsequent ban were immediate, violent, and widespread.

1. The Cinematograph Exhibitors Association wrote the Prime Minister and other high Government officials that "we cannot carry on" without American films.

2. The British Film Producers Association, meeting in London Wednesday, invited the Americans to discuss with them a possible alternative to the tax plan for submission to Government authorities.

3. American exhibitor organizations, notably Allied States, jumped into the argument with a warning that exhibitors would not pay increased rentals to absorb American losses in Britain.

4. English exhibitors and producers predicted chaos, disaster and confusion, but the London press calmly pointed out that the British public considered not being able to see American features a small matter when compared with the lower food rations, partial government control of working hours and works, and other strict Government regulations, promised in Mr. Attlee's speech.

5. American interests predicted changes within the industry structure all down the line, with production costs to be scaled down, admissions up, salaries down.

6. Stocks of motion pictures dropped suddenly last Friday, to come back sharply Monday as whispers and hints of a compromise on the tax began to circulate in London and New York.

7. In Washington, Treasury officials were of the opinion that "it's more important that we help Britain stay alive than protect any specific industry or industries."

8. Also from Washington came word that another Anglo-American conference on the American loan to Britain was in the making, that this conference might result in liberalizing the loan strictures requiring free convertibility of sterling into dollars, thus permitting the British to change their tax into a freeze.

The American answer to the British tax was eagerly awaited both here and abroad. Reporters and photographers for the wire services, London and New York newspapers, and the trade press waited out the MPEA board meeting Friday with impatience. When Mr. Johnston left the board room to report "this tax reverses the whole trend of our international agreements with Britain" and to report the ban, the reporters present started off the stories that made front page, financial page and chatter column news.

Mr. Johnston said sharply: "No American industry," he said in a prepared statement, "has cooperated more wholeheartedly and understandingly with the British in time of trouble than our motion picture industry." He was alarmed: "The British may have set in motion a chain reaction which could blast the hope of all trade revival around the world." He was gloomy: "It is not by confiscatory measures, directed against a great and friendly industry, that Britain will be helped along the road to recovery."

Mr. Johnston's statement and the MPEA's action kept all home office executives talking about one thing this week: What's going to happen now?

Little was to happen immediately. Although the British tax went into effect Aug-

ust 7 it does not apply to those films already in the country nor does it affect the playing of reissues. One of the first actions of the American distributors was to cut down on the English releasing schedules.

It has been estimated by both New York and London executives that there are approximately 125 American features in England awaiting release. These, normally, would constitute a six-months' supply. Cuts ordered in the release schedule would stretch that period to from 10 months to a year for most companies, particularly when padded out with reissues.

Industry Makes Formal Protest to Government

That action would tend to forestall some British industry opinion which sees theatres closing, British stars going to Hollywood, and the industry eliminated.

This week also, on Tuesday, the industry made its formal protest to the U. S. Government that the tax violated both the letter and spirit of all three Anglo-American financial agreements.

Francis Harmon, vice-president of the MPA, and Allen W. Dulles, MPA foreign adviser, acting on behalf of Mr. Johnston, presented Robert Lovett, Under Secretary of State, with the Association's brief which contends that the *ad valorem* tax violates the Double Taxation Treaty, the Trade Agreement of 1938, and the recent loan agreement. Mr. Harmon and Mr. Dulles conferred for an hour with the Under Secretary after which Mr. Dulles conferred with other State Department officials.

Treasury Secretary Snyder said Wednesday a British delegation will arrive Saturday to discuss the British loan agreement. The question of the film tax and its possible violation of the loan agreement are expected to be discussed. Mr. Johnston, while in London, talked with Sir Wilfred Eady, British delegation head.

Relaxed Loan Provisions Would Permit Freeze

If provisions of the loan are relaxed to the point where a freeze on remittances would no longer be a violation of the loan agreement, then the Attlee Government might be willing to switch from the tax to the freeze. Then U. S. officials, it is reported in Washington, count on stiff protests by the MPA and the British industry to bring the freeze down from 75 per cent to somewhere near the 25 per cent originally proposed by American interests.

Both Mr. Rank and J. Cheever Cowdin, chairman of the board of directors of Universal, believe that some agreement can be

worked out by which such a heavy tax will be no longer needed.

Average remittable earnings of the American industry in England have been \$68,000,000 annually. The industry gets from 15 to 20 per cent of its gross rentals from England. A loss of 75 per cent of that British revenue is serious enough to shake the entire American industry,

Myers Warns Against Increase in Rentals

These losses are not to be made up by charging American exhibitors higher rentals, Abram F. Myers, chairman of the board of Allied States, warns. In a statement issued Monday in Washington, Mr. Myers declared that "any attempt by the producer-distributors to maintain their present high profits by saddling their foreign losses upon American exhibitors will provoke the utmost resistance."

While attacking the tax as showing "no restraint in dealing with other people's property" and praising the MPEA embargo as "vigorous and to the point," Mr. Myers said the most serious aspect of the situation was the suggestion that producer losses be made up in part by increased film rentals. "The American exhibitor," he said, "is not an exporter of film and has not assumed any of the hazards of that occupation."

Meanwhile, a controversy is in the making on whether the American exhibitors should continue to play British product. William Heineman, vice-president of Universal-International, partly owned by Mr. Rank, has expressed the belief that American exhibitors will "back up" Mr. Rank because they "need" him. There are differing opinions, however.

The full text of Mr. Johnston's statement of August 8 follows:

"The British Government has just authorized the imposition of an import tax which confiscates 75 per cent of the earnings on future imports of the American film industry into Britain. This tax in effect strangles American film shipments to England.

"If the British do not want American pictures, that's one thing. If they do, they shouldn't expect to get a dollar's worth of films for a quarter. And that is exactly what the tax will do.

"This tax was imposed at a time when the American industry, conscious of Britain's dollar crisis, had voluntarily suggested measures of a practical nature to help at once the drain on British exchange. Our members desired to meet the British halfway by offering to block, during the crisis, a substantial share of the earnings of the American film companies in Britain.

Calls U. S. Films Vital To Britain's Economy

"This proposal was submitted to responsible British cabinet ministers, prior to the announcement of the government's action. It would have benefited all and injured none.

"American films are an important part of the total British economy. Five dollars out of every six earned by American films remain in Britain in the form of British taxes, British profits and British wages.

"No American industry has cooperated more wholeheartedly and understandingly with the British in time of trouble than our motion picture industry. We demonstrated this in numerous ways from the very day war was declared in 1939 up to the present moment. For

BRITISH FILM TAX MADE TOP HEADLINES ON BOTH SIDES



Press Association Photo

WHEN THE BRITISH TAXED OUR FILMS it was big news here — but when the major American distributors barred our films from Great Britain it was front page banner headline news there. Above are explicit reactions in British newspapers. The London Evening News, not quoted above, went so far as to suggest: "U.S. Cinemas May Ban Our Films!"

Both London and New York newspapers put the British tax and the resultant American ban on British exports on their front pages, with London giving the stories their largest headlines. Some newspapers, on both sides of the Atlantic, saw the British action as a 75 per cent freeze on remittances in their first-day stories, rather than the 75 per cent tax it turned out to be when London's Treasury issued a clarifying statement of Prime Minister Attlee's speech. While New York newspapers, in the main, refrained from editorializing over the American ban and its probable effect, London newspapers notably pointed up their opinion that the British public cared little or not at all about whether they ever saw American features again.

"Let Them Yell," was the London *Daily Mirror's* editorial: "All the vested interests in the film trade cry 'Woe! Woe! Woe!' They tell us the new tax on American films will ruin the industry. Let them yell. What the present British government, and any other government, must understand is that while this country is fighting for its life, the people will not tolerate any waste of our wealth on American films. This nation is ready for battle. All it wants

is leadership and a plan. Given these, films and other folderol won't matter."

The London *Evening News*, summarizing a man-in-the-street poll of preferences for British or American films, reported that "nearly all were agreed that the loss of the majority of American second-feature rubbish would be a good thing."

Writing in the London *Observer*, film critic Miss C. A. Lejeune told her readers that "the British public does not particularly want Hollywood pictures, because for too long we have been paying a dollar for 25 cents worth of entertainment."

The financial aspects of the ban were considered in a London *Times* editorial: "The drastic action now hastily taken does not seem at first sight to promise an immediate reduction in the dollar drain, but rather to jeopardize the prospective dollar earnings of British film exports."

In New York City the *Herald Tribune* editorially noted that "the sudden crisis in the film industry . . . stands as an extremely instructive small-scale model of the giant complications implicit in the whole British problem. . . . The lesson is that the crisis is an American crisis, just as much as it is a British or European crisis."

three and a half years after the war began we supplied an undiminished, uninterrupted flow of entertainment to British civilians and the British Services and cheerfully agreed to the blocking of millions of dollars.

"Instead of following the successful wartime experience of mutual cooperation, the British government has adopted a form of confiscatory tax on earnings in the guise of customs duty on new films. This tax reverses the whole trend of our international agreements with Britain. We believe it violates both the spirit and the letter of the Double Taxation Treaty, the British-American Reciprocal Trade Agree-

ment of 1938 and the present British Loan Agreement.

"Moreover, the tax deals a severe blow to those who have held such high hopes of an early settlement of the world's economic problems through international agreements and cooperation. The British may have set in motion a chain reaction which could blast the hope of all trade revival around the world. Only a greater exchange of more and more goods and services will get Britain out of its crisis. It is not by confiscatory measures, directed against a great and friendly industry that Britain will be helped along the road to recovery."

THEY'RE NOT JUST "SOCKO"

THEY'RE NOT JUST "SMASHES"

THEY'RE NOT JUST "TERRIFIC"

THEY'RE BOXOFF

WELCOME STRANGER

"Giant, colossal house record in Detroit" tops "Going My Way" by 60%...

Tops "Going My Way" in Minneapolis 1st week...

Tops "Going My Way" in New York opening...

Tops "Going My Way" in Rochester opening...

Tops "Going My Way" in Kansas City opening...

Tops "Going My Way" in Fort Worth opening...

All-time record in San Francisco...

"Doubled average gross in Chicago!"—*M. P. Daily*

And N. Y. Sun's "Best of the Crosby comedies... even better than 'Going My Way'," keys the Broadway bouquets for...



BING CROSBY · JOAN CAULFIELD · BARRY FITZGERALD
in "WELCOME STRANGER"
with Wanda Hendrix · Frank Faylen · Elizabeth Patterson
Robert Shayne · Larry Young · Percy Kilbride
Directed by ELLIOTT NUGENT
Screen Play by Arthur Sheekman · Adaptation by Arthur Sheekman and N. Richard
Nash · Story by Frank Butler · Lyrics by Johnny Burke · Music by James Van Heusen
Produced by Sol C. Siegel

GIANTS!"

Says *VARIETY*

THE PERILS OF PAULINE

"Giant gross in Seattle," says *Variety*... And *Variety* headlines "Pauline's" performance everywhere: "Biggest of the year in Omaha"... "Best in weeks in Philadelphia"... "Rousing business in Denver"... "Solid in Baltimore"...



"Dear Ruth' remarkable long run film, St. Louis"
—*Variety*

"Unusual power in 3rd week, Kansas City"—*Variety*

"Biggest in Philadelphia"
—*Variety*

All-time, all-picture record in Beaumont, Tex.

Topping "Two Years Before The Mast" in holdover weeks!

"THE PERILS OF PAULINE"
In Technicolor

Starring **BETTY HUTTON** and **JOHN LUND**
with **BILLY DE WOLFE** • William Damarest
Constance Collier • Frank Faylen

Directed by **GEORGE MARSHALL**

Screen Play by P. J. Wolfson and Frank Butler • Produced by Sol C. Siegel

KEEP AMERICA UNCONQUERED

BRITISH EXHIBITORS LASH OUT AT TAX

Producers Ask Americans To Join in Discussion of Tax Alternative

London Bureau

The Cinematograph Exhibitors Association protested Tuesday that "we cannot carry on" without American films, while the British Film Producers Association Wednesday decided to invite American interests to a meeting of the Joint Advisory Committee to discuss a possible alternative to the tax for submission to the British Government. The formation of this committee, serving both British and American interests, was announced during J. Arthur Rank's recent visit to New York.

Since American films make up 80 per cent of the screen playing time, it is estimated by the CEA that within six to 12 months cinemas will be closing all over the country if the complete blocking-off of American films is maintained and if British production cannot be increased.

File Written Protest

The CEA protest, in effect backing up the American ban, was contained in letters sent by the organization to Prime Minister Clement Attlee, Sir Stafford Cripps, president of the Board of Trade, and to Hugh Dalton, Chancellor of the Exchequer.

The CEA said it was faced with:

"Under present contracts we will be able to continue from four to six months.

"With the addition of a few new British features and American reissues, we may continue for another six months, after which time the cinemas will be closing in dozens.

"British films cannot fill the gap (left by American films) nor can any substantial increase in British production be expected.

"When cinemas close, studios will also close. Stars will leave for Hollywood.

"American companies made an offer for the freezing of their remittances which could operate forthwith and effect immediate savings. This offer was rejected. This left the Americans no alternative but to withdraw.

"We cannot carry on, except for a short time, without them.

"Is it your intention to obliterate the British industry? Has the necessity of providing workers with reasonable recreation passed since the war?

"The whole trade is in a state of chaos, awaiting extinction.

"We ask the resumption of negotiations with America."

In the letter to Mr. Dalton, the CEA not-

ed: "As cinemas close, the contribution of £43,000,000 annually in entertainment tax will also cease."

The producers, at the Association's all-day meeting, were calm about the tax, offering as their view that the Government, since it must surely have foreseen the possible results of the *ad valorem* duty, levied the tax for the main purpose of temporarily halting importation of films to allow time for a consideration of the best methods for balancing remittances.

Invitation Sent Wednesday

The invitation to the Americans to call the Joint Advisory Committee into session, either in New York or London, was sent on its way Wednesday.

Sir Henry French, director-general of the BFPA, announced at a press conference following the meeting: "We are ready to meet the Americans any time, any where."

The British producers emerged from their meeting confident that, with the assistance of an improved quota act and the cooperation of the Government with respect to building materials, within two or three years they could not only increase production for the home market, but could expand their export program.

Admittedly devised in a mood of scared haste, the Government's tax has evoked the chilliest reception. Thoughtful M.P.'s on the Government side are in mood for criticism. They feel that the Government should have left the door ajar—even though slightly—so that attention might be given to the several alternative proposals which were canvassed in various sections of the industry here and had been considered by Government officials.

The legal status of the tax was raised in the House of Commons by Earl Winterton, who asked just how was it possible that the 300 per cent *ad valorem* tax could be placed in effect without confirmation by Parliament. Mr. Dalton answered him Tuesday by explaining that "an affirmative resolution must be passed within 28 House of Commons sitting days from the order (issued by the Treasury August 7), failing which the tax lapses. Meanwhile the tax is legal, but not operating, owing to no inflow."

Only 4 Per Cent for Films

It has been pointed out that according to Mr. Dalton, speaking in the House of Commons August 7, only four per cent of the \$1,540,000,000 spent for U. S. product in the 12 months ended June 30 was spent for films.

Prime Minister Attlee has come in for a special ration of criticism for the indefinite, almost casual, air with which he announced his plan to the House of Commons.

STOCK PRICES DIP AND RISE, LEADING MARKET

Wall Street interest in the British tax on American films and the subsequent decision of the majors to halt all shipments to Britain was reflected in stock quotations. Motion picture stocks led a downward trend which extended across the board Friday, August 8, day after the announcement from London. On Monday, after weekend study of the possibilities, the film industry prices rose, again leading the rest, both in appreciation and volume.

Warner Brothers and Paramount headed the list on Monday with 16,300 shares each. Warners went up $\frac{3}{8}$ to $14\frac{3}{4}$, while Paramount went up $\frac{1}{2}$ to $23\frac{5}{8}$. Twentieth Century-Fox and Loew's were also among the most active with fractional increases, with Loew's, the strongest of the division, advancing $1\frac{3}{8}$ to a closing of $21\frac{1}{2}$.

Company	Tuesday, Aug. 5, closing	Friday, Aug. 8, closing	Monday, Aug 11, closing
Columbia	16 $\frac{1}{2}$	15	16
Loew's, Inc.	21 $\frac{1}{4}$	19 $\frac{1}{8}$	20 $\frac{1}{2}$
Paramount	25 $\frac{3}{4}$	23 $\frac{1}{8}$	23 $\frac{5}{8}$
RKO	12 $\frac{7}{8}$	11 $\frac{1}{2}$	11 $\frac{5}{8}$
Republic	5 $\frac{1}{4}$	5	5 $\frac{1}{8}$
Republic (pfd.)	13	11 $\frac{3}{4}$	11 $\frac{3}{4}$
20th Century-Fox	29 $\frac{1}{2}$	26 $\frac{1}{8}$	26 $\frac{3}{4}$
20th Century-Fox (pfd.)	39 $\frac{1}{8}$	35	35
Universal	21 $\frac{1}{8}$	18 $\frac{3}{8}$	19 $\frac{1}{4}$
Warner Brothers	15 $\frac{7}{8}$	14 $\frac{3}{8}$	14 $\frac{3}{8}$

Hollywood Sees Hope of Change

by WILLIAM WEAVER
in Hollywood

By midweek Hollywood had begun to recover its aplomb after the London and New York dispatches seemingly forecasting drastic cutbacks designed to offset the loss of British revenue and appeared to be gaining confidence that company heads would succeed, probably through the State Department, in effecting a modification of Britain's tax.

The political view, rapidly gaining support in responsible quarters, was that Britain, dissatisfied with the American companies' suggestion for freezing 25 per cent of the revenues, had overplayed their bargaining position by fixing a 75 per cent tax, but that England could be expected to retreat to 50 per cent, tax or freeze, after an appropriate interval.

First official action precipitated by the British move came Tuesday night when the Society of Independent Motion Picture Producers, following a three-hour meeting of its 25 producer-members, appointed a five-man committee to study the situation, recommend policy, and collaborate with the organization's New York committee cooperating with the majors.

United Artists' George Bagnall, who had flown back from New York meetings, reported at length to the SIMPP membership on agreed strategy. A telegram drafted dur-

ing the session was referred to committee for further consideration and decision whether formal voicing of independents' special position in the matter is advisable.

The Independent Motion Picture Producers Association, whose president, I. E. Chadwick, had earlier warned publicly that deals with English companies made by the majors might backfire, scheduled no meeting on the tax subject.

These conclusions emerged from countless informal, off the record discussions of the potentialities of the situation should English revenues remain cut off:

Hollywood will economize as and how it can. It will not cut production numerically because shortening runs have begun to dissipate backlogs and probably will continue to shorten them.

It cannot cut production costs and sacrifice quality because the total output already is under fire on that score.

Labor costs are at all time highs and are pegged there for a year under the policy authorized in New York before Britain imposed the tax.

Color, which experienced its greatest boom when war shortages forced producers to find a substitute for expensive sets and glamorous personalities, will not be sacrificed.

Canada to Feel Effects of Tax

by CHARLES J. LAZARUS

in Montreal

Harried officials of Canada's motion picture industry—exhibiting, distributing and producing branches—have for the past few days been frantically trying to establish their exact position as a consequence of the 75% profit freezing order which Britain levied on Hollywood films.

Most likely to be directly affected is the mushrooming producing activity. According to Paul L'Anglais, executive producer of Quebec Productions which is releasing their initial bilingual film "Whispering City" through the Rank organization, the status of Canadian-produced films in relation to the order is not quite clear.

"I have sent two cables to England in the past few days but have not yet received any reply," L'Anglais told MOTION PICTURE HERALD. "What we want to know is whether the term—'foreign' films applies to those produced in Canada."

The revelation that Britain has been paying 50% of her Canadian import debts in U.S. dollars has raised some eyebrows but it is well known that Britain has been doing this to help Canada retain some semblance of prestige as far as the U.S. dollar is concerned.

Canadian exhibitors and distributors have been alert during the past few months to the possibility of the Federal Government imposing some kind of curb on U.S. import of luxury items in order to keep her U.S. dollar balance from dropping even lower than its present precarious point.

WHAT THEY SAY

Comments on the British tax and the decision to halt American film exports to Britain ranged from the optimism reflected in the statements that the tax would not last long to the blackest pessimism of British exhibitors muttering that their industry was on the brink of ruin. There were opinions for and against banning British product from American screens, opinions that the entire American industry would be shaken, statements that American exhibitors were not going to pay for the industry's British losses.

J. ARTHUR RANK: "The ban sounds very serious and could be in time, but it will take several months for the effects to be felt and by then I am confident we shall have found some alternative dollar-saving scheme to suit both sides. . . . There is nothing to worry about. The door is still open."

J. CHEEVER COWDIN, chairman of the board of Universal: "The tax is something not only affecting our pockets, but the very roots of trading between our two countries. It is a question of principal as well as of dollars. . . . What other industries have been discriminated against this way? . . . I am still confident that, with proper reconsideration of mutual problems, it is possible to arrive at conclusions which at the same time permit American companies to exist and avoid the complications of the new order."

BARNEY BALABAN, president of Paramount: "The tax means adjustments in financial operations here. We must cut our cloth to suit the new world market."

TOM O'BRIEN, Member of Parliament and general secretary of the National Alliance of Theatrical and Kine Employees: "Even an emergency cannot justify the unprecedented methods of Cripps and Dalton (Sir Stafford Cripps, president of the Board of Trade; Hugh Dalton, Chancellor of the Exchequer). They show a callous disregard for the very existence of the British industry."

WALTER FULLER, general secretary, Cinematograph Exhibitors Association: "A devastating blow to the industry. It is the biggest threat to our future yet. . . . In the end there won't be enough cinemas open for our own films to pay the way—which means our studios would close down."

FRANK HILL, secretary, Kinematograph Renters Society: "The position is one of economic warfare and will involve international complications."

EUGENE WORLEY, Democratic Representative, of Texas: "A distinct violation" of the reciprocal trade agreement and loan agreement. "This country has recognized the serious plight of post-war England and has extended one kind of assistance after another for our mutual welfare, but if the current action of the British Government is any indication of her attitude, then our assistance apparently is not appreciated."

WILLIAM A. SCULLY, vice-president and general sales manager, Universal - International: "Decreased earnings demand a closer cooperation between distribution and exhibition. . . . The exhibitor must recognize that the general economy of the industry must be modified."

FRED WEHREBERG, president, Motion Picture Theatre Owners of America: "As a theatre owner I feel that the action by the eight majors is thoroughly justified in view of the British tax act. The tax is confiscatory and strangulating. The move by Britain was impulsive and born in bad business judgment."

ABRAM F. MYERS, chairman of the board and general counsel for Allied States Association: "Advocates of a boycott (of English films) by American exhibitors should put on dunce caps and join the Attlee cabinet. . . . Exhibitors will reject all arguments by film salesmen for higher prices based on the situation in England."

R. J. O'DONNELL, vice-president and general manager, Interstate Circuit: "With a full appreciation of Great Britain's tremendous financial problems, I still believe that they have treated the American industry very shabbily. . . . I believe that all American exhibitors who have been or contemplate playing product from Great Britain should immediately take a stand against the presentation of that product."

R. H. POOLE, executive secretary, Pacific Coast Conference of Independent Theatre Owners: The tax "has, in our opinion, dissipated the urge on the part of exhibitors of the U. S. to give important playing time to British pictures."

E. J. MANNIX, general manager of MGM studios: "It is complex and confusing and may be a political move against the U. S. industry. . . . I don't see how the State Department can let it go without some protest."

SIR ALEXANDER KORDA, producer: "It will be very difficult for us to show our pictures in America."

ELECTRICIAN'S WIFE, quoted by the London Times: "This is the last straw. Going to the films is the only recreation I have, and if they take away American film—well, I'm patriotic and all that, but there's nobody like Clark Gable in British pictures."

ON THE MARCH

by RED KANN

Scully Foresees Drastic Change In Sales Policy

THESE paragraphs could appear to end up on the horns of a pretty dilemma. Hovering over them is the implacable deadline, fighting the unpredictable as this is written because the crisis created by Britain's 75 per cent tax on American profits there may be eased by the time the reader reaches this column.

This situation—its how, its why and its when—is outlined comprehensively in the news columns of the HERALD. For fact and authoritative supposition concerning it, this is not the place. Here, we propose dealing with conclusions irrespective of how Britain's solar plexus blow is cushioned, if it is.

The state of affairs is described on all sober sides as crucial. Crucial, because the approximate \$68,000,000 in earnings taken out of England by American companies each year would be reduced to about \$17,000,000, or one quarter, under the 300 per cent *ad valorem* duty made effective last week.

Allied, in appraising the situation through its own headlights, observed on Monday that, while the loss poses a serious problem for American producers, "based on current profits it will not throw them into bankruptcy."

This is correct. Yet it nevertheless would move all major companies into an area of grave uncertainty. It would compel them to apply stern remedy in production methods and force them to rivet a hitherto vacillating eye on costs.

Regardless of what assumes final definition in the British explosion, the object lesson remains without change. It is high time that the economic base on which American production and distribution have reared their superstructures pass through a burning crucible of reorganization so that they can emerge and survive on the income of the domestic market.

Sherwin Kane, writing in *Motion Picture Daily*, struck the essential notes on this keyboard when he stated, in part:

"There are some . . . who believe [the British tax situation] may provide the shock which will jolt the industry, and particularly the production end of it, out of a condition and state of mind that promised to worsen instead of better as time goes on. . . . The present situation . . . ends what many regard as an unhealthy dependence of the industry upon Britain for its profit, or the major part thereof. . . ."

"Certainly, the American petroleum, tobacco and other industries whose British trade is seriously affected by the economic emergency there do not find themselves confronted in consequence by any such trade crisis as that created for this industry."

Therefore, he concludes, "There is a job that needs to be done within the industry."

That job is clear.

It means a new sightline roaming the 48

native states where the current potential is known and more or less guaranteed.

It means an intensification of merchandising and marketing so that the existing potential may be plied for all it is worth.

It means a serious and continuing effort to roll back accepted horizons by seeking to attract indifferent audiences more often and to develop new audiences where none now exist.

It does not mean overseas markets should be foresworn. Effort directed toward an expanding industry wherever this is possible is a normal and desirable application of business practice and is to be encouraged always. To rely on foreign income at a time when the world scene is so politically and economically uncertain, however, is like trying for a natural with a pair of loaded dice.

CHIEFLY, the reorientation means a realistic reappraisal of the production setup in the determination to re-form it in keeping with the practicalities of the home market.

All seasoned observers will admit privately, if never publicly, that Hollywood has run away with the show. They have been maintaining that they know no effective formula by which production costs can be reduced. It took the British situation to galvanize them into the acknowledgment of how thin is the ice on which they are skating.

Some retrenchment already decorates the Hollywood scene, of course. It was instituted when grosses toppled from their wartime levels of approximately 150 per cent of normal to an approximate measly 120 per cent of their former peaks. But no one can claim there has been an overhauling. Patchwork, yes. Overhauling, decidedly not.

Good pictures, even superlative pictures, can be made under \$2,000,000 when the integral elements concerned understand what they are about and why. The eye does not have to be knocked out in order to please it.

Making pictures requires money and lots of it. But inherent shortcomings, whether in vehicle, performance or direction, are never drowned out in oceans of dollars. Hollywood has been at this sort of thing for years and today is no closer to that objective than when it first inaugurated the theory.

When the convenience of unlimited funds is curtailed, the test will turn more demanding. Those who have the know-how will survive, and they will have earned it. Those who lack the know-how will succumb, and they will have earned that, too.

British tax or not, therefore, the opportunity to put the house in order is at hand. It will never be as easy as writing about it. Yet an industry as dynamic and as resilient as this, which went through a worse crisis when sound descended upon it, can do it again, twenty years later.

A drastic change in methods of distribution for Universal-International Pictures may develop in the next few months, William A. Scully, vice-president and general sales manager, said last Thursday in New York on the eve of his departure for studio conferences in Hollywood.

In a statement, issued in the wake of the news of the 75 per cent tax on American sales in England, Mr. Scully emphasized that the curtailment of revenue from England, together with the general difficulty in obtaining funds from the balance of the world market would demand a closer cooperation between distribution and exhibition.

Mr. Scully emphasized three main points:

1. Exhibitors must recognize that the general economy of the American film industry must be modified to meet the critical situation that has developed in England and the world in general.

2. To cushion the shock caused by this loss of revenue, exhibitors must take the position that they are partners in a common cause, and that they cannot walk away from the responsibility to help in increasing domestic revenue.

3. There must be an immediate recognition of the fact that it is impossible to realign costs instantaneously as top product with top personalities and box office properties have greatly increased in cost.

To facilitate changes in sales policy and general methods of distribution, Mr. Scully said that the entire sales cabinet will meet with him and studio officials within the next week in order to formulate U-I's new policy.

One of the developments expected is some changes that will enable a more rapid liquidation of the product, which would probably mean blanket releases in key cities. Mr. Scully also intimated that some move will be made to modify clearances in order to expedite dating and liquidation.

In his statement he also pointed out that in the next six months more than \$18,000,000 in product would be ready for release, and listed the forthcoming pictures.

Maurice A. Bergman, eastern advertising director, accompanied Mr. Scully to the studio for conferences, during which time advertising plans will be formulated.

"Outlaw" Suit in Maryland

The Maryland State Board of Motion Picture Censors has been told by Judge Joseph Sherbow of Baltimore City Court that it has until September 8 to show cause why "The Outlaw" should not be shown at theatres in Maryland. His order was on an appeal from the board's decision made by United Artists.



**“THE HERALD”^{*}
HERALDS
A HIT!**



Desert Fury

“Hard as nails and beautiful as the west at its Technicolored best, this Hal Wallis production thunders like an express train through its crowded 95 minutes of running time and explodes in a climax likely to send audiences rushing out to tell friends that a picture worth their time and money is on display...It's sure to make business news!”

*And here's the News
-and what News →*

*August 2nd Issue
of M. P. Herald

News
from the
first 4
box offices—

NEW WEEK-DAY OPENING RECORD

At the Utah, Salt Lake City

ALL-TIME OPENING DAY RECORD

At the Plaza, El Paso

BIGGEST GROSS IN SIX MONTHS

At the Criterion, Oklahoma City

"TERRIFIC," EXCLAIMS VARIETY — ALL RECORDS BROKEN

At Paramount, Frisco, under Paramount operation

News
from the
great
Trade
reviews—

"Should rapidly become one of the top money-makers.
Absorbing entertainment — excellently produced."
—*Showmen's Trade Review*

"Packs topselling features. Should click solidly."—*Film Daily*

"Will draw heavily . . . Packed with top values."
—*Daily Variety*

"Most thrilling chase ever filmed. Rip-roaring speed,
punch, momentum and impact."
—*M. P. Daily*

"Strong boxoffice bait, accenting the angles custom-
ers always look for."
—*The Independent*

"Corey makes a king-size personal hit."—*Hollywood Reporter*

News
of another
hit from
Paramount—

HAL WALLIS'

Production

Desert Fury

Color by

TECHNICOLOR

Starring

LIZABETH SCOTT · JOHN HODIAK BURT LANCASTER

With

And Introducing

MARY ASTOR · WENDELL COREY

Directed by LEWIS ALLEN · Screenplay by Robert Rossen

Capital Officials Find Escape at Movies, But Most "Too Darn Busy"

by J. A. OTTEN
in Washington

ALTHOUGH the vast majority of Washington's top officials are just "too darn busy" to see many motion pictures, when they do go to the theatre they want musicals and history, and pictures with happy endings. They want to forget how busy they've been.

President Truman, however, wants to be reminded. Although caring little for feature pictures, he is an ardent newsreel fan, having the reels run off for him regularly in the White House theatre, where the President can sit in any one of 70 comfortable seats. Yet, according to a White House staff member, the President practically never visits that theatre to see a feature picture.

Marshall Used to Go Often

"I can't remember when he went last," this official reported when queried by the HERALD on theatre-going habits of Washington's "greats."

House Speaker Joe Martin, now next in line for the Presidency, declares that he is "sorry to say I do not go to the movies very often." Secretary of State Marshall, who used to average two or three films a week while Chief of Staff and while in China and Moscow, now is "lucky to go once a month."

Senate king-pin Robert A. Taft "hardly ever goes to the movies." He reports that he sees "perhaps three full-length films each year, and once or twice some newsreels."

And so it goes, right along the line. Presidential candidate Sen. John W. Bricker, "doesn't go to the movies as often as I would like." Labor Secretary Schwollenbach declares he enjoys films very much, "but frankly, in recent years, I haven't had a great deal of opportunity to attend motion pictures." Presidential assistant John R. Steelman adds that he is "delighted to attend the movies and do so each time the opportunity presents itself, but as you might expect, such an opportunity is quite rare these days, due to the some what steady pressure of work."

Krug "Too Darn Busy"

Secretary of the Interior Krug is another one who has "been just too darn busy to go to the movies." His fellow Cabinet member, Agriculture Secretary Anderson, goes about once in two or three months, and then usually to a 16mm sound film shown by some of my friends."

Perhaps the best example of the man who wants to go but can't find the time is Assistant Secretary of State William Benton.

Head of the overseas information program, he says he is "crazy about a good movie and would rather see a good motion picture than any play on Broadway." However, he's actually managed to see feature films only twice in the last four years—once aboard the *America* going to the UNESCO conference in Paris last year, and once when a member of the British Embassy took him to see "Henry V."

A few die-hard fans here manage to go despite the work-pace. Rep. Harold Knutson, chairman of the tax-setting Ways and Means Committee, used to go about twice a week, still goes about once a week.

Lowell Mason Attends Weekly

Federal Trade Commissioner Lowell B. Mason also goes about once a week, and adds that since coming to the FTC, he is inclined to "seek the release of motion picture entertainment oftener than when I engaged in the leisurely practice of law."

President Truman tries to see at least one newsreel a week—usually about 20 minutes worth, selected by the Washington newsreel representatives and run off at a special Thursday after lunch showing at the White House. Surprisingly enough, most other Washington officials are not particularly newsreel fans.

For example, Gen. Mashall prefers westerns, musicals, and "boy-meets-girl" films, and seldom goes to newsreel theatres. Rep. Knutson is another musical and Western fan, while Mr. Mason says he likes "films that end happily."

The families of most Washington big-wigs are usually more ardent film fans, or have more time to go than the officials themselves, but this rule does not apply to the White House. Mrs. Truman and Margaret are only slightly more enthusiastic about movies than the chief executive. Pictures are shown at the Executive Mansion about once a month, in the East Wing theatre.

White House Theatre Is Modern

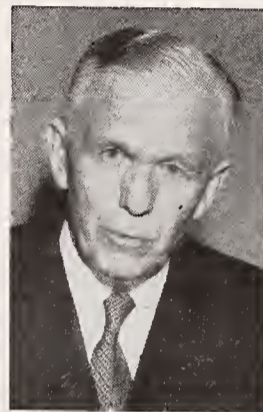
The theatre, which has highbacked arm chairs upholstered in soft gold and walls of two tones of turquoise, is air-conditioned and sound-proofed. The screen is contained in an electrically controlled box, which can be swung flush against the wall when Presidential press conferences or other meetings are held in the theatre.

The rest of official Washington patronizes the same theatres as everyone else.

Most Washington officials are strongly opposed to censorship. Mr. Mason thinks the industry is "doing an excellent job of regulating film content," and Mr. Benton



THE CHIEF EXECUTIVE attends the motion pictures: President and Mrs. Harry S. Truman, at a recent Washington premiere.



"I LIKE A BOY-MEETS-GIRL MOVIE"—George C. Marshall, Secretary of State. [Photos by Acme]



"JUST TOO DARN BUSY" to go to the movies, says Julius A. Krug, Secretary of the Interior.



"CRAZY ABOUT A GOOD MOVIE": that's what William Benton says. He's Assistant Secretary of State.



"SORRY; I DON'T GO VERY OFTEN," says Republican Joseph W. Martin, Jr., Speaker of the House.

declares he is "opposed absolutely to Government regulation of film content."

"My responsibilities in the State Department," Mr. Benton declares, "give me a special concern with the export output of Hollywood. In many parts of the world, American movies are by far the greatest factor in creating the image of America abroad. They do not now project an accurate, balanced picture of American life. That isn't their job, and shouldn't be."

CONGRESSMEN GET STORY OF STRIKE

Kahane, Casey and Mannix Tell Investigators About Jurisdictional Battle

Hollywood Bureau

The "inside" and varying stories of all sides in the 10-month Hollywood studio strike were being told this week to a Congressional Committee, sitting in Hollywood, and, by the press services, to an interested public.

From the Conference of Studio Unions, the striking group; the International Alliance of Theatrical Stage Employees, members of which have replaced the CSU in studio crafts; the producers, who have kept their plants operating; and interested craftsmen—a House Labor subcommittee on Monday began hearing stories of intrigue, argument, and violence. The sub-committee is investigating labor practices and in Hollywood it is striking gold.

Kahane Cites Cause

Speaking for producers, B. B. Kahane, vice-president of Columbia, on Monday pinned Hollywood labor strife, not on questions of working conditions or salaries, but on jurisdiction; and pointed out that the producers had two alternatives, to close studios and throw 30,000 persons out of work, or to keep open.

He added that the experience "has been costly to all concerned" that the producers seek only labor peace, and that "if the committee, by invoking public opinion, by using its good offices, by seeking legislation, or by any other means," can resolve jurisdictional battles, it will make a great and historic contribution to public welfare.

Reaching comprehensively into the long background of the dispute, Mr. Kahane brought out the name of William Hutcheson, president of the Carpenters' Union, supporter of the CSU and opponent of the IATSE.

Pat Casey, former producers' labor negotiator, sitting in the witness chair Tuesday, devoted more time to Mr. Hutcheson and quoted him as saying in 1945 New York conferences:

"Some day these producers will want to rebuild or renovate a theatre or build something in the studios—and when they do, they'll come down my alley."

Casey Refers to Talks

Mr. Casey added that in talks with Richard Walsh, IATSE president, Mr. Hutcheson was "very reasonable," but that he never surrendered any of the jurisdiction which he felt had been awarded his union by the parent American Federation of Labor.

The Carpenters and the IATSE chartered scores of locals possibly to gain more dues, Mr. Casey suggested. When Irving McCann, subcommittee counsel, asked if it

would not be possible to sharply define spheres of jurisdiction, Mr. Casey replied:

"If that could be done, my friend, I think the employers would kiss the man who did it."

Arbitration, he said, generally had been rejected by Hollywood disputants. Mr. Casey said he believed in compulsory arbitration in contracts, and that he knew the producers would pay the cost. Mr. Casey then said:

"I've never known the AFL to stand for arbitration. I've never known the AFL to settle a jurisdictional dispute. The only one who'll ever straighten this out will be the Government."

Asked what the studio worker thought about it all, E. J. Mannix, vice-president and general manager of Loew's, Ind., said he didn't know because unions had placed barriers between men and employers; and, he asserted, the situation needs Congressional action.

Name New York Foundation Unit

A permanent New York area Motion Picture Foundation committee of 17 was elected at the organizational meeting held at the Hotel Astor Monday.

Leonard Goldenson, national organization committee chairman, was principal speaker at the meeting, which was presided over by Max A. Cohen, temporary chairman. Mr. Cohen will retain the temporary chairmanship until a permanent chairman is elected soon.

Elected committeemen, from within whose ranks a national trustee and a permanent local chairman will be selected, are: Mr. Cohen, G. S. Eyssell, Harry Kalmine, Malcolm Kingsberg, David Levy, Arthur Mayer, Raymond E. Moon, Walter Reade, Sam Rinzler, Sam Rosen, Edward N. Rugoff, Best Sanford, Fred Schwartz, Joseph M. Seider, George Skouras, Solomon Strassberg and Joseph Vogel.

Loew's Urges Community Children's Shows

How communities may sponsor children's picture shows is explained in a booklet prepared by Loew's International, and being distributed abroad. The booklet is titled "Special Children's Shows—Why and How," and is a service by the company to the exhibitor anxious to enhance his community standing.

The project was initiated by Arthur M. Loew, president of Loew's International, and prepared under the direction of David Blum, publicity director.

Schine Circuit Managers Meet

Division supervisors, appointed during the war, have proved so efficient they will be maintained, Schine circuit zone and group managers were told at the circuit's annual convention in the home city, Gloversville, New York, Tuesday through Thursday. At the same time, promotions were announced by Louis W. Schine, who, along with his brother J. Myer Schine, opened the meeting, welcomed delegates, and presided.

William Kraemer, former head booker, has been named zone manager for eastern New York, Maryland, and Delaware. Harry Unterfort, Syracuse city manager, has been given central New York. Wilbur Eckard, who had been Ohio group manager, will be now a zone manager there. George Cameron, Norwalk, Ohio, theatre manager, and Bud Sommers, Madison theatre, Richmond, Ky., manager, were named group chiefs.

Among speakers were Gus Lampe, Schine executive; E. D. Leishman, personnel director; Mr. Kraemer; Seymour Morris, advertising-publicity director; C. C. Young, zone manager; J. G. Selmser, maintenance director; Sheldon Trent, sound engineer; Maurice Glockner, candy sales chief; Art Gibbons, and Charles Horwitz, statistical department; and Lew Hensler, zone manager; and Christie Wilbert, 20th Fox assistant advertising manager.

Decency Legion Condemns "Black Narcissus"

The National Legion of Decency has placed "Black Narcissus" in its "Condemned" classification. The film was produced by Powell and Pressburger in conjunction with J. Arthur Rank, and released through Universal International. In a release this week announcing its decision, the Legion said: "The character of this film and the attitudes displayed therein create an impression that constitutes an affront to religion and religious life. It ignores the spiritual motivation which is the foundation and safeguard of religious life and it offensively tends to characterize such life as an escape for the abnormal, the neurotic and the frustrated."

Screen Actors Guild Polls Members On Agreement

In an attempt to get a new contract with the producers signed before the August 22 deadline stipulated by the Taft-Hartley law, the Screen Actors Guild this week polled some 9,000 members on a proposed one-year agreement.

The questions posed to the Guild members were the following: 1. Shall the Revised Basic Agreement of 1947 be ratified? 2. Shall the Board of Directors of Screen Actors Guild, Inc., be empowered to call a strike at such time as it sees fit against any producer who does not sign the Revised Basic Agreement of 1947 on or before August 22, 1947?

We hope it won't be too hot for you on



MON., AUG. 25

when

Paramount
TRADE-SHOWS

"Golden Earrings"

starring

RAY MILLAND

As the gentleman who turned gypsy
in the arms of

MARLENE DIETRICH

the half-savage temptress whose love
matches the wild tempo of her gypsy songs!

CITY	PLACE	TIME
ALBANY	FOX PROJECTION ROOM, 1052 Broadway	2:30 P.M.
ATLANTA	PARAMOUNT PROJ. ROOM, 154 Walton St., N.W.	2:30 P.M.
BOSTON	PARAMOUNT PROJ. ROOM, 58 Berkeley Street	2:30 P.M.
BUFFALO	PARAMOUNT PROJ. ROOM, 464 Franklin Street	2 P.M.
CHARLOTTE	PARAMOUNT PROJ. ROOM, 305 South Church St.	10 A.M.
CHICAGO	PARAMOUNT PROJ. ROOM, 1306 So. Michigan Ave.	1:30 P.M.
CINCINNATI	PARAMOUNT PROJ. ROOM, 1214 Central Parkway	2:30 P.M.
CLEVELAND	PARAMOUNT PROJ. ROOM, 1735 East 23rd Street	2 P.M.
DALLAS	PARAMOUNT PROJ. ROOM, 412 So. Harwood St.	2:30 P.M.
DENVER	PARAMOUNT PROJ. ROOM, 2100 Stout Street	2 P.M.
DES MOINES	PARAMOUNT PROJ. ROOM, 1125 High Street	1 P.M.
DETROIT	PARAMOUNT PROJ. ROOM, 479 Ledyard Avenue	2 P.M.
INDIANAPOLIS	PARAMOUNT PROJ. ROOM, 116 West Michigan St.	2 P.M.
JACKSONVILLE	FLORIDA STATE SCREENING ROOM, 128 Forsyth St.	3 P.M.
KANSAS CITY	PARAMOUNT PROJ. ROOM, 1800 Wyandotte St.	2 P.M.
LOS ANGELES	BOULEVARD THEATRE, Washington at Vermont Sts.	1:30 P.M.
MEMPHIS	PARAMOUNT PROJ. ROOM, 362 South Second St.	2:30 P.M.
MILWAUKEE	PARAMOUNT PROJ. ROOM, 1121 North 8th Street	2 P.M.
MINNEAPOLIS	PARAMOUNT PROJ. ROOM, 1201 Currie Avenue	1:30 P.M.
NEW HAVEN	PARAMOUNT PROJ. ROOM, 82 State Street	2 P.M.
NEW ORLEANS	PARAMOUNT PROJ. ROOM, 215 South Liberty St.	10 A.M.
NEW YORK CITY	NORMANDIE THEATRE, 51 East 53rd Street	10:30 A.M.
OKLAHOMA CITY	PARAMOUNT PROJ. ROOM, 701 West Grand Ave.	10:30 A.M.
OMAHA	PARAMOUNT PROJ. ROOM, 1704 Davenport St.	1:30 P.M.
PHILADELPHIA	PARAMOUNT PROJ. ROOM, 248 N. 12th Street	2 P.M.
PITTSBURGH	PARAMOUNT PROJ. ROOM, 1727 Boulevard of Allies	2 P.M.
PORTLAND	PARAMOUNT PROJ. ROOM, 909 No. West 19th Ave.	2 P.M.
ST. LOUIS	PARAMOUNT PROJ. ROOM, 2949 Olive Street	1:30 P.M.
SALT LAKE CITY	PARAMOUNT PROJ. ROOM, 270 East 1st South St.	1:30 P.M.
SAN FRANCISCO	PARAMOUNT PROJ. ROOM, 205 Golden Gate Ave.	2 P.M.
SEATTLE	PARAMOUNT PROJ. ROOM, 2330 First Avenue	2 P.M.
WASHINGTON	PARAMOUNT PROJ. ROOM, 306 H Street N.W.	2:30 P.M.



with

MURVYN VYE
BRUCE LESTER
REINHOLD SCHUNZEL
DENNIS HOEY
QUENTIN REYNOLDS

A **MITCHELL LEISEN**

Production

Directed by MITCHELL LEISEN

Produced by Harry Tugend

Screen Play by Abraham Polonsky, Frank
Butler and Helen Deutsch • From the novel
by Yolanda Foldes



Box Office Champions for The Month of July

CHEYENNE

(Warner Brothers)

Produced by Robert Buckner. Directed by Raoul Walsh. Screenplay by Alan LeMay and Thames Williamson, from a story by Paul I. Wellman. Music by Max Steiner. Photographed by Sid Hickox. Cast: Dennis Morgan, Jane Wyman, Janis Paige, Bruce Bennett, Alan Hale, Arthur Kennedy, John Ridgely, Barton MacLane.

DEAR RUTH

(Paramount)

Produced by Paul Jones. Directed by William D. Russell. Screenplay by Arthur Sheekman. Based on the stage play by Norman Krasna. Photographed by Ernest Laszlo. Cast: Joan Caulfield, William Holden, Mona Freeman, Edward Arnold, Billy DeWolfe, Mary Phillips, Virginia Welles, Kenny O'Morrison.

I WONDER WHO'S KISSING HER NOW

(Twentieth Century-Fox)

Produced by George Jessel. Directed by Lloyd Bacon. Original screenplay based on the life of Joe Howard by Lewis R. Foster. Technicolor director, Natalie Kalmus. Music and lyrics by Joseph E. Howard, Will M. Hough and Frank R. Adams with special music and lyrics by George Jessel and Charles Henderson. Cast: June Haver, Mark Stevens, Martha Stewart, Reginald Gardiner, Lenore Aubert, William Frawley, Gene Nelson, Truman Bradley.

DUEL IN THE SUN

(Selznick Releasing Organization)

Produced by David O. Selznick. Directed by King Vidor. Screenplay by Mr. Selznick. Suggested by a novel by Niven Busch. Technicolor director, Natalie Kalmus. Music written and conducted by Dimitri Tiomkin. Cast: Jennifer Jones, Joseph Cotten, Gregory Peck, Lionel Barrymore, Lillian Gish, Walter Huston, Herbert Marshall, Charles Bickford. [*Champion for the third month.*]

THE EGG AND I

(Universal-International)

Produced and written for the screen by Chester Erskine and Fred F. Kinklehoffe. Adapted from the novel by Betty MacDonald. Directed by Chester Erskine. Photography, Milton Krasner. Music by Fred Skinner. Orchestrations, David Tamkin. Cast: Claudette Colbert, Fred MacMurray, Marjorie Main, Louise Allbritton, Percy Kilbride, Richard Long, Billy House. [*Champion for the second month.*]

THE HUCKSTERS

(Metro-Goldwyn-Mayer)

Produced by Arthur Hornblow, Jr. Directed by Jack Conway. Based on the novel by Frederic Wakeman. Screenplay by Luther Davis. Adaptation by Edward Chodorov and George Wells. Photographed by Harold Rosson. Cast: Clark Gable, Deborah Kerr, Sydney Greenstreet, Adolph Menjou, Ava Gardner, Keenan Wynn, Edward Arnold.

Southern Group Hears Report on Business Status

The Motion Picture Foundation organization, the current state of the business, and the British situation all were topics of discussion at the Southeastern Theatre Owners annual convention this week at the Alcazar Hotel, Miami. The convention opened Monday and closed Thursday.

Mack Jackson, president, opened the meeting and presided. Richard Danner, Miami City Manager, welcomed the delegates.

The Motion Picture Foundation has \$1,000,000 already, reported Leonard Golden-son, vice-president in charge of theatre operations for Paramount, and Foundation national organization committee chairman. An alternative to the goal of \$10,000,000 from the industry's major factors would be a far greater sum in voluntary contributions, he added. Other speakers on the value of the Foundation were Claude Lee, Paramount public relations director; William K. Jenkins, temporary local chairman, and E. V. Richards.

Mr. Richards pointed out that the Foundation would be a pioneering effort, and would be used by other industries as a model.

Distributor representatives who spoke included Robert Mochrie, RKO Radio sales vice-president, and Henderson Richey, MGM's director of exhibitor relations. Other speakers were: Robert Coyne, American Theatres Association executive director; Robert Wilby, southern circuit owner, and Francis Harman, Motion Picture Association vice-president.

Chairmen of the convention committee were Mitchell Wolfson, George Hoover, Mark Chartrand and Tom Jefferson.

Eight Majors File Suit on Percentages in Indiana

The eight major distributors filed suit Monday in the U. S. District Court in Fort Wayne, Ind., against Peter G., George and Charles Mallers, and eight separate corporations, charging inaccurate returns from the playing of percentage pictures. Among the Indiana theatres involved are the New Grand in Bluffton, The Family and Wayne in Fort Wayne, the Ritz in Tipton, the Princess and Hines in Portland, the Centennial in Warsaw, and the Riley and State in Greenfield.

Altec Purchases Peerless Electric Products

Altec Lansing Corporation, Hollywood, has purchased the Peerless Electric Products Company, Hollywood, makers of fluorescent lamp starters, industrial and radio transformers, and apparatus for use in radar equipment. The purchase increases Altec's coast manufacturing space to 85,000 square feet.

Jackson Park Defendants Lose Rehearing Petition

Defendants in the Jackson Park, Chicago, anti-trust case, last week were denied a hearing in the Circuit Court of Appeals, Chicago. The petition had been submitted July 8, after the theatre won a second favorable decision. The two decisions award damages to the plaintiff and change drastically the city's clearance system. The defendants include the Balaban and Katz and Warner circuits, and five major distributors. They are expected to take the case now to the U. S. Supreme Court.

Little and Smith Acquire Erlanger in Atlanta

Atlanta's Erlanger theatre, a once-famous theatre for legitimate shows, has been acquired by a newly formed corporation, Ganco Theatre, Inc., which will operate the house on a variety basis, playing legitimate

shows, road shown motion pictures, and combination stage and screen bills. Officers of Ganco are T. A. Little, Charlotte, president; J. F. White, Jr., Charlotte, secretary and treasurer, and Harvey Smith, Atlanta, vice-president and managing director. They will take over the house, leased for the past five years to a radio station, December 1.

Actors Benefits Increase 33 Per Cent Over 1946

During the first six months of 1947 Hollywood actors have been 33 per cent more active in giving their services for veterans' hospitals, patriotic and charitable projects than in 1946, a semi-annual report of the Hollywood Coordinating Committee has revealed. During the first six months of the year motion picture and other entertainment personalities made 1,212 appearances at the rate of more than 46 a week. Motion picture actors appeared in 479 events during this period.

WARNER BROS.  TRADE SHOWINGS OF

RONALD VIVECA
REAGAN · LINDFORS

in

“NIGHT UNTO NIGHT”

with

BRODERICK CRAWFORD · ROSEMARY DE CAMP · OSA MASSEN

Directed by
DON SIEGEL

Screen Play by Kathryn Scola
From the Novel by Philip Wylie

Music by
Franz Waxman

Produced by
OWEN CRUMP

WEDNESDAY, AUG. 27th, 1947

CITY	PLACE OF SHOWING	ADDRESS	TIME
Albany	Warner Screening Room	79 N. Pearl St.	12:30 P.M.
Atlanta	20th Century-Fox Sc. Rm.	197 Walton St. N.W.	2:30 P.M.
Boston	RKO Screening Room	122 Arlington St.	2:30 P.M.
Buffalo	Paramount Exchange	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	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.	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	20th Century-Fox Sc. Rm.	151 Vance Ave.	10:00 A.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.	2:00 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	Warner Screening Room	230 No. 13th St.	2:30 P.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.	10:30 A.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.

Exhibitors Fight Taxation Moves In Five Cities

Exhibitors in three sections of the country are fighting new attacks on theatres from city councils.

An amendment introduced in the City Council to cut the proposed admission tax at St. Paul theatres and other places where admission is charged was approved by the St. Paul, Minn., City Council last Thursday after a stormy session.

The ordinance, which reduces the originally proposed levy from one cent on each 10 cents or fraction thereof to one cent on each 20 cents or major fraction thereof, must now await action until late this week or early next. By virtue of its passage by a five-to-one vote, approval is certain.

Public Support Sought

Opponents, led by the city's theatres and North Central Allied, reportedly still have hopes of defeating the ordinance entirely before the final vote is taken, and theatres continued to run trailers this week, asking public support in killing the tax completely.

As a result of the exhibitors campaign the City Council had received 1,050 cards and letters opposing the levy. It was also said that St. Paul exhibitors planned to circulate a petition for a referendum, and if the move fails they may test the legality of the measure in the courts.

In Minneapolis the City Council has "approved in form" a five per cent amusement tax for the Minneapolis-St. Paul area. The move was opposed by Minnesota Amusement Company and North Central Allied.

The legality of the tax when it becomes law will be tested on the ground that it is discriminatory and violates uniformity rulings in state statutes. Trailers have been shown in theatres in protest, and the exhibitor campaign will continue.

The two motion picture theatres in Cullman, Ala., the Cullman and the Lyric theatres, were closed last week in protest against an increase in the city amusement tax. Frank Merritt, of Birmingham, Ala., and co-owner of the theatres, said the Cullman City Council increased the city tax from two to 10 per cent.

Protest Atlantic City Tax

At Atlantic City, N. J., the Amusement Men's Association, including theatre operators, have protested for the second time to city officials against the collection of a three-cent tax on theatre tickets priced at 50 cents, pointing out that the amusement industry is paying more than the three per cent stipulated in the city luxury sales tax which went into effect June 15. In Pottstown, Pa., the Borough Council has given unanimous approval on first reading to a new ordinance imposing a 10 per cent tax on the gross receipts of the two theatres in that town.

LATE REVIEW

The Kiss of Death

20th-Fox—Criminological Melodrama

Criminology rather than crime is the subject of this gripping story whose hero is a two-time convict who regains his liberty by turning stool pigeon and perpetuates it by cultivating the confidence of a professional killer and collaborating with the police to effect his capture. With Victor Mature and Brian Donlevy for the marquee and with a spectacularly effective performance by Richard Widmark as the killer, the picture rates among the all time best of its kind.

Ben Hecht, back in the field he knows best and aided by Charles Lederer, sets some new landmarks in a script that starts at a tension higher than most melodramas attain at any time and builds steadily to a finish which comes as a complete surprise but meets all requirements of plausibility and logic. Producer Fred Kohlmar and director Henry Hathaway, filming the story in the New York locale which is represented, obtained effects memorable for dramatic intensity and unadorned realism.

Mature, shot down in an attempted jewel robbery, rejects a police offer of an easy sentence if he will name his accomplices, and goes to prison confident that his legal counsel and pals will take care of his family and get him paroled. On learning they haven't done so, and that his wife has committed suicide after an affair with his pal, he turns stool pigeon to free himself for revenge. He gives this up, however, when a killer he met in jail disposes of his wife's betrayer, and he marries his wife's former friend, regaining his children and establishing a home under an assumed name.

Then police order him to testify against the killer, who regards him as a friend in a prosecution which appears surefire but fails to convict. How he triumphs over the liberated killer who is gunning for him, and wins his freedom after recovery from wounds sustained, comprises a smash ending.

The picture is grim, hard, adult, suspenseful, and is first to champion the view that a criminal can compensate for own misdeeds by turning informer. As handled, the point is not belabored, but firmly established.

Previewed at the Academy theatre, Hollywood. Reviewer's Rating: Excellent.—WILLIAM R. WEAVER.

Release date, not set. Running time, 98 min. PCA No. 12346. Adult audience classification.
 Nick Bianco Victor Mature
 D'Angelo Brian Donlevy
 Nettie Coleen Gray
 Tom Udo Richard Widmark
 Earl Hower Taylor Holmes
 Howard Smith, Karl Malden, Anthony Ross, Mildred Dunnock, Millard Mitchell, Temple Texas, J. Scott Smart, Jay Jostyn

Worldwide Distribution For MGM Records Set

Loew's MGM Record Division has made arrangements with Electric and Musical Industries, Ltd., of London, which means worldwide distribution for MGM phonograph records. The Loew division will continue to manufacture the company's records in North America, Central America and affiliated territories, while the London organization, utilizing its record factories in 20 countries, will distribute them under the MGM label throughout the rest of the world.

Gross to Film Classics

Syd Gross resigned last week as advertising, publicity and exploitation director for the Rivoli theatre, New York, to join Film Classics as executive assistant to Al Zimbalist, national advertising and publicity director. He has been succeeded at the Rivoli by Pincus W. Tell.

Paramount Puts Net for Quarter At \$7,885,000

Paramount Pictures this week estimated earnings for the second quarter, ended July 5, 1947, at \$7,885,000, after all charges, including estimated provision for income taxes.

This compares with estimated earnings of \$10,205,000 for the quarter ended June 29, 1946.

The 1947 quarter earnings represent \$1.11 per share on the 7,118,872 shares outstanding, which compares with \$1.36 per share on 7,504,272 shares for the 1946 quarter.

This year's quarter earnings include \$1,489,000, representing Paramount's direct and indirect interest as a stockholder in the combined undistributed earnings for the quarter of partially owned non-consolidated subsidiaries. The 1946 quarter earnings included a \$1,054,000 share of undistributed earnings of partially owned non-consolidated subsidiaries.

Earnings for the six months ended July 5, 1947, on the same basis, are estimated at \$17,407,000, including \$3,189,000 share of undistributed earnings, while earnings for the first six months of 1946 were estimated at \$21,792,000, including \$4,140,000 share of undistributed earnings.

The \$1.36 per share for the quarter ended June 29, 1946, on 7,504,272 shares, represents the 3,752,136 shares then outstanding adjusted for the two-for-one stock split in July, 1946. Computed on the same basis, the \$17,407,000 estimated combined consolidated and share of undistributed earnings for the six months of 1947 represent \$2.45 per share, which compares with \$2.90 per share for the first six months of 1946.

The board of directors of Paramount last Thursday declared the regular quarterly dividend of 50 cents per share on the common stock, payable September 26, 1947, to stockholders of record September 5.

District Theatres Net for Six Months \$265,221

A consolidated net income of \$265,221 for the first six months of this year was reported this week by the District Theatres Corp., operating 38 theatres in Washington and seven Virginia cities. The net is equal to 82 cents per common share. During the same period of 1946, the circuit earned \$224,167, equaling 69 cents per common share. Harry Freedman, president, reported gross revenues of \$2,028,771, compared with \$1,734,267 earned last year during the same six month period.

Warners Vote Dividend

A quarterly dividend of 37½ cents per common share has been voted by the board of directors of Warner Brothers, payable October 3, 1947, to holders of record September 5.

ALBANY

Fabian's Palace followed the clowning of Betty Hutton in "Perils of Pauline" with "The Long Night". The opposition Strand played "Calcutta," while the Ritz presented "Possessed," which had done good business at the Strand. Fabian's Grand booked another revival bill: "Les Miserables" and "Sun Valley Serenade". The Grand is reputed to have more consistent success with reissues than any theatre around here. It's a downtown house, playing many first run pictures. . . . The racing season at Saratoga started strong. The Community and Congress in that resort city play the latest releases, singled, on a split-week policy. Some of the best are moved from the Community, which Walter Reade owns, to the Congress, which William Benton owns. Reade and Benton are pooled. Benton is one of the biggest men in Saratoga, being a theatre operator, hotel owner and Republican county chairman. Charles Smakwitz, assistant zone manager for Warner Brothers Theatres, has been awarded a certificate of appreciation for recruiting work by the First Army. Mayor Erastus Corning and Ed Scheiberling, ex-national commander of the American Legion, also received certificates. Both are honorary members of Tent 9, Variety Club. . . . Eugene Jannott has been transferred from the Fabian-Plaza in Schenectady to the Palace in Albany as assistant manager. He is pinch hitting for John Gottuso, who is recovering slowly from an operation.

ATLANTA

Kingsul Theatres, owned by Wilby-Kincy Theatres, has opened their new Strand in Kingsport, Tenn., replacing the one destroyed by fire several months ago. The cost of the new house was \$200,000. . . . The Gulf theatre, at Venice, Fla., has reopened with many improvements in equipment and seats. The theatre is owned by Mr. and Mrs. Victor Retty. . . . Mars Hill, N. C., also will have a new theatre to be opened by O. E. Roberts and will seat 500. . . . It is reported on Film Row in Atlanta that Southeastern Theatre Equipment will soon open a branch in Birmingham, Ala. . . . H. T. Spears, general manager of the Bailey colored theatre circuit, has purchased the Leon theatre in Tallahassee, Fla. . . . M. E. Rice, of Orysa, Tenn., has announced that he will soon open a new theatre in Brownsville, Tenn. . . . John Jarvis, after doing some special sales work for Astor Pictures, has joined SRO as special sales representative.

BALTIMORE

Business picked up considerably at the weekend beginning August 7. Century pretty good with "Romance of Rosy Ridge". Hippodrome fine with "Riff-Raff," plus Carole Landis in person. Keith's good with "Brute Force". Stanley fine with "Possessed". Little excellent with reissued "Moonlight Sonata". Town good with "Trouble With Women". Roslyn and Times good with "Web of Danger," plus "The Hairy Ape". Mayfair all right with reissued "Jungle Book". New excellent third week with "I Wonder Who's Kissing Her Now". . . . Harlem and Regent have just had Carrier airconditioning installed. . . . Baltimore Va-



riety Club, Tent No. 19, had float in parade of State American Legion Convention, August 6, advertising "Variety Girl," benefit show at Keith's. . . . "Stand In" was shown as third free entertainment at Baltimore Museum of Art. . . . Robert T. Marhenke, Hiway manager, has resigned as Justice of Peace in Baltimore.

BOSTON

Business continues bad in the Hub except at the Boston and Memorial theatres. "Brute Force," plus the stage show, looks good to do about \$40,000 at the Boston while "The Long Night" should wind up its first week at the Memorial with about \$35,000. . . . Independent Exhibitors set for an August 12 combination meeting-lunch-eon-open house at their new Melrose street quarters. Invitations have been sent out to 210 members and 70 distributors and advertisers in their monthly publication *Film Facts*. . . . Affiliated Theatres met on August 5 at the Copley Plaza Hotel, attended by Mrs. Katherine Avery, Charles Tobey, Theodore Roseblatt, Joseph Mathieu, and George Gould. Mr. Gould is set to open a new house in Oakland, Maine, the latter part of the month. . . . "Life With Father" opens in Boston August 20 at the Esquire and Modern theatres, small capacity houses.

WHEN AND WHERE

September 19-20: American Theatres Association and Motion Picture Theatre Owners Association joint membership meetings to consider ratification of a resolution to unite the two organizations. The meetings will be held at the Shoreham Hotel in Washington, D. C.

September 24-29: Theatre Equipment and Supply Manufacturers and Theatre Equipment Dealers Protective Association joint convention at the Shoreham Hotel in Washington, D. C.

September 30-October 1: Kansas-Missouri Theatre Association for Kansas and Western Missouri annual convention at the Phillips Hotel, Kansas City.

CHARLOTTE

Charles Crutchfield, general manager of WBT radio station, has appointed Miss Jean Brown as assistant to J. R. Covington, promotion director. . . . Jule Williamson, office manager for RKO, has been promoted to salesman, taking the place of Collins Riley. . . . Clay Jessup has been promoted to office manager for RKO and Jack Webb will take the job that Jessup held. Lewis Owens will be transferred from RKO in Atlanta, Ga., to fill Webb's job. . . . The Carolina Film Service, a new concern for Charlotte, will erect a building to be used for the storage, inspection and shipping of films, according to John Vickers, who heads the company.

CHICAGO

"The Secret Life of Walter Mitty," which was rushed into the Woods theatre one week ahead of schedule, set a new house record for the first three days of its run, despite the 100 degree temperatures which have been battering Chicago. . . . Other loop houses that paid little attention to the heat and pulled down excellent grosses were the Grand, playing "Brute Force" in its second week, the Chicago featuring "Dear Ruth" for the fifth week, and "The Hucksters", also in its second week, at the State Lake. . . . Newcomers to the downtown Chicago scene include "Carnival In Costa Rica" at the Oriental, with Helen Forrest and Art Lund on stage, and the Roosevelt's "The Unfaithful". Both newcomers did a good first week business. . . . Selznick-International moved into new modern offices last week at 33 North Michigan Avenue. They were formerly located on LaSalle Street. . . . The Stanley Theatre Supply Company intends to move into new quarters, which will be on the second floor of the building they now occupy at 12th and Wabash Streets, on or about the first of the month.

CINCINNATI

Local industry circles were astonished at the resignation of Arthur Frudenfeld, RKO division manager here for 14 years. He started his career 45 years ago as an usher and press agent for a vaudeville team, at Sioux City. In addition to other executive posts, he was RKO division manager in St. Louis and Detroit. Mr. Frudenfeld, whose resignation becomes effective September 1, will reside in California. . . . The local Variety Club has appointed Mr. Frudenfeld as chairman of the committee on arrangements for the local premiere of "Variety Girl" at the RKO Shubert, August 26. . . . Jack R. Keating, former Paramount salesman, has been appointed representative of Selznick Releasing Organization here, succeeding Ed Salzberg, who recently resigned to become local branch manager for Screen Guild Productions of Cincinnati. . . . Ed R. Wheeler, local distributor for Astor Pictures, has been granted the franchise for the Devonshire product, released by a new organization in Boston. . . . Theatre Enterprises, Inc., expect to open their new 500-car drive-in theatre at nearby Woodlawn in a few weeks, according to Nat Kaplan, who will manage the theatre. . . . A spark igniting film in the projection booth of

(Continued on page 30)

CHICAGO'S

AND SO IS

MITTY!

HOT



**100° IN THE SHADE
BUT MITTY SETS NEW
OPENING DAY RECORD
AND THE SECOND DAY
TOPS THE FIRST!**



KEEP YOUR EYE
ON MITTY

OPENS AUG. 14
ASTOR THEATRE N.Y.

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

1220

JOSEPH L. EGAN
PRESIDENT

SYMBOLS	
DL	Day Letter
NL	Night Letter
LC	Deferred Cable
NLT	Cable Night Letter
	Ship Radiogram

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 point of destination

WUD 76 NL PD CHICAGO ILL AUG. 5 1947
 9 SAMUEL GOLDWYN, SAMUEL GOLDWYN PRODUCTIONS,
 1041 N FORMOSA AVE, HOLLYWOOD, CALIF.

9 I DIDN'T THINK THAT AFTER THE SENSATIONAL RECORD
 BREAKING 25 WEEK RUN OF "BEST YEARS OF OUR LIVES" WE WOULD
 IMMEDIATELY HAVE ANOTHER HIT FROM YOU, BUT HERE IT IS, "THE
 SECRET LIFE OF WALTER MITTY."

9 DESPITE FACT OPENING DAY WAS HOTTEST AUGUST 4 IN
 SEVENTY-SIX YEARS AND MERCURY HIT 100 DEGREES WE BROKE OPENING
 DAY RECORD OF "KID FROM BROOKLYN," AND FOR THE FIRST TIME IN
 OUR HISTORY THE SECOND DAY TOPS THE FIRST = CRITIC HENRY T.
 BURDOCK OF CHICAGO SUN SAYS "IT IS DANNY KAYE'S BEST VEHICLE
 SINCE 'UP IN ARMS.'" MAE TINEE, CHICAGO TRIBUNE, SAYS "YOU
 CAN MARK UP ANOTHER SUCCESS FOR DANNY KAYE...VERY, VERY FUNNY
 FROM BEGINNING TO END." JUDGING FROM AUDIENCE REACTION
 CHICAGO AGREES WITH CRITICS.

9 I LOOK FOR A SMASH LONG RUN WITH "WALTER MITTY."
 CAL OF THE MANY CONSECUTIVE GOLDWYN HITS TO PLAY THE WOODS.
 WOULDN'T SURPRISE ME IF "THE SECRET LIFE OF WALTER MITTY"
 AN OSCAR. IT IS INDEED A COMEDY CLASSIC.=

JACK BELASCO, MANAGER, WOODS THEATRE

5A AUG 6

Entertainment in the Goldwyn manner

(Continued from page 27)

the Westelan theatre, in Portsmouth, Ohio, caused estimated damage of \$1,500 to the projection equipment, it was stated by U. A. Metro, manager, who also operates the Eastland, in Portsmouth.

CLEVELAND

The sustained terrific heat, from which there has been no relief during the past week, has had little effect on the attendance of theatres equipped with airconditioning. But theatres not so equipped did very little business. In the neighborhood area, "Great Expectations" held for two weeks at the Alhambra while the University held the two Pimpernel pictures, "The Scarlet Pimpernel" and the Return of the Scarlet Pimpernel for two weeks. . . . Joe Leavitt, charter member of Local 160, IATSE, is home from a five-week hospitalization. . . . Donald Wolf, 19, son of Warner zone manager Nat Wolf has received his discharge from the army as a second lieutenant. Three new drive-ins in this area are on the boards. They are the Marion drive-in at Marion, built by Horace Shock, who operates two others in Lima; the Sky High drive-in, north of Youngstown, being built by Milton A. Mooney of Cooperative Theatres of Ohio, and Larry Black's as yet unnamed drive-in in East Liverpool. . . . Local exchanges operating without airconditioning, closed at 4 p.m. because of the heat this week. Board members of the Cleveland Motion Picture Exhibitors Association invited representatives of affiliated theatres to attend a meeting August 14 to discuss the three per cent local amusement tax introduced last week into the city council. . . . RKO sneak previewed "Crossfire" at the Allen theatre last Tuesday.

DALLAS

Exhibitors along Film Row this week: Don Donaldson, Community Theatres, Fort Worth; C. R. Crockett, Como, Fort Worth; John Anderson, Bells, Texas, and James Riggs, Mesquite. . . . Pat Di Cicco, former Hollywood producer and talent agent, is now a member of the Robb and Rowley organization. . . . Philip Keese, formerly treasurer of the Telenews theatre in Dallas, has been appointed manager of the Kessler in Dallas. . . . E. W. Druey is the new owner of the Morgan theatre in Fort Worth. The house was leased from Clifford Porter, Fort Worth, who expects to open his new Heights theatre sometime in September. . . . Shorty Sedlack, owner of the Celeste in Celeste, has been appointed manager of the City Drug Company.

DENVER

Pat McGee, general manager; Ralph Ayer, assistant; Frank Roberts, and J. Lee Rakins, counsel for Cooper Foundation Theatres, spent some time in New York on theatre business. . . . What was formerly the Avalon, being remodeled into the Cooper, in honor of the late J. H. Cooper, former owner. It will be reopened August 27, in Grand Junction, Colo. . . . Mr. and Mrs. S. E. Allen, about ready to open new 600-seat, \$100,000 theatre, Lordsburg, N. M. but stopped from finishing building. Chamber of Commerce interceding. . . . Nat Wolfe, who sold out his Commercial Film Ex-



change, to Glanwood Springs, Colo., for vacation, then to New York before settling on west coast. . . . Steve Mason opening new Felix, Hagerman, N. M., this month. . . . Ray Bartlett has named it the Landsun theatre and is opening it this month in Artesia, N. M. . . . Herb Cohen, resigned as Universal office manager, going fishing before making new connections.

HARTFORD

Paramount's "Dear Ruth" and 20th Century-Fox's "I Wonder Who's Kissing Her Now" held for two weeks in downtown Hartford. And in Springfield, Mass., Warner's "Possessed" and U-I's "Stairway to Heaven" also held for a fortnight. . . . A 725-seat motion picture theatre is being constructed at Dover Plains, N. Y., at a cost of \$140,000, from plans drawn by a Hartford architect, Irving Rutherford. Theatre, being built for A. Boscardini of Canaan, Conn., is expected to be ready by November 1. . . . Vincent O'Brien has been appointed manager of newly opened E. M. Loew's Hartford drive-in Newington, Conn. Assistant is Dan Fnn.

INDIANAPOLIS

A state American Legion convention and long-deferred hot weather helped first runs here to figures that were at least close to average last week. "Buck Privates Come Home" took a nice \$11,500 at the Circle and "The Other Love" a passable \$11,000 at Loew's. "Miracle on 34th Street" was in the same bracket with \$11,200 at the Indiana, although more had been expected for it. The week's minor attractions, "The Case of Janet Ames" at the Lyric and a move-over of "Unfaithful" at Keith's, sank near the summer's low. . . . The Variety Club will give "Variety Girl" a gala send off with a premiere at the Indiana August 26. Proceeds will go to Variety's Heart Fund. . . . Donald McLeod, after 20 years with MGM, has resigned as office manager of the local branch. . . . Phil Zeller, who joined the Marcus Enterprises management staff last spring, also has resigned. . . . Earl Cunningham, manager of the Fountain Square group, has gone to New York after reopening the redecorated Sanders. . . . Visitors on Film Row this week: Mr. and Mrs. James P. Griffes, Boswell; Bob Hudson,

Richmond; William G. Wallace, Veedersburg; Al McCarthy, Pendleton, and Don Hammer, Muncie.

KANSAS CITY

Ralph Larned, owner of the Paramount, La Grosse, has taken over the Ness at Ness City which has been operated by Mrs. Don Russell. . . . Kenneth Dody, operating the Strand at Ransom, has taken over the Garden at McCracken, from M. D. Buxton. . . . The Dickinson theatre at Topeka is being redecorated, reconditioned and reequipped. Charles Purduski, with Columbia here, has been promoted from shipper to booker. . . . The annual managers' meeting of Commonwealth Theatres will be held at the Hotel President, Kansas City, September 16-17. The Kansas City branch office of Theatre Enterprises is now installed in new headquarters here in the Warner Building. . . . A drive-in theatre will open the first of September a mile from Dodge City. It is owned by Glenn Cooper. . . . The downtown Liberty is in process of extensive improvements, without stopping the show. . . . The heat—100 degree temperatures have been the rule recently—has had little effect on theatre business here. . . . 20th-Fox salesmen have begun to sell "Forever Amber" for roadshows in this area. . . . Herman Illmer has instituted a program of foreign features at his Southtown.

LOS ANGELES

Jack Armm and his son, Bert, report that the new El Rancho drive in, in El Centro, will open September 1. . . . Harry Nace, Jr., Paramount Nace circuit, Phoenix, Ariz., was on the Row buying and booking. . . . Mary Lawrence is now secretary to F. J. Schiendler, SGP branch manager. . . . Louis Largey is the new student salesman at RKO. . . . Joe Levin, Embassy Pictures exchange, Boston, was on the Row visiting with friends. . . . Jack Cowdy, manager, Meralta theatre, Downey, was in town booking, also Judge Leroy A. Pawley, Desert theatre, Indio, and A. L. Woods, Chino theatre, Chino. . . . Bill Martin, Hemet theatre, Hemet, seen on Film Row, as was Ben Hayward, Savoy theatre, San Diego.

LOUISVILLE

Morris Smith will build a new theatre at Taylorsville, Ky., to replace the Ace theatre, destroyed by fire. . . . New sound equipment has been purchased by A. V. Luttrell for his Strand theatre at Russell Springs. . . . Recent visitors: M. H. Sparks, Edmonton; A. N. Miles, Eminence; Otto Marcum and Edwin St. Clair, Lebanon Junction; E. L. Ornstein, Marengo; Mr. and Mrs. Clyde Marshall, Columbia; F. X. Merkley, Columbia; A. O. Perkins, Woodbine; Morris Smith, Taylorsville; Don Steinkamp, French Lick. . . . Altec Service sound contracts have been signed by M. H. Sparks for the newly opened Strand at Edmonton and by T. N. Luckett for the Dream theatre at French Lick. . . . The office of the Falls City Theatre Equipment Company is being redecorated. . . . Floyd Morrow has announced he expects to open his new West drive-in about the first of September. . . .

(Continued on opposite page)

(Continued from opposite page)

After a series of holdovers and reissues, the majority of Louisville's first runs opened with new product. "Cry Wolf" is at the Mary Anderson, while "The Trouble with Women" and "Danger Street" were at the Strand; "The Other Love" and "King of the Wild Horses" were at Loew's; the Rialto had "I Wonder Who's Kissing Her Now" and "The Crimson Key". "Dear Ruth" and "Jungle Flight" were moved over to the Brown.

MEMPHIS

With temperatures soaring past the 100 mark for the past 10 days, first run theatres report very good attendance at their air-conditioned showhouses. . . . Loew's Palace held over for a second week "I Wonder Who's Kissing Her Now". Malco reported "terrific business" followed its opening with "The Egg and I". Warner had "very good" business with "Cry Wolf". Loew's State had fair business with "Carnegie Hall". Ritz was pleased with attendance for "Before Him All Rome Trembled," an Italian picture. Strand had a double feature. . . . David Flexer, Flexer Theatres, Inc., left for Minneapolis to attend the opening of his new drive-in theatre there August 22. . . . Mid-south exhibitors visiting Film Row: C. W. Tipton, who operates shows at Manila, Monette and Caraway, Ark.; Cliff Peck, Covington; W. L. Moxley, Turrell; John Staples, Piggott; Orris Collins, Paragould; Don Landers, Harrisburg; Grady Cook, Pontotoc; Moses Sliman, Luxora; Charles Lane, Saffell; H. W. Pickens, Carlisle; W. M. McFarland, Hornersville; R. R. Clemons, Adamsville; Nat Reiss, Bruce.

MIAMI

Delegates to the Southeastern Theatre Owners Convention registered Saturday and Sunday for the convention held in the Alcazar Hotel. The first event of the meeting was a cocktail party held Monday night. . . . The State theatre has opened "Dracula" and "Frankenstein" as a special show. . . . Miami's Variety will sponsor a premiere of "Variety Girl" at the Beach theatre August 27. The National Children's Cardiac Home will be the sole beneficiary of the Miami premiere. . . . Midnight shows have brought in "Singapore" at the Capitol and "That's My Man" at the Paramount. Olympia has "Sea of Grass" and a stage show. "The Guilty" is showing at the State. . . . "Perils of Pauline" made top box office receipts at the Sheridan, Paramount and Beach theatres.

MINNEAPOLIS

"Welcome Stranger" wound up three good weeks at Radio City and moved over to the Century, another loop house, for a continued run. Other first runs followed about the same pattern as they have in recent weeks, slightly below the general average, but fair enough in view of the hot summer weather and the competition of vacations and outdoor activities. . . . The St. Paul City Council reduced that city's proposed amusement tax from 10 to five per cent, with final action still to come on the measure. . . . Ben Berger, NCA president,

writing as an individual, has urged all exhibitors throughout the country to support Stassen for president. . . . Don O'Reilly's new 1,000-seat theatre in suburban Richfield is set to open next month. . . . B. J. Benfield and H. Schenecker, new Webster, S. D., theatre owners, were Film Row visitors. . . . Other new owners in the territory: A. G. Peterson at the Hudson, Hudson, Wis.; Harlan Seeley, the Colman, Colman, S. D.; Ralph Holstead, the Tritown, Lindstrom, Minn.; Eugene Willis, the Orpheum, Marietta, Minn.; K. C. Brandhagen, the State, Hatton and Roxy at Cavalier, N. D.; Walter Horton, the Topic, Fairfax, Minn. . . . Al J. Ciernia has redecorated the Lyceum, Blackduck, Minn. . . . Work has begun on Richard Casement's new house at Fordville, N. D.

MONTREAL

The Federal Government's National Film Board is preparing release of a short on night life in Montreal. Montreal is one of main sites for the Film Board's location shooting with fashion and sports shorts also being filmed here. . . . Business along St. Catherine Street, where Consolidated's five big houses are located, is fairly sturdy considering the hot weather. Huge tourist influx is mainly responsible. . . . "The Hucksters" now in third week at Loew's and "Buck Privates" in second stanza at second stanza at the Princess. Reissue of "Intermezzo" doing nicely at the Imperial which is now used mostly as a revival house. . . . United Theatres, largest neighborhood exhibitors' circuit in Montreal, completing new house in Van Horne district. . . . Provincial Government's recently enacted ban on open air film showings hitting hard into fairs and amusement parks. Showing for educational purposes allowed. . . . "Les Enfants du Paradis," which was banned by the censors, reported to have now gotten the green light for commercial distribution. . . . Paul L'Anglais, executive producer of Quebec Productions' initial bilingual film, "Whispering City," to announce plans for next picture shortly.

NEW ORLEANS

J. T. Upton is the new salesman covering Mississippi for Republic. . . . The Cinema Club of New Orleans' Film Row met August 8 for a party session. . . . The Inspection Service Corporation is building a new building on the corner of South Broad and Gravier Street to house the film of various companies. . . . The new Silver City theatre, Alexandria, La., was to open Thursday. The colored house is managed by C. L. Hayne. . . . Joy Theatre, Inc., has given a contract for the building of a new \$80,000 theatre at Welsh, La., to be known as the Joy.

OMAHA

Temperatures continue above 100 for the hottest stretch in recent years. Grosses cling close to average. . . . Howard Brookings, of Oakland, Ia., president of the Iowa-Nebraska Independent Theatre Owners, has returned from an eastern trip. . . . Union Pacific Railroad is building up its list of films. The latest is on safety and ones on

irrigation and chicken raising are next. . . . UP also has become the first railroad to sponsor a television show, over WBKB, Chicago. . . . The new Uptown Theatre Corporation, headed by A. M. Seff, expects to spend \$75,000 on a 700-seat house at Sioux City, Ia. H. S. Holtze Construction Company has begun work. . . . Bud Thomas, Brady, Neb., has approval for a drive-in one mile south of North Platte, Neb., on Highway 183. . . . R. D. Goldberg has placed wishing wells in his State, Town, Avenue, Dundee and Military theatres. All proceeds go to the Children's Memorial Hospital which has been heavily supported by the film industry in the territory.

PHILADELPHIA

Influx of first runs at the downtown theatres, together with a break in the heat wave and the closing of the competitive outdoor summer concert series at Robin Hood Dell provided a lift for the box office. Among the holdovers, "The Hucksters" impresses at the Earle. . . . The city's first drive-in, called the Lincoln and erected at the end of Roosevelt Boulevard and intended for opening at the start of the summer, was ready for operation this week. . . . Upstate at Wilkes-Barre, the Sunset drive-in outside the city was opened last week by Vincent J. Novinski and Robert O'Boyle; while at the Tunkhannock Airport there, the Star-Lite drive-in, being erected by Ray Best and Marvin Sands, has set Labor Day for its opening. . . . Al Allen has been promoted to out-of-town booker for the Warner theatre circuit, succeeding Francis Flammer, who left to become a film salesman. Mickey Greenwald moves into Allen's former post as short subjects booker for the circuit. . . . Bob Sidman, manager of the Senate, Harrisburg, Pa., has been named a Republican candidate for a member of the New Cumberland Borough Council. . . . William Schwartz has joined the Warner theatre circuit as assistant manager at the Warner in Reading, Pa. . . . I. Hirst Enterprises, operating an independent circuit of motion pictures here and a circuit of burlesque houses in the country, acquired the Troc, the city's only burlesque theatre, from J. F. Deady for a reported \$105,000. . . . A group of citizens in Chambersburg, Pa., have formed a corporation to erect a new 1,000-seat theatre in that upstate town. . . . The Palace, Wilkes-Barre, Pa., has changed hands from John Ianitch to Patrick Pugliese.

PITTSBURGH

More than 250 of his Film Row associates turned out to honor Ike Sweeney on his recent elevation to Republic's branch manager here. The gathering also served to wish the best of luck to Charles Kosco on his promotion to Twentieth Century-Fox's exchange chief in Buffalo. . . . After being a sensational success, the Funmovie is being closed down to permit the resumption of regular screen fare and burlesque in the Casino theatre. . . . Wahneta Gardner has been named president of the Metro-Goldwyn-Mayer Pep Club. Other officers are Margaret McGeever, vice-president; Grace Laughran, secretary, and Rita Perri, treasurer. . . . Paul Bronder, who formerly managed a theatre sign business on Film

(Continued on page 34)

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Exciting! A greater Nelson

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ELSA LANCHESTER • HUGO HAAS • LENORE ULRIG

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Lyrics by **EDWARD HEYMAN**
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Screen Play by **ELIZABETH MEEHAN & RICHARD SALE**
Original Story by **ANGELA STUART**
Adaptation by **LAIRD DOYLE**
Directed by **ALLAN DWAN**

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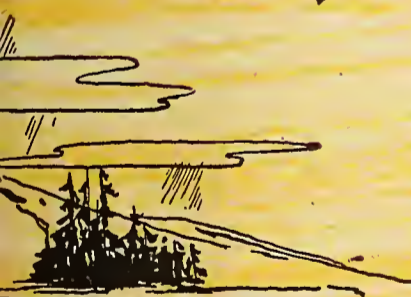


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Portland, Ore. **BROADWAY**
Chicago **ORIENTAL**
Charlotte **IMPERIAL**

HY-ROCKETING REPUBLIC!

Row, has added a fourth theatre to his circuit. It is the Castle in Castle Shannon. He also operates the Avenue, Karen, and the Lyric, in Erie, Pa.

PORTLAND

Art Adamson and associates announce early start on his two-story \$50,000 building to house a 600-seat theatre at Albany, Oregon. . . . Gordon J. Niemann, well known Portland exhibitor, reports sale of his Highway theatre to Harry A. Farras. . . . Ideal weather brought a record breaking crowd of Portland film men and Oregon exhibitors for golf meet at Lake Oswego, August 4-5. . . . Oregon is going for the Quonset type of theatres in a big way with houses ranging from 400 to 600 seats. Messrs. Robert and Clark will build one at Molalla, Ore.; Robert Veness, at Mill City; John Jones, at Hermiston; Western Theatres, under supervision of Dodge and Carpenter, at Springfield, and Earl Holland, at Aloha. . . . William Hibbert, operating theatres at Sheridan and Willamina, Ore., announces early opening of his Grand Ronde theatre at Grand Ronde, Ore. . . . Fred and Don Watrous announce the opening of their new Forrest theatre at Forrest Grove, Ore. Fred Watrous is one of the oldest exhibitors in Pacific Northwest. . . . Oscar Phelps, veteran exhibitor, announces extensive remodeling of his Venetian theatre at Hillsboro, Ore. . . . "The Egg and I" started on its second month in downtown theatres.

SAN FRANCISCO

Business this week jogged along satisfactorily with "Desert Fury" at the Paramount stepping out with a smash \$33,500. Other situations played mostly holdovers. . . . Woody Harvey has been set as the new manager of the Mayfield theatre, Fresno. . . . The new Sierra Theatre, Loyalton, was opened last week by Bruce Carter. . . . George Mann has named Harry Langman, formerly associated with Fox West Coast, as his new office manager. . . . Sam Gardner, district manager at MGM, has selected Mary Marquard as his new secretary. . . . Earl Long, manager of the Paramount theatre, has left for Duluth to escort his family back here. In his absence, Howard Newman, manager of the State, is operating both houses. . . . Madeleine Conley, secretary to Fay Reeder, publicity director for FWC, has left and Lillian Segel has taken over her duties along with that of the district manager. . . . Hazel Watson, former office manager for T. & D. circuit, seriously ill in a nursing home.

ST. LOUIS

The heat wave was the city's worst in 10 years with five days over 100 degrees. An air-conditioned theatre was a popular spot, especially in the evening. . . . Theatre managers believe they would have beaten daylight savings, voted last April, if the election had been rerun during the heat wave but, as it is, their business is good. . . . Fanchon & Marco-St. Louis Amusement Company relations will continue in status quo till December 3 by another extension of management contracts. Charles P. Skouras and Clarence M. Turley, through the Amba-

sador Building Corporation, now hold 52 per cent of the St. Louis Amusement Company stock. . . . A meeting of the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois, has been called for August 18 at the Coronado Hotel by Fred Wehrenberg, president of the local as well as national MPTOA. It is expected to endorse the MPTOA and ATA merger. . . . A general contract for improvements at the 1,600-seat Granada theatre has been let to L. O. Stocker Co. The St. Louis Amusement Company-Fanchon & Marco house will be dark about two weeks. . . . Robert E. Johnson is new director of advertising and publicity for Fanchon & Marco, succeeding M. L. Plessner. . . . The drive-in theatre is booming in St. Louis with four, of 3,750-car total capacity, in the planning and construction stages. . . . Architectural and construction contracts for two 1,000-car drive-ins have been awarded to E. W. Clement of Cleveland, Ohio, by the Wehrenberg Circuit. Cost of the first of the two projects is estimated at in excess of \$200,000. Fred Wehrenberg has also announced construction of a 1,200-seat theatre at Grand and Eichelberger streets with the construction contract going to Fred Voirol of St. Louis. Cost is estimated at over \$250,000.

SEATTLE

"Angel and the Badman" entered its second week at the Palomar and "The Hucksters" ended its fourth week to capacity crowds at the Music Hall. "Dear Ruth" opened at the Liberty after an extensive billboard and newspaper exploitation campaign. "Les Miserables" was offered as a reissue at the Metropolitan. . . . B. F. Shearer held a series of receptions at the Olympic Hotel in which he held a preview showing of the new Heywood-Wakefield theatre chair. . . . Ted Heyder, former assistant manager of the Capitol theatre in Denver, was named manager of the Tower theatre in Bremerton. . . . LeRoy Johnson, general manager of Jensen & Von Herberg Theatres, was chosen Seattle representative to the PCCITO meeting to be held in Salt Lake City on August 19-21. . . . Out-of-town exhibitors booking on Film Row were: W. A. Cochrane, Snoqualmie; Gene Groesbeck, Enumclaw; A. G. Pechia, Eatonville; George Borden, Blaine; Harry Newman, Lynden.

TORONTO

Pictures stood the heat well at Toronto first run units with no less than four of them going into extended engagements. "The Hucksters" held for a third week at Loew's and "Odd Man Out" had a second week at J. J. Fitzgibbon's Imperial, which is the largest in town. Then, "The Late George Apley" stayed for another six days at the Eglinton and Tivoli theatres. "Miracle on 34th Street" got off to a good start at Shea's and up at the Uptown a revival of "The Great Waltz" brought back fans. To make the story complete, "The Jolson Story" played a fourth week at the Century, out in the suburbs, after previous long runs at four Toronto theatres. . . . Canadian film distributors are casting an anxious eye in the general direction of Ottawa because of the news that the Federal Cabinet is to meet shortly to deal with the adverse trade bal-

ance with the United States and the need for conserving Canadian dollars. That might mean something serious after the action of the British Government in boosting the tax to 75 per cent on film imports from the United States although a Canadian government official sounded a calming note by saying a tax increase on films from Hollywood had not been considered. . . . Howard Elliott of the neighborhood Paradise theatre has been promoted to manager of the Odeon Fairlawn which opened August 14 with a benefit showing of "Green for Danger" for the Canadian Picture Pioneers' Benevolent Fund.

VANCOUVER

Shirley Wilson, formerly with British North American Films in Vancouver, has been appointed sound engineer for Gaumont-Kalee and will service all British Columbia Odeon theatres. . . . Marion Morton, former assistant manager at the Strand, is back with Famous Players at the Kitsilino, suburban theatre, as cashier. . . . Bill Myers, veteran projectionist, is back at the booth of the Odeon-Hastings after a year's absence in New Westminster Odeon theatres. . . . The proposed \$200,000 project of Meyer Checkick, owner of the York and Bay theatres in Vancouver, has been given the green light for a theatre, bowling alley, stores and apartments. Spot is in the high class residential district of town. . . . Gordon Brown, late of the RCA, is a new addition to the staff of General Theatre, Ltd. . . . Two of Vancouver's downtown theatres have lady managers for vacation time. Marge Brewer at the Vogue and Peggy Menzies at the Dominion, pinch-hitting for David Borland and Roy McCloud, respectively. . . . The new Woods theatre at Malardville, B. C., opened this week. This is the lumber town's first.

WASHINGTON

Business was a little better in Washington theatres, with "I Wonder Who's Kissing Her Now" held over for a second week at Loew's Palace and "The Hucksters" holding for another week at Loew's Columbia, making the fourth downtown week for the picture. New openings included "Cry Wolf" at Warner's Earle; "Romance of Rosy Ridge" at Loew's Capitol, and the Warner reissues, "Marked Woman" and "Dust Be My Destiny," at RKO Keith's. Carryover for the week was "Possessed" at Warner's Metropolitan. . . . The 20th Century-Fox Family Club held its annual picnic at Joe Bernheimer's summer home in Franklin Manor, Md. . . . The District Commissioners agreed to meet with Carter Barron, A. Julian Brylawski, Fred Kogod and Louis Bernheimer regarding the District recreation department's free film shows. It was the claim of the MPTOA that the program utilized District property in competition with owners who are paying taxes. . . . Wade Skinner, secretary to Warner's John J. Payette, will leave for a two-week stretch with the Naval Reserve in September. . . . The Nelson theatre, Mount Jackson, Va., which was a fire casualty last winter, reopened with impressive ceremonies and many important political figures of the state, present. Tom Baldridge, MGM publicist, served as master of ceremonies.

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MACMURRAY • GARDNER



with

ROLAND CULVER • RICHARD HAYDN • THOMAS GOMEZ • SPRING BYINGTON • PORTER HALL

Screenplay by SETON I. MILLER, ROBERT THOEREN • Original Story by Seton I. Miller

Directed by JOHN BRAHM • Produced by JERRY BRESLER • A UNIVERSAL-INTERNATIONAL PICTURE

Repeat Performance



"YOUR MUST-SEE LIST..."

A picture with an idea is Eagle-Lion's

Repeat Performance

a movie that glued you to your seat, with Joan Leslie, newcomer Richard Basehart, Louis Hayward and a good cast."
— GOOD HOUSEKEEPING

"PICTURE WORTH SEEING

Repeat Performance

A fine cast and an unusual story mark this one. Watch newcomer Richard Basehart—a wonderful actor who will go far."
— LIBERTY

EAGLE-LION FILMS PRESENTS

LOUIS HAYWARD
JOAN LESLIE
RICHARD BASEHART

"Repeat Performance"

with
VIRGINIA FIELD • TOM CONWAY
BENAY VENUTA • NATALIE SCHAFFER
Screenplay by Walter Bullock
Based on a Novel by William O'Farrell
Produced by AUBREY SCHENCK
Directed by ALFRED WERKER
BRYAN FOY in charge of Production

Truman Ends Service Man Tax-Free Admissions

Service men will not be admitted to theatres free of the admissions tax after December 31. President Truman Monday signed legislation ending the practice. In speaking for the legislation originally, the House Ways and Means Committee chairman, Harold Knutson, noted that the war ended two years ago and that exemptions from tax of service personnel had been carried beyond original intent.

SAG Rejects "Separate Category" of Films

Proposals by independent producers that employment and wage conditions be different for pictures costing less than \$100,000 were rejected last week by the Screen Actors Guild membership. The proposals were advanced by the Independent Motion Picture Producers Association. The Association was said to have asked for a 10-hour day, and a 60-hour week. The SAG's standard is an eight-hour day, and a 48-hour week. No SAG members will work for the IMPPA group after August 22 without a contract, the SAG served notice. That is the date upon which the Taft-Hartley labor law becomes effective.

Eagle-Lion Campaign Opens "Red Stallion" Premiere

In conjunction with the opening of Eagle-Lion's "Red Stallion" at the Majestic theatre in Houston Tuesday, the company inaugurated an extensive advertising and exploitation campaign, it was announced by Max E. Youngstein, director of advertising, publicity and exploitation. Following the Tuesday opening the picture was premiered at one day intervals in San Antonio, Dallas and Fort Worth. Newspaper advertising in color for the premiere, was reserved in half and quarter page units in all newspapers in Houston and the surrounding territory. In addition there were special guest appearances on the local radio stations by the stars of the picture, including Robert Paige, Billy House, Lucille Bremer and Arlene Whelan. Department store windows with reproductions from the film were also utilized.

Vita Says Hungary Needs More Film

Although Hungarian exhibitors need at least 200 pictures per year from this country, the Motion Picture Export Association the past year released only 60, and the coming year plans to release only 80 or 90, Andrew Vita, owner of the Stefania theatre, Budapest, said in New York last week. Mr. Vita is in New York buying film, not only for his 1,000-seat theatre, but also for his distribution company.

To Release "Day of Wrath"

"Day of Wrath," produced in Denmark and with English subtitles, will be released in the U. S. in September by George J. Schaefer Associates, Inc.

Push Campaign For Observance Of New Ad Code

The full scale operation of the Advertising Advisory Council's campaign to carry its observance of the terms of the newly revised Advertising Code to all elements of the industry was begun last Thursday in New York.

The program became officially effective when Charles Schlaifer, chairman of the advertising and publicity directors committee of the Motion Picture Association, outlined the details of a nationwide public relations program and appointed members to handle individual phases of the drive. Mr. Schlaifer announced the start of the campaign at a meeting at the St. Moritz Hotel.

With the objective of making high advertising standards effective throughout the industry, through a process of self-regulation to assure decency and good taste in advertising, the committee heads appointed are: Maurice Bergman, independent exhibitor contacts; Curtis Mitchell, circuit exhibitor contacts; S. Barret McCormick, exchange area contacts; S. F. Seadler, trade press; Ben Serkowich, press book coverage; Steve Edwards, independent producers; Paul Benjamin, vendors; Paul Lazarus, Jr., radio, and Mort Blumenstock, non-trade publishers.

Through the committees full information concerning the system of self-regulation of advertising will be brought to the attention of all elements of the industry as well as the public at large. Mr. Schlaifer reiterated the Advertising Council's determination to "carry the doctrine of self-responsibility to every segment, every individual and to the outermost periphery of our art." The plan has been endorsed by exhibitors throughout the country.

Exhibitors in Kansas City, Mo., are studying the revised advertising code and are expected to discuss it at length at a forthcoming meeting. Nearly all endorse the revisions. However, some have candidly stated that they desire to advertise motion pictures in such a way as to "draw the crowds." Others say they want "wholesome" features advertised for their wholesome qualities with avoidance of the "sensational" appeal.

Three New German Features Approved for British Zone

Washington Bureau

Approval has been given for the production of three German films in the British zone of occupation in Germany, the War Department announced here August 7. The Department also reported that under a mutual agreement between the British and Soviet zones, the Russians had sent five prints each of five pictures into the British zone, and that the British would send a similar number into the Soviet zone.

Says Films Can Save the World

Wide distribution of educational films could unite the world and save it from destruction by war, Robert M. Hutchins, chancellor of the University of Chicago, told the 1947 convention and trade show of the National Association of Visual Education Dealers, at the Hotel Sherman, Chicago, last week. The convention was August 3-6.

Other speakers were Arthur H. Motley, president of Parade Publications, and Floyd Brooker, chief of the visual education section of the U. S. education office.

Olson Anderson, of Bay City, Mich., was elected president. Merriman Holtz was elected first vice-president; Hazel Calhous, second vice-president; and Mrs. Roa Kraft Birch, secretary-treasurer.

Directors at large are M. L. Stoepelworth and E. H. Stevens. Zone directors are Ernie Ryan, E. E. Carter, Howard K. Smith, and D. K. Hammet. Zone directors continuing are Arthur Zeiller and Frank Bangs.

MGM Acquires Swedish Film

MGM International Films has purchased the Swedish feature "Ordet" ("The Word") for distribution in the U. S. and other parts of the world.

Olsen Cites Equipment Need of Military Posts

The increase of military posts in the war conquered territories was seen last week providing a new and unusual source of demand for American motion picture equipment. Norman D. Olsen, DeVry Corporation export sales manager, said in Chicago last week after his return from a world business trip that outlying places never before considered as places of business have been asking for permanent motion picture service and "their own equipment." The export demand has boosted the DeVry Corporation's export business from approximately \$75,000 before the war to a current \$500,000, he said, adding that orders are coming now from 60 countries.

Washington Committee Agrees To Building Code Changes

Washington Bureau

The Washington, D. C., Egress Committee has agreed to recommend to the District Commissioners all changes in the proposed new theatre building and fire code requested by theatre interests. A. Julian Brylawski, chairman of the citizen's committee on buildings and theatres, said here Monday, "We feel certain that the commissioners will pass the recommendations." Changes in the code for existing buildings will be discussed later, Mr. Brylawski said.

Griffith Plans 25 Outdoor Houses

A \$1,500,000 program for the construction of 25 outdoor theatres in Oklahoma and surrounding areas has been announced in Oklahoma City by Griffith Theatres and Theatre Enterprises. Construction of the houses is to begin immediately and the program is expected to be completed by early 1948.

Henry S. Griffing, executive vice-president of Griffith Theatres, has announced that 16 of the units will be built in Oklahoma and will be operated six months of the year, beginning with the 1948 season. The theatres will be constructed in separate sections and erected on selected sites.

The building program will be operated from Tulsa, Okla., where sections of the theatres will be built.

Locations named in Oklahoma are: Shawnee-Seminole area; Holdenville-Ada area; Ardmore; Miami-Picher area; Ponca City; Cordel-Clinton area; Sayre-Elk City area; Okmulgee-Henryetta area; Stillwater; Bartlesville; Altus-Frederick area; Enid, and four at Tulsa.

Theatre Enterprises, which has its headquarters in Dallas, will build at Roswell, Carlsbad and Hobbs, all in New Mexico; in Manhattan and Junction City, Kan., and in Chillicothe, Mo.

"MILLION DOLLAR TITLE!"
— HOLLYWOOD REPORTER

"SOLID MERCHANDISE!"
— MOTION PICTURE HERALD

"A JOY ALL THE WAY"
— BOXOFFICE

KILROY Was Here
(AT MONOGRAM)

ITALY INCREASES EXHIBITOR TAXES

by ARGEO SANTUCCI
in Rome

Heavily increased taxes have been decreed for exhibitors here in a new bill just published by the Government.

Where the exhibitor's permit to exhibit pictures once cost him only one lira per meter, the new rate is eight lira each meter.

The cost of obtaining a permit for opening a theatre has also been increased tremendously. The larger houses, in the so-called "extra" classification, have had the cost of their permits raised from 2,000 to 10,000 lira. Other increases for other classifications are proportionate: from 1,600 to 6,000 lira for first class houses; from 1,200 to 5,000 for second class, and from 900 to 4,000 for third class; from 600 to 3,000 for fourth class, and from 400 to 2,000 lira for fifth class houses.

Catholic missions in the Congo will use 16mm pictures in their missionary work. The Congolese Center of the Cinema Catholic Action will be using, it is estimated, 100 16mm projectors by the end of 1947 and about 200 by the end of 1948. The Catholic group and the Information Service of the General Governorship of the Congo confer on what pictures are to be shown in the Congo. Actually, all films shown to the African natives are subjected to revision. The Catholic group now controls three 35mm theatres in the Congo—in Leopoldville, in Elizabethtown, and in Kisantu; 30 theatres with 16mm sound projectors, and 17 theatres with 16mm silent projectors, these last in various missions.

The Metropolitan, the most modern theatre in Rome, will open in October. It was built at a cost of about \$1,000,000 and seats 2,200.

Paramount has announced it will distribute 22 pictures here during the coming season.

PUERTO RICO

by E. SANCHEZ ORTIZ
in San Juan

The Motion Picture Exhibitors Association has decided to carry out the plans for the booking and buying agreement reached in Arecibo last month. The group will deal with all film exchanges established in Puerto Rico. Full powers have been granted to a committee, headed by Rafael Ramos Cobian, to discuss the terms under which contracts are to be signed, in the name of each of the 74 members of the organization.

The main difficulty of the booking and buying concern is that practically all exhibi-

tors are so booked up at the present time that it is difficult to get quick dates for pictures. The money invested by film exchanges in advertising good pictures during their first run in San Juan is practically lost when the film is finally shown, some six months later, in the best houses of other Puerto Rican houses. Exhibitors are making more money than distributors under present conditions.

Another difficulty is that only 74 out of a total of about 157 theatres are represented in the combine.

New theatres to be opened in San Juan soon are the Bolivia, 800 seats, of Cobian's circuit, and the Borinquen, 500 seats, in the same circuit.

SPAIN

by JUAN CUENCA
in Madrid

Producers of Spanish pictures declared by Government officials to be of the "first category" will be allowed, by an order of June 12, to dub three or four foreign films for distribution in the country. Those of "second class" will have two permissions, in accordance with the report of the High Board of Pictorial Orientation.

"Noche sin cielo," produced by Emisora Films, has been declared a film of "national interest and first class."

The governing sub-committee of cinematography distributed 1,692,024 metres of raw film during the month of May.

The National Spectacle Trade Union, under power granted by the Ministry of Industry and Commerce, will select the best pictures produced here during the 1946-1947 season. Cash awards will be made.

MEXICO

by LUIS BECERRA CELIS
in Mexico City

Reorganization of the industry's own bank, the Banco Cinematografico, is now underway. Capital of the bank will be increased to \$4,000,000, with three of the country's largest banks each contributing \$200,000 to the refinancing. The bank was founded here nine years ago by the government and by the trade.

U. S. films held their lead in the 215 pictures the Municipal Amusements Supervision Department has announced were released in this city during the first seven months of 1947—a record for the period. There were 131 U. S. films, 37 Mexican

pictures (but with only two of them making any big showing at the box office), 27 from Argentina, 13 from England, three from Chile, and two each from France and Spain.

Guillermo A. Carter, former manager of the Banco Cinematografico and once manager of Clasa Films Mundiales, is making a survey of the market for Mexican pictures in Spain, Portugal, France and England. Upon his return here he will take charge of Distribuidora Central, the distributing agency the leading Mexican producers recently organized.

Yet another cooperative society for production has been organized here. It is TYM, organized by Raul Martinez, cameraman, who is president; Luis Bustos, production chief; Julio Cahero, assistant director; Rodolfo Solis, sound engineer; Eduardo Guerrero, still photographer, and Sarita Herrera, makeup.

Operators of all radio stations here have pledged to the Ministry of Communications and Public Works that they will ban anything and everything immoral or in bad taste from their programs and broadcasts. Eight local stations were recently fined for broadcasting offensive material.

One of the longest lawsuits in Mexico involving a picture has ended in victory for Warners. The National Supreme Court reversed a lower court's award of \$135,000 damages to Porfirio Diaz, Jr., who charged that the character of his father was damaged in "Juarez."

Notice of a strike against all local radio stations has been filed with the Labor Ministry by unionized radio performers, musicians and songwriters, who wish to be put under contract as regular and permanent employees.

The Municipal Government has warned that all who have film on hand must build fireproof vaults for that film by Nov. 1.

BRAZIL

by I. A. EKERMAN
in Rio de Janeiro

George Randoll, the American producer, president and director of his own U. S. production company, has purchased the large studios of Cia. Americana de Filmes in Sao Paulo. These studios have been closed for several years, but Mr. Randoll is rebuilding and reequipping them and will produce Brazilian films. He brought with him to Brazil complete studio equipment and technical personnel. His productions will be made in two versions—Portuguese and Spanish, with local and Latin American artists. Distribution in Brazil and in foreign countries will be handled by Columbia.

A new distributing company, Rex Film de la Argentina, has opened offices in Buenos Aires to handle British features.

Lippert in Deal For 124 Houses

A deal under which Robert L. Lippert's Lippert Theatres and the Reynolds Pen Company will jointly purchase 124 theatres in San Francisco and throughout northern California, is understood to be in the process of negotiation.

Mr. Lippert, while neither confirming nor denying that such a deal was being negotiated, said: "A release of the details will be made when the deal has gone through," indicating, at least, that such a deal is in work.

Fifty of the theatres involved belong to the Golden State Theatre Circuit operated by Robert A. McNeil, and another 50 belong to Eugene Emmick and Mike Naify of T & D, Jr., Enterprises. The remaining 24 theatres include the George Mann Redwood Theatres, with five houses in Oregon.

Consummation of the deal would establish one of the largest theatre circuits in the country. Mr. Lippert already operates a circuit of 21 theatres. The new acquisitions would stretch from north of Tehachapi up to Oregon and would also include holdings in Nevada.

The deal is alleged to involve \$12,000,000, half to be paid in cash as a down payment. Fox West Coast Theatres and Principal

Theatres own approximately 40 per cent of Golden State and T & D, Jr., Enterprises stock, but have no voice in the operation or management of the circuits.

20th-Fox-Anderson Percentage Suit Is Reported Settled

Chicago Bureau

The percentage suit filed by Twentieth Century-Fox in May, 1946, against Anderson theatre circuit, Morris, Ill., was reported settled here August 8. Amount of the settlement was not disclosed. In the original filing of the suit, charges were brought against Anderson for unreported percentage receipts in eight Illinois theatres by 20th-Fox, Loew's, Warner Brothers, Paramount, RKO, United Artists and Universal. Prior to the announcement of the 20th-Fox settlement, UA, Universal, Loew's and Warners had agreed to a settlement.

Legion of Decency Reviews Five New Productions

The National Legion of Decency last week reviewed five new features, approving all. In Class A-I, unobjectionable for general patronage, were "Song of Love" and "Springtime in the Sierras." In Class A-II, unobjectionable for adults, were "Desert Fury," "Key Witness" and "Song of the Thin Man."

Majors Lose in Goldman Appeal

Warners and 10 other companies Monday failed to have set aside a \$375,000 anti-trust suit judgment in favor of William Goldman Theatres, of the Philadelphia area. The judgment was given December 19, 1946, in Philadelphia Federal Court. The petition to set aside the judgment was heard in the Circuit of Appeals, Philadelphia.

In the December 19 decision, Judge William H. Kirkpatrick held that Mr. Goldman had been forced to close his Erlanger theatre in December, 1942, because film companies denied him product.

The defendants had asked a review because of "new evidence" that Mr. Goldman didn't reopen the Erlanger even after pictures were allegedly offered him. The Circuit Court ruled this had no bearing on the case.

He will open the Erlanger in September, for first run pictures, Mr. Goldman has announced.

Astor Installs New Screen

The Astor theatre, New York, has installed the new convex-concave fiberglass screen known as Nu-Screen. The first picture it will show on the screen is the RKO release "The Secret Life of Walter Mitty."

AMERICA'S MOST FABULOUS LEGEND *PLUS*
A SHOWMANSHIP SMASH IN STAR TEAMING!

"Teaming them was an inspiration!"
—SHOWMEN'S TRADE REVIEW

JACKIE
COOPER
and
JACKIE
COOGAN

Together for the First Time!

Screenplay by DICK IRVING HYLAND
Add'l Dialogue LOUIS QUINN • Story
by DICK IRVING HYLAND & LEE WAINER

"**KILROY
WAS HERE**"

A HYLAND-LUFT PRODUCTION
with WANDA MCKAY FRANK JENKS

Directed by Phil Karlson

Produced by

DICK IRVING HYLAND and SID LUFT

Associate Producer William Moss

BOOK IT RIGHT NOW FROM MONOGRAM!

TELEVISION HITS SNAG ON FILMS

Expense and Poor Quality Make Product Scarce; 16mm Producers Active

Although motion pictures are firmly established as a major factor in television programming, film costs and the equality of the product available to the telecasters are proving discouraging obstacles for sponsors and station operators alike. In addition, production costs for specially-made television films are very high in view of the fact that not enough stations are operating as yet to make such ventures profitable.

This information as well as other pertinent television facts were revealed in a survey on television film rentals and production costs in the latest issue of *The Televiser* magazine. The poll established that, as far as feature films are concerned, television still has to be satisfied with vintage product and shorts with the majority consisting of comedy, travel, sports, musical and educational one- or two-reelers. Meanwhile 16mm producers are providing a good deal of the medium's screenfare.

Using Documentaries

Included in this latter category are a number of good documentaries, industrial and educational pictures, most of them made for theatre or club group showing. Some of these are ideally suited for the television medium since they use close-up techniques similar to the ones required for video small-screen viewing.

Film rentals for television are usually set on the basis of "sets in the area" and "quality of the film." Following the example of radio, film companies are beginning to differentiate between sponsored and sustaining television shows. Thus rentals for a sustaining feature on a New York television station come to \$125 to \$450 and for a sponsored feature \$250 to \$500. With rentals being based on the number of sets in the area, out-of-town stations pay from \$75 to \$150 for sustaining features and from \$150 to \$300 for commercial features.

Sustaining shorts bring from \$5 to \$10 for a three-minute subject to \$50 to \$300 for a full three-reeler. Sponsored shorts cost from \$10 to anywhere near \$750 per subject. Serials in New York bring a rental of from \$40 to \$50 per reel while out-of-town stations pay from \$25 to \$30 a reel.

Now Making Series

The current music ban of course restricts production of special films for television, but some companies, aware of television as a film market, are making such pictures and then rent them out either on the basis

of a percentage of the station's time charge or of the number of sets in the station's area. Jerry Fairbanks studio in Hollywood is producing two series for television. One is a prosecutor type film and the other a family drama in episodic form. They are delivered on 16mm film and run from 12 to 20 minutes. Encyclopedia Britannica Films is planning a series of motion picture packages for television, 15 and 30 minutes in length.

Telefilms Inc. now is showing a number of audition films. RKO Television Corporation has two news-quiz films available and has plans for other television pictures and Art Productions of Brooklyn is putting into production a series of animated cartoons for television rental.

Costs Run High

A number of other companies are interested in producing television films, but they say that the present rentals obtainable from the stations cannot begin to pay the cost of production. Sponsors are interested in two types of films. One is the spot commercial and the animated signature and the other is the documentary and special event.

Production cost of the former runs from \$100 to \$500 for a simple, one-minute spot on 16mm and from \$300 to \$500 for a spot on 35mm. An animated one-minute spot costs from \$300 to \$500 to produce. A full color, animation, sound spot on 35mm may cost up to \$7,500 to produce. Special event films, documentaries and newsreel shorts also are expensive to produce. A documentary reel, from 1,000 to 2,000 in length, may cost from \$7,500 to \$15,000 or up to \$50,000 with the full effects. A 16mm or 35mm reel with some effects and sound costs from \$4,000 to \$10,000 to produce. An eight to 12 minutes special animation reel on 35mm costs \$3,500, on 16mm, \$2,500.

Develop Cost Cutting Plans

As the producing companies get more experience in the field, more and more cost-cutting devices are being developed. Sponsors are urged to submit carefully prepared scripts and to order six or more film spots at a time to reduce costs. Several companies are experimenting with a form of semi-animation on film strip that will permit production of a 15-minute animated picture with synchronized sound for under \$1,000. The Irena Film Studio is placing its bet on puppet films for television. And there are those who think 16mm coming into television will serve to cut costs.

Among those companies whose product is available for television or who are ready to produce this type of film are: Advance Television Picture Service, Inc., New York; A. F. E. Corporation, New York;

Fred Amster Television Cartoons, Mount Rainier, Maryland; Animated Art Productions, New York; Audio Film Libraries, Montclair, New Jersey; Brandon Films, New York; Film Equities Corporation, New York; Jerry Fairbanks, Inc., New York and Hollywood; Encyclopedia Britannica, Chicago; Television Advertising Productions, Chicago; The Jam Handy Organization, New York; Gallagher Films, Green Bay, Wisconsin;

Herald Pictures, New York; Equity Film Exchanges, Inc., Irena Film Studio, New York; Telefilm, Inc., Hollywood; RKO Television Corporation, New York; Ted Nemeth Studios, New York; Karel Sound Film Library, Pittsburgh; Skibo Productions, Inc., New York.

RKO Realigns Advertising, Promotion Departments

The advertising, publicity and exploitation departments of RKO Radio have been realigned due to expanding activities, Ned E. Depinet, vice-chairman of the board, announced in New York last Friday. With the realignment S. Barret McCormick will head the advertising division; Paul Hollister the publicity division, and Terry Turner the field exploitation division. All will be coordinated under the supervision of Mr. Depinet.

Predict Attendance Drop In Oslo's Theatres

Washington Bureau

Attendance at theatres in Oslo, Norway, has dropped sharply since the end of the year, the Department of Commerce announced last week. Originally, grosses for the year were estimated at 16,000,000 crowns, but a revised estimate is 15,000,000 crowns. Ticket sales for foreign films are expected to amount to 14,000,000 crowns.

Public Information Committee Confined to Studio Matters

The Public Information Committee, serving the industry from Hollywood, has changed its name to Studio Publicity Directors Committee of the Association of Motion Picture Producers, and will confine itself to public relations for the latter. Howard Strickling was last week elected chairman for six months. The Motion Picture Association's larger public relations job will be handled by a committee being formed by Edward Cheyfitz.

Discine to Release Three French Films in Autumn

Discine International Films Corporation, a foreign film distributor in New York, will distribute three French productions this autumn, it has been announced by Morris Goodman, president. The pictures are "L'eternel Retour" ("Children of the Sea") starring Jean Marais; "La Part de L'Ombre" ("Part of the Shadow"), with Jean-Louis Barrault, who starred in "Children of Paradise," and "Les Maudiets," with Dalio and Paul Bernard.

THE HOLLYWOOD SCENE

Studio Activity Slows as 11 Are Completed and Only Five Are Started

Hollywood Bureau

With five new films started and 11 completed the production index last week dropped to 39 films before the cameras compared with 46 the previous week.

Of the five pictures started, three went into production at the RKO studio and two at Columbia.

Heading the RKO starting list was "Good Sam," an original story starring Gary Cooper and Ann Sheridan about a small town department store worker who becomes a good samaritan. Leo McCarey has the triple job of writing, producing and directing the picture. Two Western pictures were also started at RKO. "Stations West," a screen adaptation of the *Saturday Evening Post* serial by Luke Short, is being produced by Robert Sparks, with Sidney Lanfield directing. It stars Dick Powell and Jane Greer. The second Western is "Under Arizona Skies," an historical story starring the new team of Tim Holt and Richard Martin.

Gene Autry Picture Is Started at Columbia

At Columbia another Gene Autry Western in Cinecolor went into production. Supporting the star are Elain Marion, Stephan Dunne and Martin Garralaga. Armand Schaefer is producing, with Frank McDonald directing. Abby Berlin is directing another in the "Blondie" series, titled "Blondie's Anniversary." The usual cast of Penny Singleton, Arthur Lake and Larry Sims will appear, in addition to Adele Jergens and Fred Sears.

This week Warner Brothers announced they would remake "Daddies," a 1919 stage

comedy by John L. Hobbie. Warners first made the picture in 1924. The play, which deals with four bachelors, was produced by David Belasco in its original Broadway presentation. For the new version Warners has assigned Alex Gottlieb to prepare the new screen version and then produce it.

Sam Coslow has announced that he will produce "Hollywood Revue," a feature-length assembly of musical numbers and sketches, for United Artists release. Mr. Coslow has made tentative arrangements for the appearance of Bob Crosby, who has been absent from the screen since he went into the Marine Corps in 1944.

Substitute Story for Elliott at Republic

"In Old Los Angeles," a screen story by Martin van Lass, has been substituted for "Monterey" on the schedule of William Elliott and John Carroll at Republic. Clements Ripley is writing the scenario, and Joseph Kane will produce and direct the picture.

Metro-Goldwyn-Mayer has assigned Lana Turner to play opposite Clark Gable in "The Homecoming of Ulysses." The film is scheduled to go before the cameras late this month or in early September, with Mervyn Leroy directing from a screen story by Sidney Kingsley. Miss Turner will portray an Army nurse, and Gable a doctor.

Universal-International has purchased "Three for the Money," a screen story by Selma Diamond and Onnie Whizen, as a potential vehicle for Bud Abbott and Lou Costello, in which Costello will appear as triplets.

Walt Disney left for Juneau, Alaska, Saturday to gather material on that country which will provide a background for a picture. Mr. Disney is to spend two weeks there getting impressions which will determine the format of the film and how much live action will be necessary. Mr. Disney plans to treat the film story of Alaska in much the same way as he treated Latin America in the travel feature, "Saludos Amigos," when he made that film in 1942. The latter film was a series of animated sketches of South American customs.

Twentieth Century-Fox and the executors of the William S. Hart estate have agreed on terms for the purchase by the film company of screen rights to the autobiography of the cowboy star, "My Life, East and West." Although all details of the contract have not been completed the studio has assigned Cy Bartlett to prepare a screen treatment and has named Sol C. Siegel to produce the picture.

Three Lewis Carroll Stories Acquired by Walt Disney

Walt Disney has acquired from Paramount rights to Lewis Carroll's "Alice in Wonderland," "Through the Looking Glass" and "Hunting of the Snark." Additionally, he has acquired Paramount's rights in a musical play, entitled "Alice in Wonderland." To make sure he has everything relating to "Alice," Mr. Disney has acquired from the publishing firm of MacMillan motion picture rights to the Sir John Tenniel illustrations for the Carroll works and is now ready to produce "Alice," reportedly the highest budgeted work in Disney's career.

Kaye Signs with Warners; To Leave Goldwyn Studio

Danny Kaye, the comedian of "The Secret Life of Walter Mitty," now with Samuel Goldwyn, has signed a contract with Warner Brothers for five pictures within the next seven years. The studio also signed Sylvia Fine, who is Mrs. Kaye, as associate producer of Mr. Kaye's pictures and as collaborator on special material.

STARTED	MONOGRAM	WARNERS	MGM	RKO RADIO	Green Grass of Wyoming
COLUMBIA	The Dusty Trail	Romance in High C (Curtiz)	Virtuous	The Miracle of the Bells	UNITED ARTISTS
A Little Spanish Town	PRC	Silver River	On an Island With You	Your Red Wagon	The Time of Your Life
Blondie's Anniversary	Headin' for Heaven	SHOOTING	The High Wall	I Remember Mama	UNIVERSAL-INTERNATIONAL
RKO RADIO	The El Lobo Mystery	COLUMBIA	MONOGRAM	Roughshod	NATIONAL
Good Sam	RKO RADIO	Mating of Millie	Rocky	Portrait of Jennie	The Senator Was Indiscreet
Stations West	The Wild Horse Mesa	The Sign of the Ram	PARAMOUNT	SCREEN GUILD	The Naked City (Hellinger)
Under Arizona Skies	20th-FOX	The Black Arrow	The Paleface	The Prairie	Tap Roots
COMPLETED	Nightmare Alley	Tex Granger	My Own True Love	20th FOX	Mortal Coils
MGM	UNITED ARTISTS	EAGLE-LION	Night Has a Thousand Eyes	Gentleman's Agreement	A Double Life
Killer McCoy	Sleep My Love	Northwest Stampede	REPUBLIC	Daisy Kenyon	WARNERS
The Kissing Bandit	Untitled Hop-along Cassidy	T-Man	The Red Pony	The Snake Pit	Mary Hagen
		GOLDWYN	The Gay Ranchero		Ever the Beginning
		That's Life			

Intensive Sales Activity Urged By Blumenstock

More intensive "point of sale" merchandising; closer cooperation with exhibitors, and better timing of exploitation activities with playdates, is necessary to bring in the extra revenue needed to offset increasing production and operating costs, Mort Blumenstock, Warner Brothers' vice-president in charge of advertising and publicity, told last Friday's closing session of the two-day meeting of field public relations and ad men representing both the distribution and theatre departments. The meetings were held in the New York home office.

To achieve this end, Mr. Blumenstock said, campaigns will have to be planned further in advance, and the various media used in selling a picture to the public, such as advertising, publicity, commercial tieups, radio, outdoor exploitation and other promotion, must be coordinated to break so that their combined impact will make itself felt while a picture is being shown, thereby giving maximum stimulation to the box office.

Specific campaigns outlined by Mr. Blumenstock and discussed at the meeting included "Life With Father," "Deep Valley," "Night Unto Night," "Dark Passage," and "The Unsuspected."

In addition to the joint session of the distribution and theatre groups, a meeting of the theatre zone ad men was conducted by Harry Goldberg, director of advertising and publicity for the Warner circuit.

Home office publicity executives who participated in the meetings included Larry Golob, eastern publicity director; Charles S. Steinberg, assistant to Mr. Golob; William Brumberg, manager of the field force; Abe Kronenberg, head of the special events department; G. E. Blackford, in charge of newspaper publicity, and others.

"Night" Has Premiere In 347 Situations

RKO's "The Long Night" had its New England area premiere in 347 situations in six New England states and upper New York state August 6. The premieres were spearheaded by the showing at the Memorial theatre in Boston. They were preceded by a large-scale radio advertising campaign, with 61 stations carrying intermittent announcements of the premieres for 10 days. A feature of the radio advertising was a mock trial based on "the unwritten law," a theme of "The Long Night."

To Open Show Boat

A show boat, planned as a cafe-theatre, will be anchored at the Hyde Street pier in San Francisco to be used as a theatre for old time melodramas and minstrel shows. Barney Gould is the operator.

IN NEWSREELS

MOVIETONE NEWS—Vol. 29, No. 99—Hughes and Brewster clash. . . . Trotting race at Goshen, N. Y. . . . Girl bullfighter in France.

MOVIETONE NEWS—Vol. 29, No. 100—Hughes inquiry ends. . . . Odom circles world in 73 hours. . . . Crisis in Palestine. . . . California forest fire put out by aid from air. . . . Pin-up girls. . . . Gold Cup regatta. . . . Horse racing.

NEWS OF THE DAY—Vol. 18, No. 298—Hughes and Brewster clash. . . . Nazi stronghold destroyed. . . . Wheat farmers repel rustlers. . . . Girl bullfighter in France. . . . Hambletonian classic.

NEWS OF THE DAY—Vol. 18, No. 299—Senate ends inquiry. . . . Odom sets world record. . . . Refugees refuse to quit British ship. . . . Belles ride ice cakes in Atlanta. . . . Gold Cup regatta.

PARAMOUNT NEWS—No. 99—Howard Hughes vs. Senator Brewster at inquiry.

PARAMOUNT NEWS—No. 100—Speedboat race winner. . . . Gorilla celebrates birthday. . . . British scuttle war gas. . . . Hughes inquiry end. . . . Odom breaks air record.

RKO PATHE NEWS—Vol. 18, No. 102—Hughes vs. Brewster. . . . The Hambletonian at Goshen, N. Y.

UNIVERSAL NEWSREEL—Vol. 20, No. 63—Hughes vs. Brewster. . . . The Hambletonian. . . . St. Paul golf championship.

UNIVERSAL NEWSREEL—Vol. 20, No. 64—Odom breaks air record. . . . Hughes probe called off. . . . The Palestine crisis. . . . Gold Cup race.

WARNER PATHE NEWS—Vol. 18, No. 103—USA summer of 1947: The Washington Scene. . . . Queen Mary returns. . . . Baseball, horse racing, golf, motorboat racing. . . . Odom's world flight. . . . Piper cubs to circle globe.

TELENEWS—Vol. 1, No. 16—Red Cross answers call in Indonesia. . . . Eva Peron in Paris. . . . Boy Scout jamboree site completed in France. . . . Nazi officers learn democracy. . . . White Eagle victory symbol returns to Poland. . . . Berlin police train rookies. . . . Tobacco leaf creates new industry in Australia. . . . ANZAC rodeo.

"Unconquered" to Open in Pittsburgh October 3

Governors and mayors of the Ohio Valley area will participate in a two-day civic celebration leading up to the premiere of Cecil B. De Mille's "Unconquered," to be held at Loew's Penn theatre in Pittsburgh October 3. Governor James Duff of Pennsylvania will represent his state at a banquet to be held October 2 in Pittsburgh's William Penn Hotel. Invitations to the banquet have been forwarded to 41 mayors in 13 states and the District of Columbia. "Unconquered" is the Technicolor story of the siege of Fort Pitt, which stood on the present site of Pittsburgh.

Cincinnati Operator Files Complaint Against MGM

Maurice Chase, who operates a number of neighborhood and suburban houses in Cincinnati, has filed a complaint with the American Arbitration Association tribunal there charging unfair and discriminatory practice on the part of MGM. According to the petition, when prices were increased at the suburban Ritz, the availability for Mr. Chase was moved up from nine weeks to seven weeks by all distributors except MGM, which insisted on nine weeks' availability.

Memphis Theatre Reopened

The Memphian, Memphis, Tenn., closed since February 9 due to fire damage, has reopened. Operated by M. A. Lightman, the theatre has been remodeled and re-equipped.

RKO Palace Has Repertory Films For Full Week

Tuesday the RKO Palace theatre on Broadway in New York introduced its season of Repertory of Immortal Motion Pictures.

Beginning that day and scheduled to continue through Monday, a series of RKO films, to be shown one each day, opened at the theatre. The schedule for the week included "The Bells of St. Mary's," Leo McCarey's production starring Bing Crosby and Ingrid Bergman; "Love Affair," with Irene Dunne and Charles Boyer; Victor McLaglen in John Ford's "The Informer"; "Top Hat," starring Fred Astaire and Ginger Rogers, with music by Irving Berlin; Gary Cooper in Samuel Goldwyn's "Pride of the Yankees"; "Gunga Din," with Cary Grant, Victor McLaglen and Douglas Fairbanks, Jr., and "The Spanish Main," a Technicolor picture, starring Paul Henreid and Maureen O'Hara.

Forthcoming pictures include: "Kitty Foyle," "My Favorite Wife," "Notorious," "The Woman in the Window," "Suspicion," "The Stranger," "The Farmer's Daughter," and others.

This policy is not new to Broadway. For some time Warner Brothers have taken several of the top-ranking reissues and played them at the Strand theatre as double feature programs. Several months ago Warners played "The Sea Wolf" and "The Sea Hawk." This week the Strand was showing another pair of Warner reissues: Bette Davis and Humphrey Bogart in "Marked Woman," and John Garfield in "Dust Be My Destiny." However, the RKO Palace policy is the first time in recent years that a Broadway theatre has introduced a repertory season with a different feature shown each day.

Book Canadian Shorts

American newsreel and "art" houses are booking an increasing number of the "Canada Carries On" shorts produced by the National Film Board of Canada, the New York office of the Canadian agency reported this week. The Translux, Telenews and Telepix theatres as well as other houses are among those which show Canadian documentaries on a spot-booking basis. The roster of films now circulating in the U. S. includes shorts in the fields of human and physical geography, child welfare, education and civics, food and nutrition, hygiene and medicine, industry, commerce, international affairs, etc.

"Best Years" in Berlin

"The Best Years of Our Lives" will open shortly in Berlin, the War Department announced from Washington Monday. "The Sky's the Limit" and "You Belong to Me" have been sent to Tokyo, the Department also said.

//WHAT THE PICTURE DID FOR ME//

Allied Artists-Monogram

IT HAPPENED ON FIFTH AVENUE: Don DeFore, Victor Moore—A truly delightful picture which pleased a good attendance. If this is any indication of what is to come from Allied Artists, their product will be welcome around here. Now that they're off to a good start, I hope that their future pictures will be flat instead of percentage. Played Tuesday-Thursday, July 22-24.—George E. Janes, Ojai Theatre, Ojai, Cal.

Columbia

BLONDIE'S HOLIDAY: Penny Singleton, Arthur Lake—A right good Blondie and Dagwood series. Business fair, nothing extra. Played Wednesday, Thursday, July 30, 31.—James Vogeding, Elizabeth Theatre, Elizabeth, W. Va.

BLONDIE KNOWS BEST: Penny Singleton, Arthur Lake—Yes, Blondie does know best. The people came out and were happy. Worth playing. Played Friday, Saturday, Aug. 1, 2.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SOUTH OF THE CHISHOLM TRAIL: Charles Starrett, Smiley Burnette—A Durango Kid Western. They are all alike. Not worth the price paid. Played Wednesday, Thursday, July 9, 10.—James Vogeding, Elizabeth Theatre, Elizabeth, W. Va.

Metro-Goldwyn-Mayer

BEGINNING OR THE END, THE: Brian Donlevy, Robert Walker—An excellent picture about the atom bomb. Every theatre should play this. Business good. Played Friday, Saturday, July 18, 19.—James Vogeding, Elizabeth Theatre, Elizabeth, W. Va.

COURAGE OF LASSIE: Elizabeth Taylor, Frank Morgan—After reading so many times that exhibitors grossed satisfactorily and good business with picture, we naturally expected to do well with it. Sorry to report that, after paying the rental, it gave us one of the worst grosses we have had this year for Sunday, Monday. It is an excellent picture, however. Played Sunday, Monday, July 27, 28.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

LADY IN THE LAKE: Robert Montgomery, Audrey Totter—A very good mystery; however, my patrons don't go for them. Played Friday, Saturday, June 27, 28.—James Vogeding, Elizabeth Theatre, Elizabeth, W. Va.

LOVE LAUGHS AT ANDY HARDY: Mickey Rooney, Bonita Granville—Very good in the Andy Hardy series. Priced right, too. Business fair. Played Sunday, Monday, June 29, 30.—James Vogeding, Elizabeth Theatre, Elizabeth, W. Va.

MY BROTHER TALKS TO HORSES: Peter Lawford, "Butch" Jenkins—Here is a real small town natural. Play it up big, if you have a small town situation. Business very good. Played Friday, Saturday, July 25, 26.—James Vogeding, Elizabeth Theatre, Elizabeth, W. Va.

MY BROTHER TALKS TO HORSES: Butch Jenkins, Peter Lawford—"Love that Leo," not only for giving us a good Sunday, but also for one of the best Monday nights we've had in a long time. An original story, well done by a good supporting cast, can bring them in without heavy star material. And the weather was hotter than blazes, yet they still came. Played Sunday, Monday.—George E. Janes, Ojai Theatre, Ojai, Cal.

MY BROTHER TALKS TO HORSES: Peter Lawford, Jackie "Butch" Jenkins—Here is a real small town natural. Play it up big if you have a small town situation. Played Friday, Saturday, July 25, 26.—James Vogeding, Elizabeth Theatre, Elizabeth, W. Va.

SECRET HEART, THE: Claudette Colbert, Walter Pidgeon—A swell picture; you can't miss on a good old MGM. Business good. Play it. Played Sunday, Monday, July 13, 14.—James Vogeding, Elizabeth Theatre, Elizabeth, W. Va.

UNDERCOVER MAISIE: Ann Sothern, Barry Nelson—This was up to the Maisie standard, and the people seemed to get quite a kick out of it. Business wasn't too bad despite the warm weather calling people to the beach. But we got those folks on Monday night, so it turned out all right. Played Sunday, Monday, July 20-21.—George E. Janes, Ojai Theatre, Ojai, Cal.

... 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.

THE YEARLING: Gregory Peck, Jane Wyman—If you need a picture to give your business a shot in the arm, this is it. We had capacity audiences for almost every performance, and the people raved about it. Give it your best playing time and take advantage of the free teaser trailers, and you can't lose on this one. Played Sunday-Wednesday, July 13-16.—George E. Janes, Ojai Theatre, Ojai, Cal.

Monogram

HAUNTED MINE, THE: Johnny Mack Brown, Linda Johnson—Johnny Mack Brown usually makes average Western pictures, but our patrons just don't care much for him, and whenever we play one of his Westerns two days the first day is fair and the second is very bad. So I guess we have been cured and it's one day for Johnny from now on in our action house. Played Tuesday, Wednesday, July 29, 30.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

SARGE GOES TO COLLEGE: Freddie Stewart, June Preisser—A usual Teen Agers picture which seemed to please most of our weekend customers. Double-billed this with "Tarzan and the Huntress" (RKO) and business was very good—thanks to Tarzan, who is a favorite here. Played Friday, Saturday, Aug. 1-2.—George E. Janes, Ojai Theatre, Ojai, Cal.

Paramount

BLUE SKIES: Bing Crosby, Fred Astaire—A very good musical. Business wasn't as good as expected. Reason—late showing. Played Sunday, Monday, July 20, 21.—James Vogeding, Elizabeth Theatre, Elizabeth, W. Va.

EASY COME, EASY GO: Barry Fitzgerald, Diana Lynn—They should have titled this one "Hard Come, Easy Go," because it was hard (putting it mildly) getting them in, but they went easy enough after they had seen the first reel. I would rather feed my patrons castor oil than a picture like this. Double-billed with "Santa Fe Uprising," and business was mighty discouraging. Played Friday, Saturday, July 18-19.—George E. Janes, Ojai Theatre, Ojai, Cal.

LADIES' MAN: Eddie Bracken, Cass Daley—Business was not so good, but the picture seemed to please those who came, probably because most of them were Eddie Bracken fans. This type of picture is all right to a certain extent, but when they get too crazy the people figure they'll just stay at home and save wear and tear on their nerves. Played Sunday, Monday, Aug. 3-4.—George E. Janes, Ojai Theatre, Ojai, Cal.

LADIES' MAN: Eddie Bracken, Virginia Welles—Nothing extra. Got by. However, it was bought right. Business off. Played Wednesday, Thursday, July 16, 17.—James Vogeding, Elizabeth Theatre, Elizabeth, W. Va.

NATIONAL BARN DANCE: Jean Heather, Charles Quigley—A small town natural. My patrons ate it up because of Lulubelle and Scotty. Play it, if you haven't. Played Wednesday, Thursday, June 18, 19.—James Vogeding, Elizabeth Theatre, Elizabeth, W. Va.

NORTHWEST MOUNTED POLICE: Gary Cooper, Madeline Carroll—An excellent feature. Well received and business good. Play it, if you haven't. Played Friday, Saturday, July 4, 5.—James Vogeding, Elizabeth Theatre, Elizabeth, W. Va.

RAINBOW ISLAND: Dorothy Lamour, Eddie Bracken—An excellent comedy in Technicolor. Played instead of one of the '47 product I bought. Business very good. Played Sunday, Monday, June 22, 23.—James Vogeding, Elizabeth Theatre, Elizabeth, W. Va.

VIRGINIAN, THE: Joel McCrea, Brian Donlevy—A lovely picture we were proud to be playing. Business was good. Coloring lovely. Played Thursday-Saturday, July 31-Aug. 2.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

PRC

THUNDER TOWN: Bob Steele, Syd Saylor—Very

good Western. Played Friday, Saturday, Aug. 1, 2.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Republic

LAST FRONTIER UPRISING: Monte Hale, Adrian Booth—How anyone could make such a Western. Very poor. Color was bad also. Results were poor business. Played Wednesday, Thursday, July 23, 24.—James Vogeding, Elizabeth Theatre, Elizabeth, W. Va.

SANTA FE UPRISING: Allan Lane, Bobby Blake—Double-billed this with "Easy Come, Easy Go" (Para.) and business was far below average. Either Red Ryder is losing his grip, or they couldn't stand the torture of sitting through the companion feature. Played Friday, Saturday, July 18-19.—George E. Janes, Ojai Theatre, Ojai, Cal.

SIoux CITY SUE: Gene Autry, Lynne Roberts—Drew an above average crowd, and most of the fans seemed pleased. Makes good double bill material. One or two silly incidents spoil what was otherwise an above average musical western. Played Monday, July 14.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

RKO Radio

BANJO: Sharyn Moffett, Jacqueline White—A nice programmer which should hold its own on any double bill. There's a lot of meat in some of these little pictures from RKO, and all of them seem to please. Played this with "Rustlers' Valley" (SG) to good business. Played Friday, Saturday, July 25-26.—George E. Janes, Ojai Theatre, Ojai, Cal.

BORN TO KILL: Claire Trevor, Lawrence Tierney—A fair picture, but not as good as some Lawrence Tierney has made lately, such as "Devil Thumbs a Ride," "San Quentin" and "Step By Step." Average business. Played Friday, Saturday, July 25, 26.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FARMER'S DAUGHTER, THE: Joseph Cotten, Loretta Young—Very good. Played well. Attendance good. Our summer customers turned out. Satisfactory. Played Thursday-Saturday, July 31-Aug. 2.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

FARMER'S DAUGHTER, THE: Loretta Young, Joseph Cotten—A feature that paid off. We advertised this feature by sending out circulars, window cards, and personal contact. Book this feature, if possible, and I don't think you will be disappointed with results. Played Sunday, Monday, July 27, 28.—O. Fomby, Paula Theatre, Homer, La. Small town patronage.

HONEYMOON: Shirley Temple, Franchot Tone—What a picture! This is undoubtedly one of the biggest lemons of all time. If it hadn't been for two good shorts ("I Love My Husband—but," and "I Love My Wife, but"—MGM) we would probably be in the poor house. Believe it or not, this was percentage. Played Tuesday-Thursday, July 29-31.—George E. Janes, Ojai Theatre, Ojai, Cal.

LADY LUCK: Robert Young, Barbara Hale—This was very good for our trade. Business average for midweek, but all the customers were pleased. Played Wednesday, Thursday, July 23, 24.—A. C. Edwards, Winema Theatre, Scotia, Cal.

SINBAD THE SAILOR: Douglas Fairbanks, Jr., Maureen O'Hara—A good costume picture, and Doug did some of the stuff that his dad did. It seemed to please, but it did not heat up the ticket machine to any great extent. Business is still backing up to some extent. I think that being a rural town it may be that the farmers are too busy and working too long hours for any night recreation.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

SISTER KENNY: Rosalind Russell, Alexander Knox—This is a very fine production. Our light business was caused by too many people away on va-

(Continued on following page)

ation rather than from any criticism of the picture. Played Sunday, Monday, July 6, 7.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

TARZAN AND THE HUNTRESS: Johnny Weissmuller, Brenda Joyce—This series is more popular with the kiddies than bubble gum, and the adults go for them in a big way, too. The only trouble is that they don't make enough of them. We've played all we could get our hands on, and still they want more of Tarzan. Double-billed with "Sarge Goes to College" (Mono.) to pleasing business. Played Friday, Saturday, Aug. 1-2.—George E. Janes, Ojai Theatre, Ojai, Cal.

TRAIL STREET: Randolph Scott, Anne Jeffreys—A great Western for a small town. Story tells of early days in Liberal, Kansas. Business was above average. Played Wednesday, Thursday, July 23, 24.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Screen Guild

GOD'S COUNTRY: Robert Lowery—Used on weekend double bill. Very good for our Friday-Saturday business. Played Friday, Saturday, July 25, 26.—A. C. Edwards, Winema Theatre, Scotia, Cal.

RUSTLER'S VALLEY: William Boyd, George Hayes—These Hopalong Cassidys which were made more than a decade ago by Paramount are just about the most reliable westerns we have. Double-billed with "Banjo" (RKO) and had good business. These old Cassidys have an advantage over the current series, because nowadays Hoppy seldom rides or shoots, and that isn't good. Played Friday, Saturday, July 25, 26.—George E. Janes, Ojai Theatre, Ojai, Cal.

Twentieth Century-Fox

DANGEROUS MILLIONS: Kent Taylor, Dona Drake—Used on weekend double bill to good business. Played Friday, Saturday, July 25, 26.—A. C. Edwards, Winema Theatre, Scotia, Cal.

MARGIE: Jeanne Crain, Glen Langan—Excellent. More of the same would be welcome. Not a wrong thing with the whole feature. Rain, hail and holidays kept our crowd only at average, but everyone was pleased. Played Wednesday, July 23.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

MARGIE: Jeanne Crain, Alan Young—Here is a picture they didn't need Technicolor. It had what they liked, although opinions differ. It is what the doctor ordered. One of the biggest grosses of '47. Played Monday-Wednesday, July 28-30.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

MARGIE: Jeanne Crain, Alan Young—A right good Technicolor comedy. Business poor. Played Sunday, Monday, July 27, 28.—James Vogeding, Elizabeth Theatre, Elizabeth, W. Va.

13 RUE MADELEINE: James Cagney, Annabella—A fair espionage picture. Can't stay in business on this kind of picture. Business fair. Played Friday, Saturday, July 11, 12.—James Vogeding, Elizabeth Theatre, Elizabeth, W. Va.

United Artists

ABIE'S IRISH ROSE: Michael Chekhov, Joanna Dru—We Irish love this one and apparently others do too, because they came out to see it. Played Wednesday, Thursday, July 30, 31.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

STRANGE WOMAN, THE: Hedy Lamarr, George Sanders—This isn't for small towns. I don't know any theatres around that are doing any business. On adult entertainment pictures we starve. Played Monday, Tuesday, July 28, 29.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Warner Bros.

DECEPTION: Bette Davis, Paul Henreid—This is no picture for a small town. Over twenty per cent of the small house walked out the first night, and only a handful attended the second night. The dirty looks and snide remarks went to the manager. Played Sunday, Monday, July 20, 21.—A. C. Edwards, Winema Theatre, Scotia, Cal.

NIGHT AND DAY: Cary Grant, Alexis Smith—I don't know what happened to the crowd, but it was practically non-existent. The third poorest draw of this year. Those who did come seemed pleased, however. Not as good as "Till the Clouds Roll By." Played Friday, July 18.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

NOBODY LIVES FOREVER: John Garfield, Geraldine Fitzgerald—Nobody will even live, if we don't do better business. I thought it good film fare. Played Monday-Wednesday, July 28-30.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

Short Product in First Run Houses

NEW YORK—Week of August 11

CAPITOL: Salt Water Tabby.....MGM
Neighborhood Pests.....MGM
Feature: The Hucksters.....MGM

CRITERION: Brooklyn, U.S.A.....Universal
Feature: Brute Force.....Universal

GLOBE: The Sneezing Weazel...Warner Bros.
So You're Going on a Vacation...Warner Bros.
Feature: Northwest Outpost.....Republic

HOLLYWOOD: The Flying Sportsman
of Jamaica.....Warner Bros.
Easter Yeggs.....Warner Bros.
Feature: Possessed.....Warner Bros.

MUSIC HALL: Turkey's 100
Million.....20th Cent.-Fox
Feature: Bachelor and the Bobby-Soxer,
The.....RKO Radio

PARAMOUNT: Popular Science
No. 6.....Paramount
Everybody Talks About It.....Paramount
Much Ado About Mutton.....Paramount
Feature: Welcome Stranger.....Paramount

RIALTO: Madhattan Island.....Paramount
Unusual Occupations, No. 1.....Paramount
Stars and Strikes.....RKO
First Aider.....RKO
Feature: The Pretender.....Republic

RIVOLI: Champagne for Two.....Paramount
Diamond Gals.....Paramount
Feature: Crossfire.....RKO Radio

ROXY: The Sky Is Falling.....20th Cent.-Fox
Gardens of the Sea.....20th Cent.-Fox
Wings of the Wind.....20th Cent.-Fox
Feature: I Wonder Who's Kissing Her
Now.....20th Cent.-Fox

STRAND: So You Want to Go
on a Vacation.....Warner Bros.
Pest in the House.....Warner Bros.
Sunset in the Pacific.....Warner Bros.
Feature: Cry Wolf.....Warner Bros.
WINTER GARDEN: Jitterumba.....Universal
Feature: Green for Danger.....PRC Pictures

CHICAGO—Week of August 11

GRAND: Ski Bells.....RKO
Feature: Brute Force.....U-I

ORIENTAL: A Day at Hollywood
Park.....Warner Bros.
Feature: Carnival in Costa Rica.....20th-Fox

ROOSEVELT: So You Want to Be in
Pictures.....Warner Bros.
Feature: The Unfaithful.....Warner Bros.

STATE LAKE: Hound Hunters.....MGM
Feature: The Hucksters.....MGM

UNITED ARTISTS: I Love My Husband,
But.....MGM
Feature: High Barbaree.....MGM

PURSUED: Teresa Wright, Robert Mitchum—A good action picture with a Western background. Business was good and all who came were pleased. Played Sunday, Monday, July 20, 21.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

THAT WAY WITH WOMEN: Dane Clark, Martha Vickers—Played this one night only and didn't make film rental. But at least our conscience was clear, because this was a stinker. Maybe one of these days Warner Brothers will wake up to the fact that there are more small towns than big cities and make some pictures we can be proud to show—that is, if we can afford the film rental. Played Thursday, July 17.—George E. Janes, Ojai Theatre, Ojai, Cal.

Short Subjects

Metro-Goldwyn-Mayer

AROUND THE WORLD IN CALIFORNIA: Fitz-Patrick Traveltalk—This is quite colorful, and very interesting to us Californians, but when are they coming to Ojai to make one of these? There's enough material here for a good two-reeler. (But I guess people feel this way everywhere.)—George E. Janes, Ojai Theatre, Ojai, Cal.

ATHLETIC QUIZ: Pete Smith Specialty—Very good entertainment, and Pete Smith's method of conducting a quiz makes it a lot of fun. We can hardly give them enough of this series.—George E. Janes, Ojai Theatre, Ojai, Cal.

DIAMOND DEMON: Pete Smith Specialty—Pete Smith has a marquee value, and his shorts are tops in the field. This one was very entertaining.—George E. Janes, Ojai Theatre, Ojai, Cal.

I LOVE MY HUSBAND, BUT—: Pete Smith Specialty—This is a riot. If you want to bring them in, just play "I Love My Wife, but"—along with it, and advertise them. On this program our feature, "Honeymoon" (RKO), turned out to be an "also ran."—George E. Janes, Ojai Theatre, Ojai, Cal.

SALT WATER TABBY: Tom & Jerry Cartoon—Another hit in our most popular cartoon series. For my money, these have Bugs Bunny wiped off the face of the map.—George E. Janes, Ojai Theatre, Ojai, Cal.

Paramount

ABUSEMENT PARK: Popeye the Sailor—Very good, enjoyed by all.—Harland Rankin, Joy Theatre, Bothwell, Ontario, Can.

ABUSEMENT PARK: Popeye the Sailor—Excellent.—James Vogeding, Elizabeth Theatre, Elizabeth, W. Va.

LOOSE IN A CABOOSE: Little Lulu—Good entertainment.—Harland Rankin, Joy Theatre, Bothwell, Ontario, Can.

SWEET AND LOW: Musical Parade—Good—enjoyable.—Harland Rankin, Joy Theatre, Bothwell, Ontario, Can.

RKO Pathe

CRAZY WITH THE HEAT: Walt Disney Cartoon—Amusing color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

FIGARO AND FRANKIE: Walt Disney Cartoon—Another good color cartoon from Walt Disney.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

FLICKER FLASHBACKS: No. 2—Although we have played only two of this series, they are becoming very popular. Knox Manning's narration is outstanding. These are good substitutes for cartoons.—George E. Janes, Ojai Theatre, Ojai, Cal.

SLEEPY TIME DONALD: Walt Disney Cartoon—Entertaining color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

WIFE TAMES WOLF: Leon Errol—Good two-reel comedy with Leon Errol.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Twentieth Century-Fox

DIVING DANDIES: Sport Review—Have seen better; enough said.—James Vogeding, Elizabeth Theatre, Elizabeth, W. Va.

GARDENS OF THE SEA: Movietone Adventures—This was excellent.—Harland Rankin, Beau Theatre, Belle River, Ontario.

Warner-Vitaphone

HOLLYWOOD DAFFY: Merrie Melodies—Good Warner Bros. short. They are generally outstanding.—Harland Rankin, Beau Theatre, Belle River, Ontario, Can.

ONE MEAT BRAWL: Merrie Melodies Cartoons—Different and excellent.—Harland Rankin, Beau Theatre, Belle River, Ontario, Can.

Installs Nu-Screen

Interstate Circuit has installed a Nu-Screen in the circuit's recently opened Esquire theatre at Dallas, Texas.



MANAGERS' ROUND TABLE

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

WALTER BROOKS, Director



Several months ago, we pointed out that a new vogue was springing up, for special audience films, in cities far removed from metropolitan areas where language films have long had a following. We cited the Kimo theatre, out in Kansas City, with 500 seats, which grossed \$5,000 a week, and draws its audience from a radius of 150 miles, in the heart of the midwest.

Prestige Pictures have put out a promotion piece to further prove this point, which we commend to managers who may never have thought they had this opportunity. The essence of it is that you don't have to be in a big city, nor have a made-to-order foreign language neighborhood around you, to profit by this policy. A movie-going public sold on this basis does not have to be re-sold, picture by picture. They come to realize that they receive special attractions and special attention.

From coast to coast—Dallas, Memphis, Oakland, Louisville, Allentown, are just a few of the cities that have instituted this money-making policy. It doesn't absorb an old audience; it does create a new audience, and there are many locations where a live manager can put this policy into effect. In Memphis, for example, a subsequent-run house, formerly showing westerns and action films at 35 cent admission, changed over to foreign films, raised its admission prices to 60 cents and now holds attractions for a three-week run.

Grand job, that Columbia press book, full of swell ideas, and beautifully presented. But it shows conflict between *use* (practical) and *sales* (selling the picture to the exhibitor.) Too much slick paper for the man who wants printing on one side only, with plenty of chance to paste up his copy. The ideas are slick, too, but better give the working manager several copies of the press book on newsprint, if he needs 'em, than go all out for style, with less utility.

WINDOW DISPLAYS

It isn't usual for the Round Table to devote much space to the first-run theatres in New York City. After all, they are too close to the power-house; they have too much money to spend to stand comparison with the job elsewhere.

But when Bill Ferguson comes back to tell us that they had 168 window displays for "The Hucksters" at the Capitol, it becomes one for the book. That's a colossal number of windows to be used for the exploitation of a single attraction in one theatre, and it rates three rousing cheers.

And serious thought. These tie-ups were the result of spending time, not money; it was an effort, not merely buying space. Here, and everywhere, it takes energy to line up windows. And Bill gives us some figures about coverage, to show how worthwhile this is, in the numbers involved.

According to him, an average window in the Times Square area has a circulation value of more than 100,000 "lookers" per day. He says 3,500,000 persons pass the Hotel Astor, at 45th and Broadway, every day. Gimbels say that more people than live in the United States see their subway windows. It all adds up in favor of merchant cooperation; the kind you work for, but don't have to pay for!

Station WOR and the Mutual Broadcasting System advertise in New York that they are proud to present dramatized scenes from "The Hucksters," M-G-M's much discussed motion picture about radio advertising, and remind their listeners to be sure to hear "Let's Go to the Movies" which is "first with the best about movies" on the air every Wednesday. This constitutes a switch that might be promoted elsewhere.

Somebody said the difference between those who enjoy symphonies and the rest of us is that they know what they like, while we merely like what we know. Charles Barnett, manager of the Capitol theatre, Martin, Tennessee, knows that his patrons like mountain music, and he turns it to good advantage on a cooperative basis.

He installed a radio loop to a station in a nearby city, and sold the merchants of his own Main Street on the idea of broadcasting from his stage in the center of town, and thus allow their patrons to see as well as hear their favorite program. Result, a 45-minute program every Saturday morning to a packed house, with no costs beyond a small monthly wire charge.

That's making use of merchant cooperation, getting hometown benefit from an out-of-town radio station, meeting competition and building rural patronage for the Capitol theatre on Saturdays, without any loss in the transaction. It proves that there's a showman at work down in Tennessee and that he knows what he wants!

Boyd Sparrow reports from Loew's, Indianapolis, that the motion picture feature page has been restored in the Indianapolis News and he encloses tear sheets to show how he is making use of it. During the war years and subsequent paper shortages, many newspapers suspended this type of exploitation. Now, it's back again, and managers will find the chance renewed to obtain big splurges of free space, for no more than their active cooperation with the feature editors. A good supply of stills, a layout on your coming attraction, even four color mats, if your paper can use them, may be provided by the exploitation man in your exchange or suggested by the press-book. It's one of those things, you never know till you try, how far you can get with the cooperation of your newspaper man.

—Walter Brooks

SHOWMANSHIP IN ACTION



The manager of the Leicester Square theatre, London, England, left, takes advantage of this prominently located position, overlooking the square, to advertise "So Well Remembered."



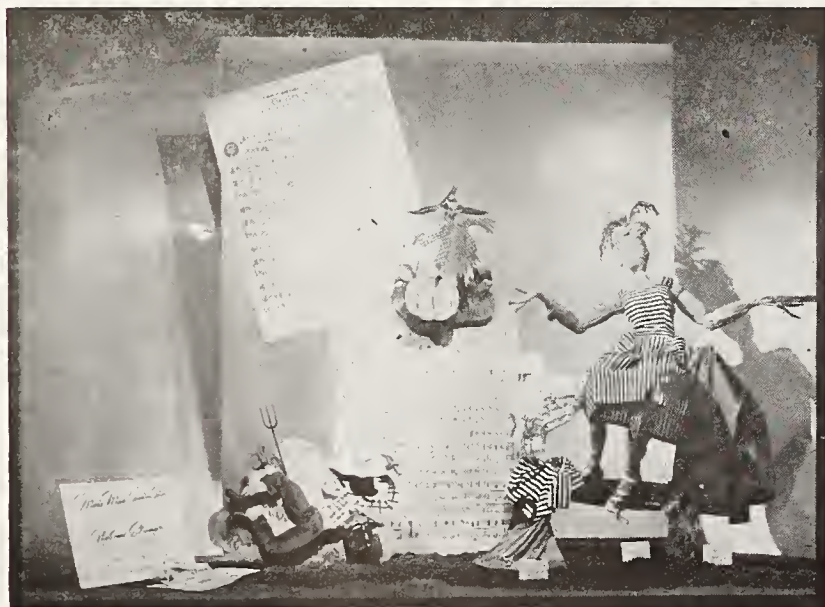
Manager Ted Kirkmeyer had his usherettes appropriately dressed as farmerettes and wearing identifying badges to promote "The Farmer's Daughter" at the Egyptian theatre, Ogden, Utah. Copy on the badges read "I'm the 'Farmer's Daughter'."



A life-like float equipped with loudspeaker and a flash front helped to sell manager U. Maung Maung's date of "King Kong" at the Cathay theatre, Rangoon, Burma.



Large "Bad Bascomb" posters arranged on a special bicycle did a street selling promotion for Carlo Giacheri's engagement at the Astor Cinema, Turin, Italy.



A hit song from "Welcome Stranger" serves as the theme of this attractive window display, left; which drew attention to the playdate of the picture at the Paramount theatre, New York City. The window is one of eight arranged with R. H. Macy and Company.



Love That Man: "The Hucksters" get a boost at Loew's theatre, Dayton, Ohio. The street ballyhoo was thought up by manager Bill Reisinger.

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 this list of showmen.

- | | | | |
|---|--|---|---|
| ELMER ADAMS, JR.
Hornbeck, Shawnee, Okla. | KEN. D. EDMONDSON
Gaumont, Chester,
Cheshire, England | NORMAN LOFTHUS
California, Santa Barbara,
Calif. | G. RAY
Regent, Bradford,
Yorkshire, England |
| GERALD BARES
Astor, Milwaukee, Wis. | G. E. EVANS
Plaza, Worthing,
Sussex, England | D. MACKRELL
Playhouse, Dewsbury,
Yorkshire, England | JOE SAMARTANO
State, Providence, R. I. |
| GEORGE BERNARD
Odeon, Bury, Lancs.,
England | ARNOLD GATES
Stillman, Cleveland, Ohio | JOHN MARZULA
Paramount, Asbury Park,
N. J. | T. SCHIEFFER
East, Milwaukee, Wis. |
| HUGH S. BORLAND
Louis, Chicago, Ill. | STANLEY A. GERE
Rialto, Racine, Wis. | TONY MASELLA
Bijou, New Haven, Conn. | ROY T. SHIELD
Royal, Enid, Okla. |
| JOE BOYLE
Poli, Norwich, Conn. | ARTHUR GROOM
Loew's, Evansville, Ind. | ED MAY
Lincoln, Miami, Florida | C. SIMMONS
Coliseum, Litherland,
Lancs., England |
| A. J. BROWN
Empire, Cardiff, Wales | E. HANDFORD
Rex, Bedminster,
Bristol, England | BUZZY MIXSON
Arcade, Williston, Florida | BOYD SPARROW
Loew's, Indianapolis, Ind. |
| BILL BROWN
Bijou, New Haven, Conn. | L. STANLEY HODNETT
Palace, Middlesborough,
England | P. E. McCOY
Imperial, Augusta, Ga. | MICHAEL STRANGER
Loew's, White Plains, N.Y. |
| J. G. CAMPBELL
Picture House, Coatbridge
Scotland | BOB HYNES
Criterion, Okla. City,
Okla. | JOHN McTAGGART
Playhouse, Fraserburgh,
Scotland | REG STREETER
Mission, Santa Barbara,
Cal. |
| JACK CAMPBELL
Scala, Runcorn, Cheshire,
England | E. F. JOHNSON
Majestic, Leeds, Yorkshire,
England | WILLIAM NEWMAN
Olympia, Cardiff, Wales | PRESTON SWAN
Elephant, Shawlands,
Glasgow, Scotland |
| IRVING CANTOR
Paramount, Syracuse, N.Y. | W. J. JOY
Ritz, Holmeside,
Sunderland, England | PEARCE PARKHURST
Capitol, Pawtucket, R. I. | JERRY WAGNER
Paramount, Asbury Park,
N. J. |
| ROBERT W. CASE
Kingston, Kingston, N. Y. | NORMAN KASSEL
Woods, Chicago, Ill. | GENE PEFFLEY
Ridge, Gary, Ind. | LILY WATT
Florida, Glasgow,
Scotland |
| W. E. CASE
Picture House, Monmouth,
Mons, England | TED KIRKMEYER
Egyptian, Odgen, Utah | MAX PHILLIPS
New Cross, London,
England | NATE WISE
Palace, Cincinnati, Ohio |
| M. R. CHAPMAN
Regent, Dakatane,
New Zealand | NORMAN LEVINSON
College, New Haven,
Conn. | ED PYNE
105th Street, Cleveland,
Ohio | JAY WREN
Adams, Newark, N. J. |
| LOU COHEN
Poli, Hartford, Conn. | J. S. LIVINGSTON
Victoria, Hartshill, Stoke-
On-Trent, Staffordshire,
England | LEO RAELSON
Showplace, St. Albans, L.I. | ALFRED WRIGHT
Retlaw, Milwaukee, Wis. |
| T. CORNFIELD
Princess, Milwaukee, Wis. | | G. E. RATHMAN
New Marion, Marion, Iowa | R. J. ZACK
Shorewood, Milwaukee,
Wis. |

Sorkin Arranges Contest Between Police, Critics

The matching of wits between Washington, D. C., police and the local drama critics at a private screening of "They Won't Believe Me" drew a wealth of press attention to the playdate of the picture at RKO Keith's theatre there. The contest was arranged by manager S. L. Sorkin. The campaign was Sorkin's last from Washington before taking over the managerial reins of Keith's theatre, Flushing, N. Y.

The contestants were asked, before the showing of final scenes from the picture, whether Robert Young, on the witness stand, would be believed by the jury. The critics out-guessed the police team.

The invitation for the contest was sent to the Superintendent of Police and transmitted over the police teletype to all precincts in the city. The message was posted in all precincts so that every member of the force was indirectly contacted.

Sorkin contacted the Federal Bureau of Investigation, the Secret Service of the Treasury Department and the Metropolitan Police in an attempt to obtain a lie detector for a display in the lobby but none were available for use for that purpose.

Four Co-op Ads Promoted For Date in Syracuse

Four cooperative newspaper ads were promoted for the opening of "I Wonder Who's Kissing Her Now" at the Paramount and Eckel theatres, Syracuse, N. Y. The campaign was arranged by manager Irving Cantor of the Eckel. The co-ops were arranged with Grant's, Clark's Music Company, Lisson's Jewelry Store and Rifkin's Beauty Salon. Recordings from the picture were played over radio stations WSYR, WOLF and WFRL with playdate credit.

Co-op Ad in Three Newspapers

A four-column by 15-inch cooperative newspaper display ad, which appeared in three local newspapers, was promoted by manager H. W. Reisinger for "The Hucksters" at Loew's theatre, Dayton, Ohio. The ad was paid for by Mayors.

Cohen Promotes Novel Contest

Lou Cohen, manager of Loew's Poli theatre, Hartford, and his assistant Sam Horwitz, had the theatre maintenance man "scramble" the letters that were to spell out "Cynthia" and "The Great Waltz" in advance of any announcement, photographed the "puzzle" as it appeared in this upset condition, published the picture in the Hartford Times with prizes of guest tickets to the first 20 persons who could figure out the coming attraction.

Another stunt developed by Lou and Sam was the offer of a month's supply of theatre passes to any player hitting a home run at Bulkeley Stadium during the run of "The Hucksters." Announcement was made of this generous offer on the loud-speaker at the Stadium, often and frequently, but nobody hit a home run during the engagement. Very inexpensive advertising, at that.

Radio Plays Major Role in "Hucksters" Campaign

Considerable radio publicity was promoted for the engagement of "The Hucksters" at the Poli-Broadway theatre, Norwich, Conn. The campaign was conducted by relief manager Bob Carney and assistant manager Tillie Pysyk. The highlight was a jingle contest over WNOC daily for a week in advance. A hidden name contest was used on the classified page of the Sunday *Bulletin* and the *Record*. A giant lobby display, featuring cutouts of Clark Gable and Deborah Kerr, stars of the picture, was set up two weeks before opening and moved outside during the run of the picture.

Sets Tieup With Music Store

Manager Gerald E. Bares arranged a tieup with a local music store to promote his engagement of "Blue Skies" at the Fox Astor theatre, Milwaukee, Wis. The merchant displayed sheet music and records from "Blue Skies" in a window and distributed heralds to customers.



The Selling Approach

ON NEW PRODUCT

Radio Promotion Emphasized for Stage Show

CYNTHIA (Metro-Goldwyn-Mayer): Elizabeth Taylor stars in this story of an adolescent girl's first romance. Tell 'em . . . your patrons . . . that it's about themselves . . . their first adolescent kiss . . . their first boy and girl romance . . . their first love and first date. Tell 'em it's funny and kind of sad. That they'll laugh and maybe cry a little. That after they come out of your theatre they'll feel wonderful!

Conduct a search among local girls for one most perfectly combining the qualities of charm, youth, personality and physical perfection, using Miss Taylor in the role of "Cynthia" as a peg on which to hang the contest. Run a photographic doubles contest or offer to admit free all girls bearing the name of "Cynthia."

Use photos of an unidentified girl in newspaper or theatre lobby contest. Describe her daily itinerary around town. Announce that the first person identifying her as "Cynthia" will receive a cash award. Arrange tieups with merchants for windows.

Change the name from Kilroy to "Cynthia" and you have an eye-catching variation of the popular G.I. phrase. Plaster "'Cynthia' Was Here" on fences; use it as a hanger on parked cars, public phones, residential doors, employ it as a sidewalk stencil; place it on restaurant tables; show it on stick-signs along highways.

SLAVE GIRL (Universal-International): The story here pokes tongue-in-cheek fun at swashbuckling heroes and pretty maidens generally. The cast is headed by Yvonne De Carlo and George Brent.

A local "Slave Girl" auction for the benefit of some worthy charity such as Community Chest, Red Cross, etc., may be worked in conjunction with your playdate. Have the profiting organization provide the girls for this purpose and conduct the auction on your stage if possible.

A worthwhile mutual promotion may be effected with local distributors of spices or incense. Have them pack samples of each in small envelopes for distribution in theatre or in the downtown area.

For street ballyhoo, have a young, attractive girl dressed in oriental costume work downtown areas carrying a large basket, full of dates. Promote the dates from a local fruit market. Copy on the basket could read: "Have a date with 'Slave Girl'."

In your lobby or leading store window, chain a young girl with copy announcing that she will be offered as "Slave Girl" for a day to the family which proves it has been your theatre's most consistent patrons during the past year. The girl will do housework, baby sitting or any other duties assigned her by the winner.

Tieups with radio disc jockeys were arranged by RKO publicist Helen Wabbe to exploit the personal appearance of Dick Haymes and Helen Forrest at the Golden Gate theatre, San Francisco, Cal.

The disc jockeys were serviced with the latest recordings of the two artists, resulting in many free plugs for the playdate. Record displays were garnered at the Music Center, West Portal Radio, City of Paris Record Shop, Emporium and Hale Brothers.

Miss Forrest appeared in person at Long's to autograph her MGM records. The store followed through with hanging pennants, a window display and a cooperative ad in newspapers. Local and wire service coverage was obtained for the presentation of a "Father of the Year" citation to Haymes by a representative of the U. S. Chamber of Commerce.

Big blowups were used in the lobby a month in advance. Underlines in ads were started two weeks ahead of the engagement. Building streamers were hung for a month.

Obtains Heralds Through Tieup

Through a tieup with a local market 1,000 heralds were obtained by manager J. Isely to advertise "Two Years Before the Mast" and "Johnny O'Clock" at the Fox Jackson theatre, Milwaukee, Wis.

TRICKY FOLD MAKES ATTRACTIVE HERALD

Don't touch this body till the cops arrive!

IT MUST BE MURDER BECAUSE WHO'D PLAY DEAD WITH THIS BLONDE?

COLUMBIA PICTURES presents
George BRENT - Joan BLONDELL
THE CORPSE CAME C.O.D.

with ADELE JERGENS - JIM BANNON - LESLIE BROOKS

Screenplay by George Bricker, Dwight Babcock - Based upon the novel by JIMMY STARR
Directed by HENRY LEVIN - Produced by SAMUEL BISCHOFF

Worth special mention is this new type of herald, invented by Columbia Pictures and found in every current pressbook. The front page folds in tricky fashion to reveal part of the page underneath as illustrated in this example for "The Corpse Came C.O.D." Other heralds of this series have "mystery" approach, opening up to reveal title of the picture.

Sets Tieup With Merchant to Aid "Blue Skies"

Through a tieup with a local merchant, manager Rudy Koutnik arranged a "Lovely Legs" contest to exploit his engagement of "Blue Skies" at the Paradise theatre, West Allis, Wis.

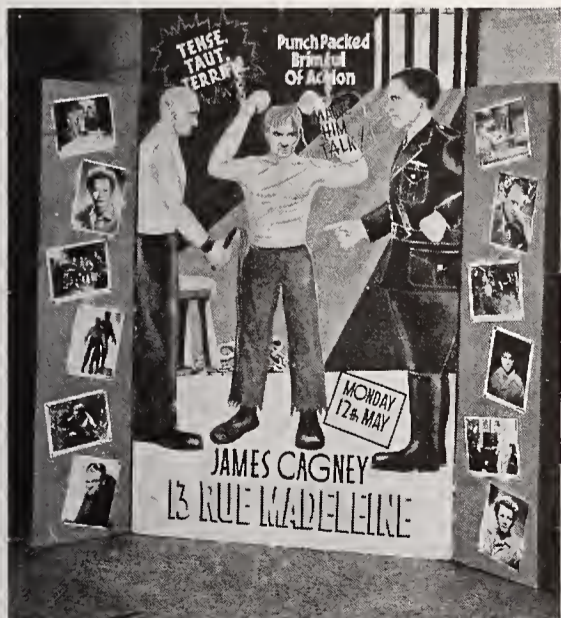
The sponsor, Brovet Women's Apparel Shop, ran a four column by 10-inch cooperative ad in the West Allis *Star* to publicize the contest and the tieup with the picture. In addition to merchandise for the winners, the sponsors gave all contestants two pair of nylon stockings.

Application blanks were distributed two weeks in advance, resulting in many inquiries and word of mouth comment. Six contestants were selected by audience applause to appear in the finals. A photograph of the six finalists was published on the front page of the local newspaper. The winners were similarly publicized.

For street ballyhoo, Rudy had a bannered car driven through West Allis streets, announcing the date of the contest and the opening of the picture. Additional copy read: "It will be 'Blue Skies' for the winner of the Lovely Legs contest."

Coloring Contest Exploits Playdate of "Yearling"

A coloring contest was arranged by manager Michael Stranger to exploit "The Yearling" at Loew's theatre, White Plains, N. Y. 2,000 coloring contest heralds were distributed. A 15-minute radio quiz program also was promoted. Five Westchester County newspapers used art on the picture. For his engagement of "Blaze of Noon," Stranger held a model airplane contest. Copy attached to contest heralds read: "No! Not a flying saucer. But . . . Loew's 'Blaze of Noon' model airplane contest. Hurry! Get your entry in now!"



Special shop window display for "13 Rue Madeleine" arranged by Walter Hinks, circuit manager, Seamore Cinema, Glasgow.

Showman McCoy Forever Pursues His Customers

A high degree of showmanship is evidenced in P. E. McCoy's campaign for "The Perils of Pauline" at the Miller theatre in Augusta, Ga. The picture is an exploitation natural, and McCoy who, for week to week consistency in the realm of promotion, takes a back seat to no man, came through on this one, as expected.

The lobby display was ingenious. It featured four thrill-packed episodes from the picture: Pauline tied to the carriage of a circular-saw with "her" head grazing the teeth of the saw; Pauline tied across a railroad track with the train approaching; Pauline dangling on a rope ladder suspended from an airplane, and Pauline swinging from the basket of a barrage balloon.

A 15-minute recording, featuring three, five, 10 and 15-seconds shrilling, death-defying cries of a woman was used on a turntable and amplifying system "hidden" underneath the saw carriage.

Display Moved Out Front

A mannequin, representing Pauline, was roped across the carriage moving into the teeth of the saw. Another mannequin, outfitted in top hat, swallow-tail coat and representing the "villain" stood at the head of the carriage, with one hand pressing on the saw lever. Blond dolls (for blond Betty Hutton, star of the picture) were tied across the railroad tracks, suspended from the airplane and barrage balloon.

Appropriate copy, such as "gag" lines, title, star and playdate were printed along the sides of the display, which was set up a full 10 days in advance of the opening. The display was moved to the street front during the engagement and aroused the curiosity of all. Even motorists passing by would park their cars and return to see where the shrilling cries were coming from. All the material in the display was promoted from various local merchants.

McCoy has had considerable success in his tieups with the Royal Crown Cola people on many of his campaigns. In this instance, Royal Crown bannered 20 of their trucks. Copy exploited the star, title, theatre and playdate, plus the star's endorsement of the cola. The trucks covered the city and trade area daily.

Lithographed Cards Distributed

Royal Crown also distributed 2,500 lithographed 14x28 cards. They were placed in store windows, baseball parks, city playgrounds and other spots of interest. The bottling company carried 10 spots daily over radio station WGAC, tying-in Betty Hutton's endorsement of their drink. The spot announcements commenced three days in advance and continued through the four days of the engagement.

Radio station WRDW aired three 15-minute interviews of the picture free of charge. The first interview broke three days in advance, the second one day before opening,



Lobby display depicts thrill-packed episodes from "The Perils of Pauline."

and the third on opening day. Theatre and playdate credits were included. Art and story featuring the episodes in the picture was carried by both the *Augusta Chronicle* and the *Herald* three days in advance of opening.

Costumed Usher, Wrecked Car Promote Nye Date

Manager Louis Nye attracted a good deal of attention with a promotion he employed to sell his date of "The Devil on Wheels" at the Hoosier theatre, Whiting, Ind. He had one of his ushers dress up as a devil and sit on a wrecked car in front of the theatre during busy hours of the day. The usher would point to drivers and warn them to be careful. The mayor issued a proclamation, tying-in a safety week campaign with the playdate of the picture. A half-page cooperative newspaper ad was promoted in the *Whiting Times*.

Street Ballyhoo Sells Two Re-issues in New Haven

A young man dressed in a tiger costume and carrying an umbrella with playdate copy paraded the streets for two days in advance and on opening day to exploit the re-issues "Congorilla" and "Borneo, Land of the Devil Beast" at the Poli-Bijou Theatre, New Haven, Conn. The campaign was arranged by manager Bill Brown and assistant manager Tony Masella. 3,000 heralds were distributed at playgrounds in the Sunday newspapers and on the streets. Four window tieups were arranged.

Promotes Full Page Co-Op Ad

A full-page cooperative newspaper ad was promoted by manager Duke Elliott to publicize his engagement of "It Happened on 5th Avenue" at the Olympic theatre, Watertown, N. Y. The ad appeared in the *Watertown Daily Times* and was paid for by 11 merchants.

Teaser Campaign Prepares Public For "Ruth"

Clever advance teaser ads that tied-in with the news, financial, women's, radio, book and amusement pages of the local newspapers threw the spotlight on the opening of "Dear Ruth" at the United Artists theatre in Detroit. The campaign was arranged by Alice Gorham, advertising head for the United Detroit Theatres.

A total of 3,014 lines of newspaper publicity, including city side pictures and interviews with Virginia Welles, who appears in the picture, was garnered. It also was arranged for Miss Welles to appear on five radio programs to be interviewed.

In addition to the radio interviews, an "Embarrassing Moments" contest was set on John Slagle's Disc Jockey Show over WXYZ.

Two thousand "First Nighter" tickets were distributed in singles, with 15 neighborhood theatre managers cooperating. The distribution was aimed at the "gossip brigade"—barbers, beauticians, waitresses, etc. 2,000 regular subscribers to seats at Cass theatre (legitimate) were contacted by a letter signed by Len G. Shaw, dean of Detroit dramatic critics. 1,500 postcards were mailed to girls named "Ruth."

Teaser Ads Inserted in Classified Pages

Albert Lessow, assistant to manager Fred R. Greenway, Poli-Palace theatre, Hartford, Conn., had ads inserted in the classified pages of the local newspaper for "Undercover Maisie." Copy read: "Wanted—1,000 snoopers, to see 'Undercover Maisie' now at, etc." An umbrella was borrowed from a clothing store and used for street ballyhoo. The same store, Harry's Clothing, had a full window on the playdate.

Contact Teachers for Short

Penny Post Cards were mailed to teachers in the neighborhood by manager E. W. Van Norman to exploit the March of Time short subject, "The Teacher's Crisis", at the Uptown theatre, Milwaukee, Wis.



Leo Jones, owner and operator of theatres in Upper Sandusky, Forrest and Carey, Ohio, was a recent Round Table visitor, with his son, Dick, accompanying him on the trip to New York. Leo is widely known as an exhibitor leader in the small town field; what he does in his county in Ohio sets the standard for small-town operation throughout the midwest.

Wise Promotes Newspaper "Unfaithful" Contest

A newspaper contest highlighted the campaign arranged by RKO publicist Nate Wise for "Unfaithful" at the Albee theatre, Cincinnati, Ohio. The contest ran for four days in the Cincinnati Times Star with contestants being asked to write letters of 100 words or less on the question: "Could You Forgive an Unfaithful Act?" Cash prizes amounting to \$50 and guest tickets were awarded to winners. In addition to the contest, Wise promoted a "Man on the Street" broadcast over WCPO, used a teaser ad campaign, and planted several art breaks in newspapers, topped by an eight-column spread in the Cincinnati Post.

BIRTHDAYS OF THE WEEK:

M. A. ELLSWORTH	M. B. WARREN
DAVID SIDMAN	BOB RICHARDSON
HARRY D. KREIGSMAN	C. S. CORNELL
RICHARD MILLER	J. F. O'HALLORAN
W. R. PAARA	HENRY MANGRAVITE
F. E. McSPADEN	W. S. SEALE
E. T. MATHES	ROY T. SHIELD
NATALICIO BRUSKI	S. C. SAMUELS
J. S. BIGGERS	D. S. WESTERBURG
J. F. BURHORN	H. M. ROGERS
LESTER LOCKWOOD	H. J. QUARTEMONT
AL VIALARDI	C. F. BENEFIEL
J. W. BERNARD	FRED REETHS
W. F. GERST	C. G. WINSTEAD
R. E. WANAMAKER	VERA MANNING
L. P. ALBANESE	C. B. KING
J. T. KRIEGER	MOLLIE STICKLES
LEONARD BERKOWITZ	H. D. GROVE
H. J. NASH	GUS KARASOTES
J. C. HARTLEY	EARLE EVELAND
J. H. DOWDY	M. H. NICOL
P. M. NICHOLAS	BURGESS WALTMON
CARL ANDERKA	R. L. NILES
HOWARD SCHUSTER	R. B. DIEFENBACHER
JEAN ARMAND	MIKE MEDIGOVITCH
R. L. BARE	WOOLF LEVY
A. H. YEOMANS	ROY GAMEL
B. E. SCHNAGER	J. J. KELLY

Stars Appear at World Premiere Of "Wyoming"

The personal appearance of stars William Elliott and Vera Ralston heralded the world premiere of "Wyoming" at the Fox Inter-Mountain Paramount and Lincoln theatres in Cheyenne, Wyo., where the film had been proclaimed the official picture of the 51st Annual Frontier Days Celebration by Governor Lester C. Hunt.

Cheyenne city manager Jack McGee of Fox Inter-Mountain, Mort Goodman, Republic Studios publicity director, and James R. Luntzell, special events man of Hollywood, arranged the campaign, which included newspaper and merchandising tie-ins, window displays, street decorations and large-scale demonstrations, including a parade.

A "Know Your Wyoming" contest was set with the Cheyenne Tribune Eagle, which is circulated throughout the state. Contestants were asked to identify photographs of scenes in Wyoming, with the first prize a two-weeks all-expense vacation automobile trip throughout the state, donated by the newspaper. The second prize was a \$100 Savings Bond, contributed by Republic. The third prize was a six-months pass to all Fox Cheyenne theatres.

A "Million Dollar Gold Rush" was held at Holiday Park, with prizes awarded to contestants who found the most "gold pieces" planted in the shrubs and grass. The mayor of Cheyenne and the two stars were present at the event, which was broadcast over station KFBC. Awards were made from the stage of the Lincoln on premiere night.

Stresses Academy Award Angle

The Academy Award angle was stressed by manager Alfred Wright in his campaign for "The Best Years of Our Lives" at the Retlaw theatre, Fond du Lac, Wis. In his front of the house display, Wright listed the awards won by the stars and the picture. The same motif was carried out in three window displays.

ONLY

\$4.50

A Week

For Complete Service

Save With Filmack's

PREVUE

TRAILER

SERVICE

Filmack 1327 S. WABASH AVE. CHICAGO 5

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

State Department Cutting Motion Picture Service

Washington Bureau

The State Department's motion picture division of its overseas information program has no money for the production of new films during the coming year, according to William Benton, Assistant Secretary of State. At a press conference here last Thursday, Mr. Benton told reporters that Congressional budget cuts have forced the department to curtail its international motion picture division more severely than any other section of the overseas program, that the motion picture division would have to be consolidated with the press and publications division, and that the number of languages in which the department's films are dubbed would have to be reduced. According to Herbert T. Edwards, acting chief of the motion picture division, the consolidation of the film unit and the press and publications division will pertain mainly to administrative problems. "Our work will go on the same as before," he said.

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending April 30, 1947.

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.

WELCOME STRANGER (Para.)

First Report:
Total Gross Tabulated \$189,100
Comparative Average Gross 152,700
Over-all Performance 123.7%

ATLANTA—Paramount, 1st week	105.8%
ATLANTA—Paramount, 2nd week	100.0%
ATLANTA—Paramount, 3rd week	104.7%
CHICAGO—Apollo	150.9%
KANSAS CITY—Paramount, 1st week	174.2%
KANSAS CITY—Paramount, 2nd week	121.2%
MINNEAPOLIS—Radio City, 1st week	146.8%
MINNEAPOLIS—Radio City, 2nd week	96.0%
SAN FRANCISCO—St. Francis, 1st week	223.8%
SAN FRANCISCO—St. Francis, 2nd week	171.6%
SAN FRANCISCO—St. Francis, 3rd week	156.6%

LOS ANGELES—Ritz, 1st week	178.1%
LOS ANGELES—Ritz, 2nd week	100.0%
LOS ANGELES—Studio, 1st week	141.4%
LOS ANGELES—Studio, 2nd week	85.3%
(DB) Philo Vance's Gamble (PRC)	
LOS ANGELES—United Artists, 1st week	170.9%
LOS ANGELES—United Artists, 2nd week	93.0%
(DB) Philo Vance's Gamble (PRC)	
MINNEAPOLIS—RKO Orpheum	85.8%
NEW YORK—Criterion, 1st week	98.1%
NEW YORK—Criterion, 2nd week	83.0%
NEW YORK—Criterion, 3rd week	56.6%
PHILADELPHIA—Boyd, 1st week	106.3%
PHILADELPHIA—Boyd, 2nd week	75.6%
PITTSBURGH—J. P. Harris	85.9%
SAN FRANCISCO—Orpheum, 1st week	115.1%
SAN FRANCISCO—Orpheum, 2nd week	72.7%
ST. LOUIS—Ambassador	87.5%
(DB) Blackmail (Rep.)	
TORONTO—Uptown	85.3%

BRUTE FORCE (Univ.)

First Report:
Total Gross Tabulated \$394,500
Comparative Average Gross 315,500
Over-all Performance 125.0%

CHICAGO—Grand, 1st week	125.1%
CHICAGO—Grand, 2nd week	120.6%
LOS ANGELES—Guild, 1st week	128.5%
LOS ANGELES—Guild, 2nd week	75.0%
LOS ANGELES—Guild, 3rd week	59.5%
LOS ANGELES—Iris, 1st week	125.0%
LOS ANGELES—Iris, 2nd week	71.4%
LOS ANGELES—Iris, 3rd week	65.4%
LOS ANGELES—Ritz, 1st week	136.3%
LOS ANGELES—Ritz, 2nd week	95.4%
LOS ANGELES—Ritz, 3rd week	72.7%
LOS ANGELES—Studio, 1st week	123.3%
LOS ANGELES—Studio, 2nd week	84.4%
LOS ANGELES—Studio, 3rd week	64.9%
LOS ANGELES—United Artists, 1st week	181.8%
LOS ANGELES—United Artists, 2nd week	77.9%
LOS ANGELES—United Artists, 3rd week	68.1%
NEW YORK—Criterion, 1st week	239.5%
NEW YORK—Criterion, 2nd week	133.0%
NEW YORK—Criterion, 3rd week	121.6%
PHILADELPHIA—Karlton	193.2%
SAN FRANCISCO—Orpheum, 1st week	161.4%
SAN FRANCISCO—Orpheum, 2nd week	90.0%
(DB) The Vigilantes Return (Univ.)	

I WONDER WHO'S KISSING HER NOW (20th-Fox)

Final Report:
Total Gross Tabulated \$954,700
Comparative Average Gross 873,600
Over-all Performance 109.2%

BALTIMORE—New, 1st week	127.1%
BALTIMORE—New, 2nd week	110.1%
BOSTON—Memorial, 1st week	135.6%
(DB) Seven Keys to Baldpate (RKO)	
BOSTON—Memorial, 2nd week	108.5%
(DB) Seven Keys to Baldpate (RKO)	
BOSTON—Memorial, 3rd week	81.3%
(DB) Seven Keys to Baldpate (RKO)	
CHICAGO—Oriental, 1st week	141.5%
(SA) Vaudeville	
CHICAGO—Oriental, 2nd week	122.6%
(SA) Vaudeville	
CHICAGO—Oriental, 3rd week	103.7%
(SA) Vaudeville	
CHICAGO—Oriental, 4th week	94.3%
(SA) Vaudeville	
CINCINNATI—RKO Albee	113.6%
CINCINNATI—RKO Shubert, MO 1st week	138.8%
CINCINNATI—RKO Shubert, MO 2nd week	90.2%
CLEVELAND—RKO Palae	84.7%
DENVER—Denver	114.6%
DENVER—Webber	109.3%
INDIANAPOLIS—Indiana	91.5%
(DB) The Crimson Key (20th-Fox)	
INDIANAPOLIS—Keith's, MO 1st week	51.9%
(DB) The Crimson Key (20th-Fox)	
KANSAS CITY—Tower	154.2%
KANSAS CITY—Uptown	149.2%
LOS ANGELES—Carthay Cirele, 1st week	103.0%
LOS ANGELES—Carthay Cirele, 2nd week	82.4%
LOS ANGELES—Chinese, 1st week	123.4%
LOS ANGELES—Chinese, 2nd week	85.4%
LOS ANGELES—Loew's State, 1st week	131.8%
(DB) The Crimson Key (20th-Fox)	
LOS ANGELES—Loew's State, 2nd week	90.9%
(DB) The Crimson Key (20th-Fox)	
LOS ANGELES—Loyola, 1st week	114.2%
LOS ANGELES—Loyola, 2nd week	90.4%
LOS ANGELES—Uptown, 1st week	112.5%
(DB) The Crimson Key (20th-Fox)	
LOS ANGELES—Uptown, 2nd week	79.1%
(DB) The Crimson Key (20th-Fox)	
NEW YORK—Roxy, 1st week	131.7%
(SA) Abbott and Costello, others	
NEW YORK—Roxy, 2nd week	113.3%
(SA) Abbott and Costello, others	
PHILADELPHIA—Fox	129.6%
PITTSBURGH—Fulton, 1st week	88.0%
PITTSBURGH—Fulton, 2nd week	64.0%
SAN FRANCISCO—Fox, 1st week	92.7%
(DB) The Crimson Key (20th-Fox)	
SAN FRANCISCO—Fox, 2nd week	50.0%
(DB) The Crimson Key (20th-Fox)	
ST. LOUIS—Fox	101.6%

IVY (Univ.)

First Report:
First Gross Tabulated \$504,400
Comparative Average Gross 505,200
Over-all Performance 99.8%

BALTIMORE—Keith's, 1st week	105.0%
BALTIMORE—Keith's, 2nd week	81.2%
BOSTON—Memorial, 1st week	108.5%
(DB) Time Out of Mind (UA)	
BOSTON—Memorial, 2nd week	108.5%
(DB) Time Out of Mind (UA)	
BUFFALO—Lafayette	104.1%
(DB) Gas House Kids Go West (PRC)	
CHICAGO—Palace, 1st week	96.4%
(DB) Little Miss Broadway (Col.)	
CHICAGO—Palace, 2nd week	88.3%
(DB) Little Miss Broadway (Col.)	
CINCINNATI—Keith's, 1st week	129.0%
CINCINNATI—Keith's, 2nd week	96.7%
INDIANAPOLIS—Indiana	76.3%
(DB) Millie's Daughter (Col.)	
KANSAS CITY—Tower	87.3%
KANSAS CITY—Uptown	86.9%
LOS ANGELES—Guild, 1st week	170.9%
LOS ANGELES—Guild, 2nd week	87.2%
(DB) Philo Vance's Gamble (PRC)	
LOS ANGELES—Iris, 1st week	156.6%
LOS ANGELES—Iris, 2nd week	84.3%

Rank Interests Lose Appeal In Contract Dispute

Toronto Bureau

Three J. Arthur Rank enterprises in the U. S. and England have lost their appeal from an order issued here for the serving of writs outside the Toronto court's local jurisdiction, thus making it possible for writs to be served either in London or New York in the suit brought by Paul L. Nathanson's Empire-Universal Films, Ltd., and United World Pictures of Canada, Ltd., against Mr. Rank and a group of his companies. The plaintiffs claim damages for the alleged transfer of a Canadian distribution contract for certain Rank-financed, Eagle-Lion of Hollywood product to another company in Canada.

Philadelphia Film Classics Sues for Exclusive Name

Jack H. Greenberg, Jack G. Engel, Ann Greenberg and Bernice Engel, partners in the independent Film Classics of Philadelphia, filed a bill in equity in the Philadelphia Court of Common Pleas last week, seeking to restrain Film Classics, Inc., from using that trade name in connection with its motion picture distribution business in the local exchange territory, claiming it "will result in unfair competition to the plaintiffs, and will cause the plaintiffs irreparable harm and damage."

The plaintiffs claim the name was registered with the State under the fictitious name act on February 9, 1944, whereas prior to July 3, 1947, the defendant was not engaged in any business in the Philadelphia exchange territory.

Mort Magill, former United Artists branch manager here, is the local exchange branch manager for Film Classics, Inc. Prior to July 1 of this year, Film Classics product was released in the territory by Film Classics of Philadelphia, but all subsequent product is to be handled through Magill's Film Classics, Inc., exchange.

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OBITUARIES

Abraham Baltimore Dies; Exhibitor Since 1908

Abraham Baltimore, 78, died July 29 at his home in Elmira, N. Y. A pioneer of the motion picture industry, he opened his first theatre, the Lyric, on May 12, 1908, at New Castle, Pa., operating it until 1914. From 1914 to 1923 he operated the Strand at New Castle. In 1923 he purchased the State theatre at New Castle, holding it through 1925. From 1927 until his death he was the vice-president of the Moving Picture Theatre Managers Institute, Inc., at Elmira. Surviving him is a son, David M., president of the Managers Institute, and two grandchildren, both in the industry. He was a member of various exhibitors organizations since 1910.

Charles Gamble

Charles Gamble, 49, brother of Ted Gamble, head of the Gamble Enterprises and the Monarch circuit, died at his home in Seattle Sunday. He had been a theatre manager for the Gamble Enterprises.

Tom Lancaster

Tom Lancaster, treasurer of the Playhouse, Wilmington, Del., died August 5 at Jefferson Hospital there, at 74. Mr. Lancaster had been a vaudeville star and a motion picture theatre manager before coming to the Playhouse 16 years ago.

Jack D. Stein

Jack D. Stein, 55, Newark theatre manager for 32 years, died at his home in Orange, N. J., August 5. For the past four years he was manager of the Cameo theatre, South Orange. He leaves his widow, Estelle; a son, Robert; a daughter, Harriet; a brother, and two sisters.

Majors Deny Anti-Trust Violations in New Jersey

Answers denying violations of the Sherman anti-trust act in connection with the releasing and exhibiting of first-run motion pictures in Essex, Union and Middlesex counties, New Jersey, were filed in Newark Federal Court by Warner Bros. Circuit Management Corp., Stanley Co. of America, Warner Bros. Pictures Distributing Corp. and ten other defendants, named in a \$3,900,000 treble damage litigation, instituted last May by Plainfield, N. J., amusement interests.

The case has been set for a jury trial in Newark, but no date has been set, and probably none will be until next month on the opening of the fall court term. The defendants, through counsel, Arthur T. Vanderbilt, have demanded a jury trial.

The suit is brought by the Strand Theatre Operating Co., operators of motion picture theaters in Plainfield, which charges the defendants with conspiracy in connection with an alleged unlawful combination in granting preferences to the Regent and Ritz theaters in Elizabeth.

PRODUCT DIGEST

SHOWMEN'S REVIEWS
ADVANCE SYNOPSES
SERVICE DATA
COMPANY CHART
SHORT SUBJECTS
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.

Life With Father

Warners—Antidote for Business Jitters

The Brothers have done right by the famous Howard Lindsay-Russel Crouse play about the benevolent tyrannies of Clarence Day. For the Warner transference from stage to film has been managed with meticulous fidelity and the full flavor of the play as realized with such phenomenal success by Oscar Serlin. The result is a delightful attraction. Its humor is quiet, its chuckles many, its appeal well nigh limitless.

William Powell, as Day, is the autocrat at the breakfast table and elsewhere throughout his home as well. He has Irene Dunne as his charming wife, clever enough to know and to probe the cracks in his armor, and four red-headed sons each perfectly normal for his age. The place is New York; the year, 1883; the theme, the pleasant ups-and-downs in the life of this single family.

The play was never a tower of strength, plot-wise. It relied upon incident to accent the solidity of the bond which held offspring and parents together—the deeply-imbedded roots of their love and understanding despite minor-scale external differences ruffling the surface. As a play, "Life With Father" emerged as a sterling reaffirmation of family life. As a film, the emergence is unchanged.

Dramatically, this attraction is able to boast of no memorable highlights. There is no villain, no crashing climax, no emotional torrents. Powell praises or condemns his coffee and his bacon. He is tyrannical about the accuracy of the house accounts and, like husbands and fathers in countless number, insistent that expenses must be held down. Miss Dunne, put on the defensive, smooths the waters because she knows the technique. When she finds the storm too hectic to ride, she resorts to the role of the unappreciated wife never more than one easy step removed from tears. Her counterpart in any audience will understand what she's up to and, so, too, will the men.

The four sons recognize their father's au-

thority and dutifully subscribe to it. When he roars, they recede into respectful silence. But, even in '83, boys liked girls, electric fire alarms and patent medicines to sell in the summer time.

One of the major attributes of this attraction is its normalcy. Its characters act and react like human beings and the fact that what happens here goes back 64 years makes no measurable difference. How Powell is gradually propelled toward the baptism he somehow missed as a child is a delightful piece of business launched early in the film and developed until it provides the gentle and amusing climax on which the film closes.

All major performances are excellent. The sure-handed Michael Curtiz adds another feather to his directorial headgear. Robert Buckner, the producer, has all reason to be content with the outcome. Donald Ogden Stewart's screenplay is of high order. Robert Haas, for his art direction, and George James Hopkins, for his set decorations, deserve unstinted commendation. Peverell Marley and William V. Skall, for their Technicolor photography, rate considerable praise.

Seen at the home office. Reviewer's Rating: Excellent.—RED KANN.

Release date, not set. Running time, 118 min. PCA No. 11667. General audience classification.

Father	William Powell
Vinnie	Irene Dunne
Mary	Elizabeth Taylor
Clarence	Jimmy Lydon
Edmund Gwenn, Zasu Pitts, Emma Dunn, Elizabeth Risdon, Derek Scott, Johnny Calkins, Moroni Olsen, Martin Milner, Monte Blue, Mary Field, Queenie Leonard, Clara Blandick, Frank Elliott, Heather Wilde	

Body and Soul

UA-Enterprise—The Story of a Pugilist

The story of a pugilist, a slugger not bright or honest enough to care about such matters as the framing of fights and double-crossing of people so long as the money rolls in, is packaged here with other materials that combine to make a melodrama of terrific impact. It is rugged stuff, powerfully delivered, with John Garfield giving his best performance in years, and figures to open strongly and build as it plays. It's not for children, and its appeal may be more directly to men than to women, but it's sure to make an impressive mark on the box office ledgers of the period.

Garfield plays an underprivileged East Side boy who is a natural fighter. His mother, impoverished by her husband's accidental death at the hands of gangsters, forbids him to enter the boxing profession, but

when he learns she is seeking public charity he rebels and sets out to make money with his fists on any terms that pay off big.

His sweetheart, although disapproving his profession, applauds his progress up the ladder

to contender rank, but his mother refuses to share in his advancement. To get a match with the champion, he forms an under-cover partnership with the larcenous promoter who controls boxing, and this leads to a break with his sweetheart.

After profitable years as champion, in which he lives profligately, it comes his turn to throw a fight, and he agrees, betting his holdings against himself. When his opponent tries to knock him out, instead of taking the match on points as agreed, he cuts loose and knocks him out, double-crossing his partner, who has threatened him with death if he should do so, and closing the picture in reunion with his sweetheart at the end of the fight, leaving the death threat dangling.

In the background of the direct-line story of the fighter are other stories. The fighter's attentions fluctuate between his sweetheart, excellently played by Lilli Palmer, and an expensive hanger-on, played with vim by Hazel Brooks. His sympathy is constant only with respect to a tragically injured ex-champion, finely portrayed by Canada Lee, and he sacrifices friends and scruples readily for money gain as he goes along. He is never shown as a noble figure, but always a forceful one, and the sequences showing fighters in the ring are perhaps the most effective of their kind ever filmed.

It is a picture to stir comment perhaps even controversy, and it makes the prize fight industry look pretty bad. But it is dynamic, powerful and, assuredly, a box office item of consequence.

Producer Bob Roberts, director Robert Rossenn and screen-playwright Abraham Polonsky worked together with rare unity of purpose in turning out an impressively professional job.

Viewed at the Village theatre, Westwood, where it played extremely well. Reviewer's Rating: Excellent.—WILLIAM R. WEAVER.

Release date, August 22, 1947. Running time, 104 min. PCA No. 12457. Adult audience classification.

Charlie Davis	John Garfield
Peg Born	Lilli Palmer
Hazel Brooks, Anne Revere, William Conrad, Joseph Pevney, Canada Lee, Lloyd Goff, Art Smith, James Burke, Virginia Gregg, Peter Virgo, Joe Devlin, Shimin Rushkin	

Louisiana

Monogram—Story of a Governor

Extensive exploitation possibilities of a picture in which the present Governor of one of the United States portrays himself in his own life story proclaim themselves at once. Inspection of the picture in which he does so, the first of its kind, brings still other possibilities into the foreground of attention, but the fact of commercial importance undeniably is that Louisiana's Governor Jimmie Davis, who electioneered his way from small town office to that of eminence by means of hillbilly songs written and sung by himself to the electorate over radio, and in person, is to be seen here doing that very

thing. It is unquestionably an item of merchandise to challenge consideration.

The story of Jimmie Davis, as unfolded in a script by Jack DeWitt based on a story by Steve Healey, opens in his boyhood, with his sharecropper father encouraging his natural bent for book-larnin'. Ralph Fretto plays Davis as a boy, but this section of the picture is of short duration, Davis playing himself thereafter. Working his way through college, and writing hillbilly music the while, Davis becomes a college professor, doing a little radio singing of his songs on the side and having to choose, finally, between his music and his profession. He chooses music, gaining a popularity via radio which wins him votes when he runs for local office in Shreveport. Still later he's persuaded upon to run for state office, and ultimately for governor, independently of political parties, and in each instance he campaigns with his hillbilly band, winning election. Although explicitly factual, the production by Lindsley Parsons and the direction by Phil Karlson combine to emphasize the song numbers (there are seven, all of them written wholly or in part by Governor Davis, and all but one sung by him) in a way to lighten the narrative. There are also some effective uses of comedy.

Since there has been no picture like it before, "Louisiana" defies prediction as to box office or entertainment performance. Similarly, there is no precedent for computing the possible political effect of the film, in the event of Governor Davis' choosing to run for national office, or the exemplary effect, in case some other political figure should decide to utilize a picture of the same kind in connection with a campaign for election to a national office, such as perhaps the Presidency.

The picture is, of course, in itself, and particularly because it shows how one political figure utilized entertainment (radio and a hillbilly band) for the purpose of promoting his political interests, and explicit demonstration of the ways and means by which any other political figure might do so. Whether this is good or bad is a question without relevance to this report on the product.

Previewed at the Academy Awards theatre, Los Angeles, to an audience of press and profession which displayed deep interest. Reviewer's Rating: Precedental.—W. R. W.

Release date, not set. Running time, 85 min. PCA No. 13847. General audience classification.
Governor Jimmie DavisHimself
Alvern AdamsMargaret Lindsay
John Gallaudet, Freddie Stewart, Dottie Brown, Mollie Miller, Ralph Fretto, Russell Hicks, Joe "Lasses" White, John Harmon, Tristran Coffin, Eddy Waller, Charlie Mitchell, The Sunshine Serenaders

Adventure Island

Paramount — Tropical Melodrama

Color, in this instance Cinecolor, adds luster and exploitability to this Pine-Thomas production of a script by Maxwell Shane based on "Ebb Tide" by Robert Louis Stevenson and Lloyd Osborne. Rory Calhoun, Rhonda Fleming and Paul Kelly are the top-billed personalities, although John Abbott and Alan Napier out-act them in supporting roles. Pine and Thomas have turned out better product, and product not so good, in black-and-white, but the pigmentation gives this one an edge.

The picture opens with Calhoun, Kelly and Abbott, three beachcombers with black pasts and dim futures, in trouble on an unnamed but well policed tropical island. Kelly, a sea captain in disgrace, is authorized by the local government to pilot a ship full of champagne which has been lying in the harbor since its master and most of the crew died of plague, and Kelly takes the others along, planning to steal the ship, instead of sailing to Sydney as ordered, and sell the cargo elsewhere. Miss Fleming, the dead captain's daughter, discloses her presence to them after they have upped anchor, and there are such matters as a fire aboard, a discovery that the champagne cargo is really water, etc., to complicate matters before everybody arrives on an uncharted island ruled by a highly sophisticated gentleman of British accent

who is mad as a hatter. From here on the tale gets really complicated, what with snake pits and acid-assassination attempts to vary the procedure, but all the bad people get killed off finally, leaving Calhoun, the relatively heroic member of the original trio, and the girl to seek happiness back in civilization.

The Shane script contains abruptnesses and switches not usually found in his works, and Peter Stewart's direction is no match for some of the performers, but there is lots of action and, as mentioned, color to add luster.

Previewed at studio. Reviewer's Rating: Fair.—W. R. W.

Release date, October 10, 1947. Running time, 67 min. PCA No. 14048. General audience classification.
HerrickRory Calhoun
Faith WishartRhonda Fleming
Paul Kelly, John Abbot, Alan Napier

Stork Bites Man

United Artists — Comedy of Housing

Occasionally there comes to the screen an unpretentious but pleasant comedy designed solely for the smiles and chuckles it will bring. Such a picture is "Stork Bites Man," produced by Comet Productions (Buddy Rogers and Ralph Cohn) and starring Jackie Cooper and Gene Roberts as a young married couple living in these days of a critical housing shortage.

Directed by Cyril Endfield, the story tells of the complications of an about-to-be father who lives in and manages a swank apartment house which prohibits children. It is from this theme that the story evolves, finally emerging with the husband fired from his job and organizing a service strike against the owner until he submits to allowing children in the apartment house.

The comedy element is further emphasized by the portrayals of Gus Schilling as the aggressive baby supply salesman; Emory Parnell as the portly, scowling apartment house owner, and Stanley Prager as the voice of an invisible stork who advises the husband and leads him on his crusade.

Although a light-hearted vein predominates, there has been incorporated a subtle expose of those landlords who resent children. Louis Pollock wrote the original story, from which Mr. Endfield prepared the screenplay.

Reviewed in the United Artists projection room in New York. Reviewer's Rating: Good.—GEORGE H. SPIRES.

Release date, June 21, 1947. Running time, 67 min. PCA No. 12276. General audience classification.
ErnieJackie Cooper
PegGene Roberts
ButterfieldGus Schilling
KimberlyEmory Parnell
Stanley Prager, Sarah Selby, Marjorie Beckett

Singapore

Universal — Oriental Adventure

Fred MacMurray and Ava Gardner are the names in this adventurous film which is set in Singapore. The Orient with its mysteries and conscientious secret police provide the background for an entertaining romantic story.

MacMurray as a dashing, adventurous American who enjoys the excitement and risks in smuggling, falls in love with Miss Gardner. This part of the film takes place before the war. During the Japanese attack MacMurray loses the girl and believes that she is dead. Five years later he returns to Singapore to recover some hidden pearls and accidentally meets the girl. Now she is married to an Englishman whom she had met while interned in a prison camp. The girl is suffering from amnesia and does not remember the years before the war. After a fall she regains her memory and realizes her love for MacMurray. MacMurray clears himself with the police by turning over the pearls to them. The girl's husband recognizes that she loves MacMurray and at the end brings her to meet him.

Jerry Bresler produced and John Brahm directed this pleasing and diverting film. Miss Gardner's attractive gowns were designed by Michael Woulfe.

Seton I. Miller and Robert Thoeren wrote

the screenplay from Mr. Miller's original story. Spring Byington and Roland Culver are good in their supporting roles.

Seen at the home office projection room. Reviewer's Rating: Good.—M. R. Y.

August release. Running time, 79 min. PCA No. 12443. General audience classification.
Matt GordonFred MacMurray
LindaAva Gardner
Michael Van LeydenRoland Culver
Richard Hayden, Spring Byington, Thomas Gomez, Porter Hall, George Lloyd, Maylia, Holmes Herbert, Edith Evanson, Frederick Worlock, Lal Chand Mehra, Curt Conway.

(Review reprinted from last week's HERALD)

REISSUE REVIEW

SHE COULDN'T TAKE IT

(Columbia)

Starring George Raft and Joan Bennett, this comedy is concerned with the efforts of Raft, as the guardian of a wealthy family, to curb the extravagances of Miss Bennett and her relatives. Based on a story by Gene Towne and Graham Baker and directed by Tay Garnett, the picture was originally reviewed in the November 16, 1935, issue of MOTION PICTURE HERALD, at which time the reviewer said: "The story places Raft in the type of role he does best. . . . Miss Bennett, likewise, is her capable self. . . . The action is slow in getting started . . . (however) the last third of the picture is good entertainment, concerning itself with the efforts of Raft to rescue Miss Bennett from kidnapers." The picture was reissued August 1, 1947.

ADVANCE SYNOPSES

BULLDOG DRUMMOND STRIKES BACK

(Columbia)

PRODUCER: Bernard Small. **DIRECTORS:** Lou Appleton and Frank McDonald. **PLAYERS:** Ron Randell, Pat O'Moore, Terry Kilburn, Mathew Boulton, Elspeth Dudgeon, Carl Harbord, Anabel Shaw, Wilton Graff, Gloria Henry, Barry Bernard.

MELODRAMA. A Scotland Yard inspector, seeking a missing heiress to a huge fortune, is murdered in his home. One of two women, claiming to be the rightful heiress, is found hiding in a closet in the house by Drummond. She tells Drummond she is innocent and is the real heiress. Confronted with the other girl, Drummond reveals she lies and turns up the murderer of the inspector.

GOLDEN EARRINGS

(Paramount)

PRODUCER: Harry Tugend. **DIRECTOR:** Mitchell Leisen. **PLAYERS:** Marline Dietrich, Ray Milland, Murvyn Vye, Bruce Lester, Dennis Hoey, Mikhail Rasumny, Quentin Reynolds.

ROMANTIC DRAMA. A British colonel escapes from a German concentration camp with the help of a gypsy girl. He accompanies the gypsy tribe through Europe, and as a result of his experiences, loses most of his British stiffness and reticence. When the war ends, the colonel and the gypsy meet again, and are married.

BOWERY BUCKAROOS

(Monogram)

PRODUCER: Jan Grippio. **DIRECTOR:** William Beaudine. **PLAYERS:** Leo Gorcey, Huntz Hall, Bobby Jordan, Gabriel Dell, Billy Benedict, David Gorcey, Jule Briggs, Bernard Gorcey, Minerva Urecal, Russell Simpson.

MELODRAMA. The Bowery Boys go west to clear one of their number of a murder charge and hunt for buried gold. One of them is kidnaped. The rest of them, while seeking to rescue their pal, run on a clue to the murder. They run down and corner the actual murderer, and make him confess, thus clearing their pal for a surprise finish.

SERVICE DATA

on features

Service Data appearing in this issue of *Product Digest* include the over-all performance percentage figures from final reports previously published in *PICTURE GROSSES*. Reference to *Round Table Exploitation* and *Legion of Decency* ratings with audience classification are also listed. Index to Service Data may be found in the *Release Chart* starting on page 3786.

Bachelor and the Bobby Soxer (RKO)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—August 9, p. 55.

The Beginning or the End (MGM)

Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—100.0%
Round Table Exploitation—March 15, p. 68; March 22, pp. 58, 60, 61; April 5, pp. 48, 51; April 19, p. 48; April 26, p. 50; May 3, pp. 55, 57; May 10, p. 61; May 17, p. 58; May 24, p. 62; July 12, p. 48.

Bells of San Angelo (Rep.)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—August 2, p. 51.

Black Gold (Mono.)

Audience Classification—General
Round Table Exploitation—August 9, p. 52.

Blaze of Noon (Para.)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—April 26, p. 51; July 5, p. 44; August 2, p. 51.

Brute Force (Univ.)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—August 9, p. 55.

Calcutta (Para.)

Audience Classification—Adult
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—96.2%
Round Table Exploitation—May 3, p. 55; July 26, p. 60; August 9, p. 56.

Calendar Girl (Rep.)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—March 22, p. 61; April 19, p. 52; August 2, p. 50.

Duel in the Sun (Selznick)

Audience Classification—Adult
Legion of Decency Rating—Class B
Picture Gross, Over-all Performance—144.6%
Round Table Exploitation—April 26, p. 53; May 10, p. 60; May 17, p. 56; May 24, p. 64; May 31, p. 52; June 14, pp. 46, 48; June 21, p. 44; July 5, p. 44; July 12, p. 50; July 19, p. 53; July 26, p. 60; August 2, p. 51.

Fiesta (MGM)

Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—99.6%
Round Table Exploitation—August 9, p. 52.

Framed (Col.)

Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—April 12, p. 51; August 2, p. 52.

Great Expectations (British) (Univ.)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—April 5, p. 49; April 12, p. 52; May 17, p. 56; June 7, p. 51; August 2, pp. 51, 52.

The Hucksters (MGM)

Audience Classification—Adult
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—129.7%
Round Table Exploitation—July 19, p. 54; July 26, p. 60; August 2, p. 50; August 9, p. 55.

Humoresque (WB)

Audience Classification—Adult
Legion of Decency Rating—Class B
Picture Gross, Over-all Performance—105.0%
Round Table Exploitation—February 8, p. 62; April 12, p. 51; May 24, p. 59; June 28, p. 42; July 26, p. 60; August 2, p. 48.

Ivy (Univ.)

Audience Classification—Adult
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—99.8%
Round Table Exploitation—August 2, p. 48.

I Wonder Who's Kissing Her Now (20th-Fox)

Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—109.2%
Round Table Exploitation—July 26, p. 60.

Johnny O'Clock

Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—104.2%
Round Table Exploitation—February 8, p. 58; February 15, p. 62; June 7, p. 51; July 5, p. 48; July 26, p. 60; August 2, p. 52.

The Macomber Affair (UA)

Audience Classification—Adult
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—98.6%
Round Table Exploitation—April 26, pp. 52, 54; May 17, p. 57; June 7, p. 50; June 14, p. 44; July 26, pp. 57, 58.

Miracle on 34th Street (20th-Fox)

Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—June 28, p. 45; July 5, p. 44; July 26, p. 60; August 2, p. 50; August 9, p. 54.

Moss Rose (20th-Fox)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—August 2, p. 52.

LEGION of DECENCY Ratings

Class A-1 Unobjectional
Class A-2 Unobjectionable for Adults
Class B Objectionable in Part
Class C Condemned

Odd Man Out (British) (Univ.)

Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—May 10, p. 58; June 21, p. 47; July 19, p. 54; July 26, p. 60.

The Perils of Pauline (Para.)

Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—97.7%
Round Table Exploitation—July 12, p. 51; August 9, p. 56.

Sea of Grass (MGM)

Audience Classification—Adult
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—98.2%
Round Table Exploitation—March 15, p. 71; June 28, p. 46; July 12, p. 50; August 2, p. 51.

The Shocking Miss Pilgrim (20th-Fox)

Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—93.7%
Round Table Exploitation—February 22, pp. 62, 63; March 15, pp. 68, 69, 71; March 29, p. 54; April 12, p. 53; April 19, p. 49; April 26, p. 53; May 10, p. 62; May 24, p. 64; June 21, p. 46; July 26, p. 59; August 9, p. 53.

Stairway to Heaven (British) (Univ.)

Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—April 19, p. 52; June 21, p. 44; August 2, p. 50.

The Two Mrs. Carrolls (WB)

Audience Classification—Adult
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—92.6%
Round Table Exploitation—May 17, p. 56; July 19, p. 55; August 2, p. 52.

The Unfaithful (WB)

Audience Classification—Adult
Legion of Decency Rating—Class B
Picture Gross, Over-all Performance—96.5%
Round Table Exploitation—August 2, pp. 50, 52.

Welcome Stranger (Para.)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—August 9, p. 53.

The Woman on the Beach (RKO)

Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—June 28, p. 45; August 9, p. 52.

The Yearling (MGM)

Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—101.1%
Round Table Exploitation—February 8, p. 58; April 5, p. 49; May 10, p. 58; May 17, p. 57; May 24, p. 58; June 21, pp. 46, 48; July 12, pp. 51, 52; July 19, pp. 54, 56; August 9, p. 56.

RELEASE CHART

By Companies

This chart lists feature product tradeshown or released since August 1, 1946. For listing of 1945-46 Features by Company, see Product Digest pages 3151-3152 issue of August 17, 1946. For Stars, Running Time, Review and other Service Data references, turn to the Alphabetical Chart in this issue.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

Prod. No. Title Tradeshow or Release Date

COLUMBIA

SPECIAL

831 The Tolson StoryJan.,'47

7039 Personality KidAug. 8,'46

7210 Heading WestAug. 16,'46

7038 It's Great to Be YoungSept. 12,'46

7224 Singing on the TrailSept. 12,'46

7002 Gallant JourneySept. 24,'46

7042 ShadowedSept. 28,'46

7008 Thrill of BrazilSept. 30,'46

805 So Dark the NightOct. 10,'46

808 Blondie Knows BestOct. 17,'46

861 LandrushOct. 17,'48

818 Crime Doctor's Man HuntOct. 24,'46

818 Secret of the WhistlerNov. 7,'46

862 Terror TrailNov. 21,'46

824 Betty Co-EdNov. 28,'46

829 Return of Monte CristoDec. 24,'46

822 Boston Blackie and the LawDec. 12,'46

854 Lone Star MoonlightDec. 12,'46

863 The Fighting FrontiersmanDec. 19,'46

828 Alias Mr. TwilightDec. 24,'48

804 Singin' in the CornDec. 26,'48

807 Blondie's Big MomentJan. 9,'47

823 Lone Wolf in MexicoJan. 16,'47

865 South of the Chisholm TrailJan. 30,'47

830 Dead ReckoningFeb.,'47

832 Mr. Distort AttorneyFeb.,'47

825 Blind SpotFeb. 6,'47

828 Cigarette GirlFeb. 13,'47

852 Over the Santa Fe TrailFeb. 13,'47

833 Johnny O'ClockMar.,'47

868 The Lone Hand TexanMar. 6,'47

819 The Thirteenth HourMar. 6,'47

814 Millie's DaughterMar. 20,'47

809 King of the Wild HorsesMar. 27,'47

864 West of Dodge CityMar. 27,'47

834 FramedApr.,'47

836 The Gull of Janet AmesApr.,'47

808 Blondie's HolidayApr. 10,'47

867 Law of the CanyonApr. 24,'47

812 For the Love of RustyMay 1,'47

820 Bulldog Drummond at BayMay 15,'47

868 Prairie RaidersMay 29,'47

817 The Millerson CaseMay 29,'47

.... The Corpse Came C.O.D.June,'47

815 Little Miss BroadwayJune 19,'47

811 Sport of KingsJune 26,'47

853 Swing the Western WayJune 26,'47

.... GunfightersJuly,'47

.... Pacific AdventureJuly,'47

.... Stranger from Ponca CityJuly 3,'47

.... Keeper of the BeesJuly 10,'47

837 Last of the RedmenAug.,'47

.... The Son of RustyAug. 7,'47

.... Let Us Live (R)Aug. 9,'47

.... Mr. Smith Goes to Washington (R)Aug. 9,'47

.... Riders of the Lone StarAug. 14,'47

.... Smoky River SerenadeAug. 21,'47

.... Bulldog Drummond Strikes BackSept. 4,'47

.... When a Girl's BeautifulSept. 25,'47

EAGLE-LION

102 It's a Joke, SonJan. 25,'47

101 Bedelia (Brit.)Feb. 1,'47

103 The Adventuress (Brit.)Mar. 14,'47

104 Lost HoneymoonMar. 29,'47

105 Repeat PerformanceMay 30,'47

.... Green for DangerAug. 7,'47

107 Red StallionAug. 16,'47

MGM

BLOCK 17

625 Boys' RanchJuly 18,'46

628 Courage of LassieAug. 8,'46

627 Faithful in My FashionAug. 22,'46

628 Three Wise FoolsAug. 29,'46

Prod. No. Title Tradeshow or Release Date

.... Captains Courageous (R) (T) Aug. 21,'46

701 Holiday in MexicoSept.,'46

703 The Cockeyed MiracleOct.,'46

704 No Leave, No LoveOct.,'46

705 Rage in Heaven (R)Oct.,'46

706 Two Smart PeopleNov.,'46

707 UndercurrentNov.,'46

708 The Show-offDec.,'46

709 Secret HeartDec.,'46

702 Gallant BessJan.,'47

711 Mighty McGurkJan.,'47

712 Lady in the LakeJan.,'47

710 Till the Clouds Roll ByJan.,'47

714 Love Laughs at Andy HardyFeb.,'47

715 My Brother Talks to HorsesFeb.,'47

713 Boomtown (R)Feb.,'47

716 The Beginning or the EndMar.,'47

718 It Happened in BrooklynApr.,'47

719 Little Mr. JimApr.,'47

720 Sea of GrassApr.,'47

.... Gone with the Wind (R) (T) Apr. 28,'47

717 The YearlingMay,'47

721 High BarbareeMay,'47

722 Undercover MaisieMay,'47

.... The Philadelphia Story (R) (T) May 8,'47

724 Dark DelusionJune,'47

725 Living in a Big WayJune,'47

726 CynthiaJuly,'47

727 FiestaJuly,'47

723 The Great Waltz (R)July,'47

728 The HuckstersAug.,'47

729 Romance of Rosy RidgeAug.,'47

801 Song of the Thin ManSept.,'47

802 The Unfinished DanceSept.,'47

803 The Arnelo AffairSept.,'47

804 Song of LoveOct.,'47

805 Merton of the MoviesOct.,'47

MONOGRAM

520 Below the DeadlineAug. 3,'46

567 Shadows on the RangeAug. 10,'46

525 The Missing LadyAug. 17,'46

512 Spook BustersAug. 24,'46

517 High School HeroSept. 7,'46

601 DecoySept. 14,'46

568 Trigger FingersSept. 12,'46

602 Gentleman Joe PalookaOct. 5,'46

603 Dangerous MoneyOct. 12,'46

605 Wife WantedNov. 2,'46

531 Beauty and the BanditNov. 9,'46

563 Silver RangeNov. 16,'46

604 Bringing Up FatherNov. 23,'46

607 The TrapNov. 30,'46

608 Mr. HexDec. 7,'46

612 Silver Stallion (R)Dec. 14,'46

606 Sweetheart of Signa ChiDec. 21,'46

681 Song of the SierrasDec. 28,'46

609 GingerJan. 4,'47

610 Riding the California TrailJan. 11,'47

564 Raiders of the SouthJan. 18,'47

811 Vacation DaysJan. 25,'47

683 Rainbow Over the RockiesFeb. 8,'47

675 Valley of FearFeb. 15,'47

613 Fall GuyMar. 15,'47

814 The GullyMar. 22,'47

676 Trailing DangerMar. 29,'47

684 Six Gun SerenadeApr. 5,'47

615 ViolenceApr. 12,'47

1 It Happened on Fifth Avenue (Allied Artists)Apr. 19,'47

671 Land of the LawlessApr. 26,'47

617 Queen of the Yukon (R)May 3,'47

616 Hard Boiled MahoneyMay 10,'47

618 Sarge Goes to CollegeMay 17,'47

672 The Law Comes to GunsightMay 24,'47

682 Song of the WastelandMay 31,'47

619 Wolf Call (R)June 7,'47

620 High ConquestJune 21,'47

677 Code of the SaddleJune 28,'47

.... Dillinger (R)July 5,'47

.... Mutiny in the Big House (R)July 5,'47

621 Kilroy Was HereJuly 19,'47

666 ThunderboltJuly 26,'47

2 Black Gold (Allied Artists) Aug. 1,'47

623 Robin Hood of MontereyAug. 2,'47

622 News HoundsAug. 9,'47

Prod. No. Title Tradeshow or Release Date

673 Flashing GunsAug. 16,'47

.... Ridin' Down the TrailAug. 23,'47

.... High TideSept. 13,'47

.... That Guy PalookaSept. 20,'47

.... Dusty TrailSept. 27,'47

624 King of the BanditsOct. 4,'47

625 Bowery BuckaroosOct. 11,'47

3 The Gangster (Allied Artists) Nov. 22,'47

PARAMOUNT

SPECIAL

4582 Monsieur BeaucaireAug. 30,'46

BLOCK 6

4526 O. S. S.July 26,'46

4527 The Searching WindAug. 9,'46

4528 Swamp FireSept. 6,'46

4529 Strange Love of Martha IversSept. 13,'46

R5-3620 Jungle Princess (R)Sept. 1,'46

R5-3624 The Plainsman (R)Sept. 1,'46

4601 Two Years Before the MastNov. 22,'46

4602 Blue SkiesDec. 27,'46

4603 Cross My HeartJan. 10,'47

4604 Perfect MarriageJan. 24,'47

4605 Ladies' ManFeb. 7,'47

4606 CaliforniaFeb. 21,'47

4607 Easy Come, Easy GoMar. 7,'47

4608 Suddenly It's SpringMar. 21,'47

4620 Seven Were SavedMar. 28,'47

4609 My Favorite BrunetteApr. 4,'47

4621 Fear in the NightApr. 18,'47

4610 The Imperfect LadyApr. 25,'47

4611 Welcome Stranger(T) Apr. 25,'47

4611 Blaze of NoonMay 2,'47

4622 Big TownMay 23,'47

4612 CalcuttaMay 30,'47

4623 Danger StreetJune 20,'47

4614 The Trouble With WomenJune 27,'47

4615 Perils of PaulineJuly 4,'47

4616 Dear RuthJuly 18,'47

4624 I Cover Big TownJuly 25,'47

4617 Desert FuryAug. 15,'47

4625 Jungle FlightAug. 22,'47

4618 Varley GirlAug. 29,'47

4701 Wild HarvestSept. 26,'47

4702 Adventure IslandOct. 10,'47

PROD. REL. CORP.

.... Terrors on HorsebackAug. 14,'46

.... Down Missouri WayAug. 15,'46

.... Secrets of a Sorority GirlAug. 15,'46

.... Overland RidersAug. 21,'46

.... Blonde for a DayAug. 29,'46

.... Strange HolidaySept. 2,'46

.... Outlaw of the PlainsSept. 22,'46

SP71 Her Sister's SecretSept. 23,'46

.... AccompliceSept. 29,'46

714 The Brute ManOct. 1,'46

741 Driftin' RiverOct. 1,'46

.... Gas House KidsOct. 28,'46

742 Tumbleweed TrailsOct. 28,'46

.... Don Ricardo ReturnsNov. 5,'46

743 Stars Over TexasNov. 18,'46

.... Lady ChaserNov. 25,'46

706 Wild WestDec. 1,'46

610 LighthouseJan. 10,'47

705 Born to SpeedJan. 12,'47

744 Wild CountryJan. 17,'47

.... The Return of Rin Tin TinFeb. 20,'47

751 Law of the LashFeb. 28,'47

701 Devil on WheelsMar. 2,'47

745 Range Beyond the BlueMar. 17,'47

.... Philo Vance's Secret MissionMar. 20,'47

SP72 Untamed FuryMar. 22,'47

731 Kit Carson (R)Mar. 22,'47

732 Last of the Mohicans (R)Mar. 22,'47

715 Three on a TicketApr. 5,'47

707 Philo Vance's GambleApr. 12,'4

Prod. No.	Title	Tradeshow or Release Date
BLOCK 6		
628	Bedlam	May 10, '46
629	The Falcon's Alibi	July 1, '46
630	The Bamboo Blonde	July 15, '46
626	Till the End of Time	Aug. 1, '46
627	Crack-Up	Sept. 6, '46

BLOCK 1		
705	Step by Step	Aug. 30, '46
704	Sunset Pass	Oct. 1, '46
701	Sister Kenny	Oct. 10, '46
702	Lady Luck	Oct. 18, '46
703	Great Day (British)	Oct. 30, '46

BLOCK 2		
708	Child of Divorce	Oct. 15, '46
710	Genius at Work	Oct. 20, '46
706	Nocturne	Oct. 29, '46
709	Criminal Court	Nov. 20, '46

BLOCK 3		
713	Vacation in Reno	Dec. 10, '46
715	Falcon's Adventure	Dec. 13, '46
712	San Quentin	Dec. 17, '46
714	Dick Tracy Versus Cueball	Dec. 18, '46
711	The Locket	Dec. 20, '46

BLOCK 4		
716	The Farmer's Daughter	Feb. 16, '47
717	Trail Street	Feb. 19, '47
718	Beat the Band	Feb. 19, '47
719	The Devil Thumbs a Ride	Feb. 20, '47
720	Code of the West	Feb. 20, '47

BLOCK 5		
723	Tarzan and the Huntress	Apr. 5, '47
724	A Likely Story	Apr. 19, '47
722	Born to Kill	May 2, '47
725	Banjo	May 15, '47
721	Honeymoon	May 17, '47

BLOCK 6		
727	The Woman on the Beach	June, '47
728	Desperate	June, '47
730	Thunder Mountain	June, '47
726	They Won't Believe Me	July, '47
729	Dick Tracy's Dilemma	July, '47

BLOCK 1		
805	Under the Tonto Rim	Aug. 1, '47
802	Crossfire	Aug. 15, '47
801	Bachelor and the Bobby Soxer	Sept. 1, '47
803	Riff Raff	Sept. 15, '47
804	Seven Keys to Baldpate	Oct. 1, '47

Prod. No.	Title	Tradeshow or Release Date
SCREEN-GUILD		
4604	Death Valley	Aug. 15, '46
4605	Flight to Nowhere	Oct. 1, '46
4606	'Neath Canadian Skies	Oct. 15, '46
4607	Rolling Home	Nov. 1, '46
4610	North of the Border	Nov. 15, '46
4609	My Dog Shep	Dec. 1, '46
4612	Renegade Girl	Dec. 25, '46
4611	Queen of the Amazons	Jan. 15, '47
HC07	Rustler's Valley (R)	Mar. 15, '47
4614	Bells of San Fernando	Apr. 5, '47
HC08	Texas Trail (R)	Apr. 12, '47
4613	Buffalo Bill Rides Again	Apr. 19, '47
HC09	Partners of the Plains (R)	Apr. 26, '47
4608	Scared to Death	May 3, '47
HC10	Cassidy of Bar 20 (R)	May 10, '47
4615	Shoot to Kill	May 17, '47
4616	Bush Pilot	June 7, '47
HC11	Heart of Arizona (R)	June 14, '47
4701	Hollywood Barn Dance	June 21, '47
4617	The Hat Box Mystery	July 12, '47
HC12	Bar 20 Justice (R)	July 19, '47
4618	The Case of the Baby Sitter	July 26, '47
4702	Killer Dill	Aug. 2, '47
4703	Dragnet	Aug. 16, '47
4704	The Burning Cross	Sept. 1, '47

SELZNICK REL. ORG.		
....	Duel in the Sun	Apr. 17, '47

20TH CENTURY-FOX		
633	Centennial Summer	Aug. '48
634	Anna and the King of Siam	Aug. '46
635	Deadline for Murder (Wurtzel)	Aug. '46
636	Black Beauty	Sept. '46
637	Claudia and David	Sept. '46
638	If I'm Lucky	Sept. '46
641	Sun Valley Serenade (R)	Sept. '46
639	Three Little Girls in Blue	Oct. '46
640	Home Sweet Homicide	Oct. '46
642	The Bowery (R)	Oct. '46
644	Wanted for Murder (Brit.)	Nov. '46
645	My Darling Clementine	Nov. '46
646	Margie	Nov. '46
648	Dangerous Millions (Wurtzel)	Dec. '46
649	Wake Up and Dream	Dec. '46
701	The Razor's Edge	Jan. '47
702	13 Rue Madeleine	Jan. '47
703	The Shocking Miss Pilgrim	Jan. '47
704	Les Miserables (R)	Jan. '47
705	Stanley and Livingstone (R)	Jan. '47
706	Boomerang	Feb. '47
707	The Brasher Doubloon	Feb. '47
708	Strange Journey (Wurtzel)	Feb. '47
709	Alexander's Ragtime Band (R)	Mar. '47
711	Blacklash (Wurtzel)	May '47
710	Carnival in Costa Rica	Apr. '47
712	The Late George Apley	Apr. '47
714	San Demetrio, London (Brit.)	Apr. '47

Prod. No.	Title	Tradeshow or Release Date
713	Homestretch	May, '47
715	The Ghost and Mrs. Mulr.	May, '47
716	Jewels of Brandenburg (Wurtzel)	May, '47
717	Moss Rose	June, '47
718	Miracle on 34th Street	June, '47
719	Western Union (R)	June, '47
721	Meet Me at Dawn	July, '47
722	The Crimson Key (Wurtzel)	July, '47
723	I Wonder Who's Kissing Her Now	Aug. '47
724	Mother Wore Tights	Sept. '47
725	Kiss of Death	Sept. '47
726	Second Chance (Wurtzel)	Sept. '47

UNITED ARTISTS		
....	Mr. Ace	Aug. 2, '46
....	Caesar and Cleopatra (Brit.)	Aug. 16, '46
....	The Bachelor's Daughters	Sept. 6, '46
....	Angel on My Shoulder	Sept. 20, '46
....	Little Iodine	Oct. 11, '46
....	Strange Woman	Oct. 25, '46
....	Devil's Playground	Nov. 15, '46
....	The Chase	Nov. 22, '46
....	Susie Steps Out	Dec. 13, '46
....	Able's Irish Rose	Dec. 27, '46
....	Fool's Gold	Jan. 31, '47
....	The Red House	Feb. 7, '47
....	The Fabulous Dorseys	Feb. 21, '47
....	The Private Affairs of Bel Aml	Mar. 7, '47
....	The Macomber Affair	Mar. 21, '47
....	Unexpected Guest	Mar. 28, '47
....	Sin of Harold Diddlebock	Apr. 4, '47
....	New Orleans	Apr. 18, '47
....	Ramrod	May 2, '47
....	Adventures of Don Coyote	May 9, '47
....	Fun on a Weekend	May 15, '47
....	Dishonored Lady	May 16, '47
....	Dangerous Venture	May 23, '47
....	Copacabana	May 30, '47
....	Stork Bites Man	June 21, '47
....	The Other Love	July 11, '47
....	Hoppy's Holiday	July 18, '47
....	Carnegie Hall	Aug. 8, '47
....	Body and Soul	Aug. 22, '47

UNIVERSAL		
543	The Black Angel	Aug. 2, '46
544	Slightly Scandalous	Aug. 2, '46
545	Wild Beauty	Aug. 9, '46
1105	Rustler's Roundup	Aug. 9, '46
546	The Time of Their Lives	Aug. 16, '46
1106	Lawless Breed	Aug. 16, '46
517	Dead of Night (Brit.)	Aug. 23, '46
....	Brief Encounter (Brit.) (T)	Aug. 24, '46
1107	Gunnam's Code	Aug. 30, '46
548	The Killers	Aug. 30, '46
549	Little Miss Big	Aug. 30, '46
550	White Tie and Tails	Aug. 30, '46
....	Men of Two Worlds (Brit.)	Sept. 9, '46
1065	They Were Sisters (Brit.)	Sept. 20, '46

Prod. No.	Title	Tradeshow or Release Date
....	Johnny Frenchman (Brit.)	Oct. '46
601	Dark Mirror	Oct. '46
....	A Lady Surrenders (Brit.) (T)	Oct. 4, '46
602	Magnificent Doll	Nov. '46
603	Notorious Gentleman (Brit.)	Nov. 1, '46
604	Temptation	Dec. '46
605	Wicked Lady (British)	Jan. '47
606	Swell Guy	Jan. '47
607	I'll Be Yours	Jan. '47
609	Smash-up	Mar. '47
610	Michigan Kid	Mar. '47
2791	Destry Rides Again (R)	Mar. '47
608	Song of the Scheherazade	Mar. '47
2792	When the Daltons Rode (R)	Mar. '47
611	Stairway to Heaven (British)	Mar. '47
612	Buck Privates Come Home	Apr. '47
2793	You Can't Cheat an Honest Man (R)	Apr. '47
2794	I Stole a Million (R)	Apr. '47
614	Time Out of Mind	May, '47
2795	Magnificent Obsession (R)	May, '47
2796	One Hundred Men and a Girl	May, '47
616	Ivy	June, '47
615	The Web	June, '47
617	Odd Man Out (Brit.)	June, '47
618	The Vigilantes Return	July, '47
619	Great Expectations (Brit.)	July, '47
620	Brute Force	Aug. '47
621	Something in the Wind	Aug. '47
622	Singapore	Aug. '47
623	Slave Girl	Aug. '47

WARNER BROTHERS		
523	Night and Day	Aug. 3, '46
524	Two Guys from Milwaukee	Aug. 17, '46
601	The Big Sleep	Aug. 31, '46
602	Shadow of a Woman	Sept. 14, '46
603	Cloak and Dagger	Sept. 28, '46
604	Nobody Lives Forever	Oct. 12, '46
605	Deception	Oct. 26, '46
606	Never Say Goodbye	Nov. 9, '46
607	The Verdict	Nov. 23, '46
608	Kings Row (R)	Dec. 7, '46
609	Wild Bill Hickok Rides (R)	Dec. 7, '47
610	Time, Place and the Girl	Dec. 28, '46
611	The Man I Love	Jan. 11, '47
612	Humoresque	Jan. 25, '47
613	The Beast with Five Fingers	Feb. 8, '47
614	Nora Prentiss	Feb. 22, '47
615	Pursued	Mar. 8, '47
616	That Way with Women	Mar. 29, '47
617	Stallion Road	Apr. 12, '47
618	The Sea Hawk (R)	Apr. 26, '47
619	The Sea Wolf (R)	Apr. 26, '47
620	Love and Learn	May 3, '47
621	The Two Mrs. Carrolls	May 24, '47
622	Cheyenne	June 14, '47
623	The Unfaithful	July 5, '47
624	Possessed	July 26, '47
....	Dust Be My Destiny (R)	Aug. 9, '47
....	Marked Woman (R)	Aug. 9, '47
625	Cry Wolf	Aug. 15, '47
....	Night Unto Night (T)	Aug. 22, '47
701	Deep Valley	Sept. 1, '47

SHORT SUBJECTS

20TH CENTURY VIKINGS (Paramount)
Popular Science (J6-6)
 New wonders of science in the kitchen. . . . The secrets of making champagne. . . . Shipbuilding in Sweden, with scene in Gothenburg's giant shipyard. In Magnacolor.
 Release date, July 25, 1947 11 minutes

MUCH ADO ABOUT MUTTON (Paramount)
Noveltoons (P6-5)
 Blackie, the lamb, and the wolf are at it again. This time the wolf decides he'd like lamb pie for supper, and Blackie is it—or at least the wolf thinks so until he is outsmarted. In color.
 Release date, July 25, 1947 8 minutes

CAD AND CADDY (Paramount)
Little Lulu (D6-2)
 Little Lulu is pressed into service as a caddy. The guy that hires her is sorry, right from the very first hole, he ever saw Lulu. She drives the golfer's score higher and higher before his blood pressure succumbs to a final stroke. In color.
 Release date, July 18, 1947 8 minutes

HOLLYWOOD WONDERLAND (Warner Bros.)
Technicolor Special (3006)
 Two guides conducting a musical tour through the studios sing out the points of interest to a group of sightseers. The visitors are taken to the various behind-the-scenes artists and the craftsmen who contribute to the finished product on the screen. In Technicolor.
 Release date, August 9, 1947 20 minutes

SPORTSMAN'S PLAYGROUND (Warner Bros.)
Sports Parade (3511)
 Horse shows, golfing, fishing, boating and tent pegging, are all in a day's sport in Puerto Rico and the nearby Virgin Islands, as this short shows. In Technicolor.
 Release date, July 5, 1947 10 minutes

THE SNEEZING WEASEL (Warner Bros.)
Blue Ribbon Cartoon (3309)
 Because a little chick doesn't have enough sense to come in out of the rain, it catches cold. A weasel masquerades as a doctor and administers to the chick. The weasel catches the chick's cold and is chased from the hen coop when his real identity is discovered. In Technicolor.
 Release date, July 26, 1947 7 minutes

CROWING PAINS (Warner Bros.)
Merrie Melodies Cartoon (3702)
 Henry Hawk, out to get his first chicken, becomes the dupe of a rooster who looks just like Senator Claghorn. Confused as to whether the rooster, a cat, or a dog is a chicken, little Henry solves his problem by making all three sit up until dawn and watching for who crows. In Technicolor.
 Release date, July 12, 1947 7 minutes

ZERO GIRL (Warner Bros.)
Melody Master Band (3606)
 This re-release pictures a musical extravaganza on ice, shot at a winter resort. The short features the skating of Evelyn Chandler and Bruce Mapes, Eric Wait, the Four Nu Yorkers, and others.
 Release date, July 19, 1947 10 minutes

THE BLACK WIDOW (Rep.)
Serial (No. 694)
 Atomic energy, its control, and one man's ambitions to become emperor of the world provide the theme for Republic's latest serial. An amateur criminologist and newspaperman is sent to track down and expose the plot which, eventually, he does. The serial stars Bruce Edwards, Virginia Lindley, Carol Forman and Anthony Warde.
 Release date, June 10, 1947 13 episodes

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

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.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3772-3773, issue of August 9, 1947.

Feature product listed by Company on pages 3784-3785, issue of August 16, 1947. For listing of 1945-46 Features by Company, see Product Digest, pages 3151-3152, issue of August 17, 1946.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a Box Office Champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	— REVIEWED —			
						M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
ABIE'S Irish Rose	UA	....	Michael Chekhov-Joanna Dru	Dec. 27,'46	96m	Nov. 30,'46	3334	3066	3492
Adventure Island	Para.	4702	Rory Calhoun-Rhonda Fleming	Oct. 10,'47	67m	Aug. 16,'47	3782	3759	....
Adventures of Don Coyote (color)	UA	....	Richard Martin-Frances Rafferty	May 9,'47	65m	May 3,'47	3610	3599	....
Adventuress (Br.) (Eagle-Lion)	PRC	103	Deborah Kerr-Trevor Howard	Mar. 14,'47	98m	Mar. 8,'47	3513	....	....
Affairs of Geraldine, The	Rep.	603	Jane Withers-James Lydon	Nov. 18,'46	68m	Nov. 30,'46	3334	2951	....
Alexander's Ragtime Band (R.)	20th-Fox	709	Tyrone Power-Alice Faye	Mar.,'47	106m	Jan. 4,'47	3398	....	....
Alias a Gentleman	MGM	....	Wallace Beery-Tom Drake	Not Set	....	....	....	3717	....
Alias Mr. Twilight	Col.	828	Michael Duane-Trudy Marshall	Dec. 24,'46	69m	Dec. 28,'46	3386	3312	3412
Along the Oregon Trail	Rep.	651	Monte Hale-Adrian Booth	Aug. 30,'47	....	....	....	....	....
Angel and the Badman, The	Rep.	608	John Wayne-Irene Rich	Feb. 15,'47	100m	Feb. 15,'47	3474	3336	3553
† Angel on My Shoulder	UA	....	Paul Muni-Anne Baxter	Sept. 20,'46	101m	Sept. 21,'46	3210	2859	3464
Apache Rose (color)	Rep.	641	Roy Rogers-Dale Evans	Feb. 15,'47	75m	Mar. 29,'47	3549	3434	....
Arch of Triumph	UA	....	Ingrid Bergman-Charles Boyer	Not Set	....	....	....	3487	....
Arnelo Affair, The	MGM	803	John Hodiak-George Murphy	Sept.,'47	87m	Feb. 15,'47	3473	3459	3633
As You Desire Me (formerly A Woman of My Own)	MGM	....	Greer-Garson-Richard Hart	Not Set	....	....	....	3287	....
BACHELOR and the Bobby Soxer, The (Block I)	RKO	801	Cary Grant-Myrna Loy-Shirley Temple	Sept. 1,'47	95m	June 7,'47	3665	3363	3783
Bachelor's Daughters, The	UA	....	Gail Russell-Claire Trevor	Sept. 6,'46	88m	Sept. 14,'46	3197	3007	3350
Backlash (Wurtzel)	20th-Fox	711	Richard Travis-Jean Rogers	Mar.,'47	66m	Mar. 29,'47	3550	3503	....
Banjo (Block 5)	RKO	725	Sharyn McFett-Jacqueline White	May 15,'47	68m	Apr. 19,'47	3586	3539	....
Bar 20 Justice (R.)	Screen Guild	HC12	William Boyd-Russell Hayden	July 19,'47	65m	Apr. 23,'38	....	....	....
Beast with Five Fingers, The	WB	613	Robert Alda-Andrea King	Feb. 8,'47	88m	Dec. 21,'46	3374	2786	3703
Beat the Band (Block 4)	RKO	718	Frances Langford-Gene Krupa	Feb. 19,'47	67m	Mar. 1,'47	3501	3126	....
Beauty and the Bandit	Mono.	531	Gilbert Roland-Ramsay Ames	Nov. 9,'46	77m	Dec. 7,'46	3347	3312	....
Bedelia (British) (Eagle-Lion)	PRC	101	Margaret Lockwood-Ian Hunter	Feb. 1,'47	81m	Feb. 1,'47	3445	....	3747
Beginning or the End, The	MGM	716	Brian Donlevy-Robert Walker	Mar.,'47	110m	Feb. 22,'47	3485	3076	3783
Bells of San Angelo (color)	Rep.	642	Roy Rogers-Dale Evans	Not Set	71m	May 31,'47	3654	3488	3783
Bells of San Fernando	Screen Guild	4614	Donald Woods-Gloria Warren	Apr. 5,'47	69m	Apr. 5,'47	3562	3422	....
† Best Years of Our Lives (Spl.)	RKO	761	Myrna Loy-Fredric March	Nov. 20,'46	172m	Nov. 30,'46	3335	3312	3703
Betty Co-Ed	Col.	824	Jean Porter-William Mason	Nov. 28,'46	71m	Dec. 7,'46	3346	3274	3553
Big Fix, The	PRC	702	James Brown-Sheila Ryan	Apr. 19,'47	63m	May 10,'47	3621	3574	....
† Big Sleep, The	WB	601	Humphrey Bogart-Lauren Bacall	Aug. 31,'46	114m	Aug. 17,'46	3249	3126	3577
Big Town	Para.	4622	Phillip Reed-Hillary Brooke	May 23,'47	60m	Feb. 22,'47	3486	3776	....
Birds and the Bees, The (color)	MGM	....	Jeannette MacDonald-Jose Iturbi	Not Set	....	....	....	3599	....
Bishop's Wife, The	RKO	....	Cary Grant-Loretta Young	Not Set	....	....	....	3702	....
Black Beauty	20th-Fox	636	Mona Freeman-Richard Denning	Sept.,'46	76m	July 20,'46	3102	2778	3492
Black Gold (Allied Artists)	Mono.	2	Anthony Quinn-Katherine DeMille	Aug. 1,'47	92m	June 28,'47	3701	3631	3783
Blackmail	Rep.	617	William Marshall-Adele Mara	July 24,'47	67m	Aug. 9,'47	3771	3759	....
Black Narcissus (Brit.) (color)	Univ.	....	Deborah Kerr-Sabu-David Farrar	Not Set	100m	July 12,'47	3725	....	....
Blaze of Noon	Para.	4611	Anne Baxter-Sterling Hayden	May 2,'47	90m	Mar. 8,'47	3513	3503	3783
Blind Spot	Col.	825	Chester Morris-Constance Dowling	Feb. 6,'47	73m	Feb. 1,'47	3445	3388	....
Blondie Knows Best	Col.	806	Penny Singleton-Arthur Lake	Oct. 17,'46	69m	Sept. 21,'46	3211	3031	3350
Blondie's Big Moment	Col.	807	Penny Singleton-Arthur Lake	Jan. 9,'47	69m	Dec. 14,'46	3361	3347	....
Blondie's Holiday	Col.	808	Penny Singleton-Arthur Lake	Apr. 10,'47	67m	Mar. 8,'47	3514	3488	....
† Blue Skies (color)	Para.	4602	Bing Crosby-Fred Astaire	Dec. 27,'46	104m	Sept. 28,'46	3221	2884	3492
Body and Soul	UA	....	John Garfield-Lilli Palmer	Aug. 22,'47	104m	Aug. 16,'47	3781	....	....
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	....	....	2230	....
Boomerang	20th-Fox	706	Dana Andrews-Jane Wyatt	Feb.,'47	88m	Feb. 1,'47	3446	3434	3553
Boom Town (R.)	MGM	713	Clark Gable-Claudette Colbert	Feb.,'47	119m	Sept. 28,'46	3225	....	....
Border Feud	PRC	752	Al "Lash" LaRue-"Fuzzy" St. John	May 10,'47	55m	May 24,'47	3643	....	....
Born to Kill (Block 5)	RKO	722	Claire Trevor-Lawrence Tierney	May 3,'47	92m	Apr. 19,'47	3585	3078	3633
Born to Speed	PRC	705	Johnny Sands-Terry Austin	Jan. 12,'47	61m	Jan. 25,'47	3434	3410	....
Boston Blackie and the Law	Col.	822	Chester Morris-Trudy Marshall	Dec. 12,'46	69m	Nov. 23,'46	3322	3312	....
Bowery, The (Reissue)	20th-Fox	642	George Raft-Wallace Beery	Oct.,'46	84m	Aug. 24,'46	3162	....	....
Bowery Buckaroos	Mono.	625	Leo Gorcey-Huntz Hall	Oct. 11,'47	....	....	....	3782	....
Brasher Doubloon, The	20th-Fox	707	George Montgomery-Nancy Guild	Feb.,'47	72m	Feb. 8,'47	3458	3238	3667
Bringing Up Father	Mono.	604	Joe Yule-Renie Riano	Nov. 23,'46	68m	Oct. 19,'46	3262	3186	3553
Brute Force	Univ.	620	Burt Lancaster-Hume Cronyn	Aug.,'47	98m	June 28,'47	3702	3611	3783
Brute Man, The	PRC	714	Rondo Hatton-Jane Adams	Oct. 1,'46	60m	Oct. 26,'46	3273	2764	....
Buck Privates Come Home	Univ.	612	Bud Abbott-Lou Costello	Apr.,'47	77m	Mar. 15,'47	3525	....	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	— REVIEWED —				
						M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page	
Buffalo Bill Rides Again	Screen Guild	4613	Richard Arlen-Jennifer Holt	Apr. 19,'47	66m	Apr. 5,'47	3562	3410	....
Bulldog Drummond at Bay	Col.	820	Ron Randall-Anita Louise	May 15,'47	70m	.....	....	3587	....
Bulldog Drummond Strikes Back	Col.	....	Ron Randall-Pat O'Moore	Sept. 4,'47	....	.....	....	3782	....
Burning Cross, The	Screen Guild	4704	Hank Daniels-Virginia Patton	Sept. 1,'47	77m	July 26,'47	3746	....	....
Bush Pilot	Screen Guild	4616	Rochelle Hudson-Jack LaRue	June 7,'47	60m	.....	....	3539	....
† CALCUTTA	Para.	4612	Alan Ladd-William Bendix	May 30,'47	83m	Apr. 26,'47	3598	2884	3783	
Calendar Girl	Rep.	607	Jane Frazee-William Marshall	Jan. 31,'47	88m	Feb. 15,'47	3475	3335	3783	
† California (color)	Para.	4606	Ray Milland-Barbara Stanwyck	Feb. 21,'47	98m	Dec. 21,'46	3373	2784	3667	
Captain on Castle (color)	20th-Fox	....	Tyrone Power-Jean Peters	Not Set	....	.....	....	3562	....
Captive Heart, The (British)	Univ.	....	Michael Redgrave-Rachel Kempson	Not Set	86m	Apr. 26,'47	3597	....	....
Caravan (Brit.) (Eagle-Lion)	PRC	106	Stewart Granger-Jean Kent	Not Set	....	.....	....	....	....
Carnegie Hall	UA	....	Marsha Hunt-William Prince	Not Set	134m	Mar. 1,'47	3501	....	....
Carnival in Costa Rica (col.)	20th-Fox	710	Dick Haymes-Celeste Holme	Apr.,'47	95m	Mar. 29,'47	3549	3090	3747	
Case of the Baby Sitter, The	Screen Guild	4618	Tom Neal-Pamela Blake	July 26,'47	40m	.....	....	3689	....
Cassidy of Bar 20 (R.)	Screen Guild	HC10	William Boyd-Russell Hayden	May 10,'47	59m	Feb. 12,'38	....	....	....
Cass Timberlane	MGM	....	Spencer Tracy-Lana Turner	Not Set	....	.....	....	3759	....
Chase, The	UA	....	Robert Cummings-Michele Morgan	Nov. 22,'46	86m	Oct. 19,'46	2263	....	3577
Chienne	WB	622	Dennis Morgan-Jane Wyman	June 14,'47	100m	Apr. 26,'47	3597	2939	3747	
Child of Divorce (Block 2)	RKO	708	Sharyn Moffett-Regis Toomey	Oct. 15,'46	62m	Oct. 19,'46	3262	2972	....
Cigarette Girl	Col.	826	Leslie Brooks-Jimmy Lloyd	Feb. 13,'47	67m	Feb. 15,'47	3475	3411	....
Claudia and David	20th-Fox	637	Dorothy McGuire-Robert Young	Sept.,'46	78m	July 27,'46	3113	2939	3350	
† Cloak and Dagger	WB	603	Gary Cooper-Lilli Palmer	Sept. 28,'46	106m	Sept. 14,'46	3197	2939	3288	
Cockeyed Miracle, The	MGM	703	Frank Morgan-Keenan Wynn	Oct.,'46	81m	July 20,'46	3102	2883	3412	
Code of the Saddle	Mono.	677	Johnny Mack Brown-Raymond Hatton	June 28,'47	53m	July 26,'47	3749	3689	....
Code of the West (Block 4)	RKO	720	James Warren-Debra Alden	Feb. 20,'47	53m	Mar. 1,'47	3502	3410	....
Copacabana	UA	....	Groucho Marx-Carmen Miranda	May 30,'47	92m	May 24,'47	3641	....	3747
Corpse Came C.O.D., The	Col.	....	George Brent-Joan Blondell	June,'47	87m	.....	....	3562	3703
Corsican Brothers (Reissue)	PRC	733	Douglas Fairbanks, Jr.-Ruth Warrick	June 21,'47	111m	.....	....	....	....
Crack-Up (Block 6)	RKO	627	Pat O'Brien-Claire Trevor	Sept. 6,'46	93m	June 22,'46	3054	2951	3228	
Crime Doctor's Man Hunt, The	Col.	816	Warner Baxter-Ellen Drew	Oct. 24,'46	61m	Sept. 21,'46	3210	3187	....
Criminal Court (Block 2)	RKO	709	Tom Conway-Martha O'Driscoll	Nov. 20,'46	59m	Aug. 10,'46	3137	2963	....
Crimson Key, The (Wurtzel)	20th-Fox	722	Kent Taylor-Doris Dowling	July,'47	75m	July 5,'47	3714	3679	....
Crossfire (Block 1)	RKO	802	Robert Young-Robert Mitchum	Aug. 15,'47	86m	June 28,'47	3701	....	....
Cross My Heart	Para.	4603	Betty Hutton-Sonny Tufts	Jan. 10,'47	83m	Nov. 23,'46	3321	3055	3553	
Cry Wolf	WB	625	Errol Flynn-Barbara Stanwyck	Aug. 16,'47	84m	Aug. 2,'47	3758	....	....
Cynthia	MGM	726	Elizabeth Taylor-George Murphy	July,'47	98m	May 17,'47	3629	3611	....
DANGEROUS Millions (Wurtzel)										
Dangerous Money	20th-Fox	648	Kent Taylor-Dona Drake	Dec.,'46	69m	Dec. 7,'46	3345	3336	....
Dangerous Venture	Mono.	603	Sydney Toler-Gloria Warren	Oct. 12,'46	49m	Oct. 12,'46	3250	3186	....
Danger Street	UA	....	William Boyd-Andy Clyde	May 23,'47	59m	Feb. 22,'47	3487	....	....
Danger of Divorce	Para.	4623	Jane Withers-Robert Lowery	June 20,'47	66m	Mar. 15,'47	3526	2972	....
Dark Delusion	MGM	724	Lucille Bremer-James Craig	June,'47	90m	Apr. 12,'47	3573	3459	....
† Dark Mirror, The	Univ.	601	Olivia de Havilland-Lew Ayres	Oct.,'46	85m	Oct. 5,'46	3237	2883	3667	
Dark Passage	WB	....	Humphrey Bogart-Lauren Bacall	Not Set	....	.....	....	3599	....
Deadlier Than the Male	RKO	....	Claire Trevor-Lawrence Tierney	Not Set	....	.....	....	3078	....
Dead Reckoning	Col.	830	Humphrey Bogart-Lizabeth Scott	Feb.,'47	100m	Jan. 4,'47	3397	3387	3747	
Dear Ruth	Para.	4616	Joan Caulfield-William Holden	July 18,'47	85m	May 31,'47	3653	....	3667
Deception	WB	605	Bette Davis-Paul Henreid	Oct. 26,'46	112m	Oct. 19,'46	3261	3238	3492	
Decoy	Mono.	601	Jean Gillie-Edward Norris	Sept. 14,'46	76m	Sept. 14,'46	3198	3031	....
Deep Valley	WB	701	Ida Lupino-Dane Clark	Sept. 1,'47	104m	Aug. 2,'47	3757	3717	....
Desert Fury (color)	Para.	4617	John Hodiak-Lizabeth Scott	Aug. 15,'47	95m	Aug. 2,'47	3757	3611	....
Desperate (Block 6)	RKO	728	Steve Brodie-Audrey Long	June,'47	73m	May 17,'47	3629	3599	....
Destry Rides Again (Reissue)	Univ.	2791	Marlene Dietrich-James Stewart	Mar.,'47	94m	Feb. 22,'47	3487	....	....
Devil on Wheels	PRC	701	Damian O'Flynn-Lenita Lane	Mar. 2,'47	67m	Feb. 1,'47	3446	3410	....
Devil's Playground, The	UA	....	William Boyd-Andy Clyde	Nov. 15,'46	62m	Sept. 21,'46	3211	3078	....
Devil Thumbs a Ride, The (Bl. 4)	RKO	719	Lawrence Tierney-Nan Leslie	Feb. 20,'47	63m	Mar. 1,'47	3501	3410	3601	
Dick Tracy's Dilemma (Block 6)	RKO	729	Ralph Byrd-Loye Latell	July,'47	60m	May 17,'47	3630	3599	....
Dick Tracy Versus Cueball (Bl. 3)	RKO	714	Morgan Conway-Anne Jeffreys	Dec. 18,'46	62m	Nov. 16,'46	3310	3031	....
Dillinger (Reissue)	Mono.	....	Lawrence Tierney-Edmund Lowe	July 5,'47	72m	Mar. 17,'45	2361	....	....
Dishonored Lady	UA	....	Hedy LaMarr-Dennis O'Keefe	May 16,'47	85m	Apr. 26,'47	3597	....	3747
Don Ricardo Returns	PRC	....	Fred Colby-Isabelita	Nov. 5,'46	63m	Dec. 7,'46	3347	3240	....
Down to Earth (color)	Col.	....	Rita Hayworth-Larry Parks	Not Set	101m	Aug. 2,'47	3757	3126	....
Dragnet, The	Screen Guild	4703	Henry Wilcoxon-Mary Brian	Aug. 16,'47	71m	July 12,'47	3725	....	....
Drifftin' River	PRC	741	Eddie Dean-Shirley Patterson	Oct. 1,'46	57m	Oct. 5,'46	3237	3187	....
† Duel in the Sun (color)	Selznick	....	Jennifer Jones-Joseph Cotten	Apr. 17,'47	135m	Jan. 11,'47	3409	3363	3783
Dust Be My Destiny (R.)	WB	....	John Garfield-Priscilla Lane	Aug. 9,'47	87m	Aug. 2,'47	3758	....	....
EASY Come, Easy Go										
† Egg and I, The	Univ.	....	Claudette Colbert-Fred MacMurray	Not Set	108m	Mar. 29,'47	3549	3312	3747
Emperor Waltz (color)	Para.	....	Bing Crosby-Joan Fontaine	Not Set	....	.....	....	3611	....
Escape Me Never	WB	....	Errol Flynn-Ida Lupino	Not Set	....	.....	....	2861	....
FABULOUS Dorseys, The										
Fabulous Suzanne, The	Rep.	604	Barbara Britton-Rudy Vallee	Dec. 15,'46	71m	Dec. 21,'46	3374	2926	....
Falcon's Adventure, The (Bl. 3)	RKO	715	Tom Conway-Madge Meredith	Dec. 13,'46	61m	Dec. 14,'46	3362	3348	....
Fall Guy	Mono.	613	Clifford Penn-Robert Armstrong	Mar. 15,'47	64m	Mar. 8,'47	3514	3410	....
Fantasia (R.) (Spl.) (color)	RKO	792	Disney Musical Feature	Sept. 28,'46	124m	Oct. 5,'46	3238	....	....
† Farmer's Daughter, The (Bl. 4)	RKO	716	Loretta Young-Joseph Cotten	Feb. 18,'47	97m	Mar. 1,'47	3502	3364	3747	
Fear in the Night	Para.	4621	Paul Kelly-Kay Scott	Apr. 18,'47	72m	Feb. 22,'47	3486	3459	....
Fiesta (color)	MGM	727	Esther Williams-Ricardo Montalban	July,'47	104m	June 14,'47	3677	3611	3783	

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Fighting Frontiersman, The	Col.	863	Charles Starrett-Smiley Burnette	Dec. 19,'46	61m	Nov. 16,'46	3309
Flashing Guns	Mono.	673	Johnny Mack Brown-Raymond Hatton	Aug. 16,'47	.....	.....	.....	3759	.....
Flight to Nowhere	Screen Guild	4605	Alan Curtis-Evelyn Ankers	Oct. 1,'46	74m	.....	.....	3078	.....
Fool's Gold	UA	.....	William Boyd-Andy Clyde	Jan. 31,'47	63m	Oct. 12,'46	3249	.....	.....
Forever Amber (color)	20th-Fox	.....	Linda-Darnell-Cornel Wilde	Not Set	.....	.....	3475	.....	.....
For the Love of Rusty	Col.	812	Ted Donaldson-Ann Doran	May 1,'47	69m	.....	.....	.....	.....
Framed	Col.	834	Glenn Ford-Janis Carter	Apr.,'47	82m	Mar. 8,'47	3514	3503	3783
Fun and Fancy Free (color) (Spl.)	RKO	.....	Disney Feature Cartoon	Not Set	.....	.....	.....	3631	.....
Fun on a Weekend	UA	.....	Eddie Bracken-Priscilla Lane	May 15,'47	93m	Apr. 19,'47	3586	3503	3703
GALLANT Bess (color)	MGM	702	Marshall Thompson-George Tobias	Jan.,'47	98m	Sept. 7,'46	3185	2778	3492
Gallant Journey	Col.	7002	Glenn Ford-Janet Blair	Sept. 24,'46	86m	Sept. 14,'46	3198	2939	3412
Gangster, The (Allied Artists)	Mono.	3	Barry Sullivan-Belita	Nov. 22,'47	.....	.....	.....	3666	.....
Gas House Kids	PRC	.....	Robert Lowery-Teala Loring	Oct. 28,'46	68m	Oct. 12,'46	3250	3238	.....
Gas House Kids Go West	PRC	711	Emory Parnell-Chili Williams	July 12,'47	61m	July 19,'47	3735	.....	.....
Genius at Work (Block 2)	RKO	710	Alan Carney-Anne Jeffreys	Oct. 20,'46	61m	Aug. 10,'46	3138	3078	.....
Gentleman Joe Palooka	Mono.	602	Leon Errol-Joe Kirkwood	Oct. 5,'46	72m	Sept. 28,'46	3221	3126	3492
Ghost Goes Wild, The	Rep.	605	James Ellison-Anne Gwynne	Mar. 8,'47	66m	Apr. 5,'47	3561	2972	.....
Ghost and Mrs. Muir, The	20th-Fox	715	Gene Tierney-Rex Harrison	May,'47	104m	May 24,'47	3641	3563	3747
Ghost Town Renegades	PRC	754	Al "Lash" LaRue-Al "Fuzzy" St. John	July 26,'47	58m	Aug. 2,'47	3758	3702	.....
Ginger	Mono.	609	Frank Albertson-Barbara Reed	Jan. 4,'47	67m	Jan. 25,'47	3434	3312	.....
Go Into Your Dance (Reissue)	WB	.....	Al Jolson-Ruby Keeler	Not Set	100m	May 31,'47	3655	.....	.....
Golden Earrings	Para.	.....	Marline Dietrich-Ray Milland	Not Set	.....	.....	.....	3782	.....
Gone With the Wind (R.)	MGM	.....	Clark Gable-Vivien Leigh	(T) Apr. 28,'47	220m	Dec. 16,'39	.....	.....	.....
Great Day (British) (Block 1)	RKO	703	Eric Portman-Flora Robson	Oct. 30,'46	69m	July 27,'46	3114	.....	.....
Great Expectations (Brit.)	Univ.	.....	John Mills-Valerie Hobson	July,'47	115m	Mar. 29,'47	3549	.....	3783
Great Waltz, The (R.)	MGM	723	Luise Rainer-Fernand Gravet	July,'47	106m	Sept. 21,'46	3212	.....	.....
Green for Danger (Eagle-Lion) (British)	PRC	.....	Sally Gray-Trevor Howard	Aug. 7,'47	91m	July 26,'47	3746	3611	.....
Green Dolphin Street	MGM	.....	Lana Turner-Van Heflin	Not Set	.....	.....	.....	3587	.....
Guilt of Janet Ames, The	Col.	836	Rosalind Russell-Melvyn Douglas	Apr.,'47	83m	Mar. 8,'47	3513	3488	3553
Guilty, The	Mono.	614	Bonita Granville-Don Castle	Mar. 22,'47	71m	Mar. 22,'47	3537	3410	.....
Gunfighters (color)	Col.	838	Randolph Scott-Barbara Britton	July,'47	87m	June 14,'47	3677	3587	3747
HARD Boiled Mahoney	Mono.	616	Leo Gorcey-Huntz Hall	May 10,'47	.....	.....	.....	3488	.....
Hat Box Mystery, The	Screen Guild	4617	Tom Neal-Pamela Blake	July 12,'47	40m	.....	.....	3666	.....
Heartaches	PRC	704	Sheila Ryan-Chill Wills	June 28,'47	73m	July 5,'47	3714	3702	.....
Heart of Arizona (R.)	Screen Guild	HC11	William Boyd-George Haymes	June 14,'47	68m	.....	.....	.....	.....
Heaven Only Knows	Univ.	.....	Robert Cummings-Brian Donlevy	Not Set	73m	Aug. 2,'47	3758	.....	.....
Heldorado	Rep.	543	Roy Rogers-George "Gabby" Hayes	Dec. 15,'46	70m	Jan. 4,'47	3397	3348	.....
Here Comes Trouble	UA	.....	William Tracy-Beverly Lloyd	Not Set	.....	.....	.....	3363	.....
Her Husband's Affairs	Col.	.....	Franchot Tone-Lucille Ball	Not Set	86m	July 26,'47	3745	3735	.....
Her Sister's Secret	PRC	SP71	Nancy Coleman-Philip Reed	Sept. 23,'46	85m	Sept. 21,'46	3210	3090	3492
† High Barbaree	MGM	721	Van Johnson-June Allyson	May,'47	91m	Mar. 15,'47	3525	3238	3667
High Conquest	Mono.	620	Anna Lee-Warren Douglas	June 21,'47	79m	Mar. 15,'47	3525	3435	.....
High School Hero	Mono.	517	Freddie Stewart-June Preisser	Sept. 7,'46	69m	Aug. 24,'46	3161	3126	.....
High Tide	Mono.	.....	Lee Tracy-Don Castle	Sept. 13,'47	70m	Aug. 9,'47	3769	.....	.....
Hit Parade of 1947	Rep.	610	Eddie Albert-Constance Moore	Mar. 22,'47	90m	May 3,'47	3609	3459	.....
† Holiday in Mexico (color)	MGM	701	Walter Pidgeon-Ilona Massey	Sept.,'46	128m	July 27,'46	3113	2764	3288
Hollywood Barn Dance	Screen Guild	4701	Ernest Tubb-Lori Talbott	June 21,'47	72m	June 7,'47	3665	3655	.....
Home in Oklahoma	Rep.	5542	Roy Rogers-Dale Evans	Nov. 8,'46	72m	Nov. 9,'46	3298	3163	.....
Homesteaders of Paradise Valley	Rep.	664	Allan Lane-Bobby Blake	Apr. 1,'47	.....	.....	.....	3475	.....
Homestretch, The (color)	20th-Fox	713	Cornel Wilde-Maureen O'Hara	May,'47	96m	Apr. 26,'47	3597	3488	3703
Home Sweet Homicide	20th-Fox	640	Lynn Bari-Randolph Scott	Oct.,'46	90m	July 27,'46	3124	2939	3492
Honeymoon (Block 5)	RKO	721	Shirley Temple-Guy Madison	May 17,'47	74m	Apr. 19,'47	3585	3539	3747
Hoppy's Holiday	UA	.....	William Boyd-Andy Clyde	July 18,'47	60m	May 17,'47	3630	.....	.....
How Green Was My Valley (Reissue)	20th-Fox	.....	Walter Pidgeon-Maureen O'Hara	Not Set	118m	Jan. 4,'47	3398	.....	.....
Hucksters, The	MGM	728	Clark Gable-Deborah Kerr	Aug.,'47	115m	June 28,'47	3701	3574	3783
† Humoresque	WB	612	Joan Crawford-John Garfield	Jan. 25,'47	125m	Dec. 28,'46	3385	3363	3783
I COVER Big Town	Para.	4624	Philip Reed-Hillary Brooke	July 25,'47	63m	Mar. 1,'47	3502	3459	.....
If I'm Lucky	20th-Fox	638	Vivian Blaine-Harry James	Sept.,'46	79m	Aug. 31,'46	3174	3066	3412
If You Knew Susie	RKO	.....	Eddie Cantor-Joan Davis	Not Set	.....	.....	.....	3475	.....
I Know Where I'm Going (Brit.)	Univ.	.....	Wendy Hiller-Roger Livesey	Not Set	91m	Aug. 9,'47	3769	.....	.....
I'll Be Yours	Univ.	607	Deanna Durbin-Tom Drake	Jan.,'47	93m	Jan. 25,'47	3433	3348	3703
Imperfect Lady	Para.	4610	Teresa Wright-Ray Milland	Apr. 25,'47	97m	Mar. 15,'47	3526	2870	3747
International Lady (Reissue)	PRC	734	George Brent-Ilona Massey	May 24,'47	102m	.....	.....	.....	.....
I Stole a Million (Reissue)	Univ.	2794	George Raft-Claire Trevor	Apr.,'47	75m	Mar. 15,'47	3527	.....	.....
† It Happened in Brooklyn	MGM	718	Frank Sinatra-Kathryn Grayson	Apr.,'47	103m	Mar. 8,'47	3513	3238	3747
It Happened on Fifth Avenue (Allied Artists)	Mono.	1	Don DeFore-Ann Harding	Apr. 19,'47	115m	Feb. 8,'47	3457	.....	3667
It's Great To Be Young	Col.	7038	Leslie Brooks-Jimmy Lloyd	Sept. 12,'46	68m	Sept. 21,'46	3210	3163	.....
It's a Joke, Son (Eagle-Lion)	PRC	102	Kenny Delmar-Una Merkel	Jan. 25,'47	64m	Jan. 25,'47	3433	3387	3492
† It's a Wonderful Life (Special)	RKO	781	James Stewart-Donna Reed	Jan. 7,'47	130m	Dec. 21,'46	3373	3186	3601
† I've Always Loved You (color) (Special)	Rep.	601	Maria Ouspenskaya-Philip Dorn	Dec. 2,'46	117m	Sept. 7,'46	3185	2628	3464
Ivy	Univ.	616	Joan Fontaine-Patric Knowles	June,'47	99m	June 14,'47	3677	.....	3783
I Wonder Who's Kissing Her Now? (color)	20th-Fox	723	June Haver-Mark Stevens	Aug.,'47	104m	June 14,'47	3678	3563	3783
JEWELS of Brandenburg (Wurtzel)	20th-Fox	716	Richard Travis-Micheline Cheirel	May,'47	64m	Apr. 12,'47	3573	.....	.....
Johnny Frenchman (British)	Univ.	Francoise Rosay-Tom Walls	Oct.,'46	104m	Nov. 2,'46	3286

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Johnny O'Clock	Col.	883	Dick Powell-Evelyn Keyes	Mar., '47	95m	Jan. 4, '47	3397	3388	3783
† Johnny Story, The (color) (Spcl.)	Col.	831	Larry Parks-William Demarest	Jan., '47	128m	Sept. 21, '46	3209	2883	3703
Jungle Flight	Para.	4625	Robert Lowery-Ann Savage	Aug. 22, '47	67m	Mar. 1, '47	3502	3126	....
Jungle Princess (reissue)	Para.	R5-3620	Dorothy Lamour-Ray Milland	Sept. 1, '46	84m	Sept. 21, '46	3212	....	....
KEEPER of the Bees	Col.	....	Harry Davenport-Michael Duane	July 10, '47	68m	.....	....	3679	....
Key Witness	Col.	....	John Beal-Trudy Marshall	Not Set	67m	Aug. 9, '47	3769	....	....
Killer at Large	PRC	717	Robert Lowery-Anabel Shaw	May 31, '47	63m	June 7, '47	3665	3655	....
Killer Dill	Screen Guild	4702	Stuart Erwin-Anne Gwynne	Aug. 2, '47	75m	June 14, '47	3678	3666	....
Kilroy Was Here	Mono.	621	Jackie Cooper-Jackie Coogan	July 19, '47	68m	July 5, '47	3713	3611	....
King of the Wild Horses	Col.	809	Preston Foster-Gail Patrick	Mar. 27, '47	79m	Mar. 22, '47	3537	3527	....
Kings Row (Reissue)	WB	608	Ann Sheridan-Robert Cummings	Dec. 7, '46	127m	Nov. 2, '46	3286	....	....
Kiss of Death	20th-Fox	725	Victor Mature-Brian Donlevy	Sept., '47	....	.....	....	3735	....
Kit Carson (Reissue)	PRC	731	Dana Andrews-Lynn Bari	Mar. 22, '47	97m	Aug. 31, '40	....	....	....
LADIES' Man	Para.	4605	Eddie Bracken-Virginia Welles	Feb. 7, '47	90m	Jan. 11, '47	3409	2809	3747
Lady Chaser	PRC	....	Robert Lowery-Ann Savage	Nov. 25, '46	58m	Dec. 28, '46	3386	3312	....
Lady in the Lake	MGM	712	Robert Montgomery-Audrey Totter	Jan., '47	105m	Nov. 30, '46	3333	3312	3747
Lady Luck (Block 1)	RKO	702	Robert Young-Barbara Hale	Oct. 18, '46	97m	July 20, '46	3102	2756	3350
Lady Surrenders, A (Brit.)	Univ.	....	Margaret Lockwood-Stewart Granger (T)	Oct. 4, '46	103m	Oct. 12, '46	3249	....	....
Land of the Lawless	Mono.	671	Johnny Mack Brown-Raymond Hatton	Apr. 26, '47	59m	May 17, '47	3630	3539	....
Landrush	Col.	861	Charles Starrett-Smiley Burnette	Oct. 17, '46	54m	Sept. 21, '46	3211	2895	....
Last Frontier Uprising	Rep.	5504	Monte Hale-Adrian Booth	Feb. 1, '47	....	.....	....	3187	....
Last of the Mohicans (Reissue)	PRC	732	Randolph Scott-Binnie Barnes	Mar. 22, '47	94m	Aug. 15, '36	54	....	....
Last of the Redmen, The (color)	Col.	837	Jon Hall-Evelyn Ankers	Aug., '47	77m	.....	....	3574	....
Late George Apley, The	20th-Fox	712	Ronald Colman-Peggy Cummins	Apr., '47	98m	Feb. 8, '47	3457	3434	3667
Law Comes to Gunsight, The	Mono.	672	Johnny Mack Brown-Raymond Hatton	May 24, '47	56m	June 7, '47	3665	3587	....
Law of the Canyon	Col.	867	Charles Starrett-Smiley Burnette	Apr. 24, '47	55m	.....	....	3539	....
Law of the Lash	PRC	751	Al LaRue-Mary Scott	Feb. 28, '47	54m	Mar. 1, '47	3502	3410	....
Les Miserables (Reissue)	20th-Fox	704	Fredric March-Charles Laughton	Jan., '47	105m	Jan. 4, '47	3398	....	....
Let Us Live (Reissue)	Col.	....	Maureen O'Sullivan-Henry Fonda	Aug. 9, '47	65m	Feb. 18, '39	....	....	....
Life with Father (color)	WB	....	Irene Dunne-William Powell	Not Set	118m	Aug. 16, '47	3781	3475	....
Lighthouse	PRC	610	John Litel-June Lang	Jan. 10, '47	62m	Feb. 8, '47	3458	3312	....
Likely Story, A (Block 5)	RKO	724	Bill Williams-Barbara Hale	Apr. 19, '47	88m	Apr. 19, '47	3586	3574	....
Little Iodine	UA	....	Jo Ann Marlowe-Marc Cramer	Oct. 11, '46	57m	Sept. 14, '46	3198	3066	....
Little Miss Broadway	Col.	815	Jean Porter-John Shelton	June 19, '47	69m	.....	....	3666	....
Little Mister Jim	MGM	719	"Butch" Jenkins-Frances Gifford	Apr., '47	94m	June 8, '46	3030	2926	....
Living in a Big Way	MGM	725	Gene Kelly-Marie McDonald	June, '47	103m	June 7, '47	3666	....	....
† Locket, The (Block 3)	RKO	711	Laraine Day-Brian Aherne	Dec. 20, '46	85m	Dec. 21, '46	3373	2939	3553
Lone Hand Texan	Col.	866	Charles Starrett-Smiley Burnette	Mar. 6, '47	54m	Mar. 15, '47	3526	3422	....
Lone Star Moonlight	Col.	854	Ken Curtis-Joan Barton	Dec. 12, '46	67m	Dec. 14, '46	3362	3274	....
Lone Wolf in Mexico, The	Col.	823	Gerald Mohr-Eric Blore	Jan. 16, '47	69m	Jan. 4, '47	3398	3348	....
Long Night, The (Special)	RKO	861	Henry Fonda-Barbara Bel Geddes	May 28, '47	101m	May 31, '47	3654	....	....
Lost Honeymoon (Eagle-Lion)	PRC	104	Franchot Tone-Ann Richards	Mar. 29, '47	69m	Mar. 15, '47	3526	3475	3703
Louisiana	Mono.	....	Jimmie Davis-Margaret Lindsay	Not Set	85m	Aug. 16, '47	3781	3771	....
Love and Learn	WB	620	Jack Carson-Martha Vickers	May 3, '47	83m	Mar. 29, '47	3550	....	....
Love Laughs at Andy Hardy	MGM	714	Mickey Rooney-Bonita Granville	Feb., '47	91m	Dec. 7, '46	3345	3127	3703
Lured	UA	....	George Sanders-Lucille Ball	Not Set	102m	July 19, '47	3733	3575	....
† MACOMBER Affair, The	UA	....	Gregory Peck-Joan Bennett	Mar. 21, '47	90m	Feb. 1, '47	3445	3076	3783
Mad Wednesday	UA	....	Harold Lloyd-Raymond Walburn	Apr. 4, '47	89m	Mar. 1, '47	3503	2870	3633
(formerly Sin of Harold Diddlebock)									
Magic Bow, The (British)	Univ.	....	Stewart Granger-Phyllis Calvert	Not Set	105m	July 5, '47	3713	....	....
Magic Town	RKO	....	James Stewart-Jane Wyman	Not Set	....	.....	....	3563	....
Magnificent Doll	Univ.	602	Ginger Rogers-Burgess Meredith	Nov., '46	95m	Nov. 23, '46	3321	3274	3577
Magnificent Obsession (Reissue)	Univ.	2795	Irene Dunne-Robert Taylor	May, '47	67m	May 3, '47	3610	....	....
Magnificent Rogue	Rep.	606	Lynn Roberts-Warren Douglas	Feb. 15, '47	74m	Nov. 16, '46	3309	....	....
Man I Love, The	WB	611	Ida Lupino-Robert Alda	Jan. 11, '47	96m	Dec. 28, '46	3385	2784	3464
Marauders, The	UA	....	William Boyd-Andy Clyde	Not Set	63m	July 19, '47	3734	....	....
† Margie (color)	20th-Fox	646	Jeanne Crain-Alan Young	Nov., '46	94m	Oct. 19, '46	3261	2884	3601
Marked Woman (Reissue)	WB	....	Bette Davis-Humphrey Bogart	Aug. 9, '47	81m	Aug. 2, '47	3758	....	....
Marshal of Cripple Creek	Rep.	667	Allan Lane-Bobby Blake	Aug. 15, '47	....	.....	....	3759	....
Meet Me at Dawn (British)	20th-Fox	721	William Eythe-Stanley Holloway	July, '47	99m	Jan. 25, '47	3434	....	....
Memory of Love	RKO	....	Dana Andrews-Merle Oberon	Not Set	....	.....	....	3717	....
Merton of the Movies	MGM	805	Red Skelton-Virginia O'Brien	Oct., '47	82m	July 19, '47	3734	3655	....
Michigan Kid, The (color)	Univ.	610	Jon Hall-Rita Johnson	Mar., '47	69m	Feb. 22, '47	3486	3090	....
Mighty McGurk, The	MGM	711	Wallace Beery-Edward Arnold	Jan., '47	87m	Nov. 23, '46	3321	3066	3577
Millerson Case, The	Col.	817	Warner Baxter-Nancy Saunders	May 29, '47	72m	.....	....	3587	....
Millie's Daughter	Col.	814	Gladys George-Gay Nelson	Mar. 20, '47	70m	Feb. 22, '47	3487	3459	....
† Miracle on 34th Street	20th-Fox	718	Maureen O'Hara-John Payne	June, '47	96m	May 10, '47	3621	....	3783
Mr. District Attorney	Col.	832	Dennis O'Keefe-Marg. Chapman	Feb., '47	82m	Jan. 4, '47	3398	....	3553
Mr. Hex	Mono.	608	Leo Gorcey-Huntz Hall	Dec. 7, '46	63m	Dec. 14, '46	3362	3240	....
Mr. Smith Goes to Washington (Reissue)	Col.	....	Jean Arthur-James-Stewart	Aug. 9, '47	127m	Oct. 7, '39	....	....	....
Monsieur Verdoux	UA	....	Charles Chaplin-Martha Raye	Not Set	123m	Apr. 19, '47	3585	....	....
Moss Rose	20th-Fox	....	Victory Mature-Peggy Cummins	June, '47	82m	May 24, '47	3641	3550	3783
Mother Wore Tights (color)	20th-Fox	724	Betty Grable-Dan Dailey, Jr.	Sept., '47	104m	.....	....	3563	....
Mutiny in the Big House (R.)	Mono.	....	Charles Bickford-Barton MacLane	July 5, '47	83m	Oct. 14, '39	....	....	....
My Brother Talks to Horses	MGM	715	Peter Lawford-"Butch" Jenkins	Feb., '47	94m	Nov. 23, '46	3322	3031	....
† My Darling Clementine	20th-Fox	645	Henry Fonda-Linda Darnell	Nov., '46	97m	Oct. 12, '46	3249	3078	3464
My Dog Shep	Screen Guild	4609	Tom Neal-Helen Chapman-"Flame"	Dec. 1, '46	60m	.....	....	3163	....
† My Favorite Brunette	Para.	4609	Bob Hope-Dorothy Lamour	Apr. 4, '47	87m	Feb. 22, '47	3485	3388	3703
My Heart Goes Crazy (Br.) (col.)	Univ.	....	Syd Field-Greta Gynt	Not Set	121m	Sept. 21, '46	3209	....	....
(formerly London Town)									
My Wild Irish Rose (color)	WB	Dennis Morgan-Andrea King	Not Set	3599

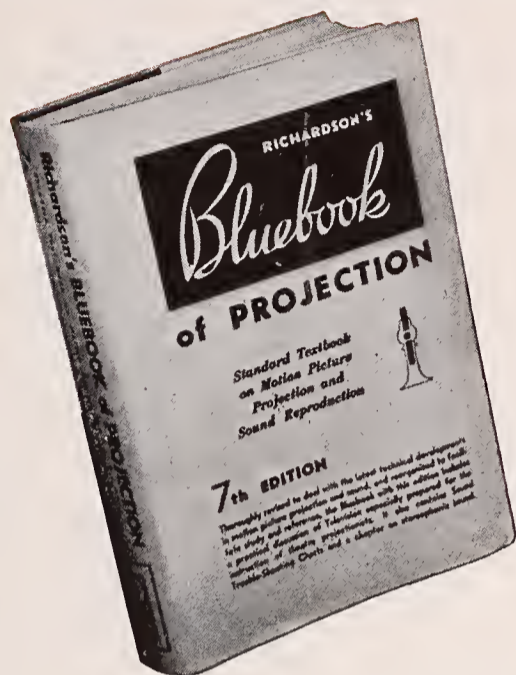
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NEATH Canadian Skies	Screen Guild	4606	Russell Hayden-Inez Cooper	Oct. 15,'46	41m	3127
Never Say Goodbye	WB	606	Errol Flynn-Eleanor Parker	Nov. 9,'46	97m	Oct. 12,'46	3249	3078	3464
New Orleans	UA	....	Arturo de Cordova-Dorothy Patrick	Apr. 18,'47	89m	May 3,'47	3609	3488	3747
News Hounds	Mono.	622	Leo Gorcey-Christine McIntyre	Aug. 9,'47	68m	June 21,'47	3689	.....	.....
Night Unto Night	W8	....	Viveca Lindfors-Ronald Reagan	(T) Aug. 22,'47	.....	.....	.....	3735	.....
Nobody Lives Forever	WB	604	John Garfield-Geraldine Fitzgerald	Oct. 12,'46	100m	Sept. 28,'46	3221	2830	3412
Nocturne (Block 2)	RKO	706	George Raft-Lynn Bari	Oct. 29,'46	87m	Oct. 19,'46	3261	3055	3667
No Leave, No Love	MGM	704	Van Johnson-Marie Wilson	Oct., '46	117m	Aug. 31,'46	3173	2818	3492
† Nora Prentiss	W8	614	Ann Sheridan-Kent Smith	Feb. 22,'47	111m	Feb. 8,'47	3457	2883	3553
North of the Border	Screen Guild	4610	Russell Hayden-Inez Cooper	Nov. 15,'46	42m	.....	.....	3090	.....
Northwest Outpost	Rep.	615	Nelson Eddy-Ilona Massey	June 25,'47	91m	May 17,'47	3629	.....	.....
Notorious Gentleman (British)	Univ.	603	Rex Harrison-Lilli Palmer	Nov. 1,'46	109m	Oct. 26,'46	3273	.....	3412
ODD Man Out (British)	Univ.	617	James Mason-Robert Newton	June,'47	116m	Feb. 15,'47	3473	.....	3783
One Hundred Men and a Girl (Reissue)	Univ.	2796	Deanna Durbin-Adolphe Menjou	May,'47	83m	May 3,'47	3610	.....	.....
Oregon Trail Scouts	Rep.	5503	Allan Lake-Martha Wentworth	May 15,'47	58m	May 24,'47	3643	3599	.....
Other Love, The	UA	....	Barbara Stanwyck-David Niven	July 11,'47	96m	Apr. 5,'47	3561	3550	3667
Out California Way (color)	Rep.	5503	Monte Hale-Andrian Booth	Dec. 5,'46	67m	Dec. 14,'46	3362	3127	.....
Overlanders, The (British)	Univ.	....	"Chips" Rafferty-Daphne Campbell	Not Set	91m	Oct. 19,'46	3261	.....	.....
Over the Santa Fe Trail	Col.	852	Ken Curtis-Jennifer Holt	Feb. 13,'47	63m	Feb. 22,'47	3487	3422	.....
PACIFIC Adventure	Col.	....	Ron Randell-Muriel Steinbeck	July,'47	95m	.....	.....	3689	.....
Paradine Case, The	Selznick	....	Gregory Peck-Ann Todd	Not Set	.....	.....	.....	3666	.....
Partners of the Plains (R.)	Screen Guild	HC09	William Boyd-Harvey Clark	Apr. 26,'47	71m	Dec. 11,'37	.....	.....	.....
Patient Vanishes, The (8r.)	Film Classics	....	James Mason-Mary Clare	May 22,'47	78m	May 31,'47	3654	.....	.....
Perfect Marriage, The	Para.	4604	Loretta Young-David Niven	Jan. 24,'47	87m	Nov. 23,'46	3321	2883	3667
Perils of Pauline (color)	Para.	4615	Betty Hutton-John Lund	July 4,'47	92m	May 31,'47	3653	3631	3783
Philadelphia Story, The (R.)	MGM	....	Cary Grant-James Stewart	(T) May 8,'47	112m	May 10,'47	3621	.....	.....
Philo Vance Returns	PRC	708	Alan Curtis-Terry Austin	June 14,'47	64m	Apr. 26,'47	3598	3422	.....
Philo Vance's Gamble	PRC	707	Alan Curtis-Tala Birell	Apr. 12,'47	62m	May 3,'47	3610	3434	.....
Philo Vance's Secret Mission	PRC	....	Alan Curtis-Sheila Ryan	Mar. 20,'47	.....	.....	.....	3475	.....
Pilgrim Lady, The	Rep.	602	Adele Mara-Warren Douglas	Jan. 22,'47	67m	Jan. 25,'47	3433	3347	.....
Pinocchio (color) (Reissue)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	.....	.....	.....
Pioneer Justice	PRC	753	Al "Lash" LaRue-Al "Fuzzy" St. John	June 28,'47	56m	July 5,'47	3714	3631	.....
Pirates of Monterey (color)	Univ.	....	Maria Montez-Rod Cameron	Not Set	.....	.....	.....	3127	.....
Plainsman, The (Reissue)	Para.	R5-3624	Gary Cooper-Jean Arthur	Sept. 1,'46	113m	Sept. 21,'46	3212	.....	.....
Plainsman and the Lady, The	Rep.	532	William Elliott-era Hrubal Ralston	Nov. 15,'46	87m	Nov. 9,'46	3297	3127	3350
Possessed	WB	624	Joan Crawford-Van Heflin	July 26,'47	108m	May 31,'47	3653	3078	.....
Prairie Raiders	Col.	868	Charles Starrett-Smilely Burnette	May 29,'47	54m	.....	.....	3587	.....
Pretender, The	Rep.	620	Albert Dekker-Catherine Craig	Aug. 16,'47	.....	.....	.....	3759	.....
Private Affairs of Bel Ami	UA	....	George Sanders-Angela Lansbury	Mar. 1,'47	112m	Mar. 1,'47	3501	3311	3667
Pursued	WB	615	Teresa Wright-Robert Mitchum	Mar. 8,'47	101m	Feb. 22,'47	3485	3435	3747
QUEEN of the Amazons	Screen Guild	4611	Robert Lowery-Patricia Morison	Jan. 15,'47	61m	Mar. 29,'47	3550	3311	.....
Queen of the Yukon (Reissue)	Mono.	617	Charles Bickford-Irene Rich	May 3,'47	70m	Sept. 21,'40	.....	.....	.....
RAGE in Heaven (R.)	MGM	705	Ingrid Bergman-Robert Montgomery	Oct., '46	85m	Aug. 24,'46	3162	.....	.....
Raiders of the South	Mono.	564	Johnny Mack Brown-Raymond Hatton	Jan. 18,'47	55m	Feb. 22,'47	3487	3348	.....
Rainbow Over the Rockies	Mono.	683	Jimmy Wakely-Lee "Lasses" White	Feb. 8,'47	54m	Mar. 22,'47	3538	3410	.....
Ramrod	UA	....	Joel McCrea-Veronica Lake	May 2,'47	95m	Mar. 1,'47	3503	3487	3747
Range Beyond the Blue	PRC	745	Eddie Dean-Roscoe Ates	Mar. 17,'47	55m	Mar. 15,'47	3526	3411	.....
† Razor's Edge, The	20th-Fox	701	Tyrone Power-Gene Tierney	Jan., '47	146m	Nov. 30,'46	3334	3127	3553
Red House, The	UA	....	Edw. G. Robinson-Lon McCalister	Feb. 7,'47	99m	Feb. 8,'47	3457	3090	3553
Red River	UA	....	John Wayne-Montgomery Clift	Not Set	.....	.....	.....	3575	.....
Red Stallion (Eagle-Lion) (color)	PRC	107	Robert Paige-Ted Donaldson	Aug. 16,'47	81m	July 26,'47	3746	3475	.....
Renegade Girl	Screen Guild	4612	Alan Curtis-Ann Savage	Dec. 25,'46	65m	Feb. 22,'47	3486	3363	.....
Repeat Performance (Eagle-Lion)	PRC	105	Joan Leslie-Louis Hayward	May 30,'47	91m	May 31,'47	3655	3475	3747
Return of Monte Cristo, The	Col.	829	Louis Hayward-Barbara Britton	Dec., '46	91m	Dec. 7,'46	3345	3312	3412
Return of Rin Tin Tin, The	PRC	....	Donald Woods-Bobby Blake	Feb. 20,'47	.....	.....	.....	3527	.....
Riders of the Lone Star	Col.	....	Charles Starrett-Smilely Burnette	Aug. 14,'47	55m	.....	.....	3735	.....
Ridin' Down the Trail	Mono.	....	Jimmy Wakely-Beverly John	Aug. 23,'47	.....	.....	.....	.....	.....
Riding the California Trail	Mono.	610	Gilbert Roland-Martin Garralaga	Jan. 11,'47	59m	Feb. 8,'47	3459	3287	.....
Riff Raff (Block 1)	RKO	803	Pat O'Brien-Anne Jeffreys	Sept. 15,'47	80m	June 14,'47	3678	3666	.....
Rio Grande Raiders	Rep.	558	Sunset Carson-Peggy Stewart	Sept. 9,'46	57m	Oct. 12,'46	3250	3163	3350
Robin Hood of Monterey	Mono.	623	Gilbert Roland-Evelyn Brent	Aug. 2,'47	.....	.....	.....	3759	.....
Robin Hood of Texas	Rep.	685	Gene Autry-Lynn Roberts	July 15,'47	.....	.....	.....	3735	.....
Rolling Home	Screen Guild	4607	Jean Parker-Russell Hayden	Nov. 1,'46	71m	Feb. 8,'47	3459	3163	.....
Roll On, Texas Moon	Rep.	542	Roy Rogers-Dale Evans	Sept. 12,'46	68m	Sept. 21,'46	3211	3030	.....
Romance of Rosy Ridge	MGM	729	Van Johnson-Thomas Mitchell	Aug., '47	105m	July 5,'47	3713	3611	.....
Rustlers of Devil's Canyon	Rep.	666	Allan Lane-Bobby Blake	July 1,'47	58m	July 19,'47	3735	3679	.....
Rustler's Valley (R.)	Screen Guild	HC07	William Boyd-George Hayes	Mar. 15,'47	60m	.....	.....	.....	.....
SADDLE Pals	Rep.	684	Gene Autry-Lynn Roberts	June 15,'47	72m	June 21,'47	3689	3631	.....
Saigon	Para.	....	Alan Ladd-Veronica Lake	Not Set	.....	.....	.....	3666	.....
San Demetrio, London (British)	20th-Fox	714	Walter Fitzgerald-Arthur Young	Apr., '47	76m	Apr. 5,'47	3561	.....	.....
San Quentin (Block 3)	RKO	712	Lawrence Tierney-Marion Carr	Dec. 17,'46	66m	Dec. 7,'46	3345	3336	3553

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Santa Fe Uprising	Rep.	661	Allan Lane-Bobby Blake	Nov. 15,'46	55m	July 5,'47	3714	3322
Sarge Goes to College	Mono.	618	Alan Hale, Jr.-June Preisser	May 17,'47	63m	May 17,'47	3630	3575	....
Scared to Death (color)	Screen Guild	4608	Bela Lugosi-Douglas Fowley	May 3,'47	65m	June 21,'47	3689	3127	....
Sea of Grass	MGM	720	Spencer Tracy-Katharine Hepburn	Apr.,'47	131m	Feb. 15,'47	3473	3238	3783
Sea Hawk, The (Reissue)	WB	618	Errol Flynn-Brenda Marshall	Apr. 26,'47	109m	Mar. 29,'47	3550	....	....
Sea Wolf, The (Reissue)	WB	619	Edw. G. Robinson-Ida Lupino	Apr. 26,'47	87m	Mar. 29,'47	3550	....	....
Second Chance (Wurtzel)	20th-Fox	726	Kent Taylor-Louise Currie	Sept.,'47	62m	July 26,'47	3745	3735	....
Secret Heart, The	MGM	709	Claudette Colbert-Walter Pidgeon	Dec.,'46	97m	Nov. 30,'46	3334	3274	3553
Secret Life of Walter Mitty, The (Special)	RKO	....	Danny Kaye-Virginia Mayo	Sept. 1,'47	105m	July 19,'47	3733	3611	....
Secret of the Whistler	Col.	818	Richard Dix-Leslie Brooks	Nov. 7,'46	65m	Nov. 2,'46	3286	3274	....
Seven Keys to Baldpate (Bl. 1)	RKO	804	Phillip Terry-Jacqueline White	Oct. 1,'47	68m	June 14,'47	3679	....	....
Seven Were Saved	Para.	4620	Richard Denning-Catherine Craig	Mar. 28,'47	73m	Feb. 22,'47	3486	2972	....
Shadowed	Col.	7042	Anita Louise-Robert Scott	Sept. 26,'46	70m	Nov. 30,'46	3334	3163	....
Shadow of a Woman	WB	602	Andrea King-Helmut Dantine	Sept. 14,'46	78m	Aug. 17,'46	3150	2543	3288
She Couldn't Take It (Reissue)	Col.	....	George Raft-Joan Bennett	Aug. 1,'47	85m	Aug. 16,'47	3782	....	....
Shocking Miss Pilgrim, The (color)	20th-Fox	703	Betty Grable-Dick Haymes	Jan.,'47	85m	Jan. 4,'47	3397	2884	3783
Shoot to Kill	Screen Guild	4615	Russell Wade-Susan Walters	May 17,'47	60m	Apr. 12,'47	3574	3488	....
Show-Off, The	MGM	708	Red Skelton-Marilyn Maxwell	Dec.,'46	83m	Aug. 17,'46	3149	2951	3601
Silver Range	Mono.	563	Johnny Mack Brown-Raymond Hatton	Nov. 16,'46	63m	Dec. 7,'46	3346	3240	....
Silver Stallion (Reissue)	Mono.	612	David Sharpe-Janet Waldo	Dec. 14,'46	57m	....	....	....	....
† Sinbad, The Sailor (color) (Bl. 2)	RKO	762	D. Fairbanks, Jr.-Maureen O'Hara	Jan. 13,'47	117m	Jan. 18,'47	3421	3031	3667
Singapore	Univ.	622	Fred MacMurray-Ava Gardner	Aug.,'47	79m	Aug. 16,'47	3782	....	....
Singin' in the Corn	Col.	804	Judy Canova-Allen Jenkins	Dec. 26,'46	64m	Nov. 23,'46	3322	3312	3464
Singing on the Trail	Col.	7224	Ken Curtis-Jeff Donnell	Sept. 12,'46	....	....	....	3187	....
Sing Me a Love Song (Reissue)	WB	....	James Melton-Patricia Ellis	Not Set	75m	June 7,'47	3666	....	....
Sioux City Sue	Rep.	681	Gene Autry-Lynn Roberts	Nov. 21,'46	69m	Dec. 7,'46	3345	3322	....
Sister Kenny (Block 1)	RKO	701	Rosalind Russell-Alexander Knox	Oct. 10,'46	118m	July 20,'46	3101	2907	3601
Six Gun Serenade	Mono.	684	Jimmy Wakely-Kay Morley	Apr. 5,'47	54m	May 3,'47	3610	3459	....
Slave Girl (color)	Univ.	622	Yvonne DeCarlo-George Brent	Aug.,'47	80m	July 19,'47	3734	3631	....
† Smash-Up	Univ.	609	Susan Hayward-Lee Bowman	Mar.,'47	103m	Feb. 15,'47	3475	3421	3703
Smoky River Serenade	Col.	....	Paul Campbell-Ruth Terry	Aug. 21,'47	....	....	....	3759	....
So Dark the Night	Col.	805	Micheline Cheirel-Steven Geray	Oct. 10,'46	71m	Sept. 21,'46	3211	2850	....
Something in the Wind	Univ.	621	Deanna Durbin-John Dall	Aug.,'47	88m	July 26,'47	3746	3735	....
Song of Love	MGM	804	Katharine Hepburn-Robert Walker	Oct.,'47	119m	July 26,'47	3745	3679	....
Song of My Heart	Mono.	....	Frank Sundstrom-Audrey Long	Not Set	....	....	....	3717	....
Song of Scheherazade (color)	Univ.	608	Brian Donlevy-Yvonne de Carlo	Mar.,'47	106m	Feb. 1,'47	3445	3312	3553
Song of the Sierras	Mono.	681	Jimmy Wakely-Lee "Lasses" White	Dec. 28,'46	58m	Jan. 18,'47	3421	3240	....
Song of the South (Spcl.) (col.)	RKO	791	Disney Feature Cartoon	Nov. 20,'46	95m	Nov. 2,'46	3285	....	3703
Song of the Thin Man	MGM	801	William Powell-Myrna Loy	Sept.,'47	86m	July 26,'47	3745	....	....
Song of the Wasteland	Mono.	682	Jimmy Wakely-Lee "Lasses" White	May 31,'47	56m	July 5,'47	3714	3655	....
Son of Rusty, The	Col.	....	Ted Donaldson-Tom Powers	Aug. 7,'47	69m	....	....	3735	....
South of the Chisholm Trail	Col.	865	Charles Starrett-Smiley Burnette	Jan. 30,'47	58m	Feb. 1,'47	3446	3387	....
South of Pago Pago (R.)	PRC	736	Jon Hall-Victor McLaglen	June 21,'47	84m	July 20,'40	....	....	....
So Well Remembered (British)	RKO	....	John Mills-Martha Scott	Not Set	....	....	....	3631	....
Spoilers of the North	Rep.	612	Paul Kelly-Adrian Booth	Apr. 24,'47	66m	May 10,'47	3621	3488	....
Sport of Kings	Col.	811	Paul Campbell-Gloria Henry	June 26,'47	68m	....	....	3655	....
Springtime in the Sierras	Rep.	646	Roy Rogers-Jane Frazee	July 15,'47	75m	July 26,'47	3746	3689	....
Stagecoach to Denver	Rep.	662	Allan Lane-Bobby Blake	Dec. 23,'46	56m	Jan. 4,'47	3398	3348	....
Stairway to Heaven (Brit.) (col.)	Univ.	611	David Niven-Kim Hunter	Mar.,'47	104m	Nov. 16,'46	3310	....	3783
Stallion Road	WB	617	Zachary Scott-Alexis Smith	Apr. 12,'47	97m	Mar. 22,'47	3537	2939	3747
Stanley and Livingstone (R.)	20th-Fox	705	Spencer Tracy-Nancy Kelly	Jan.,'47	101m	Jan. 4,'47	3398	....	....
Stars Over Texas	PRC	743	Eddie Dean-Shirley Patterson	Nov. 18,'46	59m	Dec. 28,'46	3386	3287	....
Stepchild	PRC	703	Brenda Joyce-Donald Woods	June 7,'47	70m	June 14,'47	3678	3631	....
Stork Bites Man	UA	....	Jackie Cooper-Gene Roberts	June 21,'47	67m	Aug. 16,'47	3782	3679	....
Strange Holiday	PRC	....	Claude Rains-Barbara Bate	Sept. 2,'46	56m	Nov. 2,'46	3286	....	....
Strange Journey (Wurtzel)	20th-Fox	708	Paul Kelly-Osa Massen	Feb.,'47	65m	Sept. 14,'46	3197	....	....
Stranger from Ponca City	Col.	....	Charles Starrett-Smiley Burnette	July 3,'47	56m	....	....	3679	....
Strange Woman, The	UA	....	Hedy Lamar-George Sanders	Oct. 25,'46	101m	Nov. 2,'46	3285	2884	3667
Suddenly It's Spring	Para.	4608	Fred MacMurray-Paulette Goddard	Mar. 21,'47	87m	Feb. 15,'47	3473	2987	3667
Summer Holiday (color)	MGM	....	Mickey Rooney-Gloria DeHaven	Not Set	....	....	....	3599	....
Sunset Pass (Block 1)	RKO	704	James Warren-Nan Leslie	Oct. 1,'46	59m	July 20,'46	3102	3090	3553
Susie Steps Out	UA	....	David Bruce-Cleatus Caldwell	Dec. 13,'46	65m	Nov. 23,'46	3322	3078	....
Sweetheart of Sigma Chi	Mono.	606	Elyse Knox-Phil Regan	Dec. 21,'46	75m	Dec. 7,'46	3346	3240	....
Swell Guy	Univ.	606	Sonny Tufts-Ann Blyth	Jan.,'47	87m	Dec. 14,'46	3361	3274	3667
Swing the Western Way	Col.	853	Jack Leonard-Mary Doogan	June 26,'47	66m	....	....	3655	....
Swordsman, The	....	....	Larry Parks-Ellen Drew	Not Set	....	....	....	3771	....
TARZAN and the Huntress (Block 5)	RKO	723	Johnny Weissmuller-Brenda Joyce	Apr. 5,'47	72m	Mar. 22,'47	3537	3503	3633
Temptation	Univ.	604	Merle Oberon-George Brent	Dec.,'46	98m	Dec. 21,'46	3374	3076	3553
Tenth Avenue Angel	MGM	....	Margaret O'Brien-George Murphy	Not Set	....	....	....	3031	....
Terror Trail	Col.	862	Charles Starrett-Smiley Burnette	Nov. 21,'46	55m	Nov. 2,'46	3286	3274	....
Texas Trail (R.)	Screen Guild	HC08	William Boyd-Russell Hayden	Apr. 12,'47	59m	....	....	....	....
That Brennan Girl	Rep.	533	James Dunn-Mona Freeman	Dec. 23,'46	95m	Nov. 16,'46	3310	3090	....
That Guy Palooka	Mono.	....	Leon Errol-Elyse Knox	Sept. 20,'47	....	....	....	....	....
That's My Gal (color)	Rep.	609	Lynn Roberts-Donald Barry	May 15,'47	66m	May 31,'47	3655	3434	....
That's My Man	Rep.	613	Don Ameche-Catherine McLeod	June 1,'47	104m	Apr. 12,'47	3573	3563	....
That Way With Women	WB	616	Sydney Greenstreet-Martha Vickers	Mar. 29,'47	84m	Feb. 22,'47	3487	3031	3703
They Were Sisters (British)	Univ.	1065	James Mason-Phyllis Calvert	Sept. 20,'46	108m	Aug. 3,'46	3125	....	....
They Won't Believe Me (Bl. 6)	RKO	726	Robert Young-Susan Hayward	July,'47	95m	May 17,'47	3630	3599	....
† 13 Rue Madeleine	20th-Fox	702	James Cagney-Annabella	Jan.,'47	95m	Dec. 21,'46	3374	....	3667
Thirteenth Hour, The	Col.	819	Richard Dix-Karen Morley	Mar. 6,'47	65m	Feb. 15,'47	3474	3421	....
This Happy Breed (British) (col.)	Univ.	....	Robert Newton-Celie Johnson	Not Set	115m	Apr. 19,'47	3586	....	....
This Time for Keeps (color)	MGM	....	Esther Williams-Jimmy Durante	Not Set	....	....	....	3238	....
† Three Little Girls in Blue (color)	20th-Fox	639	June Haver-Vivian Blaine	Oct.,'46	90m	Sept. 14,'46	3198	2907	3464

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Three on a Ticket	PRC	715	Hugh Beaumont-Cheryl Walker	Apr. 5,'47	64m	Apr. 12,'47	3573	3435
Thrill of Brazil	Col.	7006	Evelyn Keyes-Keenan Wynn	Sept. 30,'46	91m	Sept. 21,'46	3209	3090	3264
Thunderbolt	Mono.	666	Documentary	July 26,'47	....	.....	....	....	....
Thunder in the Valley (color) (formerly Bob, Son of Battle)	20th-Fox	720	Peggy Ann Garner-Lon McCallister	Not Set	103m	June 14,'47	3677	3539	....
Thunder Mountain (Bl. 6)	RKO	730	Tim Holt-Richard Martin	June,'47	60m	May 7,'47	3630	3599	....
Till the Clouds Roll By (color)	MGM	710	Robert Walker-Judy Garland	Jan.,'47	137m	Nov. 16,'46	3309	2963	3703
Time Out of Mind	Univ.	614	Phyllis Calvert-Robert Hutton	May,'47	88m	Mar. 22,'47	3537	3527	3577
† Time, the Place, the Girl (color)	W8	610	Dennis Morgan-Jack Carson	Dec. 28,'46	105m	Dec. 14,'46	3361	2555	3703
Too Many Winners	PRC	716	Hugh Beaumont-Trudy Marshall	May 24,'47	60m	June 7,'47	3666	3587	....
Trailing Danger	Mono.	676	Johnny Mack Brown-Raymond Hatton	Mar. 29,'47	58m	Apr. 5,'47	3562	3435	....
Trail Street (Block 4)	RKO	717	Randolph Scott-Anne Jeffreys	Feb. 19,'47	84m	Feb. 22,'47	3486	3364	3703
Trail to San Antone	Rep.	682	Gene Autry-Peggy Stewart	Jan. 25,'47	67m	Feb. 1,'47	3446	3434	....
Trap, The	Mono.	607	Sidney Toler-Manton Moreland	Nov. 30,'46	62m	Jan. 18,'47	3421	3287	....
Trespasser, The	Rep.	619	Dale Evans-Warren Douglas	July 3,'47	72m	July 19,'47	3734	3717	....
Trigger Fingers	Mono.	568	Johnny Mack Brown-Raymond Hatton	Sept. 21,'46	56m	Oct. 5,'46	3237	3126	....
Trouble with Women, The	Para.	4614	Ray Milland-Teresa Wright	June 27,'47	81m	May 17,'47	3629	3611	....
Tumbleweed Trails	PRC	742	Eddie Dean-Shirley Patterson	Oct. 28,'46	59m	Nov. 9,'46	3297	....	....
Twilight on the Rio Grande	Rep.	683	Gene Autry-Adele Mara	Apr. 1,'47	71m	Apr. 19,'47	3586	3488	....
† Two Mrs. Carrolls, The	WB	621	Barbara Stanwyck-Humphrey Bogart	May 24,'47	99m	Apr. 5,'47	3561	3539	3783
Two Smart People	MGM	706	John Hodiak-Lucille Ball	Nov.,'46	93m	June 8,'46	3029	2748	3492
† Two Years Before the Mast	Para.	4601	Alan Ladd-Brian Donlevy	Nov. 22,'46	98m	Aug. 31,'46	3173	3055	3464
UNEXPECTED Guest									
Undercover Maisie	MGM	722	Ann Sothorn-Barry Nelson	May,'47	90m	Mar. 8,'47	3514	3459	3667
† Undercurrent	MGM	707	Katharine Hepburn-Robert Taylor	Nov.,'46	116m	Oct. 5,'46	3237	3007	3412
Under the Tonto Rim (Block 1)	RKO	805	Tim Holt-Nan Leslie	Aug. 1,'47	61m	June 14,'47	3678	3666	....
Unfaithful, The	WB	623	Ann Sheridan-Zachary Scott	July 5,'47	109m	May 31,'47	3654	3574	3783
Unfinished Dance (color)	MGM	802	Margaret O'Brien-Cyd Charisse	Sept.,'47	100m	Aug. 2,'47	3757	3240	....
Untamed Fury	PRC	SP72	Mikel Conrad-Gaylord Pendleton	Mar. 22,'47	64m	Mar. 29,'47	3550	3435	....
VACATION Days									
Vacation in Reno (Block 3)	RKO	713	Jack Haley-Anne Jeffreys	Dec. 10,'46	60m	Oct. 12,'46	3249	3127	....
Valley of Fear	Mono.	675	Johnny Mack Brown-Raymond Hatton	Feb. 15,'47	54m	Mar. 8,'47	3514	3410	....
Variety Girl	Para.	4618	Mary Hatcher-DeForest Kelley	Aug. 29,'47	93m	July 19,'47	3733	3599	....
Verdict, The	W8	607	Sydney Greenstreet-Peter Lorre	Nov. 23,'46	86m	Nov. 9,'46	3297	2764	3747
Vigilantes of Boomtown	Rep.	663	Allan Lane-Bobby Blake	Feb. 15,'47	56m	Feb. 15,'47	3474	3435	....
Vigilantes Return, The (color)	Univ.	618	Jon Hall-Margaret Lindsay	July,'47	67m	May 31,'47	3654	3611	....
Violence	Mono.	615	Nancy Coleman-Michael O'Shea	Apr. 12,'47	72m	Apr. 12,'47	3573	3459	....
WAKE Up and Dream									
Wanted for Murder (Brit.)	20th-Fox	644	Eric Portman-Dulcie Gray	Nov.,'46	91m	Nov. 9,'46	3298	....	....
Web, The	Univ.	615	Edmond O'Brien-Ella Raines	June,'47	91m	May 31,'47	3655	3611	....
Web of Danger	Rep.	616	Adele Mara-Bill Kennedy	June 10,'47	58m	June 7,'47	3665	3631	....
Welcome Stranger	Para.	4613	Bing Crosby-Barry Fitzgerald	(T) Apr. 25,'47	106m	May 3,'47	3609	3574	3783
West of Dodge City	Col.	864	Charles Starrett-Smiley Burnette	Mar. 27,'47	57m	Mar. 22,'47	3538	3488	....
Western Union (Reissue)	20th-Fox	719	Robert Young-Randolph Scott	June,'47	95m	June 14,'47	3679	....	....
West to Glory	PRC	746	Eddie Dean-Roscoe Ates	Apr. 12,'47	61m	May 3,'47	3610	3422	....
When the Daltons Rode (R.)	Univ.	2792	Randolph Scott-Kay Francis	Mar.,'47	81m	Feb. 22,'47	3487	....	....
When a Girl's Beautiful	Col.	....	Stephen Dunne-Adele Jergens	Sept. 25,'47	....	.....	....	....	....
Where There's Life	Para.	....	Bob Hope-Signe Hasso	Not Set	....	.....	....	3078	....
Whiplash	WB	....	Dane Clark-Alexis Smith	Not Set	....	.....	....	3717	....
Wicked Lady, The (British)	Univ.	605	Margaret Lockwood-James Mason	Jan.,'47	98m	Dec. 14,'46	3361	....	3412
Wife Wanted	Mono.	605	Kay Francis-Paul Cavanaugh	Nov. 2,'46	73m	Oct. 26,'46	3273	3138	....
Wild Bill Hickok Rides (R.)	WB	609	Bruce Cabot-Constance Bennett	Dec. 7,'46	72m	Nov. 2,'46	3286	....	....
Wild Country	PRC	744	Eddie Deas-Al "Fuzzy" St. John	Jan. 17,'47	59m	Feb. 1,'47	3446	3411	....
Wild Harvest	Para.	4701	Alan Ladd-Dorothy Lamour	Sept. 26,'47	92m	Aug. 9,'47	3769	3759	....
Wild West (color)	PRC	706	Eddie Dean-Al LaRue	Dec. 1,'46	73m	Dec. 7,'46	3347	3138	....
Winter Wonderland	Rep.	614	Lynn Roberts-Charles Drake	May 17,'47	71m	May 31,'47	3654	3599	....
Wolf Call (Reissue)	Mono.	619	John Carroll-Movita	June 7,'47	61m	May 20,'39	....	....	....
Woman in White, The	WB	....	Alexis Smith-Sydney Greenstreet	Not Set	....	.....	....	3575	....
Woman on the Beach (Bl. 6)	RKO	727	Joan Bennett-Robert Ryan	June,'47	71m	May 24,'47	3643	3599	3783
Wyoming	Rep.	618	William Elliott-Vera Ralston	Aug. 1,'47	84m	Aug. 2,'47	3758	....	....
YANKEE Fakir									
† Yearling, The (color)	MGM	717	Gregory Peck-Jane Wyman	May,'47	135m	Nov. 30,'46	3333	2883	3783
Years Between, The (British)	Univ.	....	Michael Redgrave-Valerie Hobson	Not Set	100m	Mar. 15,'47	3535	....	....
You Can't Cheat an Honest Man (Reissue)	Univ.	2793	W. C. Fields-Edgar Bergen	Apr.,'47	75m	Mar. 15,'47	3527

FEATURE PRODUCT, LISTED BY COMPANY IN ORDER OF RELEASE, PAGES 3784-3785

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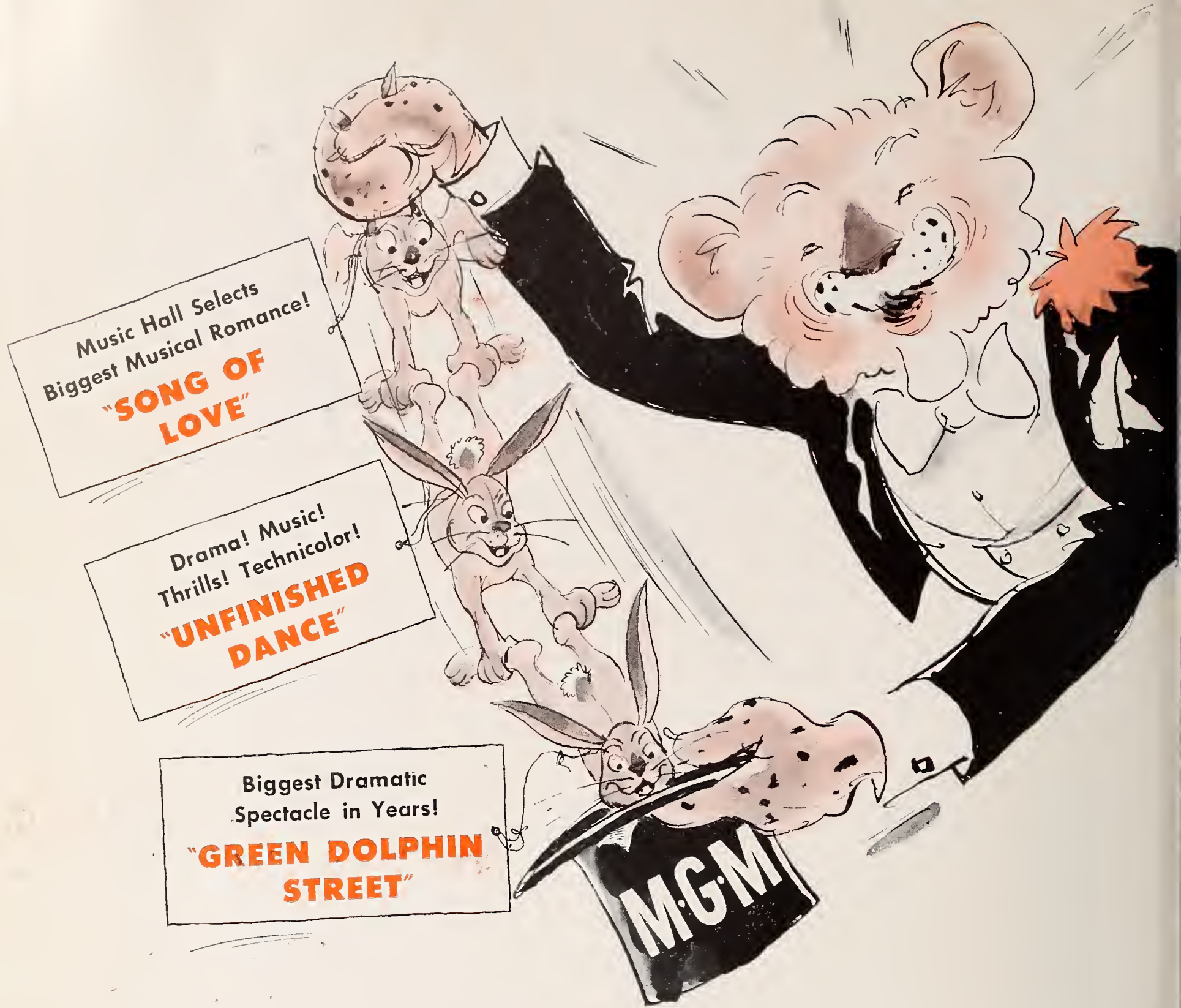
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(Continued Above)

(Continued)



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We made a Big Picture about a Big Subject—

“SONG OF LOVE” is magnificent. A great love story
With great romantic music! Naturally the Music Hall
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SAY
THAT
AGAIN!"



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Day's

"LIFE WITH FATHER" ★ WILLIAM POWELL

STARRING

**etter than it ever was on the stage! Some-
ing to cheer for!"**

HOWARD BARNES, N. Y. HERALD-TRIBUNE

**"A honey of a picture! It will have as long a
run as the play - if not longer!"**

KATE CAMERON - N. Y. NEWS

**"A round-robin of praise is immediately
in order for all those who assisted in
filming 'Life With Father'. All that the
fabulous play had to offer is beau-
tifully realized. Warner Bros. can
be proud of a job well done and
the rest of us thankful!"**

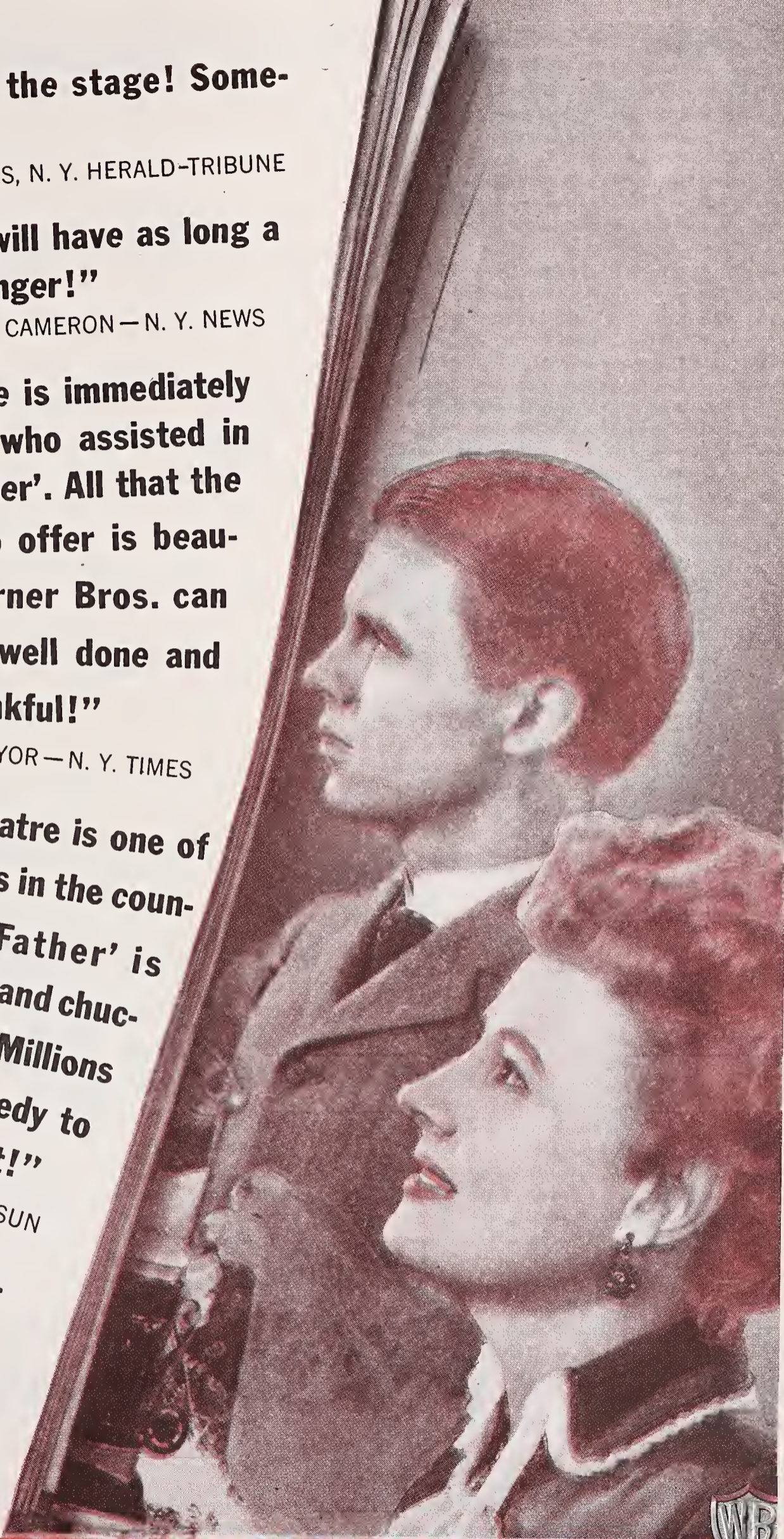
THOMAS M. PRYOR - N. Y. TIMES

**"The Warner Theatre is one of
the happiest spots in the coun-
try! 'Life With Father' is
geared for guffaws and chuc-
kles and rare fun! Millions
will flock to this comedy to
brighten anyone's heart!"**

EILEEN CREELMAN - N. Y. SUN

**"Hilarious hectic entertain-
ment, rapid-fire laugh situa-
tions done wonderfully in
technicolor!"**

IRENE THIRER - N. Y. POST



RENE DUNNE

with

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EDMUND GWENN
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Produced by

From the Original Play by
HOWARD LINDSAY & RUSSEL CROUSE

From Oscar Sárln's Stage Production

Screen Play by Donald Ogden Stewart • Music by Max Steiner



“This is Walter Winchell broadcasting to you from Hollywood. I just came from a projection room of 20th Century-Fox Studios where I saw a picture of my town—New York, and my time—now. It is titled ‘KISS OF DEATH.’

“Like ‘Boomerang’ and ‘House on 92nd Street,’ this one has authenticity stamped all over it. It’s red meat! Its tempo is terrific!

“If you like action like I do, with entertainment, you’ll find it here. *This one was written with a machine gun!*”



KISS OF DEATH



Starring

VICTOR MATURE · BRIAN DONLEVY · COLEEN GRAY

with RICHARD WIDMARK · TAYLOR HOLMES · HOWARD SMITH · KARL MALDEN

Directed by HENRY HATHAWAY · Produced by FRED KOHLMAR

Screen Play by Ben Hecht and Charles Lederer Based on a Story by Eleazar Lipsky

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20th
CENTURY-FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*

TERRY RAMSAYE, *Editor*

Vol. 168, No. 8



August 23, 1947

LET'S GET GOING!

IN the aftermath of the British tax scheme for American motion pictures there has arisen a crop of anxieties and apprehensions in executive circles in the American industry which urgently calls for serious study and sober reflection.

In the first place, some drastic and radical action should have been anticipated from a government in which free play is given to the Leftish economic notions of such persons as Sir Stafford Cripps. Next, recent months have given clear evidence of a designed plan on the part of the British Government to use the American film as a pawn in its dealings with the United States Treasury Department.

The obviously nurtured and directed press campaign in Britain, which in no way reflected the thought of the British public, was a telltale. The British Government, for good measure, was encouraged with the idea that in any case it would be useful to their purposes to get rid of the foreign film. Socialist governments, no matter what they start out to control, eventually get around to controlling, or seeking to control, communications. In the American industry there should have been more preparation for and less surprise in the British action.

But post-war Britain has arrived at no settled policies or procedures, economic or otherwise. It has been living desperately under a patchwork of experiment and expediency. The film tax is ample proof of this—a measure which can provide no conceivable benefits to anyone. It can only be applied at the cost of ruining the British theatre business. With this law on the books the British production industry faces early and complete ruination. Politically the measure is suicidal, leading as it inevitably would in the direction of economic isolation—and that for Britain which, in a greater degree than any other great nation, is dependent for its existence upon export trade.

SHOCKING as the character of the measure may be, the great damage that it could do would be to Britain rather than to the United States. But the final chapter of this story has not been written. There is little doubt that the tax scheme will be materially changed before it becomes substantially effective. The change to be made, however, should not be on a basis of compromise, expediency or politics. No sound compromise can be made between right and wrong—and this tax is wrong in its whole concept.

In the meantime it should be emphatically noted that the American motion picture industry has lived and can live substantially within domestic revenues. This especially applies under current conditions when employment figures are at the highest level in the nation's history and the employed are receiving maximum incomes. An attitude of panic in face of the great and expanding home market is inexcusable.

One salutary feature of the British tax explosion is the opportunity it affords for the re-ordering of various methods and

operations within the industry which have gotten out of hand and out of reason. It may gravely be questioned whether the lush income from Britain has not been an excuse and an alibi for practices which never should have been allowed in the first place. The British market has been a handy excuse in Hollywood for millions that never should have been spent.

CERTAIN factors in production costs have been definitely out of control. But this condition does not alone account for the fantastic rise in production costs that have been more or less casually accepted. Part of the increased labor cost in production has been inevitable but another part of it, which includes dizzy complexities in the area of feather-bedding, never should have been tolerated and probably never would have been except for the easy income that was in view.

The biggest single factor in production costs that has been out of control centers in the outrageous competitive bidding which has screwed up many individual incomes in Hollywood to absurd heights, serving no good purpose whatsoever, and not even materially benefiting the recipients because eighty to ninety per cent of such incomes become taxable under the income laws. Whether or not there is a British market, this condition calls for correction. A laborer is worth his hire but these absurd "movie incomes" are out of step with every principle of sound business management.

Living within the domestic market, or substantially so, is not to be construed as meaning that the American theatre market is to be looked to for increased revenues to offset the loss of foreign income. The road to the needed readjustment lies not in that direction but in the direction of stopping the nonsense involved in a scale of production costs that rises in gobs of a million at a time. Some theatres through strategical maneuver are paying less than their share, but the vast majority, especially the smaller situations, are paying more.

LUSH revenues, both domestic and foreign, have made for a joyride all along the line. Showmanship—the aggressive, determined getting across of the subject's merits, first to the trade and then to the public—has been on the shelf. A strange economy, indeed, it is to spend so much on the making of an entertainment that there is little or nothing left to tell the world about it. That policy comes only from wishful thinking, based on an expectation that revenues are just going to keep on increasing automatically. Some companies and individuals have been enjoying a pleasant momentum so long they seem to have forgotten what started things going in the first place.

The British tax explosion can be a boon to the American industry if it signals the return of a reign of business sanity. If it does not the damage in the long run will be greater than anything the Attlee Government has been able to cook up.

—MARTIN QUIGLEY

THIS WEEK IN THE NEWS

WASHINGTON RESEARCH

NOW that the tumult of the Brewster-Hughes tilt in Washington has subsided, apparently ending an inquiry into war costs without any official findings, it is appropriate to make some unofficial findings. They are:

I—What with Franklin D. Roosevelt's perennial and avid interest in gadgetry, novelty and adventures of sorts, and Howard Hughes' intense interest in airplanes, they arrived at a war-financed project for a \$40,000,000 craft that was to be, and may yet be, the uttermost ever. It is to be remembered that the President, out of that same adventurous interest, gave approval to a two billion dollar speculation which gave us the atomic bomb.

II—Mr. Hughes, finding the going tough in spots, tried the oil of entertainment, and never seems to have lacked for willing, eager and perhaps thirsty guests, official and influential, an experience not entirely novel among war contractors. The method may have helped win the war.

III—It is indicated that statesmen and high brass like to see pretty girls, and that pretty girls like pretty things.

There has so far been no indication of how much it has cost in the last few weeks to achieve this masterful research. The service to the Republic has been incalculable.

■ ■ ■

JACK KRIENDLER

THE passing of John Carl Kriendler of "21" takes from the scene a contributory figure uniquely of the period and the special colour of the times. He becomes part of the tradition which includes the names of Mouquin, Shanley, Bustanoby and Rector—pertaining to the grace of living and the special aura which surrounds the places that are rendezvous of persons of name and fame. Club 21, by reason of its large following of figures of the industry, is considerably an institution of the motion picture world, built into that by "Jack" standing at the door to welcome his guests.

■ ■ ■

Q A Fifth Avenue shop triumphantly announces that a perfume long in pursuit of a name adequate to its virtues has now been christened "Forever Amber." It is explained that it is "subtle, discreet, yet purposeful."
—T.R.

"IT'S your choice," is U. S. industry attitude on British tax Page 13

TAXES, at home and abroad, take stage at meeting of SETOA Page 15

ON THE MARCH—Red Kann in comment on industry affairs Page 16

UNIVERSAL to proceed with production plans despite crisis Page 16

EXHIBITOR readers support move to fight for admission tax cut Page 17

SERVICE DEPARTMENTS

Hollywood Scene Page 24

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IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 3793

Service Data Page 3795

RKO net profit is reported at \$2,836,663 for second quarter Page 17

U. S. charges color monopoly, suing Technicolor and Eastman Page 18

EUROPEAN writer says Europe needs propaganda more than supplies Page 21

EAGLE-LION takes over all facilities of PRC in distribution Page 28

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 29

Picture Grosses Page 43

Short Product at First Runs Page 36

What the Picture Did for Me Page 34

Short Subjects Chart Page 3796

The Release Chart Page 3798

Partial

TAKING as its cue the recent American industry ban against the export of Hollywood product to Britain, the London *Daily Express* has conducted a poll to establish which pictures Britons would most like to see again. "Gone With the Wind" took top honors, but altogether only four American films appeared in the list of the favorite ten revivals. All the rest were British. And if one cares to be particular—all of the American pictures named had British stars in them. They included, besides "Gone With the Wind," "Mrs. Miniver," "Random Harvest" and "Rebecca."

Double Time

JAMES CAESAR PETRILLO, the big "no" man of the American Federation of Musicians, ruled Tuesday in Chicago that members of his union cannot play on radio programs broadcast simultaneously on AM (standard) and FM (frequency modulation) radio stations unless they are paid union rates by both outlets for the one performance. In answer, the FM Association contended that nothing in the contracts between the four major networks and the AFM precludes duplication of musical programs simultaneously on AM and FM stations and announced that it would refer the matter to the Department of Justice as a violation of the Lea Act—the so-called anti-Petrillo act—recently held to be constitutional by the Supreme Court. In Chicago,

Petrillo said, "I know what the Lea law and the Taft-Hartley law say. We do not tell anybody that they need musicians or how many musicians they need. We only say that if they want musicians we have them."

The Police Object

A RESOLUTION condemning motion pictures, radio programs and comic books which portray the policeman as a man with less than average intelligence was adopted by the twenty-eighth national convention of the Fraternal Order of Police, meeting at Indianapolis last week. The resolution charged that certain radio mysteries and motion pictures "leave the utterly false impression . . . that private investigators and so-called newspaper people do the work of police with exceptional ease."

Anti-Trust Time

Washington Bureau

SUPREME COURT officials indicated here Monday that the Schine and Griffith anti-trust cases would probably be argued before the court in December, with the major suit; the U. S. vs. Paramount et al, coming up soon after, probably in January or early February. The Schine suit has been on the Supreme Court docket since last October, but the records in both the Schine and Griffith cases were so voluminous that there have been repeated delays in getting them printed, thus delaying the hearings.

Impact

THE IMPACT METHOD is Dr. George Gallup's latest method of pre-testing the effectiveness of printed ads. Previewed last week at a trade press luncheon in New York, Dr. Gallup explained that the Impact Method consisted in placing the ad to be tested in a specially designed magazine called, properly enough, *Impact*, and then interviewing a cross section of the readers of that magazine.

Theatre Television

Washington Bureau

FIVE MAJOR film companies have asked the Federal Communications Commission to continue to set aside certain radio frequencies for theatre television. Practically identical letters have been received by the FCC, it was revealed here Tuesday, from Paramount, Loew's, RKO, Twentieth Century-Fox, and Universal. All urged the Commission to follow the recommendations made in February by Paul Larsen, of the Society of Motion Picture Engineers, for allocating experimental frequencies for theatre television research. Warner Brothers is also understood to have written along the same line.

Rate Rise

TELEVISION sponsorship rate cards for two stations—WABD, the DuMont station in New York, and WBKB, the Balaban & Katz station in Chicago—will show boosted schedules in line with a marked increase in the viewing audience, it was announced this week. For WABD the rate rise will signify a changeover from the experimental into the commercial class. The station will divide its rates into three categories: afternoon, early evening and evening. WBKB's rates will go up to \$375 an hour on the basis of a minimum of 15,000 receivers in the area. It used to be \$200.

Hollywood Enemy

Rome Bureau

UNDER THE HEADLINE, "The Strongest Competitor of American Motion Picture Industry—Enemy of Hollywood—Arrived in Hollywood," the U. S. correspondent of the *Messaggero*, Rome's largest daily, recently reported on J. Arthur Rank's visit to Hollywood. The reporter called Mr. Rank Hollywood's enemy because it was Mr. Rank's intention to reform and improve motion pic-

ture production. But from the tone of the correspondent's article, it is not Mr. Rank but the correspondent, himself, who is Hollywood's enemy. He told his Rome readers that American production is poor in artistic values and poetry; that it is without real feelings, without spiritual problems, without dialects of passion, without objective psychological strength—briefly, "without a real human strength." He said he had viewed some 25 American pictures and found them very usual, though full of pretense, awkward and banal.

Protest

ASSOCIATED Theatre Owners of Indiana lead off their last week's Theatre Facts bulletin by intimating that exhibitors should send film companies a bill for screen advertising when they publicize their forthcoming feature releases in their newsreels. "By all means," says the bulletin, "exhibitors should get some kind of compensation from Twentieth Century-Fox or Paramount if they are playing their newsreels. Fox is using out and out advertising on 'Forever Amber' in newsreels for which the theatre man is paying good rental. . . . Paramount is doing the same thing with 'Welcome Stranger.'"

UA vs. England

London Bureau

ARTHUR KELLY, executive vice-president of United Artists, told reporters here Wednesday that his initial talks with J. Arthur Rank indicated an early settlement of the Rank-UA differences over English distribution of UA's product. He expressed confidence that the matter would be settled after a second talk with Rank. One of Mr. Kelly's prime reasons for his English visit was to do something about the 18 UA pictures here still undistributed. While Mr. Kelly stated that their release was clearly conditioned by the outcome of his talks with Mr. Rank, he was also mindful that this backlog of non-taxable pictures will stand UA in good stead should England's 300 per cent *ad valorem* tax persist.

Varga Girl

VARGA, the Spanish artist who painted long low girls who got long low whistles from *Esquire* readers, has turned his talents toward Hollywood; has, as a matter of fact, signed up with *Motion Picture Magazine* and for that fan magazine will paint a series of Hollywood personalities. His first subject: Linda Darnell as "Forever Amber."

PEOPLE

BARRY BUCHANAN, United Artists director of public relations in Hollywood, resigned Monday to devote his time to completing the editing of his *Encyclopedia of Show Business* on which he has been engaged for the past 11 years.

MOSE M. MESHER, general manager of Evergreen Theatres in Portland, Ore., has been promoted to district manager of the southern division of Fox West Coast Theatres, it was announced in Portland last Saturday. WILLIAM THEDFORD of Los Angeles will succeed Mr. Mesher at Evergreen.

FRANTISEK PILAT, head of the Technical Administration of theatres for the Czech State Film Monopoly, was guest of honor at the Harvard Club in New York last Thursday at a luncheon given by IRVING MAAS, vice-president and general manager of the Motion Picture Export Association. Other Czech guests were: VILEM TARABA, technical manager of the state studios; FRANTISEK RUBAS, manager of the Czech studio laboratories, and Dr. JAROSLAV BOUCEK, professor of the film faculty.

FRED A. WELLER, former Department of Justice representative in Los Angeles, Monday was appointed general counsel of the Independent Theatre Owners of Southern California and Arizona.

BEN ROSE, until recently with the British Lion Film Corporation in London, has been appointed British and European representative of PRC.

SOLOMON M. STRAUSBERG, president of the Interborough Theatre Corporation, New York, has been elected a member of the board of directors of the Beth-El Hospital in Brooklyn.

SIDNEY BERNSTEIN, who has been in Hollywood for the past several months setting up Trans-Atlantic Pictures in association with ALFRED HITCHCOCK, flew from New York Tuesday to London for discussion of the British tax on American films.

KARL MATZNER, a member of the Hungarian motion picture industry for the past 25 years, has been appointed manager for the Motion Picture Export Association there, succeeding DR. NICHOLAS PALUGYAY, who has joined Paramount's international organization.

BARNEY OLDFIELD, Warner Brothers publicist in Hollywood since the war, will reënter the Army shortly as a lieutenant colonel on the staff of Major General F. L. PARKS, head of the War Department's public information division.

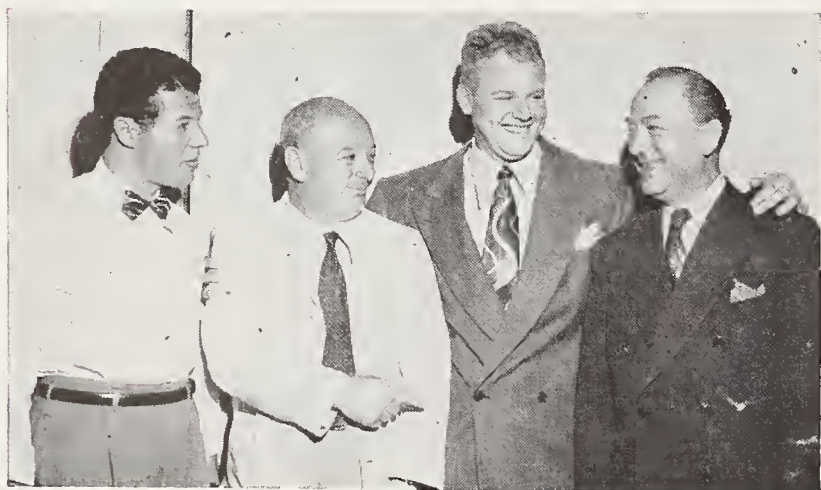
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THIS WEEK the Camera reports:



HANDING OVER Pathe News to Warner Brothers: the moment of the deal, in New York. Ned E. Depinet, RKO and RKO Pathe vice-chairman, affixes his signature. Watching, in left to right order, are Frederic Ullman, who resigned RKO Pathe presidency to produce for RKO; N. Peter Rathvon, RKO president and board chairman, and Norman H. Moray, president of Warner News, Inc., operating Warner Pathe News.

MARKING a promotion, right—the result of the deal above. Harry Michalson, RKO short subject sales manager, last week succeeded Mr. Ullman as RKO Pathe president. Tuesday he and associates met with trade writers at luncheon in the 21 Club, New York. Left to right, S. Barrett McCormick, Mr. Michalson, Robert Mochrie, Jay Bonafield and Phil Reisman, Jr.



ON THE "Spirit of West Point" set: producers John Rogers and Harry Joe Brown; Alan Hale, Jr., player, and M. A. Lightman, Malco circuit head, who now achieves an ambition: he will act.

STANLEY MEYER, right, last week was elected vice-president, director and general manager of the United Artists Theatre Circuit and of Metropolitan Playhouses, Inc.



By the Herald

FROM GREAT BRITAIN, visitors to New York last week and to Hollywood currently, Sydney Box, left, managing director of the Gainsborough Studios, and Earl St. John, production advisor to J. Arthur Rank. Mr. Box, having reorganized his studio, will produce approximately 14 pictures the coming year. On his first visit, he is "looking around."



By the Herald



By the Herald



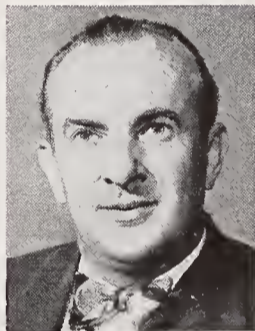
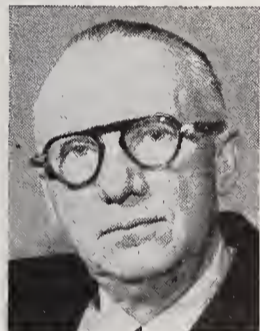
KARL MATZNER on Monday was appointed Motion Picture Export Association manager for Hungary. He was in the industry there 25 years and most recently was 20th Century-Fox manager in Budapest.



By the Herald
DAVID FARRAR, British star of "Frieda" and "Black Narcissus", has returned to Britain after two weeks of appearance in conjunction with the American premieres. He is under contract to Michael Powell.



AS RKO landed its biggest first-run deal in Paris. The signing of the contract between RKO Radio France and directors of the 3,500-seat Rex and 4,650-seat Palace theatres for first-run day and date showings this season. Left to right, Marcel Gentel, RKO Radio France director; Jean Hellman, Rex manager; Raoul Cartier, RKO France sales manager; Christian Leon Dufour, Gaumont circuit director, and Bernard Wibaux, Gaumont assistant director.



SELZNICK RELEASING ORGANIZATION consolidation. In left to right order, the new division chiefs: J. E. Fontaine, who will manage the eastern division; Sam Horowitz, central; Henry G. Krumm, south and southwest, and John T. Howard, western. The divisions are a reduction from seven and the result of Hollywood conferences between David O. Selznick, producer; Milton S. Kusell, vice-president, and Neil Agnew, president.



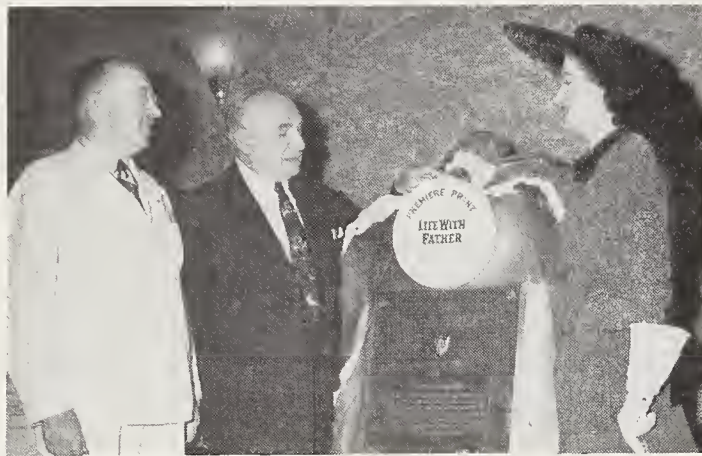
DONATION. Irving M. Levin, San Francisco Theatres, Inc., district manager, recently donated 11,000 sports books to the city's Recreation Commission. Above, Mr. Levin, third from right, is shown with some of the boys who benefit and with Recreation Department director James Lang, right.



AT THE OPENING of Eagle-Lion's "Red Stallion" at the Carthay Circle, Hollywood, August 12: Jane Darwell enters with Lesley Selander, the picture's director. The premiere drew some 30,000.



AS UNITED ARTISTS' western staff under Maury Orr met in the luxury of the Flamingo Hotel, Las Vegas, Nevada. Seated, left to right: Nat Nathansen, Jack O'Loughlin, Clarence Trowbridge, Mr. Orr, W. E. Callaway, A. J. Sullivan, Clarence Olson, Standing: Bill Warner, Jack Drum, Ken MacKaig, Ed Smith, Ralph Clark, Morrie Segel, Roy Fehner, Jack O'Bryan, Bob Riddle, Bruce Marshall, Ernie Piro, Fred Brown, Ernie Gibson, Paul Hull, Joe Solomon, Carl Lind, W. McKendrick and Lou Fink.



IN LONDON, a meeting, at the premiere of "Jassy" at the Odeon theatre, Leicester Square. J. Cheever Cowdin, left, Universal-International chairman of the board, chats in the lobby with J. Arthur Rank, dominant factor of the British industry. The meeting was but one of many Mr. Cowdin attended to discuss the new British tax on American Films.

IN NEW YORK, Major Albert Warner, center, Warner Brothers vice-president, and James O'Brien, aide to New York Mayor William O'Dwyer, unveil a plaque denoting the change of name of the Hollywood theatre to Warner theatre. The unveiling was coincident with the New York premiere of "Life With Father" Maggie McNellis, radio commentator, is at right.

"LIFE WITH FATHER", WARNER VERSION, RETURNS TO MAINE



SKOWHEGAN, Maine, where "Life With Father" was shown first on the stage eight years ago, last week was host to the Warner picture. It was also host, in the best Central Maine style, to some 150 radio, magazine and news writers, and assorted political and Warner celebrities who "junketed" there from New York and Boston by a sometimes air-cooled train. Above, left, Alan Hale, star; Harry Kalmine, Warner Theatres general manager; Mort Blumenstock, vice-president in charge of advertising. Above, right, Governor Horace A. Hildreth broadcasts at Lakewood Theatre ceremonies. At the right, the Skowhegan Municipal Building.

"IT'S YOUR MOVE," NOW U. S. ATTITUDE ON BRITISH TAX

BULLETIN

The U. S. Wednesday agreed to allow Britain to suspend temporarily the free convertibility of pounds into dollars. This applies only to so-called "third party convertibility." Thus U. S. firms getting pounds from Britain still will be able to convert them into dollars. Presumably this relief will make it easier for Britain to consider some compromise on the tax situation, although through Wednesday motion pictures had not been discussed.

Monday morning Sir Wilfrid Eady, special assistant to London's Chancellor of the Exchequer, tucked his briefcase under his arm, left his Washington hotel and met with top-rank financial experts of Britain and the United States, assembled to discuss matters pertaining to easing the conditions of the U. S. loan to Britain.

His presence and his comments were symbolic of the two most prominent opinions this week in the matter of resolving the British-American stalemate arising out of Britain's levying a 75 per cent tax on foreign film earnings and the resultant American ban on imports to England: that the differences will be resolved at high government level and that the British should make the first move towards resolving those differences.

After over two weeks, these new forces were at work at midweek on the Anglo-American impasse:

1. Sir Wilfrid's conversations were to center on the relaxation of the U. S. Loan Agreement clause requiring that England make pounds freely convertible into dollars. This granted, it was predicted, England would be able to change her tax to a freeze, something she cannot do now.

2. Last week's proposal by the British producers that they and the Americans meet via their Joint Advisory Committee to discuss tax matters was diffidently received by the Motion Picture Association, which took no immediate action on the suggestion.

3. The Society of Independent Motion Picture Producers asked in telegrams to State and Treasury Department officials and to Eric Johnston, MPA president, that all negotiations in the crisis be channeled through "appropriate American departments and officials."

4. The independent producing companies formally announced they would go along with the Motion Picture Export Association in banning shipments to Britain.

5. Mirroring Mr. Johnston's prediction of a "chain reaction" to the English tax, there were indications that Australia and France might cut U. S. film imports.

EXPORTS TO ENGLAND SHOW 1947 INCREASE

Film shipments to the United Kingdom during the first six months of 1947 rose sharply over 1946 figures, according to figures released Tuesday by Nathan D. Golden, motion picture consultant to the Commerce Department in Washington.

During the first six months of this year, exports to Britain of 35mm exposed or developed positive films totaled 7,159,488 linear feet, compared with only 4,967,303 linear feet in the first half of 1946. Shipments of 35mm negative films went from 485,072 feet to 586,978 during the same period.

Exports of 16mm negative and positive films showed substantial gain.

The value of cameras, projectors, arc lamps, and other studio and theatre equipment was \$7,764,717, an increase of 155 per cent over the corresponding figure of \$3,309,467 for the previous year.

IN LONDON

by PETER BURNUP

Crystallized in the announced seeking by the British Film Producers' Association of an early meeting, either in London or New York, of the recently created Anglo-American Joint Advisory Committee is the widening conviction here that an acceptable way out will shortly be found of the catastrophic impasse created by the savagely confiscatory Dalton tax.

In reflection after the first impact of consternation, well-informed observers profess to discern even in the Socialist Government a willingness to negotiate with America in the matter. If the Government's aim, it is said, was to bring home to the American public the fact that Britain's economic crisis might conceivably hurt Americans as well as reducing the British to conditions of dismal austerity, then it has certainly achieved its purpose. It is generally conceded here that the Government appears to have acted without regard either for the offense they might give or the financial embarrassment they might cause Americans just at the time when Britain might need their good will.

But that, it is said, was a tactical maneuver.

There is also considerable internal evidence that the Government acted from the outset with the intention ultimately of en-

gaging in negotiation. Why should Hugh Dalton, Chancellor of the Exchequer, not have disclosed, except as an aside, that in the Law Officer's view freezing of film earnings would be an infringement of the Loan Agreement? Why should Mr. Dalton be disposed to tolerate the outflow of dollars for another 12 months (it is estimated that American releases not subject to tax might last for that period) unless he were open to alternative proposals for saving dollars and at the same time saving the British industry?

American Film Companies Invested Large Sums

On the other hand is the circumstance of the vast capital stakes American companies have on this side. MGM owns the lucrative Empire and Ritz theatres in addition to its Elstree studios. There's that large Warner holding in Associated British Pictures Company capital stock and the newly reconstructed Warner Studio. Something like £6,000,000 (\$24,000,000) of good American money in some way or another—apart from the vast profit-potential of pictures which is threatened shall be withheld from this market—is at stake. It is inconceivable that American authority should let that money lie fallow.

The Government has been subjected to a heavy barrage of agitation since its first announcement of the tax, and Prime Minister Clement Attlee is known to be vastly impressed by the considerable case made against the tax by the Cinematograph Exhibitors Association.

The CEA has claimed that theatres "all over the country will be closing in dozens" if the tax and the ban remain.

In the course of debate at the recent meeting of CEA's executive committee, evidence of the Government's haste emerged.

Possibility of Voluntary Arrangement Questioned

The Association's president, B. T. Davis, revealed that, following the talk he and the Association's secretary, W. R. Fuller, had with Eric Johnston, Motion Picture Association president, they were received by Sir Stafford Cripps, president of the Board of Trade, and they then asked whether it would be all right for the Association to bring about a voluntary arrangement with the American companies.

Sir Stafford intimated that there was no objection.

Yet that meeting took place on the morning of August 6, the day on which, in the afternoon, the Prime Minister made his announcement that only 25 per cent of the dollar remittances for films would be permitted in the future.

Cripps must have been aware of the Prime

(Continued on following page)

BRITISH TAX

(Continued from preceding page)

Minister's plans when he talked to Mr. Davis and Mr. Fuller.

Interwoven in the tangled business is the now largely forgotten forthcoming Quota Act. Come what may, an Act, whether merely "continuing" the present legislation or enacting an entirely different principle, will require to be formulated soon.

Independents In Favor Of Quota Retention

Independent exhibitors press heavily for the retention of the present Renters' Quota. American representatives at the Geneva Economic Conference asked for early consideration that no country should institute a Renters' Quota. Sir Stafford is known to be favorably disposed to this point of view provided the American companies give a voluntary undertaking to continue their studio and production plans in Britain—Britain being the only country at present operating a renters' quota.

It is an assured bet that when the Joint Advisory Committee gets down to cases, a determined effort will be made to persuade the Americans to give a pledge to continue production here.

The lineup of agitation and action becomes clear at this reporting. Exhibitors unanimously have vowed to fight the tax to the last ditch. The general public to date—dismayed by the dimensions of the threat to the nation's economy, lulled also, it may be, by the phenomenal summer weather, have not evinced particular concern at motion picture's fate.

But the CEA has an already well-prepared and thorough campaign whereby theatre patrons will be efficiently informed on the screens of the dangers.

The producers are urgently endeavoring to arrive at an accommodation with their American counterparts.

Tom O'Brien, Member of Parliament, and leader of the powerful National Association of Theatrical and Kine Employees, has forthrightly declared that he is against the tax.

Technicians Union Favors Imposition of Tax

Against that loud orchestra of indignation has been heard faintly the piccolo whistle of the Association of Cine Technicians. That coterie, anxious always to proclaim its adherence to the Ultimate Left, has issued a ponderous pronouncement greeting the tax with fervent huzzas.

Across the way, Sir Alexander Boyne King, Scotland's leading independent exhibitor, has declared that if Hollywood stands by its decision to ship no more films to Britain, 5,000 cinemas will be closed in a year and 250,000 cinema employees will be idle.

He condemns the Dalton tax as an ill-conceived decision and asks: "Why couldn't Sir Stafford Cripps or Mr. Dalton have discussed the matter with the trade—with those who could have guided them, realizing the dollar situation?"

From the London Daily Express, August 14, 1947.



"Wouldn't surprise me if that Cecil de Mille or someone don't drop a few atom bombs on us for this."

THE U.S.

The British producers' invitation to the American producers that they get together for tax discussions by calling into session the recently formed Joint Advisory Council was coolly received by the Motion Picture Association, which duly noted that the invitation had been forwarded to Eric Johnston, who "will doubtless wish to canvass his membership . . . scattered in different parts of the country . . . uncertain when the MPA directors can be brought together." The invitation was received August 14.

At midweek there was no indication that Mr. Johnston would canvass his membership and attention turned abruptly from New York home office executives to Washington.

There Monday, Sir Wilfrid Eady, special assistant to Hugh Dalton, Chancellor of the Exchequer, began the first of a series of conferences with Treasury officials which, he hoped, would lead to a relaxation of that provision of the American Loan Agreement which requires that Britain, on request, exchange her pounds for dollars. Should this relaxation be agreed to, both U. S. and English industry officials believe that the way would be clear for England to legally change its 75 per cent tax on foreign remittances to a freeze on dollar remittances.

Sir Wilfrid indicated upon his arrival in Washington that he would talk to Washington MPA officials. MPA officials were ready for him. At midweek in Washington they were busily preparing an alternative to the Dalton tax play for submission to the British financial delegation "when the British contact us."

Nelson Telegrams Call British Tax "Illegal"

In Washington, also, John W. Snyder, Secretary of the Treasury, and Robert Lovett, Under Secretary of State, were in receipt of telegrams from Donald M. Nelson, president of the Society of Independent Motion Picture Producers, which said that the British tax was illegal and that "the very existence of these producers (the independents) depends upon their returns from foreign exhibition of pictures, either now in release in Great Britain or there awaiting release."

In a wire to Mr. Johnston, Mr. Nelson

urged that the MPA "channel all negotiations through the appropriate American departments and officials and not be entrapped into any discussions or negotiations with representatives of the British motion picture industry." A three-man SIMPP committee met Wednesday with Mr. Lovett, and were to meet Thursday with Mr. Snyder, to express their views.

In Hollywood, the independent producing-distributing companies last week announced they would join the members of the MPEA in stopping film shipments bound for Great Britain.

William Saal, speaking for H. J. Yates, president of Republic, announced that while the company had no long-range policy on the subject, Republic was making no shipments to Britain.

Tax Cuts Short Broidy's Visit to England

At Monogram-Allied Artists, a company official said that Samuel Broidy, president, left England last Sunday, his visit cut short because of the tax. He had refused, the spokesman said, to pay the tax on four films.

Complicating the foreign market field this week were rumors that America might lose part of its market in Australia and in France. Australia, like England, faced with a dollar problem, may possibly cut film imports. Representatives of American distributors there have sent a deputation to Prime Minister Joseph B. Chifley to urge that the country make no such cuts.

The British tax situation continued this week to draw comment from newspapers and from industry leaders. Below is a sampling of this week's opinion.

Mr. Johnston, in Spokane: "A way can be found out of our present difficulties to conserve British dollars without strangling trade. The American industry is willing to cooperate in finding such a solution."

Samuel Goldwyn: "If our government assumes the responsibility to the motion picture industry which it should, I am reasonably sure it will be able to reach a fair working agreement with the British Government."

R. B. Wilby: "I endorse the industry ban on further shipment of films to Britain and thank the Cinematograph Exhibitors' Association of Great Britain for its efforts to seek repeal of the British tax."

TAXES, AT HOME AND ABROAD, TAKE STAGE AT SETOA MEET

GREAT BRITAIN'S 75 per cent tax on American motion pictures, and state and municipal taxes on theatre admissions were the major topics of discussion at the Southeastern Theatre Owners Association four-day convention at the Alcazar Hotel in Miami, Fla., which concluded last Thursday.

Attended by more than 200 delegates and presided over by Mack Jackson, president, the Association went on record as opposed to the British tax by passing a resolution which stated that the organization "deeply deplores" the action taken by the British Government in imposing "such a palpably unfair tax on American-made films," and went further in their resolution by supporting the action taken by the Motion Picture Export Association not to ship any new films to England.

Thank British Exhibitors

At the same time the SETOA extended their sympathy to the Cinematograph Exhibitor Association for the uncomfortable situation in which the British action has placed them, and expressed thanks for the effort which the British exhibitors organization is expending in seeking the repeal of the tax.

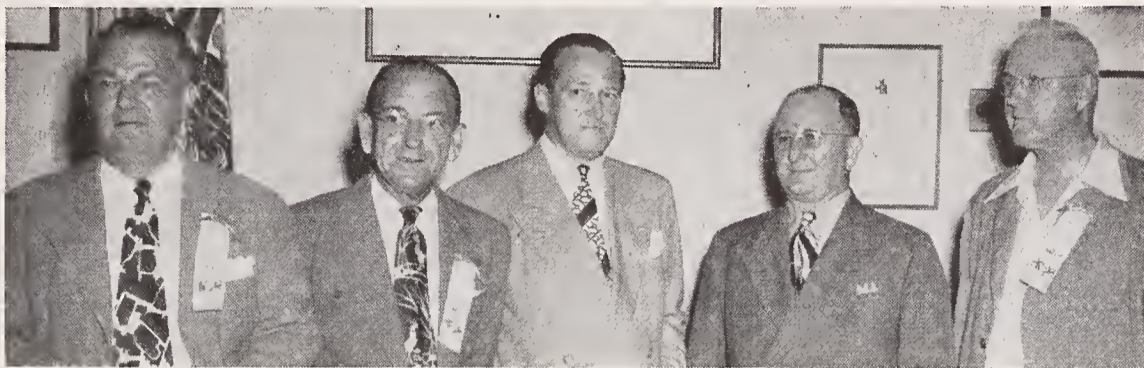
Citing the burden of the 20 per cent Federal admission tax on theatres and the public, Claude Lee, public relations director of Paramount Pictures, speaking at the closing dinner of the convention, lashed out at the practice of singling out motion picture theatres for state and municipal taxes.

Mr. Lee said: "The practice of singling out theatres for a state or municipal admission tax is a miscarriage of justice which arises from a misconception of the duty which the motion picture performs in human affairs. . . . The grossly erroneous classifications of 'luxury' and 'nonessential' is a throwback from the early and less responsible days of a business which has long since become an indispensable institution of the masses of the people." He called for exhibitors to organize and bring to the attention of their local civic leaders the injustice of such taxes.

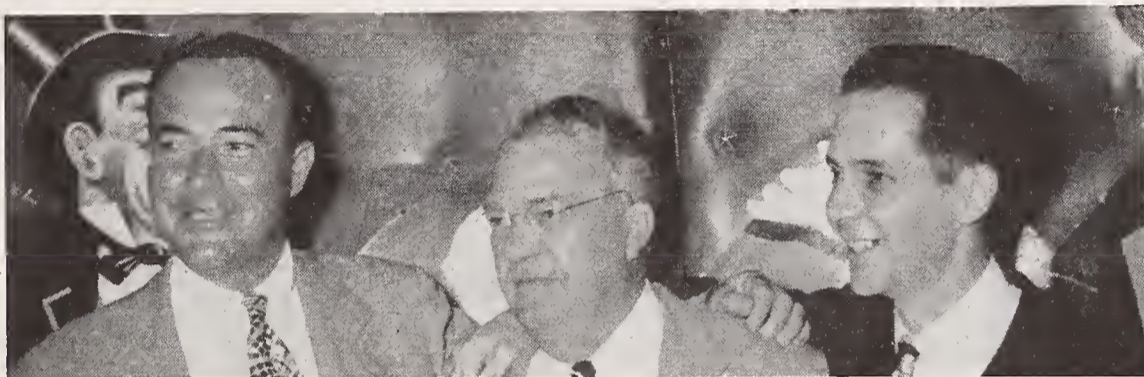
Harmon Explains MPA, MPEA

During the convention Francis Harmon, vice-president of the Motion Picture Association, spoke on the operation of the MPA and the MPEA, the newly revised industry advertising code, and the British tax. Hal Pereira of the Paramount Service Corporation, lectured on the trends in theatre design, while Robert Mochrie, RKO Radio vice-president in charge of domestic distribution, spoke on the subject "Hollywood Is Yours, Too."

Officers for the past year, including Mr. Jackson, J. H. Harrison, secretary, and Thomas E. Orr, treasurer, were reelected



AT COCKTAILS: Mack Jackson, SETOA president; Nat Williams, past-president; Max Connett, exhibitor, and mayor of Newton, Miss.; Oscar Lam, Lam Amusement Company; Roy Martin, Martin Circuit.



THEY MADE THE CONVENTION TICK: Mack Jackson poses with two co-workers: Jimmy Harrison, left, SETOA secretary, and Mark Chartrand, Wometco circuit Miami public relations manager.



Frank Rogers, president of the Florida State Theatres, chats with Robert Mochrie, RKO Radio vice-president in charge of distribution.



B. B. Garner, general manager of the Talgar circuit, and Walt Woodward, Southeastern Equipment Company manager, who once worked for Mr. Garner.

for the coming year. N. L. Carter of New Orleans, and W. S. Taylor, of Laurel, Miss., were added as vice-presidents to those reelected, which included M. C. Moore of Jacksonville, Fla.; J. H. Thompson, Hawkinsville, Ga.; Kermit Stengel, Nashville, and William Griffin, Cullman, Ala.

Mr. Jackson announced that Mississippi and Louisiana recently had been included in the SETOA territory.

At an earlier meeting, E. V. Richards, Paramount partner and Louisiana circuit operator, detailed the functions of the Motion Picture Foundation and received the group's support at Thursday's final meeting when it

was written into the records in the form of a resolution.

Following his attack on local admission levies, Mr. Lee turned to the Government's 20 per cent Federal admission tax. "The Federal Government, which continued to impose a 20 per cent admission tax, enacted as a war-time measure, is the same government, which, during the war, occupied the time of many thousands of able-bodied men and spent many millions of tax dollars taking to the fighting forces in the combat areas hundreds of American motion pictures donated for the purpose by the motion picture industry," he said.

ON THE MARCH

by RED KANN

Universal to Go Ahead with New Season Product

Hollywood Bureau

BOB MOCHRIE, vice-president and general sales manager of RKO, made out an interesting case in a thought-inducing talk before the Southeastern Theatre Owners Association convention at Miami a few days ago. In these jittery and frightened days of plunging economies, his conclusion may point a way.

For a graphic illustration of how negative costs had risen, Mochrie bracketed "Kitty Foyle," produced and released by RKO in 1940, with "The Farmer's Daughter" and "The Bachelor and the Bobby Soxer," also produced by RKO and currently in release. He established a parallel on his assumption all three represented approximate parity in values—stars, direction, script, production. "Foyle" cost \$700,000. The two current attractions ran about \$2,200,000 each. "Three times more," was Mochrie's point here.

For a telling illustration of how distribution had raised its sights in the last six or seven years, he cited that far distant day when RKO executives huddled long and weightily before approving a \$40,000 national advertising budget on a single attraction. Today, he declared the average never dipped under \$100,000 and has been known to go five times over.

Mochrie proceeded to explain what his audience—E. V. Richards, Bob Wilby, Bill Jenkins and a flock of others were on hand—knew before the explanation was even ventured: That it's a cinch for any distributor to sell the attraction with double plus values, backed by a couple of hundred thousand dollars, or more, in a saturation advertising campaign. Bickering over terms? Of course. But all hands present knew the starry-dewed de luxer of which Mochrie calculated there were not more than 16 to 20 a year from all sources never offered a genuine problem in selling or buying.

That, however, was not the major point although by this time he was getting closer. "Hollywood," he said, "looks for the distributor to get anywhere from \$5,000,000 to \$6,000,000 domestically on an attraction costing around \$3,000,000. That's the show with all those extra values—notably star clusters—top-line direction and script and production in keeping. The distributor has been getting it, too.

"Then Hollywood takes a count on the attraction costing \$1,000,000 to \$1,500,000—fine entertainment well made but not with the established star values of the other type of show. Hollywood often finds the distributor fails to do as well proportionately because of exhibitor resistance and indifference. The net result is that Hollywood continues with the more expensive job—that extra value attraction—because it sees no reward in the other.

"Therefore, the exhibitor who keeps on resisting genuinely good attractions with

moderately important stars becomes responsible for keeping Hollywood geared to its present thinking and spending and, in the final, makes it impossible for any significant change in the existing production method.

"There have been many times when we would have preferred a \$500,000 campaign on a good show which didn't boast those extra values and a \$200,000 campaign on the attraction that did. Only we never did because our experience showed the exhibitor would never get behind our decision. So the extra value show, which would have gotten along without the extra jab in the arm, continues to get it. And the other kind of show, as good except for solidly established star values, continues to get the short end. Star clusters, piling on negative costs, therefore continue and Hollywood is blocked in any effort to spread values in the interest of establishing new personalities at a lesser investment."

IF there is any argument potent enough to tear this apart, reader will please submit. Despite self-appointed prophets sounding the doom of the star system, it is true that exhibitors want their attractions with stars that glitter. They are easier to sell and they take less work. The public, too, wants it that way, and so it will be. Nevertheless, this industry surely is fluid enough and sufficiently strong economically to try its hand at something not quite so pat, something not quite so fully insured.

It is not all gamble, moreover. The story goes Paramount was pretty blue about "Dear Ruth." Exhibitors were downbeating it because the leads were Joan Caulfield and Bill Holden when they wanted it safe with a Paulette Goddard, perhaps, or a Dorothy Lamour, maybe, as well as a Bing Crosby or a Bob Hope. Now they're getting the finished job as the studio planned it. They are also getting an attraction heading for a top spot on the Paramount program and one of the biggest grossers of the year.

ALL IS NOT LOST NOTE: First week, non-holiday, "Going My Way," New York Paramount, May, 1944. Under these conditions: 60 cents to \$1.30 weekdays; 85 cents to \$1.50 weekends Charlie Spivak and his tooters on the stage. Attendance: 155,000. Gross: \$104,000.

First week, also non-holiday, of "Welcome Stranger" at the same stand. The conditions: 55 cents to \$1.20 weekdays; 70 cents to \$1.50 weekends. Carmen Cavallaro on the stage. Attendance: 160,000. Gross: \$110,000.

One first run in one city, you say?

There's only one Crosby, you also say? "Welcome Stranger" is "Going My Way" only with doctors, you insist?

Correct. But—
It happened.

Despite the British film tax, Universal-International will proceed with its original production program for the 1947-48 season, Nate Blumberg, Universal president, announced in Hollywood Monday following a series of conferences with company executives. The chief problem before the conferees was the British tax situation.

At the same time, William Goetz, production chief, said he had postponed his projected production conferences in England with J. Arthur Rank because of the necessity of "coordinating and following through on the elaborate U-I production program."

"It is obvious that all motion picture companies, including our own, must effect savings," Mr. Blumberg said. "However, these savings must come from increased efficiency, from greater effort of the entire personnel, both at the studio and in distribution. We are determined not to sacrifice the quality nor reduce the number of productions in our 1947-48 program."

Participating in the meetings, with Mr. Blumberg presiding, were Leo Spitz, Mr. Goetz, William Dozier, Rufus Le Maire and Edward Muhl from the studio, and Matthew Fox, William A. Scully and Joseph Seidelman from the New York office.

Changes in personnel and realignment of duties as necessitated by the increased efficiency plans have now been practically completed at the studio, it was announced, and the new "streamlined" setup went into operation Monday.

Advertising conferences were held at the meetings with John Joseph and Maurice Bergman outlining campaigns set for productions to be released in the next four months.

Eastman 24-Week Sales Total \$153,581,750

Eastman Kodak Company Tuesday reported a gain of 29 per cent in sales for the 24 weeks ended June 14, 1947. Sales totaled \$153,581,750, compared with sales of \$119,227,385 for the corresponding period a year ago. The 1947 earnings were equal to \$1.62 a share on the new common stock after the five-for-one split last April. This compares with the \$1.27 earned on the present stock for the corresponding period of 1946 and is equal to \$8.10 a share on the old stock. Perley S. Wilcox, chairman, and Thomas J. Hargrave, president, said this year's gain in earnings came from the new producing facilities, principally at Kingsport, Tenn. The financial report indicated that the demand for film was being met with all available production facilities at capacity, yet all major film product still continues to be allocated.

RKO Reports

\$2,836,663 Net

For Quarter

RKO Corporation and subsidiary companies reported last Friday a consolidated net profit of \$2,836,663 for the second quarter of 1947. This figure includes the profit on the sale of capital assets and makes provision for all taxes and all other charges.

The profit is equivalent to approximately 72 cents per share on the 3,924,913 shares of common stock outstanding at the end of that quarter.

It compares with a consolidated net for the second quarter of 1946 of \$3,205,398, after taxes and all other charges, equivalent to approximately 84 cents per share on the 3,818,422 shares outstanding at the end of that quarter.

Consolidated net profit for the first half of 1947 was \$5,107,347, including profit on the sale of capital assets, after taxes and all other charges. This is equivalent to approximately \$1.30 per share on the 3,924,913 shares of common stock outstanding at the end of the first half of the year and compares with a consolidated net for the first half of 1946 of \$6,881,352, after taxes and all other charges.

	13 Weeks Ended June 28, 1947	13 Weeks Ended June 29, 1946
Profit from operations, before items listed below.....	\$2,597,419.80	\$5,345,140.36
Profit on the sale of capital assets	1,603,243.72	2,258.43
	\$4,200,663.52	\$5,347,398.79
Provision for estimated income taxes	1,364,000.00	2,142,000.00
Net profit after all charges....	\$2,836,663.53	\$3,205,398.79

	26 Weeks Ended June 28, 1947	26 Weeks Ended June 29, 1946
Profit from operations, before items listed below....	\$6,461,494.30	\$11,539,703.32
Profit on the sale of capital assets	1,605,852.70	3,649.21
	\$8,067,347.00	\$11,543,352.53
Provision for estimated income taxes	2,960,000.00	4,662,000.00
Net profit after all charges....	\$5,107,347.00	\$6,881,352.53

The net for the first half of 1946 was equivalent to approximately \$1.80 per share on the 3,818,422 shares of common stock outstanding at June 30, 1946.

United Artists Reassigns Two Branch Managers

United Artists has reassigned two branch managers and appointed a new branch manager, it was reported this week. Effective August 25, Nat Nathanson will become branch manager in Chicago, succeeding Sid Rose, inactive because of ill health. Mr. Nathanson, currently branch manager in San Francisco, will be succeeded by Clarence Olson, Denver branch manager. Mr. Olson's post will be filled by Kenneth MacKaig, who is being promoted from salesman in the Los Angeles branch.

SUPPORT TAX FIGHT

TO THE EDITOR OF THE HERALD:

I am writing this in respect to the article headed "Urges Screen Fight to End Federal Tax," in the August 9 issue of the HERALD.

Mr. D. G. Rauenhorst of Slayton, Minnesota, suggested exhibitors could have trailers made up which would persuade patrons to write Congressmen.

A very good idea. Would it be possible that National Screen Service could print up several stock trailers at a nominal fee for all exhibitors? Say four or five varieties, each to run a week or so. I'm sure something would happen if 50,000,000 signed post cards reached the capital complaining of this discriminatory taxation theatres are undergoing.

I have just finished a personal letter to Representative Knutson in Washington telling him why I think the tax is discriminatory, and why I think it should be removed.

Plan on my 100 per cent cooperation. You can bet your boots the nation's newspaper industry would use its own publicity, and facilities to battle any proposed Federal 20 per cent excise tax. This industry is no different from the newspaper industry.

Actually movies and newspapers give the public the same benefits—relaxation, information, entertainment, enlightenment. Both are mediums of expression. Is the newspaper taxed 20 per cent of gross receipts? It is evident that the theatre industry is a victim of pure discriminatory taxation.—NEUMAN R. ROBINSON, *Joy Theatre, West Rutland, Vt.*

TO THE EDITOR OF THE HERALD:

A few days ago I made some notes to write you pertaining to the 20 per cent tax, and it wasn't until I read in your issue of August 9 the comments of D. C. Rauen-

horst of Slayton, Minn., that I remembered not having dashed 'em off to you . . . so here goes.

Suggested copy for every screen in the U. S. A.:

Four cents (or whatever the amount Uncle Sam collects on each adult ticket you sell) on every ticket you purchase in this theatre is a SPECIAL "WAR TAX" of 20 per cent placed on you by our Government in 1944.

Originally there was a 10 per cent tax and Congress increased this to 20 per cent as a Special WAR EMERGENCY TAX to raise revenue—and TO BE TAKEN OFF WHEN THE WAR ENDED.

Well—the war has been over since 1945, yet your Representatives in Congress have failed to take off this EXTRA 10 per cent tax you have to pay.

It is high time our Government reduced expenses and cut taxes . . . YOURS AND OURS.

We suggest that you write your Congressman in Washington TODAY, telling him you want either all of the tax removed . . . or at least the special 10 per cent war emergency tax taken off.

Your movie entertainment is not a luxury and is considered important recreation in every community in the land, so why should you pay any tax for the privilege of enjoying it.

Frankly, I like Mr. Rauenhorst's copy best, but there may be an idea in mine that may help a bit; however, I am 100 per cent in favor of putting on a nationwide drive against this drastic tax which takes 20 per cent of our gross, and will soon put lots of theatres out of business, unless we are able to reduce expenses.—ABE H. KAUFMAN, *Fountain Theatre, Terre Haute, Ind.*

Two Ohio Houses Named In Percentage Suits

The eight major distributors filed percentage suits August 18 in the U. S. District Court for the Northern District of Ohio against Ellsworth L. Staup, Paul Staup and Capitol Theatres, Inc., naming the Capitol and Star theatres in Delphos, Ohio. The complaints, filed by Columbia, RKO, Twentieth Century-Fox, Warner Brothers, Loew's, Paramount, Universal and United Artists, allege that in request for an audit the defendant submitted records which did not reflect the true receipts on percentage pictures. Actual, as well as punitive damages are sought by each plaintiff.

Columbia Sales Meeting to Begin Monday in New York

A meeting of division managers, managers of unsupervised branches and home office executives has been set by Columbia for Monday through Wednesday, August 25 through 27, at the Hotel Warwick in New

York. Abe Montague, general sales manager, will preside at the meetings, at which will be discussed the sales and promotion of "Down to Earth" and other top product.

Robb and Rowley Circuit Holds Dallas Convention

The semi-annual convention of the Robb and Rowley theatre circuit was held Tuesday and Wednesday at the Hotel Adolphus in Dallas. The circuit operates 115 theatres in Texas, Oklahoma and Arkansas. Producer George Jessel was honor guest and speaker at Wednesday's banquet. Other speakers included Pat Di Cicco, a Robb and Rowley official; R. J. O'Donnell, vice-president and general manager of the Interstate circuit, and E. H. Rowley, president of the Robb and Rowley circuit.

McNamara Heads ASCAP Publicity

Dan McNamara has been appointed advertising-publicity head of the American Society of Composers, Authors and Publishers.

U. S. SUIT CHARGES COLOR MONOPOLY

Trust Complaint Contends Technicolor and Eastman with Restraint of Trade

Washington Bureau

Attorney General Tom C. Clark, representing the Department of Justice, filed an anti-trust suit Monday charging Technicolor, Inc., and Technicolor Motion Picture Corporation with monopolizing professional color cinematography, and with having conspired with Eastman Kodak Company to restrain and monopolize that business in violation of the anti-trust laws. Eastman Kodak was also named a defendant in the civil action filed in the District Court of Los Angeles.

"This case is a part of the Department's program to break up monopoly power in industry," Mr. Clark said in announcing the action. "The suit asks that all the illegal arrangements and agreements be cancelled and that the court order such relief with respect to patents and 'know-how' as will dissipate the effects of the unlawful practices charged and permit the establishment of free competition in the industry," the department said.

Eastman Denies Charge

In Rochester, N. Y., Monday, Thomas J. Hargrave, president of Eastman Kodak, said that the company had not then been served with a complaint "and, therefore, it is difficult to comment on it."

"In our view," he continued, "there is nothing in any existing agreement or arrangement with Kodak by which Technicolor does or could control or monopolize the professional color motion picture field. The company is prepared to meet these charges, and has turned the whole matter over to its attorneys for defense."

George F. Lewis, counsel to Dr. Herbert T. Kalmus, president and general manager of Technicolor, Inc., said in New York Monday: "We have no comment to make."

Claim 90% to Technicolor

Assistant Attorney General John F. Sonnett, in charge of the anti-trust program, claimed that Technicolor does over 90 per cent of all business in professional color cinematography, and since 1934 had produced the positive film prints for all class A features and for most of the short subjects and animated cartoons produced by the motion picture industry.

"Technicolor has entered into a series of agreements with Eastman," Mr. Sonnett continued, "whereby patents, new developments and technological information relating to color photography would be reserved for Technicolor's exclusive use in the professional field. In our view, Technicolor was thereby enabled to control and monop-

olize the business and was protected against potential competition."

Mr. Clark's statement pointed out that 15 per cent to 20 per cent of all features exhibited today are in color, and said the demand for filming motion pictures in color has far exceeded present capacities. "The effect of the practices charged in the complaint," he said, "has been to restrict the development of the art of professional color cinematography by others than the defendants, and to deprive the public of the benefits of competition in this business."

According to the Department the suit was the result of a "long line of complaints" from many motion picture companies.

The suit further stated that the contracts entered into between motion picture companies and Technicolor were illegal. In the contracts the companies bound themselves to use Technicolor's cameras exclusively, to "order in advance and purchase from Technicolor exclusively" all unexposed film required in production, and to order in advance and purchase exclusively from Technicolor a fixed minimum of positive prints and any additional prints required.

Officers Are Named

Officers of the Technicolor Motion Picture Corporation listed in the Department's brief, in addition to Dr. Kalmus, were: David S. Shattuck, secretary; Mr. Lewis, also a vice president in addition to being counsel, and L. Alice Skinner, assistant secretary.

The complaint stated that Technicolor, Inc., owned all the stock of Technicolor Motion Picture Corporation.

The Government's case was prepared by William C. Dixon, special assistant to the Attorney General, and James M. McGrath of the Los Angeles office of the anti-trust division. They worked under the supervision of Robert A. Nitschke, chief of the anti-trust division's cartel and patent section.

Republic Sets Meetings In Detroit and Chicago

Regional sales meetings were being held by Republic in Detroit and Chicago this week. Wednesday and Thursday, in Detroit, James V. O'Gara, eastern division manager; Sam Seplowin, central district manager, and Irwin H. Pollard, Detroit branch manager, and the Detroit sales staff, were to meet with James R. Grainger, Republic executive vice-president, to discuss sales and exploitation of forthcoming product. On Friday and Saturday, Mr. Grainger was to be in Chicago to meet with Will Baker, midwestern district manager; Nat E. Steinberg, prairie district manager, and branch managers J. J. Houlihan of St. Louis; Jack Frackman, Milwaukee; E. H. Brauer, Indianapolis, and Robert F. Withers, Kansas City.

St. Louis MPTO Votes Approval Of ATA Merger

The proposed merger of the Motion Picture Theatre Owners of America and the American Theatres Association was approved unanimously Monday by the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois.

Fred Wehrenberg, president of the MPTOA and of the local MPTO, presided at the meeting, held in the Coronado Hotel in St. Louis. In approving the proposed merger, the St. Louis organization said that the new organization "should continue to represent exhibitors on trade practices and abuses." It also declared that regional organizations of exhibitors should continue to enjoy local autonomy.

That the name of the Motion Picture Theatre Owners of America be used to identify the organization which would result from the proposed merger of the MPTOA and the American Theatres Association, was suggested by Morris Lowenstein, president of the MPTO of Oklahoma, in the current organizational bulletin.

Previously executives of both organizations had advanced "Theatre Owners of America" as the new name of merged organizations. The name as well as the actual merger and other proposals are subject to ratification by the membership of both groups at a convention to be held at the Shoreham Hotel in Washington, September 19 and 20.

Mr. Lowenstein proposed "a most carefully chosen executive head" to maintain contact between the various units and to direct research; the establishment of an office either in New York or Washington, and the employment of a general counsel on a retainer basis with the post augmented by legal representatives of affiliated units.

Defendants Granted Stay In Jackson Park Suit

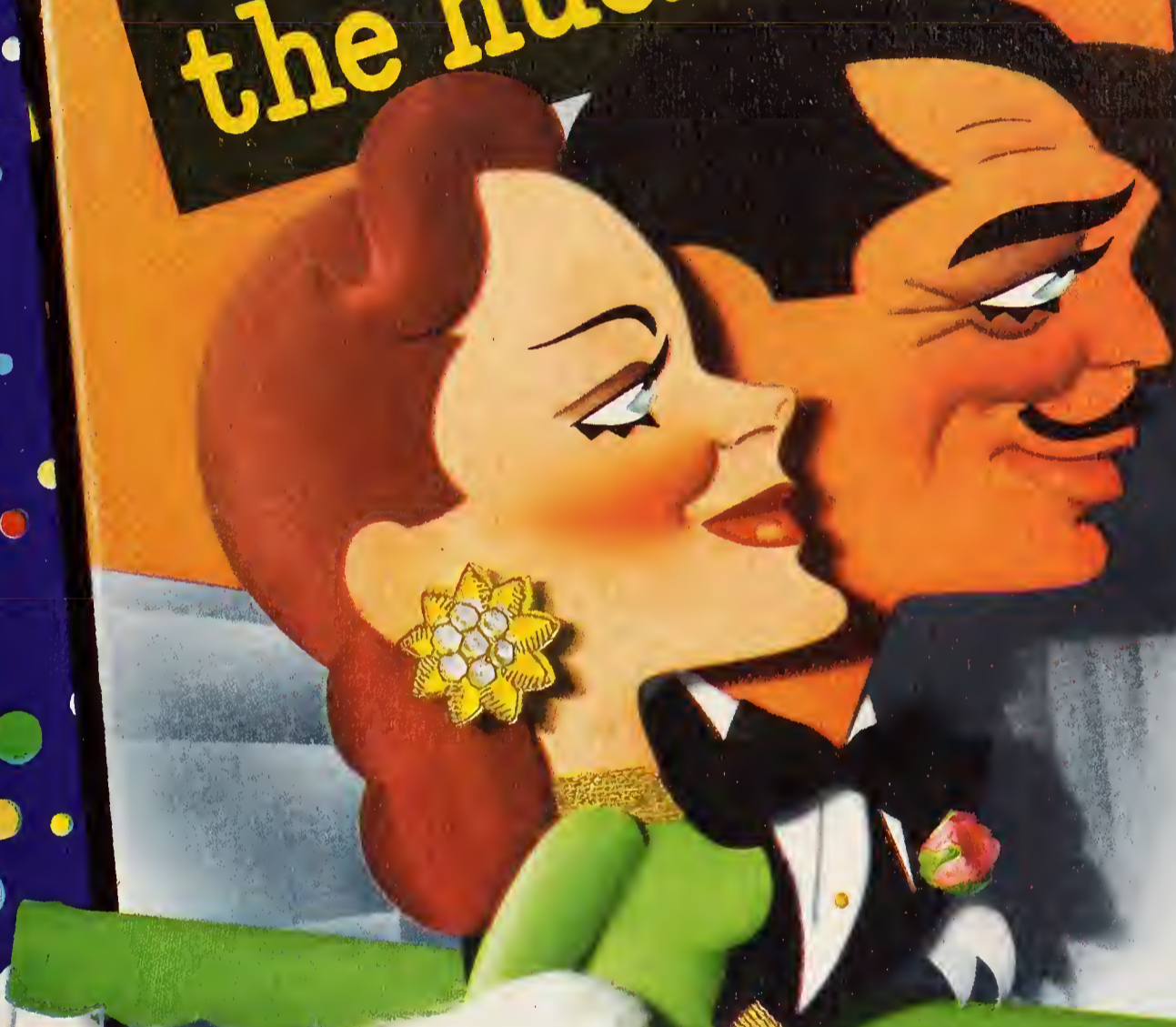
Chicago Bureau

The Circuit Court of Appeals has granted the defendants in the Jackson Park anti-trust suit a 60-day stay of mandate to provide time for their appeal to the Supreme Court, it was announced here August 14. Federal Judge Harold Igoe's decision for Jackson Park was upheld by the Circuit Court of Appeals and the theatre granted triple damages of \$360,000. The decision also ordered sweeping changes in the Chicago release system. Defendants include the major distributors and Balaban & Katz and Warner Theatre circuits.

Wolfe to Book Warner News

Lewis Wolfe, formerly with RKO, has joined Warner Brothers to handle home office bookings of the Warner Pathe News. He will be assisted by Calvin Leeder, formerly home office field representative for the Warner distribution department.

the hucksters



M-G-M MAGNETISM!

Nobody knows the *exact* population of the U.S.A. in this year of 1947 but the attendance records show that they're all buying tickets for M-G-M's record-setting romance.



CLARK GABLE ★ DEBORAH KERR

SYDNEY GREENSTREET • ADOLPHE MENJOU • AVA GARDNER • KEENAN WYNN • EDWARD ARNOLD

in M-G-M's

The HUCKSTERS

Screen Play by Luther Davis • Adaptation by Edward Chodorov and George Wells • Based on the Novel by Frederic Wakemon

Directed by JACK CONWAY • Produced by ARTHUR HORNBLow, JR.

New Unions Sign Pact Extensions Before Deadline

Anxiety on the part of the unions to reach agreements or to extend existing contracts before the August 22 deadline stipulated by the Taft-Hartley law was apparent in New York and in Hollywood this week as 10 unions signed contract extensions in Hollywood. The latest five included the laborers, plasterers, electricians, story analysts and story clerks.

The Association of Motion Picture Producers extended contracts with the janitors and culinary locals to August 14, 1948, on the same basis it recently extended contracts with other unions. These extensions continue the cost of living increase granted last January, which would have expired in December. They do not involve any other changes, however.

Extension of the existing contract to August 1, 1948, also was decided on by the Screen Extras Guild by a vote of 2,603 to 21. The action was taken to escape the necessity of putting the Taft-Hartley law to an immediate test. It is a prelude to the organization's move in filing a National Labor Relations Board petition after August 22, requesting a special election to prove that the majority of SEG's members desire the guild shop. It is believed that the SEG's procedure will be followed by other studio crafts.

The Screen Actors Guild, meanwhile, in a letter to all producers, urged them to sign guild contracts before the August 22 deadline or else SAG members would not work for them. The guild asked the producers to sign a pact equivalent to the one recently made with the Association of Motion Picture Producers and the Society of Independent Motion Picture Producers.

In New York, Screen Office and Professional Employees Guild front office exchange workers of United Artists, 20th-Fox, Loew's and Columbia late last week accepted the companies' offer made in reply to wage increase and work-hour demands by the union. The companies had suggested reopening of negotiations with SOPEG next November 15 while at the same time guaranteeing the employees that wage increases which may be agreed upon at that time will not be less than those of the national pattern of the other exchanges in the country.

According to a SOPEG spokesman the contract with the exchange managements, was to have been signed this week.

Walt Disney Productions Votes 37½ Cent Dividend

The board of directors of Walt Disney Productions last Thursday in New York declared a quarterly dividend of 37½ cents per share on the six per cent cumulative convertible preferred stock, payable October 1, 1947, to stockholders of record September 13.

SAYS PROPAGANDA NEEDED

The following letter, received from a European correspondent of MOTION PICTURE HERALD, is published because of the challenging viewpoint expressed. For obvious reasons the author's name is withheld.

I was extremely surprised and also worried about the news from London in connection with American motion pictures. It may be that other countries will follow the English example. It may also be that the sturdy reaction of the American industry will give a good lesson. In any case, I sincerely hope that the English Government will retrace its steps.

This incident makes me think that we Europeans are losing our minds and our way, and that probably eventually we will all go crazy.

I am really wondering whether the American policy is correct. My opinion is that, if the United States wishes to avoid a great disappointment, they should alter their policy: send fewer supplies and more propaganda. Europe is more sensitive to propaganda than to supplies. Fascism knows that very well. Fascism takes away

money, flour, meat, etc., and even blood. Propaganda captures the mind.

Therefore, supply European people with propaganda. If you are firmly decided to forego profits to help Europe, I guess it would be better to send them books, films, newspapers, comics in English, in Spanish, in French, in Italian, etc., instead of supplies.

Now you are not sure that supplies which you give to Europe will not be used against yourself. Europeans are subtle, wily and machiavellian, which is the essence of Fascism.

You must consider that supplies will not change the minds and feelings. However, a real mental change could be achieved through books, films, magazines, etc., which would mold the European mind to make it more similar to the American. And perhaps this could happen in a shorter time than we might expect. Furthermore, such action would be a touchstone, for you could consider absolutely Fascist all countries which would prohibit the free importation of your books, films, newspapers, etc.

Paramount Renews Action Against Browne, Bioff

Continuing a court action initiated in 1941 against George Browne, deposed head of the International Alliance of Theatrical Stage Employees, and his representative, Willie Bioff, Paramount last week reactivated its long pending suit against the two men. The company moved for a summary judgment of \$100,000 in New York Federal Court. Paramount contends that this amount was paid unwillingly to Browne and Bioff during the period of 1936 to 1938, when they had threatened a strike of the entire union.

Five Film Extortioners Released on Parole

Five men serving 10 years for extorting \$1,000,000 from the motion picture industry were paroled from Federal penitentiaries last Wednesday after serving one-third of their terms. The paroled men are: Louis (Little New York) Campagna, Philip D'Andrea, Charles (Cherry Nose) Gioe, alias Joy, and Paul De Lucia, also known as Paul Ricca, all of Chicago, and John Rosselli of Los Angeles. They were convicted of extortion on the testimony of Willie Bioff and George E. Browne, former officials of the International Alliance of Theatrical Stage Employees, both of whom were convicted on the same charge.

Honors Son at Party

Alex Schreiber, of Associated Theatres, Detroit, will entertain the local industry at the Detroit Variety Club headquarters, August 30, in honor of the thirteenth birthday of his son, Howard Edwin Schreiber.

RKO to Offer 86 Short Subjects

RKO Radio will distribute a total of 86 short subjects, exclusive of reissues, during the 1947-48 season, of which 48 will be produced by RKO Pathe, Harry Michalson, RKO short subjects sales manager and president of RKO Pathe, announced in New York Tuesday.

In the 48 Pathe subjects are included two new series currently in the process of development and as yet untitled. They will consist of a group of six two-reel subjects and another group of seven one-reel films. Both groups, according to Mr. Michalson, will be unique. Information on release dates and subject matter will not be announced before actual production is ready to start.

Aside from the Walt Disney Technicolor cartoons and the two-reel comedies to be made on the west coast, the RKO Pathe studio will produce 13 two-reel "This Is America" releases, two two-reel specials, seven Flicker Flashbacks, and 12 Sport-scopes.

Four of the coast two-reelers will be Ray Whitley musicals, offered as reissues. There will be six Edgar Kennedy and six Leon Errol comedies, and four subjects featuring Flame the Wonder Dog.

In addition to the above RKO Radio will offer six re-releases of Walt Disney cartoons, including "Little Hiawatha" and "Three Little Pigs" and a re-release of seven one-reel band subjects featuring well-known orchestra leaders.

SAMUEL GOLDWYN SPEAKS

LAST WEEK the British government announced a tax of 75% on all American film earnings in Great Britain.

I look at this as the greatest challenge we have ever had to meet in our business.

What happens at No. 10 Downing Street in London affects Main Street, U. S. A. Not only the producers, but every one of the 16,500 exhibitors in America must revamp his thinking and his way of doing business if he is to meet the threat of the British tax and keep his theatre open.

"Of 123 pictures sent into the foreign market," Daily Variety pointed out the other day, "only 19 paid their negative costs in the domestic market. All profits came from foreign showing. And 85% of the foreign market for American films is in Great Britain."

The meaning of that is clear. Producers will hereafter have to depend

on the domestic market alone for a return of their costs and a profit commensurate with the value of their pictures. This leaves them with two alternatives: to produce cheap pictures with a minimum of time, money and talent, or to continue to gamble fortunes in the attempt to make really fine films. I believe most of us will take that gamble, for without first-rate pictures the entire industry is doomed, producer and exhibitor alike.

While drastic readjustments must be made in Hollywood, the exhibitor, too, must realize that his ability to stay in business depends directly on whether or not his policies encourage the making of good motion pictures. He must discard his hidebound theories and ancient prejudices. He must learn, like any other wise retailer, to distinguish between quality product and inferior product. And he must treat each according to its merit.

We believe this message to be of such significance to the entire industry

OUT ON THE BRITISH TAX!

(Reprint from *Weekly Variety*, August 13, 1947)

A case in point is "The Best Years of Our Lives." When the judgment of critics and preview audiences confirmed my own opinion that it was an outstanding picture I decided that it was time to get away from the old habit of treating all films alike. I was sure that the American public would be willing to pay a fair admission price to see a genuinely fine picture even if the price was higher than that being charged for run-of-the-mill films.

Amazingly enough, resistance to this policy came not from the public, which flocked to see the picture, but from the exhibitors. Whether they represented large circuits or individual houses, with a few notable exceptions, they resented this departure from the conventional method of charging the same standard price for all pictures, good and poor.

As a result it was necessary for us to show "Best Years" in theatres off the beaten path, to guarantee running

expenses, to bear the burden of the exploitation campaigns. And yet the receipts, *and the exhibitor's share*, were far above what they would have been if we had been content to stick to out-moded methods of pricing and selling the picture.

That is only one illustration. But it proves a point. If exhibitors insist on charging uniform prices in the future, they will get uniform pictures. And uniform pictures will not keep the theatres filled. Instead they will actually drive people away. Only exceptional pictures will keep our theatres open. And for the exceptional picture it is not only fair—but now an absolute necessity—to charge a price which bears some reasonable relationship to the true value and quality of the entertainment offered.

Only this way can we continue to produce fine films.

And only by producing fine films can we survive!

hat we have obtained permission to reprint it.—RKO-RADIO PICTURES, INC.

THE HOLLYWOOD SCENE

Production Dips to 35; Argosy's "War Party," RKO's "Rachel" Start

Hollywood Bureau

The annual midsummer slowdown in production was apparent in Hollywood last week when the production graph dipped to 35 pictures shooting as against 39 the previous seven-day period. Eleven films were sent to the cutting room tables while eight were started. At the week's end all the sound stages on the Warners and PRC lots were idle, while at most of the major studios only two or three pictures were before the cameras, the majority of them in final stages of filming.

Columbia put two new productions into work. They are "Glamour Girl," with Susan Reed, Michael Duane, Jimmy Lloyd and Gene Krupa's band topping the cast, and "Rose of Santa Rosa," featuring Eduardo Noriega and the Hoosier Hotshots. Sam Katzman is producing the former film, with Ray Nazarro directing for Colbert Clark on the latter.

John Ford Starts Film Under Argosy Banner

The John Ford-Merian C. Cooper production setup, Argosy, had the cameras rolling on "War Party," with Henry Fonda, Shirley Temple, John Wayne, George O'Brien, Ward Bond, Victor McLaglen heading the large cast. With Cooper handling the producing end of it, Ford is directing. Another independent film going into the shooting stage was Alson Productions' "The Tender Years," starring Joe E. Brown, with Richard Lyon, Josephine Hutchinson, Noreen Nash and Charles Drake. Edward Alperson is producer, with Harold Schuster director.

Among the big budget starters was RKO

Radio's "Rachel," with Loretta Young, William Holden and Robert Mitchum in the stellar roles. Metro-Goldwyn-Mayer started a new Joe Pasternak musical, "Luxury Liner," featuring George Brent, Frances Gifford, Jane Powell and Lauritz Melchior. Richard Whorf directs.

Western films kept rolling along, two of them among the eight starting. At United Artists, William Boyd put a new Hopalong Cassidy film, as yet untitled, before the lenses, with Andy Clyde and Rand Brooks again supporting Boyd. Lewis Rachmil is producing, with George Archainbaud as director. Republic started "Outlaws of Ghost Town," with Alan "Rocky" Lane, Bob Steele, Linda Johnson, Eddie Waller and Phil Ford in the cast. Phil Ford is director; Gordon Kay the producer.

Nebenzal and Rogers To Produce Three Films

Seymour Nebenzal and Charles R. Rogers announce they will produce three pictures in Technicolor. The first will be a comedy, "Queen of Hearts," starring Maria Montez, Miss Montez, now in Paris, will return to this country in September. Filming on "Queen of Hearts" is scheduled to start late in October. . . . A spurt in production started at Republic, with the start of filming last week on "Outlaws of Ghost Town," first of six pictures to go before the cameras during the next six weeks. Two of the six are in the big budget bracket. . . . The Pine-Thomas production team at Paramount is also ready to hit it on high for the autumn, with four pictures to start during the ensuing months of 1947. . . . Monogram has four new ones ready to start shooting this month.

MGM announces the selection of Fred

Wilcox to direct "The Hills of Home" which, together with the studio's canine star, will have Edmund Gwenn, Janet Leigh and Donald Crisp in top roles. Robert Sisk will produce. . . . The same studio has also set Leslie Kardos to direct the forthcoming Joe Pasternak musical, "A Date with Judy," which co-stars Elizabeth Taylor and Jane Powell, and has signed Seton I. Miller to a writer-producer contract. Miller's first assignment will be "Colt .45," with Wayne Morris as star.

One of Hollywood's topflight directors, Lewis Allen, will megaphone Paramount's "The Sealed Verdict," with Robert Fellows as producer. . . . Under his recently signed writer-producer contract at Universal-International, Robert Buckner will write and produce "Patent Applied For" as his first assignment.

Pereira Assigned "Captain Was a Lady" By RKO Radio

Under his new RKO Radio contract, which calls for three films a year, William Pereira has been given "The Captain Was a Lady" as his initial production assignment. . . . Monogram has signed Sid Luft to produce a series co-starring Jackie Cooper and Jackie Coogan. . . . Phil Ford's option at Republic has been lifted for another year as director. . . . Republic also signed Al Kelley to direct "Slippy McGee," scheduled to go into production August 21. . . . Lesley Selander will direct "Panhandle" for Champion Productions. . . . Veteran director David Butler's next assignment at Warners will be a romantic comedy, "The Last Fling." Butler recently completed "Two Guys from Texas."

Mady Christians, star of the Broadway stage hit, "I Remember Mama," returns to Hollywood under contract to Universal-International for two pictures. Her first will be a mother role in "Letter from an Unknown Woman," and later she will join the cast of "All My Sons," starring Edward G. Robinson. . . . William Frawley, stage and screen comedian, joins the cast of Columbia's new Blondie film. . . . Producing Artists, Inc., have signed Louis Hayward for a lead role in "Prelude to Night." . . . Robert Armstrong marks 20 years as a

STARTED

COLUMBIA
Glamour Girl
Rose of Santa Rosa

MGM
Luxury Liner

REPUBLIC
Outlaws of Ghost Town

RKO RADIO
Rachel

UNITED ARTISTS
Untitled Hopalong Cassidy

INDEPENDENT

The Tender Years
(Alson Productions)
War Party (Argosy Pictures)

COMPLETED

COLUMBIA
Mating of Millie
Tex Granger

MGM
Virtuous

PARAMOUNT
Night Has a
Thousand Eyes

SCREEN GUILD

The Prairie

20th-FOX
Daisy Kenyon

UNITED ARTISTS
Time of Your Life

UNIVERSAL-INTERNATIONAL
The Senator Was Indiscreet
Tap Roots

WARNERS
That Hagen Girl
Ever the Beginning

SHOOTING

COLUMBIA
A Little Spanish Town
The Sign of the Ram
Blondie's Anniversary
The Black Arrow

EAGLE-LION
T-Mari
Northwest Stampede

MGM
On an Island with You
The High Wall

MONOGRAM

Rocky

PARAMOUNT
The Paleface
My Own True Love

REPUBLIC
The Red Pony
The Gay Ranchero

RKO RADIO
I Remember Mama
Roughshod
Your Red Wagon
Station West
Good Sam
Under Arizona Skies

That's Life
(Goldwyn)

SELZNICK
Portrait of Jennie

20th-FOX
Gentleman's Agreement
The Snake Pit
Green Grass of Wyoming

UNIVERSAL-INTERNATIONAL
The Naked City
(Hellinger)
Mortal Coils
A Double Life

screen actor with his assignment to Paramount's new Bob Hope picture, "Paleface." . . . Producer Jack Wrather has engaged Peggy Knudsen to appear in "The Quest of Willie Hunter."

The national release date of Allied Artists "The Hunted" has been changed from late December of this year to spring of 1948. . . . PRC announces title changes for two pictures. The Lash Larue film, formerly titled "Gun Law," has been renamed "The Fighting Vigilante," and "El Lobo Mystery," recently finished, has been changed to "Cheyenne Takes Over."

Urges Producer Closer to Sale

By WILLIAM R. WEAVER
Hollywood Editor

The miles between a producer's desk in Hollywood and any exhibitor's desk anywhere are too many for the good of the entertainment enterprise, in the opinion of producer Robert Fellows, who maintains that it should be regarded as one enterprise. Likewise too many, he says, are the miles between the producer's desk and the desks of the promotional experts in the home offices and the advertising agencies which proffer to the public the items of entertainment fashioned by the producer for a purpose often quite different than it is ultimately sent out to accomplish.

The miles are producer Fellows' target of complaint. The exhibitors, the home office advertising men and the advertising agency experts are co-victims of a mileage-made isolation costly to all parties first in terms of confusion and finally in box office dollars. It's an isolation everybody recognizes and deplores but nobody does anything about.

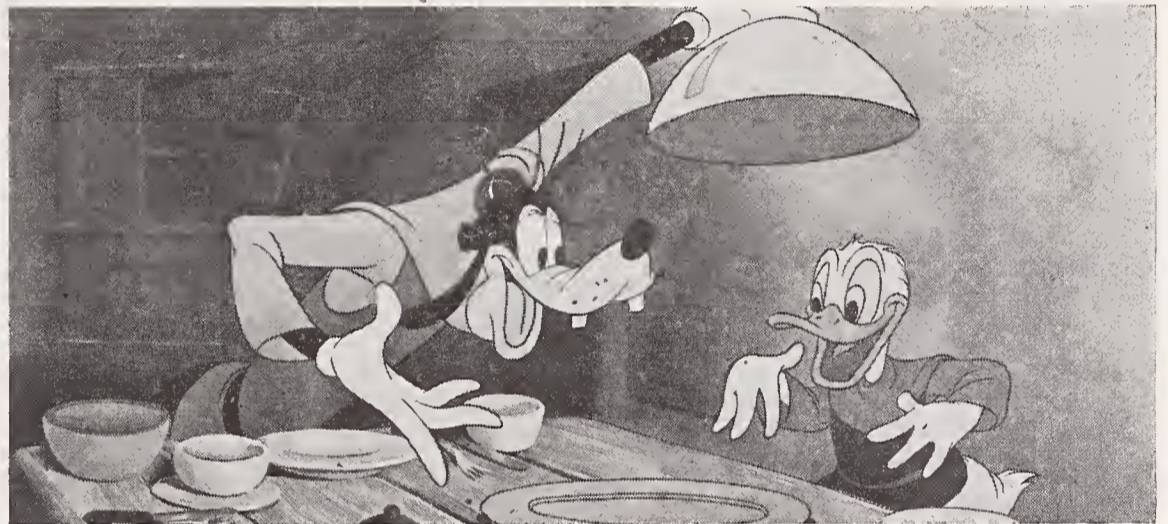
Offered as Something Else

According to the producer whose "Spanish Main" couldn't very well have been exploited as anything but a pirate picture and which grossed about \$6,000,000 under direct representation as such all the way from story purchase to payoff. More often than this happens, he says, a producer sets out to make a picture containing "some certain thing" conceived as having a special desirable characteristic, and sees his picture offered either as something it is not or without emphasis on the phase which was the justification of its making. Somewhere along the line the ball has been lost, chiefly because the line is too long.

Telephone and telegraph are no match for the miles that make the mischief, in Mr. Fellows' opinion, nor are the periodical, hurried visits of home office men, agency men and exhibitors to the studios. Only slightly more effective, he says, are visits by a producer to the scene of the laying out of the publicity and advertising campaigns. Pro-



SHE'S DISC JOCKEY and singer now. Deanna Durbin appears in a new role in Universal-International's "Something in the Wind". John Dall is her co-star. Joseph Sistrom produced and Irving Pichel directed. The picture is available this month.



THINGS LOOK BAD for Goofy and Donald Duck, in Walt Disney's new full length Technicolor feature, "Fun and Fancy Free," which exhibitors were to see Tuesday and Wednesday. A combination of "live action" and animation, the new opus presents as stars Dinah Shore, Luana Patten and Edgar Bergen, with of course, Charlie McCarthy and Mortimer Snerd—and, naturally, Donald Duck, Mickey Mouse and others of the Disney menagerie. Ben Sharpsteen was production supervisor, and Jack Kinney, W. O. Roberts and Hamilton Luske the directors.

ducer Fellows offers no guaranteed method of counteracting the evil.

Other fixed practices mitigate against the free flow of a production idea to the purview of the ultimate consumer, including that of projection room screenings. He points out that pictures are not made for a half-dozen or dozen people to look at and that they would be made quite differently if that were the case. He argues that pictures are made to be seen by large and varied audiences who have paid money for admission to pleasantly appointed theatres with the expectation of being entertained, and that these audiences, unlike critics or market experts or exhibitors convened in a projection room, have a stake in being pleased rather than disappointed. Their mass reaction is not what the reaction of any doz-

en of them might be, he says, and their perceptions are keener because they have chosen the time and place of their exposure to the product, wherefore they are more likely to discover the thing in the picture which the producer put there to be discovered.

Mr. Fellows cites his forthcoming "Wild Harvest" as an instance of the projection room evil. Previewed in three widely differentiated theatres to paid audiences, he says, it was relished as the somewhat rough-house comedy he had set out to make under the original title, "The Big Haircut," which had the jaunty flair given the story, dialogue and performances. Projection room groups, on the contrary, missed the point entirely. Comedies and musicals are especially subject to this type of misconception, he says.

Record-breaking business!

"Wyoming" gets off to smash World Premier
in Cheyenne followed by 83 day-and-date engagement
in Rocky Mountain area!

and now

more Class "A" top dates!

ORPHEUM • VOGUE • EL RAY • BELMONT • CULVER
of Fox West Coast Unit, Los Angeles

PARAMOUNT, San Francisco • SAENGER, New Orleans • LYRIC, Salt Lake City
MAYFAIR, Baltimore • IMPERIAL, Charlotte • FULTON, Pittsburgh • PALACE, Jacksonville

And many more of the world's finest theatres are now booking

THRILLING

WYOMING

IS A GREAT OUTDOOR DRAMA!

re-fire draw. Brimming with action."

Hollywood Reporter

enty to cheer about.

oroughly entertaining. Superior western."

Showmen's Trade Review

gh budget western packed with ingredients which fill theatres."

Motion Picture Herald

enty of action. Should be satisfactory at box office."

Exhibitor

ould reap strong returns."

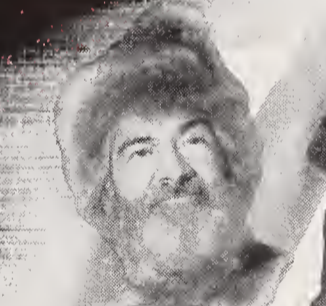
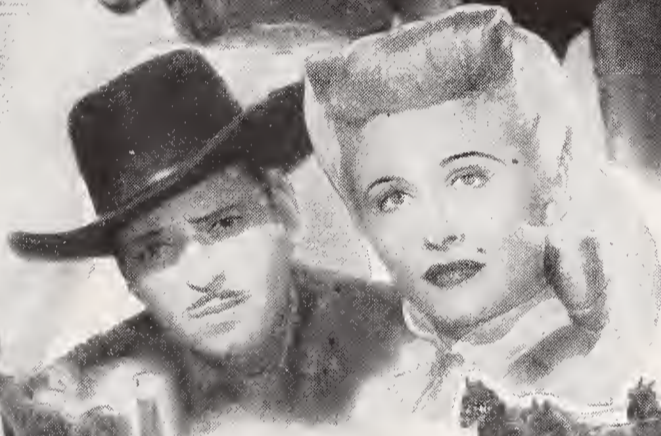
Variety - New York

pp grade western. Good bet. Loaded with excitement."

Film Daily

randout western. Commercial values suggest top playing time."

Motion Picture Daily



WYOMING

WILLIAM ELLIOTT • RALSTON • CARROLL
starring VERA JOHN
with GEORGE "GABBY" HAYES • ALBERT DEKKER
VIRGINIA GREY • MME. MARIA OUSPENSKAYA
Screen Play by Lawrence Hazard and Gerald Geraghty
Associate Producer-Director JOSEPH KANE

A REPUBLIC PICTURE

EAGLE-LION TAKES FACILITIES OF PRC

Thomas Resigns, to Make 10 Pictures; Company to Handle Rank's Product

Eagle-Lion, Inc., has acquired all the exchanges and distribution facilities of the PRC Exchange Corporation, Robert W. Purcell, chairman of the board of Pathe Industries, Inc., announced in New York Monday. This includes the 31 exchanges formerly operated by PRC in all the film centers of the country as well as the home office facilities of PRC in New York. Mr. Purcell said that this change in setup has been prompted by the rapid expansion of Eagle-Lion Films.

As a result of the change, Harry Thomas, president of PRC, is resigning and will undertake the production of a minimum of 10 program films under the name of Mutual Films, and to be released by Eagle-Lion.

To Handle Own Films

Eagle-Lion will hereafter distribute its own pictures and those of J. Arthur Rank through the wholly-owned and controlled distribution organization. Heretofore, the Eagle-Lion program was distributed through the PRC exchanges under the supervision of separate Eagle-Lion sales and exploitation personnel.

The Eagle-Lion executives who will continue to function are Arthur B. Krim, president; Bryan Foy, vice-president in charge of production; A. W. Schwalberg, vice-president and general sales manager; Max E. Youngstein, director of advertising, publicity and exploitation, and Sam Isreal, studio publicity head.

Harry Thomas Lauded

Mr. Purcell expressed the appreciation of Pathe for the contribution of Mr. Thomas for the rapid progress of that company through his tenure of office.

In a statement issued from Hollywood, Mr. Krim said: "The acquisition by Eagle-Lion of its own system of exchanges marks another milestone in the progress of the company. This new step will definitely mean greater efficiency in the sale and distribution of our own pictures and those which we distribute for the J. Arthur Rank Organization."

Selznick Product in Canada Handled by Pioneer Films

The physical distribution of Selznick product in Canada will be handled by Pioneer Films, Ltd., Neil F. Agnew, president of the Selznick Releasing Organization, has announced. First feature on the contract is "Duel in the Sun," which will probably be roadshown in most of the Dominion's key situations.

Ascap Trust Suit Settlement Seen

Washington Bureau

The possibility of an early settlement of the Justice Department's anti-trust suit against the American Society of Composers, Authors and Publishers was indicated by Department officials here this week.

At the same time, Abram F. Myers, counsel for Allied States Association, disclosed that his organization was planning to promote in Congress a bill which would include ASCAP public performance rights in film producers' rights, thus eliminating the necessity of theatre fees to ASCAP.

Although the Justice Department spokesman declined to reveal details of the possible settlement, he said counsel for the defense was working with Government attorneys on a consent decree. Previously Department officials had said that ASCAP would have to give up its exclusive contracts in this country for foreign repertoires before the suit could be dropped.

The fact that negotiations aiming at a settlement of the suit were going on was confirmed this week by Louis Frohlich, litigation counsel for ASCAP. He said that "some adjustment might be made" and that a settlement was not unlikely.

Mr. Myers refused to further identify the measure proposed by his organization, but it was understood that the bill would provide for the absorption by the producers of exhibitor ASCAP costs.

Commissioners Hear Protest On Free Children's Shows

Washington Bureau

Washington, D. C., District Commissioners August 18 referred to the Department of Recreation Washington theatreowners' protests over the showing of free feature films for children in District playgrounds. After a hearing before the Commissioners, it was agreed that a decision on the question would be reached after a further meeting between District theatremen and Recreation Department officials. Theatre spokesmen at Monday's hearing charged that the evening shows, which were held for a month this summer, were in unfair competition with commercial theatres. Theatre representatives at the meeting were A. Julian Brylawski, president of the Motion Picture Theatre Owners of Metropolitan Washington; Carter Barron, MGM representative; Fred Kogod, head of K-B Theatres, and Louis Bernheimer, head of the Louis Bernheimer Theatres.

Freeman Tells Industry Stand At Labor Probe

The procession of witnesses testifying to a House labor sub-committee investigating the Hollywood labor situation, continued last week in Los Angeles, headed by Y. Frank Freeman, Paramount vice-president in charge of studio operations. He told the group that the producing companies had been unable to take a firm stand and had resorted to "appeasement" in jurisdictional disputes because "this industry is one that doesn't have tremendous reserves in dollars to carry on in a long labor fight."

Questioned by Irving McCann, committee counsel, on whether it was not a fact that the industry had "acted with a great deal of cowardice throughout this whole problem," Mr. Freeman replied: "I wouldn't say cowardice, but I think the problem of maintaining the business from day to day was a contributing factor in decisions, rather than the penalty you might pay by closing down your business in order to win a long-range victory."

Asked whether it was not true that the studios, in the seven-month 1945 strike, had preferred to take away the strike from the weaker union rather than to keep faith with a contract entered into five years before, Mr. Freeman explained the studios' actions by saying decisions had partly been based on the fact that "the International Alliance of Theatrical and Stage Employees would take any economic pressure they had against the studios, including closing the theatres."

Earlier in the week, Representative Carroll Kearns, chairman of the House group, said that many high-ranking AFL officials were trying to get out of testifying at the hearings, but that their efforts would prove futile. The committee has rejected several appeals from AFL officials, asking to be excused.

The investigation this week also produced violence when, after Joseph L. Padway, AFL counsel, had called the committee procedure "Gestapo stuff," Mr. McCann grabbed the union lawyer by the throat and hit him.

Boston Operators' Local In Petition for Strike

Local 182 of the operators union, IATSE, Boston, has petitioned the International for the right to call its 250 to 300 members out on strike August 31. Joseph Nuzzollo, president of the unit, said here this week. The present contract expires August 31. Some 90 theatres in greater Boston would be affected by such a walkout, but the outlook for settlement is said to be optimistic. The local is demanding a six-day week instead of the present seven days or the substitution of the six-day for the seven-day week without loss in pay. Mr. Nuzzollo said the operators had received no raises since 1944 and that at that time their wages were lower than those received in 1938.

ALBANY

Warners' Strand, for the third time in the past six months, booked a reissue bill. The pictures were: "Marked Woman" and "Dust Be My Destiny." The Strand's annual fur fashion show, staged in a tieup with David's, featured the opening night of the revival show. It ran for 30 minutes. The Strand cleaned up last winter with two reissues, "The Sea Wolf" and "The Sea Hawk," but did not fare so well with "Go Into Your Dance," an early Al Jolson talker, and "I'll Sing You a Love Song." . . . The Palace presented "The Romance of Rosy Ridge" and "Dick Tracy's Dilemma." The Ritz came back, in two weeks, with another James Mason picture, "The Patient Vanishes." "High Conquest" was the dual feature. Fabian's Grand scheduled "The Woman on the Beach" and "The Devil Thumbs a Ride." . . . Sweltering heat affected grosses, the city's three air-conditioned houses, Palace, Strand and Madison, being hit least. . . . Jackie Warner, son of Jack Warner, vice-president of Warner Pictures, came to Albany to observe the operation of the circuit's theatres. He made a tour with C. J. Latta, zone manager, and A. Smakwitz, Latta's assistant. Warner, Jr., is studying all phases of Warner operations.

ATLANTA

James W. Gaylord, manager of the Wilby-Kincey theatre, the Enzor, Troy, Ala., has been elected chairman of the Pike County chapter of the American Red Cross for the next year. . . . Hayden P. Whatley will soon open his new Arabian theatre, Arab, Ala., seating 400 and costing around \$50,000. This will give this little town of 1,500 people two theatres. . . . Mack Jackson, owner of the Strand and Jackson theatres in Alexander City, Ala., has increased admissions five cents on each ticket because of the city putting a 10 per cent tax on theatres. . . . John Stillman, the Tennessee showman, was in town recently and reported he has sold two of his colored theatres, the Gem at Columbus, Tenn., to H. F. Baras, and the Gem, Franklin, to C. P. Williams. . . . Ridgedale, Tenn., will soon have a new theatre, to be constructed by Dr. V. A. Avakian, of Rossville, Ga. The cost of the building and equipment will be around \$100,000. . . . E. J. Sparks, former president of the Florida State Theatres, was in Jacksonville, from his home in Asheville, N. C., visiting friends. . . . Jack Burkette is now the sole owner of the Rex theatre circuit in Florida. . . . C. P. Cohen has announced the sale of the Pix theatre and Dixie to the Blumenthal theatre circuit with headquarters in Charlotte, N. C. . . . Joe Fieldman, formerly sales manager of the Screen Guild of Georgia, has announced that he has resigned from the company. . . . "Welcome Stranger" has started its fifth week at the Paramount theatre and is still going strong. . . . W. R. Griffin, owner of the two theatres at Cullman, Ala., has closed his theatres in protest to the city's 10 per cent tax on theatres.

BALTIMORE

Sultry, humid and hot weather here. In some neighborhoods, people going into air-conditioned theatres to escape mid-ninety temperatures. At first runs patronage on up-



grade for week beginning August 14. Three pictures warranted holding over, including Keith's with "Brute Force," Stanley with "Possessed," and Little with "Moonlight Sonata." Six pictures offered at seven first run theatres. Century fairly well with "The Other Love." Hippodrome fine with "Kilroy Was Here," plus Desi Arnaz and orchestra. New theatre brought back "How Green Was My Valley," with fair opening. Mayfair opened pretty good with "Wyoming." Town doing fine with "The Bachelor and the Bobby Soxer." Roslyn and Times ran "Phil Vance Returns" and "Escape in the Desert," and opened well. Leader, in Rome Circuit, managed by Charles MacGruder, closed August 25 to 28 for remodeling. Changes in Schwaber circuit, including: Max Greenspan, Linden manager, leaving for Palestine, and succeeded by Irving Woolf from Apex. Woolf is succeeded by Thomas Golembiowski. . . . Isaac Weinberg, doorman at Apex, died Aug. 11. He had been in an auto accident the previous Saturday. . . . "Variety Girl" premiere at Keith's August 25. . . . Warner Brothers now represented in Baltimore territory by Peter DeFazio, transferred from Pittsburgh. . . . Film exchange men were entertained by Mr. and Mrs. E. F. Perotka, Aero and Victory theatres, at their Chesapeake Bay summer home.

WHEN AND WHERE

September 19-20: American Theatres Association and Motion Picture Theatre Owners Association joint membership meetings to consider ratification of a resolution to unite the two organizations. The meetings will be held at the Shoreham Hotel in Washington, D. C.

September 24-29: Theatre Equipment and Supply Manufacturers and Theatre Equipment Dealers Protective Association joint convention at the Shoreham Hotel in Washington, D. C.

September 30-October 1: Kansas-Missouri Theatre Association for Kansas and Western Missouri annual convention at the Phillips Hotel, Kansas City.

October 20-24: Society of Motion Picture Engineers 62nd semi-annual convention at the Hotel Pennsylvania, New York City.

BOSTON

The sizzling heat wave deadened all business in Boston. The two fairly bright box office spots were at the Boston where Carole Landis topped the stage show and "Brute Force" held for a second week and at Loew's State and Orpheum theatres where "Gone With the Wind" is playing at regular prices. The Boston should do about \$45,000. Loew's looks good to hold at slightly above average, with \$16,000 at the State and \$23,000 at the Orpheum. "The Long Night," publicized by the big "mock trial" promotion at Symphony Hall on August 13, winds up a second week with about \$30,000. . . . Interstate Theatres busy with extensive remodeling and renovating plans, with five houses already extensively renovated. The Tremont theatre finally won an okay on long-delayed remodeling plans. . . . "Life With Father" opened August 20 on a continuous showing, no reserved seat policy at the Esquire and Modern theatres, both small capacity houses. Both houses reported capacity first day business. . . . "Fantasia" now in the fourth week at the Kenmore, with manager George Kraska reporting above average business for the third week with grosses holding at \$3,500 at the 700-seat house.

CHARLOTTE

Charlotte's Variety Club will sponsor the local premiere of "Variety Girl" at the Carolina theatre on August 29. Proceeds will be used for the club's charities. . . . The Gaston and Holly, in Mt. Holly, a suburb of Charlotte, have begun playing midnight shows—the Holly one nights a week, the Gaston three nights. . . . A new 300-foot tower to replace the one wrecked by high winds at Shelby, N. C., June 19, will be erected at radio station WOHS. . . . A decision to outlaw juke box playing in public places from midnight each Saturday to 7 a.m. Monday was made by the city council of Hickory, N. C. . . . Seen along Film Row: J. F. Smith, Clarkton; W. G. Fussell, Bladenboro; Carey Caudell, Wallace; S. J. Workman, Woodruff; Boyd Brown, Winnsboro; Mrs. B. B. Anderson, Mullins; J. C. Holland, Lyman; Billy Drace, Greer, and Henry Nelson, Loris. . . . When "Gone With the Wind" opened at the Imperial here August 17, the line of patrons extended for four blocks, the longest line of waiters on record here. It was 2 in the afternoon and the temperature about the hottest Charlotte has known for years.

CHICAGO

In spite of extremely warm weather during the past week, downtown Chicago theatres have been enjoying good business. New pictures in the Loop included "Fiesta," at the United Artists, the Chicago's "Cynthia," with Perry Como and Marion Hutton on stage, and "The Other Love," with Marie McDonald and Clark Dennis on the stage of the Oriental. . . . Popular holdovers were "The Secret Life of Walter Mitty" at the Woods, "Brute Force" at the Grand, and the Apollo's "Welcome Stranger." . . . Clyde Elliott, head of Clyde Elliott Attractions, departed for New York to discuss his newest release, "Citizen Saint," with exhibitors in that territory. . . . Ed Kennelly,

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veteran showman, who was recently on the managerial staff of the Oriental theatre, has been appointed manager of the North Center theatre of the Essaness circuit. He replaces Herman Jensen, who will be assigned to another house. . . . Don Schulman has joined the Filmack organization. He will represent the preview trailer department in the Wisconsin territories. . . . Jack Barnett, chief Fox Movietone cameraman here, departed last week for the west coast on business. . . . Eddie Solomon, at one time a member of the 20th Century-Fox Chicago exploitation department, and more recently a special representative out of the Eastern office, is scheduled to return to Chicago as head of Fox's exploitation for the midwest area. He succeeds Al Winston, who left the company.

CINCINNATI

With the temperatures in the upper 90's for the past few weeks, attendance at the first run houses, with a few exceptions, has felt the effect, despite the quality of the product. . . . The 3,300-seat Albee theatre, playing a straight film policy, played a seven-act all-star stage show for one week opening August 14, at advanced prices. . . . The Hippodrome theatre, in Springfield, Ohio, operated for several years as a second run house by Chakeres-Warner Theatres, until recently, when the house was closed after failure to renew the lease, has now been leased by Leo Yassenoff, head of the Academy circuit of eight theatres, in Columbus, Ohio, and operator of two houses in Ada, Ohio. Mr. Yassenoff, who also is head of the Y & F Building Service, in Columbus, will do extensive remodeling and reopen the house under the name of the Globe. . . . The Paramount theatre, largest of the three Northio units in Hamilton, Ohio, playing pictures only, played Johnny Long and orchestra, plus acts, on August 13, with a top admission of 80 cents compared with the regular price of 60 cents.

CLEVELAND

Sustained high temperatures, with the mercury registering in the upper 90's, continued to make a dent in theatre takes. Neighborhood houses especially suffered. Downtown houses with airconditioning were not so badly affected. . . . Norman Levin, Republic branch manager, is spending a few house a day in the office. He was taken ill at Cedar Point, while attending the ITO convention. . . . J. V. O'Gara and Sam Sep-lowin held a district meeting here to discuss Republic sales policies. George Kirby, Cincinnati, and I. Sweeney, Pittsburgh, attended. . . . Grover Schaefer has resigned as SRO district manager. Cleveland henceforth comes under the J. E. Fontaine district. . . . SRO's Whitney Bolton was here with rushes on "The Paradine Case," which he showed to local movie critics. . . . Ruth Lewis, secretary with Associated circuit for the past 17 years, has resigned. . . . Paramount exchange closed shop last Monday at noon to attend the company picnic at Aurora. . . . Horace Shock's new Summit drive-in at Marion, Ohio, opened August 15. . . . William C. Olella, former manager of the Victor theatre, Los Angeles, succeeds Richard Rieger as manager of the down-



ton Embassy theatre, a Community circuit house located in this city.

DALLAS

Russell Brown, Jr., has resigned as sales manager here for Eagle-Lion. . . . Robb & Rowley held its annual managers convention in Dallas August 19-20. George Jessel was the principal speaker at the banquet. . . . Buster Gordy, manager of the Palace theatre in Timpson, had his employees wear especially designed T-shirts to exploit "Duel in the Sun." . . . The following exhibitors were on Film Row buying and booking: Roy Prange, Fabens; Al Eatman, Springtown; Andy Adcock, Alvord, and H. R. Bisby, Garland. . . . United Artists and Eagle-Lion Films are making arrangements to move their offices to Jackson Street.

DENVER

Mr. and Mrs. Joe Stallman will open their 200-seat \$40,000 theatre at Lingle, Wyo., about September 1. This is the first theatre for the town. . . . Frank Childs had low net of 63 to cop the big prize in the golf tournament of the Rocky Mountain Screen Club. . . . Robert Patrick has the remodeling of a building at 26th and Humboldt under way. He is making it over into a 500-seat theatre. . . . Tom Bailey (Selected Pictures) has taken on physical distribution of Film Classics and Screen Guild and added Tom McCormick, salesman, to his force. Bailey has arranged to build an additional vault in his exchange. He will distribute "40,000 Horsemen" and "Mutiny of the Elsimore." . . . Paul Hoppen, former theatre operator, and still owner of the Plaza theatre building, opening up theatre broker offices at 2044 Broadway.

HARTFORD

Hartford's Mayor Edward Allen has appointed the following theatremen to a Hartford United National Committee to aid local celebration of United Nations Week, beginning September 14: Henry L. Needles, Hartford district manager, Warner Theatres; George E. Landers, district manager, E. M. Loew's Theatres; Lou Cohen, Loew's Poli manager, and William H. Mortensen, Bushnell Memorial managing director. . . . Visiting Hartford: Max Finn, general man-

ager, E. M. Loew's Theatres; I. J. Hoffman, zone manager, and Cy O'Toole, zone executive, Warner Theatres; and Harry F. Shaw, division manager, and Lou Brown, advertising-publicity manager, Loew's Poli Theatres. . . . There was only one downtown film holdover in Connecticut's capital city this past week, with E. M. Loew's holding Columbia's "Gunfighters" for a fortnight. Warm weather has been a tough competitor for city theatres.

INDIANAPOLIS

Grosses here were nothing to write home about again last week, although "The Great Waltz," reissued with "Cynthia," beat its 1938 mark by registering a very nice \$12,000 at Loew's. "Possessed" was held to a mild \$11,000 at the Indiana, and "Moss Rose" to a milder \$8,000 at the Circle. The weather was hot, of course, and a \$28,000 turnout for the Olsen and Johnson show at the Butler Bowl also helped slow the movie turnstiles. . . . The Fountain Square Theatre Company, of which Earl Cunningham is general manager, has bought the Sanders theatre property from the Central Indiana Corp. Fountain Square has operated the Sanders for 15 years. . . . The Associated Theatre Owners of Indiana, in their current bulletin, propose that exhibitors charge film companies plugging their wares in newspapers for screen advertising. . . . Mary Wehring, secretary to George Landis, 20th-Fox branch manager, will return to work September 1 after a leave of absence. . . . Out-of-towners seen on the Row this week: Roger Scherer, Fort Wayne; Roy Harrold, Rushville; Sam Switow, Louisville; A. J. Kalberer, Washington; Sam Neall, Kokomo.

KANSAS CITY

Frank Meyers has been transferred from the Summit theatre, Commonwealth circuit, to the Midway, and Philip Blakey has moved to the Summit from the Midway. . . . Tom L. Taylor, once salesman for Universal here, is back on the southern Kansas territory for Universal. . . . The Southtown followed "I Know Where I'm Going" and "Les Miserables" with "Dear Octopus" and "Adventure in Blackmail." Its current bill is "The Scarlet Pimpernel" and "Return of the Scarlet Pimpernel." . . . "Fantasia" is in its third week at the Dickinson. "Duel in the Sun" is set for limited roadshow engagements at three Fox-Midwest theatres, the Waldo and Apollo, Kansas City, Mo., and Granada, Kansas City, Kans. . . . A temporary building for theatre purposes at the University of Kansas City will be provided to seat 500. . . . Edward Crouch has been appointed manager of the Southtown, succeeding James Chapman, who has joined the Durwood organization at Leavenworth, Kans. . . . Recent Film Row visitors: Cecil Maberry, Eureka Springs; Ralph Larned, Ness City; Ray Musselman, Lincoln; C. F. Shafer, Blue Rapids; A. K. Smith, Johnson; Nick Kotsis, Holden; Mrs. C. C. Neher, Nortonville; Harry Hill, Hamilton.

LOS ANGELES

Theatre business in Los Angeles has been off approximately 35 per cent during the recent hot spell. . . . Emanuel Agyres has sold

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his Union theatre to Charles Harris. . . Mr. and Mrs. G. Longfellow have taken over the Placentia theatre in Placentia from Mrs. Martin Block. The Co-operative Theatre Booking Company will do the booking. . . . Lloyd Katz, Eagle-Lion salesman, has been appointed temporary branch manager of the Seattle office. . . . Ben Fish, Goldwyn representative, has given up his Film Row office and is making his headquarters in the RKO exchange. . . . Ken MacKaig, UA salesman, has been upped to branch manager and will take up his new duties at the Denver exchange. Clarence Olson, former Denver branch manager, has been transferred to the San Francisco office. . . . Nate Nathanson, UA San Francisco branch manager, has been moved to the Chicago office. . . . Clare Allison, of Bryant, S. D., takes over the Wilshire theatre in Fullerton from Bill Kay. . . . Dave Carter has taken over the El Segundo theatre in El Segundo. . . . Seen on Film Row: Hap Simpson, Long Beach; Odilon Ybarra, Oxnard; Morris Kirstin, Boulevard theatre; O. Leonard, Peoria, Ariz.; David Roach, Lancaster; Fred Siegel, Oceanside; Earle Calvert, Lompoc.

LOUISVILLE

Box office receipts at the Louisville Iroquois Amphitheatre this summer hit the second highest mark in the theatre's history. Most popular production was "Rose Marie." . . . The Dixie in Claysburg, Ind., has been closed. . . . As soon as building and zoning permits are granted two drive-in theatres will be built in this vicinity. . . . There was a small fire in the projection booth of the Alice theatre at Leitchfield, Ky., last week. . . . Free pictures are being offered patrons at least two cafes here. The films are run indoors at one city spot and outside at one country location. . . . Film Row visitors: F. X. Merkley, Columbia; Russell Phillips, Greensburg; Erwin W. Rau, Leitchfield; Otto Marcum, Lebanon Junction; Robert Enoch, Elizabethtown; A. N. Niles, Eminence; G. M. May, Corydon, and Julian Longest, English.

MEMPHIS

First run attendance increased in Memphis as the heat wave continued. "Gone With the Wind" opened at Loew's State. Patrons, day after day, stood in line an hour before the box office opened. Loew's Palace reported increased business with "Riff Raff." Malco held over "The Egg and I" for a second week, and Warner held over "Cry Wolf." Ritz and Strand had double features. . . . Col. William W. Goodman, attorney for Memphis Variety Club and several motion picture interests, was decorated with the Dutch military order of knighthood in connection with his World War II service. . . . M. A. Lightman, Sr., president of Malco Theatres, Inc., took part in the recent World's Master Pairs Bridge Championship play in New York. . . . Mid-south exhibitors visiting on Film Row included: B. B. Huber, Hayti; A. J. Pearre, Jamestown; Lyle Richmond, Senath; Louise Mask, Bolivar; Horace Stanley, Bebee; J. W. Owen, Amory; John Mohrstadt, Hayti; W. E. Ringer, Leachville; G. H. Goff, Parsons; Paul Whiting, Hunter; Roy Dillard, Wardell; Orris Collins, Paragould; Howard



PLANNING a competitive drive, August 31 through December 13, executives of Valley Enterprises, Inc., and Pitts-Roth Theatre Corporation, as they met last week at the Shoreham Hotel, Washington. Left to right, seated: J. L. Turner, Harry Roth, district supervisor, Suffolk area; John G. Broumas, Valley Enterprises, Inc., executive and presiding officer; Sam F. Roth, president, Valley Enterprises; Cyril Mee, H. T. King, district manager, Valley Enterprises; H. W. Shickle. Standing: A. F. Horton, Morris Fradin, in charge of maintenance, Valley Enterprises; Lurty C. Taylor, B. T. Pritchett, Roy Richardson, city manager, Suffolk, and C. A. Freer, auditor for Valley Enterprises.

Sanders, Marshall, and Burriss Smith, Pochontas.

MIAMI

"Variety Girl" has its premiere showing at the Beach theatre August 27 for the benefit of the National Children's Cardiac Home. . . . While the SETOA held their convention here last week, the delegates managed to catch the first shows of leading theatres and night spots. Seen were Francis Harmon, vice-president of the MPA; Frank Rogers, president, Florida State Theatres; E. V. Richards, New Orleans exhibitor; Claude Lee, public relations for Paramount; B. B. Garner, general manager, Tal-Gar theatres, and Kermit Stengel, Nashville, Tenn., exhibitor. Officers of the previous year were reelected. . . . "Dracula" and "Frankenstein" continue to tour the town, this week going to the Cameo. . . . "Singapore" at the Miami and Lincoln, and "High Barbaree" at the Paramount and Beach took Miami by storm. . . . "Stepchild" bowed into the State theatre for a Greater Miami premiere this week. The State opened its doors at 9:45 a.m., the earliest opening here. . . . "I Wonder Who's Kissing Her Now" opens at the Capitol, and "Dear Ruth" at the Paramount.

MINNEAPOLIS

"The Hucksters," opening at Radio City, topped the week's business to earn itself a holdover. One of the season's best records is being piled up by "Welcome Stranger," now in its fifth week in the Loop. "Brute Force" also held over after a good start. Business was generally good in view of the summer's worst heat that drove customers away from the downtown area and to the lake spots. . . . The post of division manager for RKO Theatres in Minneapolis, vacated by the unexpected death of John Redmond, will not be filled immediately, according to Robert Whelan, district manager. . . . The first drive-in theatre in the Twin Cities area is slated to open this month, just outside the Minneapolis limits, under supervision of Al Avery, former RKO branch manager in

Memphis. . . . Sale of Joe Wolf's Film stage. . . . Irving Mills is the latest addition to the Monogram-Allied Artists sales staff here. . . . Considerable remodeling and redecorating going on throughout the territory, with work being done by L. T. Rademacher at the Iris, Edgemont, S. D.; Leo Ross at the Rapids, Sauk Rapids, Minn.; Leo Allendar at the Royal, Northome, Minn.; Bill Carter, the Gem, Plainview, Minn., and Ben Berger at the Riviera, Hastings, Minn.

MONTREAL

"Carnegie Hall" moved into Loew's replacing "Hucksters" which ran for three weeks. . . . Business in the main stem houses spotty due to the heat wave. . . . "Arnelo Affair," at the Princess, looks like the only other item that will make any headway. . . . "Carnegie Hall" given big advance buildup with special screening for hospitalized veterans and personal appearance of Ethel Stark, conductor of Montreal's Women's Symphony, with Mayor Houde on Loew's stage. . . . National Film Board Commissioner Ross McLean off to Quebec City. . . . Consolidated Theatres, who withdrew press privileges from Standard's David Legate because of unfavorable reviews, now scanning Eric Maclean's notices. Maclean replacing Legate, pro tem. . . . Consolidated some time ago cut down ad space in Standard to a bare minimum. . . . Province of Quebec becoming important locale for Hollywood location shooting. . . . 20th Century-Fox president, Spyros Skouras, in town recently for annual Dominion convention. Also attending from New York were Andy W. Smith, sales manager, William C. Gehring, assistant sales manager, Peter Levathes and Martin Moscowitz. . . . John J. Fitzgibbons, Famous Players president, announced "Forever Amber" to be road-shown in Canada.

NEW ORLEANS

The trend of the downtown theatres here the past week has been toward reissues and super-westerns. Loew's State has brought back "Gone With the Wind." The St.

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Charles has had a successful three-week engagement with "The Birth of a Nation," following with "Daniel Boone." The Joy, after showing "The Egg and I" for a return engagement, has "The Wicked Lady." The Saenger has "Cry Wolf," and will play "Northwest Outpost." "That Way With Women" was at the Tudor, and "Danger Street" at the Globe.

PHILADELPHIA

The summer season in its closing weeks, business continues sluggish at the downtown theatres, with poor returns also reported by the neighborhood houses. . . . Dave Moliver, who operates the independent Principal exchange, announced that he will open the remodeled Aurora on August 31. . . . Jack Feldman, well-known theatre manager here, was returned to the Jefferson Hospital for more operations and treatments, and again industry members have responded in giving blood donations. . . . Emanuel Youngerman has become RKO salesman in the Wilkes-Barre, Pa., territory, with Michael Shulman assigned to Harrisburg, Pa. . . . Mrs. Tom Ayres, operator of the Layton in Seaford, Del., is confined to University Hospital here. . . . The Brandt interests in New York are now booking for J. Faulkner's Edge Moor in Edge Moor, Del. . . . Ted Schlanger, Karner zone manager, and Sidney E. Samuelson, Eastern Pennsylvania Allied business manager, have been named chairmen of the motion pictures division for the National Rededication Week to be staged here prior to the inaugural of the Freedom Train on September 17. . . . Walter R. Hill has been named manager of the newly reopened New Center at Centerville, Md.

PITTSBURGH

The lure of show business proved too much recently for Harry Grelle, a veteran of 35 years in the industry. He came out of retirement to assist Ray Wheler with managerial duties at the downtown State theatre. . . . "Variety Girl" will have its Pennsylvania premiere at the Stanley Sunday midnight, August 31. Proceeds will go to the Variety Club's Heart Fund. . . . Eagle-Lion-PRC is holding up the local release of Deborah Kerr's "The Adventuress" so as to capitalize on the following that the British actress may develop from "The Hucksters." . . . Dick McCool has resigned as manager of the Manos theatre in Uniontown to join the Sterling circuit in Seattle. . . . Marty Henderson, manager of the Perry theatre, will celebrate his 20th anniversary with the Harris interests next month. . . . Charles E. Herman, Jr., has been appointed manager of the four houses owned by his father, Dr. C. E. Herman of Carnegie. He succeeds William H. Fox, who resigned to open an accounting office. . . . Mrs. Celene Simon has resigned her post at the Warner exchange.

SAN FRANCISCO

"Duel in the Sun" comes back to the new Centre theatre, vying with "Gone with the Wind," playing at the Guild. . . . "Singapore" at the Orpheum promises well, as does "Bachelor and the Bobbysoxer" at the RKO Golden Gate. . . . Following Warners'

purchase of Pathe newsreel, cameraman Frank Vale moves from RKO to Warners'. . . . Lynn Pogi, for many years secretary to Rex Stevenson at Golden States Theatres, has retired since her recent marriage, and Ruth Rice has taken over her former post. . . . Tiger Thompson, publicist at the Orpheum, has completed his second mystery novel. . . . Devereux Enterprises, located in Burlingame, will invade the commercial motion picture field, specializing in advertising films and records to accompany silent films. . . . The Variety Club will hold its first annual golf tournament for members and their guests on September 4. . . . Robert Corbin, former manager of the RKO Golden Gate has taken over management of the Royal theatre, Sanger. . . . Donald Christiansen has taken over managerial duties of the Tower, Klamath Falls, Oregon. Christiansen for the past six months was manager of the Porter theatre, Woodland.

SEATTLE

"The Hucksters" went into its fifth week, still drawing crowds, at the Music Hall. "Dear Ruth" was held over at the Liberty. "Red Stallion" opened at the Orpheum after 5,000 numbered handbills were dropped from a "Flying Red Horse" dirigible cruising over the city; 500 of these were good for free tickets. The Russian film, "The Vow" opened at the Metropolitan for a five-day run. . . . Charles Gamble, Portland theatre executive, died in Doctors Hospital after he was stricken with a heart attack aboard his yacht. . . . Two thieves hold up the Winter Garden theatre early last Monday morning and escaped with \$400 after slugging Robert Farrington, acting night manager. . . . Alice Peck joined the office staff at Altec. William Stahl, general sales manager for the Theatre Specialties Company, arrived from Los Angeles. . . . Les Abbott, sales manager for the B. F. Shearer Company, left for Portland, where he presided over the Heywood-Wakefield Theatre Chair exhibit.

ST. LOUIS

Holdovers included "Perils of Pauline" in its third week at the St. Louis, "The Hucksters" in its third week at Loew's State and Orpheum, and "The Unfaithful" in a second week at the Ambassador. . . . The Shubert is showing "Frankenstein" and "Dracula." . . . With the World theatre promoting "Bucket of Blood" as a "macabre story of homicidal insanity," theatre advertising is on the exciting side. . . . The annual meeting of the Theatre Equipment Dealers Protective Association, in Washington, D. C., the last week of September, is keeping president Ray G. Colvin on the move. He has been in Washington to make advance arrangements. . . . The American Legion took over the city, August 16-19, for the big Missouri department convention. . . . When the thermometer missed 90 on August 15 for the first time since July 24, the heat wave was considered officially broken.

TORONTO

The Toronto citizenry probably never felt more depressing weather than the heat-humidity wave of recent days, and most of the theatres took it on the chin, although two pictures came through for a holdover.

While all of the first run houses were content with single bills, the two art cinema houses switched to double bills for a change, with the International cinema bringing back "Portrait of a Woman" and "Specter of the Rose." The Kino tried its luck with revivals of "Pinocchio" and "The Charlie Chaplin Festival." . . . Much trade interest was taken in the price scale at the brand new Fairlawn, Odeon's first completed project in Toronto. Located near the northern city limits, the Fairlawn has set downtown prices with a 65-cent top for loges. The regular evening price of 55 cents is for the balcony and 50 cents for downstairs. The new house seats 1,195. . . . The Ontario Hydro-Electric Power Commission has issued a warning that a dimout will be imposed when the daylight becomes shorter in the fall. . . . Pioneer Films Limited, Toronto, O. R. Hanson's somewhat dormant company, has been named physical distributor of pictures released in Canada through a Dominion branch of Selznick Releasing Organization.

VANCOUVER

Exhibitors here have a new alibi for falling grosses, claiming that they are symptomatic of a budding buyers strike against uncontrolled prices on all products. Business still in a slump, and the tourist trade no help. The moveover of "The Egg and I" to the Plaza after five weeks at the Vogue, and "Abie's Irish Rose" at the Odeon-Hastings grossed the best. . . . Martin Bockner, formerly with UA in Toronto, has been appointed booker and office manager at Winnipeg, Manitoba's, UA branch. . . . Exhibitors here, noting that dishes and other trade stimulants are being given away at theatres in Eastern Canada, say they are not interested in such merchandise. Giveaways were never used in Vancouver or anywhere in British Columbia, even before the war. . . . Helmer Mattson, of Famous Players Art Shop, was rushed to the hospital for a major operation. John Pratt of the Orpheum is back on the job after a spell in hospital. . . . The Vancouver branch of Canadian Picture Pioneers will meet on September 15. . . . The Cameo theatre, at Whaley's Corners, a few miles from New Westminster, B. C., opened August 11. Theatre seats 450 and reports business satisfactory to date.

WASHINGTON

Record breaking heat has descended in Washington and it's nip-and-tuck as to who gets the crowds—the beaches or the air-conditioned theatres. With all new entries in local theatres, prospects look good. Openings included: "Welcome Stranger" at Warners' Earle; "The Corpse Came C.O.D." at Warner's Metropolitan; "Copacabana" at Loew's Capitol; "The Fabulous Dorseys" at Loew's Columbia; "Gone With the Wind" at Loew's Palace, and "Slave Girl" at RKO Keith's. . . . Independent theatre owners of greater Washington territory were invited to a luncheon at the Statler Hotel on August 19 to launch the Co-Operative Theatre Service, headed by Max Cohen, formerly associated with Universal-International here as branch manager. . . . Warner-Pathe News made its local debut at Warner's Earle, Metropolitan and Ambassador theatres this week.

Let's Wake Up Rip Van Winkle!

Millions of bushels of food may rot in our fields this harvest time, instead of being available to the world's markets—because we are short of freight cars. Here is a way that thousands of cars can be freed for service in a hurry.

ARE you interested in the price of food? Does it give you a twinge to see those pictures of mountains of wheat piled on the ground and potatoes going to rot—when there's a desperate world food crisis?

The bottle-neck is our freight-car shortage. But thousands of cars could be freed by a single decision—if old-line railroad managements would act.

Don't Blame the War!

This is hard to believe, but it's true: we have today only three-fourths as many freight cars in our country as we had twenty years ago. This shrunken fleet is now called on to handle the greatest peacetime traffic in history. And the war itself is not to blame for the shortage—for in no single year from 1925 to the start of hostilities did the railroad industry buy as many cars as it junked. Twenty years is a long time for even Rip Van Winkle to sleep!

What Can Be Done?

There is at least one remedy that can be applied at once—despite the steel shortage and other difficulties in car-building. This remedy requires no new equipment, no period of time—nothing but an act of management:

Lift what appear to be agreements between railroads that deliberately slow down freight trains!

Here is an example. There are eight important routes by which you can ship "fast" freight from California to Chicago. These routes vary in length as much as 450 miles. But, curiously, the time schedule for each of the eight is exactly 118 hours—and 30 minutes!

Similarly, scheduled freight trains moving west over the important routes from Chicago to the Coast areas, despite great differences in terrain and mileage, take exactly 130 hours—on the nose!

Is This Free Competition?

Could it be that these schedules are fixed by agreement? That the trains



Are old-line managements asleep in the dell while many freight trains creep at a snail's pace—by agreement?

which could be fastest are held back for the slowest—so that no road can have even the slightest competitive advantage?

Railroad men know that, in many instances, a whole day could be cut off these schedules between California and Chicago—if managements would simply order it. If that were done, on these roads and on others, it would ease the national car shortage at once!

There is good reason to believe that by lifting deliberate freight slow-downs, on the roads that still practice them, *we could provide more cars this summer and fall than our shops can possibly build.* And every car is desperately needed!

A Call For Action!

The next few weeks will be the critical ones in our food problem. Our wheat crop is estimated to exceed any previous record by 300 million bushels. *It is even now being piled in the fields—for want of cars.*

If you feel as strongly about this as the C&O does, write to your newspaper and your congressman.

Ask them to stir up Rip Van Winkle—and tell him that time is short. Demand that our trains be scheduled not merely to suit the private deals of the railroads, but so that we can make the best use, for the whole public, of our depleted stock of freight cars!

The Chesapeake and Ohio Railway

Terminal Tower, Cleveland 1, Ohio

//WHAT THE PICTURE DID FOR ME//

Columbia

KING OF THE WILD HORSES: Preston Foster, Gail Patrick—A good one for double billing weekends. Business fair. Farmers busy.—Harland Rankin, Joy Theatre, Bothwell, Ont.

LOVE OF RUSTY: Ted Donaldson—Very good picture; normal business due to hot weather. Played Wednesday, Thursday, July 16, 17.—Jim Haney, Milan Theatre, Milan, Ind.

Eagle Lion

THE SEVENTH VEIL: James Mason, Ann Todd—A very outstanding picture, but it didn't do very well. However, we felt we gave the people who came something different.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

Paramount

BLUE SKIES: Bing Crosby, Fred Astaire—Another Paramount great. This one has everything it takes to please the majority. It is pictures like this that bring joy to all, including the manager. Played Monday, Tuesday, July 21, 22.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

CROSS MY HEART: Betty Hutton, Sonny Tufts—Business on first night was good, but slumped badly on second. Audience as a whole seemed satisfied. Played Wednesday, Thursday, Aug. 6, 7.—A. C. Edwards, Winema Theatre, Scotia, Cal.

PLAINSMAN, THE: Gary Cooper, Jean Arthur—This fine old picture did extremely well even though used in midweek. Outdoor pictures of this type are very popular here. Played Wednesday, Thursday, July 30, 31.—A. C. Edwards, Winema Theatre, Scotia, Cal.

SUDDENLY IT'S SPRING: Fred MacMurray, Paulette Goddard—This comedy may be O.K., but it didn't do business. Had a Lions' Club carnival as opposition.—Harland Rankin, Beau Theatre, Belle River, Ont.

Metro-Goldwyn-Mayer

BOOM TOWN: Clark Gable, Claudette Colbert—A reissue, but still a great picture. Business was better than it is on the new pictures. My customers said, "Why don't they make good pictures like that any more?" Played Wednesday, Thursday, July 30, 31.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

HOLIDAY IN MEXICO: Jane Powell, Walter Pidgeon—An excellent musical in Technicolor which pleased all who saw it. Jane Powell made a big hit here. Good in any situation. Played Monday, Tuesday, July 14, 15.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

SEA OF GRASS: Spencer Tracy, Katharine Hepburn—This is a wonderful show, as big as its actors. If this feature is advertised and a little effort put behind it, it will stand up against any competition. Be sure and date this feature and I am sure you will be satisfied with results.—O. Fomby, Paula Theatre, Homer, La.

Republic

BELLS OF SAN ANGELO: Roy Rogers, Dale Evans—Believe this is a little better than "Apache Rose." The coon hunt in a Western is something different. Glad to see Andy Devine with Roy Rogers. Better than average draw. Played Saturday, Sunday, Aug. 2, 3.—L. Brazil, Jr., New Theatre, Bearden, Ark.

PLAINSMAN AND THE LADY: Bill Elliott, Vera Ralston—Bill Elliott is O.K., but my trade can't take Vera Ralston. She can't act, talk, sing or whistle. Just where does Republic get such stars? Played Friday, Saturday, Aug. 1, 2.—Jim Haney, Milan Theatre, Milan, Ind.

RKO Radio

BANJO: Sharyn Moffett, Jacqueline White—This is a swell picture about a little girl and her dog. It is

... 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.

CONTRIBUTOR CITES VALUE OF REPORTS

TO THE EDITOR:

After my discharge from the Army, I returned home to become the manager of the State theatre in Rivesville, West Virginia. Shortly after that, I told a salesman that I did not want to play a picture of his due to the fact that all the comments on it in the Motion Picture Herald's "What the Picture Did for Me" were terrible.

That was six months ago. I played the picture and it flopped as the reports said it would, and I also found out that there were many exhibitors reading these reviews even though they never send in any of their own comments.

I believe that our reviews in the "What the Picture Did for Me" are attracting much more attention than most people think and they will soon, if they are not already doing so, decide for exhibitors of small towns what pictures he will play and what pictures he will not play. —RALPH RASPA, State Theatre, Rivesville, W. Va.

good entertainment and did good business. Played Friday, Saturday, Aug. 1, 2.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

FARMER'S DAUGHTER: Loretta Young, Joseph Cotten—This is without doubt one of the finest to ever play my house. My patrons loved every minute of it. Top business. Played Thursday-Saturday, July 3-5.—Jim Haney, Milan Theatre, Milan, Ind.

HONEYMOON: Shirley Temple, Guy Madison—Very good picture, business good, no walkouts, no complaints. Played Sunday, Monday, July 27, 28.—Jim Haney, Milan Theatre, Milan, Ind.

SINBAD THE SAILOR: Douglas Fairbanks, Jr., Maureen O'Hara—A very good picture of its kind. It does business and, after all, that is what we want.—Harland Rankin, Beau Theatre, Belle River, Ont.

Screen Guild

DEATH VALLEY: Robert Lowery, Helen Gilbert—Used this on a double bill with "Shadow of a Woman" and by so doing kept the customers away. This type of Western as a rule goes over well on a double bill. Played Friday, Saturday, Aug. 1, 2.—A. C. Edwards, Winema Theatre, Scotia, Cal.

Twentieth Century-Fox

BLACK BEAUTY: Mona Freeman, Richard Denning—As Belle River is more of a tourist town, this didn't go over as well as our other theatres for weekend business.—Harland Rankin, Beau Theatre, Belle River, Ont.

HOME SWEET HOMICIDE: Lynn Bari, Randolph Scott—Had Rotary Carnival as opposition, so suffered at the box office. However, it is only a fair small town picture.—Harland Rankin, Joy Theatre, Bothwell, Ont.

THE RAZOR'S EDGE: Tyrone Power, Gene Tier-

ney—This picture is too long and slow moving. Had some walkouts. May be O.K. for a big town. Played Sunday, Monday, July 27, 28.—E.M. Freiburger, Paramount Theatre, Dewey, Okla.

United Artists

MR. ACE: George Raft, Sylvia Sydney—Didn't do so well with this one. A good picture with enough action. Pleased the few who saw it. Played Wednesday, Thursday, July 23, 24.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

THE RED HOUSE: Edward Robinson, Lon McCalister—They came out and left me to see this one. Heat terrific. Hurt business.—Harland Rankin, Beau Theatre, Belle River, Ont.

Universal

EGG AND I, THE: Fred MacMurray, Claudette Colbert—A very good comedy. Everyone was pleased. Business was unusually good for three days. Some of the patrons said they would like to see more like this feature. Played Sunday-Tuesday, July 27-29.—Lorraine R. Adams, Kinema Theatre, Los Angeles, Cal.

WILD BEAUTY: Don Porter, Lois Collier—A good little action picture that is excellent for small town situations. Any kind of "horse operas" draw here. Played Friday, July 18.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

Warner Bros.

BEAST WITH FIVE FINGERS: Robert Alda, Andrea King—Used on a weekend double bill to average business. We do not care for this type of picture as it frightens the children and antagonizes the parents. Played Friday, Saturday, Aug. 8, 9.—A. C. Edwards, Winema Theatre, Scotia, Cal.

DECEPTION: Bette Davis, Paul Henreid—A good picture but not for small town situations. Bette Davis is a wonderful actress, but doesn't draw here. Played Sunday, July 13.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

HUMORESQUE: Joan Crawford, John Garfield—I thought this a fine picture. Did better than expected in Bothwell.—Harland Rankin, Joy Theatre, Bothwell, Ont.

NEVER SAY GOODBYE: Errol Flynn, Eleanor Parker—Our business was very poor on this feature. Mr. Flynn is not a drawing card here. Played Sunday, Monday, July 27, 28.—A. C. Edwards, Winema Theatre, Scotia, Cal.

SHADOW OF A WOMAN: Andrea King, Helmut Dantine—The most charitable thing to say about this picture is that it should never have been made. Anything else we might have to say would not be printable. Played Friday, Saturday, Aug. 1, 2.—A. C. Edwards, Winema Theatre, Scotia, Cal.

THAT WAY WITH WOMEN: Dane Clark, Martha Vickers—Good picture. Played midweek and lost money; no business to speak of. Played Wednesday, Thursday, Aug. 6, 7.—Jim Haney, Milan Theatre, Milan, Ind.

THAT WAY WITH WOMEN: Dane Clark, Sidney Greenstreet—Warner Bros. sold this program picture as an "A" but I failed to take in film rental. It is a fair show. Played Tuesday, July 29.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

THE TIME, THE PLACE AND THE GIRL: Dennis Morgan, Jack Carson—This picture did fair business for us. There were many laughs and much favorable comment. Should go over in any small locality. Played Sunday, Monday, Aug. 3, 4.—A. C. Edwards, Winema Theatre, Scotia, Cal.

TWO MRS. CARROLLS, THE: Barbara Stanwyck, Humphrey Bogart—No good for my town. Murder at the box office. Can't stand many of these. Played Sunday, Monday, July 20, 21.—Jim Haney, Milan Theatre, Milan, Ind.

IN NEWSREELS

MOVIETONE NEWS—Vol. 29, No. 101—Marshall departs for hemisphere parley in Rio. . . . A nation is born: Pakistan. . . . Fighting in Indonesia. . . . Australians protest against Dutch. . . . Belgium prince regent in Congo. . . . First atom energy project for peace begun in East. . . . Seaplane landing test. . . . British jet flying boat. . . . Plumber who makes hats out of pipes. . . . Town fights bull in France.

MOVIETONE NEWS—Vol. 29, No. 102—Erupting volcano in Nicaragua. . . . Army planes drop water bombs to fight forest fire. . . . French President visits the world jamboree of Boy Scouts. . . . American soldiers take Jap wives. . . . Picnic for triplets. . . . Soap Box derby in Ohio. . . . Football preview. . . . Girl trains grid teams.

NEWS OF THE DAY—Vol. 18, No. 299—First peacetime atom project. . . . Hemisphere parley hailed by Truman. . . . New nation rises in India. . . . First Indonesian war films. . . . U. S. scouts on jamboree. . . . Free-for-all bullfight.

NEWS OF THE DAY—Vol. 18, No. 330—G.I.'s find romance in Japan. . . . Flag of independent India hailed by United Nations. . . . Fliers drop water bombs to battle forest fires. . . . Zoo's star border. . . . Lilly clan gathers. . . . Tennis: Wightman cup. . . . Something new in football. . . . Soap Box derby.

PARAMOUNT NEWS—No. 102—Some 35,000 scouts meet in France. . . . Indonesia just before the truce. . . . Convention of twins. . . . Marshall flies to Rio. . . . Bikini one year later.

PARAMOUNT NEWS—No. 103—Soap Box derby. . . . Navy put giant planes into moth balls. . . . G. B. S. begins 92nd year. . . . Pilgrimage in Belgium. . . . Concerto in tobacco land.

UNIVERSAL NEWSREEL—Vol. 20, No. 65—India is partitioned. . . . Russian lumberjacks riding log rafts down mountain streams. . . . Wreck of 19-car freight car train at Elizabeth, N. J. . . . Baby parade in Wildwood, N. J. . . . Boy Scouts arrive in France. . . . Auto racing. . . . Pig-swimming derby. . . . Blind golfers tee off at Duluth.

UNIVERSAL NEWSREEL—Vol. 20, No. 66—France's corn crop ruined by locusts. . . . New Indian flag. . . . Orphan's outing. . . . British crisis committee arrives in New York. . . . Kid's jeep. . . . Sports: tennis. . . . Soap Box derby.

WARNER PATHE NEWS—Vol. 18, No. 104—Atom bomb developments. . . . Boy scout jamboree. . . . Marshall on way to Rio. . . . War in Indonesia.

WARNER PATHE NEWS—Vol. 18, No. 105—India's millions freed. . . . Wheat harvest. . . . Scouts at jamboree. . . . Barber shop quartet. . . . "Life With Father" premiere. . . . G.I.'s wed Jap girls. . . . Soap Box derby.

Gould Says UA's Foreign Operations Expanding

Increased operations by United Artists in the foreign field were reported by Walter Gould, foreign manager for the company, at a meeting in New York last Wednesday. He stressed an "unprecedented and significant" deal for the distribution in Latin America of five Argentine productions.

United Artists has an option on global distribution of the Argentine pictures, which will come from Sur Cinematigraphica of Argentina, headed by Manuel Pena Rodriguez, Mr. Gould said. The United Artists foreign department already has signed for one French picture and another appears forthcoming.

He pointed out that the company has deals pending in Mexico and in England and is considering distribution of an Italian picture. In all cases the arrangements are for distribution in limited areas with United Artists taking options on worldwide handling.

Plan Golf Tournament

The Variety Club of Philadelphia will hold its annual golf tournament and dinner dance September 19 at the Cedarbrook Country Club.

What's so "alike" about these businesses?

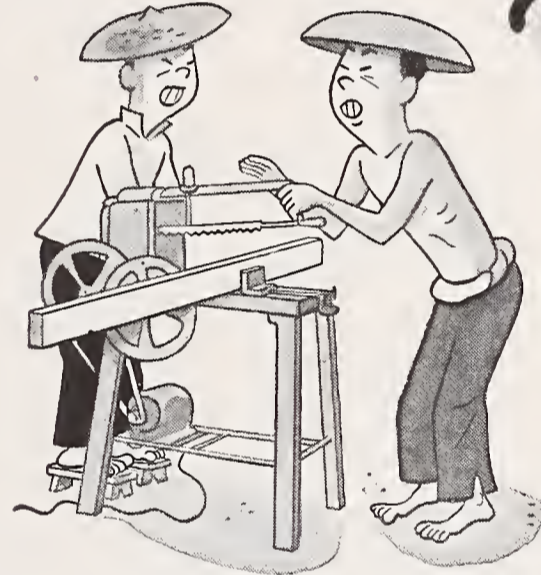


To ship equipment and films the fastest way, the motion picture industry relies on Air Express. In this business, *speed pays*.

With demand for all kinds of food products high, producers get equipment items and supplies the fastest way—use Air Express to keep production rolling. *Speed pays*.



Dies, machine tools and industrial equipment are vitally needed abroad. Exporters ship by International Air Express regularly—actually save *weeks* in delivery. *Speed pays*.



Speed pays in your business, too!

Count on Air Express for the speed of delivery that's so essential to your business. Air Express puts any U. S. point a few short hours away. And faster planes, on more frequent schedules, make Air Express a better value than ever. Shipments of most any size and weight are inexpensive. For example—17 lbs. goes 1300 miles for only \$6.78! Use Air Express regularly.

- Low rates—special pick-up and delivery in principal U.S. towns and cities at no extra cost. • Moves on all flights of all Scheduled Airlines.
- Air-rail between 22,000 off-airline offices.
- Direct air service to and from scores of foreign countries.

AIR EXPRESS

GETS THERE FIRST

Write today for Schedule of Domestic and International Rates. Address Air Express Division, Railway Express Agency, 230 Park Ave., New York 17. Or ask at any Airline or Railway Express office. Air Express Division, Railway Express Agency, representing the Airlines of the United States.

1927—20TH YEAR OF GETTING THERE FIRST!—1947

Goldsmith Cites Television Need Of New Sponsors

The need for sponsors in a steadily expanding television field was stressed this week when Warren R. Goldsmith, son of Dr. Alfred N. Goldsmith, noted radio and television authority, addressed the Society of Television Engineers in Hollywood. His paper was titled "Hollywood and East Coast Television."

"What television stations need today, outside of sufficient funds for consistently attractive and well-rounded programs, are those benevolent souls who are the life-blood of radio: namely, the sponsors," Mr. Goldsmith said, declaring that he saw the situation as a sort of merry-go-round. "We say that television needs more sponsors. Yet sponsors, for the most part, will not risk their money until the programs are better. The programs won't be better until there is more money."

Reviewing 1947 developments, Mr. Goldsmith found the new medium "far from a dream, and doing very well indeed," with a bright future ahead. He pointed out that as of July of this year 11 commercial and one experimental stations were on the air. Television networks spanning the east and west were possible by 1950, he said.

Mr. Goldsmith saw films playing a basically important part in television. He called films for television "still in an embryonic state of development," but said film companies and some stations were amassing quantities of stock shots and films on many subjects for television. Television should play a give-and-take game with Hollywood, Mr. Goldsmith said, with both industries to profit from the exchange of techniques.

Parker Theatres Opening New Portland Theatre

The J. J. Parker Theatres circuit will open on September 1 a new house, the Guild, in Portland for the exclusive showing of foreign and art films, Mrs. J. J. Parker, president, has announced. The house is located on the site of the former Taylor Street theatre. Opening features will include "Brief Encounter," "This Happy Breed" and "The Well-Digger's Daughter."



Short Product in First Run Houses

NEW YORK—Week of August 18

CAPITOL: *Salt Water Tabby*.....MGM
Neighborhood Pests.....MGM
Feature: *The Hucksters*.....MGM

CRITERION: *Brooklyn, U. S. A.*.....Universal
Feature: *Brute Force*.....Universal

GLOBE: *Tennis Town*.....Warner Bros.
Rhapsody in Rivets.....Warner Bros.
Feature: *The Roosevelt Story*.....Tola Production

HOLLYWOOD: *Carnival of Sports*.Warner Bros.
Feature: *Life With Father*.....Warner Bros.

MUSIC HALL: *Turkey's 100 Million*
20th Cent.-Fox
Feature: *The Bachelor and the Bobby-Soxer*
RKO Radio

PARAMOUNT: *Popular Science, No. 6*
Paramount
Everybody Talks About It.....Paramount
Much Ado About Mutton.....Paramount
Feature: *Welcome Stranger*.....Paramount

RIALTO: *I'll Be Ski-ing Ya*.....Paramount
Marine Miracles.....Paramount
Feature: *The Corpse Came C.O.D.*.....Columbia

RIVOLI: *Champagne for Two*.....Paramount
Diamond Gals.....Paramount
Feature: *Crossfire*.....RKO Radio

ROXY: *Cat Trouble*.....20th Cent.-Fox
Gridiron Greatness.....20th Cent.-Fox
Feature: *Mother Wore Tights*.....20th Cent.-Fox

WINTER GARDEN: *Jitterumba*.....Universal
Feature: *Green for Danger*.....PRC Pictures

CHICAGO—Week of August 18

GARRICK: *Passport to Nowhere*.....RKO
Feature: *Perils of Pauline*.....Paramount

GRAND: *Passport to Nowhere*.....RKO
Feature: *Brute Force*.....U-I

ORIENTAL: *Playtime Journey*..20th Cent.-Fox
Feature: *The Other Love*.....UA

PALACE: *Passport to Nowhere*.....RKO
Feature: *Marked Woman and Dust Be My Destiny*
Warner Bros.

ROOSEVELT: *So You Want to Be in Pictures*
Warner Bros.
Feature: *The Unfaithful*.....Warner Bros.

STATE LAKE: *Hound Hunters*.....MGM
Feature: *The Hucksters*.....MGM

UNITED ARTISTS: *Doctor Jeckle and Mr. Mouse*.....MGM
Feature: *Fiesta*.....MGM

Groth Named Division Head Of RKO Theatres in Ohio

Changes in the divisional personnel of RKO Theatres in Ohio were announced last week by Sol Schwartz, vice-president and general manager of the circuit. The new appointments, effective September 4, involve Emil Groth, who becomes division manager, and Joseph Alexander, manager of the Albee, Cincinnati, named as Mr. Groth's assistant.

Theatres in Ohio affected by the realignment include houses in Cincinnati, Dayton, Cleveland and Columbus. Personnel changes also were announced for other states. William Clark, present assistant division manager in Cincinnati, was named division manager for Iowa and Minnesota, replacing John Redmond. He will have Robert Whelan of the Orpheum, Minneapolis, as his assistant. Mr. Clark was to have assumed his new duties August 22.

Ben Domingo, city manager of Boston for RKO Theatres, has been appointed division manager for Boston, Providence and Lowell, effective September 4.

Eleanor Roosevelt Invited To "Roosevelt" Premiere

Mrs. Eleanor Roosevelt, wife of the late President, was to head the list of guests who were to attend the world premiere of "The Roosevelt Story" at Brandt's Globe theatre in New York Thursday evening. Trygve Lie, secretary general of the United Nations, and 35 delegates to the United Nations Council were also invited. The picture is a feature-length, semi-documentary film which covers the last 40 years in the public and private life of Franklin D. Roosevelt. Tola Productions is distributing.

Paramount Gets Television Stay

Washington Bureau

The Federal Communications Commission last week gave Paramount until October 15 to decide which of its television interests it will give up. This represents an extension of 60 days. Through its subsidiaries Paramount has two television stations in operation, a construction permit pending for another, and applications filed with the Commission for five more.

No one company may have more than five television stations, according to an FCC ruling. According to FCC officials, Paramount must either withdraw the applications for television stations filed by its subsidiaries, Interstate Circuits, Inc., New England Theatres, Inc., and United Detroit Theatres, Inc., for stations in Dallas, Boston, and Detroit, or give up its interest in the Allen B. DuMont Laboratories, Inc.

Through DuMont, Paramount has television stations in operation in New York and Washington, a construction permit for a station in Pittsburgh and application for stations in Cleveland and Cincinnati. The FCC had previously granted Paramount an extension of 90 days from May 18.

RKO-Pathe Elects Michalson, Clark

Harry J. Michalson was elected a director and president of RKO-Pathe, Inc., and William H. Clark was elected a director and vice-president in charge of finances at a meeting of the board in New York last week. Jay Bonafield is vice-president and general manager.



MANAGERS' ROUND TABLE

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

WALTER BROOKS, Director



Q Nine out of 10 exhibitor conventions that we've attended in the last several years have been worried to death about 16-millimeter. Out in the mid-west, they decided that any veteran with \$2,000 could go into competition against film theatres.

Now, reading the Australian trade papers, we find the Aussies are in five times worse dither, down under. A local 16-millimeter machine manufacturer announces 2,500 machines per year, and they say "16mm is something that the regular exhibitor can buy and use in the villages surrounding his own situation, which are too small to support full-sized shows of their own, to expand his audience."

That's almost exactly the advice we heard President Ray Branch, of the Allied Theatres of Michigan, give his members. Ray has just that sort of a situation surrounding his Strand theatre, at Hastings, Michigan, and he should know how to make the most of 16-millimeter for the exhibitor's benefit.

Q The bulletin of the Associated Theatre Owners of Indiana quotes a daily newspaper as saying: "Now is the time for fraternal, civic and patriotic organizations to become aware that they have permitted themselves to be used as dupes for traveling carnival companies. Nobody in the community ever benefits from the sponsorship of carnivals. On the moral side of the ledger, the entries are always in red ink."

Trueman Rembusch is quite correct in suggesting that it is the province of the local showman to help eliminate this evil, by offering to serve on committees to raise funds for worthy groups. The small amount that various organizations have realized in the past for their share of carnival receipts does not make a very difficult goal to reach and surpass under the direction of a showman who has the local interest at heart. His experience makes him the best authority in town to protect the community.

CHILDREN'S SHOWS

A few weeks ago, we pointed in this space, to the good job being done by Gaumont-British in the publication of their "Junior Club" Magazine, and we wished in print for some strong group here, to do as well, in the stimulation of film shows for children, under similar "club" auspices.

Now comes a fine exploitation booklet, from Loew's International Corporation, and we congratulate Arthur Loew, President, and David Blum, his publicity director, on the issue of this excellent brochure.

Aim of the pamphlet is to encourage exhibitors to put on special children's shows with the active backing and sponsorship of civic, business and religious groups. The "Why and How" of children's programs is explained with press-book clarity as a guide for managers everywhere. It covers all the details and even points out seven "pitfalls" with the admonition "Avoid double features as you would a plague."

The "Club" idea is pre-empted, quite logically, by Leo the Lion, to propose "Cub Clubs" in the legitimate use of an idea for advertising purposes. In fact, the old fable comes to mind. Metro's exploitation ideas, like the lion's offspring, grow up to be lions in stature. We advise every member of the Round Table to ask for this booklet.

Q We particularly welcome, to the Round Table, as a new contender in this quarter for the Quigley Awards, the campaign of Mr. Stanley A. Gere, manager of the Rialto theatre, Racine, Wisconsin, described in detail on a succeeding page. It's mighty satisfying, and a pleasure, to be able to discover this sort of entry, in the mail, with so much on the ball.

Q Successful showmen are logically "joiners"—they are members of a large number of organizations, in their own communities and their own line of business. The good manager likes people and he likes his work. Both characteristics show in his desire to "belong" in his own home town, and trade-wise.

And home folks shouldn't have to look far to find the manager of their favorite theatre, in action. He should be a member of the Rotary, the Lions, Elks or Kiwanis Clubs. He is a member, and often an officer of his local Chamber of Commerce. Sometimes, he takes up politics, running for City Council, or an official post that means a lot of hard work, for no pay.

We'd like to know how many members of the Round Table belong to their civic and luncheon clubs. We propose to find out, so far as possible, for in our belief, the manager who has his work organized and his staff disciplined, so he can step out to attend to these important matters, is the kind of a manager who is going places in this business. We want to keep such men in close contact, for they make the news.

Q Exploitation help for "Whistle in the Night," latest in the "This Is America" series of two-reelers, will include display of a poster reading "Know Your Railroads—See This Picture," in railroad stations and terminals throughout the country; also, a postcard mailed to the homes of key railroad employees, calling attention to the film. The entire promotion was preceded by a series of preview screenings for prominent railroad executives and newspaper people in New York, Washington, Chicago and St. Louis. Special material has been distributed to travel editors, fan magazines and house organs. Everybody gets a thrill out of railroading.

—Walter Brooks

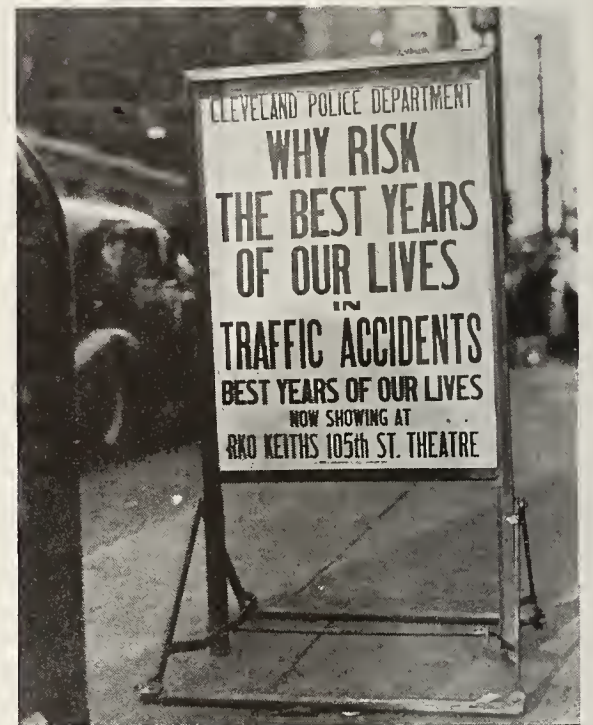
HOT WEATHER SHOWMANSHIP SELLS SEATS



—for instance, this eye-arresting lobby display publicizing manager Lester Pollock's Annual Bathing Beauty Contest, arranged through a tieup with Royal Crown Cola at Loew's theatre, Rochester, N. Y.

Manager Jerry Shinbach had "Lumpy, the Talking Camel," escorted by two pretty girls, ballyhoo "Slave Girl" at the Palace, Chicago.

—and this "Brute Force" tug-o-war between the girls of the "Red Mill" and "Carousel" stage shows arranged by manager Lou Mayer to exploit the engagement at the Grand, Chicago. It stopped Loop traffic and attracted thousands.



Centrally located sign resulted from manager Ed Pyne's tieup with the Cleveland Police Department.



Original costumes used in the picture are modeled in lobby of Loew's State, Houston, Tex., for "Fiesta". Homer McCallon, Manager.

Window display set by Hamrick-Evergreen's publicity director Vic Gauntlett for "Miracle on 34th Street" at the 5th Ave., Seattle.



Radio, Merchant Tieup on Stage Builds Steadily

Everyone knows what a success the radio giveaway shows are with the ladies. Manager John Ettlinger, of the Paramount theatre, Glens Falls, N. Y., has a new twist that other members of the Round Table may want to try.

Every Friday, prior to the regular matinee, he has a stage show entitled "The Wishing Well" which is broadcast on a local radio station from 1:30 to 2:00 p. m. The station gives the air-time and the theatre pays the talent costs, consisting of two announcers, engineer and a script writer. The station shares newspaper advertising costs and gives free spot announcements.

Women Outline Their Troubles

Women write in every week, outlining all their troubles and their heart's desires, to "The Wishing Well." Each Friday, five women are selected from the early-comers to read all the mail of the week, and select the ten best. Of these, a minimum of six are called to the stage as contestants, who have to be in the theatre to be eligible for prizes. Based on their letters, the audience and a jury of women select the winners.

Gifts are donated by local merchants and each must have a \$10 retail value. Currently, the show has 30 active sponsors, including Pepi-Cola, Majestic Records and Phillip Morris cigarettes. Top winner is dubbed "Queen for Friday" and receives a special corsage, a complete wardrobe (each item donated by a different merchant); the use of a car and chauffeur for a day; dinner at a resort restaurant (for two); a plane ride from a chartered plane service and other gifts allocated to the "Queen" for a day.

Hides Gift in "Well"

"They love it" he says, but its obvious that you have to keep your audience in the show. As an additional inducement, they have a miniature "wishing well" with a sponsor's name on it, in which they hide a different gift every week. Ten or more members of the audience are asked to guess what the little "wishing well" contains; if they guess correctly, they win the gift. If no one guesses correctly, it goes over and there are two gifts next time, progressively, in "bank night" fashion.

Mr. Ettlinger concludes, "This type of show is a good builder. It starts off slowly; you'll probably have only half a house for your first show, but how the news travels! Our second week showed a 100% increase over the first and has increased steadily ever since. The mail count increases in line with the attendance. There's a terrific amount of detail involved; we use 18 to 20 pages of continuity in addition to ad lib. But it's a great business stimulant and we wish you luck."

SHOWMEN IN ACTION

Frank Paul, manager of the Lyric theatre, Indianapolis, had genuine Indians to advertise "Black Gold" who took over downtown, the Mayor's office and in 25 city parks and recreation centers. George Dranzel, former Round Table award winner, was in advance of the picture.

Jerry Wagner, whose name appears as a new contender for the Quigley Awards, is a Round Table member who moved recently from the Roxy theatre, New York, to Walter Reade's Paramount theatre, Asbury Park, New Jersey, as a result of an interchange of letters, referred to not long ago as a service here.

Boyd Sparrow landed some swell hometown publicity with a spread of pictures in the Indianapolis *News* when Governor Ralph F. Gates, of Indiana, returned from a recent visit to Hollywood and the M-G-M studios.

Norman Lofthus, manager of Warner's California theatre, Santa Barbara, giving out with nasturtium seeds to exploit "Suddenly It's Spring." The seed company paid for and distributed 5,000 packets in advertising envelopes.

Managers in the U. S. A. are getting exploitation aids through the "Soap Box Derby" while in Australia, they are doing much the same thing with the "Wagga Billycart Derby." Down under, they build these kiddie cars out of the belly-tanks of discarded fighting planes.

Five letters in our mail from Bill Reisinger, manager of Loew's Dayton, describing his fine campaign for "New Orleans" which was complete from soup to nuts, including a Creole dinner, flown up from the La Louisiane restaurant to the Woman's Page editor of the Dayton *Daily News* (and served in a four-column spread!)

James Tibbetts, manager of Loew's State, Boston, handing out prizes for an ad contest and entertaining members of the Junior Advertising Club, now known as "The Junior Hucksters" of Boston, in a joint campaign for Loew's State and Orpheum theatres.

Joe Boyle, manager of Loew's Poli-Broadway, Norwich, Connecticut, mailing a giant postcard to Mark Stevens, covered with lip-prints obtained from girls in the lobby, so "he'll wonder who's kissing him now."

Managers with two or more theatres in the same town are having fun booking MGM's Pete Smith shorts, "I Love My Wife But—" and "I Love My Husband But—" in opposite theatres, with a trailer explaining "If you want your husband (or wife) to see (the other picture) go to the (other) theatre this week!"

Reg Streeter, manager of Warner's Mission theatre, Santa Barbara, set up a practical bar in his lobby as display for "Smash Up" complete with brass rail and everything but liquor. Police Department furnished photos of drunk driving accidents.

Murray Meinberg, manager of Reade's Plainfield theatre, received letters of congratulations from the mayors of Plainfield and Scotch Plains, New Jersey, as well as from the publisher of the Plainfield *Courier*, for his cooperation in the municipal Fourth of July celebration.

Walter Reade, Jr., congratulated the winners of last month's exploitation campaign. Bob Case, manager of the Kingston theatre, Kingston, N. Y. and Ralph Lanterman, manager of the Long Branch, N. J., theatre, were tops for the circuit.

"Buzzy" Mixson says his name should "come right after John Misavice" as a regular contender, but he's been having his own personal summer slump with a summer cold. He springs back into action with a circular letter to lawyers to advertise his showing of "Boomerang" at the Arcade theatre, Williston, Florida.

Larry Levy, manager and Bill Riding, assistant manager, celebrated "Esther Williams Day" at the Carsonia Pool, Reading, Pa., to advertise "Fiesta" at Loew's Colonial theatre. Prizes were cups for best swimmers; guest tickets for runners-up.

G. Ray, manager of the Regent Cinema, Bradford, England, had a clever teaser campaign, the cost of which was 6d. for a packet of envelopes. On each was typed "This envelope is empty, but 'The Letter' will be here shortly. . . ."

Manager Walter Wolverton, of the Circle theatre, Indianapolis (that was Barrett McCormick's one-time headquarters) doing a "Honeymoon" travel contest with the cooperation of the Chesapeake & Ohio Railroad.

Ruth Bolton, relief manager, carrying on the tradition of Loew's Poli-College theatre, New Haven, with a typical eight-point campaign for "I Wonder Who's Kissing Her Now."

Ansel Winston, manager of the RKO Coliseum, New York, doing a "Honeymoon" bridal photo contest, with the photo-studio putting up \$100 in prizes and paying \$50 towards the advertising costs. Winners receive awards at a special stage presentation.

James B. Conklin, formerly manager of the Lincoln and Trent theatres, returned from vacation to take over new duties as city manager for RKO's eight Trenton, New Jersey theatres.

The Selling Approach

ON NEW PRODUCT

THE ROMANCE OF ROSY RIDGE (Metro-Goldwyn-Mayer): Van Johnson stars in this dramatic story set in the days immediately following the Civil War.

Van plays a harmonica and banjo, he sings, dances and leads a hillbilly band. Square dances, jigs and other folk dances are held to the accompaniment of folk music. Theatres in rural sections can use this information to good advantage in tie-ups with local affairs, record shops, radio stations, etc.

Costume an oldtime fiddler and place him in your lobby. Have him play round and square dances, jigs, reels, etc., and call the turns. A store selling harmonicas might be interested in promoting a harmonica contest for adults and juveniles. Tie it in with a radio station and a newspaper. Or, use a local harmonica player in the lobby alongside a life-size cutout of Van playing the same instrument.

Janet Leigh, who makes her first screen appearance in this picture, is being billed as the screen's newest Cinderella girl. This suggests a "Cinderella Girl" contest, with radio and newspaper participation. Play up the fact that she was discovered by Norma Shearer.

Present day cotton fashions owe their origin to the simple, unpretentious cotton shirts, blouses and dresses worn originally by girls in rural America and which are Miss Leigh's attire in the picture. Perhaps a department store might want to link this origin and evolution together in a display.

Restaurants Exploit "Blue Skies" Date on Menus

Three local restaurants carried "Blue Skies" credits on their menus for a week in advance to aid manager Helene Boesel's campaign for the picture at the Fox Downer theatre, Milwaukee, Wis. 200 penny post cards were sent out to local dance schools and music record shops. A large sized package on a turntable in the inner lobby had copy, reading: "The biggest entertainment package in film history. Irving Berlin's 'Blue Skies' at the, etc."



THE WEB (Universal-International): A romantic melodrama, this picture stars Edmond O'Brien, Ella Raines, William Bendix and Vincent Price.

Conduct a classified teaser ad campaign in the local newspapers, round up a group of law students, preferably seniors if you have a law school in your community (use practicing attorneys if there is no law school) for a special preview. Have them comment on the legal aspects of the theme. When is a "murderer" not a murderer. Their jurisdictional observations in accordance with the laws of your particular state should make a good news story.

Arrange with the cooperation of your local police department for a representative to give a demonstration of the science of crime detection in your lobby. Tie-in, wherever possible, with crime prevention.

Arrange a special preview for police officials and especially members of the detective bureau. At the moment in the picture when "Lt. Damico" (William Bendix) states that in his opinion "Kroner's" death was planned murder, stop the picture. At that point have the audience reconstruct the crime and indicate the plan of murder, how it was effected and by whom. Offer a prize to the one who comes closest to the actual plot, according to the picture.

Approach one of the local networks outlets on the basis of giving exclusive promotion to their crime programs on the screen and in the lobby in return for free spot announcements.

Rhumba Lessons Spell Goodwill

They're dancing with exploitation in their minds, at the Brooklyn Paramount, for instance, where manager Gene Pleshette and publicist Henry Spiegel are giving free rhumba lessons in the lower lounge of the theatre at no cost other than the admission. There is no picture tieup in this one, and the stunt is only for goodwill, which is expected to be on the uplift, because of the excellence of the Arthur Murray instructors who are giving the patrons the free lessons.

However, there's plenty of picture tieup in the song-dance help being circulated by dancing teachers throughout the country, to teach America to dance "The Bachelor and the Bobby-Soxer," which is not expected to do any harm, publicity-wise, to the picture of the same name. Sheet music distributed has all the words and music plus an extra sheet of dance steps. All you have to do is to keep one eye on the diagram, to do the "Bobby-Soxer" as performed in the leading ballrooms.

Featurette Gets Wonderful Break In Des Moines



Manager Jerry Bloedow, of the Des Moines theatre, Des Moines, Iowa, and Don Allen, advertising manager for the Tri-State circuit, developed a campaign for the Warner two-reeler "A Day at the Fair" that does credit to a world premiere and sets a good example for all managers who have State Fairs or nearby community fairs as friendly competition.

Working closely with the managing editor of the Des Moines *Register & Tribune*, papers owned by the Cowles interests who also own Des Moines radio stations, the premiere showing of this Technicolor two-reeler was given a publicity break that is almost without equal in Des Moines, mostly for the fact that the State Fair is a matter of great community pride, and therefore, as in many similar situations, it is far better business to cooperate than to compete. Messrs. Bloedow and Allen were cooperating while obtaining the whole-hearted cooperation of the press and radio.

In addition to newspaper and radio build-up in advance, the street parade, featuring a Highland Band with fife and drum corps, and a brilliant fireworks display and aerial "bomb" from the roof of the theatre was in true Hollywood style, accenting the premiere with special lighting effects and fanfare. An elaborate stage presentation followed, with prominent city and state officials awarding a giant blue ribbon in honor of the event, from the State Fair Board.

Ties-up With Clearance Sale

Manager Henry Suchman gained a wealth of free publicity through merchant tieups for "Miracle on 34th Street" at the Ritz theatre, Port Richmond, Staten Island, N. Y. The playdate coincided with a Richmond Avenue clearance sale so Suchman arranged with 18 of the stores on the street to carry the following copy in their ads: "The miracle of values is on Richmond Avenue—'Miracle on 34th Street' is at the Ritz theatre."

TURNS EXPLOITATION IDEA INTO MUNICIPAL HOLIDAY

When a manager makes the most of an exploitation opportunity, the story is always worth telling. And there's a lot of satisfaction in this report from Stanley A. Gere, manager of Warner's Rialto theatre, Racine, Wisconsin, who found a maximum result in his town with Universal's "Buck Privates Come Home," which he really built up into a gala occasion. We applaud Mr. Gere, as a member of the Round Table, also his district manager, Harry Mintz, of Warner's Wisconsin theatres, and we expect more from this new source, in future contributions to the Round Table.

—W. B.



STANLEY A. GERE

The inherent promotional possibilities of "Buck Privates Come Home" led manager Stanley A. Gere to the U. S. Army Recruiting Office, next door to the Rialto theatre in Racine, Wis. There he contacted Staff Sergeant Wayne G. Butrum. Out of this discussion came "Buck Private Day in Racine," the purpose of which was to pay tribute to all present and ex-buck privates in the surrounding territory and, incidentally, exploit the playdate of the picture.

A meeting was arranged with Racine's Mayor Francis H. Wendt, who promptly issued a proclamation designating opening day of the picture as "Buck Private Day." Plans for the day were then made: 8:00 a.m.—Reveille in Monument Square Park across from the Rialto; 11:00 a.m.—Motorcycle Rodeo at Lake Front Park directly in rear of the theatre and recruiting office; 2:00 p.m.—Parade; 6:00 p.m.—Full Retreat.

Much careful consideration and thought was given beforehand in arranging activities so as to least interfere with the income hours of the box office of the Rialto.

It was decided for further publicity to arrange that a wife of an ex or present buck private be crowned as "Mrs. Buck Private" on that day. Contestants were registered by the recruiting office and American Legion Post No. 110. All but six contestants

were screened out in the preliminaries. The final selection of the winner was held from the stage of the Rialto two nights prior to "Buck Private Day."

The grand prize incorporated a trip to Chicago with army escort for the winner and her husband. All expenses were paid for by Abbott and Costello, stars of the picture. The itinerary in Chicago included dinner at the Pump Room, a show at the Erlanger theatre, Chez Paree night club, overnight accommodations at the Ambassador East Hotel, a tour of the city, and a baseball game. "Mrs. Buck Private" also received a new wardrobe from Racine merchants.

The day started promptly at 8:00 a.m. with reveille and flag-raising ceremonies by helmeted members of the recruiting office. An aerial bomb was set off to arouse the public. At 11:00 a.m. the Motorcycle Rodeo got underway with a program consisting of motorcycle polo, motorcycle balloon bursting, hill climbing and other stunts. At the rodeo, a puppy dog, donated by the Racine Pet Shop, was awarded to a lucky child.

Parade Is Big Event of Day

The parade started at 2:00 p.m. through the main streets of town. It was headed by mounted recruiting sergeants carrying colors, and included the crack Racine Boy Scout Drum and Bugle Corps, a car carrying "Mrs. Buck Private" and her husband, army and city officials, army vehicles, Racine Belles World's Champion Girl Baseball team and "Abbott and Costello."

Racine's "Costello," seated in a midget

racer, created a riot of fun all along the route as he impersonated the real Costello. The midget racer was pulled by an army car, which carried large blowups of Abbott and Costello on the front of the car. Bringing up the rear were the Racine Kilties Drum and Bugle Corps, jeeps, motorcycles and an army sound truck. The parade ended in front of the Rialto, where ceremonies were held on a reviewing stand. The crowd was estimated at 55,000.

Honor Winner of Contest

Sergeant Butrum was master of ceremonies for the proceedings in front of the theatre, following the parade. The highlight of these proceedings was the crowning of "Mrs. Buck Private" by Colonel Francis E. Kidwell, representing Lieut. General Walton Walker, commanding officer of the Fifth Army. At 6:00 p.m. retreat was sounded.

A week in advance, the Racine *Journal-Times* carried a three-column front page story on the affair, headlined "G.I. Joe to Be King of Racine for a Day." The story was picked up by the Milwaukee *Journal*, Milwaukee *Sentinel*, Kenosha *Evening News*, and all county newspapers.

The tavern next door to the theatre carried a sign: "Stage Door Canteen." Next to the recruiting station, a restaurant sign: "Buck Privates Mess Hall." Soda fountains had "Buck Private" specials.

The Rialto theatre's business was outstanding as a result of this highly effective promotional campaign. End results were mutually beneficial to the theatre and the recruiting office.



Color Guard of the Racine Boy Scout Drum and Bugle Corps (National Junior Champions) parade passes the Rialto theatre.

Budget-Wise Small Town Display



Forrest Carmichael, manager of the Grand theatre, Ellsworth, Maine, sends in this idea as an inexpensive display method for small towns. It's interesting and ingenious, in that it costs very little to obtain a good advertising result.

He has built a special display frame, lighted from the bottom with a fluorescent tube, and from above, with several reflector lamps. The awning effect frames the display at the top while the picket-fence in the foreground simulates "footlights" as on a small stage. Using cut-out illustrations from a three-sheet, a few photographs and simple arrangement, he gets an excellent display that is both neat and distinctive.

We believe this shows pretty accurately the kind of a house he runs. It's been quite a while since we've heard from any of the Graphic circuit theatres and we'd like to have more news of small town operations, down East. —W.B.

Utilizes Boards Over and Over

Roy T. Shield, manager of the Royal, Mecca and Rivoli theatres, Enid, Oklahoma, writes that it is hot down there, but that doesn't stop him from submitting substantial exhibits of his showmanship. Roy has a system of using display fronts over and over. They are painted by his own man, and the cost is small, as all boards are washed and repainted. Some boards have been in use as long as five years and are still good for a few more.

Currently, his street ballyhoos are most interesting. He has a practical "boat" operating on the sidewalks of the business district, and a "mechanical man" built out of plywood, walking around, to say nothing of cut-out gorillas, climbing lamp posts for "Jungle Terror." Guess the folks in Enid wouldn't be surprised at flying saucers or anything so commonplace.

Theatremen Cited for Aid To Local Fire Department

Assistant manager Alton W. Lawson, of the State theatre, Harrisonburg, Va., and doorman Lawrence McInturff, of the Strand theatre, both members of the local Fire Department, were praised by city officials for their work in the disaster in Harrisonburg recently, when a beauty shop only half a block from the theatres was blown up in a mysterious explosion, with 10 women killed and 19 injured. Manager Cyril Mee, manager of the two theatres for Valley Enterprises, writes that the two young men worked from two p. m. until midnight, carrying out the bodies.

BIRTHDAYS OF THE WEEK:

STEPHEN BRENER	WALTER MORRIS
NYMAN KESSLER	IRA THOMPSON
R. G. STEVENS	HARSUKHRAY RAVAL
R. J. JERABEK	LEO RYAN
HERBERT VITRIOL	ART MEYER
LAWRENCE COE	W. B. HENDERSON
ABE FRANK	EDWARD MCBRIDE
TIKIS VALOS	GORDON CARSON
HERBERT D. CLULEY	HERBERT BERMAN
DANIEL RICHELLE	JACK BLATNICK
LEONARD CASEY	GEORGE KING
WILLIAM VAN WHY	ROY BRUDER
HAROLD GEORGE	HENRY BROWN
J. D. CHAFFIN	C. O. BRAUN
JAMES FAWNS	GEORGE PHILLIPS
EDITH FORDYCE	MORTON MAIUS
SAMUEL BLEIWEISS	PHILIP HAYWARD
LILLIAN CRAWFORD	EDGAR WEIMER
DAMON THOMAS	JAMES CRAWLEY
CHARLES BURNS	WILLIAM MCCLAIN
CHARLES FEINHALS	WILLIAM LININGER
WESLEY TEFFT	CARL ROGERS
SOL GREENBERG	ALBERT REYNOLDS
ED MOORMAN	HERBERT HABERSTICK
MELVIN RASH	FRANK TAYLOR
ED CANGLEY	DICK PEFFLEY
ROBERT WEITMAN	RAYMOND SIERMAN
JAMES FAIR	JAMES LUCAS

Co-ops, Tieups, Ballyhoo Sell "Hucksters"

Cooperative newspaper ads, street ballyhoo and tieups were highlights of an effective campaign manager Arthur Groom arranged to exploit the engagement of "The Hucksters" at Loew's, Evansville, Ind.

The co-ops were set with the Hub Men's Shop, showing a cut of Gable wearing a necktie; Smith & Butterfield's, plugging the book, and Weatherby's Market. The Hub Men's Shop ad appeared in both the Evansville *Courier* and the *Press*.

For street ballyhoo, a boy carried a large book through the downtown area, reading the book as he walked. Ten boys were used for another street promotion. Each boy carried a different letter of the title of the picture. Both promotions caused a great deal of comment.

A tieup was arranged with Woods Drug Store, plugging a "Huckster" drink. Schear's Department Store distributed 1,000 Gable photographs. Five special window tieups were set in addition to 25 standees.

Two thousand numbered cards were distributed, of which 50 were good for free admission. Also distributed were 2,000 teaser cards. Throughout the campaign, the slogan "Love that Man," and its variations, was utilized for a theme.



Recent visitors to the Round Table were Art Wartha, district manager for Manta & Rose in Chicago, and Mrs. Wartha. Art spent part of his vacation in Washington, D. C., and travelled up to New York from there so that he could visit at the Round Table while in the East.

CUTS COSTS IN HALF!


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Filmack \$4.50 w/ck

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HENRY R. ARIAS

PURCHASING AGENT
Foreign and Domestic
Film Distribution



729 7th Ave., N. Y. 19, N. Y., Circle 5-4574
Serving the Industry Since 1913. Negotiations In Any Language
CABLE: HENARIAS, N. Y.

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Schine Planning Regional Meets

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, 1947.

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.

CRY WOLF (WB)

First Report:
Total Gross Tabulated \$293,000
Comparative Average Gross 286,900
Over-all Performance 102.1%

BOSTON—Metropolitan	83.6%
(DB) Son of Rusty (Col.)	
CINCINNATI—RKO Albee	77.7%
LOS ANGELES—Warner Downtown	157.5%
LOS ANGELES—Warner Hollywood	165.1%
LOS ANGELES—Warner Wilern	163.6%
NEW YORK—Strand, 1st week	135.7%
(SA) Freddie Martin's Orchestra, others	
NEW YORK—Strand, 2nd week	89.8%
(SA) Freddie Martin's Orchestra, others	
NEW YORK—Strand, 3rd week	77.8%
(SA) Freddie Martin's Orchestra, others	
PHILADELPHIA—Mastbaum, 1st week	107.5%
PHILADELPHIA—Mastbaum, 2nd week	55.5%

DEAR RUTH (Para.)

Final Report:
Total Gross Tabulated \$1,063,700
Comparative Average Gross 995,700
Over-all Performance 106.8%

BALTIMORE—Keith's, 1st week	137.9%
BALTIMORE—Keith's, 2nd week	94.8%
BOSTON—Metropolitan, 1st week	109.0%
(DB) Danger Street (Para.)	
BOSTON—Metropolitan, 2nd week	76.4%
(DB) Danger Street (Para.)	
BOSTON—Fenway, MO 1st week	84.7%
(DB) Danger Street (Para.)	
BOSTON—Paramount, MO 1st week	105.9%
(DB) Danger Street (Para.)	
BUFFALO—Great Lakes, 1st week	103.6%
BUFFALO—Great Lakes, 2nd week	77.7%
CHICAGO—Chicago, 1st week	131.1%
(SA) Vaudeville	
CHICAGO—Chicago, 2nd week	106.6%
(SA) Vaudeville	
CHICAGO—Chicago, 3rd week	98.3%
(SA) Vaudeville	
CHICAGO—Chicago, 4th week	91.6%
(SA) Vaudeville	
CINCINNATI—RKO Albee	111.1%
CINCINNATI—RKO Shubert, MO 1st week	154.4%
CINCINNATI—RKO Shubert, MO 2nd week	110.2%
CLEVELAND—Loew's State	87.8%
CLEVELAND—Loew's Stillman, MO 1st week	112.0%
DENVER—Denham, 1st week	111.5%
DENVER—Denham, 2nd week	78.5%
DENVER—Denham, 3rd week	70.2%
KANSAS CITY—Paramount, 1st week	100.3%
KANSAS CITY—Paramount, 2nd week	137.4%
KANSAS CITY—Paramount, 3rd week	91.6%
LOS ANGELES—Paramount Downtown	132.6%
(DB) Springtime in the Sierras (Rep.)	
LOS ANGELES—Paramount Hollywood	135.3%
(DB) Springtime in the Sierras (Rep.)	
NEW YORK—Paramount, 1st week	123.9%
(SA) Perry Como, others	
NEW YORK—Paramount, 2nd week	117.7%
(SA) Perry Como, others	
NEW YORK—Paramount, 3rd week	105.3%
(SA) Perry Como, others	
PHILADELPHIA—Goldman, 1st week	142.8%
PHILADELPHIA—Goldman, 2nd week	110.5%
PHILADELPHIA—Goldman, 3rd week	101.3%
PITTSBURGH—Penn, 1st week	120.6%
PITTSBURGH—Penn, 2nd week	91.9%
PITTSBURGH—Ritz, MO 1st week	129.0%
SAN FRANCISCO—St. Francis, 1st week	135.9%
SAN FRANCISCO—St. Francis, 2nd week	100.8%
SAN FRANCISCO—St. Francis, 3rd week	78.9%
ST. LOUIS—St. Louis, 1st week	84.1%
(DB) Jungle Flight (Para.)	
ST. LOUIS—St. Louis, 2nd week	79.2%
(DB) Jungle Flight (Para.)	

ST. LOUIS—St. Louis, 3rd week	99.0%
(DB) Jungle Flight (Para.)	
ST. LOUIS—St. Louis, 4th week	69.3%
(DB) Jungle Flight (Para.)	
ST. LOUIS—St. Louis, 5th week	57.4%
(DB) Jungle Flight (Para.)	
ST. LOUIS—St. Louis, 6th week	57.4%
(DB) Jungle Flight (Para.)	
ST. LOUIS—St. Louis, 7th week	74.7%
(DB) Jungle Flight (Para.)	

IVY (Univ.)

Final Report:
First Gross Tabulated \$520,400
Comparative Average Gross 523,200
Over-all Performance 99.4%

BALTIMORE—Keith's, 1st week	105.0%
BALTIMORE—Keith's, 2nd week	81.2%
BOSTON—Memorial, 1st week	108.5%
(DB) Time Out of Mind (UA)	
BOSTON—Memorial, 2nd week	108.5%
(DB) Time Out of Mind (UA)	
BUFFALO—Lafayette	104.1%
(DB) Gas House Kids Go West (PRC)	
CHICAGO—Palace, 1st week	96.4%
(DB) Little Miss Broadway (Col.)	
CHICAGO—Palace, 2nd week	88.3%
(DB) Little Miss Broadway (Col.)	
CINCINNATI—Keith's, 1st week	129.0%
CINCINNATI—Keith's, 2nd week	96.7%
CLEVELAND—Hippodrome	90.0%
INDIANAPOLIS—Indiana	76.3%
(DB) Millie's Daughter (Col.)	
KANSAS CITY—Tower	87.3%
KANSAS CITY—Uptown	86.9%
LOS ANGELES—Guild, 1st week	170.9%
LOS ANGELES—Guild, 2nd week	87.2%
(DB) Philo Vance's Gamble (PRC)	
LOS ANGELES—Iris, 1st week	156.6%
LOS ANGELES—Iris, 2nd week	84.3%
LOS ANGELES—Ritz, 1st week	178.1%
LOS ANGELES—Ritz, 2nd week	100.0%
LOS ANGELES—Studio, 1st week	141.4%
LOS ANGELES—Studio, 2nd week	85.3%
(DB) Philo Vance's Gamble (PRC)	
LOS ANGELES—United Artists, 1st week	170.9%
LOS ANGELES—United Artists, 2nd week	93.0%
(DB) Philo Vance's Gamble (PRC)	
MINNEAPOLIS—RKO Orpheum	85.8%
NEW YORK—Criterion, 1st week	98.1%
NEW YORK—Criterion, 2nd week	83.0%
NEW YORK—Criterion, 3rd week	56.6%
PHILADELPHIA—Boyd, 1st week	106.3%
PHILADELPHIA—Boyd, 2nd week	75.6%
PITTSBURGH—J. P. Harris	85.9%
SAN FRANCISCO—Orpheum, 1st week	115.1%
SAN FRANCISCO—Orpheum, 2nd week	72.7%
ST. LOUIS—Ambassador	87.5%
(DB) Blackmail (Rep.)	
TORONTO—Uptown	85.3%

The annual three-day meeting of the Schine zone and group managers and home office personnel concluded in Gloversville, N. Y., last Thursday, with the formulation of the new season's campaign. Regional follow-up meetings, to be attended by theatre managers of the circuit, were scheduled for a later date in five cities.

At Wednesday's session full support was given the newly revised industry advertising code. Christy Wilbert, advertising manager for Twentieth Century-Fox, outlined the details of the code and the program of the Advertising Advisory Council.

Urging the adoption of the code and its principles, Mr. Wilbert said: "I bring the whole subject before you in order to emphasize the fact that the companies mean business in this endeavor—that this is a most serious matter involving public goodwill toward motion pictures. You can help above all others to spread the idea that this undertaking symbolizes our determination to stand on our own responsibility. We believe our system of self-regulation is workable, and we mean to keep it so."

During the final sessions clips of forthcoming pictures from Twentieth Century-Fox and Universal were shown, and "The Secret Life of Walter Mitty" and several other pictures were previewed.

Rodgers To Meet Managers At Los Angeles August 30

William F. Rodgers, vice-president and general sales manager for MGM, will hold a six-day conference with his field sales managers and home office assistants beginning August 30 at the Ambassador Hotel in Los Angeles. Expected to attend from the home office are Edwin W. Aaron and Edward M. Saunders, assistant general sales managers; William B. Zoellner, head of short subjects, reprints and importations, and Henderson M. Richey, in charge of exhibitor and public relations. The following sales managers are expected to attend: John P. Byrne, eastern; John J. Maloney, central; Burtus Bishop, Jr., midwestern; Rudolph Berger, southern, and George A. Hickey, western.

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 July 31, 1947. The previous period ended April 30, 1947. This brings into the new base a recognition of current economic conditions as they affect box-office performance.



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

MOTION PICTURE LABORATORY TECHNICIAN, 25 years varied experience, 20 years supervisory capacities. Conscientious and competent. Qualified producer representative in film laboratory. BOX 2139. MOTION PICTURE HERALD.

HELP WANTED

WANTED CITY MANAGER FOR TWO NEIGHBORHOOD HOUSES IN PORTSMOUTH, VA. Send full details and photo. HAL J. LYONS, Franklin, Va.

PROJECTIONIST — EXPERIENCED, WITH knowledge of minor machine repairs and sound equipment. Small town middle west. Sunday matinee and evening. Daily show 7 p.m. No floaters or drinkers. Permanent. Give full information in first letter. BOX 2143, MOTION PICTURE HERALD.

WANTED: MANAGER FOR THEATRE IN MIDWEST. Give qualifications and salary expected in first letter. BOX 2144, MOTION PICTURE HERALD.

USED EQUIPMENT

THEATRE CHAIRS — 3,000 USED SPRING cushioned, part full upholstered back and part insert panel back, with spring edge and box-spring cushions; 1,000 veneer chairs; 800 good backs, 500 spring cushions, and hinges. Immediate delivery. Advise how many you need. Write for prices and photographs. Phone Valley 2-3445. JESSE COLE, 2565 McClellan Avenue, Detroit, Michigan.

NEUMADE FILM POLISHERS, \$19.95; MOTORS; all sizes, \$9.95; Coinometers, \$49.50; 9' Silver Roller Screens, \$19.50; Roth 25A Generator, \$57.50; Colortone Shutters, \$9.75; Brenkert Double Effect Machine, rebuilt, \$495; Griswold Splicers, \$17.95; Neumade rewind tables, 30" high, \$19.95; theatre amplifiers, \$19.50 up; PA Systems, \$44.50 up. Send for catalog. S. O. S. CINEMA SUPPLY CORPORATION, 449 W. 42nd Street, New York 18.

1 PAIR SIMPLEX SEMI-PROFESSIONAL PROJECTORS low-intensity Strong lamps, baby Strong rectifiers and sound system complete, bargain at \$1,100. Also complete equipment as above thoroughly reconditioned, \$1,900. R. E. HOOK, Eutaw, Ala.

SOUND PROJECTION OUTFITS NEVER LOWER — from 16 mm to Drive-in outfits—16mm RCA \$149.50; Belhowell, Ampro, Victor, DeVry from \$195; Amproarc HI \$1,295; 35mm Holmes LI Arc equipments, \$1,295; DeVry HI theatre equipments, \$2,495; rebuilt Super Simplex, Century, Brenkert, RCA or 4 Star sound from \$3,850. S. O. S. CINEMA SUPPLY CORPORATION, 449 W. 42 Street, New York 18.

TICKET MACHINES, 2 UNIT, REBUILT, \$79.50; Peerless Magnarc lamphouses, rebuilt, \$535.; genuine Simplex rear shutter mechanisms, spiral gears, rebuilt like new, \$340.; Catalog available. STAR CINEMA SUPPLY, 459 West 46th Street, New York 19.

COOL, SANITARY, WASHABLE, REVERSIBLE seat covers, from \$1.25 (sample materials free); 15,000 used chairs—good for many years—some excellent as is, others rebuilt, at prices from \$3.95. Send for latest stocklist before you buy elsewhere. S. O. S. CINEMA SUPPLY CORPORATION, 449 W. 42nd Street, New York 18.

TWO NEW KNI-TRON RECTIFIERS, 30 amp., type 30SL2, complete with bulbs, also two used Morelite lamphouses 35 amp. new reflectors. SUNSET AUTO THEATRE, R.D. No. 1, Rittman, Ohio.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUT, 100 OR 75 NUMBERS \$2.75 per thousand. \$25.00 for 10,000. Screen dial \$20.00. PREMIUM PRODUCTS, 354 W. 44th St., New York City.

COMIC BOOKS FOR PREMIUMS. LARGE VOLUME suppliers of popular titles 2 cents each. FRANK WELKER, 172 So. Portland Ave., Brooklyn, N. Y.

SCHOOLS

LEARN MODERN SHOWMANSHIP. TIME-tested training in modern theatre management, and effective theatre advertising-Box-Office salesmanship. The Institute's training has successfully solved many men's problems of advancing to better theatre positions. Big opportunities for trained theatre men. Free catalog. Established 20 years. THEATRE MANAGERS INSTITUTE, Elmira, N. Y.

WANTED TO BUY

WANTED TO BUY POWERS 6B PROJECTORS, complete, or 6B heads and bases separately. BOX 395, Rochester, N. Y.

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.

INTERNATIONAL MOTION PICTURE ALMANAC—the big book about your business—1947-48 edition now available. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1937 to date. Order your copy today. \$5.00 postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

STUDIO EQUIPMENT

16MM-35MM USED AND NEW SOUND AND silent production equipment. Cameras. Film Recorders, Disc Recorders, Projectors, Moviolas, Tripods, Dollies, Lights, Booms, Reeves Sensitester for Cinex tests. Sales and Service to Laboratories and Studios. We have in stock Arriflex, Cinephon as well as American made Cameras. Write for equipment catalog. THE CAMERA MART, 70 West 45th St., New York.

IMMEDIATE DELIVERY NEW MITCHELL NC cameras—Sound Moviolas, \$795 up; BH Hispeed Shutters, \$193; Hispeed Gearboxes, \$125; Mitchell Freehead Tripod, \$295; 5000W Studio Spots, \$89.50; Bardwell Floods, \$37.50; Rerecorders, \$795; Camera Lenses, \$29.50 up; Berndt 16 mm Single System outfit complete, \$995; Hollywood Variable Area Recording System \$3,750; Eyemo Turret, 3 lenses; rackover; magazine; freehead tripod; motor, etc., \$1,395. Send for latest stocklist. S. O. S. CINEMA SUPPLY CORPORATION, 449 W. 42nd Street, New York 18.

NEW EQUIPMENT

BLOWERS: BEST MATERIALS AND FINEST workmanship insure absolute quiet and years of care-free operation in this outstanding blower. 5,000 cfm \$76; 7,500 cfm \$90; 10,000 cfm \$140; 20,000 cfm \$175; 30,000 cfm \$265. Prices include belts and pulleys. ZIP-AIRE MFG. CO., 638 Sinclair Ave., Grand Rapids 5, Mich.

PANIC BOLTS, \$22.50; PYREX REFLECTOR spotlamps, \$2.35; latest Superior projector mechanisms, \$695; Fountain bubblers, \$10.95; Sandurns, \$6.95; Photocells, \$1.95; Latest 75 amp Suprex Rectifiers, \$315; Snowlike soundcreens sizes to 10'4", special 21½c square foot; Sunroc water coolers, \$230; Carbon Savers ¼ cost, 6mm to 13mm 77c; coated lenses, Series I, \$50; Series II, \$75; (trades taken). Send for catalog. S. O. S. CINEMA SUPPLY CORPORATION, 449 W. 42nd Street, New York 18.

THEATRES

WANTED — THEATRE OR CHAIN OF THEATRES anywhere in United States except New York City or Chicago. Write R. J. SIMMONS, Quassaic, M D 25, Newburgh, N. Y.

530 SEAT THEATRE FOR SALE, NEW JERSEY closed by fire damage. Will sell as is or rebuild for buyer. BOX 2142, MOTION PICTURE HERALD.

WILL SELL TO EXPERIENCED SHOWMEN our leases for several small theatres in Norfolk and Portsmouth, Virginia. Fully equipped. Reasonable terms. JEWEL PRODUCTIONS, INC., 165 W. 46th St., N. Y. C.

WANTED TO LEASE: THEATRE WITHIN 100 mile radius of New York City. Give location first letter. BOX 2141, MOTION PICTURE HERALD.

WANTED TO BUY THEATRE. GIVE FULL particulars. WILLIAM S. IRWIN, 1012 West Monroe, Springfield, Ill.

FIND YOUR THEATRE QUICKER THROUGH THEATRE EXCHANGE, Fine Arts Bldg., Portland, Ore. Lots of listings!

SERVICES

PHOTOGRAPHIC BLOWUPS: WRITE FOR America's lowest prices. PHOTOCRAFT DISPLAY COMPANY, 3545 Broadway, Kansas City, Mo.

"SHOWY" LETTERHEADS — EMBOSSO Process! Creative designs—distinctive layouts for theatres. Samples 10c—you'll be surprised. Letterhead specialists, SOLLDAYS, Knox, Ind.

OBITUARIES

C. B. Hawley, 58, Dies; Headed First National

Clifford B. Hawley, 58, former president of First National Pictures, Inc., and vice-president of the Bankers Securities Corporation of Philadelphia from 1931 to 1945, died August 13 at Graduate Hospital in Philadelphia. His home was at Germantown, Pa.

Mr. Hawley entered the film industry through his banking interest. He entered the banking business by joining the Philadelphia firm of Edward B. Smith & Co. in 1908 and a few years later, when that company financed the Stanley Company of America, Mr. Hawley was the representative in charge. In 1927, Stanley acquired an interest in First National Pictures and after the reorganization of the two companies, Mr. Hawley was named president. He left First National in 1928 to establish his own New York brokerage concern and in 1931 joined Bankers Securities.

Surviving are his widow, a son and three daughters.

Samuel Komm

Samuel Komm, 47, head of the Sam Komm Theatres, St. Louis, died of a heart attack August 17 in St. Louis. In addition to the Komm circuit of seven houses in St. Louis and suburbs, Mr. Komm owned the Aubert and Maplewood theatre buildings, leased to the St. Louis Amusement Company. He is survived by his widow, a son and two daughters.

J. Gilmour Armstrong

J. Gilmour Armstrong, 59, treasurer, office manager and company secretary of the F. G. Spencer Company, St. John, N. B., died August 8 in St. John. He had been with the Spencer Company for the past 30 years. He is survived by his widow.

Eva McCormick

Mrs. Eva McCormick, 57, a Toledo, Ohio, projectionist, died in St. Vincent's Hospital, Toledo, August 12. Surviving are a daughter, a sister and one grandchild.

W. L. Nicholas

Funeral services were held August 11 for W. L. Nicholas, 73, once owner of two theatres in Fairmont, Minn. Mr. Nicholas once served as mayor of that city.

Balaban & Katz Reopen Admiral and Drake

Chicago Bureau
Two Balaban & Katz theatres, the Admiral and Drake, were reopened here August 13 after having been close twice during the past three months because of labor disputes. These disputes came about because B&K desired to eliminate matinees as being unprofitable, but with the operators local No. 110 of the International Alliance of Theatrical Employes declaring that such action constituted a violation of their labor contract.

MOTION PICTURE
HERALD

Better Theatres

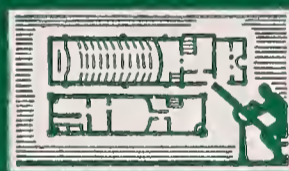
EQUIPMENT • FURNISHINGS • DESIGN



**Modernization in a
Small Town's Traditions**



**The Griffith Circuit's New
Hornbeck in Shawnee, Okla.**



**Ryan Talks About Ushering:
To Managers...To the Staff**



**MINIMUM TOILET ROOM FACILITIES
KEEPING TABS ON STAGE CONDITIONS**

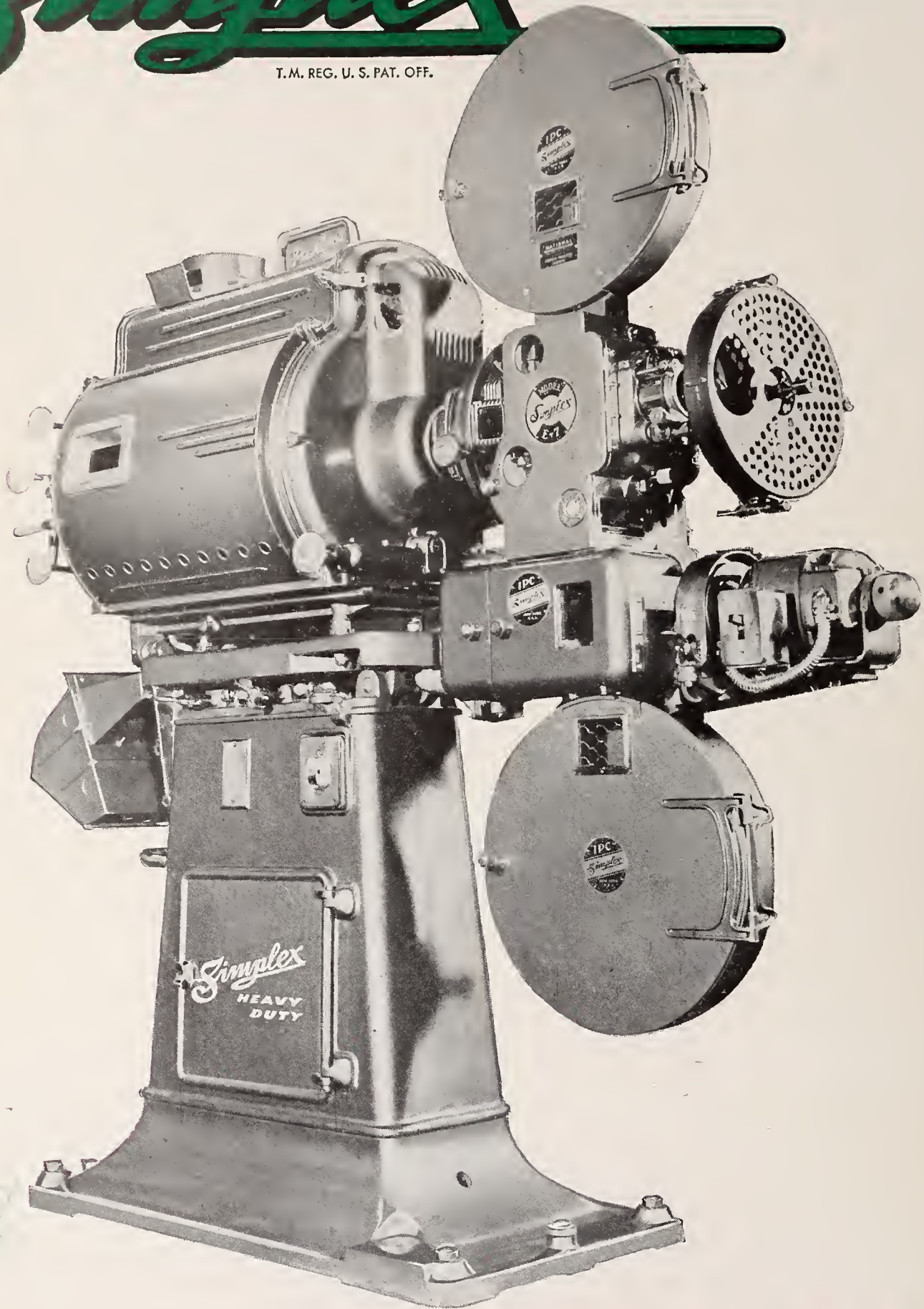
PHYSICAL OPERATION • MAINTENANCE

AUGUST 25, 1947

If it's

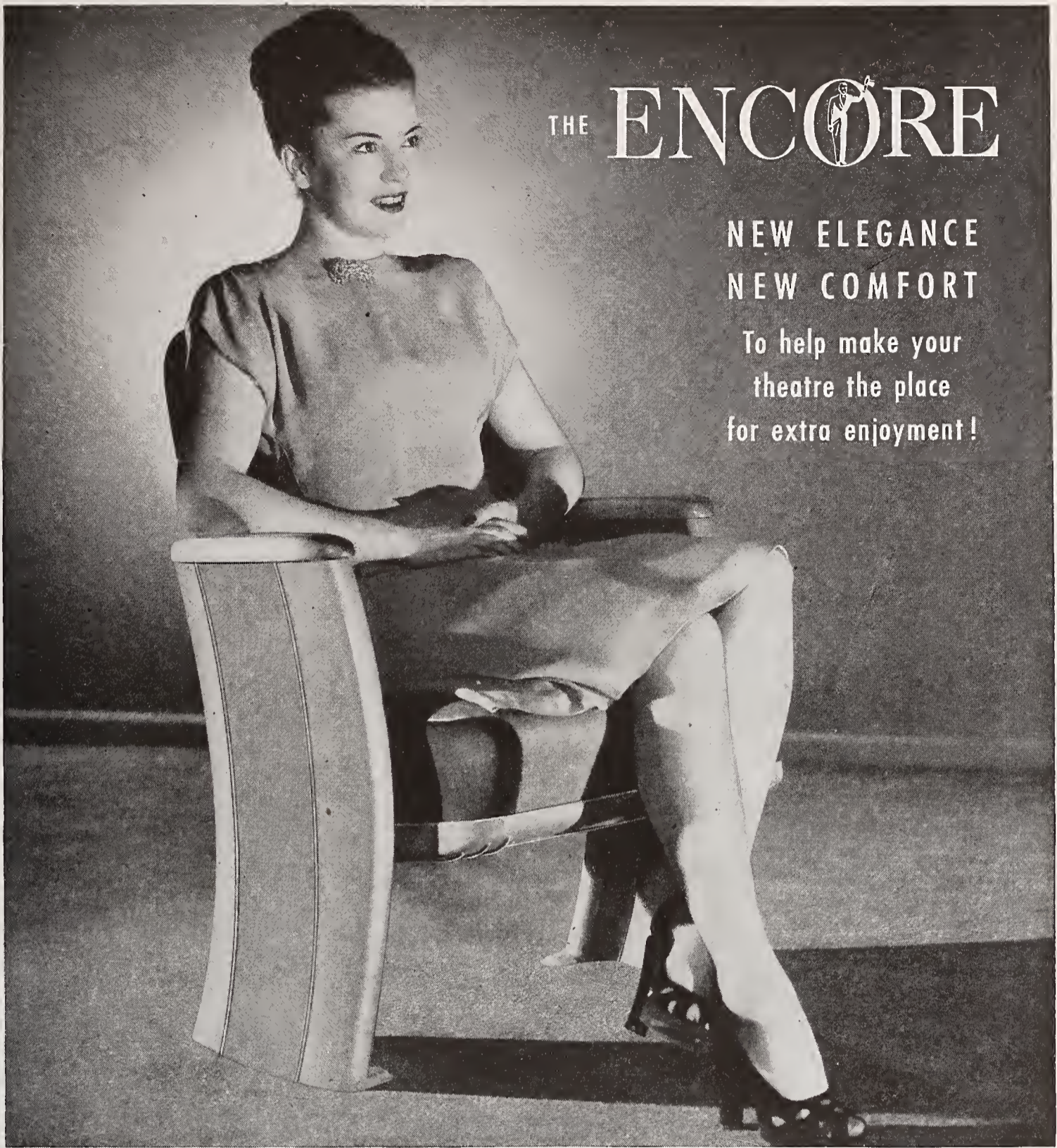
Simplex

T.M. REG. U. S. PAT. OFF.



IT'S TOPS

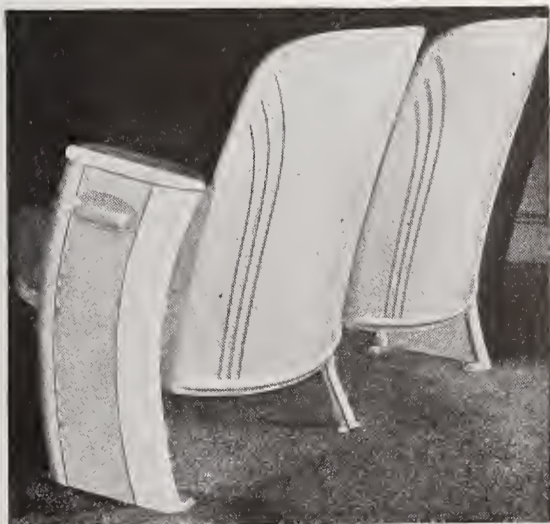
...in projection and sound



THE ENCORE

NEW ELEGANCE
NEW COMFORT

To help make your
theatre the place
for extra enjoyment!



SLEEK LINES KEYNOTE
THE SMART STYLING
OF THE NEW
HEYWOOD-WAKEFIELD LINE

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*Get the full details now from
your nearest independent dis-
tributor or Heywood-Wakefield
sales office in Boston, Balti-
more, New York or Chicago.*



THEATRE SEATING DIVISION
666 Lake Shore Drive, Chicago, Illinois



The *Golden Voice* of the SILVER SCREEN

The Sound System with EAR APPEAL

**ROYAL
SOUNDMASTER**

Licensed Under U.S. Patents
of Western Electric Co., Inc.

Complete Sound Systems *For Greater Listening Pleasure*

ROYAL SOUNDMASTER reproduces every tone . . . every overtone, every whisper . . . every recorded sound with a quality of "in person performance." Regardless of the size of your theatre, you can bring this fidelity of sound reproduction to your patrons with Royal Soundmaster, "The Golden Voice of the Silver Screen."

Model No. 507—for theatres seating up to 350.

Model No. 512—for theatres seating up to 450.

Model No. 520—for theatres seating up to 750.

Model No. 530—for theatres seating up to 1,250.

Model Nos. 521 and 531—The Ultimate in Sound

Systems. (Same as Models No. 520 and 530 except that they feature the "XH-4" 40-watt Alnico 5 PM high frequency speaker, a highly efficient, superb quality speaker.)

See the
BALLANTYNE DISPLAY
at the
**TESMA-TEDPA Annual
Convention & Trade Show**
September 24 to 29—Booth 21
Sho eham Hotel, Washington, D. C.

See your Independent Theatre Supply Dealer or write direct to the Ballantyne Company. Your inquiry will receive immediate and courteous attention.

THE BALLANTYNE COMPANY

1707-11 DAVENPORT STREET

OMAHA 2, NEBRASKA, U.S.A.

CABLE ADDRESS "BALCO"

about People
of the Theatre

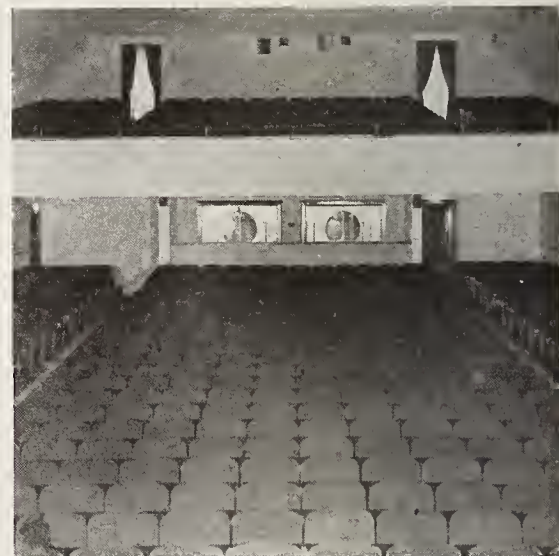
AND OF BUSINESSES SERVING THEM

The Bonn theatre has been opened in Bonnierville, Ky. Seating 444, it is owned by W. B. REYNOLDS, OSCAR KESSINGER, GLEON MAGE, LEONARD HIGHBROUGH, RALPH CLAUSEN, RALPH COTTRELL, M. H. FERRIS, H. S. JAGGERS, C. M. WALTERS and HERBERT CLAUSEN. It was equipped by the Falls City Theatre Equipment Company, Louisville.

M. H. SPARKS opened his newly constructed Stand theatre in Louisville. The house seats 355. J. M. INGRAM, Louisville architect, designed it, and equipment was supplied by the Falls City Theatre Equipment Company, Louisville.

J. V. SNOOK, operator of the Griffeth theatre in LaGrange, Ky., subscribes to the old adage "it never rains but it pours" following this recent experience: On a Saturday night, three minutes before the end of the last show, the power failed. He had to refund admissions. Next day, soon after the first show began, with a capacity house, power failed again, and again he had to issue refunds.

Plans have been announced by the Garland Amusement Corporation, a new company in Little Rock, Ark., for a theatre to seat 678. Incorporators are FLOYD B. PEEK, PATTIE JANE PEEK, HARRY G.



Severely damaged by fire last winter, the Nelson theatre in Mount Jackson, Va., owned by Senator Burgess Nelson, was reopened in July following reconstruction. The new interior was decorated by the Novelty Scenic Studios, New York. Illumination is by McFaden luminaires. Of the 716 Ideal seats, 180 are in the balcony. Aluminum doors separate foyer and auditorium, and a steel stairway leads to a mezzanine smoking lounge. Stage drapes are of fibreglas. Senator Nelson was host to local celebrities and many film people at an opening party.

BETTER THEATRES, AUGUST 23, 1947



You'll profit from
Manley's 3 M's
 to profitable popcorn
 merchandising!

Popcorn is the universally popular, true American snack-treat. But when it is Manley's Popcorn, served fresh, hot and delicious direct from a Manley Popcorn Machine, it will reap a harvest of dimes that will make you think you have a second box office in your lobby. Also, there's something irresistible in the taste-tempting aroma of freshly popped Manley Popcorn. Like a magnet—it draws the crowds. That's why we say "for maximum profits, sell HOT popcorn, FRESH popcorn, DELICIOUS popcorn, popped in the popular, dependable Manley Popcorn Machine and served at the peak of its goodness in sales-stimulating, colorful Manley cartons and bags."



Manley MACHINES
 The most important "M"—the Manley Popcorn Machine combines sparkling beauty and eye appeal with mechanical perfection, trouble-free operation and large capacity. Its many exclusive features have won it outstanding popularity. Designed to make the handling of crowds easy...you'll make more money with Manley

Manley MERCHANDISE
 It takes the best merchandise to win the largest profits. Manley Popcorn is quality controlled—grown from company-furnished seed—to high company standards. Pop it in Manley Popcorn Seasoning and use only Manley's Popcorn Salt. Serve in a Manley Carton or Bag and you'll make more money with Manley.

Manley METHODS
 Manley has compiled a valuable booklet explaining how to operate a successful popcorn business and included many proven, sales-building practices accumulated during our twenty-five years of acknowledged leadership. A copy is yours for the asking. Use the handy coupon. Mail it today and make more money with Manley.

There is no substitute for popcorn that's
FRESH, HOT and DELICIOUS.



Manley, Inc.
 BURCH MFG. CO.

GENERAL OFFICES.
 1920 WYANDOTTE STREET,
 KANSAS CITY 8, MISSOURI

THE BIGGEST NAME IN POPCORN!

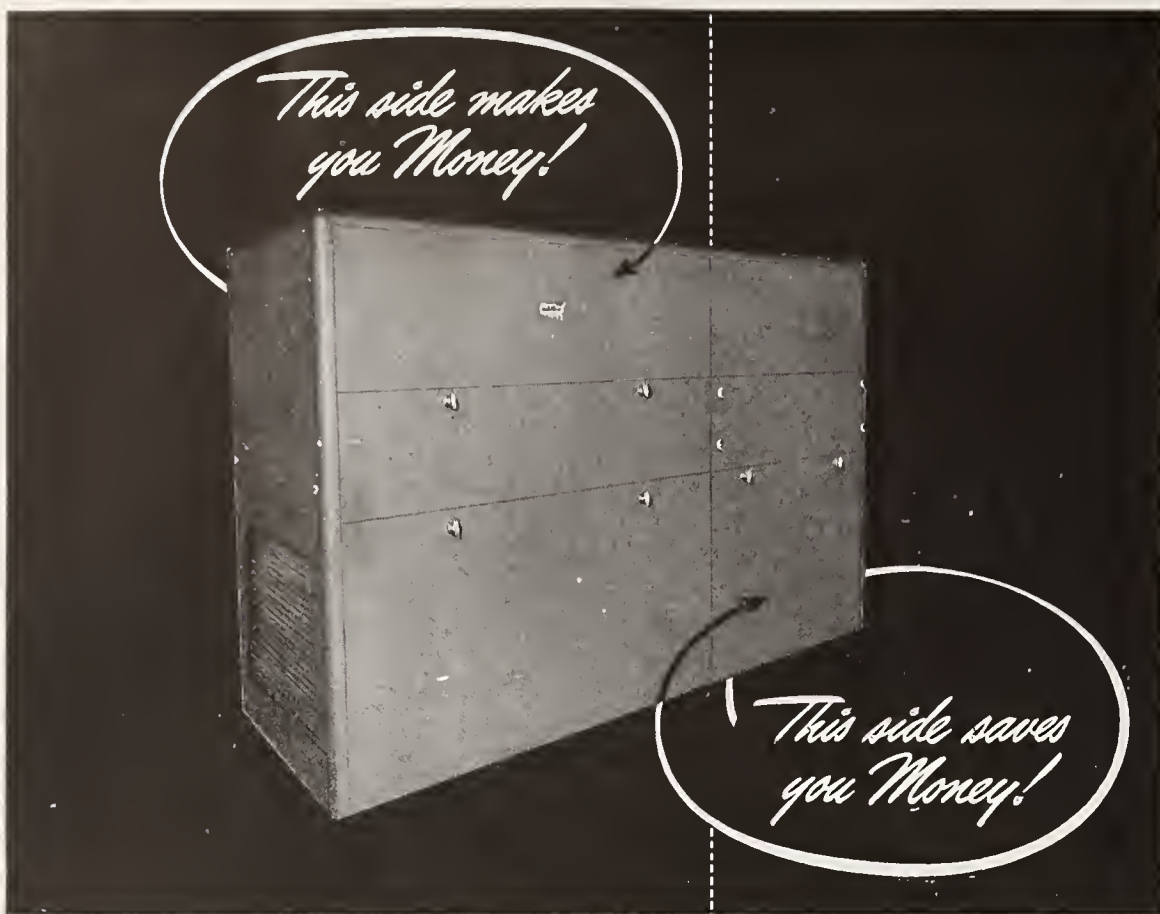
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| SALES OFFICES | Albion, Mich. | Cleveland, Ohio | Los Angeles, Calif. | Oklahoma City, Okla. | San Francisco, Calif. |
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MANLEY, INC. Dept. MPH 8-23
 1920 WYANDOTTE STREET,
 KANSAS CITY 8, MISSOURI

Without obligation please send me a copy of your booklet "HOW TO MAKE BIG PROFITS FROM POPCORN."



YOUR NAME.....
 BUSINESS NAME.....
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 CITY..... ZONE..... STATE.....



● One single compact unit has every major part of a *complete refrigerated air conditioning system*. This complete, balanced unit construction offers advantages in *lower first cost, lower installation costs and lower operating costs*. The refrigeration and compression units combine to give efficient refrigeration cooling—the evaporative condensing section saves water, saves money in operation.

Here's *Air Conditioning at its best* — self-contained — self-supporting — self-sufficient.

Cooperative engineering counsel gives you the experience and knowledge of **USAIRCO** engineers. Get acquainted with your nearest **USAIRCO** representative. United States Air Conditioning Corporation, Como Avenue S.E. at 33rd, Minneapolis 14, Minn.



and **LOUISE GALLOWAY**, and **JOHN, MARY G. and W. HERBERT COLLINS**. **Mr. Peek** has been named manager.

SELOM BURNS, who has been with the Radio Corporation of America in Seattle for the past 17 years, has formed the **Modern Theatre Supply Company** there and has been granted the franchise for all theatre equipment manufactured and distributed by **RCA**, for the districts of Washington, Oregon, Northern Idaho, Montana and Alaska.

M. E. RICE of Orysa, Tenn., has acquired property in Brownsville and is having buildings thereon converted into a motion picture theatre.

The **Cataract Theatre Corp.**, operator of the **Strand and Cataract** theatres in Niagara Falls, N. Y., will construct a drive-in theatre there later this summer. Construction costs are estimated at \$175,000, and the theatre will accommodate 750 automobiles.

R. D. FISHER, owner and manager of the **Star** theatre in Willow Springs, Mo., has installed new sound and projection units and high-intensity lamps.

BERT SANFORD, of the **Altec Service Corporation's** New York office, is the grandfather of a baby girl born to his daughter, **MRS. ANDREW DONNELLY, JR.** The child, named **Gael**, was born July 23rd at **St. Vincent's Hospital**, New York.

GEORGE S. APPELGATE, chief of engineering of the **Westrex Corporation**, subsidiary of **Western Electric Company**, died July 25. **Mr. Appelgate** was operating his car near **Bayshore, N. Y.**, when he suffered a heart attack and died on the way to a hospital. His home was at **Garden City, L. I.** **Mr. Appelgate** joined the **Western Electric Company** in March, 1920, and served in the **New York and Philadelphia** sales departments until 1924. After serving with the **General Lead Batteries Company, Newark, N. J.**, he rejoined the company in 1928 as an installation engineer in the operating division of **Electrical Research Products, Inc.** He was appointed managing director of the **Western Electric Company of Australia** in 1934. He returned to this country in 1943 to assume the post held at the time of his death. He was 55.

Among company executives and dealers present at a sales conference of the **Heywood-Wakefield Company** at its **Menominee, Mich.**, factory in July, when its four new models of auditorium chairs were unveiled, were the following:

RICHARD N. GREENWOOD, president; **PAUL B. POSSER**, general sales manager; **HENRY C. PERRY**, treasurer; **CARL B.**



"The Buildings We Build Build Our Business"

¶ **F & Y Building Service** is still the lowest cost producer in the Theater Design and Construction field in the Central West.

¶ Even in these troublesome times, they have produced comparative values that defy competition.

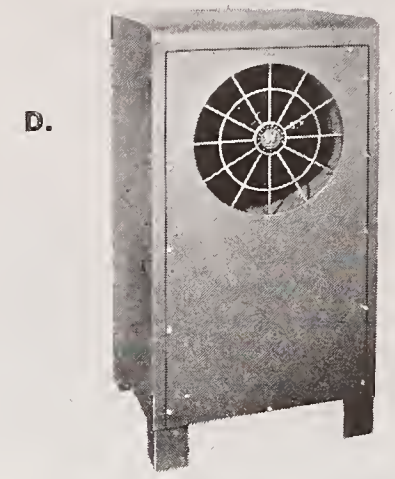
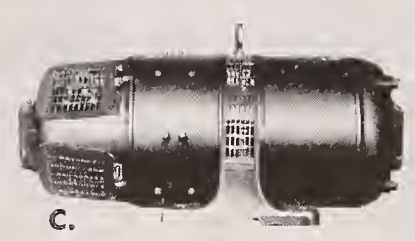
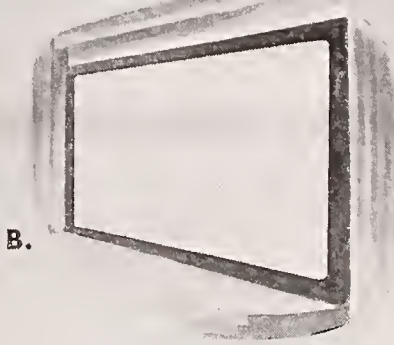
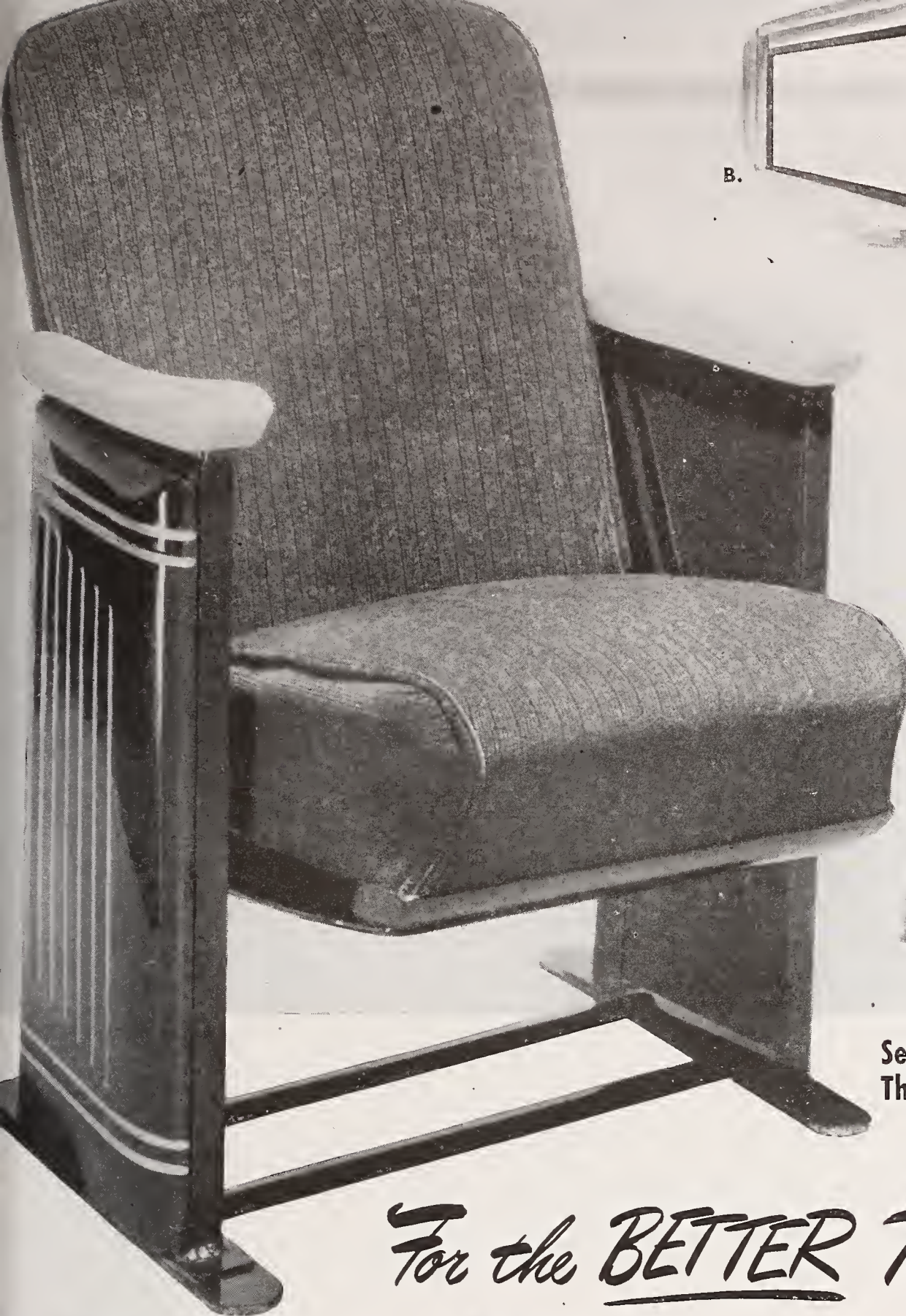
¶ If you want to know more about **F & Y** and its undivided responsibility plan and the results it can get for you, consult any owner of any **F & Y** built theater.

¶ They know how and why **F & Y** can and does give you the most theater for the least money and why we say, "The Buildings We Build Build Our Business".

The F & Y BUILDING SERVICE, 328 East Town St., Columbus, Ohio

Service by Registered Architects

• Experienced Theatre Designers



See them now at your RCA Independent Theatre Supply Dealer's

*For the **BETTER** Theatres Everywhere*

A. INTERNATIONAL CHAIRS
 "Spreading comfort to millions." International Chairs are preferred everywhere for their strength, durability, comfort and correct posture pitch.
Hingeless Seat Suspension provides utmost strength, silent action, and superior resistance to repetitive seat movements.
Unit Assembly allows free interchanging of seat cushions... equalizing upholstery wear in all parts of the theatre. No bolts and nuts to tear clothing... construction is solid steel.
 Further refinement is the continuous steel upholstery-locking device... distributing tension and saving upholstery from concentrated strains. Wide choice of styles to harmonize with any theatre interior.
 See them... test them... you'll want them!

B. SNOWHITE SCREENS
 unequalled for reflection efficiency and sound transmission. Complete color reflection... scientific perforation... and pure white pigment... combine to give your audience a brilliant picture, high in contrast, rich in photographic depth and detail. Their low cost permits occasional changing for unvarying picture quality.

C. CENTURY-ROTH MOTOR GENERATORS
 for brilliant clear pictures. They supply a continuously steady source of non-pulsating current which reduces light flicker to a minimum... even during changeover. Low and high current types for multiple-arc supply. High overload capacity.

D. WESTINGHOUSE RECTIFIERS
 Dependable power supply of the copper-

oxide type... no moving parts... no tube replacements... compact and efficient.

E. MOHAWK "TRAFFIC TRED" CARPETS
 for beauty and long wear. There is no finer carpet made for the punishing traffic of your theatre. With Mohawk Carpets you get lowest cost per year—lasting appearance—efficient sound absorption—less frequent replacement. Choice of many handsome patterns.

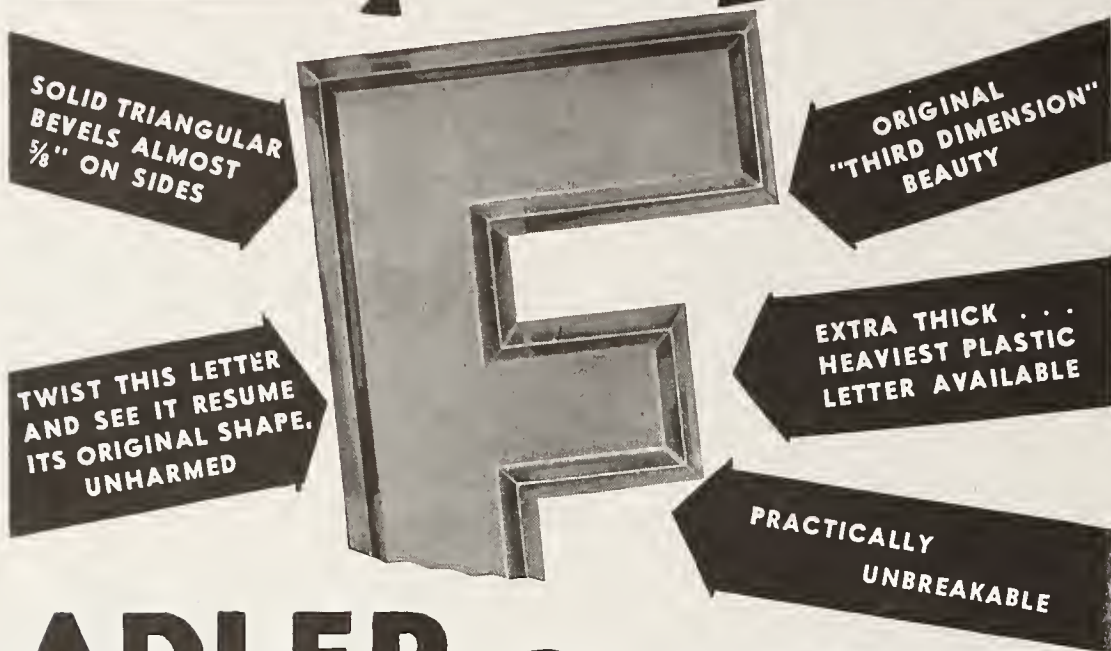
RCA SERVICE. An RCA Service and Replacement Parts Contract secures the services of a skilled technician... whose regular visits keep your sound equipment in sparkling condition... prevent breakdowns. You also get all needed parts for sound and projection equipment... and emergency service if required.



THEATRE EQUIPMENT
RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DEPARTMENT, CAMDEN, N.J.

In Canada: RCA VICTOR Company Limited, Montreal

NEW, SOLID STRENGTH



ADLER *PLASTIC*

"THIRD DIMENSION" LETTERS

Provide a Sound Investment . . . not only Colorful Sales Punch Every Day, but Long, Satisfactory Service for Years to Come!

Because of the famous, exclusive Adler "THIRD DIMENSION" design, new strength and toughness are now combined for the first time in plastic letters, with the brilliant beauty of translucent colors. Lasting service assures a safe and sound and profitable investment.

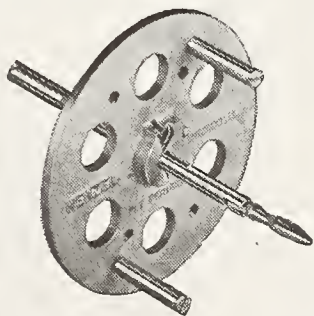
Used interchangeably on the same frames — "Remova-Panel" or Regular Type — with Adler Cast Aluminum Letters. Supporting means securely molded integral with letter and will not break off. Furnished in a variety of translucent fast colors. Write for details.

SEE YOU AT BOOTHS 52-53 AT THE TESMA TRADE SHOW.

ADLER SILHOUETTE LETTER CO.

3021 b West 36th St., Chicago 32 1451 b Broadway, New York 18
 CHICAGO . . . NEW YORK . . . TORONTO, CANADA . . . LONDON, ENGLAND
 Covered by Patents Granted and Pending. Approved by Underwriters' Lab., Inc.

YOUR ASSURANCE OF THE BEST!



Wenzel "BULL-DOG"

"Will Never Lose Its Grip"

The Bull-Dog AR-15—engineered by Wenzel to eliminate key breakage on all types of shafts for winding film. Also for use in the Lower Magazines to more evenly distribute the pull strain. For automatic and hand rewinds, too. When ordering give model number or make of shaft, together with shaft diameter.

WENZEL PROJECTOR COMPANY 2509-19 S. STATE STREET
 Chicago 16, Illinois

LUGBAUER, advertising manager; JOHN A. BENZING, PSD Sales Manager; and the district sales managers A. A. SIMMS, New York; J. G. OBEY, Chicago; and E. F. MAHER of Los Angeles. The following sales representatives were also on hand:

A. W. CHELSEY, JR., L. H. FRANCIS, H. L. GAGE, E. R. OGLESBY, C. H. RUKAS, and N. C. KING.

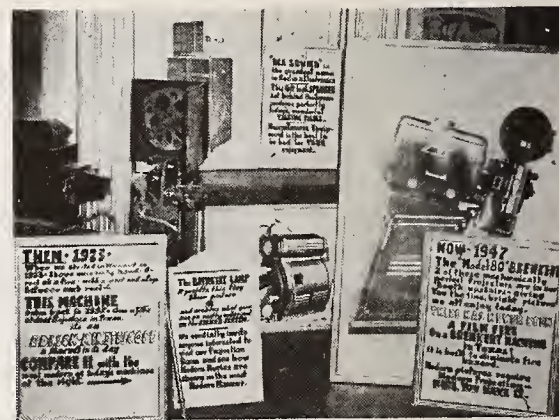
Distributors attending were S. B. VAN DELDEN and E. H. GEISSLER, Wil-Kin Company; B. F. SHEARER, L. H. ABBOTT and H. I. TEGTMEIER, B. F. SHEARER Company; J. C. KETTLESEN, Gulf States Equipment Company; J. ELDON PEEK, Oklahoma Theatre Supply Company; W. D. STUCKY, Hughes-Ogilvie Company; L. J. KIMBRIEL, Missouri Theatre Supply Company; R. G. FAULDS, DES MOINES Theatre Supply Company; M. W. KNOBLAUCH, Farnham Company; and H. W. GRAHAM, Graham Brothers.

WILLIAM KENNEDY, owner of the Lyceum theatre in Champlain, N. Y., is constructing another theatre there. He also operates the Lyric in Rouses Point, and the Lake at Lake Chazy. Mr. Kennedy hopes to have the Champlain theatre ready for opening this autumn. It will seat 400.

A survey of operating conditions of the smaller Southern theatres is being made by E. O. WILSCHKE, operations supervisor of Altec Service Corporation, who is touring the Southern states for the purpose.

Cinema Theatres, Inc., headed by J. C. NEWBOLD of Bramwell, W. Va., which operates a group of theatres in the state, has announced it has acquired the lease on a new theatre at Spencer, W. Va., erected by HENRY WOODYARD. The Spencer house had been operated since its opening by the A. & M. Corporation of Logan.

Representing a reported investment of \$100,000, a new drive-in theatre will be erected at Phoenix, Ariz., according to an



Having come by an Edison projector some years ago, Henry Reeve, president of Texas Theatre Owners, Inc., made some blow-ups of photographs of Brenkert projectors and lamps and displayed them with it as shown above, in the window of his office in Menard, by way of showing how far the art has come since its cradle days.

**GIVE ALL YOUR FEATURES
TOP BILLING**



"B" pics seem like "A", and "A" pics seem Super . . . when Anemostat draftless air-diffusion keeps your patrons comfortable! And that's smart boxoffice!

Your patrons want air-conditioning—but they want it without cold drafts down their backs or on their feet. They want it without stagnant air-pockets that smell to high heaven! They want it—and you want it—with healthful, equalized temperature and humidity throughout your entire theatre.

Anemostat air-diffusers make every seat in your "house" a good one because they silently and thoroughly distribute the air—whether cooled, heated or just ventilating air. Loge, orchestra, balcony—front row and rear—they share and share alike! And not a draft anywhere!

Anemostats represent less than 5 per cent of the total air-conditioning investment—yet they determine its success or failure. They will do an equally efficient job of air-diffusion for your present system or a new one. And because they have no

moving parts to wear, there are no maintenance costs . . . no servicing or replacement headaches.

Anemostats are smartly-styled, too. They blend with your theatre's decorative theme and design. More and more, theatre managers, architects and engineers throughout the country are realizing how important Anemostat draftless air-diffusion is to good boxoffice!

Write for complete Anemostat details.

ANEMOSTAT

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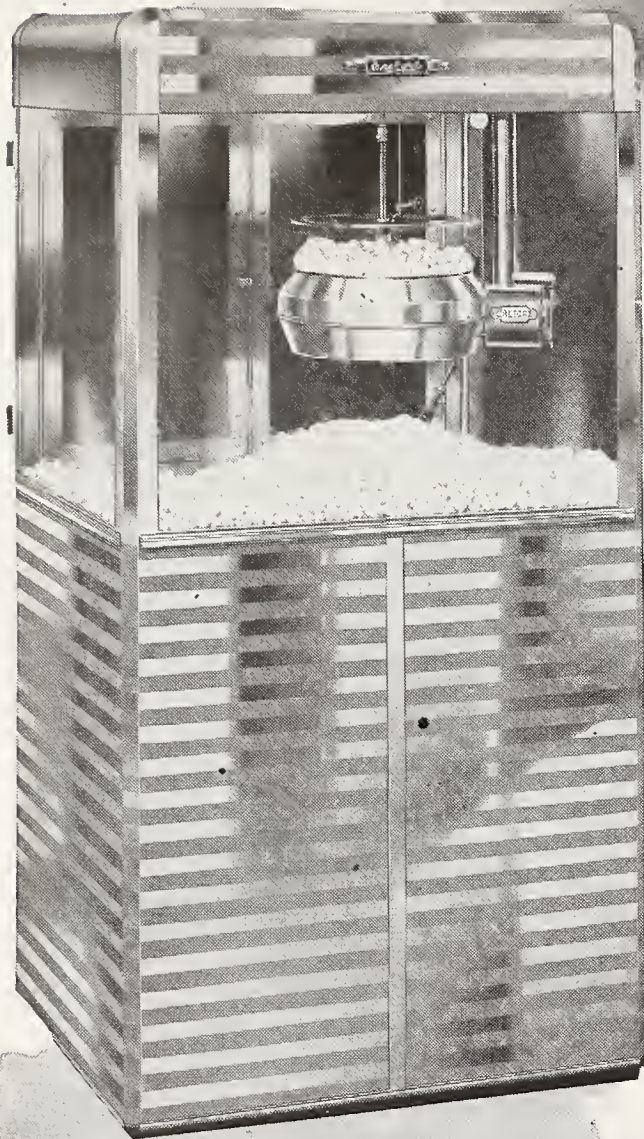
ANEMOSTAT CORPORATION OF AMERICA
10 East 39th Street, New York 16, N. Y.

REPRESENTATIVES IN PRINCIPAL CITIES

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"NO AIR-CONDITIONING SYSTEM IS BETTER THAN ITS AIR-DISTRIBUTION"

Beauty PLUS!



You get beauty PLUS top efficiency with CRETORS' HOLLYWOOD Model corn popping machine. The "eye-appeal" beauty of satin-finish, striped stainless steel, is designed to harmonize with any location. The HOLLYWOOD insures speedier economical production and greater profits... the outstanding result of CRETORS' more than 60 years' experience in the manufacture of corn popping machines.



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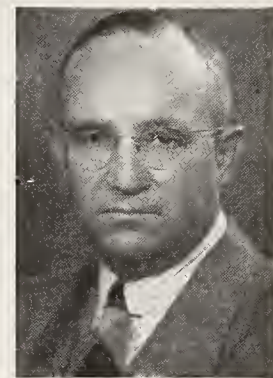
announcement from Garfield Anderson of Phoenix Drive-In Theatres, Inc., owners and operators of the present Drive-In in that city.

PETER ROUMAN, president of the Hodag Amusement Company, Rhinelander, Wis., has announced plans to remodel the Majestic theatre there. Plans call for a new front, marquee, box office, poster frames, concession units, concrete floor, seating, light pictures, decorating and air-conditioning. The theatre will be closed in September and the work done as materials become available.

FRANK H. JENNINGS, electrical engineer with Altec Service for many years before the war, has returned to the organization as New York district-service manager.

The Tri-States Drive-In Theatre Corporation, Kansas City, Mo., has started construction of a new drive-in at Joplin, Mo. The theatre is expected to be opened the latter part of September, with Elmer Rhoden, Jr., in charge of operation.

WALTER E. GREEN, president of National Theatre Supply, has announced the appointment of ALLEN G. SMITH as manager of the company's Chicago branch.



A. G. SMITH

Mr. Smith succeeds R. W. DASSOW, who has been manager of the Chicago territory for eight years. Mr. Dassow has resigned to become a partner in the Chris Bendsen Company, Chicago, manufacturers of signs, marquees, theatre, and store fronts. The line will be handled by National. Mr. Smith, who entered the theatre field as a projectionist for his father in 1910, has been National's circuit sales manager since the end of the war. He went into the equipment business with the Southern Theatre Equipment Company in 1915, as a repair man and shipping clerk. After serving in the first World War with the Navy, he returned to the Southern Theatre Equipment Company as a sales representative, and in 1942 he was appointed manager of this company's Oklahoma City branch. In 1926, when the Southern Theatre Equipment Company was taken over by National Theatre Supply he was retained as manager, and he later held various executive positions. In 1932 he joined Glenn W. Dickenson Theatres and shortly became assistant general manager, but in 1935 returned to National as special representative. During World War II he was Chief of the Theatre Equipment Section of WPB.



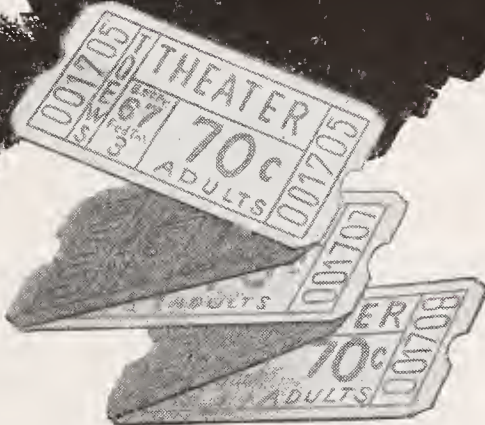
**BRIGHTNESS!
COLOR BALANCE!**

The passwords to bigger box office

WITH "National" High-Intensity Projector Carbons in your lamp houses, you have the most efficient source of light, providing an ideal combination of brightness and color balance, available to any theatre. In fact, you've got the most powerful light, for this purpose, in the world. It is like a tiny sun. The light of a "National" projector carbon arc is

snow white, perfect for bringing out detail and full rich color.

The cost of "National" Projector Arc Carbons is negligible when compared to other operating costs. And yet their sparkling white light is the best box-office insurance you can get. It produces better pictures . . . pleases your patrons . . . and keeps your ticket seller busy.



For Perfection in Photography and Projection, Use the Carbon Arc.



The term "National" is a registered trade-mark of
NATIONAL CARBON COMPANY, INC.

Unit of Union Carbide and Carbon Corporation



30 EAST 42nd STREET, NEW YORK 17, N. Y.

Division Sales Offices: Atlanta, Chicago, Dallas, Kansas City, New York, Pittsburgh, San Francisco

All the Advantages
OF RETRACTABLE CHAIRS

Are Now Possible
WITH CONVENTIONAL SPACING

- Real patron convenience and comfort
- Actual (not just theoretical) space saving
- Positive freedom from maintenance headaches.

Are Yours With
THE NEW IDEAL
SLIDE-BACK CHAIR

SPACED ONLY 32" BACK TO BACK
these new chairs afford

100% MORE
PASSING SPACE

when occupied, and 50% more when unoccupied, — ample to eliminate standing. Normal position automatically resumed when person passes.

THE GREATEST ADVANCE
IN THEATRE SEATING
IN MANY YEARS!

Simple in design (only 3 more moving parts than conventional chairs) . . . built for long, trouble-free service without adjustments, lubrication or replacement of moving parts . . . easily installed without the aid of specialized mechanics. More than six inches of smooth, effortless, horizontal retraction . . . no humps, no jarring, no disturbance to those behind.

THE ONLY CHAIR OF ANY TYPE
THAT AFFORDS 100% SAFETY IN
CASE OF EMERGENCY

Unoccupied seats automatically, silently slide back, rise, and lock into position, automatically disengaging when lowered for occupancy.

Full-length, die formed steel back panel entirely covers the seat cushion, eliminating pinching hazards. No sharp edges to bump shins. No understructure to hamper cleaning. Adjustable to all conditions and inclines. Can be stationary in balconies with high risers. Deep-spring cushioned comfort. Good posture. A variety of models, end standards and upholstery.

Write for details.

Sold by Independent Theatre Supply Dealers.



IDEAL SEATING COMPANY
OF GRAND RAPIDS
SEATING IN THE MODERN MANNER

New Technical Stirrings, With Television at Issue

WITHOUT subtracting anything from the personalities and story material that make the principal merchandise of this business, there is no better indication of industrial well-being than that which has been coming of late from the technical sector. The Research Council, formerly a department of the Academy of Motion Picture Arts & Sciences, has been incorporated and given \$150,000 by the Association of Motion Picture Producers to spend on a three-fold program of research. The Society of Motion Picture Engineers, which expanded its activities some months ago, is preparing its first convention wholly devoted to the technics of exhibition.

The SMPE may well look with envy upon the Research Council's \$150,000; however, the society's current activities in part represent, for the first time, an appropriation of some thousands of dollars by the Motion Picture Association.



R. T. KENWORTHY

For its Scientific and Educational Exhibit at the fall conference in New York next October, the SMPE has installed an exhibit manager. He is Robert T. Kenworthy, who is referred to in the announcement as one of wide experience in conducting technical, professional and industrial exhibits. Incidentally, the announcement, in giving this phase of the conference the name of *Scientific and Educational Exhibit*, would seem to be defining the distinction in this display from a commercial trade show. Although relatively new, the Tesma Annual Equipment Trade Show appears well established in the equipment field as the representative commercial exhibit of the business.

The Research Council has placed its new program in charge of permanent director, Wallace V. Wolfe, who has been on the

engineering staff of the RCA Victor Division for many years and is chairman of the Pacific Coast Section of the SMPE.

While the Research Council is most readily identified with production, its program by no means precludes interest also in the theatre. The AMPP appropriation, in fact, was announced as an "initial allotment to promote an industry-wide research program," one of the objectives of which is to find ways to "permit better equipment to be manufactured more efficiently."

CONFLICT ON TELEVISION

And in its first announcement after Mr. Wolfe's appointment, the Council seems to dispute the SMPE on consideration of theatre television as a factor demanding consideration by the industry at this time. At its spring meeting in Chicago, and immediately afterward, the society urged the business to take "action" immediately regarding television, presumably as an instrument of the theatre, and possibly also of distribution. SMPE officials have also indicated that to show how television should be anticipated in designing a theatre would be one of the objectives of the Theatre Engineering Conference this fall. The Council recently had this to say:

"Although television for the home is making rapid strides, it needs considerable development before it becomes of practical use for the theatre...

"Large-screen black-and-white projected television pictures are still inferior even to poor newsreel quality.

"Development of practical theatre television equipment will take longer than the year or two years predicted by equipment manufacturers."

The report, based on investigations by the Council's television committee, under the direction of John Livadary of Columbia, cited a "successful demonstration of color television on a screen roughly one-fourth the size of a theatre screen, in which the image pickup from 16mm film was transmitted from the television camera to projector by coaxial cable, not by the air."

"Considerable development," it comments, "will be required before this same

quality can be obtained when the picture is picked up by a color television camera, transmitted through the air and projected electronically on a normal motion picture screen of average size."

"At present," the committee adds, "a full-size picture can be obtained from a practical theatre operating standpoint by photographing the image on a television tube and rapidly developing the film for immediate projection on regular theatre equipment. Equipment for photographing and developing the film within 60 seconds has already been demonstrated for black-and-white pictures"—but not for color."

Actually, these technical fellows are talking—and thinking—box-office. Not for today's performance, to be sure, but in terms that justify today's investments.

Forum New Feature of Tesma-Tedpa Convention

THE SCOPE of the equipment convention will be notably expanded this year. With the exhibit substantially larger than last year's, and the number of days extended from four to six, the dual convention of the Theatre Equipment & Supply Manufacturers Association and the Theatre Equipment Dealers Protective Association at the Shoreham Hotel in Washington, D. C., September 24-29, will be further distinguished by a meeting on design and equipment open to all guests as well as members of the convening organizations.



E. A. WILLIFORD

The meeting will be addressed by a number of specially invited experts on these subjects, after which it will be turned into an open forum to which exhibitors and others may present questions.

As moderator of the open forum, Tesma has succeeded in obtaining E. Allan

Williford long an industry figure as an executive of the National Carbon Company and often an official of the Society of Motion Picture Engineers. Mr. Williford is now vice-president of the General Aniline & Film Corporation in charge of the Ansco Division.

Among speakers at this meeting, which will be held on Friday, third day of the convention, will be J. M. Van DeVenter of the Committee for Economic Development, who will speak on aspects of committee studies of small business pertinent to the theatre business; and M. A. Watson, president of the Carpet Institute.

The membership of Tesma has been increased by four with the enrollment of the Motion Picture Machine Company, Milwaukee; Murch Electric Corporation, Franklin, Me., manufacturers of photoelectric arc lamps; the Nu-Screen Corporation, New York; and Ben B. Poblacki & Sons, Milwaukee.

Expert Versus Official Views on Freon Safety

BEING WHAT it is, the biggest thing in municipalities on this planet (and to read the local papers there appears no reason to make even that astronomical restriction), New York City influences authorities in many other places, hence the regulations it imposes on its citizens and business may have more than local significance. Sometimes, because of the money spent within it, you don't have to look beyond its limits to visit importance upon its official attitudes.

Such observations are occasioned every now and then by one thing and another; at the moment we are concerned with its regulations on the use of chemical refrigerants in general and of Freon in particular. Direct expansion systems employing chemical refrigerants for air-conditioning are flatly banned. But the regulations go further than that, until they become what one executive in the mechanical refrigeration business calls ridiculous.

The direct expansion method now widely used in comfort cooling is safe enough; throughout the fields of refrigerant chemistry and mechanical refrigeration it is expert opinion, based on many years of experience, that there is no reason whatever for public safety authorities to view the Freon group and comparable agents as hazardous. But New York City does not only that, but makes it difficult, perhaps impossible, to install machines for automatic vending of soft drinks in theatres. Resistance to similar regulations may be authoritatively documented, should they be proposed elsewhere (it seems too much to ask the Big Town to reconsider the matter), by writing to Kinetic Chemicals, Inc., Wilmington, Del.; to the National Board of

SEPT.
24-29



Fire Underwriters, and to the U. S. Bureau of Mines.

The Freon refrigerants are established as non-toxic, non-explosive, non-inflammable and non-corrosive. In all the years that Freon-12 and other agents of this group have been used, there never has been a case of "Freon poisoning" or of an explosion due to this refrigerant. Some other agents, among them sulphur dioxide and methyl chloride, are regarded as safe in the uses to which they are applied. Most soda fountains and water coolers, and at least the majority of domestic refrigerators, use one of the Freon group.

The belief widely held among theatre operators in New York and perhaps elsewhere, that mechanical refrigeration for drink vending machines and similar equipment is banned absolutely from public areas of New York theatres, may not be altogether in accordance with the regulations, however. Actually, they permit, under certain conditions, the use of hermetically sealed units charged with not more than four pounds of the allowed refrigerants, including Freon. It is pointed out that failure to obtain permission to install equipment of that kind in public areas may simply be due to neglect to have the apparatus examined by the Bureau of Combustibles.

PRACTICAL NATURE OF FREON

The advantages and safety of the more commonly used Freon-12, have been well summarized by one authority responding to this inquiry, in the following statement:

"Since Freon-12 will not support combustion it will actually extinguish a fire. If heated beyond its critical temperature, however, the refrigerant will break down into toxic compounds.

"Since nothing but pure air will support life, if critical concentration is reached in a confined space, it would be possible to asphyxiate a person; however, since most refrigeration applications contain so little Freon in proportion to the room size and number of openings, a dangerous or even harmful concentration is well nigh impossible.

"Being odorless, it is particularly advantageous in theatre applications because an odorous refrigerant, if released in a

crowded space, might conceivably cause panic even if not otherwise harmful.

"From the foregoing it would seem, then, that Freon is no more harmful than stale air and for that reason is, in most cities, the only acceptable high-pressure refrigerant for use in air-conditioning systems and comfort cooling applications; and while we are only guessing at the figures, we would say that 90% of all air-conditioning units being sold at the present time use Freon-12.

"The New York regulations that you feel are unique, we think are ridiculous. We feel that it would be reasonable to limit the amount of Freon in any one machine to perhaps four pounds, and a limit on the number of machines in any theatre to be governed by the area of the lobby in cubic feet."

It isn't about theatre lighting particularly; but if you want what would seem to be a comprehensive compendium on modern illumination practices and equipment, written, illustrated and arranged in an unusually stimulating and suggestive manner, write to the General Electric Company's Lamp Department at Nela Park, Cleveland, to see if you can procure a copy of the Institute Edition of its house organ, *The Magazine of Light*. Celebrating the new beauty and practical purposes of the Institute of Light, it contains much information applicable to theatre lighting.

Lamenting that the virtual prohibition of "kinema" building by the government has turned creative architecture toward other fields, the British publication, *The Ideal Kinema*, observes greater persistence of interest in motion picture theatre design in France, where theatre construction is under bans almost as severe. The work of Edouard Lardillier in particular is noted, and the British columnist goes on to say:

"He favors the saucer-shaped floor, similar to that advocated in America by Ben Schlanger, but his most outstanding feature is to be found in the balcony, which he plans in the form of a deep horseshoe with a dozen or so rows of about five seats each extending forward towards the screen until a point is reached when distortion of the picture would occur. Such seats would run above the side seats in the stalls."

If we visualize this arrangement accurately, we see something as old as vaudeville and less adapted to the exhibition of motion pictures.

The same issue of *The Ideal Kinema* (July 17th) reports the installation of ozone generators in British theatres. Odor eradication and general betterment of the inside air is the primary objective, of course; but one theatre, on the coast, also finds the equipment "beneficial in banishing fog." That should lead to the establishment of ozone generators as standard equipment over there.

—G. S.

Modern to fit the times . . .

Colonial to fit the town . . .

HOW CONTEMPORARY STYLING KEPT LOCAL TRADITIONS IN REMODELING FOR A NEW ENGLAND TOWN



The new Wareham theatre, above; and below the Warr from which it was created.

New England's new circuit, B. & Q. Theatres, organized by Donald Jaycocks, formerly of Warner Theatres, with headquarters in Boston, has completed remodeling a theatre that well exemplifies problems in modernization characteristic, basically, of a large number of small town theatres built many years ago. Upon taking over the Warr theatre in Wareham, Mass., the circuit placed its modernization in the hands of William Riseman Associates, Boston architects and engineers. This project, incidentally, is one of six alterations completed by the Riseman organization this year, and ten others have been started or are ready to begin, the sixteen representing an expenditure of approximately \$750,000. Wareham is a small town on Buzzard's Bay, Cape Cod, with a regular population of 8,000, which is increased several times during summer vacation months. A theatre representing modern standards of motion picture exhibition was desired, yet Mr.





Vestibule

◀ NOW

▶ AS IT WAS



AS IT WAS ▲

NOW ▶

Lobby



Jacocks also wanted it to express the traditions and the social pattern of the community. In the following paragraphs, Mr. Riseman himself explains the problem this presented, and how it was dealt with in fashioning a substantially new theatre bearing the name of the town it serves.

THE DESIGNERS were given free rein, except that the theatre was to conform to the style of architecture common to this type of community. It was

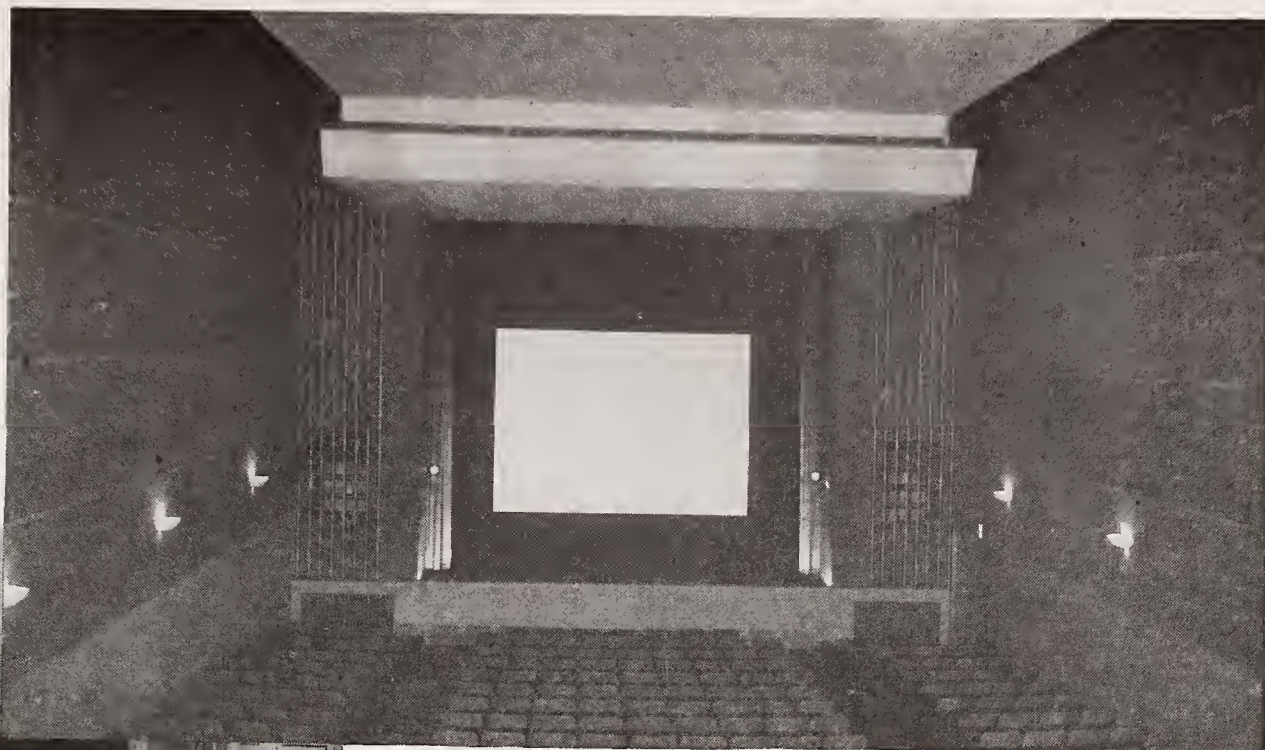
further suggested that Colonial treatment might be appropriate. The designers pointed out, however, that imitative Colonial design, adapted to present-day needs by the simple expedient of adding superfluous Colonial ornamentation, was not only costly, but was also completely unnecessary in associating the building with New England tradition. They proved that the desired results could be achieved with creative design by the use of materials native to New England, applied in a man-

ner rapidly becoming evident in good design throughout the country—functional modern, not blatant, gaudy “modernistic.”

The front of the building was shored up, and a beam was inserted to permit an opening large enough at the right side of the lobby for the new box-office. The store area on the left has been converted into a women’s lounge and toilet room. The marquee, which does not have the customary attraction panels, has a soffit finished with marine waterproof plywood. Recessed

Auditorium

NOW ▶



AS IT WAS ◀



▶ AS IT WAS

◀ NOW

Foyer



R-40 lamps provide ample soffit lighting.

One wall of the lobby is finished entirely in fieldstone, while other wall areas of the front and entrance are of pine sheathing in natural wood tones.

The sidewalk and lobby floor areas are flagstone. The earthy colors of these natural materials are complemented by two color accents, brick red on the flush lobby doors, and lime yellow on one wall of the box office.

The small foyer dividing the lobbies

from the auditorium has a mirrored wall to give an illusion of spaciousness. The old metal ceiling was removed and replaced with plaster, while the wall areas are now birch plywood in natural wood tones. The effect of spaciousness was furthered by opening a small staircase that leads to the balcony and paneling it in birch.

Due to budget limitations, few structural changes were made in the auditorium. The major portion of the abnormally high auditorium ceiling was lowered by stretch-

ing grey asbestos cloth over a wood frame.

Incorporated into this furred ceiling are indirect lighting coves containing concealed neon tubes, which cast a blue glow on to walls without distracting the patrons.

The metal walls were covered with a flameproof fabric in a deep, cool, forest green, which is complemented by the rich warm coral shades of the front curtain and the seats. The new seating plan dispenses with the old center aisle and now has two aisles and three banks of seats.

Headquarters Showplace



HORNBECK THEATRE Shawnee, Okla.

JACK CORGAN, Architect.

■ Griffith Consolidated Theatres' new unit in Shawnee, Okla., named the Hornbeck after L. C. Griffith's first partner in circuit operation, has a plan which provides for 1,200 seats on two floors with auxiliary space, such as traffic and toilet areas, kept at a minimum, while the architectural scheme presents a number of noteworthy features, including a front treatment with neon trim, an auditorium form stressing the acoustical function, and main floor smoking and cry-rooms allowing vision of the screen. Adam F. Hornbeck, who also operates, as Griffith units, the Bison, Criterion and Avon theatres in Shawnee, joined Mr. Griffith in 1920. The new theatre is housed in a building erected to contain also the general offices for Shawnee operations, of which Elmer Adams, Jr., is manager. Both theatre and offices have year-round air-conditioning, with the auditorium served separately from the lobby, mezzanine and offices, the auditorium plants consisting in two 60-ton Worthington compressors and two 175,000-Btu circulating furnaces, that for the other areas in one U. S. Airco "package" refrigeration plant of 15 tons and two 100,000-Btu circulating furnaces.

■ Of steel, concrete and brick construction, the Hornbeck has a front combining terra cotta face brick, transite and marble in a modern pattern. Front display surrounds, box-office base and vestibule walls are of marble in a natural terra cotta shade. Above the marquee a fluted terra cotta panel flanks a transite central panel on the left, sand-shade face brick, trimmed with marcon metal stars, forming the other two sides. The transite is laid in shingle-pattern tiers, the edge of each concealing a line of salmon-shade neon. One tier of the pattern, however, consists in windows of offices above the mezzanine level. Three sets of entrance doors are of birch mounting plate glass having sand-blasted leaf designs. Vestibule floor and front walk are laid continuously in deep orange terrazzo. The triangular marquee mounts Wagner attraction advertising panels with borders of white neon against red, and a nose of white neon against blue, all on flashers. The sign, 40 feet high, has white neon in red channel letters and a front edge of red neon over white stripes. Display frames are chrome.

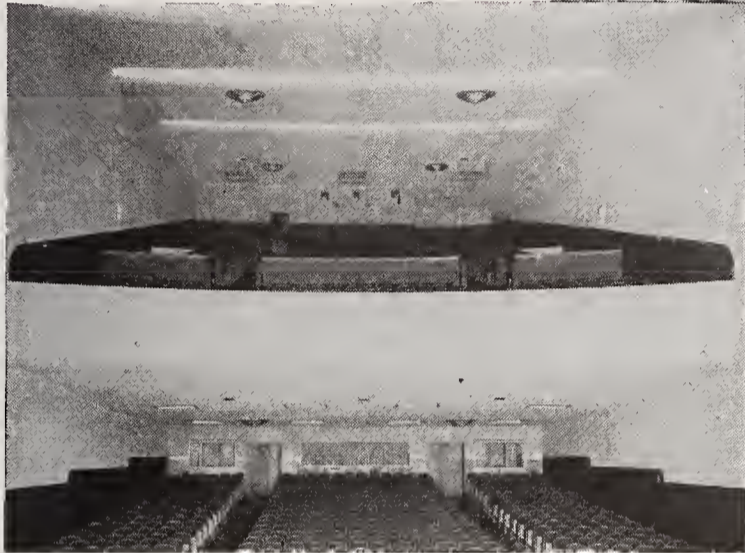
Photos of theatre
by HOUSTON PAYNE
Photo of Miss Hornbeck
by GITTINGS



Interior decoratoin of the Hornbeck was designed by Miss Jan Hornbeck, daughter of the owner, who is shown in his new office in the theatre building. Graduate of the Chicago Academy of Fine Arts, Miss Hornbeck has been an interior decorator for leading department stores in Los Angeles, Dallas and Oklahoma City. The curtains behind Mr. Hornbeck drape front tier of windows referred to in caption at left.



Looking through cry-room window.



■ Both walls and ceiling of the auditorium expand continuously to the projection room wall in a horn-like formation and are finished in Sabonite-F acoustical plaster. The ceiling is a series of lateral planes with coved edges concealing white neon. Ornamentation is confined to a large-scale mural of fantastic nature theme between balcony and arch; otherwise the plaster is water-tinted a sand color, above a hard plaster wainscot painted deep brown. Seating (by Heywood-Wakefield) is spaced 33 inches back-to-back. Murals, carpeting and stage drapes carry out the general interior color scheme of blue-green, beige, brown and salmon color. Air diffusers are Anemostats.

■ At right is the mezzanine lounge which gives access to the balcony seating. It forms a balcony around a lobby well, the wall of which is ornamented by a mural similar to those in the auditorium and like them by Eugene Gilboe. Toilet rooms are provided at sides of this level also.



■ Pictured at left is a section of the lobby. Immediately inside the entrance doors, it is given foyer treatment. A candy booth faces the doors, stairs lead to the mezzanine at either side. Adjoining both sides are main floor toilet rooms, the women's with a cry-room having an auditorium window (see upper left photo), the men's with a smoking room similarly located and equipped. On either side of the refreshment nook this foyer-lobby forms a short corridor leading into the auditorium standee area. Illumination here is by cut glass ceiling plaques.



METHOD in MANAGEMENT

in its relations to the physical theatre property • • to the public • • and to personnel

A department devoted to the interests of the house manager, conducted by CHARLES H. RYAN, veteran showman and circuit executive

A TALK ABOUT USHERING

To Managers:

OURS IS A business of personalities. In dealing with the public, one must be sensitive to the public mind—more accurately, public *feeling*. A showman who depends *entirely* upon his product, even though his show is definitely on schedule at all times, his posters are perfect in their frames, and his ad in the newspapers is one of the outstanding ones, does not necessarily enjoy a profitable business if he lacks the requisite most necessary in dealing with the public in general, the ability to analyze those people with whom he comes in contact, and to analyze as well himself.

The manager's personality is reflected in those who are employed by him to meet the public; therefore, since our business is more or less founded on personality, it is only reasonable to believe that people seeking entertainment will be drawn to the theatre with pleasant staff personality—staff-appeal, if you will—radiating from cashier, from doorman, from ushers.

WEEKLY MEETINGS

It is my opinion that the entire staff of a theatre should be brought into meetings once a week, and each member of the staff be given a definite portion of the theatre to take care of and be held responsible for that portion of the theatre's upkeep.

At these meetings a written report should be made by each member of the staff on the physical condition of the portion of the house in his keeping, so that should it require repairs or replacements, the manager of the theatre is made aware of the fact and can effect immediate repairs or renewals.

It is of the utmost importance that an usher, to be really good, must feel the importance of his job and unless he is impressed with this fact, he will handle it as lightly as he thinks the manager regards it. He must remember that a surly reply or a show of unconcern will be remembered for years. On the other hand, it is the well-

behaved usher who often develops regular patrons and keeps them.

Character is the foundation of all service, and it should be an objective in staff training to bring out and develop the qualities of good, sound character, and to exploit them in such a manner as to bring credit to the theatre.

Courtesy in an organization is an expression of two qualities—(a) *enthusiasm*, which arises from contentment and satisfaction in knowing that one is not only filling the requirements of the present position, but is training himself for greater possibilities; and (b) *efficiency*, which eliminates lost motion and confusing, irritating non-essentials.

When you look upon a successful businessman, you see one who has well learned the lessons of *service*, one who is capable of analyzing a situation promptly with a view of rendering service. Service is a distinguishing feature of modern business enterprise.

USHER TRAINING

In training ushers, familiarize them with the physical layout of the theatre. Show them where each exit is. They must know the locations of all fire extinguishers and the places of the fire hose stations. Show them the porter's room and the projection booth. They should know how to check lights, rest rooms, etc.

Each day the ushers should be on the floor at least fifteen minutes before the patrons are let in. Their job at this time is to check the cleanliness of rest rooms and lobbies, orchestra and balcony. As each usher is assigned to his post, he should check each light bulb in his section. If one is out, it should be reported to the chief-of-service, or if none, directly to the management. If anything is out of place or



CHARLES H. RYAN

missing, the usher should report the irregularity to his superior. In this way the entire house is covered each day before show time and everything can be taken care of.

DEFINITION OF AN USHER

An usher may be defined as "one who conducts people to seats," but this duty cannot be performed if the usher is enjoying the show, running errands or is otherwise off the floor. Because of his main function, an usher may also be defined as a theatre's No. 1 salesman.

His uniform is not for the purpose of making him a sort of fancy clotheshorse, but to identify him so he will be recognized by those who wish to be served. The usher should never be familiarly *personal* in his zeal to please the patrons, but he should give the impression that the management is interested in the well-being of each patron. Finding seats as near as possible to where the patron wishes to sit, a show of concern when a child loses a hat or a penny, or when an adult loses a purse or a shoe; to remember the one he promised a better seat "later"—these big little things make for pleased patrons.

A patron should be treated with utmost courtesy and deference.

When over-enthusiastic patrons make too much noise and annoy patrons around them, the proper thing is for the usher to ask them to be quieter; but should they continue their noisemaking after more than one warning, the manager or his assistant should be called to take care of the matter.

A smile lights up the whole world. But it seems to have gone out of style. Go to a drug store soda fountain and ask for a drink or some other service that you are supposed to receive at the hands of a friendly clerk. Notice his or her dead-pan expression. In a theatre such an attitude is deadly.

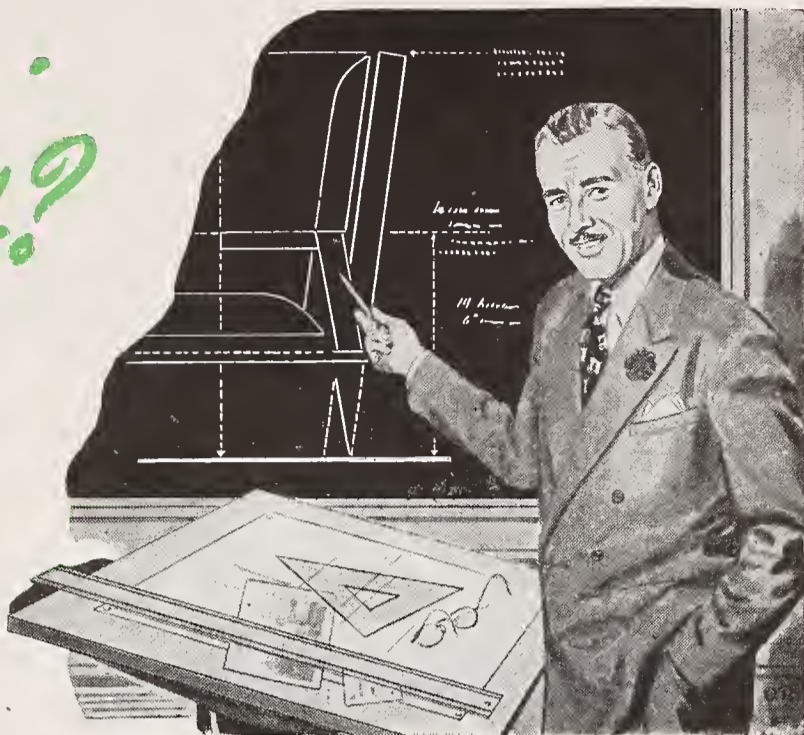
*"The thing that goes the farthest
Towards making life worthwhile,
Which costs the least and does the most,
Is just a pleasant smile."*

A SMILE IS WORTH MONEY!

A smile and friendly greeting for all patrons should be an obligation of every

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● Lumite stands out among seating fabrics not only for its beauty — but for the way its beauty *lasts*. This amazing plastic fabric cuts re-upholstery and maintenance costs because it's immune to the usual fabric hazards. It won't stain, fade, ravel or scuff. Flexible and resilient, it keeps its smart fit to the end. Lumite is available *now* in just the color and pattern to harmonize with your interiors.



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No scrubbing...no vacuuming...no complicated cleaning methods! Easy to clean! That means less time and less labor required to maintain seats...which reduces your annual cost of upkeep considerably.

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Lumite's fresh, bright colors can *never* fade or run. Because it is woven of Dow's Saran, the color is **IN** the plastic filament itself. *Nothing* can stain it...neither dirt, dust, mud, ink, grease, chewing gum, food, lipstick nor any liquids.

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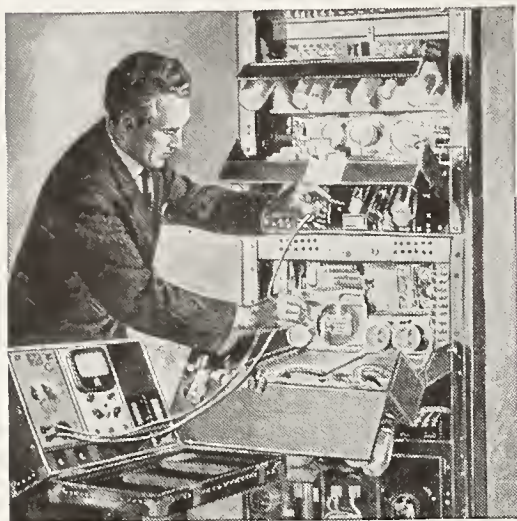
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2 May even close your theatre at the peak of a smash-hit run.



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employe of every theatre who comes in contact with the public. Elderly or infirm people should be given special attention; matches or automatic lighters should be carried by *male* employes for smokers—and these services be performed with a friendly (though *not a familiar*) smile.

Because of natural modesty, many patrons searching for a rest room hesitate to ask its location. *Staff members should be on the look-out for such situations.* This is a fine point in courtesy and should be watched carefully by ushers and doormen.

EMERGENCY EVACUATION

In case of fire certain members of the house staff should go to certain posts and urge people to leave through the exits nearest them. Most people will insist upon leaving by the same door through which they entered the theatre. It is important to get the people to leave in an orderly manner. A cool, efficient floor staff can do much to prevent excitement and help to empty the theatre quickly and easily without the horror of panic. If patrons have hats and coats with them, all well and good; if not, these articles should be forgotten if to obtain them delays leaving the building!

All of the staff in contact with the public should impress upon the patron, through *courtesy* the fine good-fellowship of the place, the "no-trouble-to-help-you" spirit. They must never be grouchy, surly or impatient. *Remember, staff members, the patron pays your salary.*

To Ushers:

Theatre operation is not a subject you can learn by having somebody talk to you about it. It is not a study to be learned through books. It is not a science. It is the kind of work that requires a lot of time spent in *doing*. Just as an apprentice in sculpture takes a hammer and chisel and for several years cuts away on the marble until finally he reaches a point where his hands and mind co-ordinate perfectly, so the man who wants to learn motion picture theatre operation must apply himself to its activities until he knows the business.

You must do everything that is requested of you—with patience, persistence, determination. If it is necessary to deliver programs and circulars, do these things with pleasure. I say *with pleasure* because unless you take this attitude, you will never be a real showman. There are many men in the business, but relatively few who have distinguished themselves sufficiently to be regarded as capable of giving orders to others to do the work.

If you make up your mind that theatre



LAMPS

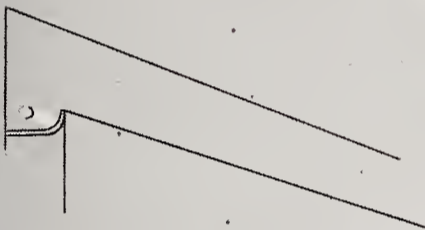
Bring 'em Back!

Good box office depends not only on getting patrons in — but in getting them back again.

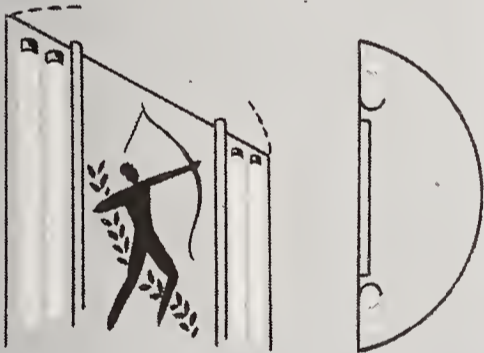
G-E Lamps in your marquee and lobby create a welcoming atmosphere . . . pull attention to poster panels that sell coming attractions . . . assure future business.

There's a G-E Lamp for your every theatre need. Whether it be fluorescent, slimline, circline, spotlamps, floodlamps, or filament lamps—G-E has them. And when you insist on G-E Lamps, you benefit from the constant research that works to make G-E Lamps

Stay Brighter Longer!

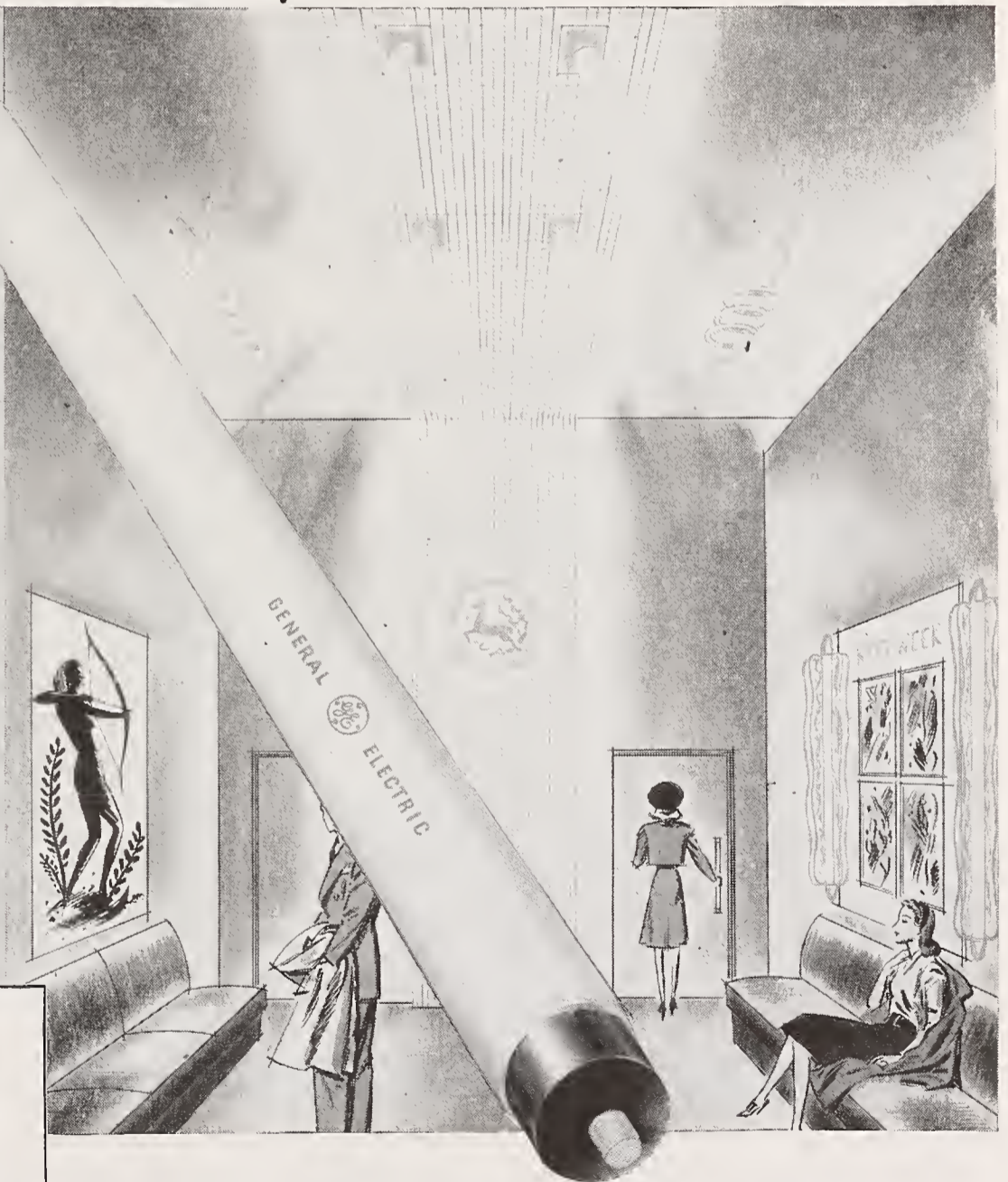


Thin G-E Slimline fluorescent lamps up to 8 feet in length are ideal light sources to fit behind shallow wall caves.



Concealed lighting behind wall panels silhouettes displays, and painted designs. G-E Slimline fluorescent lamps are mounted vertically or horizontally.

For the answer to your lighting problems, call your G-E Lamp supplier. He has the lamps you want and a wide choice of modern fixtures. General Electric does not make fixtures, but its engineers work with fixture manufacturers to assure you of the best lighting to fit your needs.



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Dress up your theatre — win the admiration of your patrons. NATIONAL offers you a wide variety of smart designs styled by leading manufacturers.

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operation is what you like, it will be a pleasure for you to work at it, and you are almost bound to be a success. The idea is for you to start with a goal in mind, that goal being competence for a post of responsibility.

BUILDING PATRONAGE

New customers are just as valuable as old customers, remember that, for each new customer is an old one now in the making. See that you do your part to make him want to come back with his family and his friends.

Even capacity hours present no occasion to shoo a patron along with, "Seats in the next aisle only!" The friendly advice, "I have only front seats here, but you can get more desirable ones in the next aisle," will take away the sting of command.

Many managers instruct their ushers not to answer or to get into conversation with patrons on matters beyond their knowledge or authority, then an usher, in his endeavor to obey these instructions, sends the patron on a "Cook's tour" to find the chief usher or assistant or manager. The polite and efficient way to handle such a situation is for the usher to excuse himself and ask the patron to wait while he goes to his superior and brings him to the patron.

USHER ETIQUETTE

When wishing to attract a guest's attention, never summon, but step directly up to the guest and say, "I beg your pardon, sir."

Assist guests in every possible way. Be especially courteous to ladies, children and elderly people. Crippled people should be extended every courtesy.

Never give guests any orders. Communicate your desires to them in the form of requests. Accompany the acceptance of your request with, "I thank you, sir."

If asked your opinion of the performance, answer, "The comments are very favorable, sir. I think you will enjoy it."

You must keep your hands off guests.

If you make the mistake of letting some guests into your aisle ahead of others who have been waiting longer and then later complain, answer: "I am very sorry, it was my mistake. I will be sure to give you the next seats available." Then be sure to do it. A broken promise is a very bad advertisement.

If you are directing a person to another aisle and he desires a seat in your aisle, never say, "Seats are available in aisle four, please," say instead, "I am sorry, sir, this aisle is filled at present; you will find seats in aisle four."

Use your flashlight to aid guests and do not rush them, for the change from the outside light to the darkened auditorium is very confusing. Be patient. Remember



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SINGLE-TYPE 75-V-6 and TWIN TYPE 75-V-12. Embodying the advanced knowledge gained from building rectifiers for radar and other highly scientific projects where perfection of performance and reliability are of paramount importance. Designed for all theatres using Suprex or Simplified High Intensity Projection. Built-in remote control relays with provisions for operating spotlights. 40 to 75 amperes DC current. 3-phase rectification.

Also: LD-60 and LD-30 Bulb Type Rectifiers, SUPER MCS Rectifiers, Rectifying Tubes, Sound Screens.

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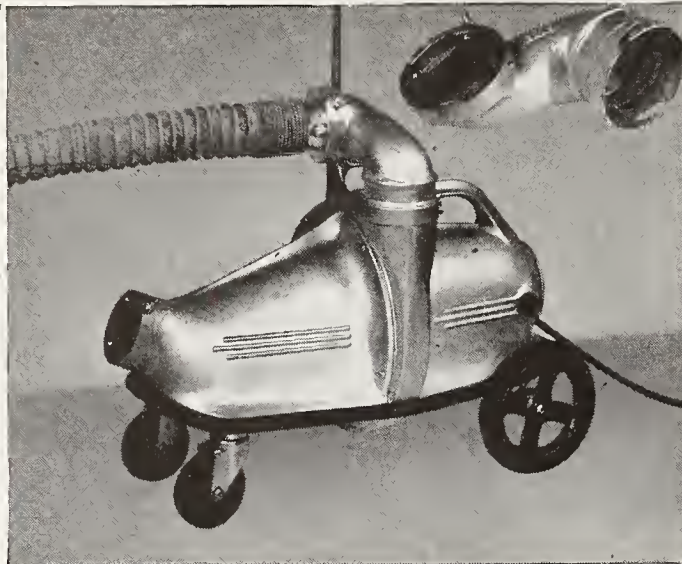
The superiority of the Forest ELECTRONIC CONTROL Arc Lamp has become the talk of the industry! It features a completely new and faultless method of feeding positive and negative carbons by ELECTRONIC CONTROL, assuring arc control of precision accuracy, maintaining the exact focal point necessary for producing maximum light intensity at all times without constant watching and adjusting. No carbon feed motor—no gears—no clutches—no cams—no gadgets—no fast moving parts! Nothing to get out of order.

LARGE LAMP, 14" reflector. 1 KILOWATT, 10 1/4" reflector. LOW INTENSITY, 10 1/4" reflector.

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The Low-Down and The Hi-Up of Theatre Cleaning

The specialized Super Theatre Cleaner makes a speedy, simple, easy job of cleaning the entire interior of any theatre. Cleaning tools developed especially for the task, clean floors, under seats, walls, upholstered furniture, box fronts, lamphouse, screen, drapes—just everything everywhere. Ask your Theatre Supply Wholesaler or write for our 5-day free demonstration trial. Try it on popcorn and other hard to handle items.



Above—The Super blowing attachment for blowing popcorn boxes, waste paper and other such rubbish down front where it can be easily handled. At left—Super Screen brush for cleaning screen and clearing soundholes.

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See You at Booth No. 33, TESMA TRADE SHOW

you are accustomed to the darkness and they are not.

Patrons wishing to find better seats down front should be assisted to do so at all times.

If you are requested to ask another patron to move on so that you may be able to seat two or more persons together, reply, "I am very sorry, we do not make it a practice to ask guests to move—you may do so if you wish."

Be careful not to place yourself at any time so as to obstruct patrons' view of the screen longer than necessary.

Do not walk up or down the foyers unless it is absolutely necessary. Avoid any unnecessary confusion.

Do not shush anyone. If a patron is creating unnecessary noise say, "I beg your pardon, sir, you are annoying those around you," then leave immediately. If the patron persists in making noise, call an executive at once.

Mothers with crying children should be treated with the utmost courtesy and care. If the child continues to cry after you have spoken to the mother, say, "I am very sorry, ma'am, but I must ask you to take the little one to the rest room."

CHILDREN PROBLEMS

On Saturday and Sunday afternoons children invariably arrive at the theatre very early and leave comparatively late. They usually see more than one performance and are constantly wandering throughout the theatre, visiting the foyer and rest rooms. The utmost diplomacy should be used with children under these circumstances. They should never be dealt with harshly.

Children are the barometer of adult attendance in many cases. If the children like the show, they are certain to tell their parents about it, and very often the parents go to see the show on their children's recommendations.

Should the child be mistreated or mishandled, the parents are sure to hear about that, too, and the theatre will suffer in

WHAT IS A JOB?

A job is not a right, it's a privilege. Few workers own a job.

There are careful men hammering on the door for the careless workers' job. There are men with a burning desire for the job of the disloyal or disgruntled worker.

Those who give to their jobs the highest order of loyalty, service and ability will continue to hold them . . . yes, and graduate into better ones.

Those who are slipshod, indifferent, disloyal, unwilling or incompetent will last only until the date of discovery. Then others will take their place.

Few workers own a job. It's a point worth considering.

consequence. The greatest care should be exercised in handling children. When it is apparent that the child has been in the theatre too long, remind him of the lateness of the hour. If diplomacy is used with the child, it is quite a simple problem to get him to leave the theatre and still be satisfied with the treatment he has received.

TIPPING

It makes the patron much more pleased with the theatre when a tip is politely rejected. Service is a right of the patron, not a privilege. If a patron wishes to show his appreciation for some special attention, inform him that a letter to the manager would be appreciated.

ACCIDENTS

The accident problem in the theatre is an acute one which requires a great deal of common sense, tact and diplomacy. When a patron falls down stairs (the most common theatre accident) there are several things which can be done. If hurt, but not so badly that he apparently should not be moved, he should be assisted to where first-aid can be administered. The spot where the accident took place should be examined immediately to determine if the accident was due to a fault in the carpeting, etc. (If it is seen that it is the fault of the theatre, the manager should call the insurance physician.) *Under no circumstances should an employe of the theatre take the injured patron home in his car.* If an accident should occur to the automobile, the theatre would be responsible and liable. A relative, or on request of the patron, a taxi should be summoned to get the patron home.

When a patron falls but does not seem to be injured, nor does he want to make a complaint, an accident form should be made out nevertheless. Whenever a member of the staff sees an accident (fall or tripping incident), he should report all the details to the manager, try to get a complete description of the accident, of the patron and of any friends with the patron. Then the theatre can send in a report to the insurance company, which protects the theatre in case the patron may sue later. It is important to obtain any witnesses possible when an incident of this kind occurs in the theatre.

CONTROLLING CROWDS

The theatre public, especially in good-sized cities, is used to being controlled at times by means of ropes blocking off entrances and exits and aisles. The practice isn't too obnoxious if it is so applied that it does not have the effect of "herding." Everybody on the staff who is involved in

"A Smash Hit! Booked in Better Theatres Coast to Coast!"



Accept no substitute. Fort-A-Cide is compounded like a Doctor's prescription. It is a secret formula.



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Reg. U. S. Pat. Office—Patents Applied For

**"The World's Finest and Newest"
Odorless, Anti-Infective and Deodorant
With "Triple Action" Feature Built Right
in One Solution**

**(1) ODORLESS DEODORANT, (2) ODORLESS
GERMICIDE, (3) ODORLESS FUNGICIDE
(SCALP "RINGWORM")**

**Solves Problem of "Tactful" Sanita-
tion. Obvious Efforts Frighten Patrons**

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1. Spray plumbing. Eliminates blocks. Non-corrosive to traps.
1. Spray air-conditioning fan and vents against bad air.
3. Spray seats against scalp ringworm and body odors. Spray floor between seats before brooming.
4. Upset stomach odors on seats and carpet eliminated without injury to color or fabric.
5. Instill in mop water for microscopically-clean and deodorized floors and mop.

**ECONOMICAL: ONE CASE OF 4 GALLONS MAKES
40 GALLONS OF EFFECTIVE 1:10 DILUTION**

Used by Large Circuits, Including B & K and Warner Bros.



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MASTER" FROM YOUR SUPPLY DEALER OR
CIRCUIT OFFICE TODAY. DISEASE MAY STRIKE
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Plan NOW For Fall And Winter Staff Uniforms

We don't like the idea of a "planned life" nor do we want to "plan yours," but if you are really serious about purchasing new winter weights for your theatre staff, this is the right time to make plans for it. Our present supply of fabrics will enable us to accommodate your needs. *Don't put it off too long.*

You incur no obligations by sending for literature and suggestions.



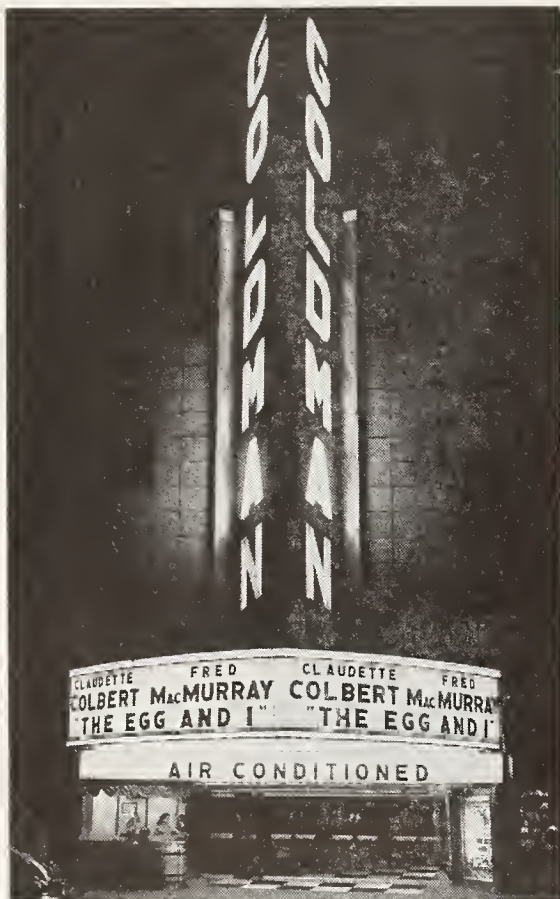
MAIER-LAVATY COMPANY
2141 LINCOLN AVENUE CHICAGO 14, ILLINOIS

it should be particularly cheerful at such times. If people have to wait for seats very long, they are easily irritated, and the slightest look or gesture which suggests indifference to their discomfort can turn those ropes into a menace instead of a convenience to the theatre.

The staff should endeavor to create, on these occasions, a feeling of good-natured acceptance of an unhappy but only momentary condition—"we know it's tough and greatly regret it, but 'things are tough all over' and anyway you really won't have to wait very much longer now"—trying to produce that general attitude. It is an occasion for the staff to make pleasant remarks, with humor—"Only a few hours longer," etc., with a broad smile.

If a patron appears to be getting a bit out of control, a quiet, impersonal, "Please stand inside the ropes, thank you," will usually suffice. Never speak crossly to a patron at any time is the rule, but it is doubly the rule with a crowd. The patron is angered more because you have embarrassed than because you have been officious. Moreover, other patrons, hearing you, will take sides—not with you, but with their fellow patron!

One thing to bear in mind at all times, if your purpose is to become a success in theatre operation, is to *distinguish yourself above the other boys*. In your position, if you have ambition and initiative, you have an excellent opportunity for your efforts to come to the attention of the manager.



This photograph is the first entry in the photographic contest being conducted by Wagner Sign Service, Inc., Chicago, in which prizes are offered for the best camera studies of modern attraction advertising installations. This view of the Goldman theatre, Philadelphia, was submitted by the Cutler Sign Advertising Company, Philadelphia.

INSPECTION REMINDER—GUIDE

Heating Plant

1—COAL BURNING BOILER

Inspection of the heating equipment in general, and of the boiler in particular, is normally made in connection with conditioning of the entire system for the heating system. Inspection and cleaning of the boiler is dealt with in detail in the opening article of John J. Sefing's "Ways and Means" department of this issue. Cleanliness is a primary objective. And check the fire brick lining carefully for leaks and signs of deterioration.

2—VACUUM WATER PUMP

If this equipment is used, check motor for cleanliness, tight connections and proper load. Examine packing of pump glands and all strainers for cleanliness and breaks. Check coupling between pump and motor.

3—STEAM GAUGES

Check for dirt that may clog the instrument and examine indicating arm for operation. Be sure calibration has not been knocked out of alignment.

4—GRATES

Check for breaks and warpage. (If found, investigate methods of firing to see if poker is used too vigorously.)

5—DAMPER DRAFT CONTROL

Examine adjustment of ashpit and check dampers to make sure that when one is open the other is fully closed.

6—AIR VALVES

Check for cleanliness and leaks.

7—OIL BURNERS

This equipment must have pre-season cleaning throughout, and inspection should follow this work to make sure that all strainers are thoroughly free, and there is no dust under fan or its housing. Further, examine electrical connections at automatic controls for firmness and clean relay contacts.

8—INDIRECT HEATING COILS

These should be clean at all times—dust is an insulator. If dirt has thickly accumulated, clean with soft brush. Check air holes in relief valves for proper operation, and float and check valves for cleanliness (for cleaning some solvent like carbon tetrachloride may be used).

9—AIR FILTERS

Permanent filters should of course be thoroughly cleaned in starting the heating season. If throw-away types are used, the season will be started with new ones. All filters must be cleaned or renewed at appointed intervals throughout the year, as elements of the ventilating system.

10—AUTOMATIC OR MOTORIZED VALVES

If such equipment is installed, check the seating for dirt. Do this by testing operation. If any indication of grit inside, the valve should be disassembled for cleaning and checking for any stripped parts or rough seating surface (such a surface can be cleaned by applying a fine file lightly, but be sure to rub off any loose filings.)

11—AUTOMATIC DAMPERS

Examine for foreign material wedged in working parts, also for firm operation of operating arms, chains, etc.

12—THERMOSTATS

This sensitive instrument is not subject to inspection in itself. The only related inspection is of the electrical relays. Note response of the heating plant to its action when the system is turned on for indication of defects of the instrument itself. A poor location for it will be indicated by response of heating plant too often or too little. Locations at front of auditorium, near doors, or in direct line with them, warrant suspicion.

[NEXT MONTH: FIRE HAZARDS]

**MORE THAN DOUBLE
THE EFFECTIVENESS
OF YOUR DISPLAY**



Shown is an example of how the adoption of multi-size letters increased the effectiveness of the display board of the McVickers Theatre, Chicago. The opening of this board is now 112" high, one of the highest in the country.



WAGNER Multi-Size TRANSLUCENT COLORED PLASTIC LETTERS

They attract more attention because they're in gorgeous everlasting color and avoid the eye monotony of one-size letter copy.

4", 8", 10" and 17" sizes in red, green and blue. The colors go all the way through the letters, cannot chip or scale, never require painting or other maintenance.

No other letters afford such complete safety! Wagner's exclusive slotted method of mounting allows more than six times the bearing surface of the lug-type letter. Wagner letters cannot freeze to the sign as in the case of letters designed for mounting arrangements which employ channels.

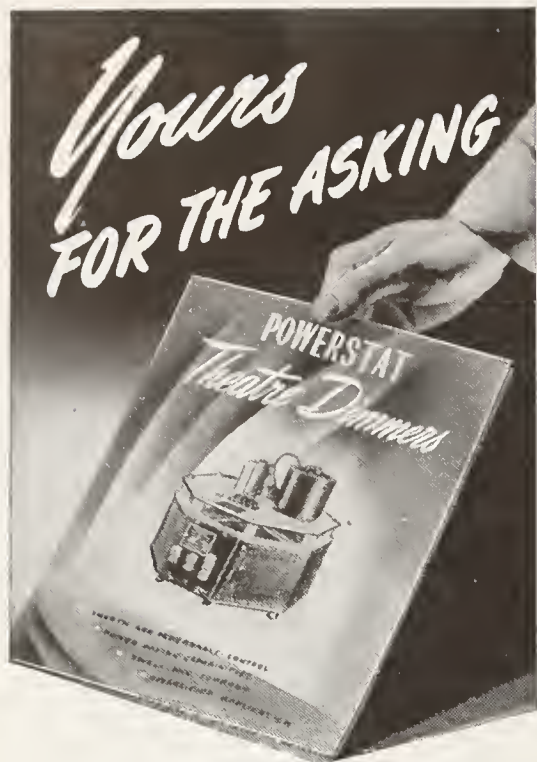
BIG FREE CATALOG

Write today for prices and BIG FREE CATALOG on the world's largest and most complete line of quality equipment for effective show selling.

IMMEDIATE
DELIVERY

Wagner Sign Service, Inc.

218 S. Hoyne Avenue
CHICAGO 12, ILL.



This illustrated folder will acquaint you with The Superior Electric Company's theatre lighting control equipment.

WRITE DEPARTMENT B-10



A LINE O' LAW OR TWO



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

By LEO T. PARKER, Member Ohio Bar

Tax Status of Wife As Business Partner

A READER has asked if he can save money on his federal income taxes by making his wife a partner in his business. The answer is *yes*—if legal procedure is followed, as approved by the Supreme Court of the United States. *Otherwise definitely not.* We shall explain the technicalities involved.

First, it is important to know that so far as the federal income tax law is concerned, an association or partnership composed of members of a family, even though recognized as valid as a partnership by state law, will not be treated as such by the Federal government if the testimony shows that the tax-payer, for the purpose of a reduction in his income taxes, shifted some of his property to other members of his family. The vice of such an arrangement consists of the attempt to shift income from the taxpayer to his near relatives *without any significant economic change.*

On the other hand, assume that a wife invests her *own* capital and services in a partnership or association with her husband; then under these circumstances, the husband and wife may pay taxes on their *separate* incomes.

In *Durwood v. Commissioner of Internal Revenue* (159 Fed. [2d] 400, reported July, 1947), the testimony showed that one Durwood was engaged in the operation of motion picture theatres for about thirty years. From 1933 to 1937 he operated a circuit of from nine to thirteen theatres under a partnership agreement executed annually by him and his three younger brothers. Under these agreements all profits and losses resulting from the operation of the theatres were shared equally by the four parties.

Later Durwood's wife invested money in the partnership. The wife received 25% of the profits.

In subsequent litigation, the higher court held that Durwood could pay federal in-

come taxes on his income, and his wife could report and pay taxes on her 25% share of the profits from the partnership—this even though Durwood continued personally to operate and manage the partnership business. This court said:

"Here the interest of the . . . wife did not come from petitioner (Durwood)."

Also see *Alexander v. Commissioner of Internal Revenue* (6 T.C. 804). In that case the taxpayer owned a three-fourths interest in a theatre business, and an uncle owned a one-fourth interest. The taxpayer made arrangements for his wife to buy the uncle's interest. The purchase price of that interest was \$35,000, of which \$30,000 was provided by a bank loan made on a note endorsed by the husband. The court held that the resulting partnership between the taxpayer and his wife should be recognized for federal income tax purposes. This court said:

"This one-fourth did not originate with or come to the wife from the petitioner (husband) . . . It was purchased from the uncle. . . . The loan of his name as endorser, which cost him nothing, likewise fails to indicate sham or unreality in the uncle's sale to petitioner's wife. We see nothing here that a husband might not reasonably do in assisting his wife, and not himself, to acquire another's partnership interest."

WHEN SHARE IS GIFT

For a contrasting situation, however, see *Commissioner v. Tower* (327 U. S. 280). In this case the wife of the taxpayer became a partner with her husband, but the wife contributed nothing, either in capital or in services to the partnership; hence the *resulting income of the wife directly reduced the income of her husband.* The Supreme Court of the United States held that the partnership agreement was illegal for the purpose of reducing income tax payments.

In other words, the higher court held that since the *total funds* in the partnership were received from the husband, the total income from the partnership must figure in the tax paid by the husband.

Again, in *Lusthaus* (327 U. S. 280), husband and wife set up a family partnership. The year following the formation of the partnership, the wife bought a build-



LEO T. PARKER

ing out of her profits from the partnership profits, and this building was then rented to the partnership. The wife reported the rentals as her own separate income.

In subsequent litigation this court held that the *partnership* could deduct the rent from its gross income, and that the *wife* could report and pay taxes on the rentals received from the building. This court said:

"The wife had received, with the consent of the husband, the money with which that property was purchased. In our opinion the income from property owned by the wife, though purchased with moneys held income to the husband, was not income to her husband."

Thus the court held that a husband must report as his own, and pay taxes—on, income derived from a partnership in which the husband had given his wife her interest.

Nevertheless, this court held that the profits the wife received from her investment of the profits received from the partnership, were her separate income.

For example, if a husband gives his wife a half interest in his theatre business, and the partnership has net earnings of \$30,000 annually, the husband must report the total \$30,000 as his personal income. The wife cannot pay income on \$15,000, and the husband on \$15,000.

On the other hand, assume that the wife invests \$15,000 of her own money, and nets an annual income of \$1,500 on this latter investment, the wife can report this \$1,500 as her own personal income, and pay taxes to the Federal government on this amount.

These points of law pertaining to partnerships are now well established.

Tax Factors In Used Equipment Sales

ANOTHER important subject of taxation relates to sale of used theatre equipment. Assume, for example, that theatre equipment costing \$10,000 has been in use four years and a deduction has been listed on this equipment of 20% depreciation each year (\$8,000) on the basis that the total life of the equipment is five years. The theatre owner then sells this equipment for \$6,000. In the following year the theatre owner cannot neglect to include in his income tax return a profit on the sale of the equipment of \$4,000. This is so because he sold it for \$6,000 after charging off, for depreciation, \$8,000, which leaves only \$2,000 remaining value.

The theatre owner cannot take the profit on the basis of *capital gains*, with 50% deduction, because the equipment was used in his business. But assume that he purchased an automobile not used in his business, and he sold it at a profit of \$2,000. He will not have to pay taxes on the full

BE SURE VENDING MACHINES ARE SAFE

It is well to be sure at all times that vending machines or other equipment that might otherwise be pulled or pushed over by a patron are secured to the floor or wall. In *Bannon v. Peerless Weighing & Vending Mach.* (63 N. E. [2d] 335), the lower court held a patron not entitled to damages for injuries sustained when such a machine was pushed over; but the higher court reversed the verdict, saying:

"The plaintiff was an invitee to whom the defendant owed the familiar duty to use ordinary care to keep the machine installed in reasonably safe condition for his use."

\$2,000, but may list this amount as a *capital gain* and take the lawful deduction of 50%.

Conversely, if the taxpayer suffers a loss of \$2,000 on such items, he can list as loss *not the complete amount*, but only 50% of the loss.

(This latter rule is not applicable to a residence sold by its owner. He can list a profit at 50% reduction, but if he suffers a loss he cannot deduct any part of it.)

Refreshment Bar Ruled Patron Service, No Store

ACCORDING TO a recent higher court, stores (refreshment bars) operated solely for theatre patrons are *not* subject to State "chain store" taxation. This issue was raised in *Richards Lightman Theatres Corporation v. Stone* (29 So. [2d] 265). A chain store tax of approximately \$2,000, including penalties, was levied against *Richards Lightman Theatres*, and it was contended by the State taxing officials that the corporation was engaged in operating chain stores in connection with three or more theatres owned and conducted in the State.

The theatre corporation sued to recover these taxes and proved that the "stores" operated by it were maintained within the lobby of each theatre, where they were accessible only to those who had first purchased tickets. The goods sold were chewing gum, candy bars, popcorn, etc. The higher court ordered the taxing authorities to refund the taxes, saying:

"We are of the opinion that the tax levied and collected in the instant case is not within the intent and meaning of the Act and that the appellant (theatre corporation) was entitled to recover the amount of the taxes and penalties paid by it as a chain store tax."

Restricting Seller From Competing

DISCUSSION has arisen from time to time over the legal question: Is a contract valid by which a seller of a theatre agrees not to operate a theatre in the same locality? The answer is yes, if the period of time is reasonable, such as five years.

For example, in *United States v. Griffith Amusement Company* (68 Fed. Supp. 180), the court held that the mere fact that contracting parties agree to eliminate competition is *insufficient* to condemn the agreement under the Sherman Act.

Also, this court held valid a contract under which a theatre owner sold the theatre, leases, equipment and good will, and agreed not to establish a competing theatre.

Also, see *Goldberg et al. v. Tri-States Theatre Corporation* (126 F. [2d] 26). Here the purchaser of a theatre sought an injunction based upon the violation of a restrictive clause in a contract whereby the seller agreed not to operate a theatre in the same city. The restrictive clause was held valid.



The change that modern attraction advertising equipment has brought in marquee display practices is well illustrated by this recent installation of Adler panels and letters. Relatively shallow, these panels are nevertheless used so as to get maximum display, using 10- and 16-inch letters with liberal lighted space. The theatre is the Roosevelt in Jacksonville, Fla., designed by Roy A. Benjamin.

SEPT.
24-29



You . . .

THEATRE OWNERS

CIRCUIT EXECUTIVES

THEATRE MANAGERS

PROJECTIONISTS

ARCHITECTS and ENGINEERS

are invited to the

Second Annual Tesma Trade Show

SHOREHAM HOTEL, WASHINGTON, D. C.

SEPTEMBER 24-29

*to be held in conjunction with the joint convention of the
**Theatre Equipment & Supply Manufacturers Assn.
and Theatre Equipment Dealers Protective Assn.***

*The Largest Equipment
Exhibit Ever Held . .*

Where you may inspect first-hand the latest developments in materials, furnishings, equipment and supplies for the theatre, and meet and discuss your problems of planning and physical operation with the men whose business it is to serve your needs. . . . For hotel accommodations address Miss Rebecca M. Hyde, Shoreham Hotel, 2500 Calvert Street, N.W., Washington, D. C.

TRADE SHOW AND CONVENTION COMMITTEES OF TESMA AND TEDPA

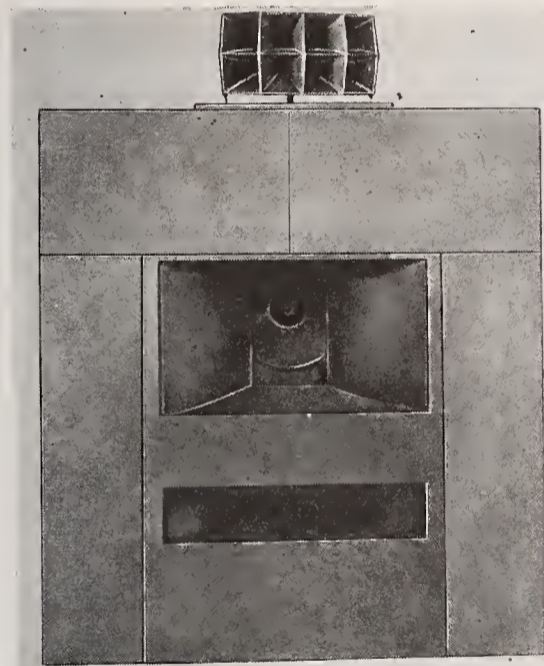
About Product for the Theatre

NEWS AND VIEWS OF THE MARKET AND ITS SOURCES OF SUPPLY

Speaker System Model For Smaller Theatres

ANOTHER MODEL of the "Voice of the Theatre" speaker system, one modifying the original equipment to adapt its principles specifically to the budgets of theatres under 1000 seats, has been announced by the Altec Lansing Corporation, New York and Los Angeles. It is called "The 800." Design and performance specifications are given in the announcement as follows:

"Engineers for Altec Lansing emphasize six major developments achieved in the new "800" as highlighting the balanced application of the exclusive Voice of the Theatre design to the needs of the smaller



houses. They are: (1) *live screen presence*, which brings new sensitiveness and *intimacy* to dialogue sequences; (2) higher intelligibility, to relieve auditors' *aural strain* in following complicated and fast-moving plot development; (3) a true bass reproduction that clearly articulates, and makes easily identifiable musical sounds now undistinguishable from one another; (4) a greater operating dependability, achieved through the development of new structural principles; (5) smooth frequency response covering the entire range of frequencies now recorded on the sound track; and (6) high acoustic efficiency that prevents distortion in the sound caused by overloading the amplifier.

"A notable feature of the new Altec Lansing '800' as it affects installation problems is its overall depth, 23 inches. This extreme shallowness of depth makes possible the installation of the '800' in many small houses where the limited space between the screen and the back wall has always constituted a chronic headache. The low shipping weight, 298 pounds, has the thrift advantage of holding down shipping costs.

"The low-frequency horn uses the exclusive Altec Lansing 'Voice of the Theatre' design of direct radiation from the low-frequency speaker through an exponential horn directly into the auditorium without the loss of frequencies. . . . This design also eliminates backstage reverberation. . . . The design of the low-frequency horn for direct radiation from the low frequency unit allows the low-frequency horn to cover fully the frequency range up to 800 cycles.

"The high-frequency horn is a full multicellular, 2 x 4 horn, each cell being truly exponential. It is designed to operate from 800 cycles to 15,000 cycles.

"The network is a full two-section parallel type constant resistance dividing network designed for a crossover at 800 cycles. Provision is made for four 1 db attenuation steps in the high-frequency output so that the system can be adjusted to meet the requirements of any auditorium.

"The high-frequency unit is designed to cover the frequency range from 800 cycles to 15,000 cycles. To meet the requirements of high quality, low distortion, and wide frequency range, extremely close manufacturing tolerances are maintained. The high frequency diaphragm is made from .002-inch aluminum and uses tangential compliance. The voice coil is edgewound from flat aluminum ribbon wire to reduce weight and to increase efficiency. The magnetic field is supplied from an Alnico 5 Permanent Magnet.

"The low-frequency unit is a 15-inch unit designed especially to reproduce efficiently low frequencies from 50 cycles to 800 cycles. It uses the Altec Lansing principle of edge-wound voice coil from flat ribbon wire for greater efficiency and power producing ability. A large Alnico .5 Permanent Magnet supplies the magnetic field."

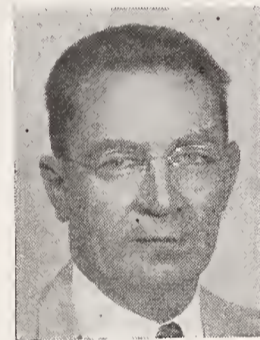
The "800" system has an angle of ver-

tical distribution of 40°; and horizontal distribution of 90°. The dividing network crossover is at 800 cycles, with a dividing network impedance of 12 ohms. Amplifier output impedance is 6 to 12 ohms. The amplifier system frequency response is according to the Academy Recommended Frequency Curve. Audio power rating is 20 watts.

The over-all height of this equipment is 67 inches; width, 50 inches; depth, 23 inches.

Widen Activity in "Black Light" Field

BROADENING the application of "black light" technique to theatre decoration and the entertainment field generally is a major objective of Switzer Brothers, Inc., Cleveland, in the establishment of a New York City office, according to an announcement of the company. This office has been opened at 30 Church Street, Suite 347, under the direction of Ev Nestell, who has been named eastern district manager.



EV NESTELL

Mr. Nestell had contact with the theatre business for over fifteen years prior to the war as export representative of various manufacturers of electronic equipment and motion picture sound systems. During the war he was Washington representative of the Switzer organization, manufacturers of luminescent paints and "black light" equipment, which supplied fluorescent fabric to the armed forces for signaling and air-ground identification.

REORGANIZATION of the Tele-Radio Corporation, for over twenty years manufacturers of "Gordos" motion picture arc rectifier bulbs, has been effected with the formation of the Gordos Corporation, Newark, N. J., with Alfred Marchev, Eastern industrialist having interests in industries supplying the aviation field as

Bulb Firm Reorganized

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CATALOG BUREAU

A free service through which literature on products for the physical theatre may be conveniently procured. Refer to item by number from following list whenever possible; otherwise explain in the space indicated for numbers in the coupon.

ADVERTISING

- 101—Advertising projectors
- 102—Cutout devices
- 103—Display frames
- 104—Flashers
- 105—Lamps, flood
- 106—Lamps, projector
- 107—Lamps, reflector
- 108—Letters, changeable
- 109—Marquees
- 110—Signs, theatre name
- 111—Transformers

AIR SUPPLY

- 201—Air cleaners, electrical
- 202—Air washers
- 203—Blowers & fans
- 204—Coils (heat transfer)
- 205—Compressors
- 206—Control equipment
- 207—Cooling towers
- 208—Filters
- 209—Furnaces & boilers
- 210—Grilles, ornamental
- 211—Heaters, unit
- 212—Humidifiers
- 213—Insulation
- 214—Motors
- 215—Oil burners
- 216—Outlets, mixing type
- 217—Ozone generators
- 218—Radiators
- 219—Stokers
- 220—Temperature indicators
- 221—Well water pumps

ARCHITRE & DECORATION

- 301—Decorating service
- 302—Drapes
- 303—Fabric, wall
- 304—Fibre boards & tiles
- 305—Glass blocks & tiles
- 306—Glass fabric
- 307—Leatherette for walls
- 308—Luminescent paints
- 309—Mirrors
- 310—Paint, lacquers, etc.
- 311—Plastic veneering
- 312—Porcelain enamel tiles
- 313—Roofing
- 314—Terrazzo
- 315—Wood veneer

GENERAL MAINTENANCE

- 401—Brooms & brushes
- 402—Carpet shampoo
- 403—Cleaning compounds
- 404—Deodorants
- 405—Disinfectants
- 406—Gum remover
- 407—Ladders, safety
- 408—Ozone generators
- 409—Perfumes
- 410—Polishes
- 411—Sand urns

- 412—Snow melting crystals
- 413—Soap, liquid
- 414—Vacuum cleaners

FLOOR COVERINGS

- 501—Asphalt tile
- 502—Carpeting
- 503—Carpet lining
- 504—Concrete paint
- 505—Linoleum
- 506—Mats, rubber

LIGHTING

- 601—Black-light equipment
- 602—Cove strips & reflectors
- 603—Dimmers
- 604—Downlighting equipment
- 605—Fluorescent lamps
- 606—Lumiline lamps
- 607—Luminaires
(See also Advertising, Stage)

LOUNGE FURNISHINGS

- 701—Ash trays
- 702—Chairs, sofas, tables
- 703—Cosmetic tables, chairs
- 704—Mirrors
- 705—Statuary

OFFICE

- 801—Accounting systems
- 802—Communicating systems

PROJECTION & SOUND

- 901—Acoustic materials
- 902—Acoustic service
- 903—Amplifiers
- 904—Amplifier tubes
- 905—Cabinets, accessory
- 906—Cabinets, carbon
- 907—Cabinets, film
- 908—Changeovers
- 909—Cue markers
- 910—Effect projectors
- 911—Exciter lamps
- 912—Fire extinguishers
- 913—Fire shutters
- 914—Hearing aids
- 915—Lamps, projection arc
- 916—Lenses, condenser
- 917—Lenses, projection
- 918—Microphones
- 919—Mirror guards
- 920—Motor-generators
- 921—Non-sync. turntables
- 922—Photoelectric cells
- 923—Projectors, standard
- 924—Projectors, 16-mm.
- 925—Projector parts
- 926—Projection, rear
- 927—Public address systems
- 928—Rectifiers
- 929—Reel end alarms
- 930—Reels
- 931—Reflectors (arc)

- 932—Renovators, film
- 933—Rewinders
- 934—Rheostats
- 935—Safety devices, projector
- 936—Screens
- 937—Speakers & horns
- 938—Splicers
- 939—Soundheads
- 940—Stereopticons
- 941—Tables, rewind
- 942—Vent fans (arc lamp)
- 943—Voltage regulators
- 944—Waste cans, self-closing

SEATING

- 1001—Ash trays (chair back)
- 1002—Chairs
- 1003—Chair covers
- 1004—Chair refinishing
- 1005—Expansion bolts
- 1006—Fastening cement
- 1007—Latex cushions
- 1008—Upholstering fabrics

SERVICE & TRAFFIC

- 1101—Directional signs
- 1102—Drinking cups
- 1103—Drinking fountains
- 1104—Lobby Rails & Ropes
- 1105—Uniforms

STAGE

- 1201—Curtains & drapes
- 1202—Curtain controls
- 1203—Curtain tracks
- 1204—Lighting equipment
- 1205—Rigging & hardware
- 1206—Scenery
- 1207—Switchboards

TICKET SALES

- 1301—Box offices
- 1302—Changemakers
- 1303—Signs, price
- 1304—Speaking tubes
- 1305—Tickets
- 1306—Ticket choppers
- 1307—Ticket holders
- 1308—Ticket registers

TOILET

- 1401—Fixtures
- 1402—Paper dispensers
- 1403—Paper towels
- 1404—Soap dispensers
(See also Maintenance)

VENDING, ETC.

- 1501—Beverage Dispensers
- 1502—Bowling Equipment
- 1503—Candy counters
- 1504—Candy machines
- 1505—Popcorn machines
- 1506—Phonographs, automatic
- 1507—Soda fountains

president. Irving A. Frucht, who was general sales manager of the original company, has been named vice-president.

Circular Describing Germ And Odor Eradication

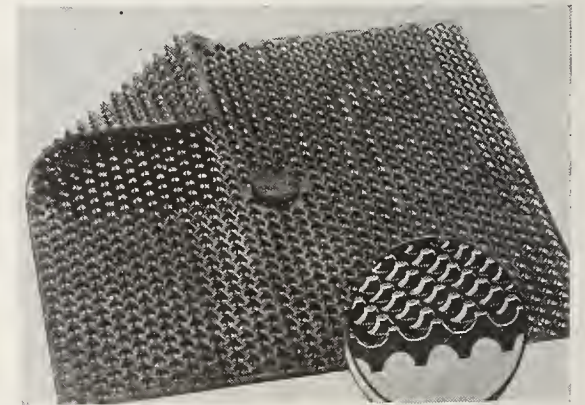
THE VALUE of the odorless disinfectant Fort-A-Cide specifically in the various cleaning and health-protection requirements of theatres is summarized in a new four page circular in which the Fort-A-Cide Corporation, Chicago, addresses exhibitors and their managers directly.

Pointing out that Fort-A-Cide can be placed into a solution containing soap, its daily use in water used to clean floors, toilet room walls and fixtures, etc., is recommended to destroy bacteria that cause odors and also those of various diseases.

Also described is the application of Fort-A-Cide to toilet fixtures, auditorium seating, etc., to destroy disease-causing microscopic life, including the fungus causing ringworm of the scalp, cases of which have been traced to theatres. Such application is usually by spraying, although seating fabrics may be wiped with a rag dipped in the compound. Vomit may be gathered up in this manner; to stop the odor. A three-quart sprayer is available.

Reversible Rubber Mat Of Cone Construction

A RUBBER MAT which the manufacturer indicates has been designed particularly to relieve fatigue among workers who have to stand on their feet much of the time, has been brought out by the Avenue Manufacturing & Sales



Company, Chicago. It is a cushion mat with rubber cones 1/4-inch high on each side, and each mat, which is 21 1/4 inches square, contains a thousand of them per side. The thickness is 1 1/16-inch, the color black.

PROJECTOR PARTS CATALOG

A CATALOG covering the company's complete line of projector parts and assemblies, with each item photographically illustrated, has been issued by the La Vezzi Machine Works, Chicago. Each illustration is identified by its part symbol for reference to price list and in ordering.

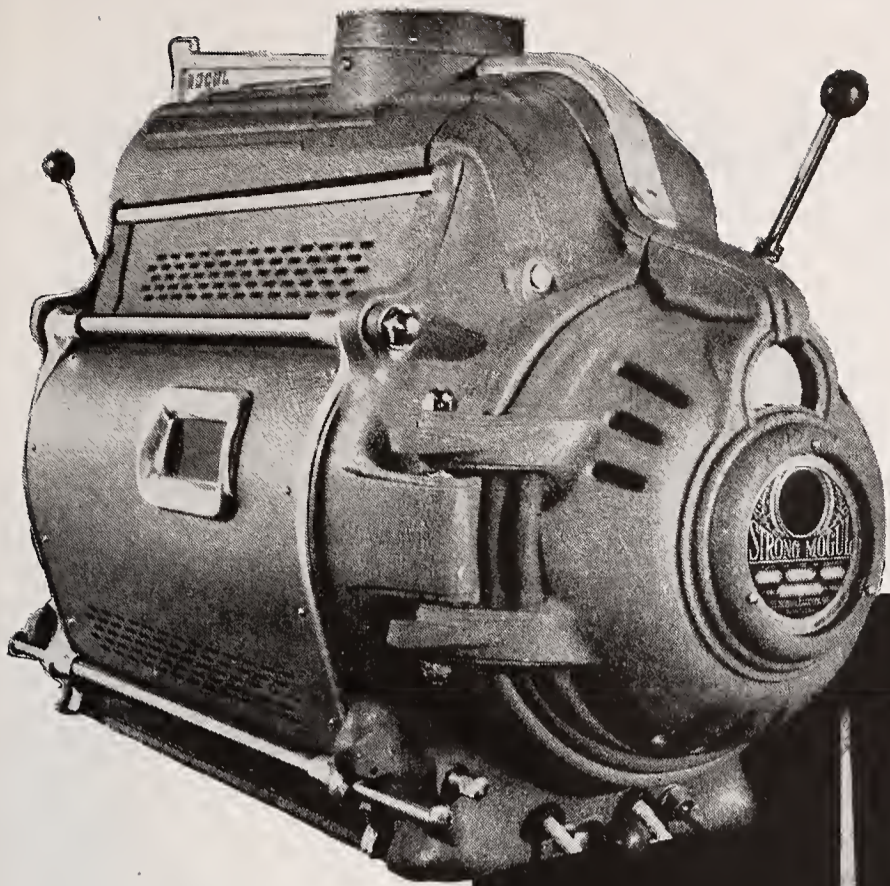
BETTER THEATRES CATALOG BUREAU COUPON

Write in numbers. Mail to Better Theatres, Rockefeller Center, New York.

_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____

Name..... Theatre.....

Address



GOOD NEWS

for

DRIVE-INS

and

LARGE THEATRES

The
**1947 MODEL
 STRONG
 MOGUL
 PROJECTION
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might be done better.



by

BEN SCHLANGER

Theatre Architect & Consultant

PROPOSING A PRACTICAL THEATRE DICTIONARY

ONE WHO discusses theatre design with exhibitors and also in print is often conscious of a need to define words and phrases used to identify the various parts of the building and the factors which enter into the designer's calculations, so as to have one's meaning perfectly clear. This is due to the loose usage which has grown up as motion picture theatre design, as distinct from that of stage theatres, has developed.

The designing of theatres specifically, and at least primarily, for motion picture exhibition is relatively new; for a long time after "the movies" became our chief form of theatrical entertainment, buildings for them were still based largely on forms and practices developed for the stage theatre. I think it is time, however, for it to have a language of its own, so that we can talk about it without the constant chance of being misunderstood—so that when we say lobby, for example, or vestibule, or foyer, or row spacing, or sightline, and so on, we all know what is meant.

Some years ago the Society of Motion Picture Engineers took tentative steps in the direction of a nomenclature, or standard terminology, of the screen theatre, but the project died aborning, probably because available manpower was needed for other more urgent things. It was a worthwhile project, however, and I would like to see it revived.

Established usage, no matter how it has come about, is of course an important consideration in deciding what word to use for what. Here trade press editors should be able to give valuable counsel—it is their constant problem to use words that as many people as possible can understand, and usage has been established to an important degree through their columns. They and members of the industry's engineering societies, perhaps also of a national exhibitor's organization, could serve a useful purpose, I believe—and it shouldn't be an uninteresting or difficult job—by forming a co-ordinating committee to develop a standard theatre nomenclature—not a high-faluting one, but one that can fit into the common business language of all of us.

Confusion now comes from the practice of some people to call open entrance area a lobby, others to refer to it as a vestibule. And if that is a lobby, what is the next division, inside the doors? Measurements between rows are sometimes identified by the overstuffed term "back-to-back spacing"; at other times, "row spacing" or "chair spacing." One fellow says "cross-over," another "cross aisle," another "promenade," but they all mean the same thing. Or do they?

When we have *picture size* and *screen size*; *screen masking* and *picture masking*, *sightline clearances* and *obstructions*. What is meant by *one-row vision*? There is more than one type of stagger system for seating, but it takes at least 50 words to explain which one you mean. What is a "vaudeville type" floor slope—its difference from a "motion picture type"? The terms in use should be kept, but they need defining. The words and phrases used in dealing with theatre design should have meanings as definite and immediately understood as *show break*, *tieup*, *datestrip*, etc.

If any of my readers would like to comment on this proposal, I would appreciate their writing me.

MINIMUM FACILITIES FOR TOILET ROOMS

PUBLIC appreciation of commodious, well appointed and equipped toilet rooms is at last getting increased recognition from theatre operators. Even our newer small theatres are getting, in many cases, more than the minimum that used to be thought quite sufficient. And it is further indication of progress in operating standards that exhibitors are becoming receptive to the idea of restrooms for each level of seating in balcony houses.

Here are some observations which seem to me to represent conditions in keeping with today's proper standards of operation:

A water closet compartment should be not less than 3 feet wide and 4 feet, 6 inches deep. There should be at least 6 inches of clear space between each wash basin and between each urinal. Each wash basin location should have a towel dispenser. As to the number of fixtures per unit of

seating capacity, here is a table that may serve as a general guide:

WOMEN		
No. of Seats	Water Closets	Wash Basins
400	2	2
500	3	2
600	3	2
700	4	3
800	4	3
900	5	3
1000	5	3
1100	6	4
1200	6	4
1300	8	6
1400	9	6
1500	10	6
1600	11	7
1700	12	7
1800	13	8
1900	14	8
2000	15	9

MEN			
No. of Seats	Water Closets	Urinals	Wash Basins
400	2	2	2
500	2	3	2
600	2	3	2
700	2	3	3
800	2	4	3
900	3	4	3
1000	3	4	3
1100	3	5	4
1200	3	5	4
1300	4	7	6
1400	4	8	6
1500	4	8	7
1600	4	8	7
1700	4	9	8
1800	4	9	8
1900	5	10	9
2000	5	10	9

In these tables it is assumed that above a capacity of 1,200 there would be two levels of seating with toilet facilities for each level. Two levels of seating in any capacity would indicate two toilet rooms for each sex, with corresponding increase in the number of total fixtures in the theatre. Actually, the facilities indicated in the tables should be considered minimum rather than ideal. Especially in theatres that have scheduled instead of continuous performances, they should be more.

AISLE LINES WITH STAGGERED SEATING

IN MY SPECIAL article last month on auditorium seating I referred to aisle lines in dealing with staggered seating. The statement about the desirability of even aisle lines may have been taken to mean that no indention whatever, at any row, should be permitted.

Obviously, it could hardly be desirable to have every other row indented half-a-seat in order to stagger all the chairs with those of the other rows. It has been found, however, that a slight indention of a row—having it end not quite in line with the row ahead and behind—is not objectionable, is not, in fact, really noticeable, and it facilitates the staggering of seating without resorting to the use of freakishly wide chairs at the ends of alternate rows. Such indention provides what is, for practical purposes, an even aisle line.



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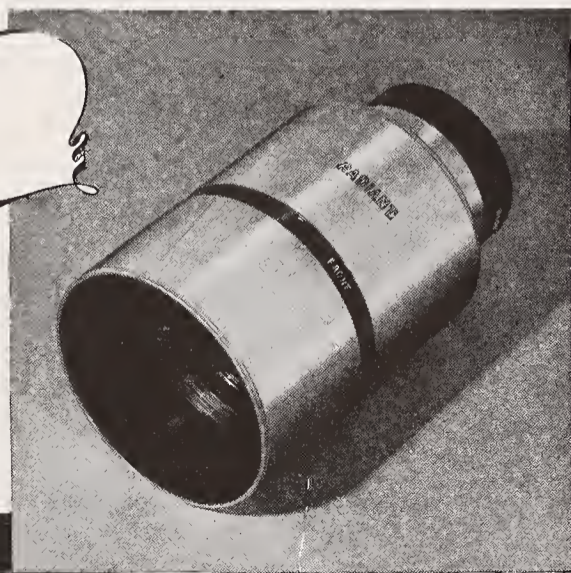
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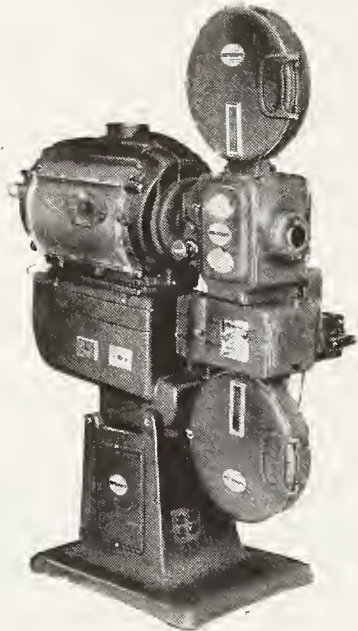


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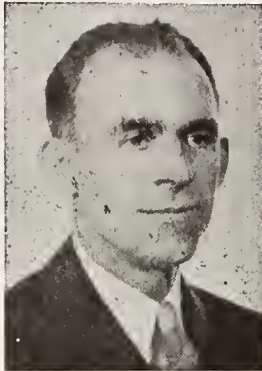
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Chief projectionist and head of maintenance, St. Cloud Amusement Corporation, New Jersey; president of local 365, IATSE & MPMO

Changing Volume Levels To Suit Your Customers

A LETTER came in the other day which set me to wondering what one of those "Gallup Polls" would show as to public reactions to sound volume. The letter is from Lawrence Underwood of the Hiram College theatre in Hiram, Ohio, and it is accompanied by a clipping from an issue of *Akron Beacon Journal* in which the theatre editor devotes her column to complaints from "moviegoers."

Among these are criticisms of the sound in Akron theatres, especially of volume. The column refers to this as "acoustics"; what is clearly meant, however, is fader changes for various scenes of a picture.

Remember the discussion that went on in these columns for several months, a year or so ago on the question of whether the projectionist should lower or raise the fader seating to change the level of sound for certain scenes from what the producer had intended? Two of Akron's first-run houses get a ribbing from one *Beacon Journal* reader about their "acoustics," one of them being cited for having "the particularly nasty habit of lowering the sound track whenever a very tender love scene is being flashed on the screen." Then, she adds, when the "guns and bombs give way, the ear drum comes close to being shattered."

Apparently that's a vote for riding the fader; only this patrons wants her love scenes up, and the shooting stuff down. The director of the picture, of course, wants each just the way it was recorded.

Commenting on such complaints, Mr. Underwood remarks that they show that there must be something to the question of fader-riding "other than projectionists' notions," and he continues:

"I'm ashamed to say I must ride the

fader constantly for the reasons stated in this paper. It seems to me that there is one good reason why a speaker system should not attempt to reproduce loud sounds at original volume. The speaker is a point source, relatively, and in reproducing the sound of an orchestra which in the flesh is distributed over a whole stage, it creates to the ear a decidedly different effect from the original.

"Stereo sound may help to overcome this handicap. In playing 'Razor's Edge' I had to nudge the sound for the intimate low conversation, and tone it down for the loud dramatic music. And my good wife says the effect was fine. Our sound system is good, so I don't think the reason for having to do this goes back to the equipment, as it might if we had a single unit speaker."

Brother Underwood says that in writing about this issue now he hasn't meant to "revive the argument." I think it might well be revived. You will recall that I expressed myself as being against altering the volume to change the relative levels

What to Do in Case of Film Fire

Burning nitrate film is dangerous. It can kill—it has killed. The slower it burns, the more dangerous it is. Burning nitrate film produces nitrous gases which, when breathed into the lungs, combine with the water of the body to form nitric acid, which burns the lining of the lungs, causing injury likely to endure for years if it does not soon result in death. When film is ignited in a theatre projection room, only one proper course of action remains for the projectionist.
GET OUT — INSTANTLY!

[Originally published in *Better Theatres* of Feb., 1945]



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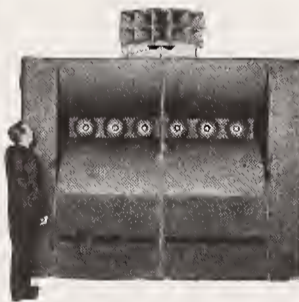
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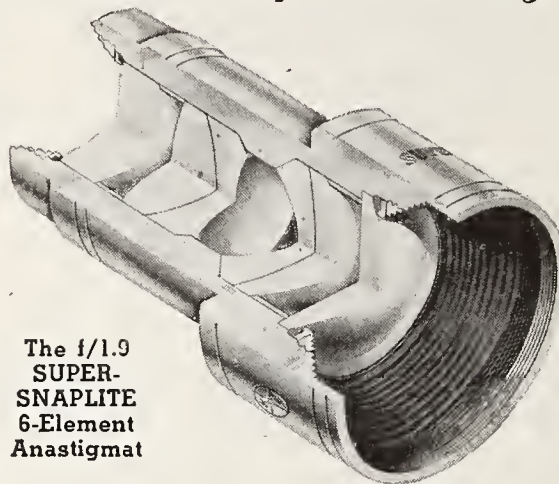
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intended by the producer—making each projectionist a sort of reproduction director of the picture. That is assuming, of course, that the speaker setup and the acoustics of the house are not definitely faulty. Some opinions sent in agreed more or less with mine, but others gave good arguments against it.

I think it is an important matter. It bears directly upon our business of pleasing the public. There are two ends to that—the studio and the theatre. If volume levels are contrary to the effect that public wants, where should the trouble be corrected?

In a Good Cause— To End Film Mutilation

JUST ABOUT the oldest subject of protest in projection is film mutilation. Years ago in this publication, "Pop" Richardson kept vigorously at it, trying to make projectionists stop scratching and punching cue marks into film, and if he couldn't end the evil, I certainly am not going to try.

However, I think the spirit shown by Cliff Jackson of the Ohio theatre, Franklin, Ohio, should be encouraged, and the unusual effort he himself has made to persuade fellow projectionists to quit mutilating film should be applauded. Not many of us would go to the trouble that Mr. Jackson has, much less the expense. Film mutilation is obviously a pet peeve of Brother Jackson's. It would be good thing if all projectionists felt the same way about it.

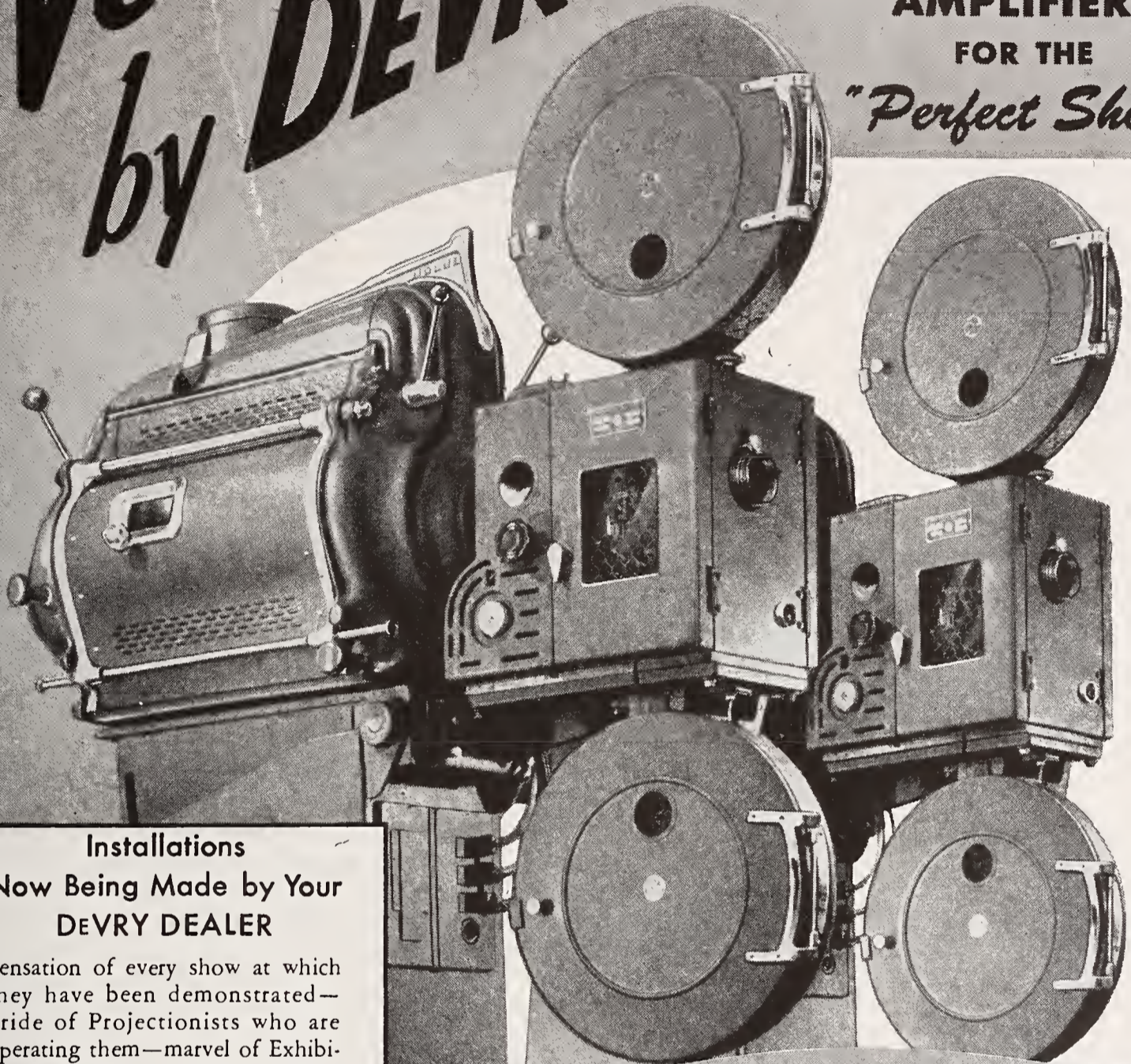
He has to insert cue marks himself, but carefully avoids mutilating the film. Then to get other projectionists to do the same, he has appealed to them by mail, sending out small printed sheets to spread his arguments and suggestions as to method. For example, these paragraphs from one of them:

"Let us consider the facts and then decide whether such a habit is definitely necessary or not. Consider the great number of times an object on the film is magnified by the lens when that object has reached the screen. Consider, too, the great difference in the tone of the light that passes through the film proper and the tone of the light that passes through an opening or hole in the film. Surely such considerations as these offer convincing proof that punched cue marks should be as small and as few in number as possible. Better still, punched cue marks should be eliminated entirely. Films are rented and only for a period of time and should be treated as such.

"I admit that the cue mark must be sufficiently visible to enable the projectionists to readily catch the cue and execute the action. But a cue mark of this type should be made in such a manner that it will be as inconspicuous to the audience as possible . . .

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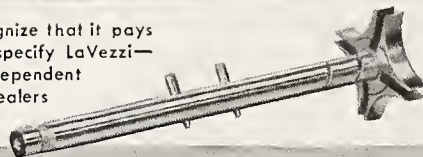
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"Personally, I believe it would be more favorable for all concerned if you were to change your method of cue marking from the punch you are using to any of the cue markers being manufactured today and are obtainable from your supply dealer.

ON FRAME CUTTING FOR DOUBLING UP

Mr. Jackson has also made up a printed piece about cutting out a few frames in doubling up 1,000-foot reels or splicing on trailers. He says, in part:

"If the projectionist cutting the film for the first time would cut at the extreme end of the opaque section following the final fade-out, or the frame just ahead of the identification trailer, and every projectionist thereafter would do the same, the duration of a complete sound track would be greatly lengthened."

He regards a moment or two more of screen darkness between the end of one subject and the beginning of the next as less an evil than removal of several frames, which may not be so bad for the first projectionist to have the print, but leads to further mutilation at subsequent theatres. And he suggests:

"As cutting gradually shortens the opaque section up to within three or four frames of where the sound ceases, another strip of opaque for future cutting should be attached and thus further preserve the end of the sound track. Henceforth, as additional strips of opaques are attached, the cutting of these remaining three or four frames should not exceed more than one sprocket hole at a time, a midframe splice, so that these frames may also be preserved as long as possible. . . . Will you fellows running first-run film please follow my suggestion and give us fellows running the film at a later date a chance?"

At about the same time that Mr. Jackson wrote in, I received some horrible examples of film mutilation from A. M. Ulrich of Van Hook, N. Dak. Of course, I have had plenty of prints in that condition come to theatres of which I was in charge. Such prints should not be sent out by the exchanges.

One time we got a bill for a \$100 from one exchange for a print that had the sprocket holes pulled. Well, this print simply had not been processed at all! We oiled and waxed as best we could, but the print would hardly go through the projectors. When the bill came in, we invited the exchange to send an exchange projectionist, at our expense, to show us how to run our machines. That saved us a lot of bad prints for quite awhile.

CUEING NOT ONLY CULPRIT

There are more instances of bad prints than those caused by clumsy and reckless insertion of cue marks—prints with mis-frames, duplicate reels, patches made with

stapling machines, sprocket holes torn, missing leaders, and so on. There may have been good reason for such things during the war, but not under regular conditions. So long as such prints are sent out more than just occasionally, I think an exchange has a helluva lot of nerve to bill a theatre for a few cue scratches. With film going back to the exchanges after showings, and getting proper inspection there, the theatre that caused the damage would be known and might well be billed. In any case, a theatre is entitled to prints that can be given a decent presentation.

Mr. Jackson goes to the trouble of repairing damaged prints that come to his projection room. He writes:

"Although I dislike creating unnecessary splices, there was a time when I preferred splices to punched cues. Therefore, I had always cut out all punched cues and then scribed in new cue marks, after making the splice. One day, while making a purchase in a stationery store, I noticed a punch that made an opening a quarter of an inch in diameter. This punch suggested to me a covering for punched cues.

"After that I stopped cutting out pieces of film. With this punch I make a blank from scraps of opaque film and then cement the blanks (non-emulsion sides together) over the punched cue openings. I use a Universal film splicer to press the two

surfaces firmly together so that the edge of the blanks will not catch while running through the projector."

More power to him!

The Varied Need for Line Voltage Control

Having spent a good deal of my time as a projection man in small towns that are nevertheless close to densely populated sections with a lot of industrial plants, I am a bit extra sensitive to the matter of voltage fluctuation.

This of course is something that is common in outlying towns getting their power from long-distance lines or obsolete or undersized plants; and it is no stranger to big cities with huge power plants right there. There are a lot of theatres without voltage regulators that should have them.

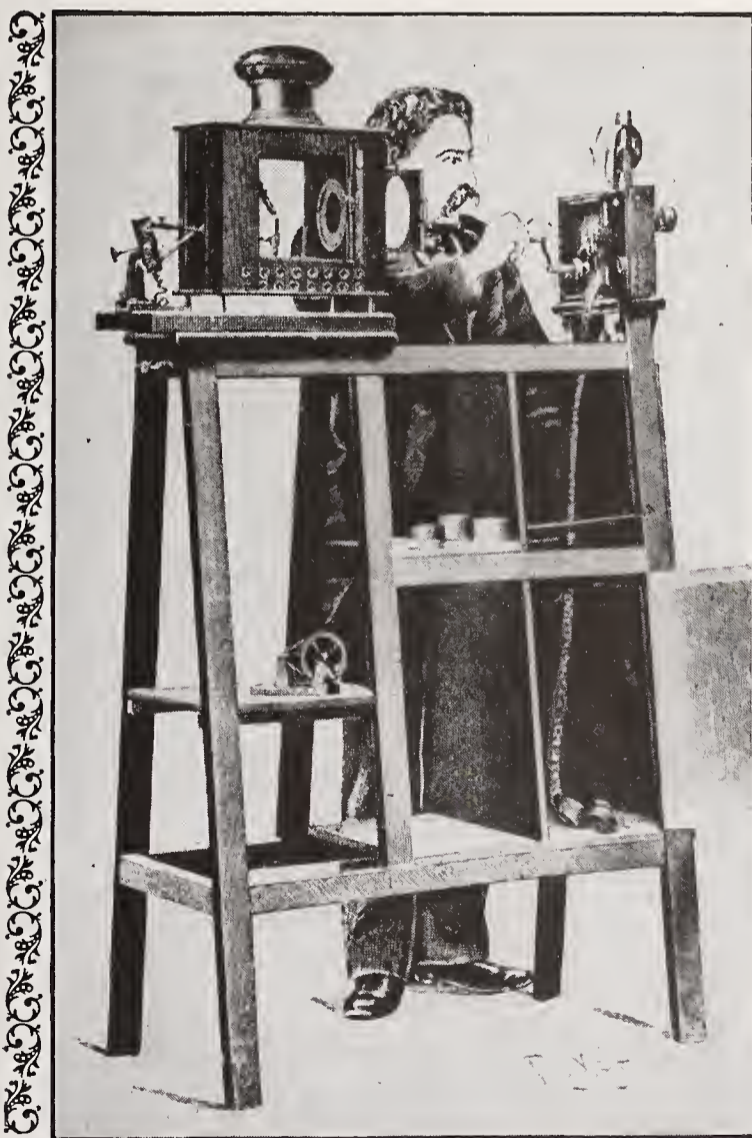
The matter came to mind as I looked over a new catalog on voltage regulation equipment made by the Superior Electric Company of Bristol, Conn. The catalog describes many kinds and types of equipment for adjusting voltage or keeping it constant, from variable transformers in small units that may be assembled for various line loads, to cabinet units of different sizes of either electromechanical or electronic type.

It is of course important especially to

sound that line voltage be constant. There are still many communities where fluctuation is far too great at certain times of the day (I know of a town which, believe it or not, is getting its illumination from the generator of nearby zinc mine). The larger power companies usually install a voltage stabilizer, and where there is power enough for maximum loads in the community, that supplies line voltage sufficiently constant for theatres of average standards.

Some projection supervisors and managements, however, want their incoming voltage to stay right on the button. One way they get it to do so is this: They set their input taps about 10 points lower than the normal incoming voltage and use a voltmeter and ordinary dimmer switch. Now if the voltage entering the booth is 125, they cut back the dimmer until their volt meter matches their tap setting. If during some period of the day the voltage varies appreciably, the resistance on the dimmer is cut out or in enough to keep the sound output at the same level.

But where voltage fluctuation is a pretty regular thing, as it is in many small towns, an automatic voltage regulator is certainly something to be desired. Much fluctuation can be a headache to the projectionist who is trying day in and day out to put on a first-rate show.



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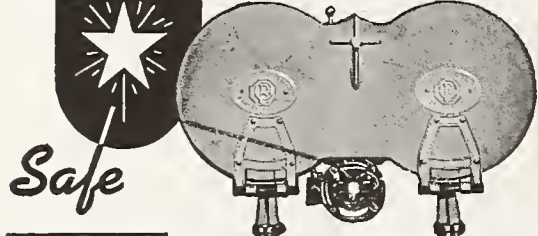
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It Pays to Keep the Stage On Your Regular Check List

A PART OF the theatre where too little checking is likely to be done is the stage. Once the draperies, curtains and maskings are installed and adjusted, it gets visited again only now and then, for a quick look-around, or just to repair something that has made its presence felt by going haywire.

I recall, among a good many occasions of similar meaning, what happened to a certain screen not long after it was installed. The surface became streaked with dirty uneven lines but only on the left side of the picture area. By just looking at the smears it appeared that the fault was in the screen itself, but when a dampened cloth was rubbed over the spots, some of the dirt came off easily. These smears were due to something other than just a natural accumulation of dust over what seemed a fault in the screen make-up. A thorough checkup revealed that the stage masking and draperies were at fault.

While this stage drapery job made quite an effective masking appearance, the miscellaneous items, such as the front valance, main draw-curtain, cyc borders and arms, as well as the screen close-in curtain, were not installed according to the best accepted practices. The front valance was hung from weak wood strips nailed on the inside face of the proscenium opening, instead of being suspended by substantial fasteners and pipe battens from the ceiling. The main draw-curtain track was fastened directly to a wood strip nailed into the ceiling instead of having wire lines and pipe battens that could be easily adjusted to take up any slack in the curtain. The area at the ceiling between the main draw curtain and the screen close-in curtain had a canopy or "balloon" drapery to help hide the ceiling surface.

It seems that on many stage drapery jobs there is frequently a difference of opinion as to what is the better type of ceiling masking, the "balloon" type or the straight-hanging type with individual pipe hanger for each such cyclorama border masking.

The "balloon" type of ceiling masking spread out all in one piece is the cheaper installation, but a disadvantage is that it never hangs uniformly after a while, even with the best installation practices, and it is a constant dirt catcher. The best type of cyclorama or ceiling masking is one hanging straight down on lines from a pipe batten which, when once adjusted, remains in place and does not catch dirt or dust. Of course, for a large ceiling area, two or three such borders have to be used, whereas with the canopy or "balloon" type masking, just one piece (made up of several pieces sewed together) is spread out and fastened in the ceiling area between the main draw-curtain and the screen close-in curtain.

A CASE OF NEGLECT

On the particular job referred to above, after a careful checkup, it was found that there was a very damp, heavily soiled streak on the left half of the screen close-in curtain, and this soiled streak would rub across and against the screen as the curtain was either opened or closed, for the curtain was only about an inch from the surface of the screen.

The problem then was to find how this streak got on to the screen close-in curtain. By the use of a ladder and a flashlight, a check was made of the ceiling directly over the screen. Surprisingly enough, it appeared dry. There could be no doubt that water was leaking somewhere from the roof and then running down the screen curtain, with the result that dirt and dust accumulated readily on the dampened area. But where did the water come from?

As it was impossible to see under the "balloon" masking, the only thing to do was to remove part of it. As soon as the front portion was loosened from the ceiling the source of the leak was discovered. In this case, the flashing on the outside of the roof at the parapet wall adjoining the proscenium opening wall had become defective, permitting rain to leak through. This

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water would run over the ceiling toward the location of the screen, where it was stopped by a beam, then drip down on the "balloon" masking. Finally, the drapery of this masking would serve as sort of trough through which the water would run and spill down on the close-in curtain.

To remedy this job, we of course first repaired the flashing on the roof to make sure that it was leak-proof. Next, the "balloon" masking had to be taken down as it was wet and filthy.

The manager could not believe that so much dirt could accumulate on the material. When the trouble was explained in detail, he seemed surprised that there was a right and a wrong way of installing the stage masking. Then he remarked that perhaps the water leakage and "balloon" masking had something to do with the front draw-curtain not operating properly. This was something new as we did not know that the main draw-curtain was out of line. As a result, a check was made of this curtain and it was found that when it was being closed, the chain-weights in the pocket at the bottom of the curtain would drag on the stage floor, and that when it was in the closed position, an uneven space could be seen at the point where the pair of curtains should overlap at the center of the stage. This draw-curtain had sagged and was pulled badly out of line by scraping on the floor as well as by rubbing against the wood battens that held the "balloon" masking in place at the ceiling. It seemed that the water leakage on the "balloon" masking added a heavy load on it, thus causing the wood battens to shift somewhat out of their regular position. In this case, the only thing left to do was to completely rehang the curtain and the track. The theatre owner brought over a local drapery man who was to do the re-hanging of the curtain, and the following procedure was explained to him.

HOW IT SHOULD BE

The overlap of each curtain at the center would have to be at least 12 inches when it was in the closed position, as this distance will give a uniform closing of the stage curtains without any ragged space showing the screen, which would be the case of, say, a 6-inch overlap, because the tie lines to the curtain track cannot always be perfectly even, and they also will give a little in time; also, the chain weights in the pockets at the bottom of the curtain will shift in usage and pull the edge at an angle.

The space to be allowed from the edge of the proscenium opening to the end of the track overhead should be at least 4 feet.

This allows the curtain to help mask the side of the proscenium from 18 to 24 inches, and to bunch in the remaining 24 inches. With the curtain material at about 50% fullness, and the side of the curtain



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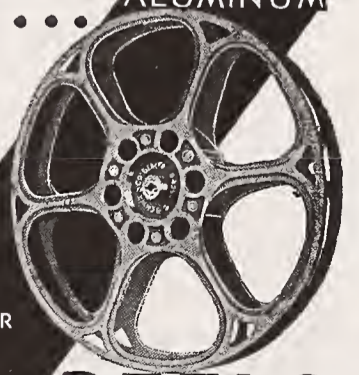
At Your Service

All of the department editors of Better Theatres welcome letters from readers, either of comment or of inquiry concerning matters of theatre planning and physical operation. If the subject of an inquiry is one likely to have general interest, it may be dealt with in the proper department (without identification of the source of the inquiry should omission of the name be requested). Other inquiries will be answered by mail. Merely write to Service Department, Better Theatres, Rockefeller Center, New York 20, N. Y.



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14 feet wide, it will take a space of nearly 4 feet for bunching when the curtain is opened (unless a corner track is installed, carrying the curtain along the side of the stage area). Further, an allowance of 4 feet inside the stage opening will give needed space for the proper installation of the curtain control.

Motor Care Means Savings

MOTORS BURNING out or otherwise going dead, or nearly so, isn't characteristic of this breed of equipment—not if the motor was any good in the first place. It merely means that regular attention of the right kind isn't being given it. Here's the way to keep a motor happy throughout a long life:

1. Be sure that the entire motor is al-

SEPT.
24-29



ways perfectly clean of all dirt, grease, oil or other foreign matter. To blow out dirt and dust from the interior, use a vacuum cleaner or comparable means.

2. Wipe any oil or grease from the windings, rotor, etc., with a clean cloth wetted with carbon-tetrachloride.

3. Make sure that only oil or grease as recommended by the manufacturer is used in the motor; however, take special care you do not use so much at a filling that the oil or grease reaches the windings and wiring, for oil on the rubber and other insulation will cause rapid deterioration.

4. Be very sure that oil level in the cup (if oil-bearing) is always at least half full. Remember that oil wells or grease cups will get dirty in time and should be cleaned periodically. A half or even a full cup of oil does not necessarily mean that the oil level is the same at the bearings, so check occasionally to see if the oil rings in the oil-well revolve freely after the motor is turned on.

5. Always be sure that the right type of switch and control, and especially the proper size of fuses, are used for protection of the motor.

6. When serious trouble develops, let an experienced electrical equipment mechanic do the repair work. Haphazard tinkering can damage the motor beyond ordinary repairing.

7. In case the motor becomes "dead" or reverses its rotation, a check should be made if one phase or side of the 3-phase wiring is out, due to a blown fuse. A "dead" motor can also be caused by a burned out coil or loose rotor bars. Where a fuse or fuses keep blowing out, the trouble may be in the equipment that the motor is driving, or possibly the wiring insulation has been broken, causing short-circuits.

8. When a multi-speed a.c. motor stops, runs slow or is smoking, the trouble will be found, in most cases, in the wiring connection between the motor and the starter. In such a case, the motor should be shut down immediately to prevent complete burning out of the coils. Then the control wiring circuits should be corrected and reconnected properly before starting up again.

9. When a variable slip-ring motor is

used and it runs poorly, clean the copper on the collector-rings of all dirt, grit and dust. Do not use coarse sand or emery paper as that will do more harm than good. For ordinary cleaning purposes use a clean rag wetted with alcohol. If the dirty film cannot be removed in this manner, use #000 sandpaper.

10. The variable speed starter should be checked to see if the pitted or burned. If these points need touching up, use #00 sandpaper and also make sure that the contact arm or lever is working properly and making a good electrical connection, otherwise sparking and pitting of the points will continue. Check the electrical wiring connections between the starter, motor and source of power supply to make sure that they are tight at their terminals and that the insulation is not broken-down.

11. For ordinary checking purposes, use only an accurate voltmeter and ammeter. A hand-made test-lamp can be very dangerous to handle.

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BETTER THEATRES is published every four weeks as a section of MOTION PICTURE HERALD . . . George Schutz, Editor. . . Ray Gallo, Adv. Mgr.

have you heard?



that muriatic acid (available at any drug store) will remove bad sticky stains from cement floors? Use about a 10% solution of acid, scrubbing it vigorously over the stains with a broom or long handled brush? This acid will eat into the hands, shoes and clothing, so be very careful in handling it. Remove all traces of the acid after the stains are removed by rinsing with a generous quantity of water.

that faucets on rest room fixtures should be cleaned only with a damp cloth soaked in mild suds and water? A harsh cleaner will soon wear away the thin chromium plating.

that yellow stains on plumbing fixtures caused by faucet leaks may be removed by applying hydrochloric acid (obtainable at any drug store), used a little at a time and then rinsed away thoroughly with clean water?

that dry cleaning fluid can be used for removing old dirty coats of wax from lounge and foyer furniture?

that badly soiled woodwork can be cleaned easily by adding a little of trisodiumphosphate to soap and water?

that scratches on top of desks, if not too deep, can be made unnoticeable by rubbing them with wax or a piece of walnutmeat?

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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.

Fun and Fancy Free

RKO-Disney—Animated Fable

Using the richly enlivening quality of Technicolor to its best advantage, Mr. Disney here offers another one of his full-length animation-live action productions along the line of "Song of the South." "Fun and Fancy Free" is a charming story—actually two stories—prepared with skill and imagination and tailor-made for the enjoyment of the younger members of the family.

Its stars are Edgar Bergen who is seen with Charlie McCarthy and Mortimer Snerd, telling a story to Luana Patten; and Dinah Shore who lends her voice to the other tale, but is never actually seen. In addition marquees can carry the well-known-and-loved names of such characters as Donald Duck, Mickey Mouse and Jiminy cricket. Among the talent lending their voices to the story are Anita Gordon, Cliff Edwards, Billy Gilbert, Clarence Nash and The Kings Men.

Ben Sharpsteen was production supervisor; Jack Kinney, W. O. Roberts and Hamilton Luske were the directors; William Morgan was responsible for the live action direction. The first story told is that of "Bongo," the circus bear who escaped the big tent and found love in the mountains; then "Mickey and the Beanstalk," a tale of three farmers who tricked a fearful giant. The picture contains a number of melodious tunes such as "Lazy Country Side," "Too Good To Be True," "Fun and Fancy Free" and "In My Favorite Dream."

The two stories are tied together through the character of Jimmy Crocket who introduces the Bongo fable by playing a record of it to a sad doll and a bear in Luana's bedroom. Bongo, fed up with his life as a star of the circus, escapes on his unicycle into the forest. At first he is discouraged at the rough life, but happiness comes when he meets and falls in with Lulubelle. A villain, Lumpjaw, interferes and, interrupting the ensuing fight, Lulubelle slaps Bongo. Only much later does he find out that, in the language of the bears, a slap is a sign of love. Realizing his mistake, Bongo goes after Lulubelle and, in another exciting fight, eliminates Lumpjaw.

Having heard this story, the cricket goes to a party where Bergen tells the "Mickey and the Beanstalk" fable to Louella, Charley McCarthy and Mortimer Snerd. When a giant steals the golden singing harp from the valley of Mickey, Donald and the Goof, the country turns to dust and desolation. Three magic beans enable the trio to get into the giant's castle where, after many adventures, they manage to free the golden harp and return her to the valley. A surprise ending provides a happy finale to the show.

Reviewed at a home office projection room in New York. Reviewer's Rating: Good.—FRED HIFT.

Release date, September 27, 1947. Running time, 72 min. PCA No. 12068. General audience classification.

Frieda

**Universal-International—
Post-War Tolerance**

From England comes a film story of tolerance—tolerance toward individual Germans in these days of peace despite their country's crimes in the time of war. As such it is a well-wrought but somber story which will cause many audiences to examine their own reactions to the question: who is to be held responsible for the war, the German people or their Nazi government? It is a question which will be open to debate regardless of which stand is taken.

Produced at the Ealing Studios by Michael Balcon, it is a story of an R. A. F. officer who marries a German girl, then brings her home to his English village, where the resentment of the town's people brings individual problems to himself, his wife and his family.

David Farrar as the R. A. F. officer, and Mai Zetterling as his German wife, offer excellent performances as the couple whose lives and ideals are almost ruined during the many months before she is accepted by her relatives and neighbors. Glynis Johns as his understanding sister-in-law; Flora Robson as his aunt who condemns all Germans in her campaign platform while seeking public office, and Albert Lieven as the ardent Nazi brother of the German girl, carry their supporting roles with ease and conviction.

All in all it is a film exemplifying British motion picture craftsmanship. Basil Dearden's skillful direction has gotten the most in dramatic effect out of an original story by Ronald Millar who, with Angus McPhail, prepared the screenplay, while the lighting and photography have captured the restrained mood of the film.

However, there is one theme to which church groups may object. Miss Zetterling, portraying a devout Catholic, is married at a Protestant ceremony and then for months refuses to consummate the marriage with a Catholic ceremony until she is sure that she is an accepted member of the English town. A scene of her attempted suicide may also bring objections.

Reviewed at the Park Avenue theatre in New York. Reviewer's Rating: Very Good.—GEORGE H. SPIRES.

Release date, not set. Running time, 97 min. PCA No. 12155. General audience classification.
RobertDavid Farrar
JudyGlynis Johns
FriedaMai Zetterling
NellFlora Robson
RichardAlbert Lieven
Barbara Everest, Gladys Henson, Ray Jackson, Patrick Holt, Milton Rosmer, Barry Letts, Gilbert Davis.

Mother Wore Tights

20th Century-Fox—And Grable's In Them

She's had a lot of good ones, but this is one of Betty Grable's best.

"Mother Wore Tights," based on a book by Mariam Young, is a musical with a story. Not

much of a story, but considerably ahead of the worn out excuse palmed off in most song-and-dance films.

This one starts at the turn of the century and ends immediately ahead of the First World War. It opens with a whitewashed version of burlesque where Miss Grable, by the accident route, finds herself one of the girls of the line. There, she meets Dan Dailey, the comedian, and finally they marry. Betty retires to raise a family—Mona Freeman and Connie Marshall—then returns to help out her husband-partner. The temporary assist becomes permanent as they tour the country. The only situation approaching a crisis develops out of Miss Freeman's fanciful ideas. She thinks her background—and her parents—not good enough for her young society friends. But this is straightened happily and her romance assured.

The attraction is routine, cloying and thoroughly familiar in a number of respects. In others, it is also familiar but here warmth of direction and calibre of performance result in heartwarming and often tender moments which practically any audience in the land will eat up. "Mother Wore Tights"—a peach of a title, by the way—is a sort of life with mother, theatrical-wise. It relies on incident rather than plot and is fortunate in the expertness with which topnotch values are drawn out of material which, in itself, is lightweight.

Miss Grable is up to her standard. Dan Dailey, a new leading man for her, does very well and bids fair to register strongly in a role which provides him full occasion to sing and dance. Miss Freeman and the very young Miss Marshall are especially good as the daughters while Robert Arthur, as the bashful swain, is appealing in the short footage allotted him.

The musical side, in the competent hands of Mack Gordon and Josef Myroff, is responsible for six numbers which alternate between the gay and the nostalgic. Lamar Trotti, in a dual capacity, wrote the screenplay and produced. Walter Lang's direction is commercial all the way. Harry Jackson deserves a kudo for the excellence of his Technicolor photography.

Reviewed at home office projection room. Reviewer's Rating: Very good.—RED KANN.

Release date, September, 1947. Running time, 107 min. PCA No. 12050. General audience classification.
Myrtle Burt.....Betty Grable
Frank Burt.....Dan Dailey
IrisMona Freeman
MikieConnie Marshall
Vanessa Brown, Sara Allgood, Robert Arthur, Sig Ruman, Lee Patrick, William Frawley, Ruth Nelson

Magic Town

RKO—Modern Americana

James Stewart's second post-war picture, like the first, "It's a Wonderful Life," puts American small town life under the microscope. This time as of today, and without heavenly manifestations. With Jane Wyman opposite and a large, carefully chosen cast portraying small town types, the film is powerful in basic delineation.

tion, warm in audience appeal, although straining credulity in the final passages. By and large this attraction promises to give a profitable account of itself in a majority of situations.

Written and produced by Frank Capra, long time Frank Capra collaborator, from a story by himself and Joseph Krungold, the picture bears a generic resemblance to Capra films in which Stewart has been starred, although William A. Wellman's direction imparts its own flavor. Stewart's performance, for instance, is less halting, more forthright and the action is faster throughout.

Stewart portrays a public opinion poll expert, a failure in competition with Gallup and others, who discovers a small town where the population thinks on all subjects precisely as national polls say the nation at large thinks. Keeping the discovery secret, he and two associates establish themselves in town as insurance salesmen, polling opinion by subterfuge, and under-bidding national polling outfits. As a consequence they oppose a local campaign for civic development lest change upset mathematical miracle by which the town reflects the nation's thinking. He sustains the antagonism of the girl editor of the local newspaper, with whom he also falls in love. She learns his real occupation, exposes him, and the town experiences a terrific boom as the press and radio exploit it as a typical town. Real estate soars, townsfolk attempt to capitalize on the notoriety but hit bottom when the bubble bursts. Stewart, penitent, rallies the spirit of the broken townsfolk to lift themselves from defeat, and as recovery impends wins the girl's forgiveness.

The homespun quality in earlier portions of the picture exert charm enough to hold the story together later when fast switches along the plot line stretch plausibility to the breaking point. Open references to the Gallup Poll, use of Gabriel Heater newscasts and other touches of realism also help to counterbalance the improbabilities.

Previewed at the Academy Awards theatre, where a press and professional audience received it warmly. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, not set. Running time, 103 min. PCA No. 12067. General audience classification.
Rip Smith.....James Stewart
Mary Peterman.....Jane Wyman
Hoopendecker.....Kent Smith
Ike Sloan.....Ned Sparks
Lou Dicketts.....Wallace Ford
Ed Weaver.....Regis Toomey
Ann Doran, Donald Meek, E. J. Ballantine, Ann Schoemaker, Mickey Kuhn

Marshal of Cripple Creek

Republic—Red Ryder Western

As another in the series of "Red Ryder" Westerns starring Allan Lane, "Marshal of Cripple Creek" is the long familiar story of a frontier town, lawlessness, and finally the arrival of justice and peace. As is to be expected all of this is accompanied by the usual hard riding, fist and gun fights, and the usual clichés upon which mostly all Western dialogue is built.

Directed by R. G. Springsteen with Sidney Picker as the associate producer, this has Red Ryder as the marshal of a town near which gold has been discovered, resulting in the hijacking of the bullion wagons. Eliminating one by one the little men of the gang of swindlers Ryder finally seeks out, exposes, beats up and jails the gang leader who has been posing around town as the honest saloon keeper.

Unlike other Westerns of this category there is no pretty young girl to complicate the story with hints of romance. In supporting roles are Bobby Blake as the young Indian lad and aide to Ryder, Martha Wentworth, Trevor Bardette and Tom London. Earle Snell wrote the original screenplay.

Reviewed at the Republic projection room in New York. Reviewer's Rating: Fair.—G. H. S.

Release date, August 15, 1947. Running time, 58 min. PCA No. 12134. General audience classification.
Red Ryder.....Allan Lane
Little Beaver.....Bobby Blake
Martha Wentworth, Trevor Bardette, Tom London, Roy Barcroft, Gene Stutenroth, William Self, Helen Wallace

The Son of Rusty

Columbia—Dog Story

"The Son of Rusty," the second of Columbia's series, is designed principally for the juvenile trade and for those audiences who find enjoyment in the animal-type of story.

It is a story with a moral for the younger audiences. It points out the harm that can be done by spreading gossip. Produced by Wallace MacDonald and directed by Lew Landers, it concerns a young army veteran who has served time in a military stockade for the infraction of a regulation. Upon his arrival in town Rusty's young friends find out about his past and spread the word. The ex-service man accidentally injures Rusty and the people bring him to trial, at which time his past is aired resulting in his exoneration. It all ends on a happy note.

Starring Ted Donaldson as Rusty's master and Stephen Dunne as the ex-soldier the picture also serves to introduce a mate for Rusty and eventually a family for the two dogs. The original screenplay was prepared by Malcolm Stuart Boylan based on characters created by Al Martin.

Reviewed at the Fox theatre in Brooklyn. Reviewer's Rating: Fair.—G. H. S.

Release date, August 7, 1947. Running time, 69 min. PCA No. 12416. General audience classification.
Danny.....Ted Donaldson
Jed Barlow.....Stephen Dunne
Mr. Mitchell.....Tom Powers
Mrs. Mitchell.....Ann Doran
Thurston Hall, Matt Willis, Rudy Robles, Teddy In-fuhr, Mickey McGuire, Dwayne Hickman, David Ackles, Harlan Briggs, Griff Barnett

The Corpse Came C.O.D.

Columbia—Murder Drama

There is a ready-made audience for murder mysteries and this picture with its good cast, headed by George Brent and Joan Blondell, and good production points, should be well received. Samuel Bischoff, the producer, and Henry Levin, the director, gave this film a quality superior to others in its group. However, the story is slow moving although action and excitement are packed into every scene of the film.

The scene of the film is a studio and the plot concerns an actress, a publicity director, a costume designer and several others. George Brent and Joan Blondell, as rival newspaper reporters, are confronted with three murders and a group of suspicious characters. Jim Bannon is the self-assured detective. Brent and Miss Blondell find the clues and eventually discover the killer.

When Brent solves the mysterious killings and reveals the identity of the murderer many of the audience will be surprised. George Bricker and Dwight Babcock wrote the screenplay based on a novel by Jimmy Starr. The competent supporting cast includes Adele Jergens, Leslie Brooks, Grant Mitchell and Una O'Connor.

Seen at the Rialto theatre, New York. Reviewer's Rating: Good.—M. R. Y.

June release. Running time, 87 mins. PCA No. 12210. General audience classification.
Joe Medford.....George Brent
Rosemary Durant.....Joan Blondell
Mona Harrison.....Adele Jergens
Jim Bannon, Leslie Brooks, John Berkes, Fred Sears, William Trenk, Grant Mitchell, Una O'Connor, Marvin Miller, William Forrest, Mary Field, Cliff Clark, Wilton Graff

The Pretender

Republic—Psychological Drama

"The Pretender" is the story of an investment broker who gambles away his client's money and then inadvertently exposes himself to the threat of death in an attempt to conceal his crime.

Starring Albert Dekker as the financier, the

picture is somewhat slow-paced and takes considerable time for the story to unfold. However, a good musical background score and subdued lighting carry the feeling of suspense and anxiety as Dekker misconstrues every innocent action as a threat upon his life by the gunmen out after the fiancée of his pretty client.

Like the many other psychological melodramas in the current cycle the film's theme is largely morbid. Dekker gives a convincing performance as the man whose mental torture eventually brings about his violent death, while Catherine Craig as his wealthy client-wife; Charles Drake as the psychiatrist, and Alan Carney as the hired gang leader who is killed before he can get word to his gunmen that a killing job is called off, lend competent support.

W. Lee Wilder produced and directed from an original screenplay by Don Martin.

Reviewed at the Rialto theatre in New York. Reviewer's Rating: Fair.—G. H. S.

Release date, August 16, 1947. Running time, 69 min. PCA No. 12376. General audience classification.
Kenneth Holden.....Albert Dekker
Claire Worthington.....Catherine Craig
Dr. Leonard Koster.....Charles Drake
Victor.....Alan Carney
Linda Stirling, Tom Kennedy, Selmer Jackson, Charles Middleton, Ernie Adams, Ben Weldens

The Kiss of Death

20th-Fox—Criminological Melodrama

Criminology rather than crime is the subject of this gripping story whose hero is a two-time convict who regains his liberty by turning stool pigeon and perpetuates it by cultivating the confidence of a professional killer and collaborating with the police to effect his capture. With Victor Mature and Brian Donlevy for the marquee and with a spectacularly effective performance by Richard Widmark as the killer, the picture rates among the all time best of its kind.

Ben Hecht, back in the field he knows best and aided by Charles Lederer, sets some new landmarks in a script that starts at a tension higher than most melodramas attain at any time and builds steadily to a finish which comes as a complete surprise but meets all requirements of plausibility and logic. Producer Fred Kohlmar and director Henry Hathaway, filming the story in the New York locale which is represented, obtained effects memorable for dramatic intensity and unadorned realism.

Mature, shot down in an attempted jewel robbery, rejects a police offer of an easy sentence if he will name his accomplices, and goes to prison confident that his legal counsel and pals will take care of his family and get him paroled. On learning they haven't done so, and that his wife has committed suicide after an affair with his pal, he turns stool pigeon to free himself for revenge. He gives this up, however, when a killer he met in jail disposes of his wife's betrayer, and he marries his wife's former friend, regaining his children and establishing a home under an assumed name.

Then police order him to testify against the killer, who regards him as a friend in a prosecution which appears surefire but fails to convict. How he triumphs over the liberated killer who is gunning for him, and wins his freedom after recovery from wounds sustained, comprises a smash ending.

The picture is grim, hard, adult, suspenseful, and is first to champion the view that a criminal can compensate for own misdeeds by turning informer. As handled, the point is not belabored, but firmly established.

Previewed at the Academy theatre, Hollywood. Reviewer's Rating: Excellent.—WILLIAM R. WEAVER.

Release date, September, 1947. Running time, 98 min. PCA No. 12346. Adult audience classification.
Nick Bianco.....Victor Mature
D'Angelo.....Brian Donlevy
Nettie.....Coleen Gray
Tom Udo.....Richard Widmark
Earl Howser.....Taylor Holmes
Howard Smith, Karl Malden, Anthony Ross, Mildred Dunnock, Millard Mitchell, Temple Texas, J. Scott Smart, Jay Jostyn

(Review reprinted from last week's HERALD)

SERVICE DATA

on features

Service Data appearing in this issue of *Product Digest* include the over-all performance percentage figures from final reports previously published in *PICTURE GROSSES*. Reference to *Round Table Exploitation* and *Legion of Decency ratings with audience classification* are also listed. Index to Service Data may be found in the *Release Chart* starting on page 3798.

Abie's Irish Rose (UA)

Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—February 15, p. 64;
March 1, p. 58; April 19, p. 51; August 2, p. 51.

Best Years of Our Lives (RKO)

Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Over-all Performance—145.6%
Round Table Exploitation—January 11, p. 63;
March 22, p. 61; April 5, p. 50; April 26, p. 52;
June 7, p. 51; June 14, p. 46; July 26, p. 56;
August 16, p. 50.

Blue Skies (Para.)

Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Over-all Performance—126.4%
Round Table Exploitation—February 1, pp. 56,
57; February 8, pp. 63, 64; February 15, pp. 63,
64; March 8, pp. 55, 58; March 15, p. 73;
March 22, p. 58; March 29, p. 56; April 5,
p. 52; April 19, p. 48; May 3, p. 57; May 10,
p. 61; May 24, p. 62; August 9, p. 53; August
16, pp. 47, 49.

Copacabana (UA)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 28, p. 45; July
26, pp. 58, 59; August 2, p. 48.

The Corpse Came C.O.D. (Col.)

Legion of Decency Rating—Class A-2
Round Table Exploitation—June 14, p. 46;
August 16, p. 48.

Cynthia (MGM)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—August 16, p. 48.

Dear Ruth (Para.)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 31, p. 50;
August 16, p. 50.

The Devil on Wheels (PRC)

Audience Classification—General
Round Table Exploitation—June 28, p. 46;
August 16, p. 49.

The Egg and I (Univ.)

Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—114.9%
Round Table Exploitation—May 3, p. 55; May
24, p. 58; June 7, pp. 49, 52; June 21, p. 47;
July 5, p. 47; July 12, pp. 48, 51; July 19, p.
55; July 26, p. 60; August 2, p. 48.

The Farmer's Daughter (RKO)

Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—105.4%
Round Table Exploitation—April 12, p. 51;
May 24, pp. 58, 59; June 14, p. 46; June 21,
p. 44; July 5, p. 47; July 19, p. 54; August 16,
p. 46.

Gunfighters (Col.)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—July 12, p. 51;
August 9, p. 52.

TEXT OF ADVERTISING CODE

Following is the official text of the Advertising Code subscribed to by the members of the Motion Picture Association of America. The original Code was adopted on June 6, 1930, and was revised July 30, 1947. The Advisory Council of the MPA has asked exhibitors and all other members of the industry to adhere to the principles set forth in the Code.

AN ADVERTISING CODE FOR MOTION PICTURES

PREAMBLE:

The purpose of the Advertising Code is to apply to motion picture advertising, publicity and exploitation, within their range, the high principles which the Production Code applies to the content of motion pictures.

The provisions of the Advertising Code shall apply to pressbooks, newspaper, magazine and trade paper advertising, publicity material, trailers, posters, lobby displays and all other outdoor displays, novelty distribution, radio copy and every form of motion picture exploitation.

We urge all motion picture producers, distributors and exhibitors, and their advertising agents, whether affiliated with the undersigned or not, to adhere to these principles; and, for ourselves, we pledge compliance with these principles without reservation.

1. We subscribe to a code of business ethics based upon truth, honesty and integrity. All motion picture advertising shall

- (a) Conform to fact.
- (b) Scrupulously avoid all misrepresentation.

2. Good taste shall be the guiding rule of motion picture advertising.

3. Illustrations and text in advertising shall faithfully represent the pictures themselves.

4. No false or misleading statements shall be used directly, or implied by type arrangements or by distorted quotations.

5. No text or illustration shall ridicule or tend to ridicule any race, religion or religious faith; no illustration of a character in clerical garb shall be shown in any but a respectful manner.

6. The history, institutions, and nationals of all countries shall be represented with fairness.

7. Profanity and vulgarity shall be avoided.

8. Pictorial and copy treatment of officers of the law shall not be of such nature as to undermine their authority.

9. Specific details of crime, inciting imitation, shall not be used.

10. Motion picture advertisers shall be guided by the provision of the Production Code that the use of liquor in American life shall be restricted to the necessities of characterization and plot.

11. Nudity with meretricious purpose and salacious postures shall not be used; and clothed figures shall not be represented in such manner as to be offensive or contrary to good taste or morals.

12. Court actions relating to censoring of pictures, or other censorship disputes, are not to be capitalized in advertising or publicity.

The Hucksters (MGM)

Audience Classification—Adult
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—129.7%
Round Table Exploitation—July 19, p. 54; July
26, p. 60; August 2, p. 50; August 9, p. 55;
August 16, pp. 46, 47.

The Imperfect Lady (Para.)

Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—April 19, p. 49;
July 19, p. 56; July 26, p. 56.

It Happened on Fifth Avenue (Mono.)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 10, p. 59;
August 16, p. 49.

I Wonder Who's Kissing Her Now (20th-Fox)

Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—109.2%

LEGION of DECENCY Ratings

Class A-1	Unobjectional
Class A-2	Unobjectionable for Adults
Class B	Objectionable in Part
Class C	Condemned

Round Table Exploitation—July 26, p. 60; August 16, p. 47.

New Orleans (UA)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 10, p. 62;
June 28, p. 44; July 26, p. 58.

The Perils of Pauline (Para.)

Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—97.7%
Round Table Exploitation—July 12, p. 51; August 9, p. 56; August 16, p. 49.

They Won't Believe Me (RKO)

Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—August 16, p. 47.

The Trouble With Women (Para.)

Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—August 9, p. 55.

Undercover Maisie (MGM)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 17, pp. 56, 57;
August 16, p. 50.

Wyoming (Rep.)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—August 16, p. 50.

SHORT SUBJECTS CHART

index to reviews, synopses

Prod. No. Title Rel. Date P.D. Page

COLUMBIA

ALL STAR COMEDIES

8403	Three Little Pirates (18) (Stooges)	12-5-46	3551
8404	Half Wit's Holiday (17½) (Stooges)	1-9-47	3563
8405	Flight Night (17) (Stooges)	3-6-47	3563
8406	Out West (17½) (Stooges)	4-24-47	3563
8407	Hold That Lion (16½) (Stooges)	1-17-47	....
9401	Heavenly Daze (Stooges)	9-11-47	....
8422	Honeymoon Blues (17) (H. Herbert)	10-17-46	3348
8423	Reno-Vated (18½) (V. Vague)	11-21-46	3422
8424	Hot Heir (16½) (H. Herbert)	2-13-47	3538
8425	Cupid Goes Nuts (16) (V. Vague)	5-1-47	3609
8426	Nervous Shakedown (15½) (H. Herbert)	5-8-47	3759
8427	Training for Trouble (15½) (Schillino & Lane)	7-3-47	3759
8432	So's Your Antenna (17) (H. Von Zell)	10-10-46	3322
8433	Slappily Married (16½) (J. DeRita)	11-7-46	3348
8434	Moron Than Off (17) (S. Holloway)	11-28-46	3387
8435	Andy Plays Hokey (18) (A. Clyde)	12-19-46	3530
8436	Meet Mr. Mischief (17½) (H. Von Zell)	1-23-47	3539
8437	Scooper Dooper (18) (S. Holloway)	2-27-47	3551
8438	The Good Bad Egg (17) (J. deRita)	3-20-47	3598
8439	Bride and Gloom (16) (S. Howard)	3-27-47	3598
8440	Two Jills and a Jack (18) (A. Clyde)	4-17-47	3669
9431	Rolling Down to Reno (16½) (H. Von Zell)	9-4-47	....
9432	Hectic Honeymoon (17) (S. Holloway)	9-18-47	....

CDLOR RHAPSODIES

8501	Loco Lobo (6)	1-9-47	3348
8502	Cuckatoos for Two (6)	2-13-47	3551
8503	Big House Blues (7)	3-6-47	3598
8504	Mether Hubba-Hubba-Hubbard (6)	5-29-47	3715
8505	Up'n Atom (6)	7-10-47	3715
9501	Swiss Tease (6)	9-11-47	....

CDLDR PHANTASIES

8701	Fowl Brawl (6)	1-9-47	3551
8702	The Uncultured Vulture (5½)	2-6-47	3538
8703	Wacky Quacky (6)	3-20-47	3598
8704	Leave Us Chase It (6½)	5-15-47	3669
8705	Tooth or Consequence (6½)	6-5-47	3714

THRILLS OF MUSIC

8953	Les Elgart & Orchestra (10)	11-28-46	3348
8954	Ray McKinley & Orchestra (9½)	12-19-46	3410
8955	Shorty Sherock & Drch. (8½)	1-23-47	3551
8956	Buddy Morrow & Drch. (9½)	2-27-47	3563
8967	George Towne & Drch. (10)	3-27-47	3598
8958	Ray Anthony & Orch. (10½)	5-22-47	3715
9951	Boyd Raeburn & Orch.	9-18-47	....

COMMUNITY SING

8653	No. 3 Surrender (9½) (Leibert)	11-14-46	3364
8654	No. 4 Pretending (9½) (Baker)	12-19-46	3436

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. Numerals in parentheses next to titles represent running time as supplied by the distributor.

Prod. No. Title Rel. Date P.D. Page

8655	No. 5 Rumors Are Flying (10) (Leibert)	1-23-47	3563
8656	No. 6 Die Buttermilk Sky (10) (Baker)	2-27-47	3551
8657	No. 7 The Coffee Song & Open the Door, Richard (9½) (Leibert)	3-13-47	3551
8658	No. 8 I'll Close My Eyes (10) (Baker)	4-17-47	3598
8659	No. 9 For Sentimental Reasons (10½) (Leibert)	5-22-47	3715
8660	No. 10 Managua, Nicaragua (9½) (Baker)	7-19-47	3715
9651	No. 1 Linda, Heartaches, etc. (10)	9-4-47	....

SCREEN SNAPSHOTS

8853	No. 3 (Rodeo) (10)	11-7-46	3422
8854	No. 4 (Skolsky Party) (9½)	12-26-46	3448
8855	No. 5 (Movie Columnists) (9)	1-23-47	3538
8856	No. 6 (Behind the Mike) (9)	2-6-47	3538
8857	No. 7 (Holiday in Las Vegas) (10)	3-13-47	3563
8858	No. 8 (My Pal Ringey) (10) (Smiley Burnette)	4-10-47	3611
8859	No. 9 (Famous Hollywood Mothers) (10)	5-1-47	3669
8860	No. 10 (So This 'Olllywood) (10)	6-12-47	....
9851	No. 1 Hollywood Cowboys (9½)	9-4-47	....

WORLD OF SPORTS

8802	Ten Pin Magic (10)	10-24-46	3348
8803	Hi-Li (9½)	11-21-46	3363
8804	Best in Show (Dogs) (9)	12-12-46	3436
8805	Pole (9)	1-30-47	3538
8806	Cue Tricks (9)	2-20-47	3563
8807	Tennis Wizards (9)	3-20-47	3598
8808	Goofy Golf (8)	4-24-47	3669
8809	Grappling Groaners (9)	5-29-47	3715
8810	Volley-Oop! (Badminton) (8)	7-26-47	....
9801	Cinderella Cagers	9-25-47	....

M-G-M

TWO REEL SPECIALS

A-801	The Luckiest Guy in the World (21)	1-25-47	3460
A-802	Give Us the Earth	6-21-47	3715

FITZPATRICK TRAVELTALKS (Color)

T-811	Glimpses of California (9)	10-26-46	3363
T-812	Calling on Costa Rica (10)	3-15-47	3551
T-813	Around the World in California (9)	5-17-47	3702
T-814	On the Shores of Nova Scotia (8)	6-28-47	3715

PETE SMITH SPECIALTIES

S-852	Sure Cures (19)	11-2-46	3239
S-853	I Love My Husband, But (9)	12-7-46	3460
S-854	Playing by Ear (9)	12-28-46	3460

Prod. No. Title Rel. Date P.D. Page

SPDRTLIGHTS

R6-3	Queens of the Court (10)	11-15-46	3422
R6-4	Like Father—Like Son (10)	12-13-46	3435
R6-5	Jumping Jacks (9½)	1-10-47	3539
R6-6	Selling the Sun (10)	1-31-47	3539
R6-7	Under White Sails (9)	2-28-47	3563
R6-8	Iced Lightning (10)	4-18-47	3587
R6-9	Making the Varsity (10)	6-13-47	3691
R6-10	Diamond Gals (10)	7-18-47	....

MUSICAL PARADE (Color)

FF5-6	Golden Slippers (17)	12-13-46	3239
FF6-1	Sweet and Low (19)	3-28-47	3563
FF6-2	Champagne for Two (20)	6-13-47	3691
FF6-3	Smooth Sailing (20)	8-8-47	....
FF6-4	Paris in the Spring (19)	9-26-47	....
FF6-5	Midnight Serenade	....	....
FF6-6	Jingle, Jangle, Jingle	....	....

LITTLE LULU (Color)

D5-5	Musica-Lulu (7)	1-24-47	3239
D5-6	A Scout with the Gout (7)	3-7-47	3435
D6-1	Loose in the Caboose (8)	5-23-47	3587
D6-2	Cad and Caddie (8)	7-18-47	....
D6-3	A Bout with a Trout (8)	10-10-47	....
D6-4	Super Lulu (7)	11-21-47	....
D6-5	The Baby Sitter (7)	11-28-47	....
D6-6	The Dog Show-Off	....	....

NDVELTDDNS (Color)

P6-2	Stupidsttitious Cat (7)	4-25-47	3587
P6-3	The Enchanted Square (10)	5-9-47	3587
P6-4	Madhattan Island (9)	6-27-47	....
P6-5	Much Ado About Mutton (8)	7-25-47	....
P6-6	The Wee Men (10)	8-8-47	....
P6-7	The Mild West (7)	8-22-47	....
P6-8	Naughty But Nice (7)	10-10-47	....

PACEMAKERS

K6-2	Love in Tune (9½)	10-25-46	3349
K6-3	Radio, Take It Away! (11)	1-31-47	3460
K6-4	Try and Catch Me (9)	2-14-47	3575
K6-5	Brains Can Be Beautiful (10)	5-30-47	3691
K6-6	Everybody Talks About It (10)	8-1-47	....

RKO

WALT DISNEY CARTOONS (Color)

64,113	Frank Duck Brings 'Em Back Alive (7)	11-1-46	3387
64,114	Double Dribble (7)	11-29-46	3348
64,115	Pluto's Housewarming (7)	12-20-46	3435
64,116	Rescue Dog (7)	3-21-47	3563
64,117	Straight Shooters (6)	4-18-47	3598
64,118	Sleepy Time Donald (7)	5-9-47	3631
74,101	Figaro and Frankie (7)	5-30-47	3575
74,102	Clown of the Jungle (7)	6-20-47	3749
74,103	Donald's Dilemma (7)	7-11-47	3759
74,104	Crazy With the Heat (7)	8-1-47	....
74,105	Boogie Beetle (7)	8-22-47	....
74,106	Wide Open Spaces (7)	9-12-47	....
74,107	Mickey's Delayed Date (7)	10-3-47	....

SPORTSCOPES

74,304	Kentucky Basketeers (9)	12-13-46	3435
74,305	College Climbers (8)	1-10-47	3460

Prod. No. Title Rel. Date P.D. Page

S-855	Athletiquiz (9)	1-11-47	3460
S-856	Diamond Demon (9)	2-1-47	3551
S-857	Early Sports Quiz (9)	3-1-47	3551
S-858	I Love My Wife But (9)	4-5-47	3691
S-859	Neighbor Pests (9)	5-3-47	3575
S-860	Pet Peeves (9)	7-5-47	3714

M-G-M TECHNICALDR CARTODNS

W-831	Henpecked Hoboes (7)	10-26-46	3363
W-834	Hound Hunters (7)	4-12-47	3702
W-839	Uncle Tom's Cabana (8)	7-19-47	....

TOM AND JERRY CARTOONS

W-382	Cat Fishin' (8)	3-15-47	3551
W-833	Part Time Pal (8)	3-15-47	3351
W-835	The Cat Concerto (7)	4-26-47	3610
W-836	Red Hot Rangers (8)	5-31-47	3715
W-837	Dr. Jekyll and Mr. Mouse (8)	6-14-47	3715
W-838	Salt Water Tabby (7)	7-12-47	....

PARAMOUNT

UNUSUAL OCCUPATIONS (Color)

L6-1	No. 1 (10)	12-13-46	3298
L6-2	Swedish Glass Makers (10)	2-14-47	3460
L6-3	G.I. Hobbles (11)	3-14-47	3551
L6-4	The Stunt Girl (11)	5-2-47	3759
L6-5	Arctic Artisan (11)	7-4-47	....
L6-6	Film Tot Fairyland (11)	9-5-47	....

GEORGE PAL PUPPETOONS (Color)

U5-8	Shoe Shine Jasper (7)	2-28-47	3460
U6-1	Wilbur the Lion (10)	4-18-47	3587
U6-2	Tubby the Tuba (10)	7-11-47	3715
U6-3	Date With Duke (8)	10-31-47	....
U6-4	Rhapsody in Wood (9)	12-19-47	....

PDPEYE THE SAILOR (Color)

E5-7	The Fistle Mystic (6)	2-7-47	3348
E5-8	The Island Fling (7)	3-14-47	3435
E6-1	Abusement Park (7)	4-25-47	3563
E6-2	I'll Be Ski-ing Ya (8)	6-13-47	3715
E6-3	Popeye and the Pirates (8)	9-12-47	....
E6-4	Royal Four Flusher (6)	9-12-47	....

PDPULAR SCIENCE (Color)

J6-1	No. 1 (11)	11-1-46	3349
J6-2	The Sponge Divers (11)	1-17-47	3435
J6-3	Air-Borne Pastures (11)	2-28-47	3539
J6-4	Marine Miracles (10)	4-4-47	3587
J6-5	Moon Rockets (10)	6-6-47	3691
J6-6	Twentieth Century Vikings (11)	7-25-47	....
E6-5	Wotta Knight (6)	9-12-47	....
E6-6	Safari So Good (7)	11-7-47	....

SPEAKING OF ANIMALS

Y6-2	Pooch Parade (10)	12-27-46	3435
Y6-3	Country Life (9)	2-21-47	3551
Y6-4	They're Not So Dumb (8)	3-28-47	3551
Y6-5	In Love (10)	5-30-47	3679
Y6-6	As Our Friends (10)	6-27-47

TWD REEL SPECIAL

37	Two Decades of History (22½)	1-4-47	3531
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THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in *PRODUCT DIGEST SECTION*

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*.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3796-3797, issue of August 23, 1947.

Feature product listed by Company on pages 3784-3785, issue of August 16, 1947. For listing of 1945-46 Features by Company, see *Product Digest*, pages 3151-3152, issue of August 17, 1946.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a Box Office Champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	— REVIEWED —				
						M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page	
ABIE'S Irish Rose	UA	....	Michael Chekhov-Joanna Dru	Dec. 27,'46	96m	Nov. 30,'46	3334	3066	3795
Adventure Island	Para.	4702	Rory Calhoun-Rhonda Fleming	Oct. 10,'47	67m	Aug. 16,'47	3782	3759	....
Adventures of Don Coyote (color)	UA	....	Richard Martin-Frances Rafferty	May 9,'47	65m	May 3,'47	3610	3599	....
Adventuress (Br.) (Eagle-Lion)	PRC	103	Deborah Kerr-Trevor Howard	Mar. 14,'47	98m	Mar. 8,'47	3513	....	....
Affairs of Geraldine, The	Rep.	603	Jane Withers-James Lydon	Nov. 18,'46	68m	Nov. 30,'46	3334	2951	....
Alexander's Ragtime Band (R.)	20th-Fox	709	Tyrone Power-Alice Faye	Mar., '47	106m	Jan. 4,'47	3398	....	....
Alias a Gentleman	MGM	....	Wallace Beery-Tom Drake	Not Set	....	.....	....	3717	....
Alias Mr. Twilight	Col.	828	Michael Duane-Trudy Marshall	Dec. 24,'46	69m	Dec. 28,'46	3386	3312	3412	
Along the Oregon Trail	Rep.	651	Monte Hale-Adrian Booth	Aug. 30,'47	....	.....	....	....	....
Angel and the Badman, The	Rep.	608	John Wayne-Irene Rich	Feb. 15,'47	100m	Feb. 15,'47	3474	3336	3553	
† Angel on My Shoulder	UA	....	Paul Muni-Anne Baxter	Sept. 20,'46	101m	Sept. 21,'46	3210	2859	3464
Apache Rose (color)	Rep.	641	Roy Rogers-Dale Evans	Feb. 15,'47	75m	Mar. 29,'47	3549	3434	....
Arch of Triumph	UA	....	Ingrid Bergman-Charles Boyer	Not Set	....	.....	....	3487	....
Arnelo Affair, The	MGM	803	John Hodiak-George Murphy	Sept., '47	87m	Feb. 15,'47	3473	3459	3633	
As You Desire Me	MGM	....	Greer-Garson-Richard Hart	Not Set	....	.....	....	3287	....
(formerly A Woman of My Own)										
BACHELOR and the Bobby										
Soxer, The (Block 1)	RKO	801	Cary Grant-Myrna Loy-Shirley Temple	Sept. 1,'47	95m	June 7,'47	3665	3363	3783	
Bachelor's Daughters, The	UA	....	Gail Russell-Claire Trevor	Sept. 6,'46	88m	Sept. 14,'46	3197	3007	3350
Backlash (Wurtzel)	20th-Fox	711	Richard Travis-Jean Rogers	Mar., '47	66m	Mar. 29,'47	3550	3503	....
Banjo (Block 5)	RKO	725	Sharyn Moffett-Jacqueline White	May 15,'47	68m	Apr. 19,'47	3586	3539	....
Bar 20 Justice (R.)	Screen Guild	HC12	William Boyd-Russell Hayden	July 19,'47	65m	Apr. 23,'38	....	....	....
Beast with Five Fingers, The	WB	613	Robert Alda-Andrea King	Feb. 8,'47	88m	Dec. 21,'46	3374	2786	3703	
Beat the Band (Block 4)	RKO	718	Frances Langford-Gene Krupa	Feb. 19,'47	67m	Mar. 1,'47	3501	3126	....
Beauty and the Bandit	Mono.	531	Gilbert Roland-Ramsay Ames	Nov. 9,'46	77m	Dec. 7,'46	3347	3312	....
Bedelia (British) (Eagle-Lion)	PRC	101	Margaret Lockwood-Ian Hunter	Feb. 1,'47	81m	Feb. 1,'47	3445	....	3747
Beginning or the End, The	MGM	716	Brian Donlevy-Robert Walker	Mar., '47	110m	Feb. 22,'47	3485	3076	3783	
Bells of San Angelo (color)	Rep.	642	Roy Rogers-Dale Evans	Not Set	71m	May 31,'47	3654	3488	3783	
Bells of San Fernando	Screen Guild	4614	Donald Woods-Gloria Warren	Apr. 5,'47	69m	Apr. 5,'47	3562	3422	....
† Best Years of Our Lives (Spcl.)	RKO	761	Myrna Loy-Fredric March	Nov. 20,'46	172m	Nov. 30,'46	3335	3312	3795	
Betty Co-Ed	Col.	824	Jean Porter-William Mason	Nov. 28,'46	71m	Dec. 7,'46	3346	3274	3553	
Big Fix, The	PRC	702	James Brown-Sheila Ryan	Apr. 19,'47	63m	May 10,'47	3621	3574	....
† Big Sleep, The	WB	601	Humphrey Bogart-Lauren Bacall	Aug. 31,'46	114m	Aug. 17,'46	3249	3126	3577	
Big Town	Para.	4622	Philip Reed-Hillary Brooke	May 23,'47	60m	Feb. 22,'47	3486	3776	....
Birds and the Bees, The (color)	MGM	....	Jeannette MacDonald-Jose Iturbi	Not Set	....	.....	....	3599	....
Bishop's Wife, The	RKO	....	Cary Grant-Loretta Young	Not Set	....	.....	....	3702	....
Black Beauty	20th-Fox	636	Mona Freeman-Richard Denning	Sept., '46	76m	July 20,'46	3102	2778	3492	
Black Gold (Allied Artists)	Mono.	2	Anthony Quinn-Katherine DeMille	Aug. 1,'47	92m	June 28,'47	3701	3631	3783	
Blackmail	Rep.	617	William Marshall-Adele Mara	July 24,'47	67m	Aug. 9,'47	3771	3759	....
Black Narcissus (Brit.) (color)	Univ.	....	Deborah Kerr-Sabu-David Farrar	Not Set	100m	July 12,'47	3725	....	....
Blaze of Noon	Para.	4611	Anne Baxter-Sterling Hayden	May 2,'47	90m	Mar. 8,'47	3513	3503	3783	
Blind Spot	Col.	825	Chester Morris-Constance Dowling	Feb. 6,'47	73m	Feb. 1,'47	3445	3388	....
Blondie Knows Best	Col.	806	Penny Singleton-Arthur Lake	Oct. 17,'46	69m	Sept. 21,'46	3211	3031	3350	
Blondie's Big Moment	Col.	807	Penny Singleton-Arthur Lake	Jan. 9,'47	69m	Dec. 14,'46	3361	3347	....
Blondie's Holiday	Col.	808	Penny Singleton-Arthur Lake	Apr. 10,'47	67m	Mar. 8,'47	3514	3488	....
† Blue Skies (color)	Para.	4602	Bing Crosby-Fred Astaire	Dec. 27,'46	104m	Sept. 28,'46	3221	2884	3795	
Body and Soul	UA	....	John Garfield-Lilli Palmer	Aug. 22,'47	104m	Aug. 16,'47	3781	....	....
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	.....	....	2230	....
Boomerang	20th-Fox	706	Dana Andrews-Jane Wyatt	Feb., '47	88m	Feb. 1,'47	3446	3434	3553	
Boom Town (R.)	MGM	713	Clark Gable-Claudette Colbert	Feb., '47	119m	Sept. 28,'46	3225	....	....
Border Feud	PRC	752	Al "Lash" LaRue-"Fuzzy" St. John	May 10,'47	55m	May 24,'47	3643	....	....
Born to Kill (Block 5)	RKO	722	Claire Trevor-Lawrence Tierney	May 3,'47	92m	Apr. 19,'47	3585	3078	3633	
Born to Speed	PRC	705	Johnny Sands-Terry Austin	Jan. 12,'47	61m	Jan. 25,'47	3434	3410	....
Boston Blackie and the Law	Col.	822	Chester Morris-Trudy Marshall	Dec. 12,'46	69m	Nov. 23,'46	3322	3312	....
Bowery, The (Reissue)	20th-Fox	642	George Raft-Wallace Beery	Oct., '46	84m	Aug. 24,'46	3162	....	....
Bowery Buckaroos	Mono.	625	Leo Gorcey-Huntz Hall	Oct. 11,'47	....	.....	....	3782	....
Brasher Doubloon, The	20th-Fox	707	George Montgomery-Nancy Guild	Feb., '47	72m	Feb. 8,'47	3458	3238	3667	
Bringing Up Father	Mono.	604	Joe Yule-Renie Riano	Nov. 23,'46	68m	Oct. 19,'46	3262	3186	3553	
Brute Force	Univ.	620	Burt Lancaster-Hume Cronyn	Aug., '47	98m	June 28,'47	3702	3611	3783	
Brute Man, The	PRC	714	Rondo Hatton-Jane Adams	Oct. 1,'46	60m	Oct. 26,'46	3273	2764	....
Buck Privates Come Home	Univ.	612	Bud Abbott-Lou Costello	Apr., '47	77m	Mar. 15,'47	3525	

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Buffalo Bill Rides Again	Screen Guild	4613	Richard Arlen-Jennifer Holt	Apr. 19,'47	66m	Apr. 5,'47	3562	3410
Bulldog Drummond at Bay	Col.	820	Ron Randall-Anita Louise	May 15,'47	70m	.....	.....	3587	....
Bulldog Drummond Strikes Back	Col.	...	Ron Randell-Pat O'Moore	Sept. 4,'47	....	.....	.....	3782	....
Burning Cross, The	Screen Guild	4704	Hank Daniels-Virginia Patton	Sept. 1,'47	77m	July 26,'47	3746	....	....
Bush Pilot	Screen Guild	4616	Rochelle Hudson-Jack LaRue	June 7,'47	60m	.....	.....	3539	....
† CALCUTTA	Para.	4612	Alan Ladd-William Bendix	May 30,'47	83m	Apr. 26,'47	3598	2884	3783
Calendar Girl	Rep.	607	Jane Frazee-William Marshall	Jan. 31,'47	88m	Feb. 15,'47	3475	3335	3783
† California (color)	Para.	4606	Ray Milland-Barbara Stanwyck	Feb. 21,'47	98m	Dec. 21,'46	3373	2784	3667
Captain from Castile (color)	20th-Fox	....	Tyrone Power-Jean Peters	Not Set	....	.....	.....	3562	....
Captive Heart, The (British)	Univ.	....	Michael Redgrave-Rachel Kempson	Not Set	86m	Apr. 26,'47	3597	....	....
Caravan (Brit.) (Eagle-Lion)	PRC	106	Stewart-Granger-Jean Kent	Not Set	....	.....	.....	....	....
Carnegie Hall	UA	....	Marsha Hunt-William Prince	Not Set	134m	Mar. 1,'47	3501	....	....
Carnival in Costa Rica (col.)	20th-Fox	710	Dick Haymes-Celeste Holme	Apr.,'47	95m	Mar. 29,'47	3549	3090	3747
Case of the Baby Sitter, The	Screen Guild	4618	Tom Neal-Pamela Blake	July 26,'47	40m	.....	.....	3689	....
Cassidy of Bar 20 (R.)	Screen Guild	HC10	William Boyd-Russell Hayden	May 10,'47	59m	Feb. 12,'38	.....	....	....
Cass Timberlane	MGM	....	Spencer Tracy-Lana Turner	Not Set	....	.....	.....	3759	....
Chase, The	UA	....	Robert Cummings-Michele Morgan	Nov. 22,'46	86m	Oct. 19,'46	2263	....	3577
† Cheyenne	WB	622	Dennis Morgan-Jane Wyman	June 14,'47	100m	Apr. 26,'47	3597	2939	3747
Child of Divorce (Block 2)	RKO	708	Sharyn Moffett-Regis Toomey	Oct. 15,'46	62m	Oct. 19,'46	3262	2972	....
Cigarette Girl	Col.	826	Leslie Brooks-Jimmy Lloyd	Feb. 13,'47	67m	Feb. 15,'47	3475	3411	....
Claudia and David	20th-Fox	637	Dorothy McGuire-Robert Young	Sept.,'46	78m	July 27,'46	3113	2939	3350
† Cloak and Dagger	WB	603	Gary Cooper-Lilli Palmer	Sept. 28,'46	106m	Sept. 14,'46	3197	2939	3288
Cockeyed Miracle, The	MGM	703	Frank Morgan-Keenan Wynn	Oct.,'46	81m	July 20,'46	3102	2883	3412
Code of the Saddle	Mono.	677	Johnny Mack Brown-Raymond Hatton	June 28,'47	53m	July 26,'47	3749	3689	....
Code of the West (Block 4)	RKO	720	James Warren-Debra Alden	Feb. 20,'47	53m	Mar. 1,'47	3502	3410	....
Copacabana	UA	....	Groucho Marx-Carmen Miranda	May 30,'47	92m	May 24,'47	3641	....	3795
Corpse Came C.O.D., The	Col.	....	George Brent-Joan Blondell	June,'47	87m	Aug. 23,'47	3794	3562	3795
Corsican Brothers (Reissue)	PRC	733	Dot Douglas Fairbanks, Jr.-Ruth Warrick	June 21,'47	111m	.....	.....	....	3228
Crack-Up (Block 6)	RKO	627	Pat O'Brien-Claire Trevor	Sept. 6,'46	93m	June 22,'46	3054	2951	3228
Crime Doctor's Man Hunt, The	Col.	816	Warner Baxter-Ellen Drew	Oct. 24,'46	61m	Sept. 21,'46	3210	3187	....
Criminal Court (Block 2)	RKO	709	Tom Conway-Martha O'Driscoll	Nov. 20,'46	59m	Aug. 10,'46	3137	2963	....
Crimson Key, The (Wurtzel)	20th-Fox	722	Kent Taylor-Doris Dowling	July,'47	75m	July 5,'47	3714	3679	....
Crossfire (Block 1)	RKO	802	Robert Young-Robert Mitchum	Aug. 15,'47	86m	June 28,'47	3701	....	....
Cross My Heart	Para.	4603	Betty Hutton-Sonny Tufts	Jan. 10,'47	83m	Nov. 23,'46	3321	3055	3553
Cry Wolf	WB	625	Errol Flynn-Barbara Stanwyck	Aug. 16,'47	84m	Aug. 2,'47	3758	....	....
Cynthia	MGM	726	Elizabeth Taylor-George Murphy	July,'47	98m	May 17,'47	3629	3611	3795
DANGEROUS Millions (Wurtzel)									
Dangerous Money	20th-Fox	648	Kent Taylor-Cona Drake	Dec.,'46	69m	Dec. 7,'46	3345	3336	....
Dangerous Venture	Mono.	603	Sydney Toler-Gloria Warren	Oct. 12,'46	49m	Oct. 12,'46	3250	3186	....
Danger Street	UA	....	William Boyd-Andy Clyde	May 23,'47	59m	Feb. 22,'47	3487	....	....
Danger Delusion	Para.	4623	Jane Withers-Robert Lowery	June 20,'47	66m	Mar. 15,'47	3526	2972	....
Dark Mirror, The	MGM	724	Lucille Bremer-James Craig	June,'47	90m	Apr. 12,'47	3573	3459	....
† Dark Passage	Univ.	601	Olivia de Havilland-Lew Ayres	Oct.,'46	85m	Oct. 5,'46	3237	2883	3667
Deadlier Than the Male	WB	....	Humphrey Bogart-Lauren Bacall	Oct.,'47	....	.....	.....	3599	....
Dead Reckoning	RKO	....	Claire Trevor-Lawrence Tierney	Not Set	....	.....	.....	3078	....
Dear Ruth	Col.	830	Humphrey Bogart-Lizabath Scott	Feb.,'47	100m	Jan. 4,'47	3397	3387	3747
† Deception	Para.	4616	Joan Caulfield-William Holden	July 18,'47	85m	May 31,'47	3653	....	3795
Deception	WB	605	Bette Davis-Paul Henried	Oct. 26,'46	112m	Oct. 19,'46	3261	3238	3492
Decoy	Mono.	601	Jean Gillie-Edward Norris	Sept. 14,'46	76m	Sept. 14,'46	3198	3031	....
Deep Valley	WB	701	Ida Lupino-Dane Clark	Sept. 1,'47	104m	Aug. 2,'47	3757	3717	....
Desert Fury (color)	Para.	4617	John Hodiak-Lizabath Scott	Aug. 15,'47	95m	Aug. 2,'47	3757	3611	....
Desperate (Block 6)	RKO	728	Steve Brodie-Audrey Long	June,'47	73m	May 17,'47	3629	3599	....
Destry Rides Again (Reissue)	Univ.	2791	Marlene Dietrich-James Stewart	Mar.,'47	94m	Feb. 22,'47	3487	....	....
Devil on Wheels	PRC	701	Damian O'Flynn-Lenita Lane	Mar. 2,'47	67m	Feb. 1,'47	3446	3410	3795
Devil's Playground, The	UA	....	William Boyd-Andy Clyde	Nov. 15,'46	62m	Sept. 21,'46	3211	3078	....
Devil Thumbs a Ride, The (Bl. 4)	RKO	719	Lawrence Tierney-Nan Leslie	Feb. 20,'47	63m	Mar. 1,'47	3501	3410	3601
Dick Tracy's Dilemma (Block 6)	RKO	729	Ralph Byrd-Lyle Latell	July,'47	60m	May 17,'47	3630	3599	....
Dick Tracy Versus Cueball (Bl. 3)	RKO	714	Morgan Conway-Anne Jeffreys	Dec. 18,'46	62m	Nov. 16,'46	3310	3031	....
Dillinger (Reissue)	Mono.	....	Lawrence Tierney-Edmunde Lowe	July 5,'47	72m	Mar. 17,'45	2361	....	....
Dishonored Lady	UA	....	Hedy LaMarr-Dennis O'Keefe	May 16,'47	85m	Apr. 26,'47	3597	....	3747
Don Ricardo Returns	PRC	....	Fred Colby-Isabelita	Nov. 5,'46	63m	Dec. 7,'46	3347	3240	....
Down to Earth (color)	Col.	....	Rita Hayworth-Larry Parks	Not Set	101m	Aug. 2,'47	3757	3126	....
Dragnet, The	Screen Guild	4703	Henry Wilcoxson-Mary Brian	Aug. 16,'47	71m	July 12,'47	3725	....	....
Driftin' River	PRC	741	Eddie Dean-Shirley Patterson	Oct. 1,'46	57m	Oct. 5,'46	3237	3187	....
† Duel in the Sun (color)	Selznick	....	Jennifer Jones-Joseph Cotten	Apr. 17,'47	135m	Jan. 11,'47	3409	3363	3783
Dust Be My Destiny (R.)	WB	....	John Garfield-Priscilla Lane	Aug. 9,'47	87m	Aug. 2,'47	3758	....	....
EASY Come, Easy Go	Para.	4607	Sonny Tufts-Diana Lynn	Mar. 7,'47	77m	Feb. 8,'47	3458	2748	3667
† Egg and I, The	Univ.	....	Claudette Colbert-Fred MacMurray	Not Set	108m	Mar. 29,'47	3549	3312	3795
Emperor Waltz (color)	Para.	....	Bing Crosby-Joan Fontaine	Not Set	....	.....	.....	3611	....
Escape Me Never	WB	....	Errol Flynn-Ida Lupino	Not Set	....	.....	.....	2861	....
FABULOUS Dorseys, The	UA	....	Tommy Dorsey-Jimmy Dorsey	Feb. 21,'47	91m	Mar. 1,'47	3502	3475	3703
Fabulous Suzanne, The	Rep.	604	Barbara Britton-Rudy Vallee	Dec. 15,'46	71m	Dec. 21,'46	3374	2926	....
Falcon's Adventure, The (Bl. 3)	RKO	745	Tom Conway-Madge Meredith	Dec. 13,'46	61m	Dec. 14,'46	3362	3348	....
Fall Guy	Mono.	613	Clifford Penn-Robert Armstrong	Mar. 15,'47	64m	Mar. 8,'47	3514	3410	....
Fantasia (R.) (Spl.) (color)	RKO	792	Disney Musical Feature	Sept. 28,'46	124m	Oct. 5,'46	3238	....	....
† Farmer's Daughter, The (Bl. 4)	RKO	716	Loretta Young-Joseph Cotten	Feb. 18,'47	97m	Mar. 1,'47	3502	3364	3795
Fear in the Night	Para.	4621	Paul Kelly-Kay Scott	Apr. 18,'47	72m	Feb. 22,'47	3486	3459	....
Fiesta (color)	MGM	727	Esther Williams-Ricardo Montalban	July,'47	104m	June 14,'47	3677	3611	3783

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Fighting Frontiersman, The	Col.	863	Charles Starrett-Smiley Burnette	Dec. 19,'46	61m	Nov. 16,'46	3309
Flashing Guns	Mono.	673	Johnny Mack Brown-Raymond Hatton	Aug. 16,'47	....	.....	.....	3759	.....
Flight to Nowhere	Screen Guild	4605	Alan Curtis-Evelyn Ankers	Oct. 1,'46	74m	.....	.....	3078	.....
Fool's Gold	UA	....	William Boyd-Andy Clyde	Jan. 31,'47	63m	Oct. 12,'46	3249	.....	.....
Forever Amber (color)	20th-Fox	....	Linda-Darnell-Cornel Wilde	Not Set	....	.....	3475	.....	.....
For the Love of Rusty	Col.	812	Ted Donaldson-Ann Doran	May 1,'47	69m	.....	.....	.....	.....
Framed	Col.	834	Glenn Ford-Janis Carter	Apr.,'47	82m	Mar. 8,'47	3514	3503	3783
Frieda (British)	Univ.	....	David Farrar-Glynis Johns	Not Set	97m	Aug. 23,'47	3793	.....	.....
Fun and Fancy Free (color) (Spl.)	RKO	....	Disney Feature Cartoon	Sept. 27,'47	72m	Aug. 23,'47	3793	3631	.....
Fun on a Weekend	UA	....	Eddie Bracken-Priscilla Lane	May 15,'47	93m	Apr. 19,'47	3586	3503	3703
GALLANT Bess (color)	MGM	702	Marshall Thompson-George Tobias	Jan.,'47	98m	Sept. 7,'46	3185	2778	3492
Gallant Journey	Col.	7002	Glenn Ford-Janet Blair	Sept. 24,'46	86m	Sept. 14,'46	3198	2939	3412
Gangster, The (Allied Artists)	Mono.	3	Barry Sullivan-Belita	Nov. 22,'47	....	.....	.....	3666	.....
Gas House Kids	PRC	....	Robert Lowery-Teala Loring	Oct. 28,'46	68m	Oct. 12,'46	3250	3238	.....
Gas House Kids Go West	PRC	711	Emory Parnell-Chili Williams	July 12,'47	61m	July 19,'47	3735	.....	.....
Gas House Kids in Hollywood	PRC	712	Carl Switzer-Rudy Wissler	Aug. 23,'47	63m	.....	.....	.....	.....
Genius at Work (Block 2)	RKO	710	Alan Carney-Anne Jeffreys	Oct. 20,'46	61m	Aug. 10,'46	3138	3078	.....
Gentleman Joe Palooka	Mono.	602	Leon Errol-Joe Kirkwood	Oct. 5,'46	72m	Sept. 28,'46	3221	3126	3492
Ghost Goes Wild, The	Rep.	605	James Ellison-Anne Gwynne	Mar. 8,'47	66m	Apr. 5,'47	3561	2972	.....
Ghost and Mrs. Muir, The	20th-Fox	715	Gene Tierney-Rex Harrison	May,'47	104m	May 24,'47	3641	3563	3747
Ghost Town Renegades	PRC	754	Al "Lash" LaRue-Al "Fuzzy" St. John	July 26,'47	58m	Aug. 2,'47	3758	3702	.....
Ginger	Mono.	609	Frank Albertson-Barbara Reed	Jan. 4,'47	67m	Jan. 25,'47	3434	3312	.....
Go Into Your Dance (Reissue)	WB	....	Al Jolson-Ruby Keeler	Not Set	100m	May 31,'47	3655	.....	.....
Golden Earrings	Para.	....	Marline Dietrich-Ray Milland	Oct. 31,'47	....	.....	.....	3782	.....
Gone With the Wind (R.)	MGM	....	Clark Gable-Vivien Leigh	(T) Apr. 28,'47	220m	Dec. 16,'39	.....	.....	.....
Great Day (British) (Block 1)	RKO	703	Eric Portman-Flora Robson	Oct. 30,'46	69m	July 27,'46	3114	.....	.....
Great Expectations (Brit.)	Univ.	....	John Mills-Valerie Hobson	July,'47	115m	Mar. 29,'47	3549	.....	3783
Great Waltz, The (R.)	MGM	723	Luise Rainer-Fernand Gravet	July,'47	106m	Sept. 21,'46	3212	.....	.....
Green for Danger (Eagle-Lion (British))	PRC	106	Sally Gray-Trevor Howard	Aug. 7,'47	91m	July 26,'47	3746	3611	.....
Green Dolphin Street	MGM	....	Lana Turner-Van Heflin	Not Set	....	.....	.....	3587	.....
Guilt of Janet Ames, The	Col.	836	Rosalind Russell-Melvyn Douglas	Apr.,'47	83m	Mar. 8,'47	3513	3488	3553
Guilty, The	Mono.	614	Bonita Granville-Don Castle	Mar. 22,'47	71m	Mar. 22,'47	3537	3410	.....
Gunfighters (color)	Col.	838	Randolph Scott-Barbara Britton	July,'47	87m	June 14,'47	3677	3587	3795
HARD Boiled Mahoney	Mono.	616	Leo Gorcey-Huntz Hall	May 10,'47	....	.....	.....	3488	.....
Hat Box Mystery, The	Screen Guild	4617	Tom Neal-Pamela Blake	July 12,'47	40m	.....	.....	3666	.....
Heartaches	PRC	704	Sheila Ryan-Chill Wills	June 28,'47	73m	July 5,'47	3714	3702	.....
Heart of Arizona (R.)	Screen Guild	HC11	William Boyd-George Haymes	June 14,'47	68m	.....	.....	.....	.....
Heaven Only Knows	UA	....	Robert Cummings-Brian Donlevy	Not Set	73m	Aug. 2,'47	3758	.....	.....
Heldorado	Rep.	543	Roy Rogers-George "Gabby" Hayes	Dec. 15,'46	70m	Jan. 4,'47	3397	3348	.....
Here Comes Trouble	UA	....	William Tracy-Beverly Lloyd	Not Set	....	.....	.....	3363	.....
Her Husband's Affairs	Col.	....	Franchot Tone-Lucille Ball	Not Set	86m	July 26,'47	3745	3735	.....
Her Sister's Secret	PRC	SP71	Nancy Coleman-Philip Reed	Sept. 23,'46	85m	Sept. 21,'46	3210	3090	3492
† High Barbaree	MGM	721	Van Johnson-June Allyson	May,'47	91m	Mar. 15,'47	3525	3238	3667
High Conquest	Mono.	620	Anna Lee-Warren Douglas	June 21,'47	79m	Mar. 15,'47	3525	3435	.....
High School Hero	Mono.	517	Freddie Stewart-June Preisser	Sept. 7,'46	69m	Aug. 24,'46	3161	3126	.....
High Tide	Mono.	4701	Lee Tracy-Don Castle	Sept. 13,'47	72m	Aug. 9,'47	3769	.....	.....
Hit Parade of 1947	Rep.	610	Eddie Albert-Constance Moore	Mar. 22,'47	90m	May 3,'47	3609	3459	.....
† Holiday in Mexico (color)	MGM	701	Walter Pidgeon-Ilona Massey	Sept.,'46	128m	July 27,'46	3113	2764	3288
Hollywood Barn Dance	Screen Guild	4701	Ernest Tubb-Lori Talbott	June 21,'47	72m	June 7,'47	3665	3655	.....
Home in Oklahoma	Rep.	5542	Roy Rogers-Dale Evans	Nov. 8,'46	72m	Nov. 9,'46	3298	3163	.....
Homesteaders of Paradise Valley	Rep.	664	Allan Lane-Boby Blake	Apr. 1,'47	....	.....	.....	3475	.....
Homestretch, The (color)	20th-Fox	713	Cornel Wilde-Maureen O'Hara	May,'47	96m	Apr. 26,'47	3597	3488	3703
Home Sweet Homicide	20th-Fox	640	Lynn Bari-Randolph Scott	Oct.,'46	90m	July 27,'46	3124	2939	3492
Honeymoon (Block 5)	RKO	721	Shirley Temple-Guy Madison	May 17,'47	74m	Apr. 19,'47	3585	3539	3747
Hoppy's Holiday	UA	....	William Boyd-Andy Clyde	July 18,'47	60m	May 17,'47	3630	.....	.....
How Green Was My Valley (Reissue)	20th-Fox	727	Walter Pidgeon-Maureen O'Hara	Sept.,'47	118m	Jan. 4,'47	3398	.....	.....
† Hucksters, The	MGM	728	Clark Gable-Deborah Kerr	Aug.,'47	115m	June 28,'47	3701	3574	3795
† Humoresque	WB	612	Joan Crawford-John Garfield	Jan. 25,'47	125m	Dec. 28,'46	3385	3363	3783
I COVER Big Town	Para.	4624	Philip Reed-Hillary Brooke	July 25,'47	63m	Mar. 1,'47	3502	3459	.....
If You Knew Susie	RKO	....	Eddie Cantor-Joan Davis	Not Set	....	.....	.....	3475	.....
I Know Where I'm Going (Brit.)	Univ.	....	Wendy Hiller-Roger Livesey	Not Set	91m	Aug. 9,'47	3769	.....	.....
I'll Be Yours	Univ.	607	Deanna Durbin-Tom Drake	Jan.,'47	93m	Jan. 25,'47	3433	3348	3703
Imperfect Lady	Para.	4610	Teresa Wright-Ray Milland	Apr. 25,'47	97m	Mar. 15,'47	3526	2870	3795
International Lady (Reissue)	PRC	734	George Brent-Ilona Massey	May 24,'47	102m	.....	.....	.....	.....
I Stole a Million (Reissue)	Univ.	2794	George Raft-Claire Trevor	Apr.,'47	75m	Mar. 15,'47	3527	.....	.....
† It Happened in Brooklyn	MGM	718	Frank Sinatra-Kathryn Grayson	Apr.,'47	103m	Mar. 8,'47	3513	3238	3747
It Happened on Fifth Avenue (Allied Artists)	Mono.	1	Don DeFore-Ann Harding	Apr. 19,'47	115m	Feb. 8,'47	3457	.....	3795
It's a Joke, Son (Eagle-Lion)	PRC	102	Kenny Delmar-Una Merkel	Jan. 25,'47	64m	Jan. 25,'47	3433	3387	3492
† It's a Wonderful Life (Special)	RKO	781	James Stewart-Donna Reed	Jan. 7,'47	130m	Dec. 21,'46	3373	3186	3601
† I've Always Loved You (color) (Special)	Rep.	601	Maria Ouspenskaya-Philip Dorn	Dec. 2,'46	117m	Sept. 7,'46	3185	2628	3464
Ivy	Univ.	616	Joan Fontaine-Patric Knowles	June,'47	99m	June 14,'47	3677	.....	3783
† I Wonder Who's Kissing Her Now? (color)	20th-Fox	723	June Haver-Mark Stevens	Aug.,'47	104m	June 14,'47	3678	3563	3795
JEWELS of Brandenburg (Wurtzel)	20th-Fox	716	Richard Travis-Micheline Cheirel	May,'47	64m	Apr. 12,'47	3573	.....	.....
Johnny Frenchman (British)	Univ.	Francoise Rosay-Tom Walls	Oct.,'46	104m	Nov. 2,'46	3286

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Johnny O'Clock	Col.	883	Dick Powell-Evelyn Keyes	Mar., '47	95m	Jan. 4, '47	3397	3388	3783
† Jolson Story, The (color) (Spcl.)	Col.	831	Larry Parks-William Demarest	Jan., '47	128m	Sept. 21, '46	3209	2883	3703
Jungle Flight	Para.	4625	Robert Lowery-Ann Savage	Aug. 22, '47	67m	Mar. 1, '47	3502	3126	....
Jungle Princess (reissue)	Para.	R5-3620	Dorothy Lamour-Ray Milland	Sept. 1, '46	84m	Sept. 21, '46	3212	....	....
KEEPER of the Bees	Col.	....	Harry Davenport-Michael Duane	July 10, '47	68m	.....	....	3679	....
Key Witness	Col.	....	John Beal-Trudy Marshall	Not Set	67m	Aug. 9, '47	3769	....	....
Killer at Large	PRC	717	Robert Lowery-Anabel Shaw	May 31, '47	63m	June 7, '47	3665	3655	....
Killer Dill	Screen Guild	4702	Stuart Erwin-Anne Gwynne	Aug. 2, '47	75m	June 14, '47	3678	3666	....
Kilroy Was Here	Mono.	621	Jackie Cooper-Jackie Coogan	July 19, '47	68m	July 5, '47	3713	3611	....
King of the Wild Horses	Col.	809	Preston Foster-Gail Patrick	Mar. 27, '47	79m	Mar. 22, '47	3537	3527	....
Kings Row (Reissue)	WB	608	Ann Sheridan-Robert Cummings	Dec. 7, '46	127m	Nov. 2, '46	3286	....	....
Kiss of Death	20th-Fox	725	Victor Mature-Brian Donlevy	Sept., '47	98m	Aug. 23, '47	3794	3735	....
Kit Carson (Reissue)	PRC	731	Dana Andrews-Lynn Bari	Mar. 22, '47	97m	Aug. 31, '40	....	....	....
LADIES' Man	Para.	4605	Eddie Bracken-Virginia Welles	Feb. 7, '47	90m	Jan. 11, '47	3409	2809	3747
Lady Chaser	PRC	....	Robert Lowery-Ann Savage	Nov. 25, '46	58m	Dec. 28, '46	3386	3312	....
Lady in the Lake	MGM	712	Robert Montgomery-Audrey Totter	Jan., '47	105m	Nov. 30, '46	3333	3312	3747
Lady Luck (Block 1)	RKO	702	Robert Young-Barbara Hale	Oct. 18, '46	97m	July 20, '46	3102	2756	3350
Lady Surrenders, A (Brit.)	Univ.	....	Margaret Lockwood-Stewart Granger (T)	Oct. 4, '46	103m	Oct. 12, '46	3249	....	....
Land of the Lawless	Mono.	671	Johnny Mack Brown-Raymond Hatton	Apr. 26, '47	59m	May 17, '47	3630	3539	....
Landrush	Col.	861	Charles Starrett-Smilely Burnette	Oct. 17, '46	54m	Sept. 21, '46	3211	2895	....
Last Frontier Uprising	Rep.	5504	Monte Hale-Adrian Booth	Feb. 1, '47	....	.....	....	3187	....
Last of the Mohicans (Reissue)	PRC	732	Randolph Scott-Binnie Barnes	Mar. 22, '47	94m	Aug. 15, '36	54	....	....
Last of the Redmen, The (color)	Col.	837	Jon Hall-Evelyn Ankers	Aug., '47	77m	.....	....	3574	....
Late George Apley, The	20th-Fox	712	Ronald Colman-Peggy Cummins	Apr., '47	98m	Feb. 8, '47	3457	3434	3667
Law Comes to Gunsight, The	Mono.	672	Johnny Mack Brown-Raymond Hatton	May 24, '47	56m	June 7, '47	3665	3587	....
Law of the Canyon	Col.	867	Charles Starrett-Smilely Burnette	Apr. 24, '47	55m	.....	....	3539	....
Law of the Lash	PRC	751	Al LaRue-Mary Scott	Feb. 28, '47	54m	Mar. 1, '47	3502	3410	....
Les Miserables (Reissue)	20th-Fox	704	Fredric March-Charles Laughton	Jan., '47	105m	Jan. 4, '47	3398	....	....
Let Us Live (Reissue)	Col.	....	Maureen O'Sullivan-Henry Fonda	Aug. 9, '47	65m	Feb. 18, '39	....	....	....
Life with Father (color)	WB	702	Irene Dunne-William Powell (Spcl.)	Sept. 13, '47	118m	Aug. 16, '47	3781	3475	....
Lighthouse	PRC	610	John Litel-June Lang	Jan. 10, '47	62m	Feb. 8, '47	3458	3312	....
Likely Story, A (Block 5)	RKO	724	Bill Williams-Barbara Hale	Apr. 19, '47	88m	Apr. 19, '47	3586	3574	....
Little Iodine	UA	....	Jo Ann Marlowe-Marc Cramer	Oct. 11, '46	57m	Sept. 14, '46	3198	3066	....
Little Miss Broadway	Col.	815	Jean Porter-John Shelton	June 19, '47	69m	.....	....	3666	....
Little Mister Jim	MGM	719	"Butch" Jenkins-Frances Gifford	Apr., '47	94m	June 8, '46	3030	2926	....
Living in a Big Way	MGM	725	Gene Kelly-Marie McDonald	June, '47	103m	June 7, '47	3666	....	....
† Locket, The (Block 3)	RKO	711	Laraine Day-Brian Aherne	Dec. 20, '46	85m	Dec. 21, '46	3373	2939	3553
Lone Hand Texan	Col.	866	Charles Starrett-Smilely Burnette	Mar. 6, '47	54m	Mar. 15, '47	3526	3422	....
Lone Star Moonlight	Col.	854	Ken Curtis-Joan Barton	Dec. 12, '46	67m	Dec. 14, '46	3362	3274	....
Lone Wolf in Mexico, The	Col.	823	Gerald Mohr-Eric Blore	Jan. 16, '47	69m	Jan. 4, '47	3398	3348	....
Long Night, The (Special)	RKO	861	Henry Fonda-Barbara Bel Geddes	May 28, '47	101m	May 31, '47	3654	....	....
Lost Honeymoon (Eagle-Lion)	PRC	104	Franchot Tone-Ann Richards	Mar. 29, '47	69m	Mar. 15, '47	3526	3475	3703
Louisiana	Mono.	4103	Jimmie Davis-Margaret Lindsay	Nov. 15, '47	85m	Aug. 16, '47	3781	3771	....
Love and Learn	WB	620	Jack Carson-Martha Vickers	May 3, '47	83m	Mar. 29, '47	3550	....	....
Love Laughs at Andy Hardy	MGM	714	Mickey Rooney-Bonita Granville	Feb., '47	91m	Dec. 7, '46	3345	3127	3703
Lured	UA	....	George Sanders-Lucille Ball	Not Set	102m	July 19, '47	3733	3575	....
† MACOMBER Affair, The	UA	....	Gregory Peck-Joan Bennett	Mar. 21, '47	90m	Feb. 1, '47	3445	3076	3783
Mad Wednesday	UA	....	Harold Lloyd-Raymond Walburn	Apr. 4, '47	89m	Mar. 1, '47	3503	2870	3633
(formerly Sin of Harold Diddlebock)	....	....	Stewart Granger-Phyllis Calvert	Not Set	105m	July 5, '47	3713	....	....
Magic Bow, The (British)	Univ.	....	James Stewart-Jane Wyman	Not Set	103m	Aug. 23, '47	3793	3563	....
Magic Town	RKO	....	Ginger Rogers-Burgess Meredith	Nov., '46	95m	Nov. 23, '46	3321	3274	3577
Magnificent Doll	Univ.	602	Irene Dunne-Robert Taylor	May, '47	67m	May 3, '47	3610	....	....
Magnificent Obsession (Reissue)	Univ.	2795	Lynn Roberts-Warren Douglas	Feb. 15, '47	74m	Nov. 16, '46	3309	....	....
Magnificent Rogue	Rep.	606	Ida Lupino-Robert Alda	Jan. 11, '47	96m	Dec. 28, '46	3385	2784	3464
Man I Love, The	WB	611	William Boyd-Andy Clyde	Not Set	63m	July 19, '47	3734	....	....
Marauders, The	UA	....	Jeanne Crain-Alan Young	Nov., '46	94m	Oct. 19, '46	3261	2884	3601
† Margie (color)	20th-Fox	646	Bette Davis-Humphrey Bogart	Aug. 9, '47	81m	Aug. 2, '47	3758	....	....
Marked Woman (Reissue)	WB	....	Allan Lane-Bobby Blake	Aug. 15, '47	58m	Aug. 23, '47	3794	3759	....
Marshal of Cripple Creek	Rep.	667	William Eythe-Stanley Holloway	July, '47	99m	Jan. 25, '47	3434	....	....
Meet Me at Dawn (British)	20th-Fox	721	Dana Andrews-Merle Oberon	Not Set	....	.....	....	3717	....
Memory of Love	RKO	....	Red Skelton-Virginia O'Brien	Oct., '47	82m	July 19, '47	3734	3655	....
Merton of the Movies	MGM	805	Jon Hall-Rita Johnson	Mar., '47	69m	Feb. 22, '47	3486	3090	....
Michigan Kid, The (color)	Univ.	610	Wallace Beery-Edward Arnold	Jan., '47	87m	Nov. 23, '46	3321	3066	3577
Mighty McGurk, The	MGM	711	Warner Baxter-Nancy Saunders	May 29, '47	72m	.....	....	3587	....
Millerson Case, The	Col.	817	Gladys George-Gay Nelson	Mar. 20, '47	70m	Feb. 22, '47	3487	3459	....
Millie's Daughter	Col.	814	Maureen O'Hara-John Payne	June, '47	96m	May 10, '47	3621	....	3783
† Miracle on 34th Street	20th-Fox	718	Dennis O'Keefe-Marg. Chapman	Feb., '47	82m	Jan. 4, '47	3398	....	3553
Mr. District Attorney	Col.	832	Leo Gorcey-Huntz Hall	Dec. 7, '46	63m	Dec. 14, '46	3362	3240	....
Mr. Hex	Mono.	608	Jean Arthur-James-Stewart	Aug. 9, '47	127m	Oct. 7, '39	....	....	....
Mr. Smith Goes to Washington (Reissue)	Col.	....	Charles Chaplin-Martha Raye	Not Set	123m	Apr. 19, '47	3585	....	....
Monsieur Verdoux	UA	....	Victor Mature-Peggy Cummins	June, '47	82m	May 24, '47	3641	3550	3783
Moss Rose	20th-Fox	....	Betty Grable-Dan Dailey, Jr.	Sept., '47	107m	Aug. 23, '47	3793	3563	....
Mother Wore Tights (color)	20th-Fox	724	Charles Bickford-Barton MacLane	July 5, '47	83m	Oct. 14, '39	....	....	....
Mutiny in the Big House (R.)	Mono.	....	Peter Lawford-"Butch" Jenkins	Feb., '47	94m	Nov. 23, '46	3322	3031	....
My Brother Talks to Horses	MGM	715	Henry Fonda-Linda Darnell	Nov., '46	97m	Oct. 12, '46	3249	3078	3464
† My Darling Clementine	20th-Fox	645	Tom Neal-Helen Chapman-"Flame"	Dec. 1, '46	60m	.....	....	3163	....
My Dog Shep	Screen Guild	4609	Bob Hope-Dorothy Lamour	Apr. 4, '47	87m	Feb. 22, '47	3485	3388	3703
† My Favorite Brunette	Para.	4609	Syd Field-Greta Gynt	Not Set	121m	Sept. 21, '46	3209	....	....
My Heart Goes Crazy (Br.) (col.) (formerly London Town)	Univ.	Dennis Morgan-Andrea King	Not Set	3599
My Wild Irish Rose (color)	WB

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NEATH Canadian Skies	Screen Guild	4606	Russell Hayden-Inez Cooper	Oct. 15, '46	41m	3127
Never Say Goodbye	WB	606	Errol Flynn-Eleanor Parker	Nov. 9, '46	97m	Oct. 12, '46	3249	3078	3464
New Orleans	UA	....	Arturo de Cordova-Dorothy Patrick	Apr. 18, '47	89m	May 3, '47	3609	3488	3795
News Hounds	Mono.	622	Leo Gorcey-Christine McIntyre	Aug. 9, '47	68m	June 21, '47	3689	.....	.....
Night Unto Night	WB	....	Viveca Lindfors-Ronald Reagan (T)	Aug. 22, '47	....	.....	.....	3735	.....
Nobody Lives Forever	WB	604	John Garfield-Geraldine Fitzgerald	Oct. 12, '46	100m	Sept. 28, '46	3221	2830	3412
Nocturne (Block 2)	RKO	706	George Raft-Lynn Bari	Oct. 29, '46	87m	Oct. 19, '46	3261	3055	3667
No Leave, No Love	MGM	704	Van Johnson-Marie Wilson	Oct., '46	117m	Aug. 31, '46	3173	2818	3492
† Nora Prentiss	WB	614	Ann Sheridan-Kent Smith	Feb. 22, '47	111m	Feb. 8, '47	3457	2883	3553
North of the Border	Screen Guild	4610	Russell Hayden-Inez Cooper	Nov. 15, '46	42m	.....	.....	3090	.....
Northwest Outpost	Rep.	615	Nelson Eddy-Illona Massey	June 25, '47	91m	May 17, '47	3629	.....	.....
Notorious Gentleman (British)	Univ.	603	Rex Harrison-Lilli Palmer	Nov. 1, '46	109m	Oct. 26, '46	3273	.....	3412
ODD Man Out (British)	Univ.	617	James Mason-Robert Newton	June, '47	116m	Feb. 15, '47	3473	.....	3783
One Hundred Men and a Girl (Reissue)	Univ.	2796	Deanna Durbin-Adolphe Menjou	May, '47	83m	May 3, '47	3610	.....	.....
Oregon Trail Scouts	Rep.	5503	Allan Lake-Martha Wentworth	May 15, '47	58m	May 24, '47	3643	3599	.....
Other Love, The	UA	....	Barbara Stanwyck-David Niven	July 11, '47	96m	Apr. 5, '47	3561	3550	3667
Out of the Blue (Eagle Lion)	PRC	....	George Brent-Virginia Mayo	Not Set	....	.....	.....	.....	.....
Out California Way (color)	Rep.	5503	Monte Hale-Andrian Booth	Dec. 5, '46	67m	Dec. 14, '46	3362	3127	.....
Overlanders, The (British)	Univ.	....	"Chips" Rafferty-Daphne Campbell	Not Set	91m	Oct. 19, '46	3261	.....	.....
Over the Santa Fe Trail	Col.	852	Ken Curtis-Jennifer Holt	Feb. 13, '47	63m	Feb. 22, '47	3487	3422	.....
PACIFIC Adventure	Col.	....	Ron Randell-Muriel Steinbeck	July, '47	95m	.....	.....	3689	.....
Palooka in the Knockout	Mono.	4702	Leon Errol-Elyse Knox	Sept. 20, '47	....	.....	.....	.....	.....
Paradise Case, The	Selznick	....	Gregory Peck-Ann Todd	Not Set	....	.....	.....	3666	.....
Partners of the Plains (R.)	Screen Guild	HC09	William Boyd-Harvey Clark	Apr. 26, '47	71m	Dec. 11, '37	.....	.....	.....
Patient Vanishes, The (Br.)	Film Classics	....	James Mason-Mary Clare	May 22, '47	78m	May 31, '47	3654	.....	.....
Perfect Marriage, The	Para.	4604	Loretta Young-David Niven	Jan. 24, '47	87m	Nov. 23, '46	3321	2883	3667
Perils of Pauline (color)	Para.	4615	Betty Hutton-John Lund	July 4, '47	92m	May 31, '47	3653	3631	3795
Philadelphia Story, The (R.)	MGM	....	Cary Grant-James Stewart (T)	May 8, '47	112m	May 10, '47	3621	.....	.....
Philo Vance Returns	PRC	708	Alan Curtis-Terry Austin	June 14, '47	64m	Apr. 26, '47	3598	3422	.....
Philo Vance's Gamble	PRC	707	Alan Curtis-Tala Birell	Apr. 12, '47	62m	May 3, '47	3610	3434	.....
Philo Vance's Secret Mission	PRC	....	Alan Curtis-Sheila Ryan	Aug. 30, '47	....	.....	.....	3475	.....
Pilgrim Lady, The	Rep.	602	Adele Mara-Warren Douglas	Jan. 22, '47	67m	Jan. 25, '47	3433	3347	.....
Pinocchio (color) (Reissue)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3, '40	.....	.....	.....
Pioneer Justice	PRC	753	Al "Lash" LaRue-Al "Fuzzy" St. John	June 28, '47	56m	July 5, '47	3714	3631	.....
Pirates of Monterey (color)	Univ.	....	Maria Montez-Rod Cameron	Not Set	....	.....	.....	3127	.....
Plainsman and the Lady, The	Rep.	532	William Elliott-Vera Hruba Ralston	Nov. 15, '46	87m	Nov. 9, '46	3297	3127	3350
Possessed	WB	624	Joan Crawford-Van Heflin	July 26, '47	108m	May 31, '47	3653	3078	.....
Prairie Express	Mono.	....	Johnny Mack Brown-Raymond Hatton	Sept. 27, '47	....	.....	.....	.....	.....
Prairie Raiders	Col.	868	Charles Starrett-Smiley Burnette	May 29, '47	54m	.....	.....	3587	.....
Pretender, The	Rep.	620	Albert Dekker-Catherine Craig	Aug. 16, '47	69m	Aug. 23, '47	3794	3759	.....
Private Affairs of Bel Ami	UA	....	George Sanders-Angela Lansbury	Mar. 1, '47	112m	Mar. 1, '47	3501	3311	3667
Pursued	WB	615	Teresa Wright-Robert Mitchum	Mar. 8, '47	101m	Feb. 22, '47	3485	3435	3747
QUEEN of the Amazons	Screen Guild	4611	Robert Lowery-Patricia Morison	Jan. 15, '47	61m	Mar. 29, '47	3550	3311	.....
Queen of the Yukon (Reissue)	Mono.	617	Charles Bickford-Irene Rich	May 3, '47	70m	Sept. 21, '40	.....	.....	.....
RAGE in Heaven (R.)	MGM	705	Ingrid Bergman-Robert Montgomery	Oct., '46	85m	Aug. 24, '46	3162	.....	.....
Raiders of the South	Mono.	564	Johnny Mack Brown-Raymond Hatton	Jan. 18, '47	55m	Feb. 22, '47	3487	3348	.....
Railroaded	PRC	710	John Ireland-Sheila Ryna	Aug. 30, '47	....	.....	.....	.....	.....
Rainbow Over the Rockies	Mono.	683	Jimmy Wakely-Lee "Lasses" White	Feb. 8, '47	54m	Mar. 22, '47	3538	3410	.....
Ramrod	UA	....	Joel McCrea-Veronica Lake	May 2, '47	95m	Mar. 1, '47	3503	3487	3747
Range Beyond the Blue	PRC	745	Eddie Dean-Roscoe Ates	Mar. 17, '47	55m	Mar. 15, '47	3526	3411	.....
† Razor's Edge, The	20th-Fox	701	Tyrone Power-Gene Tierney	Jan., '47	146m	Nov. 30, '46	3334	3127	3553
Red House, The	UA	....	Edw. G. Robinson-Lon McCalister	Feb. 7, '47	99m	Feb. 8, '47	3457	3090	3553
Red River	UA	....	John Wayne-Montgomery Cliff	Not Set	....	.....	.....	3575	.....
Red Stallion (Eagle-Lion) (color)	PRC	107	Robert Paige-Ted Donaldson	Aug. 16, '47	81m	July 26, '47	3746	3475	.....
Renegade Girl	Screen Guild	4612	Alan Curtis-Ann Savage	Dec. 25, '46	65m	Feb. 22, '47	3486	3363	.....
Repeat Performance (Eagle-Lion)	PRC	105	Joan Leslie-Louis Hayward	May 30, '47	91m	May 31, '47	3655	3475	3747
Return of Monte Cristo, The	Col.	829	Louis Hayward-Barbara Britton	Dec., '46	91m	Dec. 7, '46	3345	3312	3412
Return of Rin Tin Tin, The	PRC	....	Donald Woods-Bobby Blake	Feb. 20, '47	....	.....	.....	3527	.....
Riders of the Lone Star	Col.	....	Charles Starrett-Smiley Burnette	Aug. 14, '47	55m	.....	.....	3735	.....
Ridin' Down the Trail	Mono.	685	Jimmy Wakely-Beverly John	Aug. 23, '47	....	.....	.....	.....	.....
Riding the California Trail	Mono.	610	Gilbert Roland-Martin Garralaga	Jan. 11, '47	59m	Feb. 8, '47	3459	3287	.....
Riff Raff (Block 1)	RKO	803	Pat O'Brien-Anne Jeffreys	Sept. 15, '47	80m	June 14, '47	3678	3666	.....
Rio Grande Raiders	Rep.	558	Sunset Carson-Peggy Stewart	Sept. 9, '46	57m	Oct. 12, '46	3250	3163	3350
Robin Hood of Monterey	Mono.	623	Gilbert Roland-Evelyn Brent	Aug. 2, '47	....	.....	.....	3759	.....
Robin Hood of Texas	Rep.	685	Gene Autry-Lynn Roberts	July 15, '47	....	.....	.....	3735	.....
Rolling Home	Screen Guild	4607	Jean Parker-Russell Hayden	Nov. 1, '46	71m	Feb. 8, '47	3459	3163	.....
Roll On, Texas Moon	Rep.	542	Roy Rogers-Dale Evans	Sept. 12, '46	68m	Sept. 21, '46	3211	3030	.....
Romance of Rosy Ridge	MGM	729	Van Johnson-Thomas Mitchell	Aug., '47	105m	July 5, '47	3713	3611	.....
Rustlers of Devil's Canyon	Rep.	666	Allan Lane-Bobby Blake	July 1, '47	58m	July 19, '47	3735	3679	.....
Rustler's Valley (R.)	Screen Guild	HC07	William Boyd-George Hayes	Mar. 15, '47	60m	.....	.....	.....	.....
SADDLE Pals	Rep.	684	Gene Autry-Lynn Roberts	June 15, '47	72m	June 21, '47	3689	3631	.....
Saigon	Para.	....	Alan Ladd-Veronica Lake	Not Set	....	.....	.....	3666	.....
San Demetrio, London (British)	20th-Fox	714	Walter Fitzgerald-Arthur Young	Apr., '47	76m	Apr. 5, '47	3561	.....	.....
San Quentin (Block 3)	RKO	712	Lawrence Tierney-Marion Carr	Dec. 17, '46	66m	Dec. 7, '46	3345	3336	3553

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Santa Fe Uprising	Rep.	661	Allan Lane-Bobby Blake	Nov. 15, '46	55m	July 5, '47	3714	3322	...
Sarge Goes to College	Mono.	618	Alan Hale, Jr.-June Preisser	May 17, '47	63m	May 17, '47	3630	3575	...
Scared to Death (color)	Screen Guild	4608	Bela Lugosi-Douglas Fowley	May 3, '47	65m	June 21, '47	3689	3127	...
Sea of Grass	MGM	720	Spencer Tracy-Katharine Hepburn	Apr., '47	131m	Feb. 15, '47	3473	3238	3783
Sea Hawk, The (Reissue)	WB	618	Errol Flynn-Brenda Marshall	Apr. 26, '47	109m	Mar. 29, '47	3550	....	....
Sea Wolf, The (Reissue)	WB	619	Edw. G. Robinson-Ida Lupino	Apr. 26, '47	87m	Mar. 29, '47	3550	....	....
Second Chance (Wurtzel)	20th-Fox	726	Kent Taylor-Louise Currie	Sept., '47	62m	July 26, '47	3745	3735	....
Secret Heart, The	MGM	709	Claudette Colbert-Walter Pidgeon	Dec., '46	97m	Nov. 30, '46	3334	3274	3553
Secret Life of Walter Mitty, The (Special)	RKO	....	Danny Kaye-Virginia Mayo	Sept. 1, '47	105m	July 19, '47	3733	3611	....
Secret of the Whistler	Col.	818	Richard Dix-Leslie Brooks	Nov. 7, '46	65m	Nov. 2, '46	3286	3274	....
Seven Keys to Baldpate (Bl. 1)	RKO	804	Phillip Terry-Jacqueline White	Oct. 1, '47	68m	June 14, '47	3679	....	....
Seven Were Saved	Para.	4620	Richard Denning-Catherine Craig	Mar. 28, '47	73m	Feb. 22, '47	3486	2972	....
Shadowed	Col.	7042	Anita Louise-Robert Scott	Sept. 26, '46	70m	Nov. 30, '46	3334	3163	....
Shadow of a Woman	WB	602	Andrea King-Helmut Dantine	Sept. 14, '46	78m	Aug. 17, '46	3150	2543	3288
She Couldn't Take It (Reissue)	Col.	....	George Raft-Joan Bennett	Aug. 1, '47	85m	Aug. 16, '47	3782	....	....
Shocking Miss Pilgrim, The (color)	20th-Fox	703	Betty Grable-Dick Haymes	Jan., '47	85m	Jan. 4, '47	3397	2884	3783
Shoot to Kill	Screen Guild	4615	Russell Wade-Susan Walters	May 17, '47	60m	Apr. 12, '47	3574	3488	....
Show-Off, The	MGM	708	Red Skelton-Marilyn Maxwell	Dec., '46	83m	Aug. 17, '46	3149	2951	3601
Silver Range	Mono.	563	Johnny Mack Brown-Raymond Hatton	Nov. 16, '46	63m	Dec. 7, '46	3346	3240	....
Silver Stallion (Reissue)	Mono.	612	David Sharpe-Janet Waldo	Dec. 14, '46	57m	.....	....	....	....
† Sinbad, The Sailor (color) (Bl. 2)	RKO	762	D. Fairbanks, Jr.-Maureen O'Hara	Jan. 13, '47	117m	Jan. 18, '47	3421	3031	3667
Singapore	Univ.	622	Fred MacMurray-Ava Gardner	Aug., '47	79m	Aug. 16, '47	3782	....	....
Singin' in the Corn	Col.	804	Judy Canova-Allen Jenkins	Dec. 26, '46	64m	Nov. 23, '46	3322	3312	3464
Sing Me a Love Song (Reissue)	WB	....	James Melton-Patricia Ellis	Not Set	75m	June 7, '47	3666	....	....
Sioux City Sue	Rep.	681	Gene Autry-Lynn Roberts	Nov. 21, '46	69m	Dec. 7, '46	3345	3322	....
Sister Kenny (Block 1)	RKO	701	Rosalind Russell-Alexander Knox	Oct. 10, '46	118m	July 20, '46	3101	2907	3601
Six Gun Serenade	Mono.	684	Jimmy Wakely-Kay Morley	Apr. 5, '47	54m	May 3, '47	3610	3459	....
Slave Girl (color)	Univ.	622	Yvonne DeCarlo-George Brent	Aug., '47	80m	July 19, '47	3734	3631	....
† Smash-Up	Univ.	609	Susan Hayward-Lee Bowman	Mar., '47	103m	Feb. 15, '47	3475	3421	3703
Smoky River Serenade	Col.	....	Paul Campbell-Ruth Terry	Aug. 21, '47	....	.....	....	3759	....
So Dark the Night	Col.	805	Micheline Cheirel-Steven Geray	Oct. 10, '46	71m	Sept. 21, '46	3211	2850	....
Something in the Wind	Univ.	621	Deanna Durbin-John Dall	Aug., '47	88m	July 26, '47	3746	3735	....
Song of Love	MGM	804	Katharine Hepburn-Robert Walker	Oct., '47	119m	July 26, '47	3745	3679	....
Song of My Heart	Mono.	....	Frank Sundstrom-Audrey Long	Not Set	....	.....	....	3717	....
Song of Scheherazade (color)	Univ.	608	Brian Donlevy-Yvonne de Carlo	Mar., '47	106m	Feb. 1, '47	3445	3312	3553
Song of the Sierras	Mono.	681	Jimmy Wakely-Lee "Lasses" White	Dec. 28, '46	58m	Jan. 18, '47	3421	3240	....
Song of the South (Spcl.) (col.)	RKO	791	Disney Feature Cartoon	Nov. 20, '46	95m	Nov. 2, '46	3285	....	3703
Song of the Thin Man	MGM	801	William Powell-Myrna Loy	Sept., '47	86m	July 26, '47	3745	....	....
Song of the Wasteland	Mono.	682	Jimmy Wakely-Lee "Lasses" White	May 31, '47	56m	July 5, '47	3714	3655	....
Son of Rusty, The	Col.	....	Ted Donaldson-Tom Powers	Aug. 7, '47	69m	Aug. 23, '47	3794	3735	....
South of the Chisholm Trail	Col.	865	Charles Starrett-Smiley Burnette	Jan. 30, '47	58m	Feb. 1, '47	3446	3387	....
South of Pago Pago (R.)	PRC	736	Jon Hall-Victor McLaglen	June 21, '47	84m	July 20, '40	....	....	....
So Well Remembered (British)	RKO	....	John Mills-Martha Scott	Not Set	....	.....	....	3631	....
Spoilers of the North	Rep.	612	Paul Kelly-Adrian Booth	Apr. 24, '47	66m	May 10, '47	3621	3488	....
Sport of Kings	Col.	811	Paul Campbell-Gloria Henry	June 26, '47	68m	.....	....	3655	....
Springtime in the Sierras	Rep.	646	Roy Rogers-Jane Frazee	July 15, '47	75m	July 26, '47	3746	3689	....
Stagecoach to Denver	Rep.	662	Allan Lane-Bobby Blake	Dec. 23, '46	56m	Jan. 4, '47	3398	3348	....
Stairway to Heaven (Brit.) (col.)	Univ.	611	David Niven-Kim Hunter	Mar., '47	104m	Nov. 16, '46	3310	....	3783
Stallion Road	WB	617	Zachary Scott-Alexis Smith	Apr. 12, '47	97m	Mar. 22, '47	3537	2939	3747
Stanley and Livingstone (R.)	20th-Fox	705	Spencer Tracy-Nancy Kelly	Jan., '47	101m	Jan. 4, '47	3398	....	....
Stars Over Texas	PRC	743	Eddie Dean-Shirley Patterson	Nov. 18, '46	59m	Dec. 28, '46	3386	3287	....
Stepchild	PRC	703	Brenda Joyce-Donald Woods	June 7, '47	70m	June 14, '47	3678	3631	....
Stork Bites Man	UA	....	Jackie Cooper-Gene Roberts	June 21, '47	67m	Aug. 16, '47	3782	3679	....
Strange Holiday	PRC	....	Claude Rains-Barbara Bate	Sept. 2, '46	56m	Nov. 2, '46	3286	....	....
Strange Journey (Wurtzel)	20th-Fox	708	Paul Kelly-Osa Massen	Feb., '47	65m	Sept. 14, '46	3197	....	....
Stranger from Ponca City	Col.	....	Charles Starrett-Smiley Burnette	July 3, '47	56m	.....	....	3679	....
Strange Woman, The	UA	....	Hedy Lamar-George Sanders	Oct. 25, '46	101m	Nov. 2, '46	3285	2884	3667
Suddenly It's Spring	Para.	4608	Fred MacMurray-Paulette Goddard	Mar. 21, '47	87m	Feb. 15, '47	3473	2987	3667
Summer Holiday (color)	MGM	....	Mickey Rooney-Gloria DeHaven	Not Set	....	.....	....	3599	....
Sunset Pass (Block 1)	RKO	704	James Warren-Nan Leslie	Oct. 1, '46	59m	July 20, '46	3102	3090	3553
Susie Steps Out	UA	....	David Bruce-Cleatus Caldwell	Dec. 13, '46	65m	Nov. 23, '46	3322	3078	....
Swamp Water (Reissue)	20th-Fox	728	Walter Brennan-Anne Baxter	Sept., '47	90m	Oct. 18, '41	318	....	....
Sweetheart of Sigma Chi	Mono.	606	Elyse Knox-Phil Regan	Dec. 21, '46	75m	Dec. 7, '46	3346	3240	....
Swell Guy	Univ.	606	Sonny Tufts-Ann Blyth	Jan., '47	87m	Dec. 14, '46	3361	3274	3667
Swing the Western Way	Col.	853	Jack Leonard-Mary Doogan	June 26, '47	66m	.....	....	3655	....
Swordsman, The	....	....	Larry Parks-Ellen Drew	Not Set	....	.....	....	3771	....
TARZAN and the Huntress (Block 5)	RKO	723	Johnny Weissmuller-Brenda Joyce	Apr. 5, '47	72m	Mar. 22, '47	3537	3503	3633
Temptation	Univ.	604	Merle Oberon-George Brent	Dec., '46	98m	Dec. 21, '46	3374	3076	3553
Tenth Avenue Angel	MGM	....	Margaret O'Brien-George Murphy	Not Set	....	.....	....	3031	....
Terror Trail	Col.	862	Charles Starrett-Smiley Burnette	Nov. 21, '46	55m	Nov. 2, '46	3286	3274	....
Texas Trail (R.)	Screen Guild	HC08	William Boyd-Russell Hayden	Apr. 12, '47	59m	.....	....	....	....
That Brennan Girl	Rep.	533	James Dunn-Mona Freeman	Dec. 23, '46	95m	Nov. 16, '46	3310	3090	....
That's My Gal (color)	Rep.	609	Lynn Roberts-Donald Barry	May 15, '47	66m	May 31, '47	3655	3434	....
That's My Man	Rep.	613	Don Ameche-Catherine McLeod	June 1, '47	104m	Apr. 12, '47	3573	3563	....
That Way With Women	WB	616	Sydney Greenstreet-Martha Vickers	Mar. 29, '47	84m	Feb. 22, '47	3487	3031	3703
They Won't Believe Me (Bl. 6)	RKO	726	Robert Young-Susan Hayward	July, '47	95m	May 17, '47	3630	3599	3795
† 13 Rue Madeleine	20th-Fox	702	James Cagney-Annabella	Jan., '47	95m	Dec. 21, '46	3374	....	3667
Thirteenth Hour, The	Col.	819	Richard Dix-Karen Morley	Mar. 6, '47	65m	Feb. 15, '47	3474	3421	....
This Happy Breed (British) (col.)	Univ.	....	Robert Newton-Celie Johnson	Not Set	115m	Apr. 19, '47	3586	....	....
This Time for Keeps (color)	MGM	....	Esther Williams-Jimmy Durante	Not Set	....	.....	....	3238	....
† Three Little Girls in Blue (color)	20th-Fox	639	June Haver-Vivian Blaine	Oct., '46	90m	Sept. 14, '46	3198	2907	3464

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED		Advance Synopsis Page	Service Data Page
						M. P. Herald Issue	Product Digest Page		
Three on a Ticket	PRC	715	Hugh Beaumont-Cheryl Walker	Apr. 5,'47	64m	Apr. 12,'47	3573	3435	....
Thrill of Brazil	Col.	7006	Evelyn Keyes-Keenan Wynn	Sept. 30,'46	91m	Sept. 21,'46	3209	3090	3264
Thunderbolt	Mono.	666	Documentary	July 26,'47	....	.....	....	....	....
Thunder in the Valley (color) (formerly Bob, Son of Battle)	20th-Fox	720	Peggy Ann Garner-Lon McCallister	Not Set	103m	June 14,'47	3677	3539	....
Thunder Mountain (Bl. 6)	RKO	730	Tim Holt-Richard Martin	June,'47	60m	May 7,'47	3630	3599	....
Till the Clouds Roll By (color)	MGM	710	Robert Walker-Judy Garland	Jan.,'47	137m	Nov. 16,'46	3309	2963	3703
Time Out of Mind	Univ.	614	Phyllis Calvert-Robert Hutton	May,'47	88m	Mar. 22,'47	3537	3527	3577
† Time, the Place, the Girl (color)	WB	610	Dennis Morgan-Jack Carson	Dec. 28,'46	105m	Dec. 14,'46	3361	2555	3703
Too Many Winners	PRC	716	Hugh Beaumont-Trudy Marshall	May 24,'47	60m	June 7,'47	3666	3587	....
Trailing Danger	Mono.	676	Johnny Mack Brown-Raymond Hatton	Mar. 29,'47	58m	Apr. 5,'47	3562	3435	....
Trail Street (Block 4)	RKO	717	Randolph Scott-Anne Jeffreys	Feb. 19,'47	84m	Feb. 22,'47	3486	3364	3703
Trail to San Antone	Rep.	682	Gene Autry-Peggy Stewart	Jan. 25,'47	67m	Feb. 1,'47	3446	3434	....
Trap, The	Mono.	607	Sidney Toler-Manton Moreland	Nov. 30,'46	62m	Jan. 18,'47	3421	3287	....
Trespasser, The	Rep.	619	Dale Evans-Warren Douglas	July 3,'47	72m	July 19,'47	3734	3717	....
Trouble with Women, The	Para.	4614	Ray Milland-Teresa Wright	June 27,'47	81m	May 17,'47	3629	3611	3795
Tumbleweed Trails	PRC	742	Eddie Dean-Shirley Patterson	Oct. 28,'46	59m	Nov. 9,'46	3297	....	....
Twilight on the Rio Grande	Rep.	683	Gene Autry-Adele Mara	Apr. 1,'47	71m	Apr. 19,'47	3586	3488	....
† Two Mrs. Carralls, The	WB	621	Barbara Stanwyck-Humphrey Bogart	May 24,'47	99m	Apr. 5,'47	3561	3539	3783
Two Smart People	MGM	706	John Hodiak-Lucille Ball	Nov.,'46	93m	June 8,'46	3029	2748	3492
† Two Years Before the Mast	Para.	4601	Alan Ladd-Brian Donlevy	Nov. 22,'46	98m	Aug. 31,'46	3173	3055	3464
UNEXPECTED									
Guest	UA	....	Bill Boyd-Rand Brooks	Mar. 28,'47	61m	Dec. 14,'46	3362	....	....
Undercover Maisie	MGM	722	Ann Sothern-Barry Nelson	May,'47	90m	Mar. 8,'47	3514	3459	3795
† Undercurrent	MGM	707	Katharine Hepburn-Robert Taylor	Nov.,'46	116m	Oct. 5,'46	3237	3007	3412
Under the Tonto Rim (Block 1)	RKO	805	Tim Holt-Nan Leslie	Aug. 1,'47	61m	June 14,'47	3678	3666	....
Unfaithful, The	WB	623	Ann Sheridan-Zachary Scott	July 5,'47	109m	May 31,'47	3654	3574	3783
Unfinished Dance (color)	MGM	802	Margaret O'Brien-Cyd Charisse	Sept.,'47	100m	Aug. 2,'47	3757	3240	....
Untamed Fury	PRC	SP72	Mikel Conrad-Gaylord Pendleton	Mar. 22,'47	64m	Mar. 29,'47	3550	3435	....
VACATION									
Days	Mono.	611	Freddie Stewart-June Preisser	Jan. 25,'47	66m	Apr. 5,'47	3562	3363	....
Vacation in Reno (Block 3)	RKO	713	Jack Haley-Anne Jeffreys	Dec. 10,'46	60m	Oct. 12,'46	3249	3127	....
Valley of Fear	Mono.	675	Johnny Mack Brown-Raymond Hatton	Feb. 15,'47	54m	Mar. 8,'47	3514	3410	....
Variety Girl	Para.	4618	Mary Hatcher-DeForest Kelley	Aug. 29,'47	93m	July 19,'47	3733	3599	....
Verdict, The	WB	607	Sydney Greenstreet-Peter Lorre	Nov. 23,'46	86m	Nov. 9,'46	3297	2764	3747
Vigilantes of Boomtown	Rep.	663	Allan Lane-Bobby Blake	Feb. 15,'47	56m	Feb. 15,'47	3474	3435	....
Vigilantes Return, The (color)	Univ.	618	Jon Hall-Margaret Lindsay	July,'47	67m	May 31,'47	3654	3611	....
Violence	Mono.	615	Nancy Coleman-Michael O'Shea	Apr. 12,'47	72m	Apr. 12,'47	3573	3459	....
WAKE									
Up and Dream	20th-Fox	649	John Payne-June Haver	Dec.,'46	92m	Nov. 30,'46	3333	2499	3577
Wanted for Murder (Brit.)	20th-Fox	644	Eric Portman-Dulcie Gray	Nov.,'46	91m	Nov. 9,'46	3298	....	....
Web, The	Univ.	615	Edmond O'Brien-Ella Raines	June,'47	91m	May 31,'47	3655	3611	....
Web of Danger	Rep.	616	Adele Mara-Bill Kennedy	June 10,'47	58m	June 7,'47	3665	3631	....
Welcome Stranger	Para.	4613	Bing Crosby-Barry Fitzgerald	(T) Apr. 25,'47	106m	May 3,'47	3609	3574	3783
West of Dodge City	Col.	864	Charles Starrett-Smilely Burnette	Mar. 27,'47	57m	Mar. 22,'47	3538	3488	....
Western Union (Reissue)	20th-Fox	719	Robert Young-Randolph Scott	June,'47	95m	June 14,'47	3679	....	....
West to Glory	PRC	746	Eddie Dean-Roscoe Ates	Apr. 12,'47	61m	May 3,'47	3610	3422	....
When the Daltons Rode (R.)	Univ.	2792	Randolph Scott-Kay Francis	Mar.,'47	81m	Feb. 22,'47	3487	....	....
When a Girl's Beautiful	Col.	....	Stephen Dunne-Adele Jergens	Sept. 25,'47	....	.....	....	....	....
Where There's Life	Para.	....	Bob Hope-Signe Hasso	Not Set	....	.....	....	3078	....
Whiplash	WB	....	Dane Clark-Alexis Smith	Not Set	....	.....	....	3717	....
Wicked Lady, The (British)	Univ.	605	Margaret Lockwood-James Mason	Jan.,'47	98m	Dec. 14,'46	3361	....	3412
Wife Wanted	Mono.	605	Kay Francis-Paul Cavanaugh	Nov. 2,'46	73m	Oct. 26,'46	3273	3138	....
Wild Bill Hickok Rides (R.)	WB	609	Bruce Cabot-Constance Bennett	Dec. 7,'46	72m	Nov. 2,'46	3286	....	....
Wild Country	PRC	744	Eddie Deas-Al "Fuzzy" St. John	Jan. 17,'47	59m	Feb. 1,'47	3446	3411	....
Wild Harvest	Para.	4701	Alan Ladd-Dorothy Lamour	Sept. 26,'47	92m	Aug. 9,'47	3769	3759	....
Wild West (color)	PRC	706	Eddie Dean-Al LaRue	Dec. 1,'46	73m	Dec. 7,'46	3347	3138	....
Winter Wonderland	Rep.	614	Lynn Roberts-Charles Drake	May 17,'47	71m	May 31,'47	3654	3599	....
Wolf Call (Reissue)	Mono.	619	John Carroll-Movita	June 7,'47	61m	May 20,'39	....	....	....
Woman in White, The	WB	....	Alexis Smith-Sydney Greenstreet	Not Set	....	.....	....	3575	....
Woman on the Beach (Bl. 6)	RKO	727	Joan Bennett-Robert Ryan	June,'47	71m	May 24,'47	3643	3599	3783
Wyoming	Rep.	618	William Elliott-Vera Ralston	Aug. 1,'47	84m	Aug. 2,'47	3758	....	3795
YANKEE									
Fakir	Rep.	611	Douglas Fowley-Joan Woodbury	Apr. 1,'47	71m	Apr. 12,'47	3574	3459	....
† Yearling, The (color)	MGM	717	Gregory Peck-Jane Wyman	May,'47	135m	Nov. 30,'46	3333	2883	3783
Years Between, The (British)	Univ.	....	Michael Redgrave-Valerie Hobson	Not Set	100m	Mar. 15,'47	3535	....	....
You Can't Cheat an Honest Man (Reissue)	Univ.	2793	W. C. Fields-Edgar Bergen	Apr.,'47	75m	Mar. 15,'47	3527

FEATURE PRODUCT, LISTED BY COMPANY IN ORDER OF RELEASE, PAGES 3784-3785

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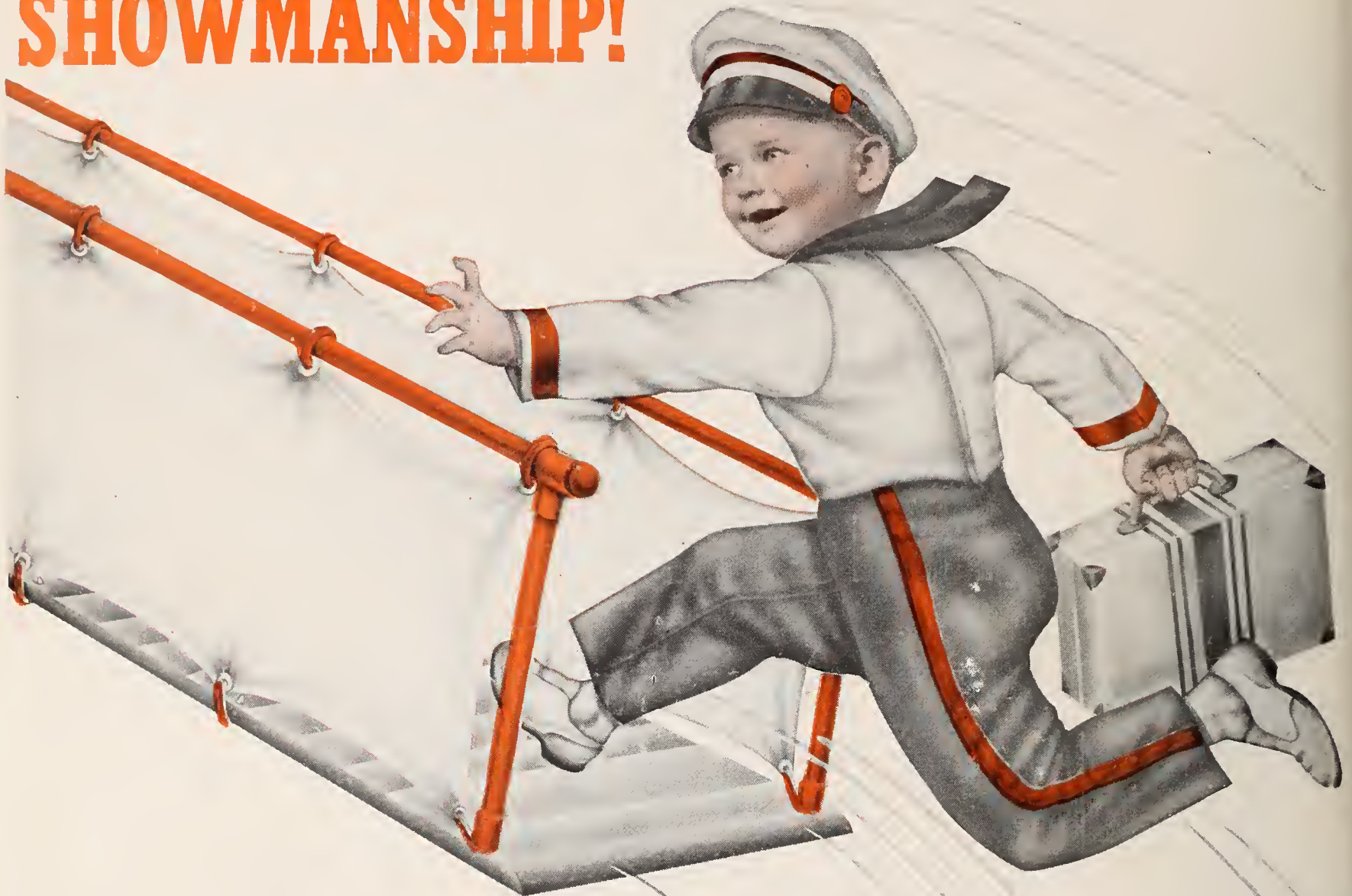
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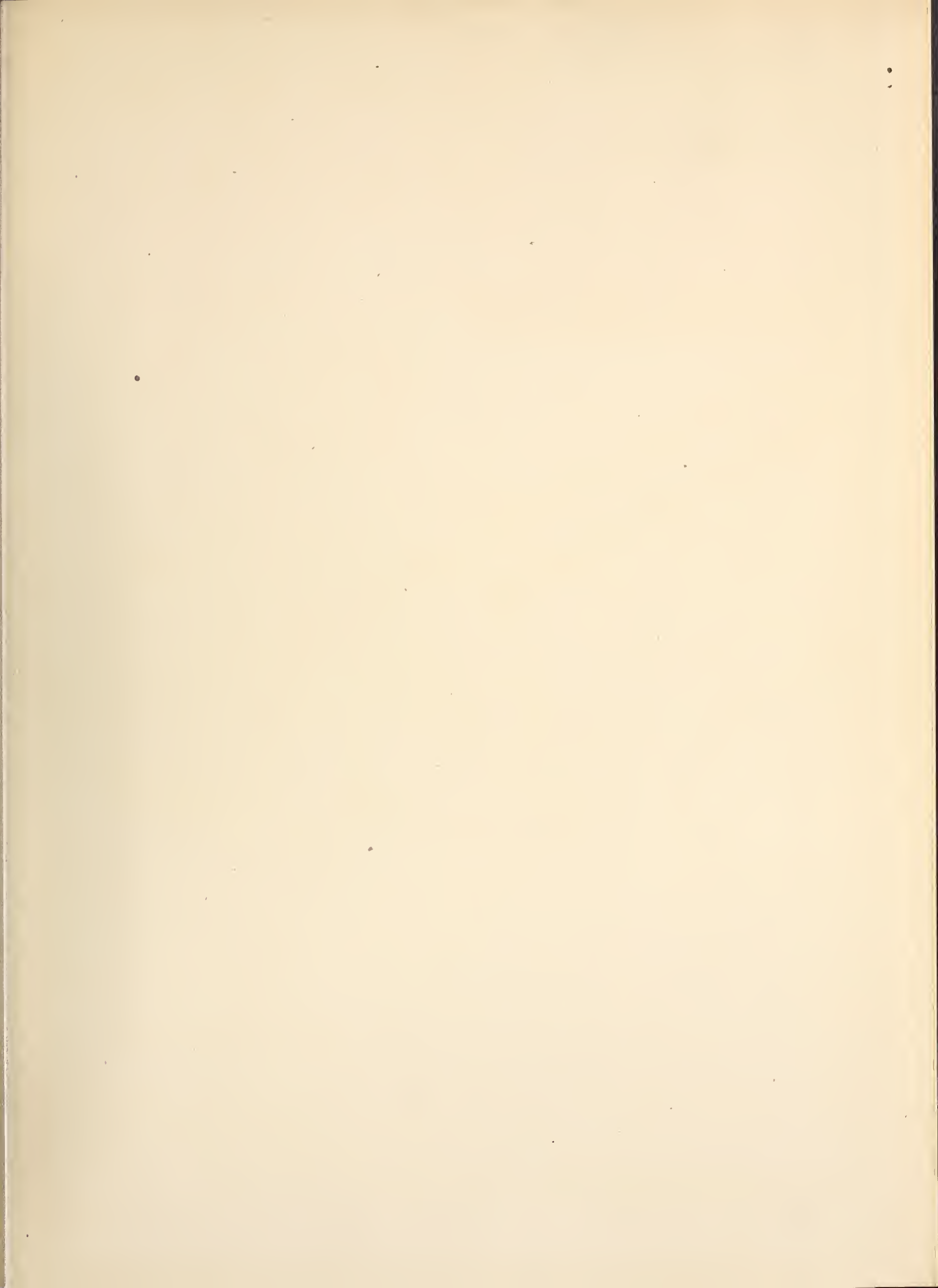
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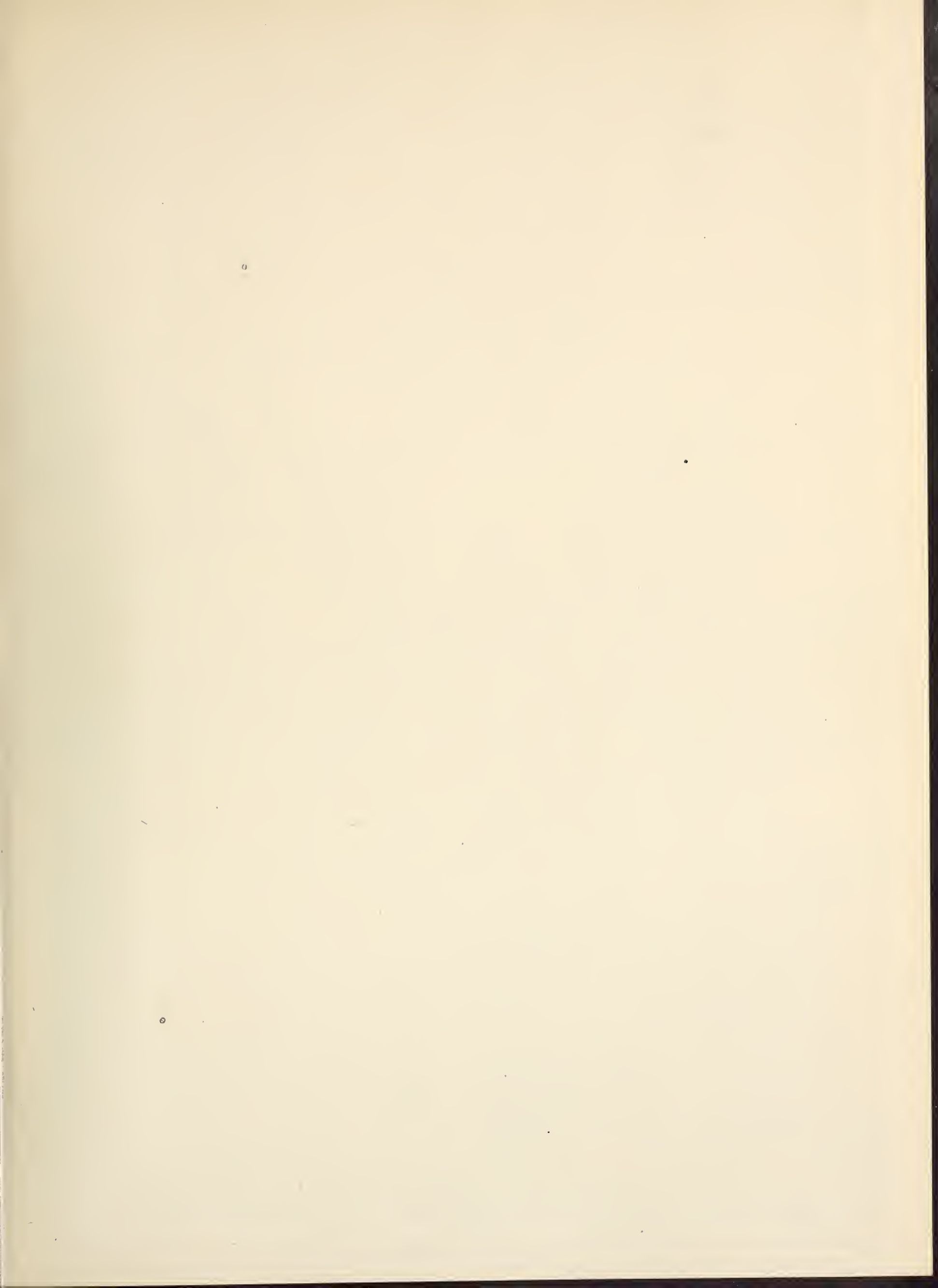
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